

who considers himself the nation devotee, who aims to bring the poetic thinking of his people to the world level by raising the national literature, must adapt his artistic and aesthetic ideal to the most advanced trends of his time. This, of course, requires him to make effective use of the achievements and world writers experiences who lived and worked at the same time as him, and, if necessary, to engage in discussions with them. Cholpon, the son of Abdulkhamid Sulaymon, was able to bring Uzbek literature to such a level in the early twentieth century, along with Abdullakh Kodiri and Abdurauf Fitrat. In this sense, the study of Cholpon's work in the world literature would, in our view, be the most appropriate path. However, it is important to keep in mind that "the literary process influence or comparative studies is unique to each national literature"¹.

Main part

The individual creative work of poets and writers with high potential is an integral part of the overall creative process and is intertwined in many ways. That is, no art work can be created without being detached from the traditional thinking ground. Innovation in creativity is the acquisition of an individual worldview, approach, skill, preparation (psychological factors), methods, style choice, interpretation and creation of artistic forms - a creative identity manifestation. An artist with such qualities can adapt any creation style to his own style - individualize it. These qualities reflect individual creative thinking and create a literary-aesthetic basis for the content renewal in poetic creation.

In order to assess the individual creative thinking power of Abdulkhamid Sulayman oglu Cholpon, it is necessary, first of all, to determine his interpretation level and solutions in his approach to traditional themes or images in world literature. Cholpon's literary heritage provides ample opportunity for research in this area. That fact must be taken into account. This can be fully convinced by observing the poet's creative potential through his reference to a single image.

It is known that Cleopatra VII Philopator, the daughter of Ptolemy XII, the last queen of Hellenistic Egypt, who was epic in languages with her legendary beauty, romantic adventures and sufferings, attracted the attention of many artists. In particular, many legends and myths about his relationship with the famous Julius Caesar and Mark Antony were woven, works of art were created in

¹Jurakulov U. Problems of theoretical poetics. - Tashkent: Ghafur Ghulam Publishing House, 2015. – p.234-235.

various genres. This was due not only to the fact that she was a representative of the last house of the pharaohs, but also to the first woman politician who took an active part in the relations between Egypt and Rome.

Cleopatra committed suicide after the Roman army under Octavian Augustus invaded Egypt. The proliferation of various rumors around politicians, especially if she is a woman, has long been a phenomenon. This, too, did not go unnoticed by the creators. The series of art works that emerged after the historical works about Cleopatra begins with the tragedy of "Anthony and Cleopatra" by Shakespeare. After that, Johann Matzezon wrote a musical and dramatic work "Cleopatra" (1704), Franz Pyonits "Cleopatra" (1888), Bernard Shaw "Caesar and Cleopatra", Mikhail Fokin's "Egyptian Evening" (1908) and Jules Massn "Cleopatra" (1914). A.S. Pushkin also wrote the poem "Cleopatra", Theophilus Goethe wrote the novel "The Evening of Cleopatra" (1845), Georg Ebers wrote the historical novel "Cleopatra" (1893), Henry Ryder Haggard wrote the adventure novel "Cleopatra" (1898). Valery Bryusov, Alexander Blok, Anna Akhmatova also wrote poems dedicated to Cleopatra, combining deep content and beautiful artistic form. Of course, after them, even in modern times, works dedicated to Cleopatra continue to be created in various genres.

Cholpon did not stay away from this topic either. He wrote a mansour story called Cliopatra and a poem entitled "Cleopatra's Sleep".

There is also a commentary on Cleyopatra after the title of a poem entitled "When You Go". They were all written in the early 20s. It is evident that the poet's political views, as well as his views on world literature, began much earlier.

"Cleopatra's Sleep" is a three-part poem. In the collection "Secrets of the Dawn", published in 1926, the poem is described as "a ridge form of a fictional story called Cliopatra"². But this comment seems a bit misleading. Because the poem, according to academician Naim Karimov, was written on August 17, 1921 in Bukhara. The story was written in 1923. In addition, there are some differences along with similarities in their content.

²Comments. / Cholpon. Works. 4 volumes. J.I. - Tashkent: Akadem Publishing House, 2016, p339; V.II. -p.372.

The first part of the poem cuts a bunch of lily flowers from the Nile neck, binds them and ties them with silk flowers and hangs them on the head side, along with a beautiful artistic image of a sleeping girl:

Bir tuplam qildi, bir ipak birlan
Boshiga osib uyquga ketdi.
U uhlaganda butun Misrda,
Butun ulkada uyg'oqlik bitdi ...
(Made a collection, with a silk
She hung on her head and fell asleep.
When she slept all over Egypt,
Awakening is over all over the country ...)

The second poem is about the girl's premature awakening and the fact that this awakening was painful, the anger that appeared in her heart instead of love, the oppression she experienced. Because the girl had lost all hope when she hugged her carelessly. Desperate love causes both beauty and other good feelings to perish:

Kleopatra! Uyg'ondi nega?
Nega ul chog'siz uyqusin ochdi.
Uning qo'lidan, guzal yuzidan
Uyqu, qizlik, to'linlik ko'chdi?
(Cleopatra! Why did she wake up?
Why did she wake up without sleep.
From her hand, from her beautiful face

Sleep, redness, fullness escaped?)

Cleopatra is the ideal image of Cholpon. This image illuminated the image in a unique way, without duplicating other creators. It has also been suggested in literature that the prototype of Cleopatra portrayed by Cholpon was the poet's beloved wife, Salikha. In any case, it is clear that the poet portrayed this image quite poetically.

The third poem consists of four lines:

Kuy, sen qozgalma ... mening ko'ksimda

Koz yoshim bilan o'sgan chechak bor,

Shuni berarman, bir hidlash birlan

Sevgiga botib bir umr uhlar! ...

(Let me move you ... on my chest

There is a flower that grows with my tears,

I'll give it to you with a scent

He sleeps in love for a lifetime! ...)

Along with Cleopatra in the poem, there are images of the Nile, the lily, the young man and the poet, and the flower on her chest. They are all symbolic. In our opinion, Cleopatra is a spirit, the Nile is an ignorant father, the state, the lily is love, the young man is an event, the poet is a thinker. This, in turn, ensured that the art of the poem was high.

Cholpon writes to Cleopatra after the title of the poem, "When You Go," noting that the poem is dedicated to her:

Ketdingmi manuga tashlab,

Qoldimmi qayg'ularim-la,

Xijronlik kuyini boshlab

Yig'lovchi cholgularim-la?

(Are you gone forever?

Am I worried?

Starting with the song of separation

What about my crying instruments?)

When the poet feels the loss of a loved one, he is saddened by the exile agony. It can be said that “instrument of a cryer” was his poetry. It should be noted that Cholpon is so sad that his beloved has left that he goes so far as to say, "it's better to swallow the earth now":

Ketdinmi sen meni tashlab?

Qoldimmi qayg'umni boshlab?

(Did you leave me?

Am I starting to grieve?)

Conclusion

In short, in order to assess Cholpon’s individual creative thinking level, it is first necessary to study his approach uniqueness to traditional themes and images in world literature. Through the artistic interpretation of Cleopatra image, the poet, firstly, created a perfect poetic image of a woman, and secondly, absorbed his artistic and aesthetic worldview into the basis of this image. Thirdly, it can be said that the poet expressed his sincere love for his wife Salikha in a unique artistic form through this image. Fourth, the fact that the artistic interpretation of this image dates back to the early 1920s indicates that the poet’s political outlook, as well as his view of world literature, began much earlier.

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