ISSN:3030-332X
Impact factor: 9,493
International journal of scientific researchers

THE ARTISTIC REPRESENTATION OF THE IDEA OF NATIONAL FREEDOM THROUGH THE SYSTEM OF ARTISTIC IMAGES IN ABDULHAMID CHOLPON'S LYRICS: THE LYRICAL SUBJECT AND NATIONAL FREEDOM

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The dramatic changes that took place in the socio-political life of Turkestan at the beginning of the twentieth century set new tasks before representatives of national literature. Issues such as national self-awareness, the struggle for freedom and independence, and the awakening of the people's spirituality became the central ideas of Jadid literature. In this process, the work of Abdulhamid Cholpon acquired particular significance. In his writings, the poet provided a profound artistic interpretation of the historical destiny of the nation, its aspiration for freedom, spiritual slavery, and the problems of national awakening. Therefore, the study of Cholpon's poetry from the perspective of the poetic expression of the idea of national freedom is of considerable scholarly importance.

Most literary scholars who have written about Cholpon's work pay special attention to his socio-aesthetic views connected with the destiny of the nation. In particular, N. Karimov emphasizes that the poet's entire creative activity was closely linked with the ideas of national freedom and national development. According to the scholar, the foundation of Cholpon's poetic thinking lies in the people's suffering, the fate of the nation, and the dream of independence. Dilshod Quronov likewise notes that concern for the future of the nation, the awakening of national consciousness, and the establishment of the idea of freedom occupy a central place in the poet's worldview.

One of the most important features of Cholpon's lyrics is that the idea of national freedom is manifested not in the form of a direct political declaration but through a system of images formed on the basis of high artistic mastery. In this respect, such poems as "Ko'ngil," "To Our Turkestani Brothers," and "To the Ruined Land" serve as important sources for studying the artistic and aesthetic model of the idea of national freedom. In the poet's lyrics, the idea of national freedom is shaped through several interconnected systems of images. At the center of this system stands the image of Ko'ngil, which reflects the spiritual condition of the nation. The poet perceives the most painful problems related to national life primarily through the human heart:

Heart, why have you become so attached
To the chains that bind you?

In these lines, the image of the "chain" appears as a symbol of national dependence. Importantly, the poet's objection is not directed at the mere existence of the chain. The principal dramatic tension emerges when the spirit of the nation begins to reconcile itself with the chain. The verb "have become attached" broadens the semantic scope of the image. Thus, subjugation is interpreted as a spiritual condition more severe than external oppression. In the subsequent lines of the poem, the lyrical subject seeks to awaken the national spirit:

You are alive, you have not died, You are a human being, you are a person.

These lines express the idea of restoring national dignity. Behind this lyrical address stands the spiritual image of a people deprived of their worth under colonial conditions. The poet connects the concepts of humanity and freedom. As a result, the idea of national liberation acquires ethical and philosophical significance. At the conclusion of the poem, this idea becomes even more explicit:

Do not wear chains, do not bow your head, For you too were born free!

Here, the image of freedom performs a central poetic function. In the poet's interpretation, freedom appears as an eternal right of both the individual and the nation, a supreme value that determines their spiritual existence. For this reason, the entire composition of the poem is structured as an inner appeal aimed at awakening national consciousness.

The idea of national freedom expands further through the image of Turkestan. Whereas the focus of "Ko'ngil" is the inner spiritual condition of the nation, the poem "To Our Turkestani Brothers" foregrounds the issues of historical destiny and national solidarity. Here, the lyrical subject no longer addresses a single heart; instead, he turns to the entire people of Turkestan. Consequently, the artistic scope of the poem becomes broader.

In the poem, the image of the "brother" performs a particularly important semantic function. The idea of brotherhood is not limited to the notion of ethnic kinship. It unites perceptions of a common destiny, a shared history, and a common future. Therefore, this image becomes the artistic foundation of the concept of national solidarity. This idea is closely connected with Cholpon's understanding of Turkestan. The poet does not perceive Turkestan as an ordinary space. It embodies national memory, historical heritage, and the dream of independence. As a result, the image of Turkestan functions as a spatial model of the idea of national freedom. If in the poem "Heart" the images of "chains" and "freedom" reveal the inner struggle of national consciousness, in "To Our Turkestani Brothers" national solidarity is interpreted as a spiritual force leading toward freedom. In this way, an ideological and poetic continuity emerges between the two poems. The first poem depicts the process of awakening the national spirit, whereas the second reveals the historical purpose of that awakened consciousness.

This system of images is enriched with a new semantic layer in the poem "To the Ruined Land." Here the poet depicts the tragic landscape of national life. The spiritual suffering that begins with the image of "Heart" and expands through the image of Turkestan is generalized in the image of the "land." The image of the "land," which occupies a central position in the poem, embodies significant layers of meaning in Cholpon's poetics. It is not confined to the designation of a specific territory. The image incorporates the history of the nation, the spiritual condition of the people, and the realities of life under colonial rule. Therefore, the devastation depicted in the poem is perceived as a generalized artistic model of national life.

The scene portrayed by the poet is dominated by the disintegration of national life, the difficult condition of the people, and a sense of spiritual decline. The lyrical subject perceives this situation not as an external observer but as a person who experiences the nation's suffering within his own heart. For this reason, profound anguish permeates the poem. The following lines create an artistic picture of national tragedy:

O ruined land, O exhausted peoples,
O plundered, oppressed, and fallen roads...

Here, such images as the "ruined land," the "exhausted peoples," the "plundered," and the "oppressed" serve as poetic expressions of a particular historical reality. The succession of epithets and participial forms intensifies the tragic atmosphere and vividly conveys the disrupted state of national life.

The depiction of national tragedy in the poem does not end in spiritual despair. In Cholpon's poetics, pain and sorrow do not lead to passivity; they lead to the need for national awakening. For this reason, the idea of national revival is implicitly present within the inner meaning of the work. The ruined condition of the land implies the necessity of rebuilding it, while the fate of an oppressed people deepens the awareness of the need for freedom.

From this perspective, "To the Ruined Land" forms a unified ideological system together with "Ko'ngil" and "To Our Turkestani Brothers." In "Ko'ngil," the internal bondage of the national spirit is depicted; in "To Our Turkestani Brothers," the idea of national solidarity is advanced; and in "To the Ruined Land," national life is portrayed in its historical reality. Thus, these three poems together reveal the stages in the poetic development of the idea of national freedom: first, national consciousness awakens; then the idea of national solidarity is formed; finally, the necessity of national revival is realized.

As Naim Karimov emphasizes, "in Cholpon's works, the suffering of the nation is elevated to the level of personal experience" [1]. In "To the Ruined Land," the lyrical subject likewise does not perceive national tragedy as an external event. He experiences the fate of the nation through his own heart. It is precisely this feature that ensures the artistic impact of the poem.

One of the most important factors that ensures the artistic effectiveness of the idea of national freedom in Cholpon's lyrics is the nature of the lyrical subject. In the poet's works, the national idea is not presented as the judgment of an external observer. It is manifested through the inner experiences, sufferings, and hopes of the lyrical subject. Consequently, the idea of national freedom in Cholpon's poetry acquires not only social significance but also profound psychological meaning.

In the poem "Heart" the lyrical subject appears to be engaged in a dialogue with his own spirit. In reality, this address embodies reflections on the spiritual condition of the nation. In the poet's appeal:

You have neither lament nor complaint,
Why have you become so weak?

one can perceive anxiety connected with the decline of the national spirit's vitality. Here, the lyrical subject does not merely express emotions. He reflects upon the fate of the nation, evaluates it, and arrives at conclusions. In this respect, the lyrical subject becomes the bearer of social consciousness.

In the poem "To Our Turkestani Brothers," the function of the lyrical subject expands even further. He no longer appears as an observer of the nation's inner condition; rather, he emerges as a spiritual leader calling the people to unity. His address is characterized by an active position, a sense of historical responsibility, and concern for the national future.

In "To the Ruined Land," the lyrical subject appears as a direct participant in the national tragedy. He does not stand outside the reality being depicted. The calamity that has befallen the nation becomes his personal pain. Consequently, every judgment and every expression of suffering in the poem is imbued with a high degree of sincerity.

B. Korman interpreted the lyrical subject as "an artistically organized form of the author's consciousness" [2]. Cholpon's poetry provides a vivid example of this theoretical perspective. The lyrical subject created by the poet becomes so closely connected with the life of the nation that the boundary between personal suffering and national suffering is almost imperceptible. It is precisely this feature that determines the emotional power of Cholpon's lyrics.

The scholar I. Haqqulov emphasizes that "the fate of the nation was one of the most painful issues in the poet's heart" [4]. According to him, Cholpon's views on freedom are connected not only with political aims but also with the concepts of human dignity and spiritual liberation. For this reason, the idea of national freedom in Cholpon's poetry appears as an ethical as well as an aesthetic value.

When observing the expression of the idea of national freedom through the system of artistic images, one can see the logical development of images within Cholpon's poetics. In "Ko'ngil," the condition of the national spirit is revealed. The image of the "chain" signifies the forces restricting that spirit. The image of "freedom" functions as a national ideal. In "To Our Turkestani Brothers," the idea of national solidarity is advanced as the spiritual condition necessary for attaining that ideal. The poem "To the Ruined Land" presents a realistic picture of national life and substantiates the historical necessity of that ideal.

Thus, in Cholpon's poetry, the idea of national freedom is formed not within the framework of individual works but within an integrated poetic system. At the center of this system stand the concepts of nation, freedom, and spiritual awakening. All images are united around this spiritual center and form a single ideological system.

While studying Cholpon's work, O. Sharafiddinov emphasizes that the poet's greatest achievement is "his ability to awaken the feeling of freedom in the heart of the nation" [6]. In his view, the national idea embodied in Cholpon's works influenced the consciousness of the people through its high artistic quality. This observation becomes even more evident in the poems analyzed above. Through the system of artistic images, the idea of national freedom acquires artistic and aesthetic significance and transforms into a spiritual force capable of influencing the reader's mind and heart.

From this perspective, Cholpon's poems devoted to national freedom cannot be regarded merely as literary monuments of a particular historical period. They are also valuable as highly artistic phenomena that promote national self-awareness, an appreciation of freedom, and the ideals of spiritual awakening.

During the course of the study, on the basis of an analysis of the poems "Heart" "To Our Turkestani Brothers," and "To the Ruined Land," the following scholarly conclusions may be drawn.

During the course of the study, the analysis of the poems "Ko'ngil," "To Our Turkestani Brothers," and "To the Ruined Land" made it possible to arrive at the following scholarly conclusions.

In Cholpon's poetry, the idea of national freedom constitutes the ideological center of his works. This idea is formed not as a specific political appeal but as a complex artistic and aesthetic category

connected with the spiritual life of the nation, its historical destiny, and its aspiration for freedom. The poet expresses the idea of national freedom through a system of interconnected images. The images of Ko‘ngil, “chains,” “freedom,” “brother,” “Turkestan,” and “land” constitute a unified artistic and aesthetic system. Each of these images performs an independent semantic function while simultaneously participating in the general ideological structure.

In the poems analyzed, the artistic and aesthetic function of the lyrical subject acquires particular significance. The lyrical subject is not confined to the role of a traditional lyrical hero expressing personal experiences. He appears as a spiritual subject who reflects upon the fate of the nation, internalizes the people’s suffering and concerns, and feels responsibility for the national future.

Furthermore, a strong harmony exists between social ideas and aesthetic thought in Cholpon’s poetics. The idea of national freedom is not formed outside artistic expression. Rather, it is enriched with artistic and aesthetic meaning through a system of images, symbols, addresses, lyrical experiences, and poetic details.

Thus, in Abdulhamid Cholpon’s lyrics, the idea of national freedom is consistently artistically embodied through such images as Ko‘ngil, “chains,” “Turkestan,” “brother,” and “land.” This system of images expresses the poet’s views on national independence in a complete aesthetic form and gives rise to a new stage of poetic thinking in the development of Uzbek national poetry. This phenomenon determines both the literary-aesthetic value and the scholarly significance of Cholpon’s creative legacy.

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