

WORLD LITERARY TRADITIONS IN CHOLPON'S LYRICS

Abdullayeva Dildorakxon Zumratbekovna

Associate Professor of Andijan State University, Doctor of Philology

In the Uzbek literature of the early twentieth century, especially in poetry and prose, ideological, semantic, artistic and methodological changes and innovations are observed. The emergence of Uzbek novels and dramaturgy, the emergence and development of the Uzbek press also coincide with this period. As a result of the spread of Jadid ideas in Turkestan, changes took place in all spheres of society.

Especially in literature, the theme and idea, form and style, developed in a new stream of poetic features. The creative activity of Abdulhamid Sulaymon oglu Cholpon, one of the prominent representatives of Jadidism in this period, is of special importance.

The works of the new poet and writer Cholpon brought a new tone, spirit and style to the Uzbek literature of the early twentieth century. By studying his works, we understand the development of Uzbek literature. Cholpon was an artist who wanted Uzbek literature to take its place in the world literature field, to write works that could fit into world literature.

Along the way, he followed the traditions of world literature, tested new content and form in his work, as well as translated the works of world poets and writers and introduced the Uzbek people to the classics.

In his time, Abdullah Qodiri said about Cholpon, "Cholpon is the strongest lyric poet among Uzbek poets after Navoi." L. Azizzoda noted that there was some truth in these words [1; 64]. Indeed, the lyrical heritage of Abdulhamid Sulaymon oglu Cholpon deserves to be studied as extensively as the works of our classical poets. The poems created by Cholpon were a very important event in the reality of the period.

The poet faced oppression and resistance for telling the truth vertically, depicting life through symbols, conveying reality on the bar.

However, during this period, socio-political events were taking place in different parts of the world, and the people of the pen expressed this influence through fiction. In this regard, the positive influence of Cholpon on world poetry, the study and teaching of poetic translations made as a result of this influence is a topical issue.

Opinions and analyzes on Cholpon and world poetry occur only in the form of fragments in the research of some literary critics, but this topic has not been studied as a whole.

The influence of Eastern and Western poetry is felt in the lyrics of Abdulhamid Sulaymon oglu Cholpon. From an early age he studied Russian, Arabic and Persian-Tajik languages. Cholpon also knew Turkish, Tatar, Azerbaijani and German languages. He read the works of world writers, was influenced by their work and mastered the most advanced traditions.

He was influenced by the works of famous representatives of Eastern and Western literature A. Pushkin, L. Tolstoy, I. Turgenev, Hussein Jovid, Jalil Mamatqulizoda, Abdulla Tukay, Tavfiq Fikrat, Rizo Tavfiq. Also M.Servantes, Milton, Mopassan, Lomartin, Moler, V.Shakespeare, Byron, Hugo, A.Mitskevich, E.Zolya, U.Khayyam, Hafiz, N.Ganjavi, A.Navoi, M.Fuzuli, R.Tagor studied his works diligently, translated from his works.

It is known that until the XX century in Uzbek literature it was a tradition to create works in the genres of classical literature. However, in the 1920s, a new weight entered the Uzbek literature - free weight. Finger weight, which is also considered a Turkish weight, developed during this period and reached the peak of its development. In the words of Professor B. Kasimov, "Cholpon defined the original features of the new Uzbek poetry with only 3 collections of poems - "Awakening "(1922)," Springs "(1923)," Secrets of Dawn "(1926)" [2; 66].

It is also noted that Abdullah Qadiri with his novel "Last Days" began Uzbek novels, an important event in the new Uzbek literature, Hamza was able to transfer Uzbek drama to the national basis, and Fitrat was able to lay the first bricks of new Uzbek literature. In another place, the literary critic notes that "the verlibr of European literature has entered", "the qualities of the lover in traditional literature have been

transferred to the center of the new era, the nation, homeland, development, civilization, independence", "flower-nation, garden-homeland, friend" freedom, the lover is knowledge and enlightenment "[2; 70].

It should be noted that Cholpon's poetry has been studied not only in our country, but also abroad. Usmon Khoja oglu, Y. Benzing, H. Samioglu, Tahir Shokir oglu Chigatay, Boymirza Hayit, Arslon Subutoy, H. Kara, H. Uzboy, A. Allworth, Khairulla Ismatilla, Temur Khoja oglu and others were specially engaged in Cholpon poetry. Hussein Uzboy was deeply involved in the textual study of Cholpon's poems [3], and in 1987 he prepared a master's dissertation on the study of Narmin Erjon Cholpon's collection of poems "Awakening" at Marmara University in Istanbul under the guidance of Professor Temur Khoja oglu. A study of Cholpon's poems is also found in the work of Indiana University professor Hayrulla Ismatilla.

Ahmad Shukri, who praised Cholpon's poetry, drew our attention to the following thoughts: No matter how much I looked for a distinction between Shakespeare's lyricism and Cholpon's poetry, I couldn't find it. How many times have I read Awakening? I read Shakespeare. Finally, I came to the conclusion that Shakespeare is Cholpon or Cholpon is Shakespeare. Cholpon's poems go beyond Shakespeare's sincerity. Cholpon is the god of love in us, the creator of intuition. Cholpon is a lyric, Cholpon is a poet, Cholpon is Cholpon "[6; 19-20].

Socio-political changes in Turkestan in the early twentieth century, the people's liberation movements, the fall of tsarism, the Soviet revolution and the formation of a new government also had an impact on literature. Poets and writers, intellectuals needed a new expression, a form of image, to express socio-political ideas, to describe the rapid changes in life, to express a certain attitude to the environment. Cholpon's poem "Two heads and one body" is also in free form.

One of the main reasons for the popularity of free weight in the works of Jadid poets is that in this type of poetry it was possible to give the weight of a particular word, that is, an idea. In this type of poems, the placement of words in a step-by-step manner, the placement of a word in a line, were the main features in terms of the melody and distinctive visuality of the poem. Features of free poetry are revolutionary, "courageous tone", "political sharpness and purity", publicism, citizenship; intended for a large audience, a high podium, a large area; a new form, an appeal, an appeal, a strong voice, eloquence, exaltation, exaltation, an attempt to influence millions of people, to go beyond the confines of narrow-cell poetry, propaganda, struggle, greatness, majesty, revelation, hyperbole, original, abbreviated analogy "[7 ; 216]. Cholpon's poem "Two heads and one body" has the following features:

«Fashizm»,

«Patsifizm»

Ikki bosh,

Bir tana.

— Sharqli o'rtoq!

«Ponsunbi»:

«Mussolini»:

Aka-uka;

Ezmakchilar seni...

The use of multiple points is also observed in the original text:

مۇشۇندەن باشقا نەرسە يوق!

...! [8;61]

The construction of the poem in the form of a free-flowing staircase, the use of many points, the placement of a word in a verse is also a characteristic feature of the work of world poets of the early twentieth century. In this poem of Cholpon there is an attempt to strengthen the influence of certain words, to convey the idea entrusted to him to the extent that it can "awaken" the reader.

In the poem, the concepts of fascism and pacifism are called "Two heads and one body", and the reader gets a picture of a dragon and fire from his mouth. Although the word is not used in the poem, the reader is informed at the base of the signs that both ideas are destroying humanity. Ponsunbi and Mussolini are also "two heads and one body," he said. The same description is given to the Mandates and

Protectorates. Cholpon talks about the West's plan to invade the weak peoples of the East in the early twentieth century.

In the verses "Europe is mad, says" Right, right ", he urges the countries of the East not to believe in such tricks, deceptions and deceptions. Words about the unification of nations into an alliance sound the alarm that ideas are an excuse for the conquest of lands. The poet emphasizes that their original purpose is gold. Truth is like fire, law is like a ball, a machine gun.

True, we cannot say that this poem is artistically perfect, but the political ideas put forward in it were important for that period. On the other hand, the free form of poetry was convenient in that it could give the sounds of da'wah, andash, and shouting. This poem was not included in the 1994 and 2016 editions of Asarlar, probably due to its artistic imperfection.

Comments such as "The genre of free lyricism created in free weight, metric free weight", "genre is called free (or free poetry)" are also relevant [7; 210].

The influence of Turkish poets is clearly felt in Cholpon's poetry. The fact that he wrote several poems under the title "Ottoman" is proof of our opinion. Or one can observe the use of Ottoman Turkish words in his poems, the choice of expression, the free weight in form, and the following in style. There is also a commonality with the poems of Turkish poets in terms of the expression of the theme and idea and the wide presentation of the image.

Cholpon's poem "For the Uzbek Girl" is written in Ottoman Turkish, but its content is understandable to Uzbek readers. Most of the words in it are all-Turkish words. Cholpon always felt that the Turkic people, the core of nations, had the same origin, and wanted them to unite. In the poem "For the Uzbek girl" the idea, which is common to all Turkic peoples, raises issues:

Har millatning gulshanida gullari
U millatning qodinlari, qizlari;
Har millatning haq soydig'i bir yo'li
Qarshiliging bosmish O'lan izidir [9;16].

In other poems, Cholpon wrote about the fate, life, social status, freedom and rights of Uzbek girls and women. Under the poem "Ziyoyi Qamar", which depicts landscapes, there is an "Ottoman" commentary, in which the lyrical protagonist observes the state of the sea, in which the waves and movements are combined with inner experiences. The first verse tells us that at night the light of the moon flows into the rippling sea, that the love and lust of the past have passed from the imagination of the lyrical hero, and that the light of the lover's face stirred the heart. The second paragraph describes the harmony of emotional experiences with seaports:

Go'ngil qafasda talotum la ug'rosharkan ban,
Zavolli bangina ovora eshqing ordindan.
Qo'shar, gidar; gina olmali bo'lmayaroq
Do'nar, galir, do'karam qatralar... sadaf gibi oq!.. [9;16]

The poem "Geliyursin" dedicated to the representatives of the Eastern Congress was also written in the Turkish language. Under the title of the poem is a comment: "Comrade, Fayzulla, my gift to Sojida."

...Har sahvasi olcholmangi yozaroq
Saning uchun qon og'layon tarixing.
U yo'llari xayoli la buzaroq
Yozmadadir: porlayishing yorining. [9;16]

Bahrom Ruzimhammad rightly notes that the period when Cholpon took the pen was the time when the West was economically and spiritually ahead of the East [10; 19]. "And the most characteristic thing is that in the age when Turkestan's former glory was fading and spirituality was declining, the four-century-old Navoi tradition was becoming obsolete in terms of form, the literary world needed new air, which Cholpon brought. Dependence on Russia and the weakening of the East, in turn, led to political renewal "[10, 19].

It is not accidental that such words as "Sharq qizi", "Sharq gozali" appear in Cholpon's works. He wanted the restoration of the former glory of the East, especially of the Turkic peoples, and was ready to sacrifice his life in this way. In the above poem, such phrases as "The beautiful East burned the West",

"Your beautiful girl with dark hair, black eyes", "sunk in tears", "suffocate, die, do not come" are heard as songs of freedom and liberty.

Ban da ichimda oliyuran geng nafas,
San da zotan ruhan asir dog'ilding,
Yolg'iz saning vujudingni qisardi
Olchoq G'arbing gedirdigi dor – qafas.
Vujudinga pan dordi... [9;38]

In Cholpon's poems, the word "Ishq" has several meanings. While the word generally means "to love," other words reveal new subtleties of meaning. The word "love" is derived from the Arabic word "ashaqa", which means "zarpechak". This feeling is so named because it surrounds the human body and soul like a coin. In particular, the use of this word fifteen times in the poem "Love" also increases the emotional expressiveness of the poem. The poem was written in the Ottoman Turkish style, in the style of Turkish folk songs.

In the first verse of the poem ("I first opened my eyes with love"), the lyrical protagonist's "opening his eyes with love" indicates that a person is born with love. The word "love" here means the history of the creation of man, the beginning. By this word it is understood that the lyrical protagonist is a lover of Truth. Because only lovers "shed their blood on the field of love." The "story of Sheikh Sanan" is meant in the connection of the lover who "fled from the lands without love" with the "zunnor love". The next verse of the poem describes the scenes and experiences reminiscent of the events about Sheikh Sanan:

Ishq deya ayrildim dindan, imondan,
Anglamam hech bir joy insof, vijdondan.
Ishqqa sajda etdim, bo'ldim u ondan
Na zamon qatl etdim kuffor *ishqi*. [9;48]

Here it is clear that love is used in a divine context. While Sheikh San'an's loss of religion was due to his love for the daughter of Tarsus, the lyrical protagonist in this poem is described as "worshiping love" and accusing him of "infidel love." It is a lofty goal for true lovers to attain the divine vision. Without truth, paradise is a dry desert, and the desert of love is a place for a lover:

Jannat banim uchun quruq sahrodir,
Ishqning sahrosikim, banga ma'vodir.
Aksini san banga naqadar qondir,
Qonmam, chunki bildim gulzor *ishqi*.
So, love also means space here.

In the poem, the word "love" played an important role in the gradual description of the state of the lyrical hero. Accordingly, the word love comes in the following meanings: 1. The beginning of man. 2. The love of true lovers. 3. Love, which means the identity of the lover. 4. The love of those who have reached the stage of truth.

Another "Ottoman" poem by Cholpon appeals to the heart. "Why does it hurt?" "What's going on?" is titled. This poem was written in 1923 in Tashkent and consists of four lines.

Go'nlim, bo'shliqlardan bir shay oriur.
Ta'min ediramki, gunash o'lamaz.
Nadir oridig'i, kimsa bilmiyur,
Gunash, kandisina bir esh o'lamaz!.. [9;80]

The fact that the heart seeks solace in emptiness, but that it does not light up, that no one knows the pains and causes of the heart, that it cannot bear its pains, is expressed in concise lines. Another Ottoman poem is called "XX century", which also consists of a verse.

Bu emish: bilgi — fan, hunar asri,
Bu emish: yuksalan bashar asri,
Hodisot uyla go'stararki, bu asr
Yolg'iz: shar va shar va shar asri!.. [9;88]

Cholpon says that the twentieth century is a century in which science, science and craft have developed, and humanity has risen in development. Apparently, Cholpon created poetry of the twentieth century based on the traditions of world poetry. He also made a number of innovations in lyricism, which can be seen in his variety of images, formal and semantic research.

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