



DESCRIPTION OF HUMAN SENSES IN THE STORY OF GAFUR GULOM "NETAI"

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Abstract

The article examines how Gulom's language expresses human emotions. On the basis of the narrative "Netai," the writer's ability as a prose writer is examined. The article provides some broad generalizations concerning G.Gulam's unique account of different heroes' emotional experiences.

Keywords: Novel, character, inner life, artistic skill, portrait, a way to keep the secret.

Annotatsiya

Maqolada G'.G'ulom nasridagi insoniy tuyg'ular ifodasi o'rganiladi. Unda "Netay" qissasi misolida yozuvchining nosir sifatidagi mahorati tahlil etiladi. Maqolada G'.G'ulomning turfa xil qahramonlar ruhiy kechinmalarini o'ziga xos tasvirlashi haqida muayyan umumlashmalar chiqariladi.

Kalit so'zlar: Qissa, qahramon, ruhiy kechinma, badiiy mahorat, portret tasviri, sir saqlash usuli.

Аннотация

В статье исследуется выражение человеческих чувств в прозе Г.Гуляма. Анализируется мастерство писателя как прозаика на примере рассказа «Нетай». В статье делаются некоторые обобщения по поводу уникального описания Г.Гулямом душевных переживаний разных героев.

Ключевые слова: Повесть, герой, духовный мир, художественное мастерство, портрет, способ сохранить тайну.



Introduction

Gulam holds a unique place in Uzbek literary history. In his diverse artistic legacy, his written works hold a distinct position. The short stories “Netai” (1930), “The resurrected dead” (1934), “Yodgor” (1936), and “The mischievous child” (1937) show Ghafur Ghulam's command of prose (1936-1962)[7].

Literature Review

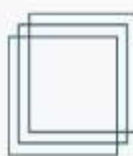
On the topic of Gafur Ghulam's prose, artistic abilities, and picture interpretation in Uzbek literature, S. Mamajonov's "Prose of Ghafur Ghulam", "Styles polishes", and "Art world of Ghafur Ghulam" are developed, as well as B.Nazarov's "The world of Ghafur Ghulam" and T.Matyakubova's "Art of Ghafur Ghulam". Some of these studies were written during the Soviet era and have been understood and studied in the context of that era's ideology. The works of G. Gulam, a new approach to the system of symbols and ideas, new methods of interpretation and analysis, dominated scientific endeavor throughout the independence period.

Research Methodology

In G. Ghulam's story "Netai" [7.9-42], the social period causes a tragic fate for the protagonist. In the story, the author delves deeper into the topic of human-society connections. He vehemently criticized any unrest, emphasizing that "real human traits are retained in days of sorrow, when dads do not know their sons and mothers do not know their daughters," and that "the cherished and exquisite sensations of parenthood are never selected by the people."

Analysis and Results

Before the play's main events, the author gives long poetic introductions, sharing his opinions on the time, the surroundings in which the protagonists live, the brothel, and the sad lives of the women who work there. The poetic introductions are logically tied to the events of the work, and they serve to stress how this setting influenced the fate of the girl Netai



and made her fate tragic. It's no exaggeration to suggest that the story of the period and the setting is a portrait of life as Netay awaits him.

It doesn't matter that the image of a Russian worker was one of the first in the story, as some researchers have pointed out. What matters is that the protagonist portrays Semyon and his wife's intense affections with an unique fondness for his childhood features.

After all, Ghafur Ghulam in his lyrical retreats sometimes openly, sometimes figuratively, speaks of Zebikhan, the unhappy life of the Potakhans, from the feelings in their hearts, from the situation that led them to the cages, from the suffocation of desires, because the tears that flowed from their insulted hearts did not reach the stone hearts.

No matter how positive Dukchi Eshan's jihad is, Ghafur Ghulam believes that ordinary people in the country will suffer [1. 140].

The name of Samad, who disguised himself as "uncle" to abduct the girl from Semyon, is kept a secret in the play, and just his appearance is painted at first, with his identity revealed only in the cauldron. The usage of such a technique in the novel not only piques the reader's interest in the plot, but it also helps to successfully reveal the heroes' spiritual world.

An orphaned girl, Netay, who wanders the streets of Kokand because of wandering, looks at people's hands in search of a loaf of bread. But she hears nothing but the words, "God bless you." Some even look at her with savage intent. In this way, the scenes of the times when people are living in such a way, when the situation of the people is extremely helpless, are brought to life. The right question arises. Doesn't the logic of the image itself require the image of Semyon in accordance with the method of contrast inherent in the creative concept of Ghafur Ghulam?

Indeed it is. Anyone who is well acquainted with the essence of the Duke Eshan jihat realizes that the author sought to scientifically substantiate the prose issue by depicting a second Russian landscape, that is, ordinary Russians, and their attitudes toward indigenous peoples. Because the author tried to solve the problem in the story not only through art, but also through research. In the play, Semyon, who is struggling to make a living and is prematurely separated from his children, resurrects the feelings that he could not give to his children in time, which are stored somewhere in his



heart, and which are slowly beginning to be forgotten. It was a father's love, compassion, adore, and respect for his child.

Unfortunately, Samad, Saidrahimbay and Valikhoja do not understand the beautiful human feelings described by the author. As a result, Netay's fate is decided by a situation created by the external environment, and ignorant, lustful people solve the problem with violence and oppression. Changes in careerism, greed, cruelty, and selfishness lead to the tragic end of the girl's life, and she is thrown into a brothel. Although the spirit of the characters in the story is not sufficiently revealed, the logic of the events is much stronger, the historical facts are rich, the composition is scattered, the solution of the work is correct [2. 67].

One of the most important parts of a work of art is the portrait, which plays an important role in revealing the inner and outer aspects of the protagonist. High-ranking artists paid special attention to the portrait of the hero.

In the story "Netay" the image of an old woman hidden in Netay, who went to the brothel due to fate, is drawn as follows: «... *chipped, teeth with tishkoli (special black paint for coloring teeth), wrinkled mouth...*», «*swollen finger*». The "teeth", "mouth", "fingers" and "face" in the image play an important role in revealing the spiritual image of the protagonist.

In Ghafur Ghulam's stories, the method of secrecy is also used artistically. How Netay came to the Semyon family is kept secret, and only after the couple's kindness and affection for the girl are brought to light, who are these "strangers" and how did Netay come to this house.

Conclusion/Recommendations

Ghafur Ghulam was able to embody the life of Turkestan in the early XX century on the basis of conflicts between good and bad people, games of destiny, social processes, the conditions that led to the tragic fate of Netay, society, the character of different people and strongly condemned the injustice of the human child.



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