

STAGES OF DEVELOPMENT AND METHODOLOGICAL BASIS OF UZBEK RURAL STUDIES IN THE PERIOD OF INDEPENDENCE

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Annatation: This article analyzes the formation, stages of development and methodological principles of one of the most important branches of Uzbek literary studies - cholpan studies - during the years of independence. The study highlights the emergence of a new cholpan study, free from the ideological pressures of the Soviet era, the introduction of archival materials into scientific circulation, and approaches to the hermeneutic and poetic analysis of the poet's works.

Keywords: Cholpan studies, period of independence, methodology, Naim Karimov, Ozod Sharafiddinov, Jadid literature, poetics, hermeneutics, archival materials.

Аннотация: В данной статье анализируются формирование, этапы развития и методологические принципы одной из важнейших отраслей узбекского литературоведения – чолпанологии – в годы независимости. В исследовании освещается появление нового направления чолпанологии, свободного от идеологического давления советской эпохи, введение архивных материалов в научное обращение и подходы к герменевтическому и поэтическому анализу произведений поэта.

Ключевые слова: чолпанология, период независимости, методология, Наим Каримов, Озод Шарафиддинов, литература Джадида, поэтика, герменевтика, архивные материалы.

INTRODUCTION. After Uzbekistan gained independence, a completely new era began in national literary studies. This period is not only a chronological stage, but also a process of liberation of national thinking from ideological molds and a fair assessment of literary heritage. At the heart of this process was the issue of rediscovering the work of Abdulhamid Sulayman oglu Cholpon, a major figure of the dawn of the 20th century.

Cholpon was persecuted by the Soviet government in 1937 as an "enemy of the people" and his name and works were banned for many years. Although he was officially acquitted in 1956, the stigma of "nationalism" remained with his work until the late 1980s. Only on the eve of independence and during the years of independence were objective conditions created for a wide-scale study of Cholpon's work. The awarding of the Alisher Navoi State Prize for the poet's book "Yana Oldim Sozimni" on September 25, 1991 became the legal and moral basis for a new stage of development of Cholpon studies.

The purpose of this article is to systematize the main stages of steppe studies during the period of independence and to scientifically analyze the methodological foundations used in these studies.

METHODS. This study relies on a comprehensive and multidisciplinary approach to studying the theoretical and methodological evolution of the peasant studies of the period of independence. The article uses the following system of scientific methods to objectively assess the interpretations of the poet's legacy:

Chronological and periodization method. Monographs, dissertations and scientific articles on the life and work of Cholpon published during the years of independence were sorted in chronological order. Based on the criteria for periodization in literary studies (the system of N. Mallayev and B. Qosimov), the development of Cholpon studies was divided into three major stages. This method made it possible to determine the trajectory of the development of the field from the period of "whitening and text restoration" in 1991 to the current stage of "deep academic research".

Biographical and archival-documentary analysis. The biographical method, developed by academician Naim Karimov, has been the leading method in the study of the personality and fate of Cholpon. This method involves the study of literary phenomena in close connection with historical events, and the work of art in connection with the life and spiritual and aesthetic world of the writer. The study analyzed the influence of primary sources, such as investigative documents from the former KGB archives, on the methodology of Cholpon studies [2, 8].

Hermeneutic and poetic method. The hermeneutic method was used to understand the symbols, metaphors, and meanings "hidden between the layers" in the poet's lyrics and prose. This approach became the main tool in revealing the individual spiritual world of the author and the unique landscapes of the soul. Through hermeneutic interpretation, the "decorative language" and connotative aspects of Cholpon's works were evaluated as literary facts. Within the framework of poetic analysis, the relationship between the internal structure, rhythm, weight, and aesthetic expression of the text was studied.

RESULTS. The field of pedology during the period of independence can be systematized into three main, complementary stages. Each stage is characterized by its methodological innovation and scope of sources:

The first stage (1991–2000): The period of vindication and text restoration.

In the early years of independence, the main task of Cholpon studies was to vindication of the poet's legacy and restoration of lost texts. Just as in the cadastral system, the "legitimate place of Cholpon's work in national literature" was restored at this stage.

- *Legal recognition:* On September 25, 1991, the awarding of the poet's poetry collection "Yana Oldim Sozimni" with the Alisher Navoi State Prize gave ethnography state-level status.

- *Methodological change:* Ozod Sharafiddinov's "Understanding the Cholpon" (1994) removed the "depressed poet" label imposed by Soviet ideology on the poet and reinterpreted him as a singer of national liberation. This process formed the hermeneutic foundation of Cholpon studies.

Second stage (2000–2015): Archival revolution and biographical research.

The opening of the State Security Service (former KGB/NKVD) archives to scientific circulation since the early 2000s began a new era in pastoral studies.

- *Factual enrichment:* Academician Naim Karimov created the enlightening novel "Cholpon" based on archival documents, the poet's last investigation reports, and the memoirs of his contemporaries. During this period, the biographical method reached its peak, and the poet's fate was analyzed in close connection with historical reality [4].

- *International integration:* Cholpon's work began to be studied on a global scale. The "Anthology of Uzbek Poetry", published in Paris in 2008, introduced examples of the poet's lyrics to the Western reader. Scholars from Japan (Tokyo University) and Turkey (Istanbul and Ankara Haci Bayram Veli Universities) began to study the poet's work in the context of global Jadidism.

Third stage (2015 to present): Poetic analysis and academic systematization

Modern philology has moved to studying the poet's works not only as historical documents, but also as a profound artistic and aesthetic phenomenon (Digital Humanities and Hermeneutics).

- *Hermeneutic interpretation:* Scholars such as D.Kuronov and B.Karim, through their hermeneutic analysis of the poetics of Cholpon lyrics, have revealed the landscape of the national spirit and individual psyche in the text. Images such as "The Girl of the Earth, Covered in the Sky" have been rediscovered as a harmony of the poet's imagination and divine content [2, 5].

- *Academic publications:* The project to prepare a 10-volume collection of Cholpon's complete works serves to transform Cholpon studies into a single,

systematized electronic and academic database, like a "literary cadastre". As a result of the research, not only the poet's lyrics, but also his journalism and translation art (Shakespeare, Pushkin) were recognized as the basis for creating a new national culture [7].

DISCUSSION. The literature of the period of independence show that the literary studies of this period are not just a chronological stage, but a process of radical renewal of national aesthetic thinking. The results of the study should be discussed methodologically and theoretically in the following areas:

Moving from ideological molds to aesthetic freedom. While in Soviet criticism, Cholpon's work was analyzed on the basis of the principles of "class struggle" and "partyism", during the years of independence, literature began to be interpreted as "the fruit of the creative genius of a nation freed from the oppression of the ruling ideology." The essence of our discussion is that now Cholpon's lyrics see a person not as a "labor force" or a "producer", but as a complex phenomenon that "perfects the spirituality of an individual human personality." This approach raised literature to the level of "the creative work of the creator" which forms the hermeneutic basis of Cholpon studies.

The methodological significance of archival materials. As noted in the results, the opening of the archives of the State Security Service (former KGB/NKVD) after the 2000s created a new stage of the "biographical method" in Cholpon studies. Academician Naim Karimov's study of Cholpon's life and tragedy in connection with archival documents proved that each verse of the poet is a product of real historical suffering. In our opinion, these archival materials refuted the claims of Soviet critics who accused Cholpon of "nationalism" and made it possible to rediscover him as a "prayer bearer" (standard bearer) of the idea of national independence.

Synthesis of hermeneutic and poetic analysis. The issue of "decorative language" and symbolism occupies a special place in the discussion. The content hidden under the images of "Binafsha" or "Vatan" in Cholpon's works, for example, can be read through the hermeneutic method. Hermeneutic interpretation became the main tool for penetrating the individual spiritual world of the poet, his images in the world of imagination, such as "the Earth girl covered in clouds". Within the framework of poetic analysis, the formation of the lyrical subject, the complexity of the "role lyrics" system (author-narrator-me) brought Cholpon studies to the level of world-class theoretical and poetic research [1].

The harmony of national and universal values. Criticism of the independence period analyzes Cholpon's work in the context of the connection between the national idea, social consciousness and aesthetic expression. Cholpon's synthesis of the literary connections of the East and the West, in particular, his translation of

Shakespeare's "Hamlet", shows that he is not only an Uzbek poet, but also a creator who renewed world culture on a national basis. In this regard, the ideas that ontological values - beauty, freedom and justice - served as "not a rudder, but a compass" for the poet's work are important from a methodological point of view [3, 9].

International Sociology: A Comparative Analysis. The results show that today, Cholpon's work is being studied in the context of global Jadidism at the universities of Tokyo, Paris, and Istanbul. This indicates that the methodological basis of Uzbek Cholpon studies has now adapted to the requirements of international comparativism (comparative literary studies) and serves to evaluate national literature as an integral part of the world literary process [10].

CONCLUSION. Uzbek cholpanology during the period of independence is a process of restoring national pride and scientific justice. An analysis of the stages of development shows that in 30 years the field has risen from simple text publications to the level of complex theoretical and methodological research.

Today, the main methodological foundation of Cholpon studies is the historical-cultural context, hermeneutic interpretation, and poetic analysis. The discovery of archival materials has made it possible to recognize Cholpon not just as a poet, but as one of the ideological leaders of the national liberation movement. In the future, the study of the poet's work using the methods of digital humanities (Digital Humanities), that is, through linguistic statistics and conceptual mapping, will remain one of the promising directions of Cholpon studies [4].

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