

## FOREIGN CHOLPONOLOGY IN LITERARY CRITICISM

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<p><b>Article History</b> Received: 27Aug 2023 Revised: 28Sept 2023 Accepted: 06Oct 2023</p> <p><b>CC License</b> CC-BY-NC-SA 4.0</p>	<p><b>Abstract:</b> The interest of foreign scientists in modern literature, in particular, in the works of Cholpan, began in the 20s of the last century. First, in Turkey and Germany, and later in America, scholars translated the works of the ancients into their native languages, published them in the press, and created various interpretations Although these interpretations were not entirely free of ideological approach during the period of former Soviets, relatively objective approaches were implemented. During the years of independence, Uzbek modern scholars, including Cholponology, published studies that provide an impartial assessment of foreign Cholponology. The article analyzes the observations regarding the study of Cholpon's works abroad in recent literary studies.</p> <p><b>Keywords:</b> jadid, jadidchidik, national spirit, national freedom, Beautiful Fergana", "New Turkestan", pan-Turkism, "Cholponology in Germany", "Cholponology in America", "Cholponology in Turkey", literary studies, literary criticism, literary approach, intellectual, literary environment, socio-political, cultural-educational, artistic-aesthetic approach, talented, environment, socio-political, critic, nationalist, ideology.</p>
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### Introduction

In Jadid literature, he was able to skillfully combine social and intimate lyrics, the work of the talented poet Cholpan, who promoted the freedom of the human heart, is appreciated not only by the Uzbek and sister nations, but foreign critics have been studying and researching it with great interest since the 20s and 30s of the last century.

Interest in Cholpan's work first started in Turkey, and later attracted the attention of German and American scientists.. In this regard, the magazine "New Turkestan" published in Istanbul showed enthusiasm and in 1927 published the poet's poem "The Beautiful Fergana". In 1930, this poem was published in German in Germany in the collection "Poets and Poetry in Turkestan".

Especially the poems "Beautiful Fergana" and "Baljuvan" are so popular in Turkey that, literary scholar I. Haqqul's article "Regarding the study of Cholpon's poetry abroad" [1] states that these poems were published in Tahir Chigatoy's book "Turkism and Folkism in Turkestan" published in 1954 and comments were made about them, scientist and writer Ormon Qovunchi acknowledges that the Turkestans in Turkey memorize and sing these two poems to their children and quotes the following lines from the poem "Baljuvan":

Blood stained the last hope,  
Oh, what bad times have come?  
Let my cry drown the world  
Let the devils laugh at my dark happiness.

Also, the Jadidism movement in Turkestan had a strong influence on literature, Emphasizing that Cholpon was also in the attention of foreigners as a representative of this literature, and that the foreign press evaluated this process as "a new era of the history of Turkestan literature began with the literature of Jadidism", the author of the article consistently described Cholpon's work as Zaki Walidi Togon, Boymirza Hayit, Nadir Davlat, Chigatoy Kochkor. says he followed.

### **Materials and methods**

In the article of I. Haqqul, one of the characteristics of Jadidism literature is the large number of poems written under the name of "Turkistan" and "Turon" and the repeated mention of these two terms, He points out that this was the main reason for the resistance of modern leaders to the Russian occupation and ideology of Turkism. "...the second one is to compose high-pitched "patriotic lines" under the influence of Nomiq Kamal's love for freedom and the Motherland, under the influence of Muhammad Amin Yurdaqul's poem beginning with "I am a Turk", I. Hakkulov writes that "patriotism is the arrangement of lines" with a high tone. A little later, Ziya cites Ko'kalp's opinion that "If there was no Turanian ideology, Turkishness would not have spread so rapidly." This gives rise to the idea that the Turanian ideology was a means of spreading and promoting Turkishness.

The researcher emphasizes that the extent to which Turkism, or rather, Turanism, took place in Cholpon's worldview and creativity is one of the main issues of today's Cholpon studies, and the deep study of this issue will allow to illuminate the internal features and spiritual landscapes of Cholpon's ideological and artistic world in full and at the required level.

Also, the author of the article, Boymirza Hayit's activity in studying and promoting Cholpon's work, is shown in his books "Turkistan between Russia and China", "Soviet Russian Imperialism and the Turkic World", "Communism and the Turkic World", "Turkish Poets Killed in Turkestan" describe the fate of Cholpon as a poet and a person. B. Hait Cholpon's general interpretation of the meaning of poems such as "Imagination", "People", "Freedom of conscience", "Kurash", "Me and Others", "Beautiful Ferghana" and "What a pity that the Turkish world is powerless to teach the young generation the thoughts of a great poet like Cholpan", praising the poet's poems and ignoring their "inner meaning", the article rightly points out that it is typical of foreign scholars to give "irrelevant comments" to these poems. I. Haqqul points out that evaluating literature only from the point of view of political criteria and political interests is the result of extremely limiting or insufficient understanding of the possibilities and artistic features of works, it impartially shows that the promotion of redundant and unnecessary opinions is typical for Soviet-era Uzbek scientists who analyzed Cholpon's work, as well as for the works of foreign scientists who praised Cholpon.

In the article, the scientist reacted to B. Hayit's comments such as the poet "pointed to the life of Turkestan" in the poem "Imagination", "showed the situation" of Turkestan in the poem "Men and others", "declared the fate of freedom", "Although the situation of the poet cannot be separated from the situation of Turkestan, they are not the same thing," he says.

In the article, the Turkestan scientist and politician Temur Khoja, who lives in Germany, published in the 13th issue of 1988 of the "History of the Turkic World" magazine, says that the reason for the sharp condemnation of Cholpan's poems in the Soviet press is the poet's calls for national awakening and recognition of the nation's identity. In particular, touching on the poem

"Autumn", it is said that there are symbolic images in it - "ravens" are a reference to Russians, "black cloud" is a reference to the Soviet regime, which is a tragedy of that time. Also, such comparisons, comparisons and images show the artistic potential of Cholpon's lyrics.

In the article, the interest in Cholpon's work has increased abroad, along with articles and special studies, examples of Cholpon's poems are given in magazines such as "Flag of Independence", "Turkistan", "New Day", "Amal", "Voice of Turkestan" and comments on them or notes are acknowledged to have been printed.

### **Discussion and Result**

In the criticism of the post-independence era, the topic of foreign pastoral studies has become one of the topical topics. In the articles and studies on this topic, the study of foreign Cholponology began to be studied in several aspects. For example, literary critic D. Kuronov's article "The way to world literature" [2] based on the analysis of Cholpon's literary and aesthetic views, such as "What is literature", "To our dear writers", "Agriculture and farming in our homeland Turkistan", at the beginning of the 20th century, Jadid notes that "representatives of literature laid the foundation for modern Uzbek literature and turned the development of our national literature towards the development of world literature."

In the article, it is based on convincing evidence that Cholpon's literary and aesthetic views are consistent with the views of European enlighteners, especially Diderot and Lessing. For example, in his definitions of literature, Cholpon emphasizes that "on the one hand, it belongs to the world of the soul, and on the other hand, it is related to social life ("the departure of life"), writes D. Kuronov. It is clear from the researcher's conclusions that Cholpon considers literature to be, first of all, the art of words, it should not be alive, it should be understandable to the people, and secondly, it should serve the social and spiritual needs of the people. Scientist D. Kuronov "A young writer who got acquainted closely with examples of Russian and European literature, Cholpon deeply feels the appeal of realistic literature, its possibilities to understand and express the problems of social life, and he expressed his intentions to create such literature and to serve the development of the nation through it" [2,170], states that.

This article shows the harmony of Uzbek literature with the advanced trends in world literature, this process was reflected in the literary and aesthetic views of Cholpon in the 20s, and the recognition that a great poet like Cholpon stood at the beginning of the path of our modern literature to world literature is correct and convincing from all sides.

The article "Cholpon and the World" [3] by Khairulla Ismatullaev, a professor at Indiana University in the USA, is a unique scientific study based on evidence and sources. A scientist avoids excessive details, consistently observes only the findings he has found, and expresses his well-founded conclusions. In particular, according to his confession, the poem "Leaves" is "the only work of Cholpon spread abroad". In our opinion, Kh. Ismatullaev meant Western European countries when he said "foreign". After all, Cholpon's poems were published in Turkey before that. The researcher briefly clarifies information such as the fact that this poem was published in the "Young Turkistan" magazine founded by Mustafa Cho'kai, why this poem of Cholpon was chosen for the first issue of the magazine.

Cholpon's poem "Beautiful Ferghana" was published in Turkey (1970) and Germany (1930-31), giving brief and accurate information about who published them and their translators, Kh. Ismatullaev says, "The spread of this poem written in defense of the country from Europe to the earth has increased the interest in Cholpon's work in different countries."

A characteristic aspect of Kh. Ismatullaev's research entitled "Cholpon and the world" is that the scientist covers the information he found and directly related to Cholpon's work with short comments and comments. In particular, Olaf Carou, who was the first among English researchers to pay attention to Cholpon's personality and creativity, "The Soviet Empire. Mentioning the book "Central Asian Turks and Stalinism", it suffices to note that Cholpon and Magzhan's works are compared, and the scientist gives examples from Cholpon's cities and analyzes them in an informative manner. In our opinion, the aim of the scientist was not to check foreign Cholponology or to show its achievements and shortcomings through a detailed analysis, but to

give a brief description of the facts and sources he found and record them. H. Ismatullaev also kept this principle in the parts of the article called "German Cholponology", "Cholponology in America", "Cholponology in Turkey". For example, in Germany, Professor Y. Benzing, in his book "Turkestan", noted that along with Fitrat and Julkunboy, he correctly approached Cholpon's work, the researcher: "One of the positive aspects of this study is that excerpts from some of the poet's poems have been translated into German in good quality, and the original text of some of his rare poems is also presented," he says. Or the opinions of the critic Vali Zunnun about the study "Cholpon and the Uzbek literary resistance movement" published in the magazine "East Turk opinion" published in Germany in the 50s of the last century are informative in nature.

But feedback and information of this nature has one valuable aspect: H. Ismatullaev found and noted the sources of foreign Cholpon studies, brief comments on foreign Cholpon scholars and their work will serve as a very important motivation and guide for the study of foreign Cholpon studies in the future. Although he did not analyze the foreign Cholponologists and their researches, whose names he mentioned in his research, the scientific researchers were able to seriously attract attention to this direction of Cholponology. Another valuable aspect is that Kh. Ismatullaev provides information about news that has not yet been noticed by cholponologists. For example, the American scientist John Souper, commenting on the article "The works of two banned Uzbek writers will be republished" published in 1987, notes that the issue of studying and publishing the works of Fitrat and Cholpon was highlighted in the plenum of the Writers' Association of Uzbekistan held in 1986. Also, the scientist provides information about some works carried out in Turkey in 1930-1960 on Cholpon's work based on specific facts and sources.

Although special scientific studies and popular treatises on the study of foreign Cholpan studies have not yet been created in criticism, some scientific works, in particular, in studies devoted to the study of Uzbek literature in foreign countries at the beginning of the 20th century, have also covered the attitude of foreign scientists to the work of Cholpon. For example, in the scientific work of the poet and literary critic Tahir Qahhor on the topic "Study of Uzbek literature in Turkey in the 1920s and 1930s" [4], the articles of Turkish researchers about Cholpan's work were studied.

In this study, the author aims to highlight the issue of the study of Uzbek literature in Turkey in the 20s and 30s on the example of poets who sang the ideas of independence, such as Cholpon, Fitrat, and Elbek. The researches of scientists such as researcher Z.V. Togon, U. Khojaoglu, T. Chigatoy, B. Hayit, H. Ozboy, magazines published in Turkey such as "New Turkistan", "Young Turkistan", "Turkish language" and dozens of scientific, scientific-comparative study of popular works as a source for analysis.

The research mentions Osman Khoja son as the first researcher of Uzbek literature in Turkey, and his article "Overview of ideological changes of Turkish literature in Turkestan" published in "New Turkistan" magazine is analyzed. "The author," writes T. Qahhor, "says, among other things, that the actions against the colonialists created a national ideology, a new literature based on nationalism and this new ideology" [4,10]

In the study of Uzbek literature in Turkey, Professor Tahir Chigatoy's book "Turkism and nationalism in Turkestan" (1954) has a special place, the researcher draws attention to the fact that the contribution of Cholpon, among other contemporary writers, to the development of socio-literary thought in Turkestan is shown in the example of his work. T. Qahhor includes Boymirza Hayit's book "Turkish Poets Killed in Turkestan" published in Ankara among the works that shed light on the literary process in Turkestan in the 20s and 30s from a socio-historical point of view.

In his research, T. Qahhor, who focused on Dr. Husain Ozboy's "Cholpon's Poems", analyzed this important work by comparing it with the views expressed in the articles and books of Uzbek scientists V. Mahmud, A. Sa'diy, O. Sharafiddinov, N. Karimov on the life and work of Cholpon.

T. Qahhor explains the valuable aspect of this achievement of the Turkish scientist H. Ozboy in the field of pastoral science, that is, his research: "According to Uzboy, the virtue of Cholpon is seen when he carries out his struggle in life with his art in literature, when he reflects

the lyrical feelings born by nature by expressing the ideas of society, independence and freedom" [4,17]. It is known from the research that H. Uzboy paid special attention to checking the formal and substantive features of Cholpon's poetry. Analyzing 119 poems of the poet, he divided them into categories according to their structure - the number of stanzas and verses, the weight of which they were written. When defining the idea of Cholpon's poetry, he analyzed his poems into eight themes. "Including love; social status of women; nature, season; freedom, independence and struggle; loneliness, despair and pessimism; mistakes and death, poems on topics related to the personal life of a person" [4] T. Qahhor's research revealed the extent to which the Turkish scientist studied.

It is known that in foreign Cholpon studies, the social-political, cultural-educational interpretation prevails in the analysis of the poet's creativity and works. In some works, even purely lyrical poems of Cholpan are examined from a socio-political point of view. Keeping this in mind, H. Uzboy's attention to the poet's skill and artistry in the study of Cholpon's poetry is worthy of recognition. The same aspects specific to the research of the Turkish scientist are also studied separately in the scientific work of T. Qahhor and are described as "Innovation in Cholponology" [4,18].

The views on foreign cholpon studies are also reflected in the book "Study of 20th century Uzbek literature in America" [5] by researcher Zulkhumor Mirzaeva. In his work, the scholar focuses on the study of Uzbek Jadid literature in America.

In the monograph, the researches of American historians and scholars of Jadid literature were divided into three groups by the researcher. These are: researches of scientists belonging to the American older generation (E. Alworth, A. Beningsan, E. Wimbush, D. Montgomery); the scientific research of middle-class researchers and the research of the new generation of Jadid scholars.

"From the 1960s to the 1980s and 1990s, American researchers paid more attention to the study and Englishization of Cholpan's poems with a political spirit. In particular, it was noted by the scientist that E. Alworth translated poems such as "To the broken country", "That's enough" into English and extensively analyzed them [5,39].

In the monograph, the American researchers' approach to the works of other Jadid writers and the level of translations from Jadid literature into English are broadly analyzed. More works of large genre - "Killer of father" by M. Behbudi, novels of A. Qadiri and works of small genre, attitudes and opinions of American experts to the works of Fitrat are the objects of analysis.

Z.Mirzaeva points out that in the 50s and 70s of the last century, American experts approached the examples of Jadid literature mainly from a political point of view. For example, in the monograph "Uzbek Literary Policy" by E. Alworth, he points out that the socio-political tone is the priority in the interpretation of Cholpon's poem "Autumn", and he interprets the content of the poem somewhat narrowly as an expression of the symbol of Turkestan. Comparing the interpretations of the same poem by Uzbek literary experts N.Karimov and B.Qasimov with the views of E.Alworth, he noted that Uzbek scholars correctly interpreted that the word "Eastern people" in Cholpon's poem meant other Turkic peoples under the oppression of the Russian Empire, and the Indian people in England. "E. Alworth in his studies - writes Z. Mirzaeva - specially focused on the analysis of the works of Jadid creators such as Cholpon, Fitrat, Qadiri, Behbudi, A. Avloni, A. Majidi, G'. Zafari, Botu. However, they are mostly analyzed within the framework of political goals. [5, 86].

In the chapter entitled "English translations of examples of Jadid literature", the researcher believes that the movement of translating examples of Jadid literature into English dates back to the late 1950s and early 1960s. The first translations were mainly done by American researchers of modern Uzbek literature - E. Alworth, V. Khonovey, J. Souper. In particular, E. Alworth translated Cholpon's poem "To Broken Land" into English among Jadid writers.

The researcher pays attention to the level of translations of Cholpon's poems and compares and analyzes the translation versions of a certain poem by two or three translators, citing Uzbek and English excerpts from the works. For example, the translation of the poem "That's enough"

translated by E. Alworth is compared to the versions of the Turkish translator Temur Khoja and the Uzbek translator A. Obid. These are the conclusions drawn from the comparisons: In the translation of E. Alworth, the verses were confused, a new quatrain was added, and in the translations of Temur Khoja and A. Obid, it is convincingly proved that the translators thought in accordance with the poet's mood and situation and achieved a thorough translation [5, 133-134]. In order to justify the researcher's opinion, he shows how the translators used some key words and phrases in the poem and their synonyms in Uzbek and English. Special attention paid to the translation of Cholpon's poems in the monograph indicates that a new page of foreign Cholpon studies has been opened in Uzbek criticism. After all, the scope of foreign folk studies is not limited to the poet's personality and activities or the interpretation of his works. At the same time, the issue of studying the history and level of translations of Cholpon's works in Uzbek criticism of foreign Cholpon studies is one of the most important and urgent tasks.

Z.Mirzaeva's monograph entitled "Americanization of 20th century Uzbek literature" was one of the important steps forward in Cholponology.

### **Conclusion**

It can be said that the researches carried out at a new stage in Cholponology and the characteristics of published scientific-popular, literary-publicistic treatises are significant in that they incorporate new ways of approaching the subject. Importantly, this new stage in Cholponology was a serious step towards publicizing the figure of the great poet, shining like a morning star, and impartially studying the most tragic and difficult period of our recent history. At this point, it is relevant that the principles of objectivity and scientificity, a common approach to specific issues, began to lead in the research and interpretations of foreign Cholponology, unlike in the Soviet era.

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