

CHOLPON LITERARY-CRITICAL VIEWS

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Abstract: Study of the literary and critical heritage of Cholpan. Cholpan was a poet, prose writer, playwright, translator, publicist as well as a critic and an art critic with a unique personality. His literary and critical articles are of great importance in the formation of the people's spirituality, in the development of literary and aesthetic taste, and in the development of our fiction. It is difficult to imagine the history of new Uzbek literary studies and literary criticism without Cholpan's literary and critical work.

Keywords: Cholpan, literary environment, view, criticism, "Day and Night".

According to N. Yoldoshev, who compiled a list of Cholpan's articles and published his bibliography, the number of literary criticism articles published by the poet during 1914-1937 is about 70. This information alone shows that it is important to study Cholpan as a critic. True, it is not only about the number of articles, but also about the theoretical value of the articles. Cholpan's articles are valuable, first of all, in this aspect. "If literature lives, the nation lives." In 1913, he wrote a letter to Cholpon I. Gaspirali and it was published in "Tarjumon". In the June 4, 1914 issue of Sadoi Turkistan newspaper, one of Cholpan's first critical works - "Is literature bad?" article will be published. Cholpan was 16 years old when he wrote it. Although the article is concise in form, the content is very deep. The fact that a 16-year-old teenager thinks about literature in such a thorough manner is an indication of his high talent. Among the poems written by Cholpan at this age, it is difficult to find someone who can argue with this article in depth and depth (although one is artistic, the other journalistic in nature). According to this, perhaps it is not surprising that Cholpan became interested in literary criticism more than poetry and began to seriously think about it. At the turning point, great children of every nation, great writers sought answers to this question and even published articles with the same title. There are many examples of this. Zéro and Cholpan were one of the great children of the Uzbek people. During his time, several contemporaries of Cholpan also wrote "What is literature and art?" sought answers to the questions. It is known that these issues were often discussed in the literature of Azar, Kazakh, and Tatar (also in the literary process called "Literature of Turkistan"). In the above article, Cholpan, first of all, clearly and clearly thinks about the social nature of literature. In his opinion, literature is a means of development of the nation, a factor that ensures its spirituality. Based on this, he came to a very big and firm conclusion: "If literature lives, the nation lives." Or it can be evaluated as the most important and clear programmatic thought expressed about literature throughout the history of the Uzbek people. "Yes, as much as water and air are necessary for our non-stop working body, so is literature for our soul, which has been soiled with all kinds of black dirt on the way to life. If literature lives, the nation lives. A nation whose literature has not died, and who has not developed

literature and has not cultivated writers, will one day be deprived of emotions, thoughts, and ideas, and will gradually experience a crisis." Cholpon was thoroughly familiar with the works of Eastern classics, Arab, Turkish, and Indian writers. reached the level. Cholpon deeply understood the figurative nature of literature, he considered literature as a phenomenon related to the human psyche.

"Literature, in the true sense of the word, is dead, withered, faded, extinguished, in order to give spirit to the injured and wounded heart, not only to our body, but to clean the black mud that has penetrated to our blood, and to wash away the sharp dirt of the heart." we need the pure water of enlightenment, the spring water that brightens the cloudy windows and cleans our eyes filled with dust and dirt." These thoughts of Cholpon, expressed in his own image, will never lose their value not only for his time, or for our present day, but also for the future.

Cholpon is a person who appeared as a bourgeois-modernist writer before October. After October, he actively fought against the Bolsheviks and the Soviet government, and carried the idea of counter-revolutionary nationalists in his work. Cholpon was a mature, praised artist of Uzbek nationalists, and the nationalists were proud of him. The shepherd remained in this dirty swamp for many years and even now. An example of this is the novel "Night and Day" with collections of poems "Sozim" and "Jhor" (unpublished).

The first part of the novel "Night and Day" ("Night") was published in 1936. In the "Yesterday" part of the novel, Cholpon criticizes some of the shortcomings of the thousands and local officials of the tsar's government - such bad qualities as rudeness from the point of view of modernism. Miryoqub, Akbar Khan describes the thousand-bashi as generally humane people (for example, the thousand-bashi "takes the side" of the poor in the Kum Arik conflict), but their immorality stems from the fact that they were not jadids, saying that if they were jadids, they would not be immoral. draws a conclusion.

Miryoqub immediately becomes a cultured person and a person of virtue after becoming a Jadid. He "takes care" of people. For example, he saves a prostitute from a swamp and takes her as his wife. In the work, there is not a single word about the cruel oppression and brutal exploitation of the rich and officials against the working people.

In the work, the class confrontations and class struggle in the past are consciously obscured and veiled. To the oppressors of the working people; they are silent about their revolutionary uprisings against the rich, millionaires, merchants, and colonizers. The writer did not dare to find a positive hero from the oppressed class.

Cholpon replaces the depiction of the class struggle of the past with pornography. With this, he wants to poison and corrupt the Soviet youth, the growing generation, with rotten theory.

When describing prostitution, Cholpon does not want to reveal its socio-economic basis. The work does not arouse a feeling of hatred in a person against the laws of capitalism that alienates a person, gives rise to obscenity, and against the old life. On the contrary, the old times were correct, only certain prostitutes - Khadicha, Poshshakhan, Saltanatkhan and women in brothels themselves are naughty, it turns out that they live only for sexual pleasure.

In the novel, the barbaric actions of the tsarist government and the colonizers who turned Turkestan into a colony, oppression of the local hardworking people are veiled and the colonizers are shown as good people. As a representative of the Tsar's government, Cholpan shows him as a person who

is very polite, humane, treats the Uzbeks well, and has a great revolutionary spirit (remember his good attitude to his cook Zunnun and the appointment of him as a thousand-bashi).

The writer spreads the ideology of the old people through "Yesterday" and looks at them with love. He describes Jadids as "good" and advanced people of their time. Cholpon describes them as cultured, intelligent, virtuous, exemplary people who stand much higher than others both in terms of appearance and inner feeling; presents them as fighters for the people, for the benefit of the people, for the Uzbek nation. An example of this is Abdusamad, a modernized millenarian, and young modern characters who trade with European countries.

Cholpon disguises himself when he describes jadids. The heroes of Cholpon praise the old ones and raise them to heaven.

Miryoqub describes the old man who goes to Finland for trade in the following way: "Here I am now looking at the old man." Sooner or later I listen; I can't take my ears off his mouth... I don't see anything wrong with him. All his words are good. It's not like someone's messing up someone else's property" (p. 204).

A shepherd is not limited to this definition. Maria (Maryam), who was kidnapped from a brothel, is also a sympathizer. Maria admires how the ancients "educate" unconscious, uncivilized people.

"Jacob (Miryakub) talks to him (he wants to say Jadid) from morning till night. I don't understand anything, they read newspapers in their own language. The guy reads Russian newspapers and explains. On the one hand, this is good; Jacob's mind opens. There will be a person. They become cultured" (p. 200).

Jadids are presented as heroes fighting for the benefit of the people, for the national freedom of Turkestan, people who open the eyes of the people.

"Jadid's words stirred me; I want to speak his words to others as beautifully and impressively as he himself, I want to open people's eyes..." (p. 210).

Historical facts are deliberately distorted in the novel. Depicting the Jadids as the real sons of the people, enemies of the people and traitors to the country, who fought for their personal wealth and did not hesitate to do any dirty work, is nothing more than an attempt to falsify history. Cholpon describes the Jadids as people who burn their souls for the people and have a revolutionary mood (remember the words of the Jadid going to Finland). However, the fact that the Jadids sided with Russian rich people, Russian officials, and tsarism, made compromises with them, and openly helped the tsarist government to hang and exile workers who revolted against tsarism and local exploiters, is a struggle against the regime. Instead, they understood the existence of the tsar's government as an essential condition for the realization of their goals, and they were servants of generals and officials.

The Jadids united with Tsarism during the World War and became friends. They wished the White King victory in the world war. In 1916, the black forces who played the main role in suppressing the rebellion of the working people, who sang hymns to the white king, were also Jadids. To paint their class identity as people who sacrificed their lives for the people, and to present them as people with a revolutionary mood, is nothing more than knowingly painting the historical fact.

In "Night and Day" women are shown as very lazy, empty, cheerful, quick to cry, and eager for sexual pleasure. (For example, Zebi, Sultankhan, Poshshakhan, Enakhon). The shepherd laughs at the women and makes fun of them; does not show the image of a hard-working, brave, fighting woman who comes out with a strong hatred against oppression, humiliation, and oppression.

Cholpon looks down on the image of the poor cartman Olmasjon in Kecha. Olmasjon becomes silent after Zebi touches his head. His heart cools like a furnace that has died out. With this, the writer makes fun of the workers, describing them as having no love, they are out of humanism.

The "Night" part of the novel "Night and Day" takes the past one-sidedly and paints it as well; Criticizing the lack of culture among the merchants and the thousands, immoral people from the point of view of modernism, he does not show that the domination of private property and exploitation are excessive. Pornography, which is harmful to the growing youth and poisons our youth, takes a central place in the work. There is no national hero fighting for truth and happiness, for freedom.

In his work, Cholpan interprets the views of the enemies of the people - Jadids, counter-revolutionary nationalists, disguises and promotes the ideas of nationalism. It is interesting to note that "Yesterday" published by Oznashr was released without any introduction. However, comrade M. Hasan, who reviewed the work, should have written a foreword revealing the basic ideas of Kecha. Cholpan and his like-minded people knowingly painted the history of the revolutionary struggle of the Uzbek people in Omis, ridiculed the workers, promoted counter-revolutionary nationalism by praising the moderns, and harmed Soviet literature by various methods. They support them. "Day and Night" is one of these propaganda methods.

We know from history that during this period, the peoples of the country fell far behind world development as victims of ignorance. Enlighteners like Cholpon, Mahmudhoja Behbudi, Abdulla Avloni, Abdulla Qadiri, Fitrat, Hamza and Ainiy showed great dedication for the bright future of their people, and their creative work is very valuable for today's youth.

Cholpon absorbed his ideas of enlightenment and independence into the spirit of the characters. As a result, the writer, who created under the pressure of the times, could not fully reveal the qualities of the character, secondary characters or supporting characters became the object of artistic analysis.

Cholpan, like his comrades Fitrat, Hamza, Behbudi, has the artistic goal of showing his life to the people and opening their eyes by creating characters of heroes in his works. Cholpon, while shaking his pen in the field of dramaturgy, tried to present the story of the work in front of the eyes of the reader through the stage. The people, who became victims of ignorance due to ignorance, saw their fate, their tragedy on stage through the works of dramatists such as Behbudi, Fitrat, Avloni, Haji Mo'in and Cholpon, and understood the ways to get rid of it.

Unlike other historical periods, the 20th century introduced new ideas into the life of the Uzbek people. It started with changes in the democratic spirit. The events in Iran and Turkey had a strong impact on the lives of Turkestan peoples. During this period, the social, economic, educational and cultural relations of Turkestan peoples with Western and Eastern countries increased. The advanced intellectuals of Turkestan were robbed of the ideas of culture and development in the West. In their works, they invited the people to new things, to get to know their identity, and through this, they tried to enrich their spirituality.

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