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## INTERPRETATION OF TRADITIONAL IMAGES IN CHULPON POETRY

**Abstract:** In this article, the poetic interpretation of the images of flowers, nightingale, moon, sun, night, road, passenger, which are actively used to illuminate the skills of the Abdulhamid Chulpon. The fact that these images were a tool in the expression of the Chulpon aesthetic ideal was put in the center of the analysis by the researcher.

**Key words:** image, flower, nightingale, moon, sun, night, road, passenger, sweetheart, tradition, innovation, lyrical hero.

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### Introduction

The role of emblems such as the traditional Flower, Nightingale, Moon, Sun, Night, Road, Passenger in the poet's poetry plays an important role in illuminating the poetic skills of the Chulpon. In genealogical works, in principle, there are two: botini and zohiri. An apparent and chosen concept that gives a certain form to the work, the side of the botini based on the signs. The same principles are observed in the poems created by the poets of DJadid, including Fitrat, Chulpon, Botu, Elbek with the images of flowers and nightingale. It was used in classical poetry as a flower - sweetheart, as a nightingale - valentine. Mirza Bobur's:

Сен гулсену мен ҳақир булбулдурмен  
Сен шуъласену ул шуълага мен кулдурмен,  
Нисбат йўқтур деб интижоб айламаким  
Шаҳмен элга, вале сенга кулдурмен –  
in ruboyi it is similar to a nightingale, a gloomy flower. Chulpon, who used tradition creatively:

Унинг гулзорида булбул ўқиб қон айлади бағрим,

Кўзимдан ёшни жў айлаб, аламлар ичра қотдимку -

just like the dactylic finished. But the creative person can also create a personal symbolism,

influenced by the reality of the social environment at the request of symbolism. Below we observe that the image of a flower in the Fitrat, Botu, Chulpon is used in a different sense:

On Fitrat :

Ҳақсизлик шаҳрининг қон ҳидли йили  
Армоним гулидан бир япроқ узиб,  
Баҳорсиз гулларга совуриб туйди,  
У қон япроғим сўлиб-сарғайди...

"Looking for the Behbudi feretory" [1]

On Botu :

Кўксингдаги эрк чечагин бой бериб  
Эрга билан мотам гулин тутарсан.  
Қўлингдаги бахт чолгусин синдириб  
Қайғу-алам ўчоғида ёқарсан...

"For Uzbek girl" [2]

Chulpon :

Азиз отам қўлимдаги гулларнинг  
Мотам гули эканини билмайсан.  
Шодлик гули кўпдан бери сўлганин  
Ер остида пок руҳингла сезмайсан...

"In memory of Mahmudkhudja Behbudi"

Although harmony in nature and the human psyche, as a Flower - symbol, forms the essence of divine unity, in addition to the polyphonic character in

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the above fragments, has become an important means of illuminating the period tragedies...

### Analysis of Subject Matters

In the valentine of the rose - in nightingale, Chulpon promotes its conception of freedom, liberty. Hazrat Navoi's "the Unseen suction of pride..." "the famous rubois beginning as" the gift of the bird", created in harmony with the spirit of the musad of the Furqat "Saying kuyaver Sayyad", was the reason for the debated discussions by the munakkids in their time. Ayn wrote: his (Chulpon's-N.Y.) to understand the idea, it is enough to read the poem "The Gift of the bird". This poem is dark, cynical, for its symbolic (symbolism) writing. He said: "We are free from the grip of revolution, we have our own dwelling (nests). But we could not use it, we held our reinsurance in the hands of those colonialists again. Our dwelling, a lot of mentality (scam) is spent and put in the car. The grain holder has small holes in it. That's how we are deceived," he says. And if we make this more clear and say with the language of Vadud effendi, one of the muhibs of the Chulpon: "we are a toy in the hands of the Russians. It turns out that" we have to go ahead and do everything " after Moscow ordered. That's what the content of the "bird's apprehension" consists of. [3] Munaqqid is right from their ideological point of view. The truth of the poet is evident in his attitude towards the traveler, who has fallen from the nest of the bird poor and has suffered a cataclysmic disaster;

Куш бечора кўрадиким уясида  
айирғайлар,

Уясида айирмоқла қанотини қайирғайлар.

Маида симдан силлиқ қилиб, моҳирона  
тўқилган бир

Қафас топиб, дарчасини очиб дерлар  
«Масканга кир».

From the picture it is clear that in the pronoun of the poor bird's parting from the nest, the wingspan of the wing, the band is expressed passion, the motives of masculinity. Of course, he did not enter this camp with his freedom, included. So the environment is subordinated to the male. Given that the poem is written after the "Somon parcha", one can feel that the poet is still in the spirit of surrender, in the mood.

There will be no other dream of freedom than "a bird that lives in a dream of forests". Freedom is the ideological limelight of Chulpon. Chulpon sees himself in the image of a bird "beating his weak body on the walls", full of soft flesh and blood. The whole consolation of the bird is that it is full and shallow. The whole manifestation of the poet is burning and burning. The botini intention of both the bird and the poet is one:

Унинг бутун тасаллиси тўлиб-тошиб  
сайрамоқдир,

Кўм-кўк дала ўрмонларни эслаб-эслаб  
йиғламоқдир...

The principles of explaining mental suffering in the image of a bird are also three in the creativity of the contemporaries Magjon Jumaboy, Botu and Elbek of the Chulpon. For example:

On Magjon:

Булбул куш! Кўзимда ёш, дилимда ўт  
Тўлиб, мен сенга келдим, ичимда чўғ.  
Дардима сенгина дармон бўларсан,  
Бошқадан аниқ билдим, ҳеч фойда йўк...

"Nightingale"[ "Bulbul" ] [4]

On Botu:

Мунгли булбул, сўйла менга нечук сен  
Кетмакчисан, ташлаб гўзал боғларни.  
Қандай ёвуз булбулсенким тинмай  
Ханжарлайсан кўксимдаги ярамни...

"To what place"[ "Qayong'a" ]

On Elbek :

Тинмай тун-кун гул шоҳида сайраб турғон  
мунгли куш,

Айтчи, сенинг сайрашингни гул ҳам бироз  
сезарми.

Сезган чоқда сенинг шундай қизғончили  
ҳолингга,

Кўмак этиб эсларидан бир озгина шошарми...  
"Nightingale" [ "Bulbulg'a" ]

it seems that the image of the Nightingale in the images is a sign of the grief and longing of the nightingale, who is leaving the beautiful gardens in the essence of the gift of mung's quality. For the lyrical hero, the nightingale's mistress is called - "to slice, wound the wounds on the chest with a dagger." Magjon, Botu and Elbek train these motivations of the Chulpon :

Шу юлинган парларингла учолмассан йўқсил  
куш,

У умидлар ҳавосидан энди бироз тубан туш...  
synchronized with strings. After all, Chulpon "paradise-like gardens" bulbul is free shield", "mountains like the sky without slaves" sees the bitter fate of the children of the nation, scattered on all sides in the image of the gloomy image of the dead. In general, in the poetry of Chulpon, the nightingale is a "symbol of wise and just people, whose right is bound".

A. F. Losev writes that" if anyone in the future talks about the color and flowers in nature or the mythology of a certain landscape of nature, then first of all, what this mythology gave to art, it should be checked", - [6]. For example, in some mythologies the Moon is given in the image of the evil Night Queen - Gekata. In Pushkin, the moon is the queen of the evil night. He disturbs the poet. The poet's attitude to him is cynical. Behind the moon-invisible curtains, but the movements are fast, furious. In Tyutchev-the moon-god, genius, the divine power that gives rest to the soul, but sleepiness, excitement.

In the eastern poetics it is expressed in the image of a love dagger, which wounded The crescent - sweetheart eyebrows, the full moon - valentine faces,

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the golden sickle of the moon - sweetheart hajr a burnt valentine heart. For example, Navoi's:

Сабр кўнгилда, кўнгил ул ойда, ул ой кемада,  
Ваҳки, бориб термулиб кўз мунграйиб жоним

колур –

the couplet is given in the image of the moon - lover. Chulpon says "there is no fidelity in the light of the months". Therefore, he will be disappointed in him, but the poet, knowing that the moon is not his fault, will be kind to him. Peach sees his reflection on the face, and sows. From the hair of sweetheart wants the rays of the full moon to kiss at dawn. But the faces of the moon were covered by a black cloud of moistured winter. Therefore, the moon, which heard the arrival of spring, "came to the eyes as zamharir age". In Chulpon there are such synonyms as the moon: full moon, red moon, white moon. But for the poet in a dream is a red moon:

Бир йилдирки, кўк юзида туғилди,  
Қизил қонлар орасидан қизил ой,  
Бир тарафдан қаҳр, зулмат қувилди  
Шаркни яна ул қизил ой қутқорғай...

«Қизил байналмилал» [“Red international”]

The poet, who was under the influence of Ejen Poten "Baynalmilal" ["International", embodied the unity of the Eastern nations, crushed in the image of the "red moon". These motives in Chulpon poetry can also be observed in the creativity of his contemporaries Magjon Jumaboy. The sun is shining, and the stars are shining in the sky, on which the dark wings spread. The poet imaginary, who sees the moon in the soul mahram from the window of the black house, yearns with him:

Қайғули ой, менда сенинг қайғунга ўртоқ,  
Менда-да бурун бор эди тож билан тахт,  
Ёш эдим, ялинди эдим, ботир эдим,  
Қўлимга қўниб эди у ёқут бахт...  
Мана энди камадилар тор ўнгулга  
Муниси кўмгай энди тирик гўрга.  
Меҳрли ой, мени ёнингга олгин,  
Бўлайлик икки мунглик бизлар бирга... [7]

«Ойга» [“To the Moon”]

The image gives a sad impression on the reader as a "witness", who sees all the sights in the moon - floor. The use of epithets "sad", "elegiac" in relation to the Moon also symbolizes an imprint of "insulting language", which is not accidental.

Everyone goes through a certain path of perfection in life. This is to some extent the way in which a person perceives himself, the way in which his worldview is formed. In tasavvuf literature, this path is called - "the path of love, the path of mystery, the path of freedom". [8] a person who has suffered hardship and maths in this way, and has fulfilled his deeds, only conquers his enlightened addresses and achieves the rank of perfection. In the creativity of Chulpon, which is well aware of both secular and mystical literature, we encounter various interpretations of road and passenger images.

## Research Methodology

It is known that Chulpon entered the literary process through Djadid literature. He breathed his air. At the age of seventeen, he became a zealous promoter of literature with the article "Adabiyot nadir" ["What is literature"], which he wrote. The nation saw the path leading to enlightenment and truth in literature. That's why he lived with the desire to create new literature from the very first period of his creation. When we observe the literature-theoretical and publicistic articles of Chulpon, we understand the suffering of the passenger suffering from "yo'lsizlik" ["roadlessness"]: "Let me tell a little about my own corruption: I read Navoi, Lutfi, Baykara, Mashrab, Umarchan, Fazli, Furqat, Mukumi: the same, the same, the same! The dream is another thing – looking for news! I read Botu, Gayrati, Altai, Oybek, Julkunboys, it's just a pleasure! Even if they are burning lights for me, for my sooner! Avlani, Tavallo Siddiqui and Hakimzade, I do not read, those who put me in this state!!!". [9] Deeply realizing that "the young really luscious of the east, who remained between the old literature and the new literature, is in a situation", Chulpon sought a way to world literature, without degrading the creativity of classical poets. For the same reason, he turned to Tagore. Our common goal was to publish three articles about "the Golden Bridge" between Eastern and Western literature – great indian literature, and to enjoy Uzbek readers with his works. Chulpon thus encouraged the younger generation to take advantage of the vast opportunities of world literature. As the teacher Ozod Sharafiddinov reasonably pointed out: "unfortunately, both in 20 years and in later periods, this cry of Chulpon did not reach anyone's ears. Because the literary policy carried out in the years of soviet power - rather than creating truly samples of art-was aimed at turning writers into faithful soldiers of the ruling ideology. [10]

In the prose and poetic works of Chulpon, we also meet heroes who set out on a journey in search of knowledge. The hero of the story "Do'xtir Muhammadyor" ["Doktor Mukhammadyar"] is in foreign lands in search of knowledge. As a result of this, they lead a happy life. Miryakub, the hero of the novel "Kecha" ["Yesterday"], also meets jadid on a trip to the Crimea. Djadid has a positive impact on his outlook. In addition, "Йўл эсдалиги" ["Road memorabilia"], "Вайроналар орасидан" ["Among the ruins"], in their travels, also portrays the gloomy landscapes of the country as Chulpon – tourist.

In the poetry of Chulpon, the road, the passenger's images rose to a separate system level. The lyrical hero, shot to glory with noble intentions, great deeds in his heart, passes through vast deserts, seas to unravel the old thicket of the east:

Йўлимизда чўллар, сувлар, денгизлар,  
Босувчисин таниб бўлмаслик излар,

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Шул изларни босиб, денгизлар кечиб

Буюк амал билан борамиз бизлар.

Юракдаги сақлаб юрган амаллар

Йўллардаги денгизлардан улўғроқ.

Эзилганлар тилак тилар бу йўли

Бурунгидан тўлуғроқ.

Маҳкам қилиб боғланган камарлар!

– Тезрак!

– Қанот!

Қушлар янглиғ учайлик

Кенг чўллардан, денгизлардан кечайлик.

Шаркнинг эски чигалини ечайлик.[11]

A great deed in the eyes of Chulpon – a greater goal than the seas on the roads – to unravel the old thicket of the east. The heart of the lyrical hero is so filled with the hope of unraveling the “Эски чигал” [“old confused”] that he is even ready to fly with wings tied. Because the opening of the “эски чигали” [“old confusion”] of the east is the original provision of the passenger. From the text of the poem it is also understood that the arrival address of the lyrical hero is one – “the road to wish the oppressed” – the road to independence.

In the poetry of Chulpon, the traveler develops on the basis of a certain evolutionism. This is a process associated with the concepts of the environment, space and time in which the poet lived. It is known that Chulpon lived all his life with the dream of independence. Unfortunately, the suppression of the autonomy of Turkistan, the defeat of the national independence movement turned the noble dissatisfactions of the poet into a mirage. In this respect, in the poems written by the poet in his 20-ies, the spirit of depression, melancholy, takes precedence. In the poem “Юпанмоқ истаги” [“The desire to relax”], written in 1922 year, we observe such spiritual suffering:

Чарчаган йўловчи йўлдан адашса,

Текис йўл қолса-да тоғларни ошса,

Йўлни кўрсатувчи юлдуз-да қочса,

Шунда юпатгайми яланғоч чўллар? [12]

### Analysis and results

Of course, the life of the poet was not free. The blame stones poured on his head, the transformation of noble deeds into mirage – the crossing of the pathways of the passenger's desire, sometimes the escape from him in the direction of the star causes the lyrical hero to seek comfort in life. "I do not know who comforted my heart?". The answer to this question,

which is given in the first verse of the poem – is quoted in the last verse. “Чақмаса гугуртни асл ўғуллар” [“Original sons of matches without bites”] - the soul does not relax.

The critic scientist of Chulpon D.Kuranov thought about this subject, comes to such a conclusion: "it is necessary to think about it..." Even in a series of poems of the steppe, such as "Юрт йўли" [“Motherland way”], "Ишқ йўли" [“The way of Love”], "Меним йўлларимда" [“On my way”], "Уч-тўртта юлдуз" [“Three-four stars”], "Созим" [“my music”], the path motivation is now. A generalizing aspect of their bar is that the passenger – lyrical hero who set out has a specific address: he wanted a sweetheart, either a valentine set out in anticipation of a star; when the hope of getting to the lover is cut off or the star is dimmed, the passenger is put on the middle and vice versa. It can be said that in the poetry of the steppe, the image of "road" is interpreted as a symbol of the struggle for the goal – national freedom and development...". [13]

The lyrical hero of the poet sought his own way all his life. In his heart, the desire to always walk the way is boiling. Abdurahman Muftizoda wrote on his soul in the poem "Улуғ йўловчига" [“To the Great passenger”], "Бироқ қайтмоқ йўқдир тушган йўлингдан" [“But, no return from your fallen path”], “Меним йўлларимда” [“I am on my way”] in the poem "the desire to walk the way in my heart is boiling", it is possible to know from such lines as, looking for the essence from the social system in which injustice reigns, "the path of truth, of course, that is.

There is a soul in the words of the lyrical hero of the Chulpan of D. Kuranov "either lover wanted sweetheart, or valentine wanted a star." The famous work of the poet "Stepped as a kalandar the world" in the "Kalandar ishki" couplet also reflected the suffering of Valentine, burning with the work of independence. In addition, two pseudonyms of the poet are connected with the concepts of the road, passenger, passenger. Road and passenger images in the creativity of Chulpon are considered one of the important symbols of a deeper understanding of the poetic world of the poet.

In general, traditional emblems used in the creativity of jadid poets, along with the expression of the concept of creativity, as a purely aesthetic phenomenon, are an important tool in revealing the poetics of the poet.

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