

ABOUT ONE ARTISTIC DEVICE OF GAFUR GULYAM

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Abstract

The article talks about the artistic technique used in Gafur Gulyam's story "The Mischievous Man". Using the example of the characters in the story, the views of the academic writer on socio-political life and era are analyzed. Changes in the human psyche and the occurrence of mental disorders as a result of pressure, violence, political pressure, as well as betrayal of loved ones, negative attitudes of surrounding people are revealed when studying the "history of madmen" in the work.

Keywords: Gafur Gulyam, irony, artistic technique, Uzbek literature, image, spiritual freedom, skill.

Introduction

Artistic creativity is a product of a specific time and place. Therefore, we cannot deny the presence of a certain historical time and space in the artistic time-space depicted in the work. Understanding the events of his time, the writer takes a different look at the realities of life, people and their destinies. It balances the mind and soul of the period, man and fate, gives a reaction, evaluates. In artistic creativity, the author uses several methods and means, artistic principles to realize his ideological goal. In this way, the artist expresses his pain and desires from the bottom of his heart.

Gafur Gulyam always had a thirst for spiritual freedom. This thirst intensified under the pressure of the dominant ideology. To express his spiritual thirst, he needed the symbolic image of Shum Bola, writes R. Umurzakov. The writer, with the language of a child, poured out everything from his heart and in his own way illuminated the changes in the social system, society, law, politics and ethics of Tsarist Russia after the occupation of Turkestan. Literary critic Umarali Normatov evaluates "The Mischievous Man" as a work that interprets freedom of spirit in conditions of ideological and political oppression; it truthfully illuminates different layers of Uzbek life; the work contains irony, jokes, and anecdotes. , anecdotes and anecdotes... notes that the painful points of the period, specific tragic situations are described in essence.

Gafur Gulyam found form and expression for every problem in "The Mischievous Man". In the story, the writer skillfully used dialogue, monologue, landscape, especially irony, from the traditions of folklore, which play an important role in the poetics of the work. Even the portrait of the characters and their vocabulary are aimed at realizing the writer's ideological plan. Gafur

Gulyam uses artistic premiums when discussing the social and legal problems of that time in the story “The Mischievous Man”. One of them is irony.

In the story “The Mischievous Man,” irony is the leading device from beginning to end. Against the background of the actions of the hero of the play, many vices in society are revealed. In particular, the writer brought up a big social and legal problem through the description of crazy people at the beginning of the work.

We know that in a work of art the images of a madman, a deceiver, a scoffer, a madman perform a special task, that is, through these images the vices of society, fraud and mischief are exposed, educational and universal ideas are expressed. A unique immunity grants these characters the privilege of speaking and expressing their feelings freely. This is the same technique for a writer who, living in society and seeing its shortcomings, is forced not to be able to speak. Gafur Gulyam, a deep connoisseur of folk art, effectively used such images that entered written literature under the influence of oral creativity, and through their words expressed the untold truths in the story “The Mischievous Man”.

The story begins with the sentence “Rastalar obod”, and the crowded atmosphere in the Ilkhom Samovarchi teahouse is described as proof of this prosperity. At the entrance to the tea house, a parrot in a cage hanging from the ceiling attracts attention, “the color of its feathers is similar to the silks in Aisha Chevar’s work box.” This image helps the reader enter the work and imagine the scene. He then slowly moves on to the original meaning: “One of the joyful entertainments for us children wandering through the market was the market, the neighborhood and the crazy people in the streets.” This sentence makes the reader a little wary. The colorful images of rich people sitting at tables decorated with saffron milk caps and breads in a teahouse fade, and black and white images appear. The image of children with torn heads and disheveled hair comes to life before the reader’s eyes, just as in the film based on the work. Sometimes you imagine a face with an innocent smile, sometimes with a shadow of anger. Yes, these images are very important for a writer. They are the author's saviors.

The author disguises these images as himself, pours out on paper his thoughts, which he could not express openly because of danger and anxiety: “In those years in Tashkent there were so many crazy people that you couldn’t count them: crazy Malla, crazy Karim, Mayramkhan, Khal parang jip-jinni, Tajikhan, Juft Kaptar jinni, Olim jinn, Eshonai, Avaz jinn and others... Each madman had his own uniqueness, uniqueness, “sweetness” (emphasis added by us - N.B.). A reminder of unique masculinity and neatness was a way out for the author, and with this he reminds these heroes that everything is possible, there are no demands. Naturally, the reader reading the work will be surprised that there are too many of them. He himself knows the reasons for this and involuntarily listens to Shum Bola’s stories about the history of madmen and curses everyone, from the seven studs to the back of the head. He soon finds out that his market is in trouble and he is angry because he cannot save his children. In the same way, “Are there Nikolai, Kaufman, Mochalov, the thief Nabi - “Juft Kaptar jinni”, who put them all in one cauldron and curse them regardless of the vicissitudes of their careers. Avaz is crazy, the beautiful Eshan Ayi went crazy when she saw that her husband's affair with her sister, the fate of Mayramkhan who went mad after "breaking" after the iron and steel tools began to leave the factory, evokes pity in the heart. These images encourage us to think more deeply about the factors that drive an ordinary

person crazy. It encourages think about the impact of suffering, sadness, despair, fear and danger on the human psyche. Why did Gafur Ghulyam create these images and what does he mean by referring to their "history"? The following questions often come to mind: showing the extent to which Tsarist Russia, Tsar Nicholas - in general, colonial policy influenced peaceful people who were engaged in their own food, the writer himself lived during that period, or 'is this not sarcasm in relation to the 50s and 60s of the last century? Are there people in this story who went crazy after losing their store, do not represent many intellectuals who lived with mental oppression and inner fear due to the policies of the former Soviet Union? Maybe Gafur Gulyam hid in the form of Juft Kaptar jinni (crazy Pair of Doves), who, despite the vicissitudes of their career, scolded the tsarist government and thereby freed their hearts from a heavy burden? You will be left with questions and thoughts, and you will look at the work of art differently.

Thus, Gafur Gulyam in his work "The Mischievous" described the life of the Uzbek people under mental pressure. He explained the influence of lack of will and lack of will on the human psyche through the image of crazy people in the story. To do this, the writer skillfully used irony.

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