

Chief Editor
Dr. A. Singaraj, M.A., M.Phil., Ph.D.

Managing Editor
Mrs.M.Josephin Immaculate Ruba
Editorial Advisors

1. **Dr.Yi-Lin Yu, Ph. D**
Associate Professor,
Department of Advertising & Public Relations,
Fu Jen Catholic University,
Taipei, Taiwan.
2. **Dr.G. Badri Narayanan, PhD,**
Research Economist,
Center for Global Trade Analysis,
Purdue University,
West Lafayette,
Indiana, USA.
3. **Dr. Gajendra Naidu.J., M.Com, LL.M., M.B.A., PhD. MHRM**
Professor & Head,
Faculty of Finance, Botho University,
Gaborone Campus, Botho Education Park,
Kgale, Gaborone, Botswana.
4. **Dr. Ahmed Sebihi**
Associate Professor
Islamic Culture and Social Sciences (ICSS),
Department of General Education (DGE),
Gulf Medical University (GMU), UAE.
5. **Dr. Pradeep Kumar Choudhury,**
Assistant Professor,
Institute for Studies in Industrial Development,
An ICSSR Research Institute,
New Delhi- 110070.India.
6. **Dr. Sumita Bharat Goyal**
Assistant Professor,
Department of Commerce,
Central University of Rajasthan,
Bandar Sindri, Dist-Ajmer,
Rajasthan, India
7. **Dr. C. Muniyandi, M.Sc., M. Phil., Ph. D,**
Assistant Professor,
Department of Econometrics,
School of Economics,
Madurai Kamaraj University,
Madurai-625021, Tamil Nadu, India.
8. **Dr. B. Ravi Kumar,**
Assistant Professor
Department of GBEH,
Sree Vidyanikethan Engineering College,
A.Rangampet, Tirupati,
Andhra Pradesh, India
9. **Dr. Gyanendra Awasthi, M.Sc., Ph.D., NET**
Associate Professor & HOD
Department of Biochemistry,
Dolphin (PG) Institute of Biomedical & Natural Sciences,
Dehradun, Uttarakhand, India.
10. **Dr. D.K. Awasthi, M.SC., Ph.D.**
Associate Professor
Department of Chemistry, Sri J.N.P.G. College,
Charbagh, Lucknow,

ISSN (Online) : 2455 - 3662
SJIF Impact Factor :5.614
ISI.I.F. Value : 1.188
DOI : 10.36713/epra2013



EPRA International Journal of
**Multidisciplinary
Research**

Monthly Peer Reviewed & Indexed
International Online Journal

Volume: 6 Issue: 2 February 2020

Indexed By:



Published By :EPRA Publishing

CC License





FOLK SPIRIT AND STYLE IN ARTISTIC CREATIVITY

Matyakubova Tozagul Rajapovna

Associate professor on the science of Philology of the Tashkent State University of the Uzbek language and literature named after Alishera Navoi

Article DOI: <https://doi.org/10.36713/epra2247>

ABSTRACT

The impact of the folk literature to the poetry of the Uzbek academician poet Gafur Gulam (1903 - 1966) has been learnt by this article. Through the model of the analyses of poems by the poet the inheriting interrelations between folk and written literature have been observed. The scientific-theoretical opinions on the specific depiction style of the folk melody and spirit, which was closely got acquainted with national belief and life style, that is the peculiar depiction style appropriately to the genre fairy tales and folk epics as proverbs, parable, blessings, scolding have been ahead for formulation the individual style of Gafur Gulam.

KEY WORDS: Poetry, lyric feeling, sense, philosophical pithiness, folk melody, folk inspiration, folklore, inheritance, figurativeness, simplicity, coherency, motive, fairy tale, oral epic, blessing, scolding, proverb, parable, sayings, lyric character, outlook, style, folk phrase, ceremony, cross impact, individuality, authentic ideal, literary-depictive means, stanza, idea, content.

INTRODUCTION

There is a specific place of the great poet Gafur Gulam in the history of the XXth century Uzbek literature. His lyric poetry, literarily mature stories and narratives which are full of with the sensitive observations, research articles and translations dedicated to the up to date issues of the literature are the profound literary works of the Uzbek literature. The literary heritage of Gafur Gulam is variegated according to the content and formation and poetry takes a leading place in his creative work. The lyrics of the poet distinguished by its high artistic value, full of sensitive feelings, deep expression of humanitarian ideas and philosophical richness of content.

For getting certain imagination about the poetic proficiency of the poet, at first one should learn the resources, which had been the important factor of the creative work of that professional artist. Analyzing and researching in this way help to define clearly how wide the level of knowledge and outlook, how deep the degree of the literary investigation and the sources of influence of this author. Because the poet by the innovative approach to the source of folks used creatively its philosophical content, tune, spirit, the world of characters, simple and flowing style, folk motives as such specific characters and signs of many genres. Through this the poet managed to be close to the reader's soul according to the highest philosophical-aesthetic, literarily fineness, effectiveness, simple folk stylistic formation and content, tune and spirituality of his poetry. He

managed to create national and humanitarian essence by his lyric character's outlook, specific thoughts as to eastern wisdom, action in a certain situation. In this article by revealing such kind of sides of the situation to be investigated the issues of the cross-impact between folk and written literature. So that, the sources of the poetic skill one of the owners of the rare talent of the XXth century Uzbek poetry Gafur Gulam has been defined and the secrets of his literary artistic skill has been discovered as much as possible.

MAIN TEXT

As to the folklore of the world people being a sample of the highest literary art-word the Uzbek folklore has been taken very important place for development of the national culture century by century. Lots of genre of the Uzbek folklore the human thoughts have been depicted simply, coherent and effective style. According to satisfaction the live-aesthetic needs of reader these artworks have been appreciated by our nation over the centuries. The Uzbek folklore takes very important place in the formulation system of the views about past, present and future, existence and non-existence, real and ideal life, human and society in the nation's thought and soul as a part of the eastern folklore.

In the samples of the literary folk works of our nation the social-political, moral-educational ideas as benefaction, belief for the future, philanthropy, patriotism, courageous, justice, hatred to the enemy, fight against ignorance, freedom have been depicted



harmoniously to the nation's thoughts. That's why Uzbek folklore has strongly influenced on the formulation of the artistic talent of many authors. It has been served as the main source of providing individuality of their formal-stylistic poetic heritage.

It is known that every authors style is formed closely dealing with the environment which he brought up, social-genetic factors, specific thoughts regarding to national mentality and his perceiving mode of all human beings. Undoubtedly, one of the main factors which provided literary perfection of the most outstanding authors' literary artworks of the world literature was their creative impression from the folklore. Such kind of statements can be clearly visible in the artworks by the professional authors as Nizomi, Djomi, Dehlavi, Navoi, Bobur, Ogohi, Muqumi, Furqat, W. Shakespeare, Servantes, J. Bokkachcho, I. V. Goethe, A.S.Pushkin, G.G.Marcus, G.P. Bulgakov, Ch.Aytmatov and others. The humanitarian feelings which is depicted in the poetic heritage of these great writers and poets came out of the world with direct connection of the national folklore. This has been caused to provide quick and easy snatch to the readers' soul.

One can observe with the example of the creative development of the representatives of the XXth century Uzbek Literature as A. Qodiri, Cholpon, Hamza, Oybek, A. Qahhor, G. Gulam, H. Olimjon, Mirtemir, M. Shaykhzoda and others had an opportunity to use such kind of invaluable treasure. The impact of the folklore to the creative work of Gafur Gulam is vividly seen. If the specific tune of folk tales and anecdotes indicates the style of stories and narratives of the author, effective usage of folk proverbs and sayings strengthened the attractiveness of the literary language. Folk spirit and melody provides simplicity, flowing and tunefulness of the poems.

As to the true statement of the academician S. Mamajonov, each writer's approach to the folklore depends on their outlook, aesthetical ideal, personality and style. (Mamajonov S. (1974) The World of Poet. p.143)

In this sense, Gafur Gulam also approached to the folk traditions according to his own outlook, aesthetical ideal, personality and style. For depiction of the inner feelings of the lyric character he used specific lyricism regarding to the creativity of the people that is full of simplicity and ebullience.

The influence of folklore to the poetry of Gafur Gulam, firstly its folk inspiration and melody has been observed its closeness to the folk songs. The form and style of the poet poems dedicated to children as "Hayu chitti gul" ("hayu" means healthy yells which is used among young children while they are playing, enjoying something, "chitti gul" means "a small", "a tiny" flower), "Oq terakmi, kuk terak" (word by word translation is White poplar or blue poplar. This is the national game of children which is called such.), "Bizning boqqa kelinglar" (means

"Come to our garden"), "Yangi yil qo'shig'i" (means "The New Year Song") and others the impact of the children's folklore has been clearly visible. His poem "Chitti gul" which was dedicated to his daughter

Toshxon can be an example for this:

*Toshkhon qiz o'zi-o'zi
Boshida yo'rma do'zi
Yo'rma do'zi yarashgan
Oyisiga qarashgan
Ha-yu chitti gul*

(Gafur Gulom (1984) 12 volumes. Volume 3)

(Meaning of this poetry extract:

*A girl Toshkhon by herself
Embroidery on her head
Embroidery suited well
Mother enjoys her help
Ha-yu chitti gul)*

This poem dedicated to children was written in a simple style, its language is easy, eloquent and melodious. Here the spirit of intending the girls to be industrious, to study well and be a skillful sewer, feeling beauty and elegance is a priority task. One can meet the similar tunes like this poem in the Uzbek folk songs:

*Qumrikhon o'zi-o'zi
Ostida yo'rma do'zi
Yo'rma do'zi yarashgan
O'z yoridan adashgan* (Uzbek folk songs (1972)

(Meaning of the poem:

*Qumrikhon on her own
Embroidery her below
Embroidery well suited
But her beloved missed)*

Both given poetry example is a 7syllable finger metre style of Uzbek poetry and close to each other according to the melody. But they are depicted the feelings and situation of a different aged girls. The poem of Gafur Gulam which is dedicated to the young girl Toshkhon after each canto the phrase "Hayu chitti gul" has come as a refrain. But the example which is taken from the creative work of people hinted at feeling of parting in the soul of Qumrikhon. That's why the author by equally describing his spirit of regret for the improper acts of the girl who were very pretty and clothes well suited by herself, he stated that assuring mutuality inner and outer beauty is very important for people.

It is clear that Gafur Gulam knew the children's folklore very well, his ability of knowing their spirituality deeply provided the perfection of the poem which had been chosen for analyzing.

In his poems which have been created in the folk melody the depiction Gafur Gulam's lyric character inner feeling folk melody has taken an important place. We can observe the proofs of our thoughts with the example of the poem "Ona qizim Jamilaga" (To my darling daughter Jamila) by the poet:



*Jazoir zindonida bir qiz uqubatdadir,
Rubobning torlaridek joni jonimga payvand.
Hasratingdan qon tomib, ko'zlarim kulfatdadir,
Khalkhol taqqan oyoqlar bugun kishan bilan band.
(Meaning of the extract:*

*There was a girl suffered in the Algerian dungeon.
My heart engrafted into hers as the strings of rubob,
Dropping the blood from your sorrow, my eyes are in trouble,
Today bangle worn feet are engaged with hobble.)*

To create unrepeatable expressions as “My heart engrafted into hers as the strings of rubob”, “Dropping the blood from your sorrow” in the poem only the poetry talent is not enough. There is embodied a great humanity under the spiritual inspiration of the poet whose “heart engrafted” into the one who is suffering from captivity in the prison of Algeria in distant. Actually, the poet’s lyric “I” for creating such kind of expressions and assimilations the professional intelligence is not enough, but there is clearly seen a feeling of consentient ness, companionship for all human beings. At the same time the poem is exactly similar to folk spirit and it helps to describe the thoughts and feelings in fascinated, melodious and efficiently.

The specific traditional beginning elements of folk fairy tales can be met into the poetry of Gafur Gulam. Such kind of moments the poet started his poem directly this rhythmic style of folklore. For instance, the poem of the poet under the title “Ko’klam keldi, yoz keldi” (Word for word translation “Spring comes, summer comes”) started as following:

*Bor ekanda, yo'q ekan,
Och ekanda, to'q ekan,
Bo'ri bakovul ekan,
Tulki yasovul ekan,
Qirg'ovul qizil ekan,
Dumlari uzun ekan,
Qarg'a qaqimchi ekan,
Chumchuq chaqimchi ekan,
Degan eski gap bilan,
O'ngi qolib chap bilan,
Sizni yupatish uchun,
Yarmi volg'on, yarmi chin
She'rni tizib ketsam,
Baliqday suzib ketsam.
(Meaning of the extract:
Once upon a century,
It's full or hungry,
A wolf was a chef man,
A fox was a watchman.)
A pheasant was red-hot,
Its tail was not short,
A crow was a chatterer,
A sparrow was a slenderer,
With such an old talk,*

*Leaving right for left,
For making you quiet,
Half wrong and half right,
A poem I'll write,
And swim a fish like.*

A literary critic B. Sarimsoqov while talking about rhyme he stated that the beginning element of the folk tales is directly connected with rhythms. He noted that there had been met three types of beginning elements in folk tales according to its usage. The first one the beginning element without rhyme, the second one the beginning element with rhymes with short phrases, and the third one is the mostly usage of rhyme which is characterized with its specific order, simplicity of long rhymes (Sarimsoqov B. O'zbek adabiyotida saj (1983). (Rhymes in the Uzbek Literature). So that the above given poem closeness to the third type of the beginning element of rhymes of the folk tales can be observed. Because the long rhymed words as: century-hungry, chef man-watchman, red hot- not short, chatterer-slenderer, quiet-right, write-like which is used long in order. These lines of poetry are close to the beginning element of the folk tale under the title “Susambil” (Uzbek National Folk tales. 3 Volumes. V.1 (2007)). The usage of folk tale style provides to keep target thoughts and feelings in the mind of the reader perfectly and understand it easily and quickly.

The specific fairy-tail beginning elements of some poems of Gafur Gulam like “O'rdak va Turg'un” (“A duck and Turgun”) from the early lines it served for drawing the readers attention and aimed of leading them to the world of events:

*Bir bor ekan, bir yovvoyi o'rdak bor ekan,
Ko'm-ko'k quyug o'rmonchada yakkayu yolg'iz.
Shu yaqinda bir anhorcha, qirg'og'I ko'rkam
O'rdak shunda cho'milarkan kechayu kunduz
(Gafur Gulam. v.1. (1983) p.134)
(Meaning of the extract:
Once only a wild duck there had been,
In a green, thick forest lived alone.
Near there a nice water place seen
The duck swam day and night in that stream.)*

The poem was written for the young learners who studied at elementary classes. After introducing the children with the duck and its living place the poet moved to description of the main event. The fairy-tail style beginning of the poem helps to draw the young learners' attention to the exemplary situation easily.

One can observe fairy-tail styled beginning elements most of the poems of the poet. The range of his poems as “Once there alive an old dear marshal. And there was only one his soldier called Toshmukhammad” (“Your donation”), “Once there was a head of one camel”, as it was said, the tramp heart existed in my soul, some years ago was beaten suffering from hopeless love...” (“Wedding”), “Once upon a time, there lived Mamaniyoz in the Chust



side” (“Ko’kan”) reminded us the style of folk tales. Using folk style in such poems together strengthening the humanism it gives an opportunity to express the thoughts clear and efficient. And also helps to reach of the poem to the soul of the reader easily and understandable.

In the poetry of Gafur Gulam the literary depiction which is specific for fairy tales and oral epic poems has been used with some changes. This style gave the poet a chance to reveal the content truly and express the idea brightly. In his poem “Mard yigitlar qanoti” (“The wing of young fellows”) he depicted the young Uzbek fellow’s courageous in the field of battle as following:

*Sovuq o'tmas, suv ham o'tmas kiygan egnidan,
Quyib qo'rgan sovut yanglig' yo'lbars po'stini.
Qomatiga olmos qilich juda yarashgan,
Quloch yozib quchoqlaydi bizdek do'stini*
(Gafur Gulam. (1984) v.2. p.29)

(Meaning of the extract:

*Cold and water doesn't go through by his wearing,
Coat fitted like a chain as a tiger fleece.
Diamond sword matches great to his figuring,
By hugging friend of ours in his embrace.)*

The literary characters in the folk epic poems as Alpomish, Rustam, Guro'g'li and others are the heroes who “weren't burnt on the fire, weren't sunk into the water, weren't cut out with the sword”. The poet adapted such kind of peculiarities to the new situation and position – the period of World War II and he depicted the courageousness of the real heroes. Through the lines in the poem as “Yasha” – dedik ot egasi Rustam nishonga”, “Ustidagi Alpomishdan edi ko'rkamroq” (“Well done”- we said to horse owner a tracer Rustam”, He was more attractive than Alpomish) stressed that the nations courageous people are equal to the people's ideal. Such kind of situation increased the effectiveness of the poem on the one hand, and on the other hand it gives romantic colour of the poem, the third it gives an opportunity of expressing the poetic thoughts by the created characters.

The specific exaggerated depiction styles of folk tales and oral epic poems as: “Yurganda yer titrar, o'kirsas osmon, Bu safda arslonlar keradi o'mrov” (v.2.p.19). (Meaning of the extract: “The earth will shake if he walks, the sky will shake if he roars, the lions spread their embrace in this row”) are widely used in the poem “Khalq o'tlandi” (“People is going”) by Gafur Gulam. The poet by expressing the stages of the Uzbek fellows' action while going to the battle with high romantic inspiration he aimed to inspire them to be courageous. This depiction equally being harmonious to the mood of young fellows, it can make soothing the soul of their parents. So the specific depiction style of folk heroic epic poems can be made as an effective poetic tool.

As to the opinion of the outstanding researchers of the Uzbek folk epics V.M.Jirmunskiy and H.T. Zaripov: “The majestic realism of the heroic epics is depicted a real social reality individual heroic forms. The same time, the characters image and their courageous action is a bit higher than the beyond of the border of reality” (Jirmunskiy V.M., Zaripov H.T. *Узбекский народный героический эпос* (1947)). It is defined that the more the heroes of the oral epic poems individualized, the depiction of the events connected with reality the deeper it is always adapted to the lyric-romantic emotion.

Having been a leading action as journalistic emotion, the feeling of appeal and call in the lyrics of that time is a specific features of the poetry of the Uzbek poets as Oybek, M. Shaykhzoda, H. Olimjon. So Gafur Gulam, standing in the leading place among his contemporary people used folk style and melody effectively. The poet made a contribution to be enriching the XXth century Uzbek poetry with the formal-stylistic traditions of the national literature. Through this he managed to strengthen the spirit of national colour, expressing the ideas and feelings proficiently.

Proverbs are one of the widely used genres in the literary creativity of the Uzbek folklore. There the results of observations which have been done for a long century, the comments and reflections of our people about their life experience and events have been expressed in the simple and clear form (O'zbek folklori ocherklari. (Essays of the Uzbek folklore). 3 volumes. V.1 (1988). There is no any writer or poet who didn't address to the proverb or didn't use them creatively in the history of the world literature. Because the proverb besides giving poetic attraction and simplicity to the literary artwork, it also provides touching its influence to the soul of the reader simply and quickly.

The phrases which are consisted of set expressions help to define the creators' literary style on increasing the efficiency and emotionality of speech, expressing specific features of the depicted events and actions by more exaggerating and generalizing, identifying moral-aesthetic objectives.

Having known well the stylistic role of the proverbs and sayings in the literary artistic speech Gafur Gulam addressed to them actively in his lyrics. For the purpose of expressing his thoughts clear, briefly and picturesque the poet mostly used folk proverbs, sayings and phrases in his poems. With the help of proverbs, sayings and phrases he created the state-view provided the national spirit of the expression. Folk proverbs and phrases have been used without any changes, or with some creative changes according to the ideal intention of the poet. Sometimes by creating new version of the proverbs and phrases Gafur Gulam depicted the specific style of thoughts and feelings. Our investigations showed that the most proverbs and sayings which have been used in the poetry of Gafur Gulam are specific to the



live language belonged to their creation period. It means that through these tools the poet achieved to make his artworks closer to the folk language.

In some poems of Gafur Gulam folk sayings have been used as a tool of expressing specific characters of national mentality brightly. For instance in his poem “May”:

*Paxtakor o'zbekning xolis niyati,
Xalqim kiyinsin deb ayqirar, gurlar.*

Yil bo'yi shu umid ishtiyoqida

Tinmaydi uyinga bug'doy to'lgurlar

(Meaning of the extract:

Cotton-grower Uzbek's true objective,

Let my people be worn attractive.

For this hope all the year round can't sit my dears,

That's why let their house full of wheat grain.)

This poem is valid by the depiction of the specific characters and features belonged to only our nation. Accordingly to the general spirit of his poem Gafur Gulam used the set expression “uyinga bug'doy to'lgur” (It means: Let your house full of wheat grain). This set expression expressed not only one person's specific character, but it served to express literarily the moral-national characters of all our people as tolerance, industrious, hope to the future, clear intention and belief.

In his poem “Talon-taroj qilingan yerda” (Meaning of the title: “In the plundering place”) Gafur Gulam wrote about the villages and towns which turned into ruins. For the purpose of depicting the whole horror of the war in reality the poet appealed to the folk set expressions:

Dahshat qo'shinning oyoq ostida

Yiringlar misoli yaralangan tan.

Shaharlar xaroba, bir uyum tuproq,

Qishloqlarning kuli ko'kka sovruigan

(Meaning of the extract:

Horror is under the feet of troops

Wounded bodies are seeping out.

Ruined towns, a heap of soil,

Villages' ashes are scattered out)

The lyric character of the poem felt deep in his heart the great tragedy of the war for the mankind. The depiction of the places abolished under the feet of enemies, wounded bodies, the ruined towns turned into a heap of soil, scattered out villages' ashes have been enliven the terrific results of the war before the eyes of the reader. The poet used appropriate expressions for expressing specific thoughts of the lyric hero. He directed each word, each description to express the inner feelings and distress of lyric “I” and its hate to the enemy. Using the set expression “kuli ko'kka sovruigan” (ashes scattered out) which is actively used in the spoken language of the Uzbek people managed to describe the view and situation lively and efficient.

Folk aphorisms have been used harmoniously for expressing the general idea in the poem “Sen salomat bo'lsang bas” (“If you're safe, that's enough”) by Gafur Gulam:

O'n bola o'rmi boshqa, qirqta bo'lsa qilig'i,

Qalbm darichasidan mo'ralagan istiqbol.

O'yin-kulgi aralash elvagay erka yig'i,

Yerimizning ko'rki bu uydagi yetuk jamol.

(Meaning of the extract:

Children's role and action is differ

either they are ten or forty

Glanced future upon my soul shutter.

A spoilt draught weeping mixed with joy and play,

It's a perfect beauty both in the house and the place.)

The Uzbeks are one of the philoprogenitive nations of the world. Such kind of ancient philoprogenitiveness also got its depiction in the samples of their creative artworks. The lyric hero above given poetic lines of Gafur Gulam realized the beauty of the world with unity of peace and abundance in the family. The poet considered that the family peace and abundance would be the beginning of the happiness in the world. He felt himself happy and joyful at his home, around his children. He felt different love for each son and daughter in his heart. He thought of fulfilling his plans and achieving his dreams with the cooperation with them. That's why he described their future as “*Glanced future upon my soul shutter*”. As a result the inner feelings of the lyric hero has been gone out of the level of personality and turned into national, humanitarian character. He expressed the mood of lyric hero by literarily using the folk proverb “If they are ten will differ from their role, if they are forty will differ from their action”. This proverb helped to reinforce the national spirit in the poem.

In the most poems Gafur Gulam used proverbs and sayings appropriately to the depicted situation and thoughts. Creating characteristic image and expression by means of them he managed to strongly impact to his readers' soul and awareness. For example, “The beauty is for wedding, but the love is forever” (“Songs of New Year”), “Hasten girl never got sufficient marriage” (“At first study”), “Without sorrow is a stone, without love is a donkey”, “Weeper is an enemy of her own happiness” (“A Wife”), “The youth time is never returned” (“The fate of Uzbek”), “A man's hand is magic” (“My house”), “Slumber doesn't choose the place, love doesn't choose the beauty” (“Gold Medal”), “The best horse runs last” (“The open letter from Bukhara to Andijan”), “A Mermaid doesn't know what knows the old man” (“Our old men”) and other proverbs and sayings are proofed our thoughts.

The stages appealing to the beliefs connected with the nations' life, living mode appeared in two versions in the results of poetry thoughts by Gafur Gulam:



1. Hinting at folk customs and traditions for the purpose of reinforcing national spirit.

It is known that one of the widely spread custom among the people is dream prediction. As to peoples' belief the realizing the dream depends on how the person who heard first predicted it. That's why people tried to tell their dream to the kind one and the person who predicted first tried to express it with kind words. Actually, dream prediction and interpretation it by symbols is an ancient tradition which has been widely spread among Turkic nations. For example, in the ancient "Irq bitigi" the things, items, actions, which happened in the dream has been predicted by symbols. Binoi who had written a book about dream prediction in his book "Tushlar ta'biri" (Dream Prediction) wrote: "Dream is a necessity of learning out the secrets and predicting it" (Binoi. Tushlar tabiri. (Dream prediction) (1987)

Such kind of stages can be met in the lyrics of Gafur Gulom. For instance, in his poem "Tush yo'yish" ("Dream prediction") the dream of Shukrullo about the rainbow after the rain literarily predicted as following:

Tush ko'rib kelibsan, o'g'lim yo'yaymi,
Yong'ir barakatu qutu nishona.
Kamalak ko'ribsan, buning ta'biri –
Yetti rang quyoshu qutlug' peshona.
(Meaning of the extract:
You dreamt my son, shall I predict,
The rain is a symbol of an abundant.
You dreamt rainbow, its prediction –
Seven coloured Sun and lucky fortune.)

His hope to the future the poet expressed by means of dream prediction efficiently. According to this the rain predicted as – abundant, richness, and the rainbow is a symbol of future bright days. So with the help of symbolic essence of the things in the dream Gafur Gulam literarily interpreted the idea of trusting bright future.

2. *Creative usage of national-convicted views for depiction of lyric heroes attitude to life, people and the society.*

The professional terminology concerning to the life of people, professions and jobs served for accomplishing a literary task can be observed in the creative work of Gafur Gulam. The terms on embroidering as "o'girma", "chekma", "sanama", "yo'rma", the colours which are giving brightness to the silk skullcap used in his poem "Tagdo'zi" gave an unusual attraction to the artwork:

*Qizilu gulnori kam,
Tikishi silliq emas,
O'girmasa chekmaga,
Sanamasa yo'rmag,
Kundosh bo'lib turganday
(Meaning of the extract:
Red and rosly is not enough,*

*Stitching is rough,
Turnings into chekma,
Counting into yurma
Standing as a rival.)*

In this poem Gafur Gulom described not only the process related to embroidering flowery silk skullcap, but he showed the defects which happened while decorating the tagduzi. This depiction dedicated reality of the poem and strengthened the national coloration.

There are a range of poetry lines which are depicted sitting around the dinner table together with his family, giving presents to children during holidays and hayits, grandmothers attention to the behavior of the youth, preparing jam from mulberry when it ripen, appreciation of bread especially its crumbs, calendar folklore, prediction by looking at the lines of the palm, the belief of fate and other views which one can meet in the lyric heritage of Gafur Gulam. For example, "While we have palov in the evenings, someone is missing" ("Sog'inish"- "Miss someone"), "Children are ringed their pennies of hayit" ("Chin arafa" - "True Eve"), "She is happy as young during the Eve day" ("Xotin" - "A wife"), "Lifted my palate poor my granny" ("Ona" - "Mother"), "Smells of mulberry jam, boiled in the pot, make us happy and spirit healthy" ("Kuz keldi" - "Autumn comes"), "Proofing the traditions of the ancestors" ("Yetti yuz kun" - "Seven hundred days") and other lines have been fed by national spirit and traditions, life and living mode. In these places the poet used creatively national-convicted views for depicting the attitude of his lyric hero to the life, people and society.

Eulogies used among the everyday life of people as "Boshing toshdan bo'lsin" - "Let your head be like a stone", "Alhazar, yaramas ko'zdan alhazar" - "Let the God protect you from an evil eye", "O'tganlar ruhi yor bo'lsin" - "May the spirit of the path people with you", "Boshinga saodat gullari to'lsin" - "May the happiness flowers fall over your head" have been the basics for writing the poetic couplets of the poet. Essentially eulogies are praising, according to that by asking for help from the God and supportive spirits the ancient belief as striving to save people from danger has been embodied. Using such kind of mythological views Gafur Gulam achieved to provide sincerity of expressions and enriching his poetic heritage taking into consideration of the wide ancient thoughts.

As to the proofs of the folklorist scholars, eulogies and nuisances is a genre which belonged to the genres directly connected with the life of people concerning to the genetics (Imomov K., Mirzaev T. (1990) O'zbek xalq og'zaki ijodi. (Artworks of Uzbek national folklore). The Uzbek folklorist scholar B. Sarimsoqov included nuisances the literary type of genre which is called "Special type". He stated the specific features of nuisances as its connection with ceremonies according to genetic side, having covered a life mode, doing an important daily-



aesthetic duty, belonging to the mythological imaginations (Sarimsoqov B. (1988) *Olqish va qarg'ishlar* (Neologies and nuisances)//Essays of Uzbek folklore. Volume 1.).

In some poems which are created during the years of World War II G. Gulam artistically used nuisances for the purpose of increasing the scope of hates to evil enemy. For example, in his poem "Sen yetim emassan" – "You are not orphanage" he wrote as following:

Sut ko'r qilgur haromi,
Hitler oqpadar – Farzandning qadrini
Qayerdan bilsin?

(Meaning of the extract:

Let the milk make blind,
Hitler forbidden-
How does he know?

The value of having a child.)

Basing on the nuisance "Sut ko'r qilgur" – "Let the milk make blind" which is widely spread among the people the poet by referring to the sacredness of mother milk expressed his hate to the enemy and his perfect hope of fascism devastation. In his poems the enemy has been whipped by the insulting words as vile, cunning, damned, devil, unfit. For example, the poet used the nuisance appropriately in the places as "Vile, cunning, unfit Hitler ...", "Damned enemy let feel spicy", "Death-hour was a wine-server for the enemy, the wine - perish", "Don't be tolerant for the disgrace, shake hey Earth, Swallow this damned troop into your soul", "This war which was the self-interest of the devil, certainly would not succeed some days later". The nuisance helped to express the hate and anger of Gafur Gulam (wide meaning peace loving nation) against the enemy.

CONCLUSION

It is clear that Gafur Gulam used folklore professionally in his poetry. Using folk spirit and style the poet increased his poems efficiency. And appealing to the specific styles of folk tales and oral epic poems gave him an opportunity to provide melodiousness and simplicity of thoughts and poetic perfect ness of him. Using folk proverbs and parables effectively provided to express the thoughts clear, briefly and characterized.

Poetic thought mode of Gafur Gulam has been formed in the spirit of national belief and dignity and it was strengthened basing on different theories and ideas. Therefore, the life experience which he realized and tasted in practice powered the belief of knowledge and thoughts. Actually, the belief as a permanent element of the outlook of the people defined the content of their life position and living mode.

Generally, the intellectual level of poet, his attitude to the dignity and changing them according to the given chance of the century and the level of

implementation to the artworks have been depicted in the poetry of Gafur Gulam.

REFERENCES

1. Binoi. *Tushlar ta'biri – Dream Prediction*. -T.: 1987.
2. Gafur Gulam. *Mukammal asarlar to'plami –Volume of perfect artworks. 12 Volume ness. V.1. – T.: Fan, 1983*
3. Gafur Gulam. *Mukammal asarlar to'plami –Volume of perfect artworks. 12 Volume ness. V.2. – T.: Fan, 1984*
4. Gafur Gulam. *Mukammal asarlar to'plami –Volume of perfect artworks. 12 Volume ness. V.3. – T.: Fan, 1984*
5. Gafur Gulam. *Mukammal asarlar to'plami –Volume of perfect artworks. 12 Volume ness. V.11. – T.: Fan, 1989*
6. Jirmunskiy V.M., Zariqov X.T. *Узбекский народный героический эпос. – Uzbek folk heroic eposes. M.: ГИХЛ, 1947.*
7. Imomov K., Mirzaev T. *O'zbek xalq og'zaki ijodi – Uzbek folk creativity. -T.:Uqituvchi, 1990*
8. Karimov N. *Gafur Gulam. - T. : Publishing House named after Gafur Gulam – Matbaa ijodiy uyi, 2003.*
9. Mamajonov C. *Shoir dunyosi – The world of poet-T.: 1974.*
10. Matyakubova T. *The Artwork of Gafur Gulam. – T.: Science and technology, 2006*
11. Nazarov B. *The world of Gafur Gulam. – T.: Fan, 2004.*
12. *Oq olma, qizil olma. O'zbek xalq qo'shiqlari – White apple, Red apple. Uzbek folk songs -T.: Literature and Art, 1972.*
13. Sarimsoqov B. *O'zbek adabiyotida saj – The Rhyme in the Uzbek Literature. -T.: Fan, 1978.*
14. *O'zbek folklori ocherklari – Essays of Uzbek folklore. 3 volume ness. V.1. – T.: Fan, 1988*
15. *O'zbek xalq ertaklari – Uzbek folk tales. 3 volume ness. V.1. – T.: O'qituvchi, 2007.*