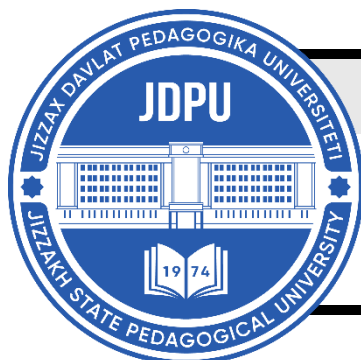


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THE SUBJECT OF JOURNEY IN THE CREATION OF CHOLPON

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ABOUT ARTICLE

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Abstract: In this article, the image of "road" is the leitmotif in Cholpon's travelogue-like works such as "Among the Ruins" and "Memory of the Road", in particular, in his lyrics, according to the external structure of these works. Although it looks like a travelogue, in fact it is similar to a poem written in prose, as well as "Departure", "Seas". The meaning of the writings known as "sun, hope, love" is discussed.

The period of 50-60 years between the two great centuries - the 19th and 20th centuries - is very important in the history of ancient and rich Uzbek literature. Why, first of all, as "Literature as a mirror of the nation", it went from indifferently observing the events of the greatest misfortune that happened in the life of our nation - the loss of its independence, to deeply understanding its tragic consequences and calling for a struggle for independence. Secondly, literature became westernized under the influence of the events of the time; content expanded; with the emergence of the periodical press and theater, new literary types and genres appeared [1.5]. In fact, many creative achievements of our intellectuals began to show in the literature of this period. In the process of several changes and updates, the opportunities of the travelogue genre were widely used. In particular, Cholpon's works include the travelogue-like works "Among the Ruins" and "Memories of the Road" that meet the requirements of the travelogue genre.

The image of "road" is a leitmotif in Cholpon's work, especially in his lyrics, who was accused by Shura literary critics of being lost and lost his way. It can be seen in the process of getting to know the work that the manifestation of this image corresponds to the artist's artistic and aesthetic intention in the title of the work "Memory of the Road" in the nature of a

travelogue. "Yol Esdaligii" looks like a travelogue at first glance, but actually it is like a poem written in prose.

Especially in the inscriptions known as "Departure", "Seas", "Butterflies", "Sun, Hope, Love" from "Yol Esdaligi", the reader describes the natural scenes in a lyrical-romantic spirit. The traveler who sets out in search of the road - freedom, freedom, freedom - sees Cholpon. The symbolism characteristic of Cholpon's work is combined with travel impressions. "Zarafshan, which is flowing before my eyes, caresses and plays like a young child" [2.326], - says Cholpon, explaining the name of the Zarafshan river: "Zar" is the tears of a mountain lover, the river is like that. "Dice" tears "Sochquchi".

The reader who gets acquainted with the work has the impression that liberty and freedom are the lover, the traveler-author who strives for them is the means of reaching the destination of the lover, and "Memories of the Road" has the impression of a sad and happy history of this lover-lover. It can be said that in "Road Memories" the author used the theme of travel as an artistic method according to his creative intention. The motif of travel in the work, impressions of the trip: "sea of crimson tulips", "rising of the mountain", "deceitful imagination", "great nature", "dry black stone", "killing of the elbost", "a black falcon, a black-faced falcon, a wild falcon... cuts the air with its wings and seeks a "victim" with its sharp eyes", "I have a fugitive Cholpon was able to convey scenes and situations like "I'm chasing my lover" to the heart of his student in symbols, and served for the expression of his ideological goal.

Cholpon's travelogue "Among the Ruins" was created as a result of his impressions of a real geographical route - Andijan-Osh-Jalalabad. In "Among the Ruins" we understand not only Cholpon's "relationship to world issues, but through these relationships who and what kind of person he is" (I. Gafurov). During the trip, Cholpan, like an experienced traveler, sorts out the events, what he saw and experienced, and writes down what he considers important. "However, we cannot call the travelogue a simple record of facts, because factual and analytical layers go hand in hand in it. The image of the tourist-author standing in the center of the work provides a harmonious combination of two layers. It is clear that the facts given by Cholpon are taken from reality, but it should not be understood in the sense of naturalistic notes. As an active creative person, Cholpon had his own views, dreams and aspirations, in a word, a social-aesthetic ideal. So, the selected facts correspond to that ideal, and primarily serve to express the views and conclusions of the writer [3.50].

In the views of the writer, in his judgments, observations, conclusions and conclusions, the main method is comparison and comparison. For example, he writes about a garden in Khojaabad as follows: There are many poplar seedlings in a large garden with many fruit trees.

Strange, European-style buildings, gulshans, hundreds of sheep, dozens of cattle, good oxen, and several pairs of horses. There were also various agricultural tools. It's definitely in the past. During these internal wars, the kindergarten was completely out of order, it became a thicket, the buildings were fortified, and the printers were shooting with our soldiers, and the printers were shooting with our soldiers. Innumerable gun holes are mockingly reminiscent of recent horrors..." [4.]. Cholpon remembers that this garden was once built for the benefit of the Jewish rich man Simkoyev, who worked for the local tora, "the troublemaker" He regrets that the place has become like this due to internal wars. Instead, Cholpan describes the beautiful nature of the valley and the generous mountains in the travelogue: "The mountains near Osh began to look magnificent. "Shukri mountain" which grows rivoch (shukri) in the spring season for Osh and Andijan uyezds, is blue-blue on our right side," he writes.

In the travelogue "Among the Ruins" it seems that Cholpon took a more critical look at the world around him. As we mentioned above, the analysis of the travelogue reveals a specific type of conflict, which appears in the interaction between the traveling narrator and the world he describes" [5.]. In this sense, Cholpan writes down some of the conflicting scenes he witnessed during the trip. As a representative of the spirit of the nation, an intellectual of the country, Cholpon understands the essence and nature of the cultured colonial policy of the Shura state. Zubov, the treasurer of the Khojaabad cotton station, who accused an honest farmer of unjust theft, is hurt by the fact that the responsible authorities are not punished for his inappropriate slander and violence.

On the way to Jalalabad, he beat and dispersed the people in the queue, saying that he did not have a ticket at the black water station, then he went behind the cash desk and said, "Give me something, we will find a ticket!" - the trick of the railwayman, who pointed to the "white man" with his hand as a sign... is a clear spectator of the treatment of the indigenous people inside the train. We think that Cholpon realized in advance the national separatism here, the damage of the cotton monoculture, which has been born for 70 years and has brought gratitude to the Uzbek people for 70 years. Because among Cholpon's literary and critical articles, there is an article written in 1924, which is the same age as his travelogue. Perhaps the writing of this article was inspired by travel impressions. In the article, Cholpon has well exposed the chauvinistic policy of the Soviet press, this article is a little softening: the headline "mixed with humor" is published in "Mushtum" magazine with an additional comment.

During the trip, Cholpan gives his correct assessment of the situation, which he saw as both a descriptive and an analytical tourist-author. The most important thing is that he knows the history of his country, deeply analyzes the present, worries about the future, and looks for

solutions to the existing problems as an intelligent child of the nation. When he saw the depraved people who had dried themselves on the springs that were bubbling as a gift of nature in the mountains of Osh, he said: "The black lifeless and rough stones of the mountain have a "property" and a "charm" in this country. Those stones have "blessed" grooves that do not hurt the hand when the hand is stuck, and the head does not hurt when the head is stuck! In front of every "hospital" there is a sheikh, a greedy, greedy deceiver who buys lies and lies," he regrets, being deceived by these lies and drowning in the mire of various secrets. to the women who are wasting their lives, time and money: "Poor Uzbek wife! Gentlemen who dressed you in a shroud when you were 12 years old will throw you into the silly arms of their brothers on the day of your birth! You don't know. You don't know. Because you don't know, you will let your purest hopes for these guys die for many more years!" he regrets.

Here, Cholpan shows the way to pull women out of the old way of looking at them, from the absurd embrace of such secrets: "There is a wide way for you to know and learn." Let's wish for an increase of local funds for the maintenance of the schools that will be opened for you at this time!

Regarding the issue of healing springs, Cholpon, recalling the article he read in the press in 1914-1915 by a "Russian nationalist" who wrote about the spa resorts in Turkestan, Cholpon jokingly said that the tsar's colony "these wild hills of Asia the beauty that sprinkles the Russian delight of "great and indivisible Russia" "He used to see 'Baden-Baden'," he writes. According to Cholpon, the local government should deal with this issue now: "Today's Hazrat Ain is not a kururt in the literal sense of the word. But this is how it should be done. It is important to make these precious places of the Turkestan Soviet Republic at least equal to the resorts of the Crimea and the Caucasus."

The author of the travelogue "Among the Ruins" remembers what he saw with his eyes. The travel memories combined with the knowledge, spirituality, deep worldview, life experiences and, most importantly, great love for the Motherland, people, and nation of the tourist-author Cholpon will be written down on paper.

If we pay attention to the structure of the travelogues analyzed above, we can see that modern writers created their travelogues in a prose way, in contrast to the traditions of enlightened creators: Furqat, Muqimi. Because this road gave them the opportunity to penetrate deeper into various aspects of people's life during their travels, take a deeper look at life's problems, study them, research and analyze them, give reactions and conclusions, express their point of view and position. .

Cholpon's travelogue "Among the Ruins" was written in 1924. It is known that at that time the Bolsheviks were in power, making huge promises to the indigenous population and doing the exact opposite from the very first steps. If we pay attention to the entire spiritual world of the travelogue, then we can see the true national image, pride of the author, who has his own socio-aesthetic ideal, who is a real patriot, people-lover, people, and country. you will see their hopes and dreams. These are the writings from the modern pen of Cholpon, who is forced to stand in the society of the Soviets with his feet of dreams and sufferings, but with his conscience and thinking clearly sees his hypocritical person.

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