

# Activity of Cholpan in the literary environment of Bukhara

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**Abstract:** The article expresses an opinion about Cholpon's activities in Bukhara. The author's work and writings in "Bukhara news" newspaper are analyzed. The fact that he was able to correctly assess the reality of Bukhara land, harmonizing it with world events, skillfully portraying it, and his attitude towards the people of art has been expressed. Key words: "Bukhara news" newspaper, Khoja Ismat Bukhari, Abdulkadir Savdo, "Yatimat-ut dahr" magazine, "Hablul matin", "Chehranoma", "Maintenance" newspapers, Sitorai Mohikhossa, Ark, Shirbudun.

## 1 Introduction

The literary environment of Bukhara has a rich history of one and a half thousand years. Most of the artists from Bukhara created in two languages, sometimes they wrote not in their native language, but in Arabic, Persian-Tajik languages. In this regard, about 40 Arabic poets from Bukhara have been recorded in the "Yatimat-ut dahr" group. Or, due to the increase in the influence of the Persian-Tajik language in the kingdom of Somanids, writing works in this language became traditional. Works were also created in the Turkish language. For example, it is known that he finished Khoja Ismat Bukhari's divan in the Persian-Tajik language, the epic "Ibrahim Adham" and several poems. Or Abdulkadir Savdo's few poems in Turkish are given in the collection "Muntakhobot" printed in Dushanbe, although it is disputed, there are also speculations that he has a divan in Uzbek. Mujrim-Obid also has Tajik poems. It is known that Qul Ubaydi wrote poems in Turkish, Persian and Arabic, composed three divans and published them under one cover. In addition, Sayido Nasafi, who is studied only as a representative of Persian-Tajik literature, and Mulla Qurban Khiromiy and Achildimirod Miriy, who are considered as representatives of Uzbek literature, are actually jewelers of words formed in the literary environment of Bukhara. First President I. A. Karimov's work "Uzbekistan on the threshold of the 21st century: threats to security, conditions of stability and guarantees of development" (1997) is important for the integrity of the "revival of the spirit of the Uzbek people, the formation of the nation's spiritual and moral ideals, a phenomenon closely related to deep nationalism and universality." Therefore, it is necessary to keep in mind that the study and assessment of the Bukhara literary movement with all its complexity in the framework of the history of Uzbekistan's literature is fully consistent with

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the goals and interests of not only the national independence ideology, but also the "Turkestan - our common home" movement.

## 2 Materials and methods

There is also the fact that only at the beginning of the 20th century, Bukhara brought three great geniuses, such as Sadridin Ainiy, Abdurauf Fitrat and Fayzulla Khojaev, who had a significant impact on the literature and social thinking of the peoples of Central Asia and the East. In the literary environment of this period, Abdulvahid Munzim, Ayos Mahdum Bukhari, Inayat Bukhari, Kamil Bukhari, Mirza Sirojiddin, Jalal Yusufzoda, Zuhuriddin Fattohidin Bukhari, Saidjon Makhdum Nizami Bukhari, Haji Nematulla Mahdum Mukhtaram, Abdulmajid Zufnun Dilkash Bukhari, Yahya Khoja Bukhari, Sadiqkhoja Gulshani, Hamidbek Artists with the spirit of modernism, such as Hamid, Mirzo Azim Somi Bostani, Azizkhoja Aziz, Mirzo Hayit Sahbo, Muhammad Siddiq Hayrat Bukhari, Ahmadjon Abusaidza Hamdi, Samad Mansur, Mirzo Salimbek, Abdurahmon Tamkin, Payrov Sulaymani, created the national revival movement. Newspapers "Translator" published by Ismail Gaspirinsky in Bogchasaroy, "Hablul matin", "Chehranoma", "Maintenance" printed in Persian and Arabic languages in India and Egypt, published in Baku. "Mulla Nasridin" magazine was also published by Mahmudhuja Behbudi in Samarkand. "Mirror" and "Change" were published in Tashkent under the leadership of Munavvarqori. Reading "Development", "Khurshid", "Shuhrat" and "Tujjor" newspapers had a special effect. As a result, in 1912-1913, intellectuals of Bukhara started publishing the newspapers "Bukharai Sharif" in Tajik and "Turon" in Uzbek. Of course, this situation led not only to the expansion of the platform of artistic creativity, but also to the awakening of the consciousness of national awakening in the public. In addition, this process, especially after the establishment of the People's Republic of Bukhara, in 1920, "Disposal", "Bukhara News" (later "Free Bukhara", "Bukhara Proletarian", "Bukhara Reality", now "Bukhara inscriptions") and "Bukhara Vestnik" newspapers and "Morning" magazine, and starting from 1923, the magazines "Uchqun", "Maarif va kultur", trade union "Nashri maarif" [1.5-6] of the Ministry of Education of the USSR began to be published one after another. At the head of this movement were such zealots as Abdurauf Fitrat, Abdulhamid Cholpon, Sadridin Ainiy, Elbek, Ghulam Zafari, Suboy and Said Ahrari. As a result, thanks to their efforts, the literary process became more alive and filled. In this period, Abdulhamid Cholpon also had his share in the world of artistic creation [1-16].

During his socio-political and spiritual creative activity in Bukhara, Cholpon did not limit himself to the establishment of Uzbek journalism by writing articles and feuilletons, but also wrote beautiful poems and stories and enriched Uzbek poetry and prose with his works. It is known that while he was in Bukhara, he wrote 18 poems, stories such as "Indamayan", "Orinziz Fotiha". Among these poems, "Overturn", "People", "From history", "Fall", "Country road", "Against the Dead" were first published directly in different issues of "Bukhara news" newspaper, "Cleopatra's sleep", "I did not run away", "You wanted to laugh..." The poems "From bed", "Redness", "In pain", "Winter Nights", "The Desire for Freedom", "Three-Four Stars" and "In height" were published for the first time in various collections and magazines of the poet, 17 one of them was collected and published in the two-volume "Asardar" volume I. The prose poem "Against the Dead" has not yet been included in the "I got my tune again" collection and the two-volume "Asardar".

Among them, such poems as "I didn't run away", "You wanted to laugh...", "From bed", "Redness" and "In pain" have a typical character. "Overturn" is a scattered poem, not only the poet's poem written in Bukhara, but also the first poem published in "Bukhara news" newspaper. This poem, published in issue 44 of the newspaper on July 10, 1921, was written in the form of an appeal to the court poet on the eve of the first anniversary of the overthrow

of the Emirate. The poem begins with an exposition full of painful protest that "poets, writers, musicians and hafiz" praised "this oppressive kingdom" while everything that was created in the country, everything that was beautiful, was under the control of a tyrannical emir:

Glorious Sitora...

Blood Ark...

The secrets of the past are buried in you, Shirbudin...

Floral, patterned, room-by-room souls,  
buildings...

Who was all this for?

For the oppressor!

Poets, writers, musicians and hafiz

For centuries, this tyrant kingdom, this betrayal  
they praised the corners.

Cholpon reveals the true essence of social reality using one-word epithets (glorious Sitora, bloody people), figurative metaphors (secrets are buried in you from the fire, Shirbudin), as well as the characteristic art of adjectives (floral, patterned, chalky room - room souls) ... created a heavy scene. Today's reader can see Sitorai Mohyhossa and Ark, but only the name of Shirbudin palace, which became the abode of amir Aishu Ishrat and was drowned in many secrets, is only a name. Today's generation knows how to distort the name of Shirbudin and say that it is called Shirbadan, that is, based on the stories about the angels bathed in milk in that palace, but in fact it was called the lion of Budun or the lion of Budin by the soldiers who served them during the time of the Bidun Bukhorkhudots, and it appeared on this basis. moreover, since lion's cubs of Budun settled in this place at that time, they don't even imagine that this area is still named after them. Cholpon did not refer to this history either, but referring to Shirbudun, he only emphasized to whom and what kind of service that historical palace was serving. Nevertheless, the actions of the poets and artists who were busy praising the treachery of that deceitful tyrant reign angered the poet. Literary critic N. Karimov explains the essence of this situation as follows: "In this poem, the author turns to the palace poets who elevated the emir of Bukhara, who is famous for his oppression and cruelty, and accuses them of lying: he says that the people's kingdom is now emerging in the palaces built for the pleasure and pleasure of a single emir. "The master of the lying poet is suffocated by silence at such a time." [3.152]:

A deceived poet!

Because you are the crooked rod of oppression made of gold  
you praised

Lying poet!

The rod of oppression was crooked, you made it heaven  
twisting and turning  
you are like the waters of a white brook.

Now in great palaces and great places with a great eternity

People's kingdom is built.

A farmer comes in dragging his old cart,

He is running with his tools on his waist,

Why are you silent, why are you silent,

Lying poet?!

Cholpan does not express his attitude to the new reality, although "the rod of oppression is crooked", but he has learned to praise it "like the twisting and turning white waters of heaven", "dragging his lamp" to those palaces in order to create a "kingdom of the people" in those palaces. he is surprised not to see a farmer who comes in "squeezing his tool" Surprisingly, in the "Notes" at the end of Cholpon's collection " I got my tune again " (1991), this poem is wrongly indicated as written on September 8, 1921. If this poem was written on

that date, then how could it be published in a newspaper on July 20 of the same year. Another poem on the theme of the people was written in Andijan in 1914 and was called "To our Turkistan brothers". The poem was first published in the April 18 issue of the newspaper "Sadoi Turkistan" and is one of the first examples of the poet's poetic work. It was written in the spirit of classic ghazal poetry. As it consists of twelve stanzas, Safer Nagaev quoted the full text of this poem in his study titled "Justice - the address of the soul (Gaspirinsky and Cholpon)" published in the 1st issue of "Eastern Star" magazine in 1999:

They became rich, they grew up drinking beer,

Take what you can find and drink, let us be despised by the people,-

line, more precisely, the tenth line, and completely corrupted its last - twelfth line.

Including, in the original:

Stop your words, O pen, stop, you're crying enough,

If you shout too much, the people will throw stones at your mouth in the form: replacing the word "your word" in the first line with the word "less than her eyes" and the word "your mouth" in the second person in the second person, it is surprising that the content of the stanza was changed. Such distorted lines, stanzas and words can be found in other poems of the poet, so it is necessary to revise Cholpan's poems based on the requirements of textual studies and create perfect editions.

In the first stanza of the poem, the phrase "our people" is used as both rhyme and alliteration, and in all the last stanzas, it is repeated at the end of the second line as a rhyme-alliteration. In it, motives of complaint about poor life and lack of enlightenment of the people were sung. It is interesting that the poet, looking critically at the reasons for the lack of enlightenment of the people, writes:

We are a people deprived of knowledge and craft.

We are a people suffering from the scourge of ignorance.

Now he reveals what the "plague of lack of enlightenment" looks like in each stanza separately. Here is the description of these vices

read the stanzas and see for yourself:

When a patriot dies, they say it's a death.

If one person insults the nation, the nation will honor us.

Instead of a school, a tavern was opened in every village,

Stop hating, we are a happy people.

The school gives a penny, a thousand soms for the wedding,

We are a helpless and sick people.

He doesn't learn, even if so many problems come to his head.

Our nation is like a blind man who has lost a beating.

Literary critic N. Karimov noted: "This poem, filled with endless pain and sorrow in the heart of a young poet, belongs to the main ideological group of Uzbek poetry of the 10th century." Despite the fact that the author was only 16 years old, the socio-ideological direction of the new Uzbek literature was guided by I. Gasprali, M. It shows that he began to make rapid progress under the influence of leading figures of the Jadidist movement, such as Behbudi, Fitrat, and A. Avloni [2.45-46]. The important meaning in the poem is that Cholponnint begins to see his people with all their tragedies as owners of a unified destiny.

This view of Cholpon was inspired by the great poet Boborahim Mashrab, who lived three and a half centuries before him.

I saw a people whose tongues were full of bribes,

I saw a people whose eyes were the morning star,

although it is similar to the verse ghazal in terms of ideas, in fact it draws attention to the fact that it is fundamentally different from it with its critical and educational spirit.

Cholpon's view of the image of the people in this way was filled with the realization of the changes taking place in the national consciousness of the people. Eighteen-year-old

Cholpon felt even more deeply how strong the anger of the people was, which was awakened by the decision of the Russian Tsar Nicholas II on June 25, 1916, to recruit non-Russian men from the empire to perform menial jobs behind the front, in the example of the rebellion in the cities of Tashkent and Jizzakh.

In the May 28, 1921 edition of the "Bukhara news" newspaper, the article by Fayzula Khojaevnint, the chairman of the Bukhara government, "The Shura government and the conditions for its usefulness to the people" was published. In it: People's revolution, people's "Our revolution is a revolution of citizens and peasants, who made up the majority. Our administrative system is in the form of Soviets, and the peasants and workers are soldiers' governments. Peasants, soldiers, and the poor make up 55 percent of our population. That's why our government is called the people's government, and it is administered by the defense of the people and the country's interests. Of course, Cholpon may not have read this article in "Bukhara news" before arriving in Bukhara on May 27-28, 1921. But after starting to edit the newspaper - from June 30 - it is impossible that he was not familiar with the previous issues, was not interested in the level of materials printed in them and what was expressed. There should be no doubt that he got acquainted with Faizudla Khojaev's article. In this way, the work "People" was created and was first published on the 20th of 1921 in the 46th issue of "Bukhara news" newspaper. Later, the poet's "Awakening" (1923), "I miss the spring" (1988), "I got my tune" (1991), as well as in various magazines, newspapers and collections, scientific-research and memorial articles were repeatedly published after the independence. In 2011, it was translated into ten languages such as FOPC, Chinese, Turkish, Indonesian, Malay, German, Pashto, Arabic, Hindi, Korean, Japanese, Urdu and English under the name "The People is the Sea" prepared in cooperation with the Uzbek Writers' Union and the Tashkent State Institute of Oriental Studies. was published in the form of a separate book.

Although Cholpon himself and all experts in Cholpon's poetry considered it a poem according to its genre, in fact "People" is reminiscent of a compact ode with its solemn tone characteristic of classic odes, written in the form of a masnavi. It consists of six stanzas, and each stanza has a rhyming order in pairs in the form of aa, 66, vv, gg, dd, ee, yoyo: force, revenge; stop it, destroy it; destroyed, fell; this is the land, the shadow; one hot, one playful; destroys, destroys; let's take, let's go, sometimes full, sometimes hungry; some are good, some are rhyme. Such diversity gave the tone of the poem a festive spirit and served to strengthen its poetic content.

The strings are 11 syllables and are composed of three stanzas in the 4+4+3 syllable position. This content is strictly adhered to throughout the ode:

The people are the sea // the people are the waves // the people are the power, 11=4+4+3  
People are rebellion // people are fire, // people are power. 11=4+4+3.

Each residence is an independent poetic thesis! The characteristics of the sea are clearly shown to the people. The sea is vast, the seabed is rich in unique ports. When it shakes, it creates typhoons and starts hitting its shores, causing everything on its shores to flow away. In the next stages, the generalized quality is made more specific, and the poetic meaning is strengthened through the images of sea wave power, rebellion, fire and revenge. Indeed, when the sea is agitated, its power is manifested, and the agitated power is like rebellion. The result of rebellion is arson and revenge. The poet showed the power of the people in this way. Focusing on the result of this generalization in the next two stanzas, the poet warns the people of the kingdom, which has become a symbol of evil:

If the people are agitated, I have no power, let them stop.  
I have no power, let the people destroy your desire.

The rebellion of the people destroyed the kingdom,  
The people wanted: crowns and thrones fell...

Cholpan saw with his own eyes that the people rebelled and destroyed the kingdom of the Emirate. Therefore, believing that there is no power equal to the power of the people, he expressed this truth artistically.

In the poet's series of poems written in Bukhara, "Come on", "From history", "Country road", "Desire for Freedom" and others, the idea of a free life and struggle for independence raised in the ode "People" is described filled with new motives.

Abdulhamid Sulaiman son of Cholpan, a singer, poet, prose writer, playwright, publicist, public figure of our national occupation, lived for forty years. But even during this short life, he left a rich and colorful legacy. During the Shura era, it was forbidden to mention his name and read his works for seventy years.

### 3 Conclusion

Uzbek cholponology has studies rich in serious observations and reflections summarizing the history of the great word artist's stay in Bukhara, his social and literary activity, and his attitude to the people of Bukhara. A number of studies and articles by N.Karimov, H.Boltaboev, D.Kuronov, B.Dostqoraev, A.Bozorov and others deserve special attention. The Bukhara period of Cholpon's creative activity, no matter how short-lived, is distinguished by its extremely lively and productive activity and can provide enough information for a special comprehensive study. It can be proudly said that the emergence of a separate field of cholpon studies in today's literary studies is a unique achievement of Uzbek literary studies during the period of national independence (table 1).

**Table 1.** Abdulhamid Suleiman's son Cholpan's poems written in Bukhara

№	Title of poems written in Bukhara	Date of writing
1.	Overtun (to the poet)	Bukhara, July 10, 1921..
2.	“Sleep” of Cleopatra	Bukhara, August 17, 1921.
3.	People	Bukhara, July 20, 1921
4.	Come on	Bukhara-Devonabog, September 21, 1921.
5.	From history	Bukhara, November 3, 1921.
6.	Autumn	Bukhara, December 1, 1921.
7.	I did not run away	Bukhara, 1921
8.	Country road	Bukhara, December 8, 1921.
9.	You wanted to laugh	Bukhara (military hospital), January 4, 1922.
10.	From bed	Bukhara (military hospital), 1922, January 21.
11.	Redness	Bukhara (military hospital), February 5, 1922
12.	In pain	Bukhara, February 16, 1922.
13.	Winter nights	Chorjoi (BXIIIХЖ), February 29, 1922.
14.	Leaf	Bukhara, May 3, 1922.
15.	Desire for freedom	Bukhara, 1922.
16.	Against the dead	Bukhara, May 7, 1923.
17.	Three-four stars	Bukhara, May 1, 1923.
18.	In height	Bukhara, Amir's Palace: Sitorai Mohikhossa, 1923, May 4.

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