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Teaching The Analysis Of Cho'lpon's Poetry

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ABSTRACT

The education system has also undergone changes, adapting to the updated principles of pedagogical thinking. In our country, serious attention was paid to the formation of an independent, educated, creative and imaginative personality, increasing his spirituality, ensuring his intellectual and spiritual maturity. After all, only inquisitive, creative, enterprising, noble personalities can develop the state and society.

The principle of renewed pedagogical thinking implies studying, interpreting and analyzing the life and work of an artist without separating them from each other. In particular, to achieve a deep analysis of the works created by them, students will be able to achieve only if they can fully imagine the creative and human image of artists who have a certain commonality with their talent and creativity, such as A. Kadiri, Fitrat, Chulpan, Usman Nasir. .

The formation of Chulpan, a famous figure of the XX century, as a personality and creator, especially as a writer, was influenced by the ideas of Jadidism, so without them it is difficult to understand and evaluate the work of the writer. . When familiarizing students with Chulpan's work, this aspect should be given special attention.

The writer's novel "Night and Day" is among the most mature works of world literature in terms of artistic exploration of life and reflection of artistic reality. The teacher also organizes the teaching and training process of literary education in accordance with his abilities. In this process, the teacher uses the rules of pedagogical technology, teaching principles.

It is important to increase students' interest in teaching Chulpan poetry. Because the reader is familiarized with the content of the work during reading. To achieve a sense of this content is necessary through exemplary and expressive reading of the teacher. Therefore, his artistry is mentioned in the analysis.

Keywords:

Literary, educational, pedagogical, technological, Chulpan, poetry, artistic, analysis, methodology, teaching, thinking, learning, work, content, student, teacher

When considering the methodological aspects of interpreting and analyzing Cho'lpon's poetry in the literary education process, it is essential to emphasize that, in the era of independence, the study and evaluation of literary works based on aesthetic principles

have become a key criterion. One of the primary goals of literary education is to provide students with information about the writer's life and work, bring their creative persona to life in students' minds, immerse them in the writer's creative laboratory, and develop their ability to

analyze and research literary heritage based on artistic principles.

Today, literary textbooks contain highly concise and to-the-point information, allowing students to form a general understanding of the author and gradually refine their perceptions while studying their works. This approach should be supported. However, the challenge remains in fully bringing the writer's creative persona to life in the students' minds and guiding them into their creative process. Many literature teachers follow a traditional approach—providing a brief biographical overview of the writer before proceeding to study the designated literary works. However, this method alone does not fully meet curriculum requirements. Only by employing literary analysis techniques can the intended educational goals be achieved.

By integrating aesthetic analysis into literary education, students can develop a deep understanding of a writer's personality, style, and artistic mastery through the in-depth study of literary works. The most effective approach is to use literary discussions, debates, and seminar-style lessons, encouraging students to study literary works in accordance with artistic and aesthetic principles.

Looking at the history of Uzbek literature, we can see that literary masters such as Ahmad Yugnakiy, Yusuf Xos Hojib, Ahmad Yassaviy, and Alisher Navoiy frequently used colors and symbolic imagery in their works. Through colors, they created vivid artistic landscapes and conveyed emotional and psychological states associated with different stages of spiritual development. This tradition is also present in the works of Abdulhamid Sulaymon o'g'li Cho'lpon, where unique artistic imagery comes to life—particularly in poems like Go'zal ("Beautiful"), Buzilgan o'lkaga ("To the Devastated Land"), and Binafsha ("Violet"). These crucial aspects must not be overlooked when analyzing his poetry.

At this point, the teacher's method of interpretation plays a crucial role. In Cho'lpon's poetry, the colors white, black, yellow, and blue (azure) appear most frequently. The teacher might interpret them as follows:

- White symbolizes purity, goodness, and delicate human emotions in a traditional sense.

- Black, by contrast, represents the oppression of colonial rule, the suffering of a nation deprived of its rights, and a sense of despair.

- Yellow conveys the poet's sorrow, shattered hopes, and deep-seated pain.

- Blue expresses his dreams of a liberated homeland, a free and prosperous nation.

Thus, a deeper literary and aesthetic analysis allows students to uncover the symbolic and artistic nuances in Cho'lpon's poetry, fostering a more profound appreciation of his work.

In the poem Buzilgan O'lkaga ("To the Devastated Land"), Cho'lpon contrasts the once-vibrant natural beauty of the homeland—filled with meadows painted in the rainbow colors of youth and joy—with the dark, oppressive grip of invasion and tyranny. The poem vividly depicts the ominous black clouds overshadowing the sky, symbolizing the loss of peace and prosperity:

"Ey tog'lari ko'klarga salom bergan zo'r o'lka,

Nega sening boshing uzra quyuk bulut ko'lanka?"

Through rhetorical address, the poet paints a sorrowful picture of a homeland ravaged by massacres, plunder, and foreign conquest. The landscape itself seems to grieve the tragedy that has unfolded—mountain streams, once as pure as the heavenly Kawthar spring, now seem to moan in anguish. The lush green pastures, once trampled by the hooves of joyful youth, now bear the scars of invaders' horses. Even the flowers and grasses seem to cry out in distress.

The imagery of "sharaq-sharaq qaynab chiqqan buloqlar" (boiling, turbulent springs), "to'rt tarafga anglab" (waters anxiously seeking a way out), and "qo'rqinchli qo'noqlar" (fearful guests) conveys an overwhelming sense of terror, as if nature itself recoils from the horrors inflicted upon the land. Through these striking metaphors, Cho'lpon masterfully captures not

only the physical destruction but also the emotional and spiritual devastation of a nation under oppression.

If the teacher draws students' attention to the poet's mastery by referring to folk oral traditions and the imagery of "qaynar xumcha" (boiling cauldron) and "qaynar buloq" (boiling spring), it would be appropriate. The underground and surface riches are the generous and abundant treasures of our motherland. In pursuit of these riches, the invaders were determined to enslave its people and strip them of their faith and beliefs.

Independence was achieved at the cost of seventy years of bloodshed, tears, sons rendered unfit for military service, and the sacrifice of thousands, even millions of martyrs. Our people paid a heavy price for today's freedom and sovereignty. In Buzilgan O'lkaga, the "dark shadow" looming over the nation cannot be overcome merely by mourning and suffering. The poem vividly expresses that the goal can only be achieved through the struggle for freedom and independence.

In the poem *Binafsha*, which echoes this theme, Cho'lpon artistically employs color imagery, color-symbolism, color-expressions, and metaphors. After reading the poem expressively, the teacher might pose a thought-provoking question: "Tell me, why do you think the poet named the poem *Binafsha* (Violet)? Was the poet's main goal to describe the external appearance of the violet? What meanings are conveyed through the symbol of the violet?"

Mazkur savollar yuzasidan o'quvchilarning fikrlari tinglangach, o'qituvchi ularni to'ldiradi. Bir qarashda she'r bahor darakchisi bo'lmish binafsha haqida bitilganga o'xshaydi. Binafsha bahorning elchisi, gullar ichida eng qadrlisi. Odamlar uni uzib, hidlab, omonlik uchun shukronalar aytishadi, so'ligach, tashlab yuborishadi. Shoir binafsha qismatiga achinib, uning timsolida xalqini, erksiz, qadrsiz millatini tasavvur etadi.

"Binafsha senmisan, binafsha senmi, Ko'chada aqchaga sotilgan" misralaridan erksiz, bir parcha non uchun ko'chada aqchaga sotilishga majbur bo'lgan, "bir erkin kulmasdan" borlig'i poymol qilingan inson ko'z oldimizga keladi. Keyingi: "Kimlardir ularkim, Ignani

bag'ringga sancharlar, binafsha. Bir so'yla. U qanday qo'llarkim, Uzarlar, hidlaylar, yancharlar?" misralarida esa mustamlakachilik zulmi ostida ezilgan xalqning azobli hayoti ta'sirchan tasvirlangan. She'rning uchinchi bandidagi "binafsha, chiroyli yuzing bor, tortuvchi tusing bor" misralaridan o'zbek xalqining o'tmishda qanday buyuk xalq bo'lgani, donishmand va ilm-ma'rifatli, yaratuvchi insonlari borligiga ishora qilinadi. Bundan faxrlanishga chaqiradi, o'z xalqining boshqa millatlardan kam joyi yo'qligini g'urur bilan ta'kidlaydi. So'nggi bandda esa shoir xalq qayg'usi o'zining qayg'usi ekanligini ta'kidlab, "Binafsha, sen uchun ko'krigim erk yeri, bu yerdan ko'klarga uchgil", - deydi. "Sen uchun ko'krigim erk yeri" misrasidagi "ko'krigim" va "erk yeri" so'zlari istiora bo'lib, "ko'krigim" so'zi Vatan tushunchasini ifodalagan. Bu bilan shoir nima demoqchiligini o'quvchilar mustaqil sharhlab berishlari mumkin. Cho'lpon o'zining isyonkor she'rlari bilan xalqini ozodlik va erkinlik uchun kurashga chaqirmoqda, chunki hurlik faqat kurashlarda qo'lga kiritiladi. She'r so'ngida shoir omma hali ongli, kurashchan, o'z haq-huquqini tanuvchi xalq darajasiga ko'tarilmaganidan qattiq afsuslanadi.

Demak, adabiy talqin o'quvchining asar tarkibini to'la tasavvur etgan holda uning badiiyati va matnini tahlil qilishdan oldingi bosqich. Ayni choqda u badiiy barkamol asarlarni zamon ehtiyojlariga muvofiq qayta baholash imkoniyatini yaratadi. Talqin vositasida o'qituvchi o'quvchi asarni o'qib mustaqil holda sezmagani yo anglamagan nuqtalariga diqqatni tortib, ma'no qirralarini yarq ettirib ochib yuboradi yoki ijodkor shaxsi, faoliyati, nuqtai nazari, tafakkur tarziga xos jihatlar sharhi orqali uning badiiy-estetik tafakkurining o'ziga xos "kalit" nuqtalarini topishda ko'maklashadi.

After listening to the students' responses to these questions, the teacher supplements their ideas. At first glance, the poem appears to be about the violet, the harbinger of spring. The violet is the messenger of spring, the most cherished of flowers. People pick it, smell it, and express gratitude for their well-being, only to discard it once it withers. The poet sympathizes with the violet's fate, seeing in its image his own people—a nation without freedom or value.

The lines “Binafsha senmisan, binafsha senmi, Ko‘chada aqchaga sotilgan” immediately bring to mind a person deprived of freedom, forced to sell themselves on the streets for a piece of bread, their existence trampled upon without ever experiencing true joy. The following lines—“Kimlardir ularkim, Ignani bag‘ringga sancharlar, binafsha. Bir so‘yla. U qanday qo‘llarkim, Uzarlar, hidlaylar, yancharlar?”—paint a striking picture of the suffering endured by an oppressed people under colonial rule.

The third stanza—“Binafsha, chiroyli yuzing bor, tortuvchi tusing bor”—hints at the once-great history of the Uzbek people, a nation of wisdom, knowledge, and creativity. This is a call for pride, emphasizing that the Uzbek people are no less significant than any other nation. In the final stanza, the poet directly connects his personal sorrow to that of his people, declaring:

“Binafsha, sen uchun ko‘kragim erk yeri, bu yerdan ko‘klarga uchgil.”

Here, “ko‘kragim” (my chest) and “erk yeri” (land of freedom) serve as metaphors—“ko‘kragim” symbolizing the homeland. This line invites students to independently interpret what the poet seeks to convey. Through his rebellious poetry, Cho‘lpon calls on his people to fight for freedom, emphasizing that liberty can only be achieved through struggle. However, in the final lines, the poet expresses deep regret that his people have not yet risen to the level of an aware, determined, and rights-conscious nation.

Thus, literary interpretation is a preliminary stage before analyzing the artistic and textual depth of a work. At the same time, it allows for a reevaluation of artistically perfected works in light of contemporary needs. Through interpretation, the teacher draws students’ attention to nuances they may not have noticed or fully understood on their own, shedding light on the deeper meanings within the text. Additionally, by analyzing the writer’s personality, perspective, and intellectual framework, the teacher helps students unlock key aspects of the author’s artistic and aesthetic thought process.

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