



JADID POET - CHULPON AND THE ISSUE OF FREEDOM

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Introduction

Abdulhamid Sulaymon Chulpon (1889-1938y.) - the artistic renewal of Uzbek literature in the first quarter of 20th century Uzbek poetry found its true interpretation in his work. The unique way of thinking in the poet's work and the harmony of the poetic form with the national language was a completely new artistic revolution for the literature of the nation in a politically tense situation. In the motifs of Chulpon's poetry, it is manifested as understanding the pain of the humiliated oppressed nation, approaching its heart, sorrow, misfortune, love and pain.

Literature Review

Rejection of muteness in the spirit of talent, resistance to tyranny and violence, search for justice, and the desire to tell the truth became more and more visible in the works of representatives of national poetry such as Chulpon. Spiritual rebellion raised Chulpon's "personal self" to the level of "national self".

By 1917, Chulpon was a person who fully understood the growing need for freedom and liberty in Turkestan, who had an idea about the measures to make it a reality, and who raised his talent to the level of a creator dedicated to the celebration of these ideas.

Analysis

Humiliation of the country due to hunger, the tension of the nation's situation aroused the mood of dissatisfaction with the Bolshevik revolution. "After the February revolution of 1917, Jadids began to search for the truth of national autonomy and supported the national independence movement in Turkestan through their works." In 1918, the autonomy of Turkestan, which the Jadids "kept wrapped in their faith" (Fitrat), was terminated in the name of revolution. Kokand was soaked in blood. That's why Chulpon took the hope that Turkestan's autonomy was brutally terminated by the Bolsheviks as the arrival of the Bolshevik colony.

I would say, cold, sad, black winter
Beautiful spring has passed.
A humming bird in love with a flower
The flower also looks at the birds flirtatiously.





/ "Daughter of the East" 1920y./

(Айттарларким, совук, ғамли, қора қиш
Ўтиб кетиб, келмиш чиройлик баҳор.
Гулга ошиқ бўлиб сайрап эмиш қуш
Гул ҳам у қушларга нозланиб қарар.

/ "Шарқ қизи" 1920й./)

In fact, the poet, who eagerly awaited the "cold, sad, black winter" of Tsarist Russia's colonialism and the coming of the spring of the nation, tries to show slavery in a new form through the image of the Oriental girl, whose spirit is close to the spirit of the oppressed people of the Eastern Maiden:

Only, I alone, a daughter of the East,
I won't see spring come,
The long, dark winter's lingering trail
I will meet his "friend" autumn

can give a clear picture of the lyrical landscape of the socio-political situation in Turkestan. The fact that the Motherland, which did not end its winter and welcomed autumn, became even more distant from the spring, made the poet "like the East itself" "whole body" and "soul" captive to the "fantasy" of Spring.

It is natural for the poet Chulpon, who wrote his poem "The Beautiful" in 1919, which became a masterpiece of national poetry that the expression of the social theme in poetry was done without violence and in a way that did not contradict the ancient laws of poetry. In this place, there is no secret other than the fact that real talent shows its potential. Chulpon's poetry conquers the human heart with the language of images: Oriental girl "thoughtful meaning" Erk (liberty) can vividly reflect desire with its free will. The harmony of the situation of the image with the situation of Turkestan deepens the meaning and increases the power of the poem.

The poem conquers the reader's heart with the involuntary figure of the girl of the East, a close and familiar figure, and can awaken his soul and thoughts with hope mixed with lamentations.

The main reason why the realization and expression of will became the main goal of the poet's poetry, the feeling of sarban, is that by the 20s, "Chulpon realized that it was impossible to realize his ideal, that is, national autonomy." The poet, in proportion to the students of the new reality and the new language, calls his aspirations "fantasy". The poet confronts the reality of national independence and republicanism against the reality of life, and admits that his dreams become "Imagination" in front of the reality of life. Because by the beginning of the 20s, the





victory of the Bolsheviks in political life was clear. This is the reason why the "Oriental girl" finds joy in "thoughts" and rubs her body and soul with "imagination".

A spark of love in the heart
I hid it in a corner of my mind.
I am tempted by the strength of the spark
I have a severe wound that cannot be healed.
(Кўнгилдаги муҳаббатнинг учқунин
Хаёлимнинг бир бурчида беркитдим.
Ул учқуннинг кучлигидан сийнамда
Ҳеч тuzалмас, оғир яра бор эддим.)

The poet, who hid the hope of national autonomy in a corner of his mind, considered the dream of national freedom as an "irreparable, heavy wound" in his chest. His pain did not leave his body and tongue even for a moment.

His poems were also born during the nights he spent awake from pain. This pain caused constant struggles in his psyche:

Go away, devil, I'm oppressing ... I'm afraid,
Go, go... the sword is broken... the shield is pierced
can you see I lie crushed
The mountain of "calamity" fell on me
(Кет, эй шайтон, босирқадим ... қўрқамен,
Кет, кет... қилич синган... қалқон тешилган
Кўрасанми? Мен эзилган ётамен,
Устимга – да “бало” тоғи йиқилган)

He looks for the causes of the tragedy of the nation, which is not able to hang the heavy shackles of slavery, from history. He agonizes over whose mistake we are suffering:

Beautiful star, bright star, speak quickly
A mistake of the fathers in history.
Get rid of this mistake
Ishrat on the chest of the hand, it's a pleasure.
/ "To the Bright Star" 1921/
(Гўзал юлдуз, нурли юлдуз, тез сўзла
Оталарнинг тарихдаги хатосин.
Шул хатодан осуфланиб ёвларнинг
Эл кўксида сурган ишрат, сафосин.
/ “Ёруғ юлдузга” 1921 й/)



Chulpon realized that the most terrible mistake was the invasion of Russia, that if the enemy was not allowed to plunder the country, the nation would not be "slaved to others and crushed under the heel of foreign feet".

Ancestors who saw the disaster
He did not know the value of perspective.
To save the people and the country, then the Khans
He did not take action.

(Фалокатни кўрган ота-боболар
Истиқболнинг қимматини билмаган.
Эл ва юртни сақлар учун сўнг хонлар
Тузиккина чора тадбир қилмаган.)

The poet deeply feels that correcting the mistakes of the fathers is the best way to bring the nation to perspective. Perhaps for this reason, the poet, who went to edit the "Bukhara Akhbori" newspaper at Fitrat's suggestion, was full of new hope and energy. The intensity of his spirit was also reflected in his poetry. Realizing that the withdrawal of the sadness of Freedom and Freedom from the nation's thinking, and its place, which is taken by the sadness of bread due to continuous famines, will lead to a more tragic consequence than social slavery, the poet raised Freedom and Freedom to the level of the highest ideal. Now every word in his poems carries the breath of Will and Freedom. He became a literal Erkparast.

Will is a sacred feeling. It is difficult to express it in a few words and concepts. Chulpon was able to express his love and longing for Erk as a sincere poet. Erk is not just a lofty feeling for the poet, but the basis of Chulpon's activity, his purpose in life, living, his hope, mind, and imagination that conquers his consciousness:

A dream, a dream... a dream alone is beautiful,
I fear the eyes of truth
The stars in my dreams are reality,
I light my fire for them.
(Хаёл, хаёл... ёлғиз хаёл гўзалдир,
Ҳақиқатнинг кўзларидан кўрқамен,
Хаёлдаги юлдузларким амалдир,
Оловимни алар учун ёқамен.)

As he uttered his words, Chulpon misses Erk in his imagination, fearing the ghosts of death and captivity in the eyes of reality. The eyes of Haqiqat were full of blood saying that "in 1919, the original children of the nation started the struggle for national liberation under the insulting name of "printer", and only in Fergana itself, one third





of the population was killed." It is not for nothing that the wandering soul searching for its identity in the poem finds its original homeland in love.

I'm in love, I am
I am loyal, I am
Except for love
Don't want me.

(Мен ошиқман, мен
Мен содиқман, мен
Севгидан бошқа
Истама мандан.)

A mystical confession. Seeking refuge from love in a kingdom where ignorance, oppression, and violence are on the rise, singing about one's highest ideal is a natural thing for the poets of Central Asia, who are infused with Islamic views in their blood. This is why the national thought emerges in a Sufi way in Chulpon's poetry full of new views. "The highest manifestation of God-human existence. God lives in the heart. This heart is radically renewed by the grace of God so that it acquires divine charm. That's when the revolution in the heart takes place. "This is true love" has found a new interpretation in Chulpon's work, which is based on the pain of the times. It acquired a meaning compatible with the psyche of a nation with its own worldviews about love and romance.

Delicate love is...
Mountains, high mountains are in love...
Sun, beautiful seas are lovers...
(Зарафшон ишқдир...
Тоғлар, юксак тоғлар ошиқдирлар...
Қуёш, зўр денгизлар – маъшуқалардир...)

With the feeling of longing for Erk in his soul, the poet sees the great law of life in nature's familiarity with Erk:

The river is in love, the mountains are in love, the sun is in love
The snows are in love, the waters are in love, the sea is in love
Lovers run away laughing
Lovers gather together crying
They throw themselves into destruction,
Some make wishes,
Most of them sink into the ground...
(Дарё ошиқ, тоғлар ошиқ, қуёш ишқ





Қорлар ошиқ, сувлар ошиқ, денгиз ишқ
Маъшуқалар кула-кула қочарлар
Ошиқлари йиғлай-йиғлай топарлар
Ўзларини ҳалокатга отарлар,
Баъзилари тилакларга етарлар,
Кўпларида ерга сингиб кетарлар...)

Chulpon brought a new feature to Uzbek poetry in the 1920s. He humanized nature. With this, he fulfilled his poetic goal by relating human pain, desires and dreams to natural phenomena and landscapes. In this poetry, which is beautiful, lively, natural and sincere, like nature itself, mysterious truth and imagination served to open the essence of freedom and independence understood by the poet in the mind of the reader.

Discussion

"Uzbek poetry at the beginning of the 20th century needed melodies suitable for the intensity of the time, forms suitable for the expression of intense thoughts and feelings. Many of our creators who entered the field at the beginning of our century were searched for the creation of new poetry. The best aspects of these researches were embodied in the poetry of Abdulhamid Chulpon. That's why we rightfully call Chulpon an innovative poet". Symbolic lyrics, which were first used in French literature and in Russian literature from the first half of the 19th century, took the lead in Turkish literature at the beginning of the 20th century. For Chulpon, who is a very good connoisseur of Russian and Turkish literature, symbolic lyrics served as the most convenient means of expressing his thoughts and personal judgment. In the lyrical digressions in the travelogue "Yol Esdaligi" written in 1921, the poet achieves a unique poetic goal by combining symbolic lyrics with Eastern mystical literature to illuminate his goals, mental anguish, and the process of finding his identity.

In 1920, the poet who returned from the Congress of Eastern Nations gathered in Baku hoping for the winds of social and political freedom, seeing that injustices, fraternity and arbitrariness continue in his homeland without any change:

I wandered around the world like a rock, but I couldn't find a place.

I returned to my hut with sorrows and pains.

I was a beautiful Shepherd in the sky of love, friends,

I couldn't stand the sunlight and sank to the ground.

he was depressed.

(Қаландардек юриб дунёни кездим, топмайин ёрни,

Яна кулбамга қайғулар, аламлар бирла қайтдим-ку.





Муҳаббат осмонида гўзал Чўлпон эдим, дўстлар,
(Куёшнинг нурига тоқат қилолмай ерга ботдим-ку.)

However, in "Memory of the Road" we see that hope ignited again. At the very beginning of the work, the words "...knowing what kind of sweet hopes are behind this kezuvim..." - indicate that the "sweet hopes" meant by the poet are passing through his psyche in connection with the era. The fact that the plans for national liberation began to turn into a mirage with the termination of Turkestan autonomy caused the moderns to look forward to the newly formed Bukhara Republic.

This is the reason why Chulpon rode to his friends who were gathering in Bukhara with the intention of continuing the struggle for national liberation with a "beautiful dream" and a "sweet wish". Lyrical digressions in the travelogue are a bright picture of the resurrection of the fading star of hope in the sky of the psyche.

He does not just observe the changes taking place in Chulpon society, he observes them with the eyes of his heart, he understands them in his thoughts. Because of this, he was able to create a new school with his poetry.

This school tries to inculcate the familiar education of national identity, the philosophy of national independence, the education of love for the nation into the consciousness of the people. His views prevail in the poems in "Yol Esdaligii" as well. The poet adds a socio-political meaning to the adjectives "lover" and "lover", which are widely used in Sufism literature. In his interpretation, "mistress", "friend" is the freedom of the country - Erk, the lover - the fighter who established in the desire of Erk. The plot also reflects the direction of Sufism literature: the "lover" who entered the "path" crying and desperately searching for the "lover" realizes his identity on this path, and finally reaches the "lover".

Erk, the nation in the heart of love sung by the poet and his independence, his dream is further enhanced by the deep drama, hesitations and worries in the psyche of the lyrical hero:

Is the sun setting?
Is my hope gone?
Is my love gone?
Will my hope set like this sun?
Is my love like this sun?
I'm afraid...
(Куёшми ботади?
Менинг умидимми кетади?
Севгимми битади?)





Менинг умидим ҳам шу қуёш кабими ботар?
Менинг севгим ҳам шу қуёш кабими битар?
Кўрқамен...)

The theme of love in Chulpon's work is inseparable from the life of the mazus. Although he "wandered around the world like a sword" and said "I sunk to the ground" with pain and cries, this death is a means for Chulpon to discover the essence of life in a deeper way, to feel God as his lover does in the philosophy of Free Sufism. The poet's "will my love set like this sun?" - his fear means that without this "love" his life will lose its meaning, this life is equal to death. At this point, it is worth noting that "Chulpon poetry is a very solid poetry on the national soil. The general spirit, tone and images of the poet's poems reflect the influence of the traditions of Ahmed Yassavi, Alisher Navoi, Fuzuli, and Mashrab.

However, Chulpon changed the concept of love, which is called love, love, and lover in the poetry of his ancestors. Expanded its content. Such a phenomenon was widely used in the works of modern poets of the 20s. Due to the fact that their "personal self" was raised to the level of "national self", the concept of love became a great feeling called Motherland, Country, Nation, Man.

In 1924, Vadud Mahmud wrote in the article "Turkish Poet Ajziy" that "Our poet is in love, and the beloved is the people, the nation." This characteristic of Ajzi's poetry was more perfectly manifested in Chulpon's work. During his stay in Bukhara, his hope to reach his lover, Erk, grew stronger. For this reason, in his poems such as "Khalq", "Kel beri!", "I did not run away", the strong faith in the days of "getting rid" is expressed.

One of the social reasons for this change in it was the "Turkistan National Unity" organization established in Bukhara in August 1921 under the chairmanship of Ahmad Zaki Walidi and the efforts of the people of Turkestan to achieve national independence. However, the flame of hope did not last long, rather, on September 2, 1920, the "People's Power", established as a result of an armed coup organized by the Russian military, began to persecute the Jadids, "Young Bukharas" and representatives of the Turkestan national unity, who gathered in Bukhara to continue the struggle for freedom and independence. It creates internal conflicts even in these organizations, whose common theme is freedom.

The body and soul of the poet, who watched every change of social events with blood, sometimes hopeful, sometimes depressing agony, burned in the fire of national pain:

Day and night with a muffled, tight nervous heart
Lying in bed, groaning in thought
It's hard... it's hard
Let this be the last of the bed!





Isn't it written that at the end of these nights there will be dawn?

(Бўғиқ, қисик асабий бир кўнгил билан туну кун
Тўшакда, ўйлар орасида инграб ётмак
Оғир... қийин
Бу ётишнинг сўнгги, сўнгги келсун!
Ёзилмаганми бу тунлар сўнгида тонг отмак?)

The anxiety of the psyche of the lyrical hero, who is tormented by the pain of the disease, becomes clearer when the meaning of "heavy thoughts" is revealed:

Is my mind black? Or a cloud in the sky,
Dark cloud swarms crying bloody tears?
Why does my disease bite my tongue again?
Does a weed want to lie on my chest?
Stifled, suffocated, this heart burns with strong fire,
In the midst of that grass, the imagination of the country comes to life...

(Меним ўйимми қора? Ёки юрт кўкида булут,
Кўюқ булут тўдаси қонли ёш тўкиб йиғлар?
Меним хаста дилимни яна нечун тиғлар?
Меним—да кўксимда ётмоқми истар ул бир ўт?
Бўғиқ, қисик бу кўнгил кучли ўт билан ёнадир,
У ўт орасида юртнинг хаёли жонланадир...)

The "sick language" and "black thought" of the poet ensure the integrity of the spiritual experience. A state of mind is created.

Conclusion

The words "groaning" on the bed in imagery "heavy... difficult..." with emotional colors in their dictionary meanings cause the expansion of the emotional scope and the passage of poetic observation in several inner streams. The poet exaggerates depression in his mental state. The pain of the body becomes nothing in front of the grief of the nation. "This is the end of the bed, let it be the last!" his wish carries the intention that the "clouds in the blue of the country" will disperse.

As the most important theme of the poet's thinking, the grief of country and man in Chulpon's consciousness runs through all his works like a red thread. Of course, Chulpon's poetry determined the content and poetics of Uzbek poetry of the 20th century and even the 21st century.





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