

**Annotation**

This article talks about Cholpon's ways to get rid of "bad luck" in literature, his enthusiasm in the process of social renewal. In addition, in this article you can see the analysis of several literary and critical heritages of Cholpon.

Keywords: National pride, spiritual existence, modern writers, literary and critical works, ideology.

There is no doubt that the inner world of a person is revealed to one degree or another in conversations and negotiations. In fiction, this process is manifested through dialogues and monologues. The difference between the dialogues and debates of the heroes of the work from the conversations we are used to, from just moody discussions is that the dialogues in the work are aesthetically pleasing and are an artistic element that ensures the integrity of the work, as they are related to the artistic intention of the writer. For this reason, the writer should be able to find a perfect harmony between the characters' heart and appearance, inner and outer, spiritual and material existence, and harmonize this situation with the spirit of words. Finding a way of life worthy of the hero's way of thinking, worldview, and social level is a very difficult task. For this, it is necessary to seriously observe the character and the logic of life and to be able to clearly express its essence. Because the beauty of the language of the work is determined by its fluency, clarity and conciseness. "In this sense, the skill of dialogue is a jewel key that reveals the writer's talent, how deeply he knows life and intelligently feels human nature."

Cholpon's search for ways to get rid of "bad luck" in literature suddenly turned into a big political charge. However, in Cholpon's article, neither the Soviet reality nor the revolution is mentioned, and some poets are spoken about in a harsher spirit, Cholpon does this not because they accepted the revolution "unconditionally", but for other reasons. It is known that the ancients used literature as an important tool in the process of social renewal. However, in the work of some modern writers, more attention was paid to the promotion of ideas, and the issues of artistry fell to the next place. As a result, the unity of content and form, which is one of the most important conditions of art, began to be undermined, and idealism began to take priority at the expense of artistry. This defect is visible not only in the works of Hamza, Siddiqi or Avloni, but also in the work of Mahmudhoja Behbudi, the greatest figure of the Jadidist movement. It seems that Cholpon felt this phenomenon very deeply, clearly understood its danger and warned against it in his articles. This is the main reason why he is forced to "not read" certain works - in these works, the idea is emphasized, but the artistry is weak.



Cholpon actively continued to create literary and critical works during the years of Soviet power. Most of his articles were published in the 20s. Of course, not all of these articles have stood the test of time. Some of them have lost their importance today. But this does not give us the slightest reason to look down on Cholpon, to ignore his critical legacy. Unfortunately, today, some comrades are making the mistakes of those old times and one-sidedness in their approach to Cholpon. Earlier, Cholpan was only condemned, but now they are trying to show him as a beautiful angel. This way is completely wrong and very harmful. Cholpon is a great poet, but he is neither a saint nor an angel, he was a living person, and despite his extraordinary talent, he was not free from the weaknesses characteristic of a living person. That's why some of his articles are very deep, while others may be more mundane, while some articles have a perfect and impartial assessment of literary events, and some may allow subjectivity. But all of them without exception - regardless of what they are - are very valuable to us. We should make it a habit to have an unbiased attitude towards our heritage, historical figures, and great ancestors, that is, not to slander them in vain, but also not to deify them. The "more mundane" articles of Cholpon's critical heritage are interesting for us today because each of them has polished some aspect of Cholpon's image. We can use these articles to determine Cholpon's character, his artistic taste, some aspects of his creative biography, and even his ideological views. Also, these articles can be an extremely valuable source for us to fully imagine how Cholpon reacted to the actual literary policy of the Soviet government.

All the researchers who wrote about Cholpon note that he was well versed in Persian, Arabic, Turkish, Uzar, Tatar, Indian literature as well as European and Russian literature. A person who is aware of these things should not be surprised by the little talk about Cholpon's reading or high level. However, in some of his articles, Cholpon's cultural and educational image is displayed in such a way that it is impossible not to admire it.

Cholpon does not do this when it is possible to limit himself to one book, but he tells where each article has been published and how many times it has been published. To say this, you need to know, you need to follow the press regularly. This requires time and diligence, and a deep sense of responsibility towards the reader. If only this thoroughness, observation and reasoning in Cholpon were an example for our critics today!

Cholpon's thoroughness and knowledge can be seen in many other articles. Take the article *Malikai Turandot*. Cholpon points out that this famous work of the Italian playwright Carlo Gotsi is based on the traditions of Italian folk comedy, and then elaborates on what these traditions look like. At the same time, Cholpon informed that there were enthusiasts such as *Pantalone*, *Trufaldino*, and *Birigalla* among the common people in Italy, and that the traditions created by them were extremely effective, and the images of these enthusiasts were enriched with new qualities and transferred to Gotsi's work. reflects on. The shepherd is not satisfied with this. In the article, there is a detailed opinion about the work of *Vakhtangov*, who staged "*Malikai Turandot*" with great skill, who passed away prematurely, about his directorial interpretations, in general, about the contribution of this famous artist to the field of directing. If we recall Cholpon's article about *Meerhold* along with this article, it becomes clear that he was well aware of the processes taking place in the world theater art in the 20s, and had a complete idea of its various principles.



That is why Cholpon's comments about the literature of that time, his evaluations, analysis and interpretations of certain works in many articles and reviews are of particular importance.

Cholpon's literary and critical heritage is important today in another aspect. It is known that during the years of Soviet power, for exactly 50 years from 1927, the supporters of the ruling ideology accused Cholpon of extreme nationalism. It is as if his entire creation is poisoned by the poison of nationalism, as if he always opposed the Russian people, their culture and literature, as if he wanted to live in his own shell, separating the Uzbek people from other peoples encouraged etc... When we get acquainted with Cholpon's work, especially when we read his articles, we are convinced that this is nothing more than obscene slander and slander. On the contrary, Cholpon's literary and critical articles, as well as his entire work, show that the poet was a truly internationalist who respected all peoples equally, appreciated their cultural wealth, and respected their traditions. In his articles, he rejoiced and promoted the achievements of different peoples in literature and art.

Cholpon's sense of national pride is so sharp that he doesn't miss any derogatory words spoken to the honor of the nation. At first glance, no matter how insignificant such reproaches or insults may seem, Cholpan makes his comments about them, and it seems to prevent the wound from getting a snack. Let's give an example. Cholpon has an article written in 1924 and published in Fergana newspaper. This article, called "The Fatigue of the Pen", is not a literary-critical article, but it clearly shows that Cholpan protected the national feelings and honor of his people with great sensitivity and vigilance. The event that caused the article to be written was that the Glavkhlopkom organization in Moscow published a book about cotton and used the phrase "Russian hlopok" in it. "Turkestanskaya Pravda" newspaper published in Tashkent used "Russian Pamir" in an article. Cholpon is deeply angered by expressions like this, which seem illogical at first glance, but in fact show that some chauvinists look down on the Uzbek people and treat Turkestan as their father's property. If it is possible to say "Russian Khlopok", why can't it be called "Russian Turkistan"? Cholpon asks sarcastically and in the course of the article he strongly exposes those who try to justify the colonial policy of Russian Tsarism. In his article, Cholpon cites the following excerpt from the "Statisticheskiy Yejegodnik" published by the Turkestan Economic Council: "The Russian tsars who took over Turkestan did not have a plan behind the economic necessity to colonize it. Maybe after the tribes bordering Russia have been demanding Russian trade caravans, they will turn around saying that they will suppress them." While exposing such defenders of tsarism, Cholpon mentions that even the October ideologues recognized that Turkestan was a colony. Cholpon also criticizes people who criticize the people inappropriately and point out their "ignorance" or "lack of culture" in other matters, including culture. There is nothing insignificant for Cholpan in this either, he considers it his duty to respond to the things that are said casually. Even in the 1920s, it seems that the audience attended some performances. It is probably for this reason that the saying "the people do not go to the theater" is spreading, and they want to put the blame on the poorness of the cultural level. Cholpon gives a sharp answer: "The people don't go to the theater" is not true. People walk. But in the name of theater-spectacle, he has the right not to go to puppet games, translated "western" works that are foreign to his soul and are not



understandable to him. Otherwise, the people will go to shows that are written and performed well in the areas that interest them."

Cholpon's patriotism and acute sense of national pride did not prevent him from objectively evaluating the workers of culture, art, and literature. In appropriate places, Cholpon sharply criticized the shortcomings of the cultural policy, and did not shy away from openly mentioning the flaws in the people's life, customs, and tastes. Therefore, Cholpon's nationalism expressed in his articles in the 1920s was not just an unconscious, spontaneous, "biological" feeling. The feeling of national pride in him is a feeling formed on the basis of real ground, and it, in turn, became a wing for Cholpon's internationalism.

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