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## THE SKILLFUL USE OF HUMOR IN THE STORIES OF GHAFUR GHULAM

### Annotation

This article analyzes the stories of one of the great Uzbek writers Gafur Ghulam. It is especially noteworthy that in the stories of the writer, humor is skillfully used, and through humor, a person conveys the inner experiences of life at that time. The article also used the works of various writers and scholars and provided links where appropriate. This improved the quality of the article.



**Keywords:** Ghafur Ghulam, short story, work, humor, the tomboy, war, disaster, people's pain, monument.

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*“Today, the education of young people remains an issue that will never lose its relevance and importance for us ... In carrying out these tasks, we rely on the national traditions formed over the centuries, the rich heritage of our ancestors” [1].*

In The Tale of the “The Tomboy”, the author also describes the tragedy of the First World War and the brutality of tsarism. At the beginning of the work it is mentioned that innumerable demons appeared in Tashkent at that time. That unjust, violent regime will drive out the artisans, the artisans, the traders and drive them crazy. Ghafur Ghulam, for example, said, *“The pair of pigeons were touched by the government. Whether it was Nikolai, Kaufman, Mochalov, or a thief, he would make a pot out of it, regardless of his rank”*. Such an image at the beginning of the work was an ambassador, a prelude to the extraordinary life to be drawn later. Then, under the pretext of the boy's adventure, Shum realizes the state of man in that tragic life, his moral and spiritual world, his humanity and compassion, his animal image.

“The Tomboy” is not an autobiographical work. The story is full of real, historically accurate facts, events, artistic fabric, historical fantasy in relation to historical figures. That is why the story of L. Tolstoy's “Childhood”, “Adolescence”, M. Gorky's It's not like “Childhood” or “In People”. In fact, in an

autobiographical work, the direction of the event, the plot line, the conflict, the number of characters and the role played in the plot of the work are drawn as the way of life of the person who is the basis of the work. The more complex, rich and intense the author's life, the more interesting the autobiography.

The “free” and “external” autobiographical characters of the protagonists in “The Tompboy” do not follow them: the logic of the story is born and developed according to the logic of the characters. The actions of the protagonists, the plot of the work, the conflict correspond to the realities of life. There are many qualities in the story, which are characteristic of autobiographical works. The protagonist and his comrades are historical figures,



the place where they were born, the neighborhood is clear. Even Shum has inherited many of Ghafur Ghulam’s traits. The play depicts the colorful, complex aspects of life, the movement of history, the fate of the people. However, these are illuminated in terms of the protagonist's worldview, understanding, and experience. In the story “The Tompboy” the reality is described through the fate and point of view of these sham children. Bad children understand and evaluate life events based on their age, consciousness, worldview, and life experience. And the reader, looking at the reflection of life in the mirror of their souls, draws his

own conclusions, feels the intention of the writer ...



The adventurous nature of the plot, the fact that the protagonists travel from neighborhood to neighborhood, from village to village, in itself leads to the inclusion of many episodic heroes in the work. In autobiographical works, this feature is basic and natural. For example: the thief of the

sultan, the domulla involved in the washing of the dead, the owner of the donkey slaughtered by the naughty boy, Eshan and his wives in the service of the naughty boy, the Sariboy family falls off the line of events. With this feature, “The Tompboy” is close to the autobiographical works of art. However, the nature of the episodes and images in the autobiographical works are different. The entry of new events and heroes into the “The Tompboy” depends, in part, on the logic of the characters. Character logic, on the other hand, leads to a series of funny situations.

“The Tompboy” is a humorous work. The writer creates a humorous spirit from the very beginning of the work. Emotions and experiences are not analyzed. He focuses on depicting a comic situation, a comic event and a detail born of the logic of the characters. Gradually, the humor turns to satire. The satirical spirit is strong in the play. This is the result of this writer’s extensive reference to the principle of conditionality. In our opinion, this anashu artistic method is based on



logic and it served to reveal the reality of life, to create character.

In the story “The Tompboy”, Ghafur Ghulam creates the image of a teenager with simple, innocent, innocent and pure natural qualities. The play is based on the adventures of an orphan boy, adorned with sharp humor

and wise humor. Although the play contains some autobiographical elements, it tells the story of the adventures of Uzbek children.

Unrest in the country has caused unemployment in the city. The fate of the children in the story, such as Omon, It Obid, Bit Obid, Turobboy, Yuldash, Husni, Salih, Abdulla, Polatkhoja, Miraziz, is similar. Omon is separated from his mother, Yuldash is separated from his parents, and Shum is separated from his father. If we look at people's occupations, we can see that they are blacksmiths, tailors, tanners, hafiz, cotton sellers, kerosene sellers, small traders and so on. This is how the reader gets to know his neighbors and acquaintances. It should be noted that the comrade is wearing a ‘moldy surp yaktak’ and so are the others. The children's home, which is kept in small parts, is in ruins. The fat is stored in a small container. Even the chicken has onions instead of testicles. However, human feelings such as compassion, faith, and faith have not disappeared.

Let’s take the image of the mother of a noisy child. He “slowly” hits the child on the head with a bullet that is spreading dough. Because for him, the hearth is ‘the blessed land of Fatima Zahra’s tools’ and it is a sin to pollute it. When the mother leaves the kitchen thinking, ‘Did I tear my child's head off?’ Because she knows it's a shame to dump her seven sisters on the street. But it was his desire to be important to his peers that led him to this path. Throughout the story, the poor mother waits for Shum with longing and anticipation. According to his friend Turobboy, he even wanted to mourn the death of his son.

The fact that the naughty boy did not return home, in our opinion, is not due to his harsh childhood. At first glance, this may seem to be due to the fact that this child is hungry for travel and is prone to new adventures. But that is not the case. Her aunt and uncle's caress and childhood will leave a lasting impression not only on the child's heart, but also on the reader. This kindness is partly due to

their poor heart and partly due to their orphanhood and kinship. After all, isn't their tender heart united by an uncontrollable love, from flowers to animals and birds?

There are so many types of heroes in this story. The old Kazakh storyteller who took the cradle and the cradle from the boy and Omon is not a “blind buyer” as I said. She wants to treat her children to the market, and to please these orphans, she also buys unnecessary cloth. This kind and honest old woman, who says “My eyeball” and “My eyeballs” in every word, agrees to take the children's property.

The economic situation of the Kazakh old woman is also not commendable. The fact that he exchanges all the necessities of life for his family with the things he grows: chickens, eggs, soybeans, and dried apricots, shows that he is poor. Because there is no cash to trade. This means that people of all nationalities in the country are living in poverty. However, it is very important that their hearts are full of human warmth, childhood, honesty, purity and honesty.



The Kyrgyz old woman has a lot of negative aspects in her character. The poor old woman's worries of life have taken her into account, and she is struggling to make ends meet. But the old woman is not alien to human qualities and beliefs. The old woman treats the orphans kindly, pitying them for a moment, and for half a penny she gives them a place to spend the night with two leftover loaves of bread and agrees to fry the eggs they brought. At the heart of the old woman's simple philosophy that “*Allah's both heaven and earth are wide*” are aspects of her faith. Even in an old woman accustomed to her surroundings, she has a deep knowledge of the times and people's lives, the ability to analyze the causes of everyday situations, to master the intricate subtleties of the spiritual world of each hero. had to be reflected. Ghafur Ghulam was able to accomplish this difficult task at a high level.

On the first day of his visit to Sariboy, the naughty boy slept soundly, despite the fact that he was lying on a bed of apple boxes and pillows made of wood chips. Because he had not yet faced the stingy rich. He was satisfied with the kindness and sincere advice of his fellow servants. A spoonful of bread and two loaves of bread are enough to satisfy an orphan's stomach. Is it so hard to be kind to someone? Ghafur Ghulam seems to be saying. Such places seem to be an accusation of the environment in which Shum has left the child in the throes of homelessness and homelessness. In fact, it is.

Most researchers take a closer look at the image of Oman in the story. Is it possible to separate the fate of Oman, the villain who accompanied the boy on some of his travels, from the fate of the protagonist? There is a good reason for this. In her image, M. Amilova sees betrayal of a friend and greed for wealth [2]. Oman sees Oman as an image created in the opposite way to the child. H. Yakubov openly describes it as “naive” [3].

Tompboy and Oman in the story “The Tompboy” are children of a special character. There is some seriousness in Oman's character, not cheerfulness. The only son of Tursunboy aka, he is a teenager who was separated from his mother early, experienced the pain of orphanhood, and made life much better. Besides, he is one or two years older than Tompboy, and he is ashamed to go home empty-handed in the eyes of Oman's acquaintances. He dreams of increasing his wealth like a dreamer, and does not go out of his way to achieve his goals. He looks at the people on the train with special envy, he wants to go far away. As he seeks the world and seeks happiness, it is necessary to pay serious attention to the fact that Shum child is destined for the fate of his comrades, thirsty for



mercy. She jumped into his arms when she saw the baby. Oman, who was driving the sheep to the Kokterak market with the boy Shum, said to his friend, who was singing sadly on the curtains, *“Tell me, brother! I haven't heard such a pleasant, familiar voice in a long time”*. In the same way, Oman's spiritual waves are more vivid.

It is not surprising that the pain and nostalgia of this teenager, which is moving from the strings of the tongue, merges with the melody of the song of the Shum child and moves to the heart of the reader, uniting these two destinies spiritually. After all, what happens is not the fate of the heroes. As he grows older, Shum becomes more and more anxious about his family, his widowed mother and sisters, and his duty to help them: *“My mother is a poor widow of poverty. It's awkward for me to go with a jaw like a witch, and their eyes must be on me too ... I miss my widowed mother and my seven orphaned sisters, and I'm sad. Why did I become such a naughty child, I have to be a student or a runner for someone, I have to find something and look after my mother, I say, I read, I put myself, sometimes I cry. But in this case, it is difficult to return home [4]”*.

It turns out that the philosophy and ideas of the boy have grown much more than when he first left home, and life has brought him up. In this regard, the leadership of the epic image in the style of the story is replaced by lyricism. This will allow the prose writer to shed more light on various aspects of people's lives

and to show the spirit of the characters.

The protagonists' desire for a better life should be considered a natural human trait. Therefore, it would be more one-sided to think of Oman as "*a small-minded, spiritually poor figure in the pursuit of wealth*". The revenge of the Tompboy, which was sometimes observed in his character, was nothing but the stubbornness that resulted from keeping a childish cake. While one of the children is dominated by arias, the other is a little reluctant to compromise. That's the kind of teenage stubbornness that makes a character stand out.

There is no logic in the search for conflict between orphans whose destinies are intertwined in order to shed more light on the humanistic pathos of "The Tompboy". In order to understand the social problems described in the play, it would be more useful to start a world war and look for the contradictions between ordinary, sincere people, who are helpless and completely different from the inhuman aspects of those who are interested in it. Understanding the spiritual waves of people who have not lost their pure human form, even in difficult situations, will help them understand the goals of Ghafur Ghulam. Symbolism, such as the clarity of the morning, the lightness of a bird, the fullness of his chest,



the breath of a child who longs for a meaningful life, who can no longer imagine his destiny only in a full and peaceful life. The end of the story is not in vain. This is based on the creative and aesthetic ideals of Ghafur Ghulam's creation of human destiny by hand.

Most of the protagonists of the ominous child story are helpless in the face of the trials of fate as a helpless slave. In such places, human weakness and the power of faith seem to be manifested. This is especially true in places where individuals and the spirit of the crowd are depicted. The fate of Aisha, one of the most famous recruiters from Tashkent, is the same as that of her students Sarvi, Fatima and Risolat. He was once deceived by the blows of life, and finally, despite his name, he married Hajj Rahmat and patiently endured his various tricks. Aisha Yallachi, who earns five to ten soums, is not very happy with her life. She is no longer interested in money or her husband. The poor woman loses her temper when it comes to humiliation, humiliation, and humiliation.

You can't help but recognize a lizard who 'hunts a bird in the sky with a single squirrel's neck' in hotels, chanting and acting. Aisha, who did not want the number of similar destinies to increase by one, revived the human feelings that had been fading in her heart. This is evident when a Muslim thinks of the honor of

a craftsman, when he feels sorry for Latifah, the son of a man who is considerate, protective, and does not miss the five daily prayers, and when he mourns to save him from the filthy path. He warns the girl of the imminent catastrophe, caresses her with “oyimposhsha”, “poshshahon”, “oppoqqinam”. The fact that Latifah called her a “sister” and apologized for her sins is a sign of high human sincerity.

Kissing, hugging, and saying goodbye with tears in their eyes, the two women part ways more lovingly than sisters. While Aisha's courage is evident in her escape from Latifah, Latifah is a child of a true believer who opens her heart by saying: *“Forgive me for the sins I have committed, both knowingly and unknowingly”*. This is not only a thank you for the sincere sincerity, but also the forgiveness and repentance of a Muslim who hopes for Allah.

Latifah is a man of faith who believes that his destiny is turned to goodness by the grace of the Creator. That is why, even when destiny tries her a second time, our feelings of pity, sympathy, and closeness to this widow will never fade. On the contrary, there is a warm sympathy for the lost Aisha yallachi. Thanksgiving is upon us, which means the holiday season is in full swing.

Another of Ghafur Ghulam's works glorifying humanity is the story “Yodgor”. The author raises the issue of free will in the play at the same time, showing that backward psychology and ignorance can lead to serious tragedies. Written in the form of humor and fairy tales, this work is based on a sad story, a tragic fate. Ghafur Ghulam used the method of depiction, which is now widely used in world literature, at that time. That is, he used the method of showing people's attitudes to an event, revealing who they really were, their spiritual world, their spirituality, by testing them.

In “Yodgor”, Mehri can't reconcile with her father's ignorance and love in general according to the prevailing custom of the time - a child born out of wedlock is a hindrance. So, they would only resort to this as a last resort. Mehri seeks a way to get rid of the baby and tricks Jora into leaving him. A friend brings the baby home.

The mothers had agreed to take their aunt's daughter, Saodat, to Jora. ‘Fate cannot be broken’, they said. However, when they carry a young baby (later renamed Yodgor), their mother's dreams seem to come to naught: they are not interested in the fate of the baby or the future of their children. They both call Yodgor Jora's son, and his figurines go to heaven: his mother curses him, saying,



"You have bowed down to me, young woman". "I don't have a girlfriend", she said. My daughter is an unopened flower." The second thing that burned the two mothers to death was Jora, who hid the truth and said to the baby, "My child",



"His mother gave birth to this child and he died". This behavior of the friend only aggravates the conflict. But at first glance, the author's method seems artificial. Because if he told the truth, no one would blame Jora, but they would admire his humanity.

The author deliberately avoids this and justifies Jora's "lying". Because Jora couldn't tell them the truth. Because Jora Mehri still didn't know the truth about what happened. Mehri tells this to Jora, who became a military doctor years later and met by chance. Mehri's sad story about her husband and her life breaks her heart. As a result, she doesn't want to tell her family the story of her love, reveal her secret, and make her sad again. In addition, the plight of the orphaned child encourages him to take a deeper approach: "Now the child must be rescued anyway. What's wrong with this baby?" Jora decides. The only way to save her was to call her a child. This "trick" of Jora gives the expected result: his mother takes care of him as his grandson, Saodat does not change his attitude to Jora, and his mother (Jora's aunt) also loves Jora. He agrees to give his daughter.

While Jora is in the army, Saodat and I fall in love through a letter and reach out to each other. Then Mehri tells Jora the story of her real life - the story of leaving the baby to her. Apparently, the story of a child in the story becomes a means of revealing the identity of all the protagonists in the work, and the writer interestingly shows the innate childishness and kindness of the Uzbek people.

In short, it is no exaggeration to say that the author's stories are a combination of true human humor, international ethics and, of course, professional prose. The regrets, sorrows, various family conflicts and shortcomings in his works are, of course, Gafur Ghulam's portrayal of the society and people of the early twentieth century in a small story. So, Ghafur Ghulam's stories are vivid examples of artistic thinking born of a synthesis of Eastern and Western prose.

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