



THE TOPIC OF ARTISTRY IN THE STORIES OF ABDULHAMID CHOLPAN

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Abstract

In this article, the specific aspects of a number of prose works created by Abdulhamid Suleiman's son Cholpon in the first half of the 20th century were discussed. A number of issues in the literature of the 20s and 30s of the 20th century were covered.

Key words

story, hero, character, image, aesthetic category, system of genres, socialist method.

Abdulhamid Suleiman's son Cholpon is one of the most famous figures of Uzbek literature of the 20th century. His life and creative activity constitute one of the brightest pages of our literature. He actively engaged in almost all types of artistic creation. In particular, he created poems, short stories, novels, dramas, criticisms, and translations. But, first of all, he entered history as the founder of new Uzbek poetry.

If we look at the artist's life path, Abdulhamid Sulayman, who gained fame with the nickname "Cholpon", was born in 1897 in Qatortarak neighborhood of Andijan city. His father was the son of Suleiman Mulla Muhammadyunus. Bazzoz means gassing. It can be assumed that the family was fed up. According to the information, Sulayman was one of the open-minded intellectuals of the era, wrote poems under the pseudonym "Rasvo", and even organized a devan. They say that he had a poetic correspondence with his son Cholpan. In addition, the future writer's house was often visited by scientists and scholars of the time.

Later, one of the events that played a special role in the formation of the future writer was his acquaintance with Zaki Waliy (1890-1970). In 1912, Zaki Walidi's book "History of Turks and Tatars" was published. The book gained great fame in a short period of time. "Turk Yurdu" (Turkey), "Tarjiman" (Crimea), "Vaqt" (Orenburg) publishes articles. The famous Barthold invites the author to Petersburg. Kazan University becomes a member of the History and Archeology Society. Ashurali Zahiri, a well-known enlightener from Turkestan, and Yunus Haji Oghalikov, a nobleman of Kokan Khan, will go to Bashkortostan to get to know and talk with Zaki Waliy. Behbudi writes in the press that he alone can be trusted to write the history of Turkestan and invites the young scientist to the Samarkand madrasas. 15-year-old Abdulhamid also read this book and was impressed, wrote a letter of thanks to the author and invited him to Andijan. After these events, Kazan University sent Zaki Walidi on a scientific trip to the Fergana Valley at the end of 1913. When the scientist was in Andijan, he stayed with Nazir Torakul in Abdulhamidlar's house, and this relationship continued until 1920, when Zaki Walidi went underground.

If we talk about the first buds of the artist's creativity, Cholpon's first poems and articles in the press can be seen from 1914. In its April 14, 1914 issue, the famous newspaper "Sadoyi Turkistan" of that time referred the poem "To our Turkistan brothers" by "15-year-old Abdulhamid Efendi" to its subscribers, urging the readers to "light and knowledge with a young heart. He did not hide his satisfaction with the way he started and expressed great hope for his future. According to experts, the story "The Victim of Ignorance"

published in the April 29, 1914 issue of "Sadoyi Turkestan" is Cholpon's first prose work. His first works were printed with the signatures of "Abdulhamid Sulayman" and "Abdulhamid Sulaymani". Later, he created under the pseudonyms "Qalandar", "Mirzaqalandar" and finally "Cholpon". And he entered the history of our literature under the name of Cholpon.

Professor Azod Sharafiddinov informs that Cholpon was a literary leader and one of the leaders of the drama studio established in 1924 in Moscow under the House of Education to improve the skills of young Uzbek artists. Zaki Validi said: "...in later times, he also studied at the Institute of Literature and Art or the Academy in Moscow", so we can see that both informations are close to each other in content. These years were indeed years of study for Cholpon. He became familiar with the literary and cultural environment of Moscow. In addition, he learned the secrets of theater and theater. In 1926, his third poetry collection "Tong Sirlari" and the play "Yorkinoy" were published. By this time, he was recognized as the most famous poet of his time.

Although there is information about the general scope of Abdulhamid Cholpon's literary heritage, some of them are still in the process of being identified, let alone being gathered together. Nevertheless, the publication of three volumes of the author's works and the fact that two of them reached the hands of readers is an important event, which gives an opportunity to think about the author's work. In particular, 14 poems of the poet included in the collection "Young Uzbek poets" (1922) and "Awakening" (1922), "Springs" (1923), "Morning Secrets" (1926), "Soz" (1935) and poems published in the press of different times, a total of 252 poems. Nevertheless, this is certainly not a complete edition of the poet's poems. From time to time, newly discovered poems are published in the press.

Another great service of Cholpon in the history of our literature is that he reformed our traditional classical poetry. Instead of the mysteriousness, inaccessibility, solemnity, and punctuation in it, he introduced a sincere, natural, lively way of expression. Mistress has moved the description and situation review to new foundations. For him, reality was both the main object of the image and the criterion by which it was evaluated. Poetry has never been so close to everyday people's life. Every event that happened in the life of the people immediately echoed in it. Every incident was covered from the point of view of the interest of the Motherland and the Nation. Times were mixed. On the one hand, the collapse of the autocratic tsarist government gave a great opportunity to establish their independence for the nations that history had dragged down from colonial oppression. At the same time, the Soviets intensified their struggle to conquer the hearts of hard-working Turkestans, proclaiming social freedom and poverty reduction. And they achieved it. Although power was transferred to the Bolsheviks in November 1917, its establishment naturally took place under long and fierce struggles. The Soviets define this date as 1929, that is, the "great turn towards socialism". The period before that is a transitional period. The transition period has its own characteristics, of course. For example, it can be seen that Uzbek national poetry goes from openness to secrecy in the system of expressions and symbols, and from tension to compromise in tone. According to this, it can be concluded that in the 10th century there are strong appeals and appeals in our poetry, and in the 20th century there are many symbolic symbols and gestures.

It is known that Cholpon has a special place in the history of our literature as a writer. Volume 2 of the writer's three-volume collection includes 13 stories written and published in different periods together with his famous novel "Night and Day". Among them are the first stories published in 1914, "The Victim of Ignorance" and "Doctor Muhammadyar" to the work "Kileo'patra" published in the Soviet era.

Speaking about the artistic and genre characteristics of Cholpon's prose works, which we want to study, it is appropriate to dwell on the writer's own thoughts on this matter. In our literary studies, we can see that the genre of "The Victim of Ignorance" was defined by Cholpan himself as "feeleton". Literary critic S. Mamajonov said: "Although the writer himself calls "The Victim of Ignorance" a feuilleton, it is a story in its true essence. Cholpon may have created a column based on his critical spirit," he said. While we agree with these opinions, it would be appropriate to clarify the issue of "Feuleton".

Let's look at the 6th issue of 1914 of the newspaper "Sadoi Turkistan", where the story was published. that it is written "felyeton" in capital letters and decorated with a pattern on both sides; below, we can see the name of the story - "The Victim of Ignorance" written in smaller letters. Usually, when the genre is defined, it is written under the title. Maybe it wasn't a painting at that time? If we continue to browse the list of newspapers, we will come across the word "felyeton" written in the same order as above in the 24th

issue. Below it is written the name of the story - "Doctor Muhammadiyor", and under the title in even smaller letters "imaginary story". After these observations, a natural question arises: if Cholpon calls "The Victim of Ignorance" a "feuilleton" based on his critical spirit, then why does he define the genre of his next story in the same way? From this we can conclude that the word "Feleton" above the title of "Doctor Muhammadiyor" does not refer to his genre, and the word "Feeleton" in the issue of the previous story is also not related to Cholpon. In particular, the meaning of the word "feuilleton" today is different from its original meaning. This term, which first appeared in the French press on January 28, 1800, was derived from the French word "sheet". . At that time, the Paris newspaper "Journal de Deba" added an additional page to the newspaper for the first time, and after that, a new column of this newspaper called "feuilleton" was founded. As soon as it was founded, this column, which quickly became popular in the European press, began to publish non-political, unofficial materials: announcements, fashion news, theater reviews, stories and even novels. The use of the term in its current sense, and the fact that it began to mean a special genre of journalism in the spirit of social and political criticism, dates back to the end of the 19th century.

Agreeing with the opinions of Dilmurod Kuronov's book "Cholpon's Prose Poetics", it can be concluded that the word "feuilleton" that we encountered when both of the above-mentioned stories were published did not refer to Cholpon, but to the editorial office of the newspaper. It can be assumed that the representatives of Jadid created a column under this name in their newspapers, but they meant both meanings of the term.

From the above points, it can be concluded that the first work, whose genre was directly defined by Cholpon himself, is not "Victim of Ignorance", but "Doctor Muhammadiyor". As mentioned above, when Cholpon defines the genre of the work as "imaginary story", it comes from the relationship between the artistic reality created in it and the real reality. It should be noted that Cholpon entered the field of literature with madrasa education and Russian-Tuzem school lessons. Contemporaries who knew Adib closely remember that in his youth he worked hard on himself and read a lot. In our opinion, it is not difficult to understand that Cholpon was not limited to reading socio-political or artistic works, but also got acquainted with literary works. To come to such an opinion, the accuracy in defining the genre of some works of the writer is the basis. As another example of this, we can cite the genre of the prose work "October Girl" published in the 23rd issue of "Turkiston" newspaper in 1922 by Cholpon as "epic".

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