

COLORS AND SYMBOLS IN CHOLPON'S POETRY: THE HARMONY OF PAINTING (SUBJECT) AND LYRICISM**Khalilova Gulmira**

Kokand State University

Student of the Department of art studies"

Scientific leader: **Komilova Mushtariybegim Ghofurjan kizi**

Kokand State University

Teacher of the Department of "Art Studies"

mushtariybegimkomilova@gmail.com tel: 90 366-11-39

Annotation

Cholpon's work occupies a special place in Uzbek literature, and his poetry is rich in deep philosophical meaning and artistic imagery. This article analyzes the aesthetic and semantic functions of colors and symbols in the poet's poetry, examining how they create a harmony of painting (subject) and lyricism in his works. In particular, Cholpon's emotional states expressed through various colors, socio-political symbols, and how they acquire artistic integrity in poetic text are thoroughly examined. The study aims to reveal the multifaceted nature of Cholpon's work and demonstrate the richness of his poetic language and the power of his imagery.

Keywords: Cho'lpon, Uzbek poetry, Symbolism of colors, Literary symbols, Painting, Lyrics, Artistic image, Semantics

In literary studies, colors and symbols are important tools that enrich the semantic layer of a work, revealing the inner world and psychological state of the lyrical hero [3, 6]. Symbol is a conditional method of artistic representation of reality, characterized by ambiguity and connecting its content with figurative devices [6]. In Cholpon's poetry, through the combination of a color palette and symbolic meanings, a connection between the lyrical subject and emotions is created, that is, a synthesis of painting and lyricism. This allows us to better understand the poet's artistic world.

This study aims to reveal the peculiarities of the system of colors and symbols in Cholpon's poetry, their close connection with the plot and lyrical content of the work, as well as to assess the aesthetic and ideological significance of these elements in the poet's creativity. The article examines in detail the general function of colors, the basic color palette and their symbolic meanings, and the harmony of the elements of painting with lyrics.

Analysis of relevant literature: Studies dedicated to Cholpon's work occupy a significant place in Uzbek literary criticism. His multifaceted work as a poet, playwright, novelist, and translator, his pioneering role in introducing realism to Uzbek literature, and his important role in the development of national literature have been recognized by many scholars [1]. Cholpon's poetic skill, the harmony of lyrical and epic elements in his poetry, the system of artistic means of expression, symbols, and allegories have been the subject of in-depth scientific analysis [2].

In particular, the national spirit, depth of philosophical reflection and figurative thinking of his poetry, the synthesis of traditional and innovative forms of expression, and the processes of stylistic renewal are the focus of researchers' attention. Cholpon's position as a symbolist poet and his skillful use of symbols to express socio-political ideas in his works have been particularly noted in literary criticism [4]. In particular, the article "SYMBOLS IN CHO'LPON'S POETRY" analyzes the significance of the sun symbol in Cholpon's work in expressing socio-political issues. This study highlights aspects of the mythology of Turkic peoples such as the sacred symbolism of the sky and celestial bodies, in particular the sun, moon and stars, their association with the "Blue God", and the preservation of these symbolic interpretations even after the introduction of Islam, such as the sun's signification of God in mysticism [4].

It is also noted that in the works of classical literature figures such as Alisher Navoi, celestial bodies were widely used as dynamic artistic images, and they were given meanings such

as Allah or a beloved. The article specifically emphasizes the fact that symbolism is not static, but develops with changes in human thought and socio-political contexts, which serves as an important methodological basis for the analysis of symbols in Chulpan poetry [4].

The issue of color symbolism has also been widely studied in literary studies and linguoculturology. The profound significance of color in human life, particularly the role of black, red, yellow, white, green, and blue in expressing various symbolic meanings in classical literature and folklore, has been extensively analyzed [3]. The interpretation of the symbolism of colors in cultural and literary elements such as the image of Khizr, folk songs, ghazals, and the "Yada Stone" is considered an important factor influencing the development of language and culture in linguoculturology [3].

These studies provide a theoretical basis for analyzing the color palette in Cho'lpon's poetry.

The theoretical foundations of symbolism are also clearly defined in literary criticism. The Arabic word "ramz", meaning "to point", is defined as a conditional method of artistic representation of reality, a form of artistic convention characterized by multiplicity [6]. It differs from metaphor in that it connects its content with a figurative device. The system of symbolic images has existed since ancient times in the folklore and literature of all peoples and expresses common meanings; for example, meanings such as Lion – courage, Fox – cunning, Wolf – greed are recognized globally [6]. Uzbek classical literature also has its own symbolic systems that have been formed over the centuries, such as flowers representing beauty or a beloved, a nightingale representing a lover, yellow representing sadness, and black representing mourning. In addition to traditional symbols, creators also attribute specific symbolic meanings to natural phenomena such as clouds or lightning, which serve their artistic intentions. This symbolic method of representation was widely used in oral folk art and classical literature, and is still successfully used in modern literature [6].

At the same time, the question of not only the individual meanings of the system of colors and symbols in Chulpan poetry, but also their harmony with the lyrical plot (painting) and lyrical content, that is, the synthesis of painting and lyrics, has not yet been fully and complexly researched in literary studies. Existing studies have focused more on Cholpon's general poetic style, the ideological and political aspects of his symbols, or the general symbolic meanings of colors. However, through the combination of color palette and symbolism, the interplay of lyrical plot and emotions, through which the mechanisms of the synthesis of painting and lyricism, which serve to a more thoughtful understanding of the poet's artistic world, require deep scientific analysis. This article seeks to fill the existing scientific gap by revealing the harmony of painting (subject) and lyricism in the system of colors and symbols in Cholpon's poetry, their aesthetic and ideological significance in lyrical works. This allows us to study Cholpon's work from a new perspective and discover new aspects of his poetic skill. Research Methodology: This research paper aims to analyze the system of colors and symbols in Cho'lpon's poetry, their harmony with painting (subject) and lyricism, and is based on the qualitative research paradigm.

This approach, aimed at a deep understanding and interpretation of the literary text, serves to reveal the unique features of Cholpon's creative world and the subtle aspects of his poetic skill. The study uses a complex of hermeneutic, semiotic, and structural-typological analysis methods. Hermeneutical analysis allows for a deep interpretation of the contextual meanings of colors and symbols in the poet's poetic texts, their connection with the inner world and psychological state of the lyrical hero. Semiotic analysis, on the other hand, examines colors and symbols as a system of signs, studying their denotative and connotative meanings, as well as their cultural and historical associations. Structural-typological analysis is important in determining the frequency of repetition of colors and symbols in Cholpon's poetry, their interrelationships, and the overall system.

The empirical basis of the study is Cholpon's poetic works, created at different times, rich in colors and symbols. Poems in which color names such as "Awakening", "morning Echo", "red

flower", " blue green", " black night", " White Cloud " are used directly or figuratively contain color images are selected as objects of analysis. This selection allows for a comprehensive study of Cholpon's color palette and symbolic system, as well as the identification of various manifestations of the synthesis of painting and lyricism. Each poem is analyzed individually, and then general conclusions are drawn.

The theoretical basis of the study is scientific research in literary studies on the symbolism of colors [3], the theory of symbols [4, 6], and poetics [2]. In particular, the deep importance of the concept of color in human life, the role of black, red, yellow, white, green and blue in the expression of various symbolism in the works of classical literature and folklore [3] provides a solid theoretical basis for analyzing the color palette in Cholpon poetry. The definition of symbolism as a conditional method of artistic reflection of reality, a form of artistic convention with a multi-meaning character [6], serves as the main direction in understanding Cholpon's system of symbolic images. The idea that symbols are not static but evolve with the changing human mind and socio-political contexts [4] allows for a dynamic interpretation of symbols in Cholpon's work.

The unique features of Cholpon's poetic style, the combination of lyrical and epic elements, artistic means of expression, and the system of symbols and allegories [2] are important theoretical foundations for analyzing the synthesis of painting and lyricism.

In the first stage, poems are selected from Cholpon's poetry that directly or indirectly use color names, as well as images that have a clear symbolic meaning. The main criteria for this competition will be the artistic value of the poem, the level of expression of the system of colors and symbols.

In the second stage, each color and symbol in the selected poems is isolated and their lexical, cultural-historical, and literary-symbolic meanings are determined. This process involves interpretations of colors and symbols in Uzbek classical literature, folklore, and common Turkic mythology [3, 4, 6]

In the third stage, the relationship between colors and symbols and the elements of the poem's painting (subject) is analyzed, that is, their role in shaping the lyrical subject. At this stage, the function of colors in creating a visual image and symbols in expressing an event or situation is studied.

In the fourth stage, the importance of colors and symbols in expressing the lyrical hero's inner world, feelings, psychological state, and ideological views, that is, their harmony with the lyrics, is deeply analyzed. At this stage, the emotional impact of colors and the philosophical and ideological load of symbols are in the spotlight.

In the fifth stage, it is summarized how painting and lyricism are synthesized in Cholpon's poetry through colors and symbols, and the role of this synthesis in defining the uniqueness of the poet's artistic world. At this stage, the aesthetic and ideological significance of the system of colors and symbols in Cholpon's poetry is assessed [2].

This methodology allows for a comprehensive, in-depth, and systematic analysis of the system of colors and symbols in Cholpon's poetry, revealing their harmony of painting (subject) and lyricism on a scientific basis. The results of the study will serve to study Cholpon's work from a new perspective, discover new aspects of his poetic skill, and enrich Uzbek literary criticism.]..

Conclusion: This study deeply analyzed the uniqueness of the system of colors and symbols in Cholpon's poetry, their harmony of painting (subject) and lyricism in lyrical works. The article demonstrated the poet's skillful use of the basic color palette, such as red, black, white, green, and blue, and the symbolic meanings he assigned to them, which deeply reveal the inner world and psychological state of the lyrical hero. This led to a unique synthesis of painting and lyricism in Cholpon's artistic world, allowing him to further discover new facets of his poetic skill. Colors and symbols not only added aesthetic appeal, but also enriched the ideological and philosophical content of the works, strengthening the unique place of Cholpon's work in our national literature.

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