

AXIOLOGICAL DOMINANTS IN CHULPON'S WORK

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ABSTRACT

This article discusses the manifestation of values in the literary text based on the works of Chulpon, the fact that fiction is a powerful tool in the promotion of noble values, as well as how verbal verbalization of axiological units in the literary text.

KEYWORDS: *Values, Axiology, Dominance, Chulpon, Concept, Freedom, Liberty, Equality, Slave, Slavery, Association.*

INTRODUCTION

The great social, economic, political, scientific and scientific changes that have taken place in the world in the late twentieth and early twenty-first centuries have led to radical changes in the worldview of mankind. This, in turn, has been reflected in the field of culture and spirituality, in particular, in the attitude to the values that are an integral part of spirituality. Recent complex political developments in the world have raised concerns about the decline of values and the violation of value criteria. In such a situation, there is a growing need for true human values that serve the good, the separation of white from black. Axiology is the science of values, which has a special significance today, through which it is possible to awaken in the hearts of people such virtues as justice, truth, conscience, honesty. Literature is a powerful tool in the promotion of values, and at the heart of true art is the call to goodness. In this regard, the system of values in the world of art of Abdulhamid Chulpon, a brilliant representative of the twentieth century Uzbek literature, is noteworthy, because the values on which the poet is based are very relevant, especially today. It is known that Chulpon was a representative of the Jadid enlightenment movement, which flourished in our country in the late 19th and early 20th centuries. If we look at the work of the poet, we can see that his views have not lost their relevance, his clear vision of reality, his awareness of the global processes of that time, his active attitude to them. Academician Bakhtiyor Nazarov writes: "His (Chulpon's - SH.N.) early creative interests, his poems, his articles reflected the current problems and tasks facing the life and literature of the country. Their artistic, scientific and aesthetic values are exemplary not only for their environment, conditions, period, but also for future generations"¹. Inspired by truly enlightening

ideas, the young writer is amazed at how far ahead of his time he has been in his early works, and how his views are in tune with today's realities. The values that Chulpon cherished: freedom, equality, truth, knowledge, enlightenment, and, conversely, the hated anti-values: freedom, inequality, slavery, lies, ignorance, ignorance were the product of a new worldview. These fundamental values emerge in the poet's work on a single gender issue. Gender equality, women's rights and freedoms, which excited the whole world in the late 19th and early 20th centuries, became one of the leading themes in the author's work. In the poem "Daughter of the East", in particular, the poet raises the following painful question:

Men bir Sharq qizimen, Sharqning o'zidek
Butun tanim, jonim – xayol uyasi,
Mening qora ko'zim kiyik ko'zidek
Belgisiz ovchining o'qin ko'zgusi
Aytalarkim, yozda har bir joni bor
Erkin nafas olar, shodlanar, yayrar.
Aytmaylarkim, Sharqda bog'liq xotinlar
Ul yorug' dunyoga na zamon kirar?²

While acknowledging the merits of other Jadid writers, there is every reason to say that Chulpon was the most "good" writer on Uzbek literature in the early twentieth century.

In the first examples of the poet's Uzbek short stories, such as "On Moonlit Nights", "Tulip in the Snow", and "The Baker's Girl", the problem of the tragic fate of an Eastern woman, the opposite of infidelity, is raised with great pain.

Created in the form of a modern lyrical novella, Tulip in the Snow, the attitude to inequality is vivid. The author sharply raises another acute problem of his time - the issue of unequal marriage, old views, the violation of women's rights. "Look at the girl with the white beard and her granddaughter getting out of the car, who can't stand it ... What do you say, guys, the world is such an inverted world ... It's snowing on Lola!" Said one of the characters. with pain.

The ideas of equality and freedom are developed in Chulpon's novel "Night and Day" (1936) and acquire a sharp socio-critical spirit. At the center of the novel's first leading plot line is an ordinary Uzbek girl. Through the tragic fate of the uniquely talented Masumi Zebi, a woman's place in society is internal - only between the four walls, first to her father, then to her husband, to give birth, to raise children, to do household chores the concept is shown to be dominant. At the same time, the protagonist's fate is based on the prevalence of outdated views, ignorance and ignorance among women, as a result of which they are deprived of the ability to comprehend their plight, which is the cause of depression, nausea and human tragedy. the idea lies. In the novel, it is ignorance that extinguishes Zebi's dreams, forces her to marry someone she doesn't love, persuades her, and admits her fate. But that is not the end of it, ignorance continues to do its work, and she is slandered for her conspiratorial conspiracy: she is accused of a heinous crime - the murder of her husband; the slightest force to defend himself innocently, unable to find any support around him, and eventually exiled to distant Siberia. In this way, a girl with great talent, a pure heart, and dreams of her own will gradually be tested, and her young life will be

sad:Chulpon knew the rights and dignity of Uzbek women, she dreams of seeing a proud and courageous figure capable of fighting for his own happiness, and this dream of the writer is embodied in the protagonist of the play "Yorqinoy".

As an enlightened inventor, Chulpon considers knowledge to be one of his primary values. In his first exercises, he expresses the noble aspirations of the Jadids in the language of the hero: and how high and beautiful it would be if engineers came out, each of them in his own way, to do his work in an orderly manner and to look after the interests of our people "(Dr. Muhammadiyar)³.

"The Jadids began to open new schools at a time when neither traditional nor Russian schools offered a true path of development, trying to teach others the knowledge of external civilization - civilization and world renewal," writes historian Edward Allworth, a professor at Columbia University. The Modern Uzbeks: From the Fourteenth Century to the Present: A Cultural History (Studies of Nationalities). offer a program aimed at creating national schools designed to teach in the language.

Let's listen to the words of Jadid Sharofuddin Khodjaev, the character of the novel "Night and Day": In the past, after cultivating a sense of nationality and recognizing one's own nation, one should send it to a Russian school to study the sciences of the profession ... Then it should be sent to Germany, France, England, and even America on the other side of the world".⁴

It is important to note that the idea of specialized education is very relevant today. Or let's pay attention to the words of a Jadid representative: "...Only my son does not ride a kid on a horse, he does not gamble for money from me, ... He studies, gets knowledge, becomes a man, culture is a profession " The Jadids believed that immorality, ignorance, and ignorance were at the root of the vices of Turkestan society, and therefore encouraged them to devote all their energy and resources to the pursuit of knowledge and spiritual advancement. Axiological analysis of a literary text aims to create a picture of the world of values of the author, a particular work, and is based on the separation of values and their interpretation in context. This, in turn, determines the evolution, direction, expression of values, attitudes to values and the period in which they are based, ideology, politics, and so on. evolutions allow us to judge individual and national axiological dominants in assessing the worldview. The nature of the literary text is such that the values are not expressed clearly, they are absorbed into the discourse of the whole work. In determining the values recognized by the creator, we believe that the separation of axiological dominants yields effective results.

From the point of view of axiological linguistics, the dominant is the value of the individual (in our case, the creator) in terms of moral, social, political, cultural and worldview. From the point of view of axiological linguistics, we have tried to study the occurrence of the dominant-sign (**erkin-qul**) free-slave in the Chulpon art world and its equivalent form of the axiologema of (*erk/erkinlik-erksizlik*) freedom / liberty-freedom in the example of his poems. Observations and analyzes, in comparison with, say, the most universal values of life and death, good and evil, love and hate, are free in Chulpon's poems, and its core is (*erk-qul*) free-slave and is formed from this core The quotations used in the axiological pair of freedom and slavery (*erkinlik-qullik*) are numerous.

Although the free lexeme is often used in a nuclear sense, it is expressed in a variety of forms, with each axiological unit forming its own associative field. We rely on the following nuclear

and connotative meanings of the lexeme given in dictionaries.1 Any obstacle, obstacle, obstacle, etc. free, free will. 2 Easy, effortless, comfortable. 3 Clear, comfortable. 4 Stretching, without tension; bemalol. 5 Political, economic, legal, free, free.6. Breathe freely. (OTIL, V, 48).

We have conditionally defined the context of this concept in the form of positive + and negative - and we have seen that the form is more common in terms of its use in the context. According to the definitions of the concept, the following meanings can be distinguished in the artistic structure of Chulpon's poetry:

1. In the sense of free nuclear, that is, free from any barriers, obstructions, barriers, free will:

Erkin-erkin havolarni quchg'uvchi,

Ot chopganda, uchar qushni tutquvchi,

Uchar qushday yosh yigitlar qayerda?

Havolarni erkin quchuvchi,⁵

The combination of free air(**erkin havo**) - a metaphorically free environment, i.e. the homeland association, the contextual synonym of the owners, the young men flying like a bird - the free boys of this country, and the content of denial in the form of rhetorical interrogation signify freedom and create a “-” context. In this case, the axiological assessment is expressed through lexical-semantic opposition and context.

2. The conception of the free, without tension; easy definition.

Jonlandi, yashardi, ko 'kardi qarashim,

O'zimda bir turli erkinlik sezamen.

It is very rare for Chulpon's poems to express this kind of freedom without opposition. In this context, in the context of the meaning of "+", the lexemes of revival, concealment, and greening together create an associative space associated with life and hope.

Erkin ko 'nglum chiday olmas bu siqiq,

Bu bog'langan, bu egalik turmushga⁶.

In this passage, the free middle-periphery is free from nuclear compression, easily opposed to the definition, and the axiological assessment in the context of “-” negation is explicitly expressed through the concepts of compression, possession, and intolerance.

Ul erkinlik, o'zboshlilik istaydir,

Ketga qarab – o'lim bo'lsun – ketmaydir⁷. (“Erkinlik istagi” – dream of freedom).

The axiological value of freedom leads to arbitrariness in the context of a poetic text with a lexeme of verbs, whether syntactically unstoppable death or not.

3. The concept of freedom is in the definition of freedom, with political, economic and legal independence. In this sense, the concept in the middle periphery often forms an axiological field in the context of the “-” context of anti-slavery or its connotations.

Sening erkin tuprog'ingda hech haqi yo'q xo'jalar,

*Nega seni bir qul kabi qizg'anmasdan yanchalar?*⁸

Free soil (erkin tuproq) - formed from the connotation of both lexemes in the compound, the occasional synonym of soil evokes the association of motherland, homeland and related independence, sovereignty and has no right to socio-political like masters, slaves lexemes prone to vocabulary and yanchas are contrasted with the dye lexeme.

In the poet's poems, the lexemes **erk**, **hur**, and **ozod**(freedom)are used as dominant.

Xalq istagi: ozod bo'lsin bu o'lka,

*Ketsin uning boshidagi ko'lanka.*⁹

This poetic text has an explicit assessment content, in its essence reflects the features of the media text, the lexemes of the people, free, country in the political lexicon emphasize this feature, the connotation of the main lexeme at the beginning (above) and in the world of Chulpon images The shadow, which has a separate metaphorical content (dominating the people), is an expressive-emotional dye with the verb tyranny, let alone command.

The social axiological content of the lexeme of freedom, which is the core of the concept of freedom in the artistic structure of Chulpon's poetry, is connected with the ideas of Jadidism, the oppression of Tsarist Russia, and later the national liberation movement against the colonial policy of the Bolsheviks. Usually the concept of freedom is either synonymous with explicit or implicit in the sense of slave / bondage or occasional synonym for captivity / captivity. Meaning of the slave lexeme in the "Explanatory Dictionary of the Uzbek language":

1. An employee who, in the early days of an exploitative society, was privately owned, traded as a commodity, completely dependent on his master, and had no rights or property. 2 In general, in a class society, a person who is deprived of any rights as a result of exploitation and political and economic dependence. 3. One who blindly serves and obeys; obedient, Malay, servant. 4. mobile A person who is strongly attached to someone or something, who has pain and imagination, is his sacrifice.5 Banda. (OTIL, V, 367).

Accordingly, in the poet's work, the concept of slavery, which is used in conjunction with the axiology of freedom, is manifested in various forms. Consider the following meanings:

1. The axiological pair of free and slave in the nuclear sense:

Nega sening erkli ko'ngling erk bermaydi qullarga?

*Nega tag'in tanlaringda qamchilarning kulishi?*¹⁰

In this passage, along with the verb to be free, the contextual synonym of the body, whip, and beating (oxumoron-shaped) associated with the nuclear meaning of the slave lexeme, along with the lexemes of laughter and rhetorical interrogation, is an implicit assessment of political and economic dependence in the context verbal.

2. Freedom and slavery in the form of axiological metaphors:

Erk ertaklarini eshitkan boshqa,

*Qullik qo'shig'ini tinglag'on menmen*¹¹.

The word fairy, used in conjunction with freedom, is valued for its occasional texture, imagination, as well as the definitions of imagination, the sweet meaning of imagination, the nuclear meaning of the song of slavery - deprived of any rights, the oppressed person, as well as the lexeme of a positively colored song in general, creates a negative axiological value on the contrary.

3. The definition of the nucleus of slavery (as the first and most brutal form of exploitation in history, in which the slave is one of the tools of production, the master is the property of the slave).

*Ey, har turli qulliklarni sig'dirmagan hur o'lka,
Nega sening bo'g'izingni bo'g'ib turar ko'lanka?¹²*

In this passage, the political assessment of the anti-slavery is openly explicit, the synonym of the axiological lexeme of freedom is contrasted with the concept of free the metaphorical-axiological concept of colonialism all serves as a clear expression of protest against political and economic dependence.

The literary text is evaluative in nature, the artist presents to the society the certain values on which he relies, through the work of art, he has the opportunity to form the reader's consciousness of values. Observations on Chulpon's work once again confirm that fiction is a powerful tool for the glorification of truly noble values.

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