

## THE EXPRESSION OF THE TRANSLATOR'S ARTISTIC MASTERY IN CHO'LPON'S NOVEL "NIGHT AND DAY" AND ITS ENGLISH TRANSLATION

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**Abstract.** *This article examines the creative legacy of Abdulhamid Sulaymon o'g'li Cho'lpon, one of the most prominent representatives of twentieth-century Uzbek literature and a leading figure of Jadid literature and the national awakening movement, with particular emphasis on his renowned novel Night and Day. The novel is of special significance for its artistic and aesthetic portrayal of a complex historical turning point in Uzbek society, addressing social and psychological conflicts, the awakening of national consciousness, and issues of personal freedom. The study offers a comprehensive analysis of the novel's plot structure, system of characters, and the author's distinctive individual style, while also undertaking a comparative examination of the work's translations into foreign languages.*

**Keywords:** *Cholpon, "Night and Day", novel, poetry, prose, drama, writer, work, main idea, national consciousness*

**Abdulhamid Sulaymon o'g'li Cho'lpon** (real name Abdulhamid Sulaymon o'g'li Yunusov; 1897, Andijan – April 10, 1938, Tashkent) was a poet, writer, playwright, translator, literary critic, and public intellectual, as well as one of the leading representatives of Jadid literature and the Uzbek national awakening movement. His early education began at a traditional madrasah (1908–1912) and continued at a Russian-Tuzem school (1912–1914), where he was exposed to both Eastern classical learning and modern secular education. Cho'lpon further expanded his literary, socio-political, and cultural worldview through close reading of classical Eastern poetry and sustained engagement with contemporary periodicals.

Cho'lpon's literary career began in 1913–1914 with journalistic reports on the social and cultural life of Andijan. His formative years were significantly influenced by his encounters in Tashkent with Munavvar Qori Abdurashidkhanov and Ubaydulla Khojayevo, figures who played a decisive role in shaping his intellectual alignment with the national revival movement. In 1914, Cho'lpon published his first poem, "To Our Turkestan Brothers," alongside short stories such as "Qurbani Jaholat" and "Dokhtir Muhammadyor" in the newspaper Sadoi Turkiston. His critical articles, including "Is Literature Rare?" and "To Our Respected Writers," firmly established him among the most progressive literary voices of his time.



Viewing the economic, social, and cultural backwardness of Turkestan as a direct consequence of Russian colonial policy, Cho‘lpon, together with other Jadid intellectuals, sought to elevate public consciousness through literature and journalism. His literary legacy encompasses poetry, prose, drama, journalistic writing, literary criticism, and translation. Journalism occupies a particularly important place in his prose output. In essays and articles such as “Memory of the Road” and “Among the Ruins,” Cho‘lpon portrayed the harsh realities of life in a colonized society during the 1920s, demonstrating a high level of mastery in realistic representation.

These artistic qualities are most fully realized in his novel *Night and Day*, which occupies a central position in Uzbek prose. Together with Abdulla Qodiriy, Cho‘lpon laid the foundations for the development of the realistic novel and short story in Uzbek literature. *Night and Day* is regarded as comparable in artistic significance to *Bygone Days* and is recognized as the first novel-dilogy in Uzbek literary history. Conceived as a two-part work, it consists of *Night* and the planned but missing *Day*.

The first part, *Night*, was written in Moscow between 1933 and 1934. Its initial chapters appeared in a Tashkent literary journal in 1935, and the complete text was published in 1936. The narrative unfolds from early spring to the depths of winter and is framed by an epigraph drawn from a proverb: “When the bearer arrives, the deed arrives.” Only the *Night* section of the novel has survived, giving rise to scholarly debate regarding the fate of the second part, *Day* (*Kunduz*). Some researchers argue that *Day* was never written and functioned merely as a nominal concession to Soviet ideological expectations, while others maintain that it was completed but later confiscated or destroyed following Cho‘lpon’s arrest by the NKVD. To date, no documentary evidence has clarified the fate of the missing manuscript.

Based on the internal logic of the surviving text, scholars suggest that the *Day* section would have depicted the subsequent lives of Zebi following her exile to Siberia and Miryokub after his journey to Crimea. The events of *Night* are set in one of the regions of Uzbekistan at the onset of the First World War, and the novel’s overarching idea is the necessity of a radical transformation of the existing social order.

*Night and Day* encapsulates the fundamental contradictions of its historical moment and reflects the author’s deepest social and ethical concerns. The novel vividly portrays the oppressive living conditions of ordinary people, with particular emphasis on the suffering of women. This thematic focus is embodied in the character of Zebi—depicted as gentle, melodious, sincere, and socially disenfranchised—whose fate symbolizes the tragedy of an entire generation. Through the lives of Zebi, Sufi Razzaq, and Qurbanbibi, Cho‘lpon presents a collective portrait of a people trapped within an unjust social system.

The international reception of Cho‘lpon’s work has been significantly advanced through translation. The English translation of *Night and Day* was completed by





Christopher Fort, an American translator born in Minnesota in 1988. He earned his undergraduate degree in political science and Russian from Michigan State University in 2010 and later completed a master's degree at Ohio State University. Having lived in Uzbekistan for several years, Fort acquired advanced proficiency in the Uzbek language. Reflecting on his work, he notes that his decision to translate *Night and Day* stemmed from his fascination with the novel's opening pages and the expressive richness of the Uzbek language. According to Fort, Cho'lpon, much like Alisher Navoi, fully раскрывает the artistic and stylistic potential of Uzbek, making the novel a landmark achievement in both national and world literature.

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