



MARIFAT WING – LITERATURE

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ABSTRACT	KEYWORDS
This article is devoted to the life and work of Abdulhamid Sulaiman son of Cholpon, the representative of the Jadid movement, poet, writer, translator, dramatist, great writer, and how important literature is for our society through the work of Jadid.	the perspective of the nation, national pride, specifics (figurative nature), idealism, artistry, nationalism, poverty

The boundary of the world of literature is compared to the width of the liking. After all, he has every talent in his arms who discovers newly undiscovered sheets of literature and attracts public attention. It was Abdulhamid Cho'lpon who entered the creative arena on the wings of the enlightenment movement, which discovered new sheets of great literature. He had a very high cultural quality as a result of independent reading. Oriental classics were especially familiar with the works of Turkish and Indian writers, as well as with European and Russian literature. So from the age of 15 to 16, he was ready to accept ideas of enlightenment. Therefore, despite his youth, Cho'lpon began to think deeply about the fate of Burma and the prospects of the nation. He too followed the pilgrims and came to the belief that one way to save the people from the swamp of anger and foolishness, menlessness and poverty was enlightenment. In order to prosper the nation, first of all, it had to be freed from the oppression of the colonial empire, so that the people would not know themselves and have a sense of national dignity that united and united everyone.

The choir seeks opportunities, measures to help bring the people to this level and comes to the conclusion that literature is their most effective. That is why the young munaqqid confidently even made the survival of the nation dependent on the survival of literature. Perhaps the Choir is given some passion in this context. He was a little blessed, but there is no doubt that in the early 20th century, in the context of Burma, the formula "if literature lives—a nation lives" was a correct and effective formula. Importantly, such a view of literature, viewing it as an important means of updating public life, did not remain as an idea that was just mentioned in the work of Cho'lpon, but it became a program that constantly led throughout his later work. As a result of this belief, Cho'lpon exposed the colonialism that entered the new niqab in the 20s, condemned a variety of handcuffs and afandis for the people, created fiery poems that glorified dignity and freedom, and later produced novels and dramas that accurately reflected various layers of public life and contributed greatly to the spiritual growth of the people.

Another very important aspect of the article "What is literature nadur?" is that 16-year-old literature is not limited to emphasizing its social function, but it emphasizes its specificity, or figurative nature.

For a young scientist, literature is not a dry set of ideas, but primarily an event associated with the human psych. It should affect not only people's feelings but also their feelings, delight them, or make them feel sad, thereby enjoying their social duty. Cho'lpon summed up these ideas in his own images: "Literature has truly died, faded, extinguished, To give spirit to a greatly wounded heart, we need it very much because it is clearing the black mudslides that are soaked not only in our bodies but also in our bloodstream, clean enlightenment water that washes the mountains of the sharp heart, makes our blurred windows bright and clear, and wipes out our eyes full of dust and soil."

It has long been known that in order for a piece of art to be elevated to a truly artistic level, it must have been combined with superstition and art. Without art, superstition is like a soul that stands on the edge of the cliff. Literature acquires power that can meet the needs of society only through its artifacts—when it represents terrestrial life's content, the truth of an important life, in artistic forms that thrill and wave people. Realizing this well, Cho'lpon teaches the essence of art in a unique way:

«... At some time, the great man weeps while he understands and thinks about it. It does not contain grief. When he tells someone, he wants to tell someone about his grief, saying, "Wow, poor." The bottom, in a nutshell, does not affect so much. In literature, it certainly affects us. The news that a cupbear of mine has died will come. I'm never sad. At the same time, the letters are written in literature on the days they see alar:

The flowers were filled with pure sorrow,

Our tears filled with tears day and night.

We will certainly add to their grief when we read this."

When choir fought not only for the new superstitious content of literature but also for its high artistic background, he certainly relied on the characteristics of the literary process of that time. It is well-known that in the early 20th century, the Writers created a new content of literature watered down by ideas of enlightenment, but for various reasons it did not always have high art. Therefore, it should be, choir sought ways to bring literature closer to tradition, and concluded that the most thief way to achieve this was theatre. The theater stopped short of thinking that its uniqueness reflected authenticity. And the roots of authenticity are in the nation. A poet or a poet should be in the throes of public life, and he should strive to reflect all the parts of this life. Perhaps young Cho'lpten approaches such views in a unique way, but in any case, he encourages the "people of the pen" to "mix" closer to public life. "What is literature?" In an appeal entitled "Our Honorable Writers," which was written after and published in the February 6, 1915, issue of the newspaper Sadoi Turkmenistan, Cho'lpon cries out:

"The people of the fortress should not adorn nationality as bad, but they should mingle together at weddings, speech houses, meetings, bases, and the most criticized places of a similar nation so that they can make those habits more beautiful on the pages of books and write them down. They are fed up with the national entity and can be buried. If mixed up, you will be able to learn its words and habits so that the most original of the materials to copy and write on the pages of the book will be taken from among the people."

Even after the revolution, the shepherd developed his aesthetic principles. He raised a variety of realism issues in many of his articles, either in the case of specific creatives or through an analysis of specific works. For example, his articles addressed such issues as talent and creative work, vitality and authenticity, sincerity and poetry, working on text, the authenticity and color of an artistic image, landscapes of nature, and psychology, and made valuable points about them that have not lost their

significance today. For example, in one of his articles, Cho'lpon pays great attention to the "completion," or improvement, of literature, believing that this can be achieved by "ruthlessly driving what is unable to enter literature out of the field" and by simplifying the language of a masterpiece. Cho'lpon says that people belonging to the Chigatoy Gurungi worked the same way. It is well-known that in our "Soviet" literature, this organization has always been condemned as a panturkistic organization and as a group that has pushed anti-Corruption ideas forward.

As a result, today we know almost nothing about the Chigatoy Gurungi. What we know today is that all that was said about the Chigatoy Gurungi was slanderous. Therefore, in addition to showing the poet's struggle for genuine literature, the following excerpt from the Cho'lpon article provides partial information about that group: "... He also attached great importance to the completion of Uzbek literature, holding society's people on the basis of the goal of simplifying the language. Completed literature should not be genuine literature. So they gave literary works their true value and began to drive what they could not access to literature out of the square in a brutal water. . . . The foundation of the Chigatoy Gurungi has opened and continues to open new, bright, honorable pages in new Uzbek literature, even if it disappears for its drought and truly correct drawing."

To illustrate: Imagine that a man who is walking on a road suddenly finds that it becomes two diverging paths.

Of course, in our article, it is impossible to mention all of Cho'lpon's literary and critical articles and explain in detail the issues raised in them, but when it comes to his consistent struggle for new Uzbek literature, an article cannot be excluded. This is an article entitled "The Great Indian," in which the ideas taken have a very valuable principle.

Published by Jehovah's Witnesses but but out of print. Published by Jehovah's Witnesses but then through some form of charitable giving, a brochure entitled Charitable Planning to Benefit Kingdom Service Worldwide has been prepared. In fact, however, on the pretext of Tagor, Cho'lpon explains his thoughts on how the development of Uzbek literature should go. The article describes the works of Tagor as examples of genuine art that have been elevated to the ideal level. In what way, then, does Cho'lpon consider Tagor's work to be an ideal creation? It is important to note that cho'lpon does not only refer to Uzbek literature or Uzbek writers, but also to young Oriental people who entered literature in general in the early 20th century. In the eyes of the choir, these young people were infected with "incompetence." On the other hand, Cho'lpon himself suffers greatly from the pain of "incompetence." For what? How should we understand the expression "incompetence"? Choir writes: "Between old literature and new literature, a young Oriental man is in a truly chuchmal situation. Old literature is a sweet one: the new one is sweet again: the western tag is sweet again. Which one should be given more? Unfortunately, Cho'lpon does not say what the "sweetness" of old and new literature is expressed in this context, but only points out what its essence is, saying that the incompetence of young people during the article is "starting out and going":

"Read a little about my inaccuracies: Nebuchadnezzar, Luther, Boygaro, Mashrab, Umarxon, Fazli, Furqat, And Sha'drach, Me'shach and A·bed'ne·go. . . . The heart is looking for something else. I read Botu, Zeal, Altai, Sha'drach, Me'shach and A·bed'ne·go: only a joy! Even if they are scorching lights for me, for the next day! I do not read or read Avloniy, Tavallo, Siddique, and Hakimzoda. They are the ones who put me in this state!.... '

At the same time, Cho'lpon does not only meditate on Uzbek literature in this article, but he says that he is not so satisfied with Oriental literature or Western literature, expressing his complacency with

either "excessive Orientalism" or "excessive Westernism." "From Torah to Qavi Najmi— Tatar literature, from Hodi to H. Jawad— Azerbaijani literature (I separated Hussein Jovid!) I read Ottoman literature from Nomiq Kamil to Ali Sayfi: Either more news, Westernism, or excessive Orientalism, only in Ottoman, I read the words of Rizo Tavfiq in the old spirit with some new form, and I am satisfied with them. Thereafter, John Perfect's "Saydabad" was some things. Only they are so few."

The question arises: Why does Cho'lpon express to one sheet a sense of dissatisfaction with the examples of both Uzbek, Tatar, Azerbaijani, and Turkish literature? I think one of the reasons for this is that since Cho'lpon was a man of the Awakening era, there should be no literature that wants literature to be innovative, that matches the essence of the Awakening period, that stays closer to public life. Literature, on the other hand, cannot meet these requirements. So what to do? What will be the way to rid literature of "sweetness" and "unity"? Cho'lpon searches for answers to these questions in Tagor's work. As Munaqqid reads Tagor's works and reports that he is "bleeding from them," he says that Tagor is "a golden bridge between the East and the West." Indeed, although Tagor's work grew up fully in Indian land, with ugly national colors, this creativity is far from a national culmination. In his work, he united both national and Eastern and Western traditions. In his poetry and novels, he has oriental preconditions, upliftments, wisdom, Western psychology, adherence to the logic of characters, and proof. As a result, he described the lives of the Indian people in such a way that the image gained the power that equally affects the world's reader — regardless of his nationality or residence. The human problems analyzed by high art gave Tagor's works a special terrain and a unique philosophy that made them very attractive to Cho'lpon.

Cho'lpon also opened up places where literary representatives had not reached their fortress in their way of creativity. This encouraged young creative representatives to create those who were free of "excessive Orientalism" and "excessive strangeness."

FOYDALANILGAN ADABIYOTLAR:

1. Ozod Sharafuddinov's article "Selected Writings", "Understanding the Choir", "If Literature Lives – The Nation Lives" ;
2. "Jahan Literature" magazine, 2010
3. Naim Abdurahman's spiritual and educational work "Cho'lpon"
4. Abdulhamid Solomon's son Cho'lpon "The Nadur of Literature", "To Our Distinguished Writers", "The Great Indian""Uzbek Literature and Sa'sa" newspaper , 2010
5. Bafojev, 3rd-grade cursor of the Academy of Internal Affairs of the Republic of Uzbekistan, son of Javohir Jasur.