

**NATIONAL TRAGEDY AND FREEDOM MOTIFS IN THE POETRY OF  
ABDULKHAMID CHULPON**

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**ARTICLE  
INFORMATION**

**ABSTRACT:**

**ARTICLE HISTORY:**

*Received: 24.03.2026*

*Revised: 25.03.2026*

*Accepted: 26.03.2026*

**KEYWORDS:**

*Chulpon, national  
tragedy, freedom, motif,  
Jadid poetry, Uzbek  
literature, symbolic  
image.*

*Abdulkhamid Chulpon's poetry shows national pain, colonial pressure, and a strong desire for freedom. The article studies how images of chain, wall, wound, darkness, and awakening were used to express both collective tragedy and hope for release. Close reading, thematic analysis, and contextual reading are applied to poems such as "Men va boshqalar," "Kishan," "Ko'ngil," and "Go'zal Turkiston." Special attention is given to poetic symbols, emotional tone, and the link between lyrical voice and social reality. The analysis shows that national tragedy in Chulpon's poetry is not presented as silent suffering only; pain is turned into protest, inner resistance, and moral awakening. Results also show that freedom in Chulpon's poems works at three levels: as a personal need, as the dream of a nation, and as a call for future action. The article helps explain why Chulpon remains important in Uzbek literary studies and why the themes of grief and freedom stand at the center of his poetic world.*

**Introduction.** Abdulkhamid Chulpon holds a special place in Uzbek literature. The poet lived and wrote in a very hard time. Turkestan was under colonial pressure, social life was

broken, and many people lost hope. In such a period, literature was not only art. Literature was also used as a moral voice and a way to wake people up. Chulpon felt the pain of the nation very deeply, and that pain was carried into poetry in a clear form.

Many poems by Chulpon look lyrical and personal, but deep social meaning is placed inside them. Words about chains, darkness, ruined land, silence, and broken dreams return again and again. At the same time, words about awakening, dignity, and freedom also return. For that reason, two main lines can be seen in the poet's work: national tragedy and freedom. The aim of the article is to study how these two motifs work together and how freedom in Chulpon's poetry becomes not only a political wish, but also a human and spiritual need.

**Literature review.** Research on Chulpon has developed in several important directions. Naim Karimov is one of the main scholars who restored Chulpon's place in twentieth-century Uzbek literature and showed the poet's role in shaping literary language and national thought<sup>99</sup>. This line of research is important because the present article also treats poetry as part of social and national life.

Ingeborg Baldauf studied the wider literary environment of Uzbek poetry in the 1910s and early 1930s<sup>100</sup>. Her work is useful because Chulpon is shown there as part of a larger movement that searched for new language, new form, and new purpose. Such a background helps explain why pain, reform, and freedom are so strong in his poems. Ibrohim Haqqulov examined how Chulpon's poetry was studied abroad and showed that poems connected with national pain, especially "Go'zal Farg'ona", received attention in Turkey and German<sup>101</sup>. Gulnoza Ernazarova focused directly on freedom and argued that Chulpon's personal voice rises to the level of a national voice<sup>102</sup>. These studies are especially helpful for the present article because they connect poetic feeling with national meaning. Claire Roosien gives another useful point. Roosien notes that modern scholarship has turned serious attention to writers such as Chulpon and warns that political background should not replace close

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<sup>99</sup> Karimov, Naim. XX asr adabiyoti manzaralari. O'zbekiston, 2008. – B.3.

<sup>100</sup> Baldauf, Ingeborg. "Educating the Poets and Fostering Uzbek Poetry of the 1910s to Early 1930s." Cahiers d'Asie centrale, no. 24, 2015, pp. 183-211.

<sup>101</sup> Haqqulov, Ibrohim. "About the Study of Chulpon's Poetry Abroad." ISJ Theoretical & Applied Science, vol. 09, no. 89, 2020, pp. 267-270.

<sup>102</sup> Ernazarova, Gulnoza. "Jadid Poet - Chulpon and the Issue of Freedom." Web of Scientist: International Scientific Research Journal, vol. 3, no. 9, 2022, pp. 16-25.

reading of the text<sup>103</sup>. That idea is followed in this article. History is considered, but the main focus stays on the poems themselves.

**Methodology.** The research uses close reading, thematic analysis, and contextual analysis. Close reading is used to look carefully at separate lines, repeated words, symbols, contrasts, and emotional turns in the poems. This method helps show how meaning is built inside short poetic forms. Thematic analysis is used to group the main ideas of the poems around two large motifs: national tragedy and freedom. When lines about chains, tears, darkness, walls, wounds, and humiliation are studied together, the tragic side becomes clear. When lines about awakening, breaking chains, dignity, and open movement are studied together, the freedom motif becomes clear.

A contextual method is also used because Chulpon wrote during a time of colonial rule, political violence, and social change. The poems are not read as private feeling only. They are read in connection with the national condition of the period. Still, the study does not reduce poetry to history. The main attention is given to how history is transformed into image and lyrical speech. Four poems are chosen for the main discussion: “Men va boshqalar”, “Kishan,” “Ko‘ngil,” and “Go‘zal Turkiston”. These poems were selected because they show the movement from pain to awakening very clearly. The extracts are taken from Chulpon’s poetry collection and are discussed in a simple and direct way.

**Analysis and discussion.** Chulpon’s poems often move from grief toward inner resistance. In some poems, tragedy is presented through a wounded speaker. In some others, the nation is imagined as land, heart, or captive body. The freedom motif does not cancel tragedy. Instead, freedom grows out of tragedy. This movement can be seen clearly in the following poems.

“Men va boshqalar” (1921):

“Kulgan boshqalardir, yig‘lag‘an menmen,

O‘ynag‘an boshqalar, ingrag‘an menmen.

Erk ertaklarini eshitkan boshqa,

Qullik qo‘shig‘ini tinglag‘an menmen.”

The poem is built on a strong contrast between “others” and “me”. This contrast is simple, but very sharp. Joy belongs to others, while pain belongs to the speaker. Freedom is heard only as a story, but slavery is lived as daily reality. The voice is personal, yet the

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<sup>103</sup> Roosien, Claire. “Not By Archives Alone: The ‘Revolution’ in Soviet Central Asian Literary Studies.” *Iranian Studies*, vol. 55, special issue 3, 2022, pp. 777-785.

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meaning is larger than one person. The note “from the voice of an Uzbek girl” makes the poem even more important. National tragedy is shown here through both colonial and gendered pain. The speaker has a voice and even wings, but those wings are tied. In this way, Chulpon shows that unfreedom enters the body, the home, and the soul. Freedom is not absent because nobody dreams of it. Freedom is absent because social walls are too thick.

“Kishan” (1922):

“Kishan, gavdamdagi izlar bukun ham bitkani yo‘qdir!  
Temir barmoqlarningning dog‘i butkul ketkani yo‘qdir!  
Qulf birlan sening erkingda ko‘p yillar qolib ketdim...  
Faqat butkul qutulmoqqa umidim endi ortiqdir!..”

Here the chain is not only a real object. The chain becomes a symbol of long oppression. The marks are still on the body, so the past is not over. Pain has left traces. At the same time, the last line changes the tone: hope becomes stronger. This poem is one of the clearest examples of how Chulpon joins tragedy and freedom in a single image. The body carries history. The scar stands for national memory. Still, the poem does not end in defeat. The wish to break free is spoken directly. That is why the poem feels both mournful and active. National tragedy is remembered, but remembrance becomes a step toward freedom.

“Ko‘ngil” (1922):

“Ko‘ngil, sen munchalar nega  
Kishanlar birla do‘stlashding?  
Kishan kiyima, bo‘yin egma,  
Ki, sen ham hur tug‘ilg‘onsan!..”

The speaker talks to the heart as if the heart were a living person. This makes the poem sound close and direct. The first question is painful: why did the heart get used to chains? Then the poem turns into a command. The voice becomes firmer.

This poem is very important for the freedom motif. Chulpon does not ask for freedom from outside only. First, inner slavery must be rejected. Habit, fear, and silence are also chains. For that reason, the poem is both psychological and national. The line “you were also born free” gives a moral basis to resistance. Freedom is shown as natural, while submission is shown as false and temporary. The same movement can also be seen in “Go‘zal Turkiston,” where wounded land is followed by a direct call to wake up and rise. This supports the idea that Chulpon turns grief into collective moral energy.

**Conclusion.** The analysis shows that national tragedy and freedom are deeply connected in Chulpon's poetry. Tragedy appears through chains, scars, tears, silence, and blocked movement. Freedom appears through awakening, refusal to bow, dignity, and hope. These motifs do not stand apart. In many poems, freedom appears only after pain has been fully felt. The study also shows a strong link between the personal voice and the national voice. A wounded heart can stand for a wounded people. The novelty of the article lies in reading tragedy and freedom together, not as separate themes. Such a reading shows movement from grief to protest and from silence to moral awakening.

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