

The Reflection Of The Traditions Of World Literature In Chulpon's Poetry

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Abstract: This article studies and analyzes the direct and indirect influence of Western literature on the work of Abdulhamid Chulpon. This article explores the Western elements in Chulpon's poetic corpus, focusing on his engagement with Romanticism, symbolism, and individualism—movements and concepts that emerged primarily in Europe but found resonant expression in his verse. In particular, the mutual influence and similarities of the work of the Russian poet Alexander Blok on Chulpon's poetry are analyzed. Through intertextual comparison and historical contextualization, the paper argues that Chulpon's adoption of Western literary forms was not mere imitation but a creative adaptation that sought to articulate the aspirations and anxieties of a nation in transition.

Keywords: Western poetry, symbolism, romanticism, individualism, innovation, style, Jadid literature.

Introduction: Abdulhamid Sulaymon o'g'li Chulpon (1897–1938), one of the most prominent figures of early twentieth-century Uzbek literature, stands at a cultural crossroads between the Turkic-Islamic literary tradition and the modernist tendencies of Europe. His poetry reflects a dynamic synthesis of Eastern spirituality and Western aesthetic innovation.

The early decades of the twentieth century witnessed a profound transformation in Central Asian intellectual life. The rise of the Jadid reform movement and the encounter with Russian and European cultural models challenged traditional literary paradigms. Chulpon, educated in both Islamic and Russian schools, emerged as a leading voice in this era of synthesis. His works particularly his poetry collections *Uyg'onish* ("Awakening") and *Tong Sirlari* ("Secrets of the Dawn") bear the imprint of Western literary trends that entered Turkestan through Russian translations and journals. Examining these Western influences illuminates not only Chulpon's poetic development but also the broader process of cultural modernization in

early Soviet Central Asia.

One of the most primary Western features in Chulpon's poetry is his Romantic valuation of the individual self. Similar to European Romantics such as Byron, Shelley, and Lermontov, Chulpon centers the poet's inner voice as a site of resistance and authenticity. In poems like "O'zga dunyo" ("Another World") and "Yurak" ("Heart"), the lyrical "I" becomes a figure of moral and existential struggle. This inward focus contrasts with the collective ethos of classical Turkic poetry, which often subordinated individual emotion to communal or religious ideals. Chulpon's Romantic subjectivity reflects an internalization of the Western ideal of personal freedom, transposed into the context of colonial subjugation and national awakening.

METHODS

In literature research, the main problem was to identify the reasons for updating literature, the appearance of works in a new form with new content, systematization and analysis of educational and scientific-theoretical works Allworth, E.,1964], [Daiches D. 1971], [Williams,

H., 2017], [McIlvanney, L., 2006], [McGuirk, C., 2001], [Vladimirova, N., 2011], [Karimov N., 2018, 2020], [Saidov, Sh., 2002], [Yusupov, R., 2010] [Sharafiddinov, O., 1999]. The studies of these scientists substantiate the factors that make up the aesthetic views of the Jadids, analyze the works from the point of view of genre properties. The studies of foreign scientists on the Jadidism movement, including literature. The author of one of the first and comprehensive studies of the work of Jadid poets

This article uses biographical, comparative, historical-cultural, historical-genetic methods, which contributed to a comprehensive disclosure of the topic. As a result of studying the writer's creative laboratory, comparing and contrasting their works, written in a completely new genre for Uzbek literature of that period, some similarities with the works of European writers who were translated in that period can be traced. The objectives of the work are to identify the role of literary translation in the development of new Jadid Uzbek literature at the beginning of the twentieth century, as well as to trace the chronological connection between the translated works of European, in particular Russian writers, and the works of Uzbek writers created during that period. Thus, to show the connection between the emergence and development of new lyrical genres in the works of Abdulhamid Chulpon.

RESULT AND DISCUSSION

Chulpon's later poetry reveals affinities with European Symbolism, mediated through Russian poets such as Blok and Beliy. His imagery dawn, night, shadow, and silence—functions less as direct representation and more as symbolic signifiers of spiritual awakening or oppression. For instance, the recurrent motif of tong (dawn) signifies both personal enlightenment and the hope of national rebirth, paralleling the Symbolist use of nature as a metaphor for transcendence. The emphasis on mood (kayfiyat) and suggestion rather than narrative clarity marks a decisive shift toward a modernist aesthetic that aligns Chulpon with contemporaneous Western experiments in poetic abstraction [Nazirova, Z. 2014]. Among the Russian poets who shaped early twentieth-century Uzbek literature, Aleksandr Blok (1880–1921) stands as one of the most significant figures affecting Abdulhamid Sulaymon o'g'li Chulpon. Both poets lived through periods of political upheaval and spiritual disillusionment the late Imperial and early Soviet eras and both used poetry as a means to express the crisis of the modern self. Chulpon's engagement with Blok's ideas and poetics illustrates the transmission of Russian Symbolism into Central Asian literary culture and the transformation of these ideas in a Turkic-Islamic context.

The work of the great Russian poet Alexander Blok is rightly considered one of the most significant phenomena of the Russian late period of the early 20th century. The astonishing and complex, often contradictory world of Blok's poetry undoubtedly made a significant contribution to the development of Russian literature. The influence of Blok's poetry on the formation and development of new Uzbek literature of the early 20th century is also undeniable. This influence can be traced in the poetry of the renowned poet, writer, playwright, and publicist Abdulhamid Chulpon. It is known that Chulpon's artistic world was shaped largely by European literature. Even during his years at the Russian-native school in Andijan, young Abdulhamid was introduced to Russian literature. Deeply influenced by Eastern poetry, particularly the unique lyricism of Navoi and Fuzuli, Chulpon discovered a new poetic world in the West. So what unites A. Blok and A. Chulpon? The power of their talent. In terms of their passion for defending their positions, their depth of insight into life, their desire to answer the most important questions of our time, and the significance of their inventive discoveries, both poets can be placed on the same level. Both Blok and Chulpon were born at the end of the 19th century, and their development as artists took place at the beginning of the 20th century, which was marked by a surge of activity in cultural and socio-political life. Both of them responded directly to the events of their time. Sometimes emphasizing their detachment from it, retreating into the world of their dreams, and thus, in their own way, revealing their era. According to a tragic coincidence, both writers were given 41 years by fate. Although, if not for those fateful thirties, Chulpon might have lived a long life and written many more wonderful works.

Bakhrom Ruzimhammad writes about the influence of Blok's poetry on Chulpon's work in his study: "Although he draws heavily from classical literature in his content, in his choice of form he nevertheless relies on the experience of European poets." [Ruzimhammad, B.1997]. Bakhrom Ruzimhammad notes, also referring to A. Blok. Chulpon, while still a young man, realized that the traditional Eastern stylistic form (aruz) did not quite meet the demands of the new era and sought new forms, turning to European literature. In the 1920s, Chulpon became acquainted with the poetry of the Symbolists. Fascinated by the poetry of Blok, he translated the poet's poems, which were part of a cycle:

Ko'ngil jimdir, sovuq ko'kda

Qarab unga yonib turgan

Hanuz xola u yulduzlar

Butun atrof va har yoqda

«Non, oltin» deb fig'on qilgan
Talashchi, galsachi ellar
U jim lekin fig'onlarga
Quloq bergan va ko'z tikkan
Uzoqlarga – yiroqlarga.

Chulpon undoubtedly brought much that was new to Uzbek poetry. It acquired not only a new form (barmak), but also a new content. Chulpon's poetry has a rhythmic structure and musical expressiveness, and this poetic quality is also present in his prose, which is what makes it so recognizable. Symbols and colors play an important role in his poems, conveying mood. Like Blok's lyrical heroes, immersed in their mystically ecstatic visions, distant from worldly concerns, not thinking "of gold and bread," like the hungry people around them, Chulpon's hero is also alone in the real world and also retreats into the world. However, the Uzbek poet's touching of Blok's poetry left unmarked traces in his work. Blok's intonation, the movement of feelings and thoughts, can be felt in Chulpon's poems, where the lyrical hero indulges in dreams and meditations on beauty. The poets Blok and Chulpon are close in spirit. To understand their lyricism, one must think, dream, feel, reason, and guess along with the authors. Literary scholar O. Sharafiddinov, in his investigation of Chulpon, writes: "To understand the invention created by a poet, one must necessarily rise to the heights of this invention." [Sharafiddinov, O. 1999]. And it's hard to disagree. Today, when Uzbek literature, enriched by the experience of Russian and world literature, has reached certain artistic heights and has become an integral part of the global literary process, it is worth revisiting the life and work of Abdulhamid Chulpon.

While Blok's influence on Chulpon is evident, it is crucial to emphasize that Chulpon did not imitate Blok's themes mechanically. Instead, he localized and nationalized symbolist aesthetics, using them to express the collective anxieties of a colonized society. Blok's mystical yearning for eternal beauty became, in Chulpon's hands, a yearning for freedom, dignity, and the rebirth of the Uzbek spirit.

Thus, Blok provided not only stylistic models but also an intellectual framework that allowed Chulpon to modernize Uzbek poetry without severing it from its ethical and spiritual roots. Thanks to whom Uzbek readers discovered Blok.

One of the strongest reflections of world literary tradition in Chulpon's poetry is his deep engagement with folk-song poetics as well. This tendency parallels Robert Burns, who famously adapted, reworked, and elevated Scottish folk songs into high literature. Robert

Burns occupies a central place in world literary history: his integration of folk tradition, advocacy of vernacular language, and proto-Romantic sensibility made him a symbol of cultural renewal. Daiches emphasizes that Burns's use of traditional rhythms preserved the emotional memory of the Scottish people [Daiches, D. 1971]. Although Chulpon is not known to have directly read Burns, the comparison between the two poets reveals deep structural and thematic affinities shaped by universal patterns in world poetry. This comparative perspective illuminates how Chulpon's lyricism takes part in a broader global tradition, transcending national boundaries. The folk-song tradition is one of the most influential sources of world lyricism. Both Burns and Chulpon emerged from—and contributed to—a poetic environment enriched by oral culture, musicality, and collective memory. Burns's poetic method was deeply influenced by Scottish folk songs. Many of his best-known works, such as "Auld Lang Syne", "John Anderson, My Jo", and "My Love Is Like a Red, Red Rose", were adaptations or creative reworkings of traditional songs. Burns's use of musical meters and refrains reflects his understanding that folk song represents the voice of the people—a cultural archive that preserves national emotion and memory. While Chulpon similarly drew upon the melodic and rhythmic qualities of Uzbek folk culture, especially in the qo'shiq and terma song traditions. Poems such as "Ko'ngil" and "Bultur" exhibit musicality, repetition, and emotional cadence reminiscent of folk melodies. Even his modernist works retain an underlying oral-musical structure, linking him to the living voice of his people. Both poets reveal a universal literary pattern: the transformation of folk tradition into modern poetic expression. While Burns helped elevate Scottish folk culture into world literature, Chulpon performed a similar service for Uzbek cultural identity. In this sense, Chulpon's engagement with folk poetics reflects a global tradition exemplified by Burns and other poets who used the people's song as the foundation of national literary renewal.

Emotional sincerity expressing genuine human feeling in clear, musical language is a defining feature of world lyricism. Both Burns and Chulpon excel in the art of transforming personal emotion into universal poetic meaning. R. Burns's poetry is characterized by heartfelt emotion conveyed through accessible diction. Poems like "Ae Fond Kiss" and "O, My Luve's Like a Red, Red Rose" embody a directness and sincerity that resonate with readers across cultures. Burns's lyricism is grounded in human experience love, separation, joy, and sorrow expressed with minimal artifice. Chulpon's poetry is similarly marked by intense emotional subjectivity. H. Williams argues that Chulpon elevates

personal feeling into a universal register, even under colonial repression. [Williams, H. 2017]. His poems frequently express longing (hijron), hope (umid), melancholy, and introspective reflection. Works such as “Suygan choqlarda”, “Xayol”, and “Ko’ngil” depict the inner life of the lyrical self with emotional transparency. His aim is not rhetorical complexity but emotional authenticity. The poet expresses the sorrow of a person who cannot openly oppose the events happening in society. In both poets, emotion becomes a bridge between personal experience and collective human understanding. Their works demonstrate the global tradition of lyricism grounded in emotional sincerity—a tradition that transcends cultural boundaries. By reflecting this universal poetic language, Chulpon participates in the same lyrical heritage that defines Burns’s work.

Another global literary tradition reflected in both poets is the use of lyricism as a mode of social critique. Although their political contexts differ, both poets employ emotional poetry to express humanistic concerns. Burns was an outspoken critic of social inequality. In poems like “Is There for Honest Poverty” (“A Man’s a Man for a’ That”), he champions human dignity and condemns class-based oppression. His humanism is rooted in Enlightenment ideals: the belief in equality, freedom, and moral worth of every individual. While Chulpon wrote under the harsh conditions of Russian colonialism and, later, Stalinist repression. Unlike Burns, whose social criticism was open, Chulpon was forced to veil his critique in metaphor and emotional suggestion. Nevertheless, his poems frequently express the pain of oppression, the longing for national liberation, and empathy for the suffering of the common people.

However, Chulpon reconfigures this prophetic identity within his own historical condition—the colonial and Soviet suppression of Uzbek culture. Despite differences in era, language, and cultural context, both poets share significant lyrical affinities rooted in universal poetic traditions. Burns’s integration of folk-song aesthetics, emotional sincerity, humanistic social critique, vernacular expression, and proto-Romantic sensibility finds parallel expression in Chulpon’s modernist Uzbek lyricism.

The use of political metaphors in the works of Jadid writers in Turkestan was first noted by American scholar Professor Edward Allworth (1920-2016). Allworth first commented on this in his 1964 work “Uzbek Literary Politics” [Allworth, E. 1964], and later in his work “Evading Reality: The Devices of Abdurrauf Fitrat, Modern Central Asian Reformist” [Allworth, E. 2002], he noted that, among Jadid writers, Chulpon also used political metaphors in his works, including

poetry, to escape censorship and “escape reality” (Evading Reality).

CONCLUSIONS

Thus, using the example of Chulpan’s creative activity, it can be argued that the translation experience of writers engaged in original creativity turned out to be very fruitful. Today, when Uzbek literature, enriched by the experience of Russian and world literature, has reached certain artistic heights and has become an integral part of the world literary process, we should once again turn to the life and work of Uzbek writers and poets of the period of national revival, thanks to which Uzbek readers, through their translations, also discovered the unique poetic world of foreign writers.

Chulpon’s incorporation of Western elements does not signal a rejection of his native tradition. Instead, it represents a dialogic fusion that redefines the boundaries of Uzbek poetic expression. His use of the ghazal form alongside free-verse tendencies exemplifies his attempt to reconcile Eastern lyricism with Western innovation. The result is a hybrid poetics that anticipates the global modernist movement while remaining rooted in the ethical and linguistic textures of Turkic culture. Chulpon thus emerges as both a translator and a transformer of Western aesthetics into a distinctly Uzbek idiom.

Chulpon’s poetry embodies the intellectual cosmopolitanism of early twentieth-century Central Asia, where encounters with Western literature catalyzed new forms of self-expression and social critique. His Romantic individualism, Symbolist imagery, and modernist sensibility testify to a deep engagement with Western artistic paradigms. Yet, rather than adopting these influences passively, Chulpon reinterpreted them through the lens of national consciousness and spiritual renewal. The Western elements in his poetry, therefore, are integral to his project of cultural awakening—an endeavor that continues to resonate in postcolonial and comparative literary studies today.

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