

Cholpon and World Literary Aesthetic Thinking

Nurboy Jabborov^{1,2,*} and Shahlo Hojieva^{1,2,†}

¹Tashkent State University of Uzbek Language and Literature, Tashkent, Uzbekistan

²National University of Uzbekistan, Tashkent, Uzbekistan

Keywords: Chulpan, Poetry, Artistic and Aesthetic Thinking, Analysis, Poetic Synthesis, Tradition, Renewal, Spirit of Freedom, Creative Experience.

Abstract: Article examines the poetry of the eminent poet Abdulhamid Chulpan, who played a significant role in the development of Uzbek literature at the beginning of the twentieth century. The study explores the poet's familiarity with the literary movements of Central Asia, Russia, Turkey, Germany, and other countries, as well as the creative connections he established with them. Social, educational, artistic, and aesthetic factors that profoundly influenced the growth and development of Chulpan's artistic and aesthetic thinking were analysed, based on the following classification: 1) a complex and contradictory historical condition; 2) a spiritually mature and financially secure family environment; 3) entering the battlefield for the freedom of the country; 4) acquaintanceship with world literature through Russian and Turkish literature; 5) the role of the poetry of fraternal peoples in the poet's creative maturity. Analytical conclusions are presented regarding Chulpan's study of Shakespeare's skill, as evidenced in his prose translation of the tragedy "Hamlet" into the Uzbek language, and a comparative analysis is conducted between the poet's translation and Boris Pasternak's version. The influence of the works of the Indian writer Rabindranath Tagore on the creative brilliance of Chulpan is explored. The poetic synthesis of the contributions of Russian poets Pushkin and Blok, Iranian poet Abulkasim Lohuti, and Turkish poet Namik Kemal in the poet's lyrics is investigated. In conclusion, the article establishes that Abdulhamid Chulpan, as a poet, brought Uzbek artistic and aesthetic thinking onto the world stage.

1 INTRODUCTION

It is not appropriate to confine the influence of geography on the emergence of exceptional talents merely to the time they lived or the places they reached, or to limit it by language alone. Abdulhamid Sulaymon o'g'lu Cholpon (1897–1938), a prominent figure in Uzbek Jadid literature, possessed such rare talents. His poetry holds particular significance, as it skillfully amalgamates the achievements of both Eastern and Western literature and revitalizes the artistic and aesthetic thinking of the Uzbek people.

During the latter half of the 19th century and the early 20th century, there was a remarkable literary surge worldwide, and the reasons for this can be sought in the mutual influences among various literary figures. The likes of the Irish writer and poet James Ogastin Aloishes Joyce (1882 - 1942), the Spanish poet and

playwright Federico Garcia Lorca (1883 - 1936), the German writer Franz Kafka (1883 - 1924), the Russian poets Alexander Blok (1880 - 1921) and Sergei Yesenin (1895 - 1925), Chinese writer Lu Xin (Chjow Shujen) (1881 - 1936), Indian writer and poet Rabindranath Tagore (1861 - 1941), along with several French writers including Henry Barbusse (1873 - 1935), and Turkish writers Riza Tawfiq, Yahya Kemal, and Hussein Rahmi Gurpinar (1864 - 1944), and many other celebrated artists of the world were greatly influenced and inspired by one another.

Moreover, it is evident that the creations of these writers significantly shaped the global artistic thinking in the early 20th century. Any artist aspiring to promote national loyalty and elevate their people to the world stage through the advancement of national literature must adapt their artistic thinking to the most progressive trends of their time. This undoubtedly necessitates making effective use of the

* Corresponding author

achievements and experiences of contemporary world writers and, when required, engaging in constructive competition and debates with them.

2 RESULTS AND DISCUSSION

Socio-enlightenment and literary-aesthetic factors of Cholpon's Creative Excellence

At the beginning of the 20th century, Abdulhamid Sulaymon ugli Cholpon played a pivotal role in elevating Uzbek literature to the realm of world literary and aesthetic thinking, collaborating with Abdullah Qodiri and Abdurauf Fitrat. Consequently, studying Cholpon's work in the context of world literature leads to significant scientific conclusions. However, it is important to acknowledge that "the process of literary influence or the science of comparative studies manifests itself in a unique way within each national literature" (Dzorakulov, Uzok, 2015).

It would be erroneous to confine the socio-literary environment that shaped Cholpon solely to Uzbekistan or Central Asia. He had direct exposure to literary movements in Russia, Turkey, Germany, and maintained creative connections with several other countries. This can be attributed to the ideas put forth by the Jadid movement and the national revival led by Ismailbek Gaspirinsky, aimed at rescuing Turkic peoples from national crises and bringing them on par with advanced nations worldwide. Jadidism and Jadid literature, rooted in the concept of promoting national enlightenment in harmony with global science and art, laid the foundation for Cholpon's poetic work. Indeed, "Cholpon's poetry draws from the rich spiritual traditions of the East while being nourished by the vibrant philosophy and hues of the West. His poetry seamlessly merges East and West" (Kasimov, Begali et al., 2004).

Through scientific observations, it is evident that Cholpon's poetry captures the style and anguish characteristic of world literary masters. This style and emotion were shaped by the poet's travels to countries such as Russia, Turkey, and Azerbaijan, where he interacted creatively with literary communities of varying levels (Khojjeva, Shakhlo, 2019). We shall explore this perspective further by examining some of his themes and imagery. For now, let us identify the socio-enlightenment and literary-aesthetic factors that strongly influenced the growth and development of the poet's artistic and aesthetic thinking.

1. Complex and conflicting historical conditions: Cholpon was born at the end of the 19th century when Turkestan was under Russian rule. The winds of freedom sweeping across the world caused tremendous upheaval, not only in colonized nations but also in occupying countries like Russia itself. The hardships brought on by the First World War further compounded the difficulties faced by the people of Turkestan. The post-war political changes and rapid exchange of historical events resulted in the intelligentsia – the true children of the nation – being entangled in a whirlpool of repression. The establishment of autonomy in Turkestan, followed by genocide, and the implementation of the Soviet regime through violence, civil war, and repression were some of the major events during this tumultuous period. Additionally, the burden of calamities engulfed the nation, plunging it into a crisis of backwardness and ignorance. These events profoundly influenced the poet's innate intellect and talent from an early age, shaping his perspective towards the world, his environment, and the forces capable of altering the historical situation. A testament to this early mindset is a significant poem he wrote in 1918 upon the death of the Tatar enlightener and leader, Mullanur Vahidov (1885 - 1918). The poem begins with the following lines:

"In the later period, the history of the poor East,
He did not see a single page with a white line.
As a historian who documented the world's history,
His pen did not lean towards goodness.
Whichever corner of the East you look,
You'd find poverty, death, oppression, and curse.
If you wish to know the word 'Tomugh' ('throat'),
You'll walk the East from head to toe, encountering worse.
Once upon a time, the earth had its own head,
Great, glorious, and a creator of culture.
It was a beautiful East, fertile soil, but lastly,
It shed tears under the paws of foreigners." (Cholpon, Abdulhamid, 1914)

Cholpon dreamed of not only developing Turkestan but also the entire East. Disheartened by the fact that the East, once a beacon of enlightenment and the cradle of civilization for centuries, had fallen behind in progress, his grief and anguish found expression in his works. He yearned for the liberation of his homeland and envisioned his nation among the developed countries of the world. These ideas became the central theme of Cholpon's poetry, forming the core of his creative pursuits. As it is said, "A true

poet's dreams cannot be confined to mere desires. Dreams are born from these desires, for a man's wings break away from unrealized dreams, and his hope for the future wanes. The enlightened Jadids managed to escape from this. In their heart-rending works, they not only expressed their own desires but also the dreams of the nation" (Jabbarov, Nurboy, 2018). The complex and contradictory historical conditions, the quest for homeland freedom, and the vision of national enlightenment illuminated Cholpon's works, laying the foundation for his creative excellence.

According to the literary critic Dilmurod Kuronov, "Cholpon identifies the roots of the tragic situation in ignorance, the failure to recognize the benefits, and the lack of concern for the future. Instead of enlightening their children, he compares the lifestyle of his people, who indulge in extravagant weddings, senseless luxuries, and the construction of teahouses and taverns instead of schools, to that of developed nations" (Kuronov, Dilmurod, 1997). The poetic portrayal of such woeful dreams connected poetry to the socio-political life, making it a peculiar mirror of society. Cholpon conveyed the complex and contentious environment of Turkestan during that era through artistic images and symbols. He sang the pain of the Motherland and the nation, condemning oppression and artistically interpreting his dreams of independence.

2. Cholpon's spiritually enriched and financially prosperous family environment significantly contributed to his talent's development. His father, Suleiman Bazzoz, a prominent merchant and businessman of his time, was also a poet from Andijan, who wrote poems under the pen names Rasvo and Volai Rasvo. Naturally, he played a significant role in his son's education and upbringing. Academician Naim Karimov states that Suleiman Bazzoz was one of the most progressive individuals of his time, regularly receiving foreign newspapers to stay updated on global developments, particularly trade in other countries. Abdulhamid's vision and knowledge of the world and its people, both in the East and the West, were cultivated through these publications (Karimov 2016: 6). The fact that Cholpon wrote a letter to a renowned figure like Ismail Gaspirinsky in 1913 indicates that even at the age of 15, he was already enlightened. In the letter, he made it clear that he was well-informed about the contents of newspapers such as "Shalola" ("Red Tulip"), "Turk Yurdu" ("Turk's Land"), "Vaqt" ("Time"), "Iqbol" ("Future"), and "Tarjumon" ("Translator"), showcasing the enlightened

atmosphere of his family. This environment played a crucial role in shaping Cholpon's worldview and refining his artistic and aesthetic sensibilities.

3. Cholpon's fervent hope for freedom in the dependent and colonized lands was awakened by the bourgeois uprising and the February 1917 coup d'état in Russia.

The autonomy of Kokand was declared, leading thousands of intellectuals to engage in its strengthening. At not yet twenty years old, Cholpon had the privilege of writing the Anthem for the new state, and this was no mere coincidence. As early as 1914, the young Abdulhamid had gained recognition among the educated patriots of the nation. On April 18 of that year, the newspaper "Sadoi Turkiston" ("The Voice of Turkistan") published a poem titled "To our Turkestan brothers," which included the following lines: "When we observe any part of the world and the condition of any nation, it is the youth and young-minded heroes of that nation who bring happiness, development, and progress. Their young hearts dream of conquering all and breaking down the strongholds of ignorance through force. Some of them will realize their dreams and become leaders of the entire nation, guiding the youth, the elderly, husbands, and wives. With their young hearts, they embark on the path of light, knowledge, and enlightenment. Such young people exist in every country, more or less, in their own way. Alhamdulillah, our youth and young-minded children are beginning to emerge among our Turkestan Turks. As proof, it is enough to mention 12-year-old M.Sanjarbek from Osh and 15-year-old Abdulhamid from Andijan" (Cholpon, Abdulhamid, 1914).

According to Academician Naim Karimov, Cholpon's poem "To our Turkestan brothers," published in the "Sadoi Turkiston" newspaper in 1914, along with stories like "Kurboni jaholat" ("Victims of ignorance") and "Dokhtur Muhammadiyor" ("Doctor Muhammadiyor"), his publicist article "Maktab," critical articles "Adabiyot nadir?" ("What is literature?") and "To our respected writers," as well as his "creative program," had already found their expression (Karimov, Naim, 2016,7). Such enthusiastic creative activity and the creation of works deserving great recognition at the age of 16, coupled with the possession of a creative program, instilled confidence in him. It was no wonder that he was chosen to compose the new National Anthem, as there was hardly another nominee worthy of such an honour.

However, it wasn't just about the Anthem; the emergence of the new autonomy resonated deeply with Cholpon's patriotic ideals. He viewed this event as a matter of life and death, fully prepared to dedicate himself to it. Unfortunately, the autonomy soon faced violent suppression, and its activists became targets of persecution. To survive, the poet who had written the Anthem had to remain out of sight, and recognizing this, Zaki Validi took Cholpon to Orenburg. There, he actively participated in the formation of the Bashkortostan Autonomous Government.

These experiences nurtured in the poet a strong belief in the freedom of the country and shaped his political views based on the concepts of a rejuvenated Motherland and an emerging Nation. Naturally, these ideas demanded innovation in his creative endeavours as well.

4. Cholpon's acquaintance with world literature occurred through Russian and Turkish literature. During his childhood, he received an education in a Madrasah and became proficient in Arabic and Persian, which allowed him some exposure to literature. Later, while attending a Russian-language school, he became familiar with the Russian language and literature, albeit from the perspective of tsarist ideology towards indigenous peoples. However, as he became aware of Jadidism and started exploring the works of political-enlightenment representatives of the national awakening movement, the level of familiarity with Russian literature no longer satisfied him. Traditional aspects of this literature had become somewhat outdated in the face of innovations in Russian, Turkish, and Tatar literature. Consequently, Cholpon, in his poems, fearlessly began to incorporate these learned innovations from these languages into national standards, alongside the older styles and traditions. Let us illustrate this with a few examples.

A lesson learned from Shakespeare's poetic mastery. It is known that at the beginning of the 20th century in Turkestan, there was a rapid rise in renewing all spheres of culture. The ascent of theatrical art began to be realized primarily through the efforts of Jadid intellectuals. Notably, Cholpon's translations of world classical drama made a valuable contribution to the development of Uzbek theater. Additionally, these translations served as a great school in the growth of the poet's artistic skill. Evidence of this can

be seen in his translation of William Shakespeare's tragedy "Hamlet."

The translator undertook this work, presumably, on the recommendation of Mannon Uyghur. References to this can be found in the poem "To the first owner of art symbol, comrade Uyghur," where it states, "When the play 'A Healer of Turkistan' was being performed, our scene was big enough for the performance of Hamlet! - you used to say. Or, 'How he made it shine by making the folk happy. It was the greatest work by Shakespeare.'"

It is well-known that William Shakespeare's work "Hamlet," like many of his other tragedies, was written in poetic form. Before Cholpon's translations, there were around 20 translations into Russian, some in poetic form, and others in prose. For instance, while the translations by Nikolai Ketcher and Pavel Kanshin were in prose, artists such as Pyotr Gnedich, Dmitry Averkiev, Nikolai Rossov, Mikhail Lozinsky, Anna Radlova, and Boris Pasternak provided translations in poetic or prose form. From our observations, Cholpon must have acquainted himself with all of them. Upon the advice of Shakespearean studies expert Eugene Lann, he used Pavel Kanshin's prose translation as the basis for his work. Simultaneously, with the assistance of E. Lan, he studied this translation in comparison with the English original (Cholpan, Abdulhamid. (2016)). In performing the prose translation, he must have considered the taste and level of the Uzbek audience at that time.

Although Cholpon's translation is in prose form, it reads like poetry. The sentences are rich with imagery, making them not much different from poetic verses. An example of this can be found throughout the work. In an excerpt from the fourth scene of the third act of the translation, we can witness the debate between Hamlet and his mother, the Queen:

Queen: Oh, stop it, Hamlet! You made me look into the deepest recesses of my heart, and I see so many black spots in it that nothing in the world can wash them away!

Hamlet: Seeing these stains, I would rather live in a disgusting barn, smelling the filthy odour of a dirty bed, and continuing to push love songs over a cart of manure. And...

Queen: So, say no more! Your words pierce my ears like a dagger. Now, dear Hamlet!

Hamlet: (continued) And in the arms of a murderer and a vile creature unworthy of a dirty hair of your ex-husband! In the arms of a clown who displays the guilt of a human being, not a king! In the pocket of a pickpocket who has won the kingdom and the government, who stole a precious stone from the shelf and hid it in his pocket...

Queen: That's enough!

Hamlet: (continued) In the king's lap made of scraps and rags!

As evident, Cholpon's translation demonstrated its own poetic perfection, even though it was written in prose. Therefore, it can be regarded as a mature translation. It is also apparent that Maqsud Shaykhzoda learned from Cholpon during the translation process. This is confirmed by the use of the phrase "not worth a single dirty hair" - "not a single dirty hair." Here, we are not merely considering the skill of translation but also the background of the creation of the common form of the artistic style known as "Mansura poetry" in Uzbek poetry, which was influenced by Cholpon's poetry. Initially, this form was extensively reflected in the poet's works. Cholpon had already employed this method even before translating "Hamlet." For instance, he used it in poems such as "Shulay bitamiz" (Write like this), "Hoy och kambagal" ("Hey hungry poor"), and in verses like "In the embrace of nature" and "Nature's answer," where he adopted the Mansur style. Cholpon's fondness for using this form in his translations is evident.

It should also be noted that Cholpon's creative way of thinking is akin to Shakespeare's. Thus, it is not surprising that in the poem "Cholpon is a Cholpon," Ahmad Shukri likened the poet to Shakespeare. "As soon as Cholpon's name reaches my ear, Shakespeare's spirit becomes apparent," wrote the author. "No matter how much I tried to differentiate between Shakespeare's lyricism and Cholpon's poetry, I could not find it. I have read 'Awakening' many times. I read Shakespeare. Finally, I concluded that Shakespeare is Cholpon or Cholpon is Shakespeare" (Shukri, Ahmed, 2004).

An ode to the creation of Rabindranath Tagore. It is not appropriate to view Cholpon's appreciation of Rabindranath Tagore's work as merely a personal interest. At its core was a grand and noble goal characteristic of a great poet. It was the idea of

elevating the literature of Turkic peoples to the level that Tagore had achieved with Indian literature. Tagore had earned great renown in the early twentieth century by winning the Nobel Prize, the highest recognition for writers worldwide. In his article "The Great Indian," Cholpon briefly analyzed not only Uzbek but also Tatar, Azerbaijani, and Ottoman literature, acknowledging their leading positions. He expressed regret that Uzbek literature was transitioning slowly from the old to the new but also held hope for the future. Cholpon proposed the assimilation of new (Western) literary forms in Turkish literature while preserving its old spirit, believing that this approach would propel the literature to the forefront. The article also revealed that the poet translated and published three poems from Tagore's works.

Cholpon's two-part article, "Tagore and Tagore Studies," also reflected this idea. "Rabindranath Tagore is renowned in the cultural world," he stated. "Even the backward Turkish Tartar people of Soviet society have known him for several years." This passage makes it evident that alongside recognizing Tagore's fame, the poet also expressed his concern that his people were "lagging far behind the cultural world."

Cholpon's learning from Tagore can be categorized into three aspects: 1) philosophical observations; 2) the creation of poetic imagery from existing elements and events, and 3) modernizing the form of poetry while adhering to certain principles. In the poem "Ignorance," which holds significant social meaning, he included an epigraph from Tagore's "Great Indian": "... We misread the book of the universe and say, 'He deceives us.'" This philosophy resonates deeply within the poem.

In the current editions of Cholpon's works, we find only two poems from Tagore: "Lights" and "Hey traveler girl." However, upon analyzing his articles, it becomes evident that there were actually more translations. The article "Great Indian" itself mentions three translations.

In "Lights," Cholpon conveys the concepts of dignity and freedom through the images of a porcelain lamp, a ceramic lamp, the Moon, and a passenger girl in the poem "Hey passenger girl." These translations indicate the potential collaboration between Tagore and Cholpon in the future. Overall, Cholpon utilized his creative prowess to bring innovation to poetry, achieving remarkable results.

Cholpon's poetic synthesis of Russian literature showcases his deep immersion in the language and literary works of both his native tongue and his people. Besides responding to the demands of the social environment of his time, the poet saw the Russian language as a gateway to the "cultural world," and this understanding proved to be correct. Long before the Turkic peoples, Russian writers had translated rare examples of world literature into their language, providing access to literary samples in multiple languages. Moreover, Russian literature quickly embraced leading ideas, motives, and styles from world literature, allowing Cholpon to acquaint himself with them rapidly. Undoubtedly, the rich Russian literary environment greatly influenced Cholpon, surpassing the literary progress of the Turkic peoples. It was essential for every writer to embrace and incorporate the modern achievements of Russian literature.

Through translating several major classics of Russian literature, such as A.S. Pushkin, N.V. Gogol, I.S. Turgenev, I. Franko, A.P. Chekhov, L. Andreev, A.M. Gorky, A. Blok, A. Serafimovich, and I.A. Krylov into Uzbek, Cholpon mastered the influential methods of this literature. The impact of many works by these authors can also be seen in Cholpon's own writings.

Since our research focuses on Cholpon's poetry, we will primarily examine his references to Russian poets. It should be noted that the poetry of Pushkin and Blok had the most profound influence on Cholpon. In addition to translating Pushkin's short story "Dubrovsky" and poems such as "Bandi" (A drug addict) and "Nightingale and Flower," Cholpon adeptly translated the complex work "Boris Godunov" into Uzbek in a poetic form. This translation deepened his understanding of Pushkin's poetic language. The combination of prose and poetry in Cholpon's works, including some of his poems, may be attributed to the influence of this translation work. It also demonstrates that Cholpon's talent is on par with Pushkin's. For instance, Cholpon translated the poem "Bulbul and Gul" (Nightingale and Flower) using the consistent poetic style of aruz:

"It was a dark night in the empty garden in spring,
Singing a lonely nightingale said, 'Have mercy on me,
my flower.'"

Its aruz poetic pattern:

mafoiylun mafoiylun mafoiylun mafoiylun
mafoiylun mafoiylun mafoiylun mafoiylun.

This exemplifies one of the greatest achievements of Russian poetry in the early twentieth century, the work of Alexander Blok. Many features of Cholpon's poetry reflect qualities found in Blok's works. Cholpon translated Blok's poem in 1922, indicating his early acquaintance with Blok's poetry and its influence on Cholpon's literary-aesthetic views. The naming of some of Cholpon's poems, such as "Sixteen" and "To the Sixties," bears resemblance to Blok's famous epic poem "The Twelve." Additionally, Cholpon's unique approach to addressing events related to foreign countries and peoples and interpreting them in a new light is also influenced by Blok. Poems like "Daughter of the Nile," "Luzon," "Pigeon," "Sleep of Cleopatra," "When you leave," and "An Episode" are crafted in this manner.

It is not appropriate to solely attribute Cholpon's attitude towards Russian literature to the socio-political reality. His careful consideration of Russian literary masterpieces is evident in his selection of the best examples from it. For instance, he read and translated I.A. Krylov's fable "The Wolf and the Lamb" without any propaganda. The influence of Krylov can be seen in his poem "Friend and Enemy," dedicated to his nephew Marghuba:

The lamb says, "O Margub, save me from the wolf,
I will give you a place in the head of my pasture!"
The wolf said, "O Margub, give me the lamb,
Then I will praise you: Margub is brave, Margub is a
lion!"

The poem takes the form of a debate, concluding with Margub stating,

"O wolf, you are the enemy, you are hungry! You are
my best friend, a tender lamb!.."

Certain poems by Cholpon also reflect the influence of Russian poets S. Yesenin and V. Mayakovsky, who were renowned during that time. His poem "The First Letter" bears resemblance to S. Yesenin's "Letter," while poems like "Between Two Grasses" and "The Poet of Today" adopt the line form similar to Mayakovsky's style.

The origins of some of Cholpon's poems, considered to be of Russian origin, warrant further study. A comprehensive investigation can provide a broader understanding of the relationship between Cholpon and Russian poetry.

Cholpon's creative perfection was also influenced by fraternal peoples. At the beginning of the twentieth century, the intellectuals of the Turkic peoples came together in unity and alliance, recognizing that a great future could only be achieved through such solidarity. The national awakening ideology, embraced by the Jadid movement, emphasized this idea, and Cholpon was at the centre of this movement. In his poems and articles, he commented on the work of Ottoman Turkish poets, such as Nomiq Kamol, Ali Sayfi, Rizo Tawfiq, and Yahya Kamol. His interaction with the literary works of these writers and poets played a significant role in shaping Cholpon's literary-aesthetic views.

Cholpon's creative dialogue with Tatar and Azerbaijani literary figures and cultural intellectuals went beyond mere communication, as it reflected a shared sense of fate and deepened the poet's thinking. This exchange of ideas helped him transcend certain boundaries within his own nation.

Additionally, Cholpon also wrote poems in Turkish. So far, five of his "Ottoman" poems are known, but there could be more. They demonstrate his free and successful use of Turkish poetry. The death of an unknown force is an expression of love.

Overall, Cholpon's engagement with various literary traditions and cultures enriched his poetic expression and allowed him to contribute significantly to Uzbek literature.

It is essential to acknowledge Cholpon's cooperation with a creator at this point. Evaluating the poet's poems that praised the reality of the Soviet Union solely as a modernity or a requirement of compromise would not be fair. The quantity and sincerity of his poems indicate that he genuinely believed in the intensity of the events happening around him and had hope in the potential of creators and the ideas they presented. One such influential creator was Abulqasim Lohuti.

Abulqasim Lohuti, whose real name is Abulqasim Ahmadzoda, was born in 1887 in the Iranian city of Kermanshahi. He actively participated in liberation movements, uprisings, and revolutions in the early twentieth century, facing persecution and even the death penalty. He sought refuge in Baku in 1921 and later moved to Moscow in 1922. He spent the rest of his life in the former Soviet Union, becoming a prominent figure in propagating Soviet ideas. His calls and speeches resonated with Cholpon, and his

sincerity in expressing Communist-Bolshevik ideals left a lasting impression on the poet.

Cholpon translated Lohuti's memoirs titled "Journey to Europe" and published them in 1936 in one of the literary magazines, later releasing them as a separate book. In the same year, he also translated Lohuti's poems, such as "Iranian Girl" and "Iranian Girl's Answer." Cholpon's selection of the poem "Iranian Girl" for translation may have been influenced by its theme of longing for one's homeland despite leaving it. Through this translation, he conveyed the message that saving one's life alone cannot fulfil a person's goal when they love their homeland deeply.

Numerous artists, including Abulqasim Lohuti, influenced Cholpon by promoting and singing praises of the Soviet reality. However, it was not the sole influence on the poet's worldview. He deeply analyzed events happening worldwide, drawing inspiration for his poems from sources as varied as ancient Egyptian and Greek texts to the political attitudes of various countries in the twentieth century. He keenly observed the manifestations of oppression and violence and found similarities to the Soviet policy that had subjugated several republics. Whenever he came across works exposing the oppression of the oppressed peoples, whether poems or dramatic pieces, he felt compelled to translate them. At times, he also translated works that resonated with his dreams and ideals. The series of poems titled "Chinese Tones" is one such example.

In the "Chinese Tones" series, poems like "The Servant's Child Song" and "Zhan-Zi" criticize the "poor" Soviet policy and question its benefits for the poor. Additionally, Cholpon's translations from Chinese poets Lu Jin Wan and Wei In Yu express themes of nostalgia for the Motherland. This broadness of worldview and deep understanding of world events allowed Cholpon to create poetry that touched upon a diverse range of subjects and emotions.

3 CONCLUSION

The works of true talents, even when expressing the national spirit, transcend the boundaries of artistic thinking within a nation and attain universal significance. The poetry of Uzbek poet Abdulhamid Cholpon stands as a striking example of this phenomenon. He delved deeply into the creative traditions of both the East and the West, skilfully synthesizing the achievements of world literature in

his poetic works. Cholpon's connections with writers from countries like Russia, Turkey, and Germany facilitated a profound understanding of their literary movements.

In particular, he extensively studied the creative works of renowned poets such as William Shakespeare, Alexander Pushkin, Sergei Yesenin, and Alexander Blok, even translating their works into Uzbek. Through his lyrical poems, he ingeniously incorporated their artistic innovations, effectively updating them in his own unique style. Notably, his translation of Shakespeare's renowned tragedy, Hamlet, can be considered the pinnacle of Cholpon's translation career.

Moreover, Cholpon introduced Uzbek readers to samples of Oriental literature through his series of poems titled "Chinese Melodies." In essence, Abdulhamid Cholpon elevated Uzbek artistic and aesthetic thinking to a global level, securing his status as a poet of international significance.

REFERENCES

- Jabbarov, Nurboy. 2018. Artistic interpretation of the national independence dream in Cholpon's poetry. /Cholpon's creativity and modern literary process (Literary-scientific articles). - Tashkent: Mashhurpress, - P. 45-52.
- Jabbarov Nurboy, Khojjeva Shakhlo. (2019). Poetic construe of the symbol of "imagination" in Chulpan poetry. //International Scientific Journal.
- Dzorakulov, Uzok. (2015). Issues of theoretical poetics. - Tashkent: NMIU named after Gafur Ghulam,
- Yoldoshev, Normat. (1994).Landscape in Cholpon's poetry. Dissertation written for the degree of candidate of philological sciences. - Tashkent,
- Karimov, Naim. (2016). A word about the shepherd. / Shepherd. Works. 4 volumes. J.I. - Tashkent: Akademnashr, - B.6
- Karimov, Naim. (2016). Notes. / Shepherd. Works. 4 volumes. J. I. - Tashkent: Akademnashr, - B.330.
- Khojjeva, Shakhlo. (2019) Renewal principles of poetic thinking in Cholpon's poetry. Dissertation written for PhD degree. - Against,.
- Cholpon, Abdulhamid. (1914). To our Turkestan brothers. //Sadoi Turkestan, April 18,
- Cholpon, Abdulhamid. (2016) Works. Four volumes. Volume I. ~ Tashkent: Akademnashr,.
- Cholpan, Abdulhamid. (2016) Works. Four volumes. Volume IV. ~ Tashkent: Akademnashr,.
- Cholpon and criticism(2004). (Preparer for publication Bahadir Karim). - Tashkent: Literary Fund,
- Shukri, Ahmed. (2004). A shepherd is a shepherd. / Shepherd and criticism. - Tashkent: Literary Fund,

- Kasimov, Begali et al. (2004).Uzbek literature of the period of national renaissance. - Tashkent: Spirituality,
- Kuronov, Dilmurod. (1997)Cholpon's life and creative heritage. -Tashkent: Teacher,