

Freedom Behind Prohibition And Text

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Abstract: This article examines literary continuity and the transformation of traditional poetic images in early twentieth-century Uzbek poetry, particularly in Jadid poetry. It analyzes how poetic images inherited from classical literature and folklore were reinterpreted under new historical and socio-political conditions, acquiring broader semantic meanings and new national and social connotations. The study focuses on the symbolic and aesthetic functions of such poetic images as the cloud, shadow, curtain, storm, volcano, snow, statue, chain, shroud, mountain, blood, and bat in the poetry of Jadid writers, especially Fitrat, Cho'lpon, Elbek, and Botu. Particular attention is paid to the transformation of traditional images into new semantic layers expressing ideas of oppression, colonial domination, slavery, national tragedy, freedom, independence, and rebellion. The evolution of poetic imagery is also considered in relation to the formation of individual poetic style. The article demonstrates that the symbolic and implicit meanings characteristic of Jadid poetry were closely connected with the political and social circumstances of the period. The analysis shows that new Uzbek poetry, while inheriting the artistic traditions of classical literature, fundamentally transformed traditional poetic images and enriched them with new aesthetic, national, and socio-political meanings. Thus, the poetic imagery of the period can be regarded as an important indicator of the emergence of a new national literary consciousness and a distinctive stage in the development of modern Uzbek literature.

Keywords: literary continuity, Jadid poetry, new Uzbek poetry, poetic image, poetic symbol, traditional imagery, symbolism, poetics of imagery, motif, topos, archetype, independence, freedom, oppression, national literary consciousness.

Introduction:

1. Literary Continuity: The Poetics of Traditional Imagery

The emergence of a new artistic mindset—and the consequent raising of the issue of national poetry—demanded that the era's creators discover new forms of expression. Above all, this required a fresh approach to the poetic imagery used to convey artistic ideas. This article focuses on precisely this issue.

Literary continuity manifests in both form and content. Adherence to systems of meter, rhythm, and rhyme represents continuity in form, while the adoption of specific ideas and poetic images represents continuity in content. Eastern literature is built upon the principle of creating something new within the framework of

established traditions; this foundation creates a chain of evolutionary progress in the history of literature. Poetry in the early 20th century entered a phase of renewal regarding both form and content. However, driven by social realities and the ideal of liberty, content outpaced form. A system of poetic imagery that transcended the constraints of traditional meter and rhyme became the vehicle for expressing this new content.

At this point, it is necessary to briefly define the term "poetic image". The most basic explanation of an image is as follows: it is one of the fundamental concepts driving art and literature, representing an object or a person depicted within a work. An image is a stylistic phenomenon possessing a certain ideological integrity, created based on principles of beauty and through the

use of artistic devices such as comparison, simile, and hyperbole. Because it appeals to emotional perception, it is simultaneously considered an aesthetic phenomenon. An image is shaped by the creator's life observations, concepts, and creative approach—that is, by the interplay of reality and the power of imagination. It serves as both a concrete and a generalized depiction of human life. The singular image in art and literature is the Human Being. This figure may be portrayed either directly (in human form) or indirectly (symbolically or metaphorically through various animals, birds, objects, colors, or states). In other words, an object becomes humanized, or an emotion becomes objectified. Thus, an image emerges through the individualization and typification of reality, arising from a harmonious blend of artistic invention, meaningfulness, visual representation, and structural coherence. By the 19th century, "poetry of emotion" and "poetry of thought" had come into conflict in world poetry, a shift that transformed traditional perspectives on the poetics of imagery. The 20th century became an era in which "poetry of thought" gained ascendancy. This process was mirrored in Uzbek poetry as well; poetry moved away from stringing together lines of mere description and imagery, instead beginning to express itself through the language of poetic symbols imbued with thought and ideas. Traditional descriptiveness had previously demanded adherence to traditional forms and meters. A poetic image is not a phenomenon bound to meter, rhythm, or rhyme; such images could be created within any meter, or even within poetic genres that defy metrical constraints altogether. It is well understood that a "poem"—even one possessing a flawless system of meter and rhyme—holds no value if it fails to create a poetic image. Thus, poetic images that had been employed for centuries shifted into the realm of pure lyricism, marking the end of the era of narrative-descriptive literature in Uzbek poetry. Detailed exposition and protracted description gave way to a system of images, each constituting a self-contained whole. Given that the poetry of the era under study was composed in the "language of birds" (an allegorical idiom), these images naturally became imbued with rich symbolic and allusive meaning.

A poetic image is a mysterious element that is never fully "finished" or exhausted. While we possess a

system of traditional images inherited from classical literature and folklore, each generation recreates them, defining its own path and style through its unique approach to these images. A traditional or mythopoetic image may possess an inherent primary semantic shell, yet it only truly comes to life within the context of a specific work. Outside the text, the nightingale may represent the lover, but it is not yet a living image. Poetic elements such as "snow" or "musical instrument"—if they have not yet matured into the level of an "image"—remain nothing more than snow or an instrument outside the text. Thus, an artistic image is an individualized generalization; a unified whole characterized by a blend of the rational and the emotional, metaphor, associativity, and polysemy (open-endedness); and the expression of a lyrical experience within the poem. The poetics of imagery is a broad concept that has been comprehensively analyzed and classified in the studies of V. Zhirmunsky, A. Veselovsky, D. Tamarchenko, G. Pospelov, V. Tyupa, V. Khalizev, and A. I. Nikolaev. One of the classifications with a particularly wide scope comes from M. Epstein, who proposes three ways of grouping poetic images:

- 1) according to the degree of concreteness;
- 2) according to the degree of generalization;
- 3) classification based on structure.

Among these, classification based on semantic commonality is, in a sense, justified. In particular, forms such as motifs, topoi, and archetypes—which have acquired a specific, stable shape and recur across various works—can prove useful in classifying poetic images in Uzbek poetry. In the context of Uzbek literature, these concepts are explained as follows: A "motif" (or motif-image) is an image that has acquired a certain stability in form and content and manifests the creative aspirations of one or more authors through its recurrence in their works. For instance, the image of the "road" can be considered a motif in Cho'lon's work, as it frequently recurs in both his poetry and prose. Similarly, the motifs of the "star" and the "wayfarer" appear often in the poetry of the 1920s and 1930s—specifically in the works of Fitrat, Cho'lon, Oybek, and U. Nosir. A "topos" is a broader concept than a motif; it is an image that recurs within a national culture over the course of a major literary era.

Recurring images in classical Uzbek poetry - such as the figures of prophets, or pairings like the rose and the nightingale, and the candle and the moth - can be classified as "topoi". An "archetype," meanwhile, refers to the enduring "schemes," structures, and patterns inherent in human thought and creative imagination; traces of these can be observed from the earliest times up to contemporary literature. From these archetypal structures and schemes, a distinctive repertoire of "plot elements and narrative situations" emerges, migrating from one work to another and across different eras. For example, the "nightingale – rose – "chaqirtikanak" (field eryngo) . We need to adopt a completely different approach to the classification of imagery, for we possess a perfect, cohesive system rooted in tradition—one that embodies both poetic and Sufi significance. Had a lexicon of poetic imagery from classical literature been compiled by now, it would have been far easier to observe how imagery evolved in the Uzbek poetry of the modern era and to trace the foundations laid for contemporary Uzbek poetry; furthermore, the underlying principles could have been identified in a systematic manner.

In Jadid poetry, too, the poetic perception of the world was imbued with the spirit of "ilmi bade'" (the art of rhetoric and poetic embellishment). Before this generation could systematize the central imagery of its poetry or create entirely new poetic symbols, it relied heavily on the foundations of classical literature. The generation's specific approach to imagery gave rise to a distinct poetic style; in this process, the essence of existing symbols was renewed, and their semantic scope expanded. According to the scholar M.Tojiboyeva, the poetic symbols in the works of poets active in the late 19th century began to be grounded in purely secular, social, national, and symbolic contexts . Traditional symbols—such as the lover, the beloved, wine, the rival, the friend, the devil, the slave, the heart, the soul, the cage, and tears - were reinterpreted through the lens of social and spiritual transformations. New poetic symbols, such as imagination, clouds, and snow, also emerged. Thus, a system of poetic imagery unique to Uzbek poetry - blending the traditional with the new - took shape.

2. The role and significance of the evolution of imagery in the formation of the creative artist's distinct style

While the poetry of the progressive era was one of exhortation and calls to action, the new Uzbek poetry—particularly after the Turkestan Autonomy was drowned in blood—evolved into a poetry of symbolic imagery and allusion. We shall now proceed to analyze certain symbols characteristic of, and created by, this new Uzbek poetry.

The cloud // or the shadow // or veil - serves as a symbol of the ruthless, inhumane regime imposed upon the people, obstructing their access to light and freedom. In 1907, Behbudi wrote, "My freedom lies beneath a cloud." In the poem "Ovunchoq" (Solace)—included in the anthology "Young Uzbek Poets" - Fitrat appeals to the sense of truth by employing, in his own distinctive style, images that embody contrasting meanings:

To'sub turg'an oydinliqning yo'lini

Shu qop-qora, eski, titrak bulutlar

Kuchli bir yel ko'rgach, turmas, yirtilar.

Umid kuni sening uchun ham tug'ar.

Qayg'urmag'il sira, ey haq tuyg'usi!

It appears that the forces obstructing the light and breeding injustice are symbolized by pitch-black, ancient, trembling clouds, while the image of a powerful wind is introduced as the opposing force. Scholar E. Allworth, in his analysis of the morphology of Fitrat's language - including its literary puzzles, hidden metaphors (ambiguity and figurative language), and irony - explains that the black clouds represent the tyrannical regime destined to be swept away by the gale of freedom; the poet has completely veiled this idea in irony. In the scholar's view, the poet thereby ignites a sense of doubt and suspicion in the hearts of ordinary people confronting government forces and an inhumane ideology. This is precisely why Soviet criticism condemned and banned symbolism and ambiguity in poetry . In our view, as these prohibitions intensified, poetry became increasingly wrapped in layers of symbolism.

While the first stanza brings key images - such as the cloud and the wind - to the forefront, the second stanza introduces additional details to the imagery. Truth is portrayed through the symbol of an orphaned girl, and the homeland through that of an orphaned tree:

Kimsasizlik puchmog'ida yolg'uzcha,

O'gay ona tayog'i-la surulgan
Yo'qsul, o'ksuz qizlarday
Ingrab, inglab, oqub turg'an bir soyning
Qir(g')og'ida o'skan o'ksuz bir og'och
Ko'rgach, shuning ko'lkasinga sig'inarsen...

To achieve stylistic unity and emotional resonance, the imagery from the poem's opening is repeated at the end, with one crucial modification: the line "The day of hope will dawn for "you", too" becomes "The day of hope will dawn for "us", too" thereby elevating the individual's anguish to the level of a national tragedy. This imagery recurs throughout Fitrat's other works as well: in the drama "Arslon" (Lion), a weeping mother is depicted as a cloud of sorrow; in the tragedy "Hind ixtilolchilari" (Indian Revolutionaries) and the piece "Parcha" (Fragment), separation is symbolized by a black cloud; in "Behbudiyning sag'anasin izladim" (I Sought Behbudiy's Tomb), it represents mourning; and in "O'git" (Counsel), the new world and freedom are symbolized by the wind, while the old world and tyranny are represented by an old cloud. In the poem "O'qituvchilar yurtiga" (To the Land of Teachers), the poet characterizes ignorance as "dark veils obscuring the people's vision".

In poems such as "Tabiatga" (To Nature), "Sharq nuri" (Light of the East), "Qizil baynalmilal" (Red International), "Buzilgan o'lkaga" (To the Ruined Land), "Og'riganda" (When in Pain), "Kuz" (Autumn), "O'tli suv" (Fiery Water), and "Yana qor" (Snow Again), Cho'lpon employs the image of the cloud in the same symbolic sense as Fitrat. In the poem "Buzilgan o'lkaga" Cho'lpon describes the cloud that has blanketed not only the homeland but the entire sky of the East:

Ey, tog'lari ko'klarga salom bergan zo'r o'lka,
Nema uchun boshingda quyuq bulut ko'lanka?

in the poem "When It Hurts", he expresses it with the lines: "Is my home dark? Or is there a cloud in the nation's sky?" In the poem "I Did Not Flee", the contrast between the "star of wishes" and the dark cloud obscuring it creates a semantic opposition through poetic imagery. In the poem "Enough Already!" - written in 1920, the same year as "To the Ruined Land" - Botu follows the example of his mentor and cries out "Enough already!" to the regime that deprives people of freedom, hope, the joy of life, and the right to live,

using the dark cloud as a symbol:

Ko'p choqlardan beri bizning
yurtimizning ko'kini

Boshdan boshlab qoplab turgan qalin
qora bulutlar,

Qachongacha ko'rsatmaysiz bizlarga,
ey jonsizlar!

Yog'dulardan yaratilgan yulduzlarning yuzini?

As for Muhammad Said (Ahroriy), in his poem "After Sleep", having awakened from the heavy slumber of tyranny, he finds himself unable to shake off its stupor and the lingering effects of his subjugation:

Osmonning siynasida qora bulut surinur,

Oldim, ketim qorong'udir, na chiroq bor, na bir nur...

Musulmonman, iymonim bor, Qur'onim bor, dinim bor,
Turk o'g'liman, dushmanlarga unutilmas kekim bor ...

he cries out. Tyranny is symbolized by a cloud that envelops everything, blocking out even a single ray of light.

It must be noted that Cho'lpon's use of the cloud metaphor sets him apart from his contemporaries; while he employs the cloud to represent the sense of vengeance that must awaken within the nation against enslavement...

Nima uchun g'azabingni uyg'otmaydi og'u-o'q?

Nima uchun borlig'ingda bu daraja buzg'unliq?

Nima uchun o'ch buluti sellarini yog'dirmas?

Nima uchun kuch tangrisi bor kuchi-la soldirmas?

calling for rebellion. In the poem "Ay, bulut" ("Oh, Cloud"), Cholpon embodies his lyrical persona as a cloud and hints at his own destiny. Literary scholar N.Karimov interprets the poet's state of mind and the symbolism within "Ay, bulut" as follows: "Cholpon's life - concealed within the image of the cloud—was unfolding in anguish and anxiety, as depicted in the poem, and it was becoming clear that it would ultimately end in a tragic death". The approach to this symbol shifted between 1924 and 1925; in poems such as "Qor" ("Snow" 1924) and "Tabiat kitobidan" ("From the Book of Nature" 1927), Cholpon confined the image to the theme of nature. However, in the poem "The Spring of This Land", written in 1936, he once again adopts a tone of bitter irony, speaking through the

voice of the emblematic “New Man”:

“Nima qilayin, – deydi, – bulutlarni maqtamay?

Rizqimizni ularning xurujidan olamiz,
Shu tomchilar ostida ko'karadi dalamiz”.

There are also key poetic elements—such as the shadow, the apparition, and the veil—that appear alongside the cloud motif. In Cho'lpon's poems “Tarixdan” (From History) and “Buzilgan o'lkaga” (To the Ruined Land), the shadow acquires a symbolic meaning, appearing either alongside the word “cloud” or as a synonym for it.

Ey, har turli qulliklarni sig'dirmagan hur
o'lka,

Nega sening bo'g'zingni bo'g'ib yotar
ko'lanka?

Or:

Xalq istasa ozod bo'lsin bu o'lka,

Ketsun uning boshidagi ko'lanka

In verses such as these, it appears independently and signifies a tyrannical regime, likened to a cloud. In the poem “Beautiful Fergana”, however, Cho'lpon depicts the tyranny that obscures the star of happiness - that is, the face of liberty -as a black veil:

Keng, cho'ziq yaylovlaring yovlarga
ochmish ko'ksini,

Bir qora parda bosibdir tuprog'ingning ustini.

Ko'zlaring so'lgan, o'lik ruhing bilan boqding menga,

Qutulishning yulduzi aslo ko'rinmasmi senga?

Scholar B.Hayit notes that until 1930, Cho'lpon was considered the most beloved poet of the people of Turkistan; he wrote his works in a language accessible to the entire nation . Even as Cho'lpon's poetry became increasingly veiled in symbolism, he did not drift away from the people; our nation - fond of speaking in layered metaphors and subtext - fully grasped the rebellion and anguish at the core of his verses. Cho'lpon did not cease to be loved after 1930; rather, as a result of relentless persecution, he sank like a heavy stone to the very depths of the nation's heart.

Terms such as “po'rtana” (turbulent surge), “vulqon” (volcano), “to'fon” (deluge), and “bo'ron” (storm) serve as expressions of rebellion in modern Uzbek poetry.

The “po'rtana” is a poetic image particularly characteristic of Cho'lpon's work, often appearing alongside concepts like the volcano, the deluge, and the storm. In the poem titled “Po'rtana”, it manifests as a dynamic, active image. In the first eight stanzas, the surge is depicted within a natural setting; by the ninth stanza, however, it becomes clear that it is no longer merely a natural phenomenon - it has become personified.

Dengiz tinch, qo'rquv yo'q. Qiyomat
uxlaydir,

Po'rtana jim-jitdir o'yida.

Shamolni po'rtana qo'zg'atmay saqlaydir,

Qo'zg'olmoq degan so'z yo'q unda...

This is a clause transitioning from one subject matter to another. Clause 10, however, expresses a full socio-political meaning:

Bu mahshar, qiyomat, po'rtana, to'lqinlar –

Hammasi yo'qsilning ko'nglida...

The storm becomes a symbol of rebellion:

Bu mening keng ko'nglim g'alvani,
janjalni

To'polon, qo'zg'alish, chuvalash

isyonni, to'fonni

suyadir; Shuning-chun dunyoni, jahonni

Tog' va tosh

Hammasin ag'darmoq istaydir,

yonadir, kuyadir...

O'yna, ay po'rtana, to'xtama, quvvat ol,

Chog' kelgach erinib yotma, uxlama,

bo'lmasni yo'qlama

Ko'p ezgan dushmandan

past jondan

O'chni ol, o'chni ol, o'chni ol!..

In the poem “Luzon” Cho'lpon symbolizes rebellion as a storm. Elbek's approach to this imagery differs; in the poems “Vulqon” (Volcano) and “O'zbek yigitig'a” (To the Uzbek Youth) - penned in 1922 - he uses metaphors such as volcanoes and torrents to represent destructive, tyrannical forces.

The Tatar critic Khalit Gali has offered observations regarding this imagery. According to the scholar,

following the events of October, poetry increasingly turned to the mighty forces of nature—wind, storms, volcanoes, and the like - linking them to social phenomena; this became a widespread mode of expression within the poetics of “Gisyanism” . “Gisyanism” was a new movement in 1920s Tatar poetry—derived from the word “gisyan”, meaning “rebellion” - that advocated for an uncompromising stance against tyranny, oppression, and coercion. This literary movement largely parallels the second stage of Jadid poetry in our own context - that is, “New Uzbek Poetry” - since the poetry of Fitrat and Cho’lpon is, from start to finish, a poetry of rebellion.

In New Uzbek poetry, snow serves as a symbol for trampled dreams and the nation’s children whose lives were cut short. Fitrat’s poem “Snow” (Qor), which is symbolic and allegorical in nature, was published in the second issue of “Uchqun” magazine in 1923, immediately following Cho’lpon’s poem “Desire for Freedom” (Erkinlik istagi).

Kuchsiz, titroq, oppoq, kichik tomchilar,

Turmay, tinmay tuproq uza yog’adir.

Yel bunlarni, bilmam, nechun qamchilar?!

Ko’klarda ham ayriliqdan oqarg’an

Bir ko’zmi borkim: yoshi

Bizning alam, o’lim bilan sug’organ

Yerimizning quchog’ig’a oqadir.

The poem primarily employs the eleven-syllable syllabic meter, though there are instances where the rhythm breaks - moments that heighten the emotional impact. In the poem, the concept of the Homeland merges with the poet’s own freedom. This snow falls upon our land - a land steeped in sorrow and death - like tears shed from eyes whitened by the grief of separation. Like a tiny, forlorn, snow-white doll at the mercy of the wind, or an unfulfilled wish, it descends toward the dark earth - unable to tear its gaze from the sky - only to be trampled beneath feet and hooves. It emphasizes how purity is crushed not merely by human feet, but beneath the hooves of beasts:

Hech uzmayin yuqoridan ko’zini

Titrab-titrab qaro yer uzra tushar!

Tushgach, butun tushganlarday toptalar...

Tekkan yerin bilmay bosg’an oyoqlar,

Pichratar buning oppoq betini.

Bosmay izin ko’rmay o’tgan tuyoqlar,

Toptab-toptab, oh... aytolmam ketini...

Here, a sense of being trampled, of bitter anguish and helplessness, is evident. Unable to escape this suffering, the lyrical protagonist retreats into reverie, longing to depart from the earth like a wisp of vapor - light as snow - and yearning for eternal freedom:

Yana uchish, yana o’yin, yana erk,

Oh... u kunlar .

Tragically, the Jadids lived like trampled snow; only after death did they merge into eternity like a wisp of rising vapor.

The poetry of this era also features poetic symbols - such as the statue, the shackle, and the shroud - that appear less frequently. The statue serves as a symbol of alienation from life, of the nation’s children who fail to fight for freedom, and of hollow grandeur. While Avloniy likens Turkistan’s indifferent and irresolute children to lifeless statues, Fitrat - in his poem “My Night” - depicts how, in a land shrouded in darkness, the pulse of life ceases and tyranny transforms both the individual and the Homeland into lifeless statues. From afar, Fitrat’s defenseless homeland—its former glory now crushed by oppression - appears to him as nothing more than a lifeless statue.

Ko’klar sari chaqqon ko’tarilgan

Tog’ gavgdali uylar,

qo’nuqlar,

saroylar

ayrildi butun dabdabasindan,

bir qop-qora haykal tusin oldi.

Shackles symbolize servitude and dependency. While shackles are mentioned in passing in Fitrat’s prose sketches, they evolve into a fully realized image in Cho’lpon’s poetry. Cho’lpon employs this very symbol in poems such as “Tong” (Dawn), “Navro’z kunida” (On the Day of Navruz), “Yupanmoq istagi” (The Desire for Solace), “Qo’zg’olish” (Uprising), “Luzon,” and “Ko’ngil” (The Heart).

Ko’ngil, sen munchalar nega

Kishanlar birla do’stlashding?

Na faryoding, na doding bor,

Nechun sen muncha sustlashding?..

Kishanlar parchalanmasmi?

Qilichlar endi sinmasmi?

In the ghazal “Kishan” (Shackles), the poet fully personifies the shackles, endowing them with a human form and character and addressing them directly, thereby transforming the shackles into an active, dynamic symbol.

Kishan, gavdamdagi izlar bugun ham
bitgani yo’qdir!

Temir barmoqlarningning dog’i butkul
ketgani yo’qdir!

This symbol, brought to life by Cholpon, is not found in the poetry of Elbek or Botu; while terms like “cage” and “dungeon” are used to mean enslavement, they never rise to the level of a central, defining motif. It is well known that an artist’s style is distinguished—and their artistic merit determined - by the scope and semantic nuances of the poetic symbols they employ. Just as the “Malak” - that idealized beauty and embodiment of Liberty—deeply captivated Cholpon, the “kishan” (shackles) became just as firmly embedded in his world, ceaselessly tormenting him. Perhaps this is precisely why the spirit of Jadid poetry found its most profound expression in the works of Cholpon.

Kafan – hurriyat uchun fidolik belgisidir.

Zolim changalidan to xalos etmay yaqosin,

Qo’ymam sira – bo’ynimg’a ilingan kafanimdir.

We previously utilized this couplet by Fitrat to conduct a comprehensive analysis of the “Imagination” (“Xayol”) motif. Here, however, we focus on the symbolic and metaphorical significance of the shroud itself.

There are several prominent poetic elements in the poetry of the era that failed to evolve into fully realized poetic symbols or lacked sufficient examples of such development. While a single poem might vividly bring them to life in the imagination and imprint them upon the memory, they do not undergo enrichment or evolution as they migrate from one poem to another.

In Cho’lpon’s work, “foam” represents the hollow promises of the Bolsheviks; “straw fragments” and the “golden beetle” symbolize the disempowered individual trapped within a tyrannical regime and a

stifling environment; and “large and small waves” signify tyrants, both great and petty:

Men endi xuddi bir somon parchasi...

Lekin zo’r dengizning cheksiz qo’ynida.

Jimgina boradir kirsiz qo’ynimda

Erkin ko’piklarning allaqanchasi!..

In the poem “Leaf”:

Oltinli qo’ng’izni bolalar ushlab,shib,

Ip bilan ko’klarga uchirib o’ynaylar.

Qullikni sevmagan yo’qsilni kuchlashib,

Nimaga o’zining erkiga qo’ymaylar?

he personifies the waves in the poem “To Nature”:

Zo’r dengizlar na’ra tortar... jon so’rar,
to’lqin chopar,

Katta to’lqinlar kelar-da, mayda
to’lqinlar qochar...

Mayda to’lqinlar “o’lim” raqsin etarlar kuylashib,
So’ngra qirg’oqqa chiqarlar “jonlilar”ni yo’qlashib.

Cho’lpon conveys the torments and the legacy of enslavement through the image of the whip:

Nega tag’in tanlaringda qamchilarning kulishi?

Nega sening turmushingda umidlarning o’lishi?

Or, in the poem “To the Peach” he portrays Turkestan - beautiful in essence yet weeping tears of blood at that moment - through the image of a peach:

Umidimning zavoriga qon yig’lagan ko’zlarim,

Yoshlarini yuzlaringga tomchi-tomchi to’kdimi!

We also encounter poetic elements unique to Cho’lpon, such as the “chopon” (traditional robe), the cotton boll, and the stone. The “chopon” represents national identity and national pride:

Choponni, choponlarni kursilarga o’ltirgizmay,
bog’larga kirgizmay
qo’ydilar

Choponni shaharning dilrabo bog’idan
haydadilar,

quvdilar...

If expressed in this way, the cotton boll represents honor trampled underfoot and pride crushed:

Diydirab yotarkan yerda ko’saklar,

Nomard changaliga tushgan ko'saklar.
Behisob ko'saklar butun o'lkada,
Shu qishga o'xshagan qora o'lkada

The excerpt above is taken from page 29 of issue 134A (1975) of the journal "Milliy Turkiston", published in Germany, and is included in the collection "Türkistan"da Yenilik Hareketleri ve İhtilaller: 1900-1924. According to B.Hayit, in 1937, Cho'lpon used to read the manuscript of his epic poem "Ko'saklar" ("Bolls") to his friends. This fragment may well be a portion of that epic - hitherto unknown to scholars of Cho'lpon's work - that has survived in people's memories. In any case, it reflects the symbolic thinking characteristic of Cho'lpon: the "ko'sak" (cotton boll) serves as a metaphor for the nation's children perishing in the bitter cold of tyranny, as well as a symbol of unrewarded labor.

Tosh bo'lsa – isyon, erk yo'lidagi kurashchan kuchdir:

Qo'limda so'nggi tosh qoldi,
Ko'ngilda so'nggi intilmak.
Ko'zimda so'nggi yosh qoldi,
Kuchimda so'nggi talpinmak!

We also encounter the figures of the wolf and the deer—staples of classical fable literature—in modern Uzbek poetry. However, they were not developed merely as characters; instead, the wolf came to symbolize an oppressive force or an invader, while the deer became a poetic element representing violated freedom or the Homeland. Cho'lpon:

Nima uchun ko'zlaringda tutashguvchi olov yo'q?

Nima uchun tanlaringda bo'rilarining qorni to'q?

when posing such a poignant question, he employs the imagery of the wolf and the fox in precisely this sense—representing the oppressor and the oppressed—in poems such as "Fire" and "The Storm" This approach to the figures of the wolf and the fox is also characteristic of Elbek's poem "To the Deer".

Cho'lpon she'rlarida tog' – erk g'oyasi,
ajdodlar a'moli:

Yuksak tog'lar mening ba'zan aldangan
Xayolimdan yuksaklarga o'smishlar.

Xayolimni "haqiqatlar" to'smishdi,
Biroq tog'ning yuksalishin qanday
kuchlar to'smishlar?

is expressed in this manner, Elbek follows in Cho'lpon's footsteps in his use of mountain imagery in poems such as "To the Uzbek Youth" and "To the Deer"

Another prominent poetic element is blood. Blood represents the blood of martyrs (as in "In Memory of Mahmudkhoja Behbudi") and a blood-stained atmosphere (as in "Sensation"). In the poem "In the Lands of Tyrants" Botu depicts the image of Marhamat drenched in blood.

The bat is also considered a significant poetic element in the poetry of the era. In poems such as "From the Lips of a Conscious Uzbek Girl" "Night and Day" and "The Sun" Elbek uses the bat as a symbol for the proponents and lackeys of tyranny:

Kun yuzin o'rtib butun tun kezuguvchi "shabparralar"
Kun yuzin ko'rg'och chidolmay qochdilar, yo'q bo'ldilar.
Chunki bul choq biz uchun, erk istagan bizlar uchun,
Ya'ni qiynalgan, ezilgan, qul sanalganlar uchun.

There is another aspect regarding poetic figures that warrants special attention. From the era of classical literature up to the threshold of modern Uzbek poetry, figures were created in the form of prophets and historical personages. Some of these figures carried over into modern poetry - examples of which we have already seen. Now, modern Uzbek poetry has also created its own figures, portraying some of them with biting irony:

True sons - freedom fighters, champions of independence; while Fitrat created the image of an Uzbek youth, Cho'lpon and Elbek brought it to full fruition. In the poem "Yupanmoq istagi" (The Desire for Solace), Cho'lpon writes:

O'ylangan o'ylar-la ko'ngil yupanmas,
Ko'ngilning istagi o'y bilan qonmas.

Aytalar, bu tunda yorug' sham yonmas,
Chaqmasa gugurti asl o'g'ullar...

in the poem "To the Ruined Land" he calls out to them, asking, "Where are the masters of the mountains - the "sor" and the eagles?" In the poem "The Flood" he hails them as the champions of independence; in the poem "To the Uzbek Youth" Elbek urges the young man to

climb to the mountain peak so that he may clearly and distinctly perceive the devastation wrought by the tyranny that has swept in like a torrent.

The Eastern girl / Uzbek girl – downtrodden women oppressed by both external and internal forces; we witness her tragic image in Cho'lpon's poems "For the Uzbek Girl" "The Eastern Girl" "To the Ruined Land" and "The Uzbek Girl";

"tora" / "afandi" – terms used to address despotic forces with biting sarcasm, reflecting their vile nature. In the poem "Uprising" Cho'lpon writes:

Ay! Sen meni haqir ko'rgan, tuban degan afandi!

Ay! Ustimdan bir umrga xo'ja bo'lmoq istagan!

Ay! Bo'yning kishan solib halokatga sudragan,

Ko'zlarini zaharlatib o'ynatmagil, bas endi!

in the poem "E'tirof" ("Confession"), he portrays the figure of Ostroumov under the title of "Tura" with painful, biting irony:

Ha, to'ram, voqe' unutdik biz,

Darhaqiqat mehbimizdirliz.

Biz uchun erta-kech demay ishlab,

Bizni "ruslashtirish"ni boshlab,

Rohi haqqa yetardingiz bizni,

Arshlarga ko'tardingiz bizni.

"Nishondor" (the "marked" one) / the "new man" – a character introduced into the poetry of the era, crafted through satire and irony; in the poem "This Land's Spring," Cho'lpon portrays his pitiful and comical image:

Bu o'lkaning egasi – butunlay yangi odam,

Qo'yadimi g'ururi tilasin ko'kdan yordam?

This is the figure of a tragic soul driven to madness by the pursuit of "glorious labor," dedicating noble effort to a false ideology. Modern Uzbek poetry drew inspiration from classical, Enlightenment-era, and progressive literature. Yet, its roots did not remain confined to the soil of classical literature alone. The elevation of traditional symbols to entirely new layers of meaning serves as definitive proof of this. As literary scholar I. G'afurov noted, "It is difficult to trace Cho'lpon's roots back to our past literature. He is a poet of a new scale, following a completely new path. He

introduced a modern national mindset into literature. He transformed the language of poetry into a language of national thought and national advancement". This represented a completely new national literary perspective and a new national literary movement in the history of Uzbek literature. Based on the issues examined in this article, the following conclusions have been reached:

1. The way poetry of that era engaged with traditional symbols—and created its own - confirms the point we have emphasized from the outset of this study. While classical, Enlightenment-era, and progressive literature influenced modern Uzbek poetry, the roots of this new poetry did not remain confined within the boundaries of classical literature.

2. Although the traditional content of conventional symbols is referenced, the majority of them have acquired entirely new layers of meaning.

3. Based on its system of poetic imagery, modern Uzbek poetry can be evaluated as a completely new form of national literary thought and a new national literary movement in the history of Uzbek literature.

4. At the beginning of the article, we posited that the singular figure in art and literature is the Human Being. In Jadid poetry, this figure - portrayed through various symbols - represents a person of a nation that is crushed under oppression and tyranny, struggling, issuing calls, crying out in anguish, and ultimately facing destruction to the point where even its weeping goes unheard.

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