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ABOUT THE STUDY OF CHO'L PON'S POETRY ABROAD

Abstract: The article lists important issues related to the study of the works of Abdulhamid Cho'lpon, a great representative of the Uzbek poetry of the twentieth century national awakening. The relevance of the study of Cho'lpon's life and work is shown. The scientific researches of foreign scientists engaged in Cho'lpon's work have been objectively evaluated. In particular, the peculiarities of modern literature are illuminated by evidence. The author also raises the issue that the works done abroad in astronomy should be studied in depth.

Key words: Cho'lpon, Jadid, tragedies of Fergana, history, Russian invasion, national liberation movement, Turan, Turkestan.

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Introduction

Abroad, especially in Turkey, the interest in the work of Abdulhamid Suleyman Cho'lpon has a long history. To begin with, Cho'lpon's poem "Beautiful Fergana", which describes the tragedies of Fergana after the October coup, was published in 1927 in the magazine "Yangi Turkiston", published in Istanbul. Three years later, the poem was translated into German by Turkestan's Arslan Subutoy and published in Germany in a collection entitled "Poets and Poetry in Turkestan".

The second part of Tahir Chigatoy's book "Turkism and nationalism in Turkestan", published in 1954, contains the poem "Beautiful Fergana" and comments on it (pages 45-46). It should be noted that the attention to this poem has not diminished in Turkey. "Turkestans in Turkey," says scholar and writer Oron Kovunchi, "will surely memorize two poems of the great Cho'lpon for their children." One of them is "Beautiful Fergana". We changed it to "Beautiful Turkestan". They sing. The second is the poem "Baljuvon" dedicated to the death of Anwar Pasha. I have not yet found the full text of the next poem. But we think the following lines may indicate how great pain and longing it was written:

*Eng so'nggi umidni qonga bo'yagan,
Oh, qanday xayrsizzamonlar kelgan?*

*Faryodim dunyoni bo'g'ib o'ldirsin,
Qop-qora baxtinga shaytonlar kulsin..."
(Definition: The last hope stained with blood,
Oh, what bad times have come?
Let my cry suffocate the world,
Let the devils laugh at my happiness ...")*

It is known from history that the Jadid movement in Turkestan had a strong influence on literature as well. Scientific works published abroad say that "a new era in the history of Turkestan literature has begun with the literature of Jadidism." Abdulhamid Suleiman Cho'lpon is one of the greatest representatives of this literature. That is why Cho'lpon's literary activity is also mentioned in books and articles about the Turkestan Jadid movement created in foreign countries - Turkey, Germany, America. The names of such researchers as Zaki Validi Dam, Boymirza Hayit, Nodir Davlat, Chigatay Kochor can be mentioned here.

"In Tashkent, Hoqand, Samarkand and Andijan, Jadid communities fought for national independence on the one hand, and on the other, they created libraries with thousands of volumes of works", said Ali Bodomchi, adding: "With his beautiful and charming Turkish style the head of library Turon and Mahmud Akif of Turkestan Cho'lpon instilled Russian imperialism, national excitement and spirit, calling for

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the independence of Turkestan against its oppression in his poems.

One of the peculiarities of Jadid literature is the abundance of poems associated with the names of Turkestan and Turan, or the repeated mention of these two terms. What was the reason for this? The first reason. "Jadid leaders oppose Turkism to Russian occupation and ideology" and the second one is Nomiq Kamal's poems expressing freedom and love for the homeland, in particular Mahmad Amin Yurdakul's poem "I am a Turk".

So what is Turkishness? According to Ziya Kokalp, it is "raising the Turkish nation." The concept of Turan is "species", namely, the name of the unit that includes the Turks. "If it weren't for the Turan ideology, Turkishness wouldn't have spread so fast," Kokalp said.

The point is that for both Russia and the Soviet union, Turkism was a terrible ideology ... Uzbek literary criticism was not limited to condemning Cholpon's personality and creativity. Another trend on this front has continued in the form of accusing foreign researchers of having a positive attitude towards Cholpon and his works, rejecting their opinions without evidence, and even forgetting the requirements of scientific etiquette. Such "scientific discoveries" have sometimes been the most favorable factor for obtaining PhD and doctoral degrees. In this sense, we can quote one of our scholars who studied Uzbek poetry in the 1920s, published in 1965: "More than thirty years later,"- he said, "Cho'lpon and Fitrat's patrons have emerged from the traitors who have stumbled at the gates of New York and Munich, Istanbul and Cologne, Washington and Ankara and become fierce bourgeois agents..." Such a "scientist", whose name is not even worth mentioning, made (created) a series of neo-fascist falsifiers that falsify the history, economy and cultural life of the peoples of Central Asia in response to the demands of their masters - West German gangsters". The unsubstantiated, general allegations do not end there. We read the rest of the passage: Because of the victory of the socialist system in the USSR and the triumph of the Leninist national policy.... In 1956, he published a book, that full of slanders and false facts, in Darmstadt. The so-called "literally national literature" was disbanded during the Soviet era, its real representatives, Fitrat and Cho'lpon, were persecuted, and it's said that the Soviet tendency in literature was to Russify..."

It is almost impossible to find people who openly support such statements, which are in the interests of a totalitarian regime and a policy of violence, and not of science and literature. Because today there is no need to explain how the universal historical victory of the socialist system and the celebration of the Leninist national policy are coming to an end. But the scientist, who was said to be "not even worth mentioning his name", is now alive and well. After 1956, he published

hundreds of articles and dozens of pamphlets and major monographs on the socio-economic, political, cultural and religious history of Turkestan in several languages.

You may have guessed who we are talking about. He is our compatriot living in Germany, the great historian Boymirza Hayit. Indeed, he was very active in studying and promoting Cho'lpon's work. Dozens of pages of his books "Turkistan between Russia and China", "Soviet Russian imperialism and the Turkish world", "Communism and the Turkish world", "Turkish poets killed in Turkestan" cover the fate of Cho'lpon as a person and a poet.

According to Boymirza Hayit, Cho'lpon was imprisoned seven times before his last arrest. But he didn't do anything against his beliefs and support the Soviet regime and he did not promise for anything. "The believer poet," says Boymirza Hayit, "fell victim to nationalism and love for nationalism". Cho'lpon, who was considered a threat to the Soviet government, was arrested again in 1937 and killed in 1938 ... Turkestan Turks will probably spend many years in the dark nights to have a star like Cho'lpon ... If we write about Cho'lpon's creative path, novels will appear. If we interpret the great dreams in his works, the volumes will pay off. Cho'lpon is the only bright star of the ominous dark age. They killed him, but they could not kill his soul. It is a pity that the Turkic world is powerless to teach the thoughts of such a great poet as Cho'lpon to the younger generation".

Boymirza Hayit drew his attention Cho'lpon's "Dream", "People", "Freedom of Conscience", "Struggle", "Me and others", "Beautiful Fergana" poems and explained their meaning in general.

It is well known that art and literature do not fit into any political framework. Evaluating literature only in terms of political criteria and political interests means that its opportunities and artistic features are extremely limited or not sufficiently understood. When a literary work, especially poetry, is approached with a political bias, there is no objectivity in the interpretation. The inner meaning of the poem, that is, the figurative essence, is left aside, and ideas that have little to do with it are put forward. This shortcoming is as peculiar to Uzbek Soviet scholars who have insulted or criticized Cho'lpon's poems as it is to foreign scholars who have praised Cho'lpon's poems.

What were the truths that Cho'lpon understood? What about his stormy, uncompromising desires? Boymirza Hayit rightly points out and gives examples that the answers to these questions that are expressed very passionately in his poems.

The first example was: "The Soviets used to say, 'We have brought you (that is, the local people - I. H.) happiness'. Cho'lpon would call it a fantasy. In his poem "Hayol (Imagination)" written in 1920, he referred to the life of Turkestan.

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This is probably true. But the claim must be proved by a clear analysis, not by quoting the poem as a whole.

The second example: "In his poem 'Me and Others', written in 1921, Cho'lpon described the situation in Turkestan and what the concept of freedom was." We read the first lines of that poem:

*Kulgan boshqalardir, yig'lagan menman,
O'ynagan boshqalar, ingragan menman,
Erk ertaklarin eshitgan boshqa,
Qullik qo'shig'ini tinglagan menman.*

(Definition: There are others who laugh, I who cry,

*Others who played, I groaned,
Another who has heard the tales of freedom,
I am the one who listened to the song of slavery.)*

According to the poet, these thoughts were expressed in the language of an Uzbek girl. It is true that there were many captives who cried in captivity and groaned in despair. In this sense, there can be no doubt that the poet had a different goal, reflecting the mood of a different category of people. But the extraordinary spiritual power in the protagonist of the poem changes the image of the lyrical 'I' in the imagination. This is due to the logical superiority of the gathering in the image over the laughter, the moaning over the play, the slave song over the "Fairy Tales of Freedom". This poem is essentially a satirical judgment read over false freedom, and the "thick wall" between "I and others" is in fact social, moral, ideological, if you will, a huge set of political content.

"Others are in freedom ..." Who are they? A crowd deprived of freedom. The only person who resists friendship with mass dependence and shackles, namely, 'I', is not 'counted among the beasts', but the same 'others'. This poem represents the tragedy of a greater Person than a helpless girl, and it would not be a mistake to call her a poet Person. Although the status of the poet is inseparable from the situation in Turkestan, they are not the same thing.

Another scholar and politician of Turkestan living in Germany, Temur Khoja, published an article in the 13th issue of the Journal of the History of the Turkic World in 1988 on the issue of Turkish-language works banned by Moscow in the former Soviet Union. It explains why the works of Uzbek and Kazakh writers such as Behbudi, Munavvar Qori, Ahmad Boytursin, Miryokub Dulat, Magjon Jumaboy, Fitrat and Cho'lpon have not been made available to the public for many years.

Miryokub Dulat's poem "Awake Kazakh" written at the beginning of the century expresses the following thoughts: "O Kazakh, open your eyes, wake up. Raise your head. Do not bend your knees to the ground and shed tears. The land is gone, the religion

is weakened. Our life was ruined. O Kazakh, you can't sleep anymore, wake up, revolt ..."

According to Temur Khoja, such invitations appealed to the tsarist government the more concerned they were, the more Russian-Soviet officials annoyed. Because the national awakening, to recognize the identity of the people any word of encouragement was considered dangerous to both of them. The author of the article strongly condemns and publishes Cholpon's poems was assessed in the same context. And points at the poem "Autumn" by Cho'lpon who wrote the most beautiful poems in his Uzbek-Turkish language:

*Ko'm- ko'k ekan sarg'aydilar yaproqlar,
Og'riq, mag'lub, tutqun Sharqning yuzidek,
Bo'ronlarning ko'zlari qin o'ynoqlar,
G'olib g'arbning qonga to'lgan ko'zidek, -*

(Definition: The leaves turn yellow when they are blue,

*Pain, defeat, captivity Like the face of the East,
The eyes of the storm are wrathful,
Like the bloodthirsty eye of the victorious west,)*

This poem, which begins with the lines, contains symbolic images such as "Black Cloud" and "Crows". In general, these two images are often repeated in Cho'lpon's poems. Opponents of the poet once used this to attribute "Crows" to the Russians and "Black Cloud" to the Soviet regime. But:

*Qora bulut lochinlari qirlarda,
Qanot yoyib erkin quloch otarlar, -
(Definition: Black cloud hawks on the hills,
They spread their wings and fly in freedom.)*

they did not consider the relevance of such images to the system. Temur Khoja also attributes the reason for not publishing the poem "Autumn" to the "Black Cloud" and "Crows". In his opinion, the poem "Autumn" is more dangerous for Moscow than "Doctor Jivego" by Boris Pasternak, who criticized the socialist system. Because Pasternak's work was published. "So the Russians can criticize the regime," he said, "but ... Cho'lpon is dangerous." It should be noted that in the same year 1988, that Temur Khoja's article was published, the poem "Autumn" was published in Cho'lpon's collection "I miss spring." In addition, although the poem refers to the "Bloody Eye of the Conqueror West", it depicts a sad, mournful black period in the fate of his Motherland.

After the period of development, interest in Cholpon's work increased abroad. In addition to articles and dissertations, samples of Cho'lpon's poems were published in magazines such as "Istiqlol bayrog'i", "Turkiston", "Yangi kun", "Amal", "Turkiston sasi" and a number of brief comments or notes on them were published. So, special attention should be paid to the works done on abroad devoted to Cho'lpon poetry.

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