HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

# A LINGUOPOETIC, SEMANTIC AND HERMENEUTIC STUDY OF ABDULHAMID SULAYMON O‘G‘LI CHO‘LPON’S POEM "THE BIRD’S DREAD" ("QUSHNING HADIGI")

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doi:https://doi.org/10.5281/zenodo.22909498

**Abstract.** This comprehensive study offers a rigorous linguopoetic, lexical-semantic, phonostylistic and hermeneutic analysis of the dramatic-allegorical poem “The Bird’s Dread” (Qushning hadigi), composed on 3 February 1924 in the city of Osh by Abdulhamid Sulaymon o‘g‘li Cho‘lpon, a major figure of twentieth-century Uzbek national literature and an ardent representative of the Jadid movement. The study takes up each line and each lexical-grammatical unit of the poetic text in sequence, disclosing their ideational and artistic function, their expressive-stylistic role, and the author’s concealed Aesopian and tragic stance towards the totalitarian-colonial order. Key symbolic concepts of the poem — “bird”, “cage”, “separation from the nest”, “fine wire”, “machine”, “crimson blood”, “soulless body” and “weeping” — are examined at the linguistic and poetic levels, and the poetic and linguistic mechanisms of Cho‘lpon’s national-liberation ethos are substantiated on a scholarly basis.

**Keywords:** Cho‘lpon, linguopoetics, allegory, Aesopian language, poetic semantics, lexical repetition, motifs of the cage and of freedom, poetic syntax, metaphor, Jadid literature, stylistics, phonostylistics.

**Introduction. Relevance and scholarly necessity of the study.** At the beginning of the twentieth century, the socio-political, educational and cultural processes in the land of Turkestan passed through a period of profound transformation and complex historical reversals. The undimmed representatives of the Jadid movement — and Abdulhamid Sulaymon o‘g‘li Cho‘lpon above all — as the ideological and national leaders of their age, drew productively upon the incomparable power of the artistic word. The Soviet totalitarian order established after the conquest policy of the Russian Empire promptly set about stifling national selfhood, spirituality and free thought, and about forcing the manner of creative writers into an ideological mould. In this perilous period of ever-intensifying censorship and political pressure, Cho‘lpon chose the path of artistically masking those ideas of national tragedy and of longing for freedom that could not be uttered directly. The poet made use of the boundless possibilities of poetic art — in particular, of Aesopian language, the allegorical method, symbol, and concealed lexical-semantic strata.

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The poem “The Bird’s Dread”, written on 3 February 1924 in the city of Osh, is one of the summits of Cho‘lpon’s tragic and symbolic poetry. At first glance this poetic work merely depicts the captivity of a simple, innocent bird and its torments within a cage; in reality, however, it is a linguistic and artistic map of the whole people of Turkestan held in the grip of a totalitarian order, of their national and spiritual independence being destroyed, and of their tragic fate. Every lexeme, syntactic construction, phonetic repetition and morphological marker within the text carries deep strata of meaning. To investigate this work thoroughly and line by line from a linguopoetic and hermeneutic standpoint is one of the most pressing tasks of present-day Uzbek linguistics and literary scholarship.

**The aim and objectives of the study.** The principal aim of this study is to analyse on a scholarly basis the linguopoetic, semantic, grammatical and stylistic features of each line of Cho‘lpon’s “The Bird’s Dread”, and to disclose the allegorical strata of meaning embedded in the work together with the mechanisms of its Aesopian language.

In order to achieve this aim, the following scholarly objectives were set:

1. to identify the lexical and semantic fields of the poem and to analyse linguistically their mutual opposition;

2. to elucidate the stylistic function of the mastery of word usage in each line and of such artistic tropes as metaphor, synecdoche, simile and epithet;

3. to substantiate the role of morphological and syntactic units (verbal voices, tense and mood forms, sentence types) in heightening poetic expressivity;

4. to demonstrate the place of phonostylistic phenomena (alliteration and assonance) and of lexical-syntactic repetitions in shaping the psychological and emotional dynamics of the work;

5. to interpret hermeneutically the socio-political and national-dramatic context of the symbolic units of the poem (“bird”, “nest”, “cage”, “machine”, “crimson blood”, “soulless body”).

**Review of the literature on the subject.** Cho‘lpon’s oeuvre and his artistic-aesthetic world have continuously stood at the centre of scholarly enquiry in Uzbek and foreign literary studies and linguistics. The work carried out in the field of Cho‘lpon studies and linguopoetics may conditionally be grouped into three scholarly directions:

**Literary-critical and literary-biographical studies.** The ideational and artistic content of Cho‘lpon’s poetry, his place within the Jadid movement and his tragic destiny have been studied comprehensively by such eminent literary scholars and academicians as Ozod Sharafiddinov, Naim Karimov and Bakhtiyor Nazarov, as well as by Umarali Normatov, Dilmurod Quronov, Nurboy Jabborov and Hamidulla Boltaboyev.

In his scholarly works “Understanding Cho‘lpon” (1994) and “To Whom Shall I Tell My Creed?”, Ozod Sharafiddinov was among the first to reveal openly the spirit of freedom and independence in Cho‘lpon’s poetry and the poet’s spiritual tragedy under colonial rule.

In his multi-volume documentary biography and in the scholarly monograph “Cho‘lpon”, Naim Karimov examined the poet’s creative psychology in the 1920s — in particular during the Osh,

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Bukhara and Moscow periods — and, drawing on scholarly sources, illuminated the socio-political circumstances of 1924, the year in which "The Bird's Dread" was written.

In the monographs "The Poetics of Cho'lpon" (1997) and "Cho'lpon's Life and Creative Legacy", Dilmurod Quronov analysed in detail the structural and conceptual features of the poet's verse and the poetic function of such recurrent symbols as "cage", "freedom", "night" and "dawn".

**Theoretical sources in linguopoetics and text linguistics.** In world linguistics, the theories of V. Vinogradov, Yu. Lotman, R. Jakobson and V. Zhirmunsky are regarded as the principal foundation of text stylistics and poetic linguistics. According to Lotman, every linguistic element of a poetic text — even a phoneme or a morpheme — carries a definite aesthetic and ideational load.

In Uzbek linguistics, the theoretical and applied foundations of linguopoetics have been elaborated in depth in the works of Academician Nemat Mahmudov ("Issues in the Linguopoetics of the Uzbek Language"), Hafizulla Umurov, Anvar Mamatov, Rahmatulla Qo'ng'urov ("The Stylistics of the Uzbek Language") and Baqo Umurqulov ("The Lexicon of Poetic Speech"). Their studies set out, within clear methodological frameworks, the aesthetic potential of lexical means and the stylistic functions of poetic syntax and of tropes.

**Research methodology.** Given the complex allegorical and linguistic-structural character of the object of study, this work adopts a complex interdisciplinary methodological approach. The following contemporary research methods and procedures were applied:

**The method of linguopoetic analysis:** assessing the artistic and aesthetic function of the devices employed at every linguistic level of the poetic text (phonetic, lexical, morphological, syntactic and semantic) and their role in shaping the author's idea.

**The method of lexical-semantic and componential analysis:** identifying the semantic fields of the words in the text and disclosing the denotative and connotative relations of meaning between them, as well as the correspondence and opposition of their semes (elements of meaning).

**The hermeneutic (reconstructive and interpretative) method:** treating the literary text not merely as a linguistic shell, but interpreting it in organic connection with the socio-historical, political, educational and biographical contexts of the 1920s, and decoding the genuine idea concealed beneath the Aesopian language.

**The procedure of phonostylistic analysis:** determining the part played by the repetition of sounds (consonants and vowels) — alliteration and assonance — in generating musicality and psychological emotionality.

**The cognitive-conceptual approach:** investigating the mechanisms by which the mental structures of "the Bird" (the concept of Freedom and Nation) and "the Cage" (the concept of Captivity and Colonialism) take linguistic shape in the text.

**Results obtained and their analysis.** In compositional terms, Cho'lpon's "The Bird's Dread" possesses a syntactic and semantic chain that reflects the unfolding of events, their dramatic

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intensification and their tragic culmination. Below, all the lines of the work are reproduced in full, and each line and couplet is analysed deeply and in detail across the linguistic levels.

Qush bechora qo‘rqadirkim, uyasidan ayirgaylar,

Uyasidan ayirmoq-la qanotini qayirgaylar.

(“The poor bird is afraid that they will tear it from its nest, / and, tearing it from its nest, that they will break its wings.”)

The first line lays down the principal theme and the expressive foundation of the work. By placing beside the lexeme “qush” (bird) the emotive-evaluative epithet “bechora” (from the Persian be- and chora — helpless, without remedy), the author emphasises from the very first word the weakness of the object and its powerlessness in the face of an already actualised tragedy. In the verbal form “qo‘rqadirkim”, the synthesis of the intensifying-predicative suffix -dir with the conjunctive-particle element -kim establishes a cause-and-effect relation within the syntactic link. Here the verb “qo‘rqmoq” (to fear) manifests the bird’s inner psychological state — danger and dread.

In the phrase “uyasidan ayirgaylar”, the lexeme “uya” (nest), while denoting in its denotative meaning the bird’s biological nest, carries in its connotative and allegorical meaning the semes of Homeland, Hearth, Free Life and National Foundation.

The grammatical form -gaylar (future tense with a modal shade of supposition and wish, third person plural) bears a very considerable linguopoetic load. The indefiniteness of the agent here (the concealment of the subject) indicates that the danger issues from an unknown yet powerful and merciless group — that is, from the colonial forces, the Bolsheviks and the machinery of the regime.

In the phrase “qanotini qayirgaylar” a powerful phonetic alliteration is employed: the repetition of the consonants “q” and “r” (QanotiniQayiRgaylaR) creates, in linguostylistic terms, an acoustic picture of violence, breaking and pain.

The lexeme “qanot” (wing) is a symbol of freedom, of flight, and of creative and spiritual soaring. By combining it with the verb “qayirmoq” (to break, to deprive of movement), the poet expresses in linguistic dynamics the annihilation of the nation’s capacity for movement and for self-awareness. That the agent is again given in an indefinite plural (-gaylar) shows the oppression to be a systemic and impersonal apparatus.

Mayda simdan silliq qilib, mohirona to‘qilgan bir

Qafas topib, darchasini ochib derlar: “Maskanga kir!”

(“Having found a cage woven smoothly and skilfully out of fine wire, / they open its little door and say: ‘Enter your dwelling!’”)

These lines give the linguistic and epithetic description of the cage, the instrument of captivity. The phrase “mayda simdan” (of fine wire) conveys the density of the material structure and the impossibility of escaping from it.

The adverbial and participial phrases “silliq qilib” (made smooth) and “mohirona to‘qilgan” (skilfully woven) show that the cage prepared by the regime and its officers is outwardly harmless,

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attractive, convenient and executed to a professional degree of perfection. On the semantic plane this signifies the propaganda and masked promises of the Soviet empire — "we have brought the peoples happiness, equality and enlightenment" — while on the linguistic plane the positive colouring of the modifiers (silliq, mohirona) lays bare the insidious character of captivity.

The placement of the word "qafas" (cage) at the beginning of the fourth line, by the device of carrying the thought over from line to line (enjambement), directs attention precisely to this object.

"Darchasini ochib derlar: 'Maskanga kir!'" — in this line an alternation of indirect and direct speech takes place. The verb "derlar" (they say) again appears in the indefinite plural, creating the cold and coercive countenance of those who issue the command.

"Maskanga kir!" — here the word "maskan" (dwelling, abode, homeland) is used in an utterly false and euphemistic manner. By employing "maskan" instead of "cage" or "dungeon", the oppressors present violence and captivity as though they were "the granting of a home", "the offering of shelter" and "the creation of prosperity". The imperative verb "kir!" (enter!) conveys the categorical force of the violence and the impossibility of escape.

Miskin qush ham yangi maskan chekkasiga qo'nib olar,

Maskaniga ko'z yugurtar, tegrasiga nazar solar.

("The wretched bird alights on the edge of its new dwelling, / runs its eye over that dwelling and casts a glance around it.")

**Linguopoetic and lexical-semantic analysis.** In the phrase "miskin qush", the lexeme "miskin" (poor, wretched, powerless), borrowed from Arabic, lowers still further the spiritual and social status of the bird. The particle "ham" expresses resignation to fate and the dynamics of helplessness.

"Yangi maskan chekkasiga qo'nib olar" — here the combination of "chekkasiga" (on the edge) with "qo'nib olar" (an auxiliary-verb construction denoting a temporary and cautious action) shows that the bird does not yet fully trust this artificial dwelling and is settling within it warily and in fear. It has not yet entered the depths of the cage; it is merely attempting, from the edge, to grasp its essence.

"Maskaniga ko'z yugurtar, tegrasiga nazar solar" — in this line the author employs the device of syntactic and semantic parallelism:

Part 1: "Maskaniga ko'z yugurtar" (dative case + object + verb);

Part 2: "Tegrasiga nazar solar" (dative case + object + verb).

The phraseological units "ko'z yugurtar" (to run one's eye over) and "nazar solar" (to cast a glance) denote the bird's cognitive and visual observation of its surroundings. The bird begins to analyse the compass, the boundary and the conditions of the new environment into which it has fallen. This process reflects the attempt of the nation and of its intelligentsia to grasp the true essence of the Soviet order.

Va ko'rarkim, maskan o'zi moshinada quyulmishdir,

Uni hozir qilmoq uchun ko'p zehniyat sarf bo'lmishdir.

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(“And it sees that the dwelling itself has been cast in a machine, / and that much intellect has been expended to prepare it.”)

The construction with the conjunction “va ko‘rarkim” (and it sees that) marks the point at which the unexpected and tragic truth of reality is disclosed. As a result of its observations, the bird apprehends a terrible truth.

“Maskan o‘zi moshinada quyulmishdir” — this line is one of the most important and unique linguopoetic and conceptual keys of the poem. In the poetry of the 1920s, the use of the lexeme “moshina” (mechanism, factory, industry, artificial apparatus) was an exceptionally significant stylistic and artistic innovation. The dwelling (the cage) is not a product of nature: it has been cast in a machine — that is, it is a moulded, iron, technical, cold and lifeless structure. In linguopoetic terms, the word “moshina” is a direct artistic and allegorical symbol of the Soviet state apparatus, of its bureaucratic and repressive machinery. As against living nature and human feeling, this order is a cold and standardised metal apparatus.

The use of the grammatical form -mishdir (quyulmishdir, sarf bo‘lmishdir) denotes a state that came about in the past but whose consequence continues into the present and is unalterable — an irrevocable tragedy.

“Uni hozir qilmoq uchun ko‘p zehniyat sarf bo‘lmishdir” — the line employs the word “zehniyat” (mental labour, thought, intellect, design). This cage and this snare did not come into being by chance: enormous capacity, cunning intellect and ideological “intellection” were expended in creating it and in thrusting people and the nation into it. Through this, Cho‘lpon exposes, in a highly intellectual poetic idiom, the theoretical and ideological apparatus of the Soviet order and its guileful, strategically planned character.

Darchalari mahkamgina, puxtagina, xotirjamlik,

Suv ichgali, don yegali teshiklar bor kichik-kichik…

(“Its little doors are ever so firm, ever so sound — tranquillity itself; / there are tiny, tiny holes for drinking water and pecking grain…”)

“Darchalari mahkamgina, puxtagina…” — in this line the consecutive use of the diminutive and affectionate-restrictive suffix -gina/-kina (mahkamgina, puxtagina) constitutes a distinctive linguostylistic device. On the one hand it conveys the extreme durability and solidity of the cage; on the other, it exposes its cunning character and its capacity to confine within a narrow compass.

The use of the word “xotirjamlik” (tranquillity) carries an ironic and sardonic character. The regime promises the captive a false “tranquillity” (peace, security), but this is the tranquillity of a dungeon in which freedom has been taken away.

“Suv ichgali, don yegali teshiklar bor kichik-kichik…” — the purposive converb forms -gali/-qali (ichgali, yegali) show that the “opportunities” granted to the bird are confined solely to the satisfaction of biological (physiological) needs.

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"Teshiklar bor kichik-kichik" in the cage — the lexical repetition (kichik-kichik) and the use of the word "teshiklar" (holes) testify to how narrow, limited and lowly are the opportunities granted to the bird. The captive is handed a minimal ration of grain and water merely so that it should not die. This is the linguopoetic metaphor of the Soviet empire's policy towards the nations: to stifle spiritual freedom while guaranteeing no more than minimal material existence. The ellipsis (…) at the end of the line is a stylistic pause marking wordless torment and the suspension of the time of meaning.

Simlar bilan ishi yo'qdir, chiqmoq uchun uchib ko'rar,

O'rmonlarning xayolida har tomonga o'zni urar.

("It has no concern with the wires; it tries to fly, so as to get out, / and, with the forests in its thoughts, it hurls itself in every direction.")

"Simlar bilan ishi yo'qdir" — the bird pays no heed to the food given to it, to the artificial conditions, or to the iron and wires that surround it. It is not seduced by material well-being. "Chiqmoq uchun uchib ko'rar" — the purposive phrase "chiqmoq uchun" together with the auxiliary-verb construction "uchib ko'rar" expresses the inner spiritual energy of the bird (of the nation) and its unceasing striving towards freedom and liberty. Flight is the bird's very nature; it cannot be restricted by a cage and by grain.

"O'rmonlarning xayolida har tomonga o'zni urar" — the word "o'rmonlar" (forests), appearing in the plural, expresses free nature, the boundless expanses of the Homeland and the free life of the past. The bird's thought and imagination are not in the cage: it lives by the thought of the forests (memory and the awareness of selfhood).

"Har tomonga o'zni urar" — this verbal phrase shows the bird (the captive) in confusion, acting out of despair and yet, at the same time, with fiery fortitude.

Tomni teshib chiqmoq uchun shiplarga ham ko'p ilinar,

Unday qilib bir intilar, munday qilib bir intilar.

("To break through the roof and get out, it catches again and again on the ceiling; / now it strives one way, now it strives another.")

"Tomni teshib chiqmoq uchun…" — here the converb "teshib" (piercing) and the phrase "chiqmoq uchun" (in order to get out) convey the extraordinary intensity and radical character of the action. The bird wishes to reach freedom not through a ready-made door, but even by piercing the very roof.

"Shiplarga ham ko'p ilinar" — the verb "ilinmoq" (to catch, to be snagged) carries the semes of physical suffering, resistance, collision with obstacles and injury. The ceiling and the wires of the cage turn its every movement into pain.

"Unday qilib bir intilar, munday qilib bir intilar" — this line is a rare specimen of poetic syntax and of the art of syntactic parallelism and repetition of action:

"Unday qilib bir intilar" / "munday qilib bir intilar"

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The opposition of the demonstrative pronouns “unday” (that way) and “munday” (this way) turns the bird’s fruitless yet ceaseless strivings in various directions and by various means within the cage — the whole process of deliberation and action — into an expressive picture that stands vividly before the reader’s eyes.

Faqat zaif vujudini qancha ursin devorlarga,

Balki uning yumshoq tani to‘lib ketsin ol qonlarga.

(“Yet how often may it dash its feeble body against the walls, / until perhaps its soft flesh is filled with crimson blood.”)

“Faqat zaif vujudini qancha ursin devorlarga” — through the adversative “faqat” (yet, only) at the beginning of the line, the poem returns to its tragic reality: however ardent the effort, the forces are unequal.

“Zaif vujud” (adjective + noun) denotes the material and physical weakness of the bird and, more broadly, of an unarmed and defenceless nation and its intelligentsia. The “devorlar” (walls) stand for the vast, insuperable physical and military-political might of the totalitarian regime. This contradiction between the feeble body and the merciless wall magnifies the scale of the tragedy.

“Balki uning yumshoq tani to‘lib ketsin ol qonlarga” — the expressions “yumshoq tani” (its soft flesh) and “ol qonlarga” (with crimson blood) possess an exceptionally strong visual and emotional colouring. “Yumshoq tan” is a symbol of living, delicate, human, spiritual and biological innocence, while “ol qon” (bright red, freshly shed blood) is a vividly coloured linguopoetic symbol of wounding, repression, sacrifice and suffering.

Here Cho‘lpon senses in advance the national repressions of the 1920s and those still to come, together with the bloody fate of the nation’s devotees, and seals this premonition into the poetic text.

Devorlarning sezgisi yo‘q, tuyg‘usi yo‘q, tovush bermas,

Tegra butun ruhsiz gavda, “Nechun mundoq bo‘lding?” demas.

(“The walls have no sensation, no feeling; they give back no sound; / all around is a soulless body, and it does not ask: ‘Why have you come to this?’”)

“Devorlarning sezgisi yo‘q, tuyg‘usi yo‘q, tovush bermas” — the line employs a gradational repetition of units bearing the seme of negation and absence:

sezgisi yo‘q + tuyg‘usi yo‘q + tovush bermas

The wall (the apparatus of the regime) is utterly lifeless and cold. It gives no reaction whatever to the bird’s bleeding, its wounds and its torments. Through the phrase “tovush bermas” (gives no sound / returns no echo), a numberless and merciless silence is depicted in the face of violence.

“Tegra butun ruhsiz gavda, ‘Nechun mundoq bo‘lding?’ demas” — the phrase “ruhsiz gavda” (soulless body) provides a linguistic diagnosis of the entire spiritual and human countenance of the Soviet order. It possesses a body (a structure), but within it there is no soul (a most significant spiritual-theological and human seme).

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"'Nechun mundoq bo'lding?' demas" — the regime and its executors show no pity for the captive's condition, offer no sympathy, and do not so much as put a question. This is the linguistic expression of cold indifference and mercilessness.

Uning butun tasallisi to'lib-toshib sayramoqdir,

Ko'm-ko'k dala-o'rmonlarni eslab-eslab yig'lamoqdir, yig'lamoqdir…

("Its whole consolation is to sing, brimming over and overflowing, / and, remembering and remembering the deep-green fields and forests, to weep, to weep…")

"Uning butun tasallisi to'lib-toshib sayramoqdir" — the line points to the sole refuge and path of salvation of the captive bird (of the poet, of the nation): to sing (to create, to sing songs, to speak).

The paired converb "to'lib-toshib" (brimming over and overflowing) expresses the eruption of inner spiritual turmoil, of accumulated pain and passion. For Cho'lpon and for his like-minded companions, to preserve creative work and freedom of the word even under any physical and political captivity is the one consolation.

"Ko'm-ko'k dala-o'rmonlarni eslab-eslab yig'lamoqdir, yig'lamoqdir…" — this concluding line is the emotional and poetic point of culmination of the work.

The intensive (amplified) modifier "ko'm-ko'k" (deep-green) creates the image of a free Homeland rich in life, freedom and nature.

The repetition "eslab-eslab" (remembering and remembering) denotes the continuity of memory — of the free days of the past and of the recollection of national independence.

"Yig'lamoqdir, yig'lamoqdir…" — the twofold consecutive repetition of the verb "yig'lamoq" (to weep) at the end of the poem, followed by an ellipsis (…), seals linguistically the boundlessness of the tragedy, its insolubility, and the eternity of tragic grief. Weeping here is not weakness, but a great national and spiritual lamentation for a freedom that has been lost.

**Discussion.** The line-by-line linguopoetic and hermeneutic analysis of "The Bird's Dread" discloses the exceedingly complex and profound mechanisms of Cho'lpon's creative mastery and of the Jadid poetic manner.

At a time in the 1920s when Soviet ideology and the apparatus of censorship were demanding of literature the celebration of official Communist Party ideas, Cho'lpon had perfectly mastered allegory and Aesopian language. The system of symbols in the poem is not accidental; it possesses a precise, mutually complementary ideational framework:

**The Bird —** not merely a fowl, but the people of Turkestan, their national spirit and, first and foremost, the Jadid intelligentsia who yearned for freedom and national independence.

**The Cage (cast in a machine) —** the Soviet totalitarian state, its laws, its repressive apparatus and its false administrative order.

**The tiny holes (grain and water) —** the minimal material opportunities and false privileges granted by the regime to the nation, designed to buy out national selfhood and freedom.

**The walls and the soulless body —** the unfeeling, indifferent and merciless Soviet bureaucracy.

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**Crimson blood and wounds —** the bloody consequences of the popular uprisings of the 1920s and the poetic prophecy of the great repressions of 1937.

To enhance the rhythm and musicality of the poem, Cho‘lpon made extensive use of vowel harmony, alliteration and syntactic parallelism. Dramatic intensification (gradation) is achieved through the verbal forms of the lines — in particular through the impersonal plural forms (ayirgaylar, qayirgaylar, derlar) and the verbs of motion (intilar, urar, ilinar).

**Conclusion.** The deepened linguopoetic, semantic and hermeneutic investigation of Abdulhamid Sulaymon o‘g‘li Cho‘lpon’s poem “The Bird’s Dread” (1924) has led to the following scholarly conclusions:

**Linguistic and stylistic perfection:** in the poetic text Cho‘lpon drew to the maximum degree upon the lexical-semantic, morphological and syntactic possibilities of the Uzbek language, investing every line and every word with a distinct aesthetic and ideational load.

**Semantic opposition:** the poem is built upon the contradiction between two large and mutually antagonistic semantic fields (Freedom/Nature/Life and Captivity/Machine/Oppression), and this contradiction is successfully disclosed by linguistic means.

**Allegorical and Aesopian concealment:** the images of the work — “bird”, “cage”, “machine”, “crimson blood” — express with high artistry, and in masked form, the political and spiritual tragedy of the people of Turkestan under the Soviet totalitarian order.

**Prophetic character:** although written in 1924, the poem is, by virtue of its linguopoetic structure and ideational content, a dramatic and tragic manifesto that foretold the calamities (the repressions) which subsequently befell the nation and its intelligentsia.

The present study serves both a deeper understanding of the linguistic and artistic mysteries of Cho‘lpon’s poetry and the enrichment of the discipline of Uzbek linguopoetics with new scholarly conclusions.

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HSR (LONDON),
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ISSN: 2058-5519|Impact factor-15.9
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