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PHILOSOPHICAL-INTELLECTUAL POETRY OF GHAFUR GHULOM

Abstract: Evolutionary developments of the poetry of Uzbek poet Ghafur Ghulom and the best poems which determine the originality of the creativity of the poet, are analyzed in this article. Also, we try to reveal the contribution of Ghafur Ghulom to the development of Uzbek philosophical-intellectual poetry.

Key words: philosophical-intellectual poetry, leitmotif, lyric hero, globalization, intellectuality, style.

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Introduction

When we examine the poetic heritage of Ghafur Ghulom, we can see the diversity of human nature and the artistic expression of the evolution of the spiritual world in the time system specific to the erudite poet. The lyric hero of the poet can be seen sometimes as a fiery propagandist, sometimes a self-examining person, a merciless person who is questioning the whole world, sometimes ordinary and simple person, and sometimes a wise person who knows the whole world.

Materials and Methods

It seems that Ghafur Ghulom notifies his vital and creative program through his first poem published in the press. In this poem, titled “In what is beauty...”, the author tries to understand and to explain the idea of “beauty” with the aid of glasses of the period, and searches for it in the social life; in the poem, the idea of “the work for the interest of the people is always beautiful, the art is only for the people” is the most important. It is well known that the slogan of the regime which ruled in those years, was similar to this idea, so the young poet adapted to existed ideology with his first creativity, or, more precisely, he received it as a whole. He writes that:

“Go ‘zallik qizlarda,
u qora ko ‘zlarda,
soz kabi so ‘zlarda”,
deganlar yanglishar [1, 19].

(The meaning: Beauty is in girls, / it is in black eyes,

/ it is in the words like melody”, / the people who think so, make a mistake) No, of course, the poet should not have absolutely rejected the idea “beauty is in the eyes” and “in the words like melody”. However, from the beginning he realized that the real poet, firstly, should be a singer of his time, the atmosphere prepared him for this conclusion. We want to draw attention to another aspect in this case. The lyric hero, namely, poet, gives idea about the *beauty* which is one of the main categories of the aesthetic. Although it is in the some boundaries, he thinks and tries to understand *the essence of beauty*: Go ‘zallik ishlayish, / manglayni terlatish, / go ‘zaldir ungan ish, / Maqtansa yarashar! (The meaning: Beauty is to work, / it is to sweat forehead, / implemented work is beautiful work, / it suits for boasting.)

It is evident that, at the earliest stages of the poet’s creativity, he was inclined to philosophical sensitivity, he tried to express his “philosophy of beauty” artistically and figuratively. But this “philosophy” did not belong to him, but it was the dominant ideology of that time. During his time, S.Mamajonov supported this “philosophy” of the poet, and wrote that: “The extremely serious nature of these above mentioned issues in the creativity of Ghafur Ghulom, as well as in the works of poets such as Ghayratiy, Hamid Olimjon and Uyghun, required strict class struggle which culminated in the field of ideology” [3, 8-9]. Truly, the poet calls for a new life, living newly in poem. But what was this “new

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life”? What did man find in return “working” or what did he lose? Generally, is the work worthy of absolute standards of beauty? Especially if it denies other types of beauty... The history has proven that such rude “ideology” which idealized the labor (namely, slavery), is not wrong, engrossed it is a crime.

The poetry heritage of Ghafur Ghulom can be classified in terms of the period and the subject as follows:

- 1) declamation, samples of the first creative works in the spirit of propagation;
- 2) a bit strong and developed poems in the style “mayakovskiy”;
- 3) poetic works created during the war;
- 4) the poems which were created post-war, were described the new life and work;
- 5) poems dedicated to children.

The artistic level of poetic poems of the first samples of creative works of the poet were high, of course, the. The impact of revolutionary stories of Hamza which directed to the public, was sensed in these works. Later, the poet, who continued the work of Mayakovsky, focused his attention on a new form according to the meaning. He learned from the famous poet of the Soviet state, according to his own words, “the political sharpness, the brilliant oratorical power at its rhythm, the intonation, the courage of the metaphors, the fulness of the exaggerations”. While the party was demanding a massive poetry that millions of people could understand, the poems of the poet at the style of Mayakovsky poetry had justified itself.

The views of philosophical and intellectual world of poet are reflected in the poem “Turksib yo‘llarida” (“In the roads of Turksib”) which publicistic spirit mixed with lyrical memories. It is not difficult to notice that the poet prepares the reader to the important conclusion in the first line of poem: “*Bu yo‘llar ko‘p qadim yo‘llardir...*” (The meaning: These ways are many ancient ways...) The reader travels to the black pages of the history of humanity according to the thoughts of the poet, along the line of the couplets. It seems to be hear the nourishment of the braves such as from “the king of the world, Alexander the Great”, to Chingis, Temur, the wail of slaves and widows who are going with harmonious the “song” of the chains, the prisoners who were hungry and lonely. The poem continues with giving the most important episodes which belonged to the human history such as caravans which are loaded the idol and rosary, the “storms which make noise every morning”. No, the author does not just want to travel to the history; the skilful poet masterfully shapes the gallery of historical images in the eyes of the reader, leads to the avenues with the logic pathways, and applauds the “gigantic era”, which is able to curb the history:

Biz

*shu yo‘llar tizginin qo‘lga olaroq...
Yer kurrasini boshin tang‘idik
Va tarixning tomirlariga quydik
erigan temir...*

(The meaning: As soon as we get the control of these roads.../ We bind the head of the Earth/ we pour milted iron to the tendon of the history.)

The poem has also important significance with its new style of expression, the futuristic imagery. The strong rhythm of Soviet industrialization specific to those periods is reflected clearly in poem. In its turn, it should be noted to mention that some places of this work in the spirit of that time euphoria are the result of the author’s mistaken view in the impact of the ideology of that time.

Raising the high level of the poetry of Ghafur Ghulom happened at the time of war. During the years of war, the leitmotif of the creativity of the poet was to raise the spirit of the people who were struggling against the fascist invaders and to strengthen their confidence in victory. He inspired the victory of the people with his poems such as “Kuzatish” (“Observation”), “Sen yetim emassan” (“You are not an orphan”), “Sog‘inish” (“Missing”), “Bizning ko‘chada ham bayram bo‘lajak” (“The holiday will also be celebrated in our streets”), with sharp artistic publicistic works. Most importantly, the lyric hero of the poet found with his original “I” at that time. More precisely, as if the lyrical “I” of the poet, who was trying to convey his best feelings, and agreed to the laws of the life, had removed the former protection masks. In recent poems, painful human who suffered from great deal of sorrow over the vigilant world’s fate, split to miss the light fate for all humanity in the example the victim nations, occupied the role of clerk who was singing with seething “shiny” ideas of that time. Although it seems that the poet, who turned “his lyric into a gun and his poems to the soldier”, often, follows the divination way, he “lightens” his most contemporary poem with his boundless love to his people, to all humankind.

The war which smashed the millions of people, in fact, opened “the thought eyes” and the minds of the human, who, were fighting for desires and amusements of temporary world with each other. The poetry which was connected its “feet and hands”, strived towards its original purpose with this reason. If we give attention that during the war years the best works which mixed with the spirit of high humanitarian, were created in the Uzbek poetry in the creative works not only Ghafur Ghulom, but also in poems of poets such as Oybek, Shaykhzoda, Hamid Olimjon and Zulfiya, the spiritual world of the lyrical hero enriched, the lyric began to return to its original source. Poems such as “Yig‘i kelmaydi sira...” (“The crying never comes), “Yigitlarni frontga jo‘natish” (“Dispatching the youth to the front”), “O‘g‘lim, sira bo‘lmaydi urush...” (“Son, the

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war never happens...”), “Kurash nechun?” (“What’s the struggle?”) has significance not only determining the appearance of the Uzbek poetry during the war, but also saying human suffers which forgotten in the Soviet period. Oybek wrote the war and human tragedy in that extermination years: “*Yig’lar yuragimda Vatanim*” (“*My Homeland is crying in my heart*”). Shaykhzoda writes in his poem “Kurash nechun?” (“What’s the struggle?”): *Bulut so’ndirolmas yorug’ kunduzni, / Shapparak to’solmas oltin yulduzni... / Zafarning nash’asin totigan erlar: / “Erk desang, urushda yengib chiq” derlar!* [10, 54] (The meaning: The cloud can not lighten the daylight, even nothing obstructs the golden star ... / the youth who achieved the victory, say to fight in order to achieve the victory!)

Thus, *thinking person* image who is discussing about difficult world contradictions, evolution of the period, sacred values and traditions, is reflecting about the essence of life, have begun to appear in the poetry which was heard the sound of tractor yesterday. In this case, above-mentioned lyrical pearls of Ghafur Ghulom took a special place. Especially during this period, the publicity in poet’s poetry had been reflected not only in the creations which he created, but also in his public expression way which was specific to the sorrow of the people. In the Uzbek literature of XX century, Ghafur Ghulom and Mirtemir were so close to the people’s spirit.

Philosophy and publicity showed in harmonization the lyrics of poet with the fate and spirit of the people. Most importantly, the poet saw the fate of his people in combination with the fate of the world; he did not be confused within his territory, and he joined it with the fate of all humanity. The fate of the world was being resolved in this war which was happening in that period. After the Second World War, the universe began to realize itself as a whole. We can say that this can be base for globalization, which is now expanding. In this regard, Ghafur Ghulom intuitively joined the future upcoming tendencies. The main reason why these poems are still not old and excite the souls, is that the melody of high degree of human suffering as well as, philosophy of life, reflect in combination with national and at the same time, global level in them. We give attention to the following words of the poet Abdulla Oripov, who continues the traditions of Ghafur Ghulom deservedly in poetry: “For centuries people of creativity have not been overcome by the influence of various ruling circles. These influences have been appeared sometimes worldly, sometimes religiously in the content of the works. However, some poets, have been overwhelmed by all these scarcities, and they have only sang the beauty of sweetheart, the spectacles of nature. We can give many samples for it from the world literature. However, there are such sacred themes in the world

that any regime, any politics have never been repressed by chance, and these themes have never been negative meaning in history although any person has said in these themes. These are themes such as Homeland, friendship and brotherhood, peace and mercy. In this meaning, we can say that G. Gulom is the fiery singer of Homeland, peace, mercy and kindness” [9, 9].

At one glance, of course, the following words of the lyrical hero, the father, who is saying the words of his heart and is missing his son who went to the battle, are not merely a couplets of sorrows:

*Uzilgan bir kiprik abad yo’qolmas,
Shunchalar mustahkam xonayi xurshid.
Bugun sabza bo’ldi qishdagi nafas,
Hozir qonda kezar ertagi umid* [2, 36].

(“Missing”) (The meaning: A get unhinged trick will never lost, / the room is so solid. / today the breath in the winter wakes up, / Now there is the hope of tomorrow in the blood.) These couplets are beautiful poetic ideas of wise man at the appearance of lyrical hero, father, about the content of the life, continuation of the life. Let us recall the historical period in which poem was written. The spirit of the father who sent his son to the war, is restless; wagons orphans, the wounded people are coming. The situation of the lyrical hero has risen to the level of artistic discoveries in these best couplets:

*Zo’r karvon yo’lida yetim bo’tadek,
Intizor ko’zlarda halqa-halqa yosh.
Eng kichik zarradan Yupitergacha
O’zing murabbiysan, xabar ber, Quyosh!*

(The meaning: “Like orphan young camel, / there are tears in passionate eyes. / The Sun, you are the teacher, / from little planet to Jupiter, inform me!”) Although he believed that “the war which was the scarcity of the devil” would end one day and his son would survive and come back “qora qoshiga gard ham qo’ndirmay” (healthy and safe), but still, there is fear in his heart: *Kechqurun osh suzrak bir nasiba kam, / Qo’msayman birovni allakimimni, / Doimo umidim bardam bo’lsa ham, / Ba’zan vasvasalar bosar dilimni. / Balki bir g’alat o’q yo xavf-u xatar / Xazinayi umrimdan yo’qotdi olmos...* (The meaning: It seems that a person is not enough in my family in the evenings, / I miss somebody, / If my hope becomes cheerful, / There are fears and dangers in my heart. / But a strange arrow or danger / it cause to lose the diamond from my life...)

But in this poem, the lyrical hero does not become a prisoner to the depression appeared from fear. He catches “handle” of optimism which can be single base for person in such aggressive moments. The moments are described clearly in these couplets that the fears and the worry goes away as fog, light particles of dreams occupy instead of it:

*Tong otar chog’ida juda sog’inib
Bedil o’qir edim, chiqdi oftob.
Loyqa xayolotlar chashmaday tindi,*

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Pok-pokiza yurak bir qatra simob.

(The meaning: I missed very much when it is dawn / I was reading the Bedil, when the sun was rising. / All negative minds went away as the spring, / the pure heart looks like a swallow of mercury.)

Bedil is a genius of philosophical thoughts of Ghafur Ghulom. The poet enjoyed this sacred inspiration spring during his all life, and he filled his poems with wisdom specific to Bedil. It is not all. He searched resort from meaningful couplets, greathearted poems of the great thinker poet in those difficult years, learned living philosophy, as if he found the refuge in the world of Bedil. The memories of Olmos who is poet's daughter, also acknowledge this idea: "The book with red leather cover titled "Kulliyoti Bedil" of Mirzo Abdulqodir Bedil is on the working table till the end of "their" life... My father read this book even though "they" were happy or sad with something ..." [8, 34]. Indeed, it is not surprising that reading views of Bedil as "tong otar chog'ida juda sog'inib" ("I miss very much when it is dawn") of lyrical hero is added to the poem. Also, there is wisdom in reading the Bedil at dawn. When the lyric hero meets the dawn with work of Bedil, his spirit will be cleansed and his foolish thoughts will be silenced. At first, the father who his heart beats to pieces from boredom with saying "Ne qilay otamen, meros hissiyot..." (The meaning: "How can I do, after all I am father, it is legacy sense for me..."), now he is in a different mood, the heart "tempted bitterness" is blurred clear dreams, and the "Hope sun" shines ... And then he is ready to meet his son with a peach basket. He walks "the winner future" saying "*O'z bog'ingni o'z qo'lingga ol*" (The meaning: "Manage your garden yourself") with this mood.

This vivid and clear spirit was preserved for some time in the poems of the poet written after the war, even it becomes bold in the sample of "Vaqt" ("Time") poem. But it seems us as if above mentioned lyric hero "disappears" in his poems written after the war, described the new-life and labor. Now, another "hero" who adaptes to the new life and is busy with daily works, possesses his place. We can see the twin of this "new hero" in the poems of poet which were created in 30th years. Asqad Mukhtor wrote: "In fact, in the twentieth century, being an Encyclopedist as Ghafur Gulom was a rare event. Oriental, greek, arabic philosophy, literature, peoples history, ethnography, religious sects, mythology, aesthetics, European and Russian culture, dynasties of khakans, geometry and geography, present time sciences and social knowledge... It is difficult to count all... He was at the center of literary and scientific thought with his wide-ranging personal conversations, "flood" as river and wise conversations, he "boiled", directed, and influenced it" [7, 167-168].

Of course, philosophy is the core of the lyrics of

Ghafur Ghulom. The poet who was inspired from the Oriental classical literature, learned firmly the creativity of Sa'diy, Hafiz, Khayyam, Navai and Bedil, mixed the deep philosophical thoughts of great thinkers with general spirit of his poems. Philosophy is combined with intellectuality in poems of poet. Intellectuality means deeply knowing the history and culture of the world's nations, awareness of all the major trends in modern science, and making generalized conclusions from events and phenomena. These aspects are expressed in the lyric style of Ghafur Ghulom.

If we say according to the descriptions of Maqsd Shaikhzoda, Ghafur Ghulom "feels the world with his heart of, and feels correctly the heartbreak of the blood in the veins of history".

Mainly, he uses comparisons or oppositions and aggregation in his poems. One of the main characters of Ghafur Ghulom's poems is to compare the history and present period which he is living, and to conclude general conclusions. The poet describes himself as the following: *Yozajak she'rimga bo'lsin deb asos, / Kechmishni hozirga ayladim qiyos.* (The meaning: In order to be the base for my poem, I compare the past with the present.) When he remembers the tragedy of the history, he becomes furious, when he interacts sharp struggles, he is at martial situation; writes sincerely and with love about the ordinary people. In this regard, we give the following notes of S.Mamajonov who researched on the poet's method: "Abundance, enthusiasm, heroic spirit, liveliest pathetic, contrastiveness and optimism, oratory, martial publicistic and deep philosophical orientation, wide-ranging in perceiving and evaluating the reality are specific to the style of Ghafur Ghulom" [4, 88].

Ghafur Ghulom was a philosopher poet with a high intellectual potential and well-known in the literature of Uzbek national and world nations. It is also seen in the poet's outstanding literary poem "Vaqt" ("Time"). This poem, written in 1945, was analyzed by many literary linguists. In his time, H.Yoqubov correctly notes in this poem that the poet opened the essence of a new aesthetic pleasure, determines the beauty with creativity, struggle, but he connects "Vaqt" ("Time") with the "noble" and bravely spirit of the Soviet person, namely, it seems that he interprets the poem from one side [11, 178-180]. This poem is analyzed in the philosophical-intellectual aspect in the article of S.Meli titled "Ghafur Ghulom: time philosophy" [5]. In this case, the issues such as the attitude of time, the ways artistic and philosophical perception of this concept in our poetry, are interesting for us. The poet who gathers "the content of one moment into whole spring, writes in his poem as follows:

*Bir onning bahosin o'lchamoq uchun,
Oltindan tarozu, olmosdan tosh oz.
Nurlar qadami-la chopgan sekundning*

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Barini tutolmas ay(yu)hannos ovoz.

(The meaning: To measure the value of a moment, golden scales, and diamond stone are not enough. / The sound of cry can not hold / the moments which run with the steps of the lights) The poet writes another place as “Fursatdir qilguchi aziz, mukarram” (“The time becomes person the dearest and honored”) and appeals to appreciate the “dearest moments of the dearest century”, to “decorate the life book with royal couplets”. He “fixes” a beautiful poetic sculpture to the winner period as “Asrlar taqdiri lahzalarda hal” (“The fate of centuries is solved in the moments”). When the poet gives a worthy artistic-philosophical image, he sees the time with great look at different appearances; he materialized it from the whole appearance to the smallest detail. As if he creates the artistic and philosophical formula of the time at the imagination of the reader. The philosopher poet reveals the human, the power of his will at the highest level in this book. He answers perfectly the question which he asked the question “Go’zallik nimada?” (“What is beauty?”) in the previous time, through “Vaqt” (“Time”). The poetic spirit in poem harmonizes with the poet’s philosophical thoughts and conclusions:

*Hayot sharobidan bir qultum yutay,
Damlar g’animatdir, umrzoq soqiy.
Quyosh-ku falakda kezib yuribdi,
Umrimiz boqiydir, umrimiz boqiy.*

(The meaning: I drink a swallow of wine of life, / the moments are temporary, the wine-server is eternal. / the sun is going round the sky, / our life is eternal, our life is eternal.)

We try to understand the conclusions of the poet through the key words “*hayot sharobi*”, “*soqiy*”, “*Quyosh*”, “*bir qultum*”, “*umrzoq*”, “*boqiy*” in this couplet. In our point of view, according to the poet’s interpretation, the human life is a swallow of Life wine, and the temporary momentum of life is measured with the value of this “one swallow life”. The wine-server is not only wine-server, but also *eternal* wine-server. The sun is the symbol of eternal existence, the life, eternal life. Its walking in the galaxy is a sign of duration of the life, and spending every moment for the goodness and beauty is a guarantee of eternal life. The poem impels such conclusion.

After twenty years writing of this poem, Asqad Mukhtor “drew” the poetic style of the Time. The attitude moment with person, the contradiction reflects in his poem “Vaqt” (“Time”):

*“Vaqt” o’z-o’zicha hech narsa emas,
“Davri” desak ismli, jismli.
Vaqt qaritadi-churitadi, xolos,
Davri inson kabi, dardli, husnli [6, 108].*

(The meaning: “Time” is not something in itself, if we call it as “epoch”, it has name and appearance. / But, the time causes to be old, / The epoch is painful,

beautiful like human.) If the time is given freedom, as the poet says, it is brutally deprived, is not late: “*O’zi tiklolmaydi o’z qomatini, O’zi kelajakni tayyorlamaydi*”. (The meaning: It cannot set up its body, it cannot prepare the future”). So, we should strive to give shape and meaning to the time, to enlighten it, and “seal up” the moments to eternity. This is in the hands of man. Only in this case he can say it loudly: *Shunchaki qaritib o’tib ketmadi, / Yo’q, davrimiz ulug’, mehr-u qahrli. / Kelajakni tug’ish to’lg’og’i og’ir, / Ammo ona bo’lish faxrli!* (The meaning: It is getting old us, / No, our period is great, kind and furious. / the birth pains of giving birth the future is hard, / But becoming mother is prideful!)

Thus, dialectics of Time and Human relations are interpreted poetically in the poems of Ghafur Ghulom and Asqad Mukhtor. In our point of view, the difference in the interpretation of the two wise creators is that when Ghafur Ghulom goes from Time to Human in his poetry, Asqad Mukhtor goes from Human to Time. When Ghafur Ghulom measures the human power with time, Asqad Mukhtor gives the time to human desire: The time is not anything without the human! Indeed, Ghafur Ghulom does not understand the time without the human, oppositely, he recognizes that human is the Creator of the Time. But in poems of Ghafur Ghulom, human acts inside the Time. Human and his creativity power have been absorbed in the base of the poem in the poems of Ghafur Ghulom. Such features were a sign that they were being renewed not only in the form of Uzbek poetry, but also in thought.

Conclusion

We can note the followings as the conclusion to the article. Ghafur Ghulom had a significant influence on the development of the new Uzbek philosophical and intellectual poetry. Although he adapted to the guidance of the present system with his first creative works, wrote the poems in the propagandistic spirit, especially during the years of war, there was a sharp turning point in his creative work, it was seen evidently in his poems such as “Kuzatish”, “Sen yetim emassan”, “Sog’inish”. During the Second World War, the best works which were reflected humanitarian spirit, were created not only in the creativity of Ghafur Ghulom, but also another poets who were contemporary to him in the Uzbek poetry, the human image who thinks about global problems, as a lyrical hero, was created, and the philosophy was developed. Naturally, socio-historical conditions have a special place in this. In general, in the Uzbek poetry of the XX century, special poems were created in the philosophical and intellectual direction in the poetry of Chulpan, Oybek, Ghafur Ghulom, Maqsud Shaykhzoda, Usmon Nosir, Asqad Mukhtor, Abdulla Oripov, Rauf Parfi and other poets.

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