



## Expression of Folklorisms in the Works of Ghafur Ghulam

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**Abstract:** *Ghafur Ghulam wrote in his article "Let's learn from folklore": "Almost all great writers have used and studied folklore ... Folk art - following folklore helps our written literature to enter, popularize and assimilate among the people." first of all, he himself adhered strictly during his multifaceted work. Recognizing that folklore is an inexhaustible treasure, he proved in practice that to be a true folk poet or writer, one must not only know them, but also follow them in order to achieve perfection. Throughout his creative career, he was able to achieve high results based on the principle of learning and following directly from folklore. This is evidenced by the example of poems, stories, narratives, literary anecdotes and praises created on the basis of artistic synthesis of folklore genres, motifs and images used in his poetic and prose works.*

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Until now, some researchers have pointed out that the image of the master is multifaceted, typified on a socio-political and socio-domestic scale. The views expressed by M.Rajabova and G.Imamova on the image of Efendi in the anecdotes of Ghafur Ghulam attract special attention with their direct harmony with the principles of independence literary criticism.

Ghafur Ghulam was one of the leaders of Uzbek writers and poets who began to address the traditions of folklore in the 30s of the XX century. The synthesis of folklore materials has a special place in his style. In particular, from the writer's stories to his short stories, it shows that the people skillfully used elements of field laughter. In life, too, the writer, who by nature is prone to humor, cheerful, delicate, and quick-witted, loved the people's jokes, praises, and jokes. This can also be seen from the fact that the writer often refers to them in his stories and narratives. In particular, a good knowledge of folk anecdotes, their artistic interpretation in close connection with the real reality is one of the important features of the works of Ghafur Ghulam.

Ghafur Ghulam has a number of works of art, such as "Hiylayi Shari'i", "Efendi Olmaydan Boldi", "Hasan Kayfi", "Latifalar", which sometimes sound cunning, satirical, sometimes light, cheerful humorous laughter. In the stories whose names are listed, such expressions of laughter are sometimes uttered directly by the protagonist of Uzbek anecdotes, Khoja Nasriddin Efendi, and sometimes by people of his character. In general, Ghafur Ghulam used the image of Efendi in his work to laugh at and criticize various harmful vices in the life of society, in the character of people. The important social content of the writer's works is manifested through folk laughter, creative nourishment from the comic pathos.

The author's story "Efendi became immortal" says that Efendi even cleverly slandered Azrael and became immortal. In the story, Efendi goes to the market to sell firewood, and while playing with three donkey coins on a donkey on the road, a lame dog barks in front of him at Uchkuprik. , is

described as returning home in a state of shock. The next day Efendi starts looking for his coin again. At that moment, a young man walks past the funeral procession. When the master finds out that the young man passed by here yesterday, he accuses him of finding the coin. The young man reluctantly gives Efendi three mirs and escapes. This is also the case with yogurt. After learning how to make money, he spent five years and three months as a roadblock. Aware of his deed, the wrath of the god came and sent Azrael to take the life of the Lord. But Azroil says in the book of destiny that Efendi has another twenty-one years of life. Then, if there is no god, he commands Azrail to frighten the Lord. Azroil meets Efendi in the guise of a handalakfurush. The master demands from him three more miris. Azroil then introduces himself, threatens Efendi, and finds his coin under a large rock. The master does not admit that he is "not my coin." Azroil recommends her medical profession as an easy income for her. Efendi said, "Medicine needs knowledge, and I am very illiterate. I can't call Alif a bitch. I can't tell the difference between measles and mumps." Azroil told him, "There is no need for science in medicine. Just like you, the doctor's power comes from the ignorant. You sew up to fifty bags for your wife. You can dry and massage various herbs in bags. In five or six bottles you prepare different colored water. I went to the mahalla and in my dream Hazrat Luqman spat in my mouth and said that I had become a doctor. In a little while, your fame will take over the world. I will help the rest. " The gentleman wonders how he can help. Azrael replied, "I am the angel of death. No one knows who died before me. Who will die, who will stay, I will inform you with links, that is, a person has become ill, you will be called a doctor, I will join you and I will go. If you see me, the people will not see me. If I go and sit on the patient's leg, know that the very sick will die. If I sit on the side of my head, any serious illness will heal. That's what you're going to do. "

These hilarious dialogues are the most interesting part of the story, sparking satirical laughter with their focus on exposing fake doctors.

The master's affairs go as Azroil said. Twenty-one years later, his death comes. Efendi then asks Azrail for permission to pray two rak'ahs. Azroil allows. The master recited one rak'ah of the prayer, blessed his face, and got up without hurrying to recite the second rak'ah. Seeing this, Azrail was in a hurry and said, "Yes, sir, your prayer is incomplete, will you not recite the remaining rak'ah?" He asks. Efendi smiled and said, "I don't have time, patients are waiting at the door. I read the rest of my rak'ah when I am bored of the world. "Life is a very sweet thing. Would you understand that when your profession was to die, you idiot?"

That is why Efendi became immortal. Azroil, on the other hand, has been busy for hundreds of years, praying a rak'ah behind him.

The dynamics of the image of the Lord in the story is one of the issues of special interest. But it reveals that he is not going from evil to good, but from good to evil. In other words, Efendi, a hard-working man who sells firewood and earns a living by honest work, claims to have lost his coin and learns how to earn free money. money, free wealth, greed, the tragedy of not being interested in the fate of other people and society.

In the folklore, only the image of the Master is seen as such a multifaceted revealing image. Therefore, all the actions of Efendi in the story do not leave anyone in doubt, even if he works in the same space and time with religious-mythical characters like Azroil, Satan, everyone believes in him equally.

Another of Ghafur Ghulam's stories, "Mulla Nasriddin Efendi and Shaytan alayhul la'na," is another story created by expanding the content by linking Efendi's anecdotes with real-life realities. In it, Mulla Nasriddin, with his friends Ahmadali and Juravoy, stopped to rest in the cherry orchard in the village of Dormon on their way back to Aktash village. that he was a creature, that he had a small child with him, that he came to Efendi and his friends and began to threaten them, that one of the

cherries they had touched had touched the devil's eye, so that the devil would demand compensation from them, and that Efendi and his friends were his devil. denial, the devil and the Lord's conspiracy are narrated one after the other. At the request of the Lord and his friends, the devil turns the canal upside down, creates fountains, and turns the cherries on the cherry tree into precious stones. When it was the Lord's turn, he whistled in the devil's ear and demanded that he whistle eight buttons on the whistle. The devil, who claims to be able to do everything, is defeated, unable to fulfill Efendi's condition. The devil is in a daze and approaches his son, who is watching these scandals, and says, "Father, damn the devil, all the blame is on you! Come on, you'll get the rest of the punishment from your mother ... "He slapped her on the ear. Again the earth shook like a sky bridge. From this tremor they wake up frightened of their three brothers, who have fallen asleep on their way back from a long journey.

Apparently, the events in the anecdote take place in the Lord's dream. It reveals the weakness of Satan, who was cursed for rejecting Allah's command to worship man due to arrogance and pride, before a man who was intelligent and perfectly created. The cause of human intelligence is glorified.

The image of the gentleman is portrayed in the written literature as a wise and enterprising man who is always intelligent, alert, able to easily expect any embarrassment, as in folklore. He easily solves any puzzle. It is also the answer to the questions asked at once. The gentleman is portrayed as a straightforward, truthful, laughing hero over the vices of society.

Among the works of Ghafur Ghulam, anecdotes about Nasriddin Efendi, short stories created creatively using the image of their immortal hero Efendi have a special place and attract special attention. They show that the content of folk anecdotes related to the name of Nasriddin Efendi is connected with some reality typical of the period of the writer's life, as a result of which the features of written literature and folklore are synthesized.

In the anecdotes of Ghafur Ghulam, Efendi appears in several different guises. There are several anecdotes in the author's work that embody the image of Efendi. One of them is the anecdote "I'm going to the barn ...". It is said, "xon The khan, who did not enjoy doing evil, began to practice ghazal out of envy for poetry. For days he was busy writing a meaningless poem. It was read to the minister by the minister. They all applauded. He even lost his temper and took out white foam from his mouth. Thus, the story reveals that the khan, who did not enjoy bloodshed, brotherhood, and, in short, doing evil, "became envious of poetry," but was indifferent to the talent of poetry and writing poetry. The khan's rhyming, meaningless poem is praised by the ministers of the sheikh as "Kalomulmuluku - mulukulkalom" ("the word of the king is the king of words"). Not believing this praise, the khan summoned the "truth-teller" Efendi and asked him to find out the "true value of the poem." Efendi said to the khan, "... if a fool named khan does not envy everything. Let him not try to do what he cannot do ... Let him not defile a sacred work like a poem," he said without fear. Such an unexpected response angered the khan, who ordered him to take the blasphemer, tie him to the stable, and feed him in the manger. However, "in the meantime, the khan's poetic spirit did not cool down. For a week he wrote a fourteen-line poem. As he recited to the people in the palace, praise was heard from everyone, and even the heart of the sheikh died. The Prime Minister concluded that if I had not feared God, I would have said that the words in this ghazal are higher than the words in the Qur'an. Then the khan again wanted to know the "attitude" of Efendi. Efendi read the ghazal inside, handed it back to the khan, and began to turn his back. The khan tried to stop him and said, "Stop, Mulla Nasriddin, where are you going? Tell us your opinion about the gazelle," he said. He said, "Where would I go? It's time to feed. I'm going to the manger."

Through this anecdote, Ghafur Ghulam emphasized the importance of poetry and poetry writing due to talent. Because poetry and poetry have always been glorified in the East. Valuable opinions of

thinkers on the essence of the science of poetry and the potential of poetry are recorded in the sources. In particular, "Poetry is such an art that (the poet) through this art creates exciting concepts and connects impressive comparisons." In the anecdote, the tyranny of the khan, who did not understand creativity and creativity, and the flattery and selfishness of the palace officials were exposed with bitter laughter. Through this anecdote, Ghulam was able to secretly express his condolences to poets and writers who were despised, imprisoned, repressed and shot for their talents in their time.

In his answers, the sharpness, power, charm, meaning and beauty of the vernacular are obvious. In Latifa, Efendi's sharp answers can be seen in the clear and concise expression of exemplary ideas in proverbs such as "Let the butcher kill the sparrow" or "Do not try to do what you can't do."

Ghafur Ghulam's anecdote "Confectionery Poem" also emphasizes the difference between true and false poetry. It exposes the actions of a young poet who claims to be a poet, even though he does not understand the essence of the poem. In this case, too, the author directly uses the image of Efendi to expose the falsity of the young poet. The young poet puts pistachios, novvot, pashmak, various confectionery, and two of his meaningless poems on it and sends them to his master. But even after three months, he addresses him in a letter because he does not know the answer of his master. Efendi said, "Our student is a mullah. I enjoyed reading your two poems that came in between sweets. From now on, we will accept it as a poem, even if you send only the handcuffs, without adding a poem."

As M. Rajabova writes: "In this anecdote, too, Efendi laughs at the incompetent people who claim to be poets. Although both anecdotes raise the same subject, they feature two different features in the image of the Lord. In the first anecdote, Efendi is portrayed as a hero who is not afraid to express his thoughts in a sharp and reluctant spirit, while in the second anecdote, Efendi is portrayed as an image that exposes his opponents through cheerfulness, humor and humor."

From the above, it is clear that anecdotes are also one of the important tools for the synthesis of folklore and literature. In this regard, Ghafur Ghulam is one of the masters of artistic skills who can do such work.

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