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## LINGUOPOETIC FEATURES OF G'AFUR G'ULOM'S WORKS AND METHODS OF TEACHING THEM IN NATIVE LANGUAGE CLASSES

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### Abstract

The article analyzes the linguopoetic features of G'afur G'ulom's works and examines methodological approaches to teaching them in native language classes. Based on artistic texts ("Shovqinli mehmonlar," "Sen etmagan, men etganman," lyrical miniatures, and journalistic writings), the study identifies the key components of the author's poetics, including metaphorical patterns, the system of imagery, the characteristics of character speech, syntactic melodics, and national-cultural codes. The research demonstrates that G'afur G'ulom created a distinctive type of artistic discourse, in which humor, subtle irony, deep humanistic ideas, and folklore-based linguistic elements are harmoniously integrated. The methodological part of the article focuses on developing strategies for the effective use of G'ulom's texts in native language lessons, aimed at enhancing students' reading competence, cultural literacy, and skills in analyzing literary texts.

**Keywords:** G'afur G'ulom, linguopoetics, teaching methodology, imagery, national culture, native language, literary text.



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## **Introduction**

Issues of linguopoetics, artistic style, and the national-cultural characteristics of Gʻafur Gʻulomʻs works have been widely addressed in the research of both Uzbek and international scholars. In Uzbek literary studies, D. U. Rasilmukhamedova occupies an important place: in her work *The Expression of the Idea of Freedom in Gafur Gulomʻs Creativity*, she emphasizes that the writerʻs poetics is formed at the intersection of humanistic philosophy and the authorʻs social responsibility [1, p. 42]. According to her, the idea of freedom in Gʻafur Gʻulomʻs artistic world is revealed through everyday metaphors, humorous episodes, and the moral quests of his characters. The researcher notes that one of the central features of the writerʻs style is the combination of psychological depth with social satire, which makes it possible to create an image of a person who is able to preserve dignity under any circumstances.

A significant contribution to the study of Gʻafur Gʻulomʻs system of artistic images is the research *Poetic Image and Imagery of Gafur Ghulom* by M. N. Bergutova [3, p. 14]. According to the scholar, the writerʻs imagery draws on the traditions of Uzbek folklore, yet it also contains elements characteristic of modernist thinking—such as condensed metaphoricity, laconic rhythm, and symbolic metonymies. Bergutova stresses that Gʻulomʻs artistic language performs not only an aesthetic but also an educational function, shaping the readerʻs moral attitude toward the world. She especially highlights the authorʻs ability to create “double-layered” imagery—simultaneously everyday and philosophical—which makes Gʻulomʻs works highly relevant for school literary analysis.

From a methodological standpoint, S. U. Berdievaʻs research on the depiction of children in Uzbek prose is of particular value; her study also includes Gʻafur Gʻulomʻs novel *Shum bola* (*The Mischievous Boy*) [2, p. 6]. According to the researcher, Gʻulom foregrounds the childʻs personality not as a mere object of upbringing, but as a dynamic bearer of life energy and moral exploration. Berdieva argues that the humorous representation of childhood serves not only as an aesthetic device but also as an important component of national identity, since the child figure in Gʻulomʻs texts embodies the openness, joy, and optimism of



the national character. For this reason, the writer's works are widely used in educational settings and recommended for analysis in native language classes.

In the study of the cultural and folkloric roots of G'afur G'ulom's oeuvre, the works of A. N. Kamalov are of particular relevance. The scholar notes that G'ulom's texts naturally incorporate elements of folk pedagogy, traditional norms of etiquette, everyday details, and the ethnopsychological characteristics of the Uzbek family [4, p. 78]. Kamalov emphasizes that the writer frequently employs features of oral speech, folkloric rhythmic structures, proverbs, and idioms, which make his style easily recognizable and culturally rich. According to the scholar, G'ulom's works cultivate respect for elders, national identity, and moral harmony in readers.

G'afur G'ulom's works have also attracted serious international scholarly interest. Sh. A. Mirzayeva, in her study of the emergence of modernist elements in Uzbek literature, devotes special attention to this issue [5, p. 91]. According to her, while depicting family values, everyday life, and domestic symbols, G'ulom enriches them with contemporary artistic techniques such as psychological dialogue, internal monologue, and the creation of symbolic space. Mirzayeva asserts that G'afur G'ulom renewed artistic forms while preserving national color and the folk spirit, earning him a notable place in the context of Central Asian modernism.

Overall, these studies demonstrate that scholars regard G'afur G'ulom as a writer who harmoniously combines folk tradition, social humanism, humor, and sincerity. His texts possess great potential for school education, contributing to the development of students' skills in understanding literary texts, their cultural worldview, and their moral values.

## **Materials and Methods**

The research is based on a qualitative methodological framework combining linguopoetic analysis, comparative stylistics, and pedagogical methodology. The primary material of the study consists of G'afur G'ulom's literary works, including the short stories *Shovqinli mehmonlar* ("Noisy Guests"), *Sen etmagan, men etganman*, selected lyrical miniatures, and journalistic texts. These works were chosen due to their high linguistic density, rich imagery, and didactic



potential, which make them suitable for school-level literary and linguistic instruction.

The corpus of primary texts was formed using authoritative editions of Gʻafur Gʻulomʻs works published in Uzbekistan. Additional secondary sources include monographs and peer-reviewed articles by Rasilmukhamedova (2022), Berdieva (2024), Bergutova (2025), Kamalov (2024), and Mirzayeva (2023), which provide a theoretical foundation for interpreting the writerʻs poetics, cultural codes, and pedagogical relevance. Online academic databases such as ResearchGate and Inlibrary.uz were consulted to obtain the latest research contributions.

## **Results and Discussion**

Gʻafur Gʻulomʻs literary legacy occupies a special place in twentieth-century Uzbek literature as an example of the harmonious fusion of national imagery, folkloric poetics, life-affirming humor, and profound humanism. Scholars note that the writerʻs linguopoetic style is distinguished by a lively conversational tone, syntactic musicality, and clear metaphorical expression, which makes his texts easily perceived by school readers. In Gʻulomʻs works, characters speak in a folk-based vernacular; however, this language is multilayered, containing cultural allusions, moral signals, and strong emotional expression. These qualities make his texts particularly convenient for analysis and interpretation.

Folkloric speech features manifest through numerous proverbs, set expressions, and rhythmically structured sentences. For example, in the story *Shovqinli mehmonlar* (“Noisy Guests”), both children and adults speak using lively folk expressions such as *boʻldi-da, boʻldi-da*. Humor and gentle irony in Gʻulomʻs writing do not distort the characters; instead, they create a sincere atmosphere, soften the tension of conflict, and enhance the optimistic tone of the narrative. The central humanistic idea of the authorʻs works is that a person should rise above external circumstances and show kindness even stronger than fate itself, which makes his texts especially valuable for educational purposes. The images created by the writer combine household-based metaphoricity with “home language” and “street language” expressions, interwoven with deep philosophical insights. All these features turn Gʻulomʻs works into an effective source for



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developing students' reading competence and their skills in interpreting literary texts.

A linguopoetic analysis allows us to identify the key linguistic dominants of G'afur G'ulom's style. One of these is imagery and symbolic expression: concepts such as "home," "garden," and "road" simultaneously function as concrete objects and symbolic spaces. In G'ulom's lyricism, the home represents a psychological refuge, the garden symbolizes harmony and unity, and the road stands for life's journey.

The second dominant is syntactic melodicty: short rhythmic sentences, alternating dialogue and authorial commentary, repetition used as a melodic device, and structural parallelism. In Shovqinli mehmonlar, this syntactic dynamism creates the effect of oral storytelling, making the reader feel as though they are listening to the narrator's direct address.

The third important dominant is the use of humor as an expressive device. This humor relies not on sarcasm but on sincere laughter, folk wisdom, and the characters' ability to laugh at themselves. Comical incongruities, unexpected comparisons—such as "like the wind trapped in a sack"—and modified phraseological units give the text a light, captivating tone.

Another essential dominant is the natural integration of national cultural codes into the text. Everyday details, norms of etiquette, and ethnopsychological observations characteristic of Uzbek family life appear as a unified whole. Expressions such as bir bola quvonch, ko'p bola baxt ("one child is joy, many children are happiness") reflect traditional folk values. These features make G'ulom's works not only artistically significant but also a valuable resource for teaching cultural values in schools, as his texts provide opportunities to study language and culture simultaneously.

The methodological use of G'afur G'ulom's works in school education is determined by their accessibility, vivid imagery, and rich linguistic material. One of the key directions is linguopoetic analysis. During the lesson, the teacher may invite students to identify the main artistic devices—for example, metaphors such as garden as a symbol of the human heart, similes, and dialogic constructions. Students may also be given tasks to locate phraseological units in the text and explain how they contribute to the creation of comic effects. This approach helps





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develop the ability to recognize artistic devices and understand their functions within the text.

Another effective approach involves comparative tasks. The teacher may ask students to compare folkloric motifs in G‘ulom’s works with elements found in traditional folk tales—for instance, the image of the wise elder or the motif of trials. Another task may involve comparing the child figure in G‘ulom’s texts with characters created by Abdulla Qahhor or Abdulla Qodiriy, identifying similarities and differences. Additionally, it is beneficial to compare colloquial expressions used in G‘ulom’s works with modern linguistic forms, which helps students understand processes of language change.

Explanation-oriented tasks develop students’ analytical and critical thinking skills. Students may be asked to answer questions such as: Why did the character act in this way? What moral idea is promoted in the story? What was the author’s intended message? For example, in the story *Shovqinli mehmonlar* (“Noisy Guests”), students may discuss why the children break the rules and what message the author seeks to convey through their behavior.

Creative tasks enhance students’ emotional engagement. These may include writing a short story in G‘ulom’s style, creating a scene in which the protagonist acts according to folk wisdom, staging dialogues, drawing illustrations, or producing a video scene. Such activities help students feel the characters’ temperament and understand the nuances of their speech.

The situational analysis method makes it possible to model real-life situations depicted in the works. The teacher may invite students to place themselves in the character’s position and answer questions such as: How would you act? Why? What makes a person kind or just? Using the story *Shovqinli mehmonlar*, students may discuss issues of mutual respect, responsibility, and interpersonal understanding.

## **Conclusion**

G‘afur G‘ulom’s works serve as a unique pedagogical resource that integrates language, literature, and cultural studies. The writer’s rich linguopoetic heritage is an effective tool for shaping students’ speech, thinking, and emotional culture. Using his works in native language classes contributes to the development of



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national identity, humanistic education, and a deep appreciation of artistic language.

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