



Article

Artistic Expression of Emotion and Experience in The Lyrics Of Gafur Gulom

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Abstract: This article studies the lyrical heritage of academician G.Gulam. It examines the influence of Bedil's creative method on G.Gulam's lyrics on the example of specific poems of the poet. The reasons for G.Gulam's appeal to Bedil are analyzed based on examples from the poet's work. The researcher, following the poems "Bog'", "Sog'inish", "Yangi ishq", "Chaman", "San'atim" and a number of others, explains the reasons for G.Gulam's unshakable conclusion that the human mind has a divine essence. The previously presented ideas are briefly summarized by the researcher.

Keywords: Poetic Expression, Humanistic Pathos, Feelings and Experiences, Depiction of Nature, Lyrical Hero, Artistic Image, Poem, Verse, Philosophy

1. Introduction

The beauty of man and nature, heroism, friendship, love, loyalty and devotion expressed in the works of G. Gulom bring strong aesthetic pleasure to the reader's heart. The poet's works, which show the consequences of moral degradation, oppression and violence, injustice, and the psychology of selfishness, skillfully reflect the "face" of ugliness. The pathos of denying ugliness dominated them. Works of this type encouraged the reader to think more seriously about life, to draw certain conclusions. Therefore, they served to confirm humanistic ideas with their enormous artistic and aesthetic impact, socio-political, educational and moral significance.

In our opinion, since the concept of succession exists, the philosophical thoughts observed in the poet's poems cannot belong only to G. Gulom. Because the poet's worldview and his poetic expression reflect the spiritual heritage of our great ancestors, in particular, the characteristics inherent in the philosophy of Bedil. Mirzo Abdulkadir Bedil absorbed in his works the ancient Greek thinkers, from Pythagoras, Plato, Aristotle, Hippocrates, Democritus, Epicurus, to Jami, Sa'di, Navoi. In his philosophical ideal, the scholar tried to bring the teachings of Sufism closer to the natural-scientific views of Aristotle, the tradition of thinkers such as Ishaq al-Kindi, Abu Nasr al-Farabi, Zakriya ar-Razi, and Ibn Sina.

So, Bedil carried the hereditary code of the spiritual property of the ancestors. G. Gulom, on the other hand, turned to Bedil because he was not satisfied with the aspirations of his time, which were obsessed with materialism. This is the poet's inability to separate the material and spiritual existence from each other. Nature is creative by its very nature.

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Behind any change, depending on the end of something, lies the beginning of something else. The human mind, as if possessed by a divine essence, was the basis for Bedil to come to implacable ends.

2. Materials and Methods

In world literary studies, in the field of poetics, scientific research is being conducted in priority areas such as clarifying the specific features of the 20th century lyrics, periodization, and showing the essence of changes in the form and content of poetry. In recent years, research has increased the desire to re-evaluate the literary heritage of individual creators and determine their poetic uniqueness. Consequently, the accumulated scientific and theoretical views and practical experience in the study of 20th century literature make it possible to identify the poetic uniqueness of the poetry of the unique talent Gafur Gulam [1].

In accordance with the research of the scientific problem posed in this article, comparative-historical and descriptive methods were used.

3. Results and Discussion

G.Gulam, a great poet, philosopher and thinker in the lyrical heritage, Mirzo Abdulkadir Bedil (1644-1721), who was proudly recognized in his time as “Mirzo Malik-ush Shuaro” in India and Persia, and in the Uzbek land as “Abulmaoniy” (“Father of Meanings”), has a great influence on the work of Bedil. It is known that Bedil understood spiritual and material existence (“*must-have existence*” and “*possible existence*”) in harmony with each other. He understood the pleasure of the heart from the power of may as always remembering Allah in the depths of the heart, being aware of heedlessness and carelessness, and suffering in order to reach His source. The thinker, who considered nature to be “creative” in its essence, understood all the events occurring in the world and existing objects as natural processes. In his view, any change is not annihilation, but the manifestation of the hidden potential of the truth of the soul. In other words, the end of one thing and event (the jar) is the beginning of another thing (the soil). So, in fact, that jar existed in the soil as a hidden potential [2].

G. Gulam: “*The apricot blossoms on the ground, and the piston is stuck*”, “*There is a world of sentences in your golden soil, The content of the worlds is difficult to understand*”, “*The world was spinning like my mother’s wheel*”, “*Oh my god, life is not eternal*”, he works based on the fact that the soul in things and events is a unique embodiment of thought. For example, if the flowering of an apricot is a transition from one state to another, the joining of a flower to the soil is not the end of a short and fruitful life, but the new life of a creature (apricot flower) after the stages of bud-flower-death. Therefore, soil is gold, and gold can embody various worlds. In our opinion, the poet, aware of the content of those worlds in other dimensions, wishes to convey this to the reader. Apparently, the rotation of the eternal world like an old mother wheel is a reference to the natural process of things moving from one type to another and eternal existence. So, in the poetic thinking of G. Ghulam, the unbiased perception of man and the world is a priority [3].

Undoubtedly, G.Gulam understood: “*The tongue to the heart, the heart to the tongue, is certainly a voice*”. If such a process of understanding had not occurred in his soul, the unity of the triad of heart-tongue-heart would not have arisen and the expression would have been devoid of deep content. Consequently, since horizons equal to spaces opened up in the poet’s mind, he sought to adhere to the belief: “*My art is a piece of my liver*”. It is understood that G.Gulam’s poetry is “*a piece of my liver*” that seeped from his soul and, perhaps, boiled like a waterfall. Therefore, when it is said: “*life is given to art,*” attention is drawn to the experience of feeling, sincerity of expression, and understanding of the content. G. Gulam often talks about human intuition, imagination, and mental and emotional capabilities [4].

The poet, in his poem "The Garden", written in 1934, cites the line "*Boda bar har tab' mebahshad judo khosiyate*" ("May every nature have a special effect on its owner"). Through this, the poet vividly expresses the unique freshness and beauty of the garden that have a special effect on each person.

In lines such as "*You have transferred the reflection of the garden to your face like the eye of an eye, You have made it like a flower, this beauty is this beauty*", he alludes to the fact that the powers bestowed upon man open the door to infinite possibilities of knowledge. After all, both man and every plant in the garden are God's great creation. If we remember that creatures are mirrors, reflecting the beauty of the "*creator*", it becomes understandable that the garden - the servant of existence - shines in the eyes and on the face. After all, the eye is the mirror of the soul, and the face is its manifestation. When the mirror of the heart is pure, the essence of the soul is reflected in it. After all, material things are manifestations of true beauty and splendor. Therefore, G. Gulam deeply felt that only reason (God) is capable of knowing the essence of world phenomena, not through living observation [5].

Therefore, the "honored" man believed in the possibilities of his intellect and thought, and considered the light of faith to be from reason. Although the poet, in most cases, according to the requirements of the time, could not express the necessity of the human mind, which is the result of divine reason, to look at the essence of truth through the mirror of the heart, he knew that science and morality have a single basis that requires each other [6].

*I have never seen a single minute of my life free,
Let it pass without pain, without fire, without love,
Is it stamped on the pupil of my eye
With unfading flashes of love ...*

In these lines from his poem "New love", G.Gulom sums up his life and measures the value of moments with familiarity with the pain and fire of love [6].

In our opinion, the confession about the unfading and endless flashes of love imprinted on the mirror of the heart (the pupil of the eye) is a reference to the divine essence embodied in the original essence. Therefore, the lyrical hero of the poet, while conducting self-examination, cannot hide his unbridled hatred for the moments when he followed the desires of the mortal world and strayed from the true essence. G.Gulom, who confesses that loving the false world is a terrible mistake, further intensifies his emotional experiences through poetic repetitions:

*Why did I follow you so quickly, why did I,
It's like lust, let my hatred be only for you...
It's all lies, it's all lies, it's all lies...
Everywhere there's that terrible real lie.*

Therefore, G.Gulam's appeal to Bedil in such troubled and troubled situations as the above should be interpreted as an attempt to save conscience and faith from heedlessness. [7].

Indeed, it is no coincidence that G.Gulam quotes a verse by Bedil about the existence of a special nature of the heart that desires "may" (enlightenment). G.Gulam, while alluding to S.Abdulla's gazal, ends with the lines: "*Come, O sun, strike the world's cup, The world's cup with this cup of soul... Gulam is full of light, gentle and patient*". The mystical spirit of classical literature is blowing in the desire of Gulam, whose light is gentle and patient, to see the harmony of the soul and the world's cup. The Sun in this place is not a material object. The fact that the light of this particular slave, who is in the position of servitude, is full of maya, is an indication of his level of enlightenment. According to Sufi meaning, this means that the veil of the external world has been lifted from the mirror of the inner world [8].

Yes, G. Gulam was a born wise poet. As he rightly admitted: *"He lived a philosophical life like Bedil's poem". After all, "The world itself is a big book, Philosophical lives are a stem in it."*

The poet, who is an engineer of the human spirit, reads the pages of history and compares the distant past with his time, saying: *"Ignorance made thought wait a thousand years, philosophy made Socrates swallow poison"*. Indeed, not only Socrates, but also Sina, who could not fit into his country, and Ulugbek, who was thirsty for enlightenment and knowledge, were victims of ignorance and ignorance. Although the poet used the past as an example, sometimes at the expense of denying history, it is not far from the possibility that he was speaking from his own situation in a symbolic context, seeking comfort and reassurance from the masterpieces of the human mind. Therefore, as he descended from turbulent youth to wise old age, the graceful poetic lines that flowed like a waterfall from his playful heart could even color tears [9].

When the poet exaggeratedly described the courage of the brave sons of the nation in the following way: *"When he walks, the earth trembles, when he hears the sky, he undoubtedly felt an incomparable pride in his heart. In the poem "You Are Not an Orphan," he called someone else's cow "my liver" and "my lamb," and caressed it with sweet words, "Your gratitude is on my head"*. The great soul owner took this warmth, love, and compassion from the feeling of fatherhood and the ancient values of our people - the humanistic philosophy of the magnificent East. When he saw the budding smile on the baby's pink lips and the whisper of delicate lips with his poetic heart, the unbridled joy that blossomed in his heart was able to overcome even the hatred of fascism of the poet, whose every word was a curse on the face of the enemy. That is why G. Gulam looked with optimistic confidence at the breaking of the shackles of oppression [10].

In one of his poems, the poet addresses the precious soil with great courage: *"Do not endure humiliation, tremble, O earth, Swallow this accursed army into your bosom"*. As a result, the concepts of God and the universe acquire a specific pantheistic view characteristic of the thinker's poetic thinking. In the poem *"Longing": "From the smallest particle to Jupiter, You are the teacher, inform the Sun"*, and in the poet's worldview, which ends with lines, the theory of heliocentrism (N. Copernicus, G. Galileo, I. Newton) related to the Sun being at the center of the universe takes precedence. In our opinion, this should be accepted as a natural state and explained with the views that occupied G. Gulam's thoughts and imagination at the time when each work was created, the flight of the wings of imagination, and the moods and situations characteristic of the time. Moreover, G. Gulam was a man of great erudition, capable of summarizing various philosophical views in a single poem. That is why, in the same poem, he manages to quickly and freely move to the most abstract expressions with the lines: *"A single torn eyelash will never disappear, So strong is the house of joy."* Even in this line, the expression *"the house of the sun"* (xonai khurshid) is not abandoned, which is characteristic of the poet's poetic thinking, as it shows the embodiment of a synthesis of various views [11].

Importantly, the poet did not intend to philosophize, but to express the mixed feelings that arose in the father's heart, trembling like mercury, for his child, who was a rare diamond in the treasure of life: longing, longing, love, anticipation, comfort, hope. Wishing to suppress the melancholy feeling and the temptation of vague imagination that were trying to creep into his heart, he took up the Bedil divan in his hands at dawn:

*At dawn, I was very longing,
I was reading Bedil, the sun came out.
The blurred visions stopped like a spring,
A pure heart is a drop of mercury.*

Look at the great power of the word, the poet, who has written a bud of hope in his heart, immediately begins to graft flowers. That is, the philosophy of the centuries protects the thoughts of the lyrical hero from being distorted and directs them towards a clear goal.

After so many sad thoughts, it is difficult to imagine how much a huge soul, inner integrity, strength and will, as well as poetic talent and potential, were needed to liken and represent a divine blessing - a peach to a flawless smile, its feathers to a young man's mustache, the dew trembling on the fruit at dawn to the berry sweat on the lips of the future bride, and its sweetness to the sleepy caress of a baby [12].

Indeed, all these are signs of emotional experience, heartfelt sincerity of thought, elegance of expression and the height of expressiveness [13].

4. Discussion

The life and creative work of G.Gulom have been the focus of attention of literary critics, scientists and creative people from the second half of the 20th century to the present day. In Uzbek literary criticism, G.Gulom's poetry has been studied to a certain extent by such literary critics as S.Mamajonov, A.Akbarov, B.Nazarov, O.Sharafiddinov, B.Sarimsakov. In T.Matyokubova's articles and studies, the poet's artistic skill and the expression of feelings in his poetry have been analyzed to a certain extent. However, there are not many studies that specifically study the poet's artistic skill in relation to a specific poem [14].

Here, we will put forward some generalizations about the skill of creating poetic images, the uniqueness of feelings and expressions in the poet's poetry, through the study of G. Gulam's lyrics [15].

5. Conclusion

It seems that G.Gulom sought to "infect" his feelings with the reader in national, universal and universal colors. Thanks to this ability, the conceptually significant expressions of the heart, poetically polished images, which "found their way" and were expressed, served, firstly, to unite the nation, and secondly, the people of the world who loved freedom on the path of goodness, to unite in the path of humanity. The strength and weight of G.Gulom's poetic heritage are also determined by that humanistic pathos.

It seems that the poet creatively relied on Eastern traditions, in particular, Bedil's philosophical views, and wrote his own unique lyric poems.

After all, the creator always expressed an ideological and emotional attitude to the reality he depicted. Therefore, G. Gulam's poetic legacy should be interpreted in terms of the author's emotionality, that is, his sensitive poetic soul, capable of evoking sympathetic feelings in the reader.

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