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TRADITION AND NOVELTY IN CHULPON POETRY

Abstract: The article tells of Chulpon's work that contributed to the poetic revival of Uzbek poetry of the 20th century. His poetic images, influenced by classical and world-class poetry, are comparatively studied.

Key words: poetry; poetic forms; devon; tradition; news; boyfriend; lover; comparison; image; Ottoman; jointness; literary influence; figurative; syllable; skill.

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Introduction

At the beginning of the 20th century, a new era in Uzbek literature began. Being a brilliant star of Uzbek poetry - Chulpon really revolutionized in Uzbek poetry. He created simple poetic forms, original images, in contrast to the old poetry: devon way, ghazal, ode, masnawi, a four line poem, translation, drama and rubai. As a wizard of the word, he paid much attention to the meaning and sound. "Chulpon's skill was so great that he could put a word of war on his lips with the slightest effort of the pen. The poetry that Chulpon has inherited is a miracle" [1]. We have yet to discover the mysteries of this" miracle. «In the recent past, when the name of Chulpon was showered with insulting stones, this incomparable treasure was kept in a mysterious world under the ocean. Of course, Chulpon has not reached such a stage of perfection. This is because of the extraordinary talent first and foremost in the endless search for 'Oriental Wisdom' Yassawi, 'Lisonut Tail' Nazi Nav, the author of 'Laili and Majnun' Fuzuli, 'Mab dai Nur' Mashrab, the owner of the Divine Oshiq Pasha, the Emir" [2]. He learned the secrets of the master, so one of the most important factors in the talent of the poet is the importance of interaction. Chulpon, who is well-versed in Western and Eastern literature, first of all could not imagine the future of his poetry without the rich traditions of Oriental literature.

Analysis of Subject Matters

Although Chulpon's words, "I read Navoi, Lutfi, Baikaro, Mashrab, Umarhon, Fazli, Furkat, Mukim: and says the same, the same, the same there are some truths" in his works. Anyway, we can see the influence of our classical poets in Culpon's poetry. This effect is most often manifested in the poet's poems of nature. Poet's poem "Shaftoli" is a poetic invention that combines this with nature. Chulpon created a beautiful poetic landscape using traditional and poetic images of lover of Oriental poetry. Shaftoli is a loyal companion. Although the first two verses of the poem begin with a "light humor," the second paragraph addresses some of the most perplexing questions:

Umidimning zavoliga qon yig' lagan ko'zlarim,
Yoshlarini yuzlaringa tomchi-tomchi to'kdimi?
Yoki sevgi armonida shahid bo'lgan yigitning
Yosir ruhi qoni bilan lablaringdan o'pdimi?

In the last two verses of the poem lover expresses his love:

Mayli sevgan oshiqqlaring yuzlaringa to'ymasin.
Lekin raqib lablaringa lablarini qo'ymasin!
Zaharini qo'ymasin!..

This poem reminds some verses of Navoi

O'zgalar husnini tamosho aylasa chiqsin
ko'zum,

O'zga bir ko'z ham sening husning tamosho
aylasa... [3].

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Poetic comparison, the connection of the device in the compositional plot with the inner world, the transmission of the hidden spirit in the classic trade lyricism is one of the important features of Chulpon poetry.

"Innovation is not repetition itself respecting the tradition." - Lotman. Chulpon also tried classical, poetic trades in new poetic forms. He closely related to Turkish poetry, which had a great influence on Chulpon's creative development. "I read Ottoman literature from Al-Saif to Nawal Kamal: No more news, Western or Oriental! I only read Riza Tawfiq's poems in the old Sufi style in some new forms from the Ottoman Empire: I only satisfy from them: then some things of Yahya Kamal's "Sayabad" spirit. But they are very few" [4]. The poet wrote in the article Ulug` hindi. Unfortunately, Chulpon's attitude to Turkish poetry has often been biased to one hand. Talking about the poet's "Uyg`onish" complex, Miyon Buzruk Salihov writes: "The collection also serves to promote the panturists' Ottomanism, and in some of his poems, the poetry is clearly poetic in expressing the influence of Turkish poets in tone, weight and style and also poet does not forget to be an example by writing turkish poems. According to Ziyu Kuk Alp, a well-grounded scientist based on the ideology of Turkism, "Turkism means to elevate the Turkish nation." Raising the nation was the main task of Jadid literature. Chulpon was also a jadid.

Vadud Mahmud, one of the first critics of the Turkish literary approach to mutual understanding, wrote, "We create our literature beginning with the imitation of Turkish literature," in our "Poems and Singers of Today" article. That`s why our literature is the same with Turkish literature. Furthermore, Turkestan, Caucasus and Crimea always follow Turkey. Because language is common, history is shared, and, as a consequence, the situation today against the European culture is common ... »

Begali Kasymov, a delicate critic who investigated the subject after Vadud Mahmud, says that the period till 1910 should be highlighted when it comes to the interaction of Ottoman literature with other Turkic literature. This is because 1840-1860 is known as "Tanzimot" in the socio-cultural history of Turkey. These events in the life of Turkey in the middle of the nineteenth century have revealed dozens of talents of literary and cultural movement" [5].

Although Chulpon did not study Istanbul as a teacher Fitrat, he closely related to Turkish literature and culture.

Research Methodology

When I visited to home of Chulpan he was a 19-year-old teenager and at that tim he was reading Turkish literatures like "Turk yurdu":- says Ahmad Zaki validiy.

In one hand, Chulpan was influenced by Eastern classical literature, On the other hand, Turkish poets

Yunus Emro, Tawfiq Fikrat, Orifona, Naamik Kamal, Riza Tawfiqbek and Abdulhaq Homid influenced him. Following Turkish poets, he wrote Ottoman poetry. Articles by the deceased Tawfiq Fikrat (Participation, January 10, 1920), "Rizo Tawfiqbek" (Ferghana, April 10, 1924), "Two Turkic Singers in Moscow" (Education and Teacher, No. 2, 1926) indicates that the One should not conclude that Chulpon imitated the Ottoman literature. Chulpon "has a special language and style, even though he was influenced by the Ottomans with the spirit and tone" (A. Saadi).

Chulpon`s fanatic who is one of the most influential Turkish poets - Tawfiq Fikrat. "Some of those who read Ottoman literature a little and who were familiar with it didn't know which one of them is related to Ottoman literature," Cholpon wrote about - Tawfiq Fikratbek, who is a pseudonym and teacher of the Ottoman literature and whose poems are the most beautiful, elegant and always saved in the hearts of generations of Turks. His wondrous, fluent and light-hearted expression does not impress anyone or any lover of poetry and literature ..."Tawfiq Fikrat is a mentor who has come as a model for the genius and ethics of our country. At the same time, he is a great patriot and a great man whose works are known by every human," writes Fahri Uzun, a Turkish literary critic [7].

Chulpon translated excerpts from the "Rubobi Shikasta" by the great Turkish poet, whose poem was banned to be published by government, and suppressed it in the Uzbek press. The poet confesses: "As long as Tawfiq Fikrat is known as the 'Rubobi shikasta,' the 'Tarixi qadim' has made great changes in the hearts of people with that horrible cry. However, the "Tarixi qadim" is a secret, something to be copied and written He is as mysterious as the crimes of history. It can not be made by every people and could not be suppressed. He did not fit into the old, ugly minds of the poor-minded Orient, and the savage, crushed Oriental had no place in the heart."Tarixi qadim, written as instruction, is not a myth of the past, but" tells the truth from the ancestors' past. Every page of this "history" consists of "oh", the basis is "blood" and "horror." The origin and end of the "history" of injustice and wickedness is evident to the poet. In particular, it could not be found common aims in the poet's "history" by a nation poet like Chulpon. The "Tarixi qadimiy" had powerful effect in writing about our history of "unreadable history". In particular, we can fell the spirit and tone in Chulpon's poems such as "Tarixdan", "Yorug` yulduzga", "Qo`zga`lish" and "Tortishuv tongi" are traces of this effect.

Both Fitrat and Chulpon lived during the Revolution. Fitrat had high hopes for the Young Turks Revolution of 1908, the Chulpon October Revolution. However, neither of the two revolutions failed to meet people's expectations. These events gave rise to both figurative and tamsil genre (proof of

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thought) representations in the works of the two poets. Thicker's views on the development of the motherland and the nation did not fit into the mold of the local government. Therefore, the government did not allow the publication of "Ancient History". The bond that connects the idea and Chulpon is also in the interest of the motherland and the nation.

Analysis and results

Chulpon's poetic research has shown its results. In 1923, the Kazakh-language magazine "Young Lenin" writes of Magjon Zhumaboy, a contemporary of Chulpon: "There is a great deal of innovation in Kazakh literature. He translated the Russian symbolism into the Kazakh language, brought the genre "O'lan" to music and music, created original images, revived the word, boosted romance, and grew the language." Chulpon's services are no less than that. Proof of this is the assessment of Vadud Mahmud, Zarif Bashiri, Oybek, A.Sady. Even Ayn (Alim Sharafiddinov), who wrote in the press for the first time in the press wrote, "Chulpon is not a poet of poor people, but a poet of intellectuals". "His language is simple and flawless in expressing different thoughts and feelings. Today's Uzbek literary language is undoubtedly the language of Chulpon. All the literary youth knows his language as an example. He imitates

it. The shepherd is destined to be destiny and braggart," wrote the critic. Prof. Chonzanzoda, who highly valued Chulpon's poem's "superiority" in Miyon Buzruk Salihov's "Nationalism in Uzbek Literature," compared him with Yahya Kamolbek, "the strongest of the new Turkish poets." There are also references to Chulpon in the book "Traditsiya va novatorlik problemi" by M. Yunusov. However, M.Yunusov analyzes the role of Chulpon in Uzbek poetry for 20-30 years, "this poet, distinguished by his poetic ability and lyrical nature, has for some time attracted the attention of some of the intelligentsia" [9]. One cannot deny his skill in the chapter.

Highly appreciated Chulpon as a "teacher" in poetry, Chobonzoda, a Baku resident, compared him with Yahya Kamolbek, "one of the strongest of the new Turkish poets." "Yahya Kamal created his works in the language of the Turks. Chulpon began to write in the language of the developing Uzbeks, created the language of Uzbek poetry and wrote immortal works in that language, which is Chulpon's superiority to Yahya Kamal" [10]. The revival of Chulpon's in Uzbek poetry both in spirit, in tone and in form has become a creative school for poets of the next generation. The Chulpon traditions are still continuing in our national poetry.

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