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FREEDOM OF INDIVIDUALITY AND COUNTRY'S INDEPENDENCE IN BYRON AND CHULPON'S WORKS

ANNOTATION

The article deals with the analysis of English poet Byron and Uzbek author Chulpon's works and the theme of freedom described in them. The terms "freedom of individuality and "country's independence" have been analyzed in both poets' works thoroughly.

Romanticism is associated with the prominent figure of English literature – George Gordon Noel Lord Byron. Byron's early political activities were more the result of propinquity and propriety than of any deep-felt enthusiasms. As Byron's interest in political liberty refers both to personal and in abstract aspects, so his interest in social liberty concerns both individual and general relationships. So the works as "Song for the Luddites", "Thou art not false, but thou art fickle" and some Cantoe's of the poem "Childe Harold's Pilgrimage" have been analyzed in the article showing the individual freedom and country's independence in them.

The ideas of independence are highlighted in poems of the great Uzbek jadid author, one of the founders of a new Uzbek poetry, translator, editor, playwright Abdilhamid Chulpon. He made an invaluable contribution to the development of Uzbek intellectual thought. His literary prowess reached its peak between the mid-1920s and mid-1930s – the era traditionally referred to as the golden age of modern Uzbek literature. This was the period which saw flowering of the literary talent of some of the best minds of our nation, such as Abdulla Kadiri, Abdurauf Fitrat, Usmon Nosir and many other representatives of Uzbek creative thought, most of whom were subsequently executed. This article gives the ideas about Chulpon's

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БАЙРОН ВА ЧЎЛПОН ШЕЪРИЯТИДА ШАХС ЭРКИ ВА ЮРТ ОЗОДЛИГИ

АННОТАЦИЯ

Мақолада инглиз ва ўзбек шоирлари Байрон ҳамда Чўлпоннинг шеърлари, уларда тасвирланган озодлик мавзуси ҳақида сўз боради. Икки адиб шеъриятида "шахс эркинлиги" ва "юрт озодлиги" атамалари таҳлил қилинган.

Романтизм инглиз адабиётининг таниқли арбоби Жорж Гордон Ноел Лорд Байрон номи билан дунёга машҳур. Байроннинг дастлабки сиёсий фаолияти ҳар қандай чуқур иштиёқларга қараганда кўпроқ хушомад ва хайрихоҳлик натижаси эди. Байроннинг сиёсий эркинликка бўлган қизиқиши ҳам шахсий, ҳам мавҳум жиҳатлардан бўлганлиги сабабли, унинг ижтимоий эркинликка бўлган қизиқиши ҳам индивидуал, ҳам умумий муносабатларга тегишлидур. Шундай қилиб, мақолада "Юнонистон ороллари", "Лудитлар учун кўшик", "Сен ёлғончи эмассан, лек сен ишончсизсан" ва "Чайлд Гаролднинг зиёрати" асарининг айрим кўшиқлари, уларда шахс эркинлиги ва мустақиллик учун кураш мавзулари ёритилган. Мустақиллик ғоялари янги ўзбек шеъриятининг асосчиларидан бири бўлган буюк ўзбек жадид адиби, шоир, таржимон, муҳаррир, драматург Абдилҳамид Чўлпоннинг шеърларида намоён бўлади.

Чўлпон ўзбек адабиётининг ривожланишига бебаҳо ҳисса қўшган шоир. Унинг адабий фаолияти 1920-йиллар ўрталаридан 1930-йилларнинг ўрталаригача – анъанавий ўзбек замонавий адабиётининг олтин даври деб аталган даврга тўғри келади. Бу Абдулла Қодирий, Абдурауф Фитрат, Усмон Носир сингари халқимизнинг энг таниқли адиблари билан адабий истеъдодининг гуллаш даврини бошидан кечирган давр эди. Ушбу мақолада Чўлпоннинг "Қизил байроқ", "Вайрон бўлган ўлкага" шеърлари ҳақида фикр юритилган.

Мақолада инглиз ва ўзбек шоирлари-

poems as “Red Banner”, “To a Devastated Land” (Buzilgan o’lkaga).

So comparative analysis of English and Uzbek poets’ works and the theme of freedom and independence have been undertaken in this article.

Key words: freedom, independence, spiritual gift, jadis, canto, barmoq (finger) meter, aruz meter, rebirth, Luddites, Chagatai poetic language

нинг шеърлари ва уларда акс этган эркинлик ва мустақиллик мавзулари қиёсий таҳлил қилинган.

Калит сўзлар: эркинлик, мустақиллик, маънавий совға, жадидлар, канто (қўшиқ), бармоқ вазни, аруз вазни, қайта ташкил бўлиш, луддитлар, чигатой шеърий тили.

INTRODUCTION

Freedom is one of the dominant categories of human consciousness, spiritual gift that distinguishes a person from all living creatures created by the God. The aim of the research is to examine how the spirit of freedom is embodied in an artistic image, capturing the historical movement of social thought that is changing the appearance of culture. How does the idea of freedom – “liberty” correlates with national forms of life, connecting with the spirit of one or another person? For this, we turn to two names: one will represent the Western European culture of the era of romanticism. This is the English poet, George Gordon Byron, who is so famous in his time, that his fame among his contemporaries can only be compared with the glory of Napoleon. The second figure is Abdulhamid Chulpon the central phenomenon of Uzbek jadid literature, the deepest embodiment of its spirit.

REVIEW OF LITERATURE

Byron became famous as a “singer of liberty” immediately after the publication of his first canto “Childe Harold’s pilgrimage” (1812). ‘I awoke one morning and found myself famous’ [Samuel Arthur Bent, 2012; 14]. So Byron claimed on the publication of the first two cantos of Childe Harold’s Pilgrimage.

Chulpon, at the age of 17, wrote the poem “To my familiars from Turkistan” (Turkistonlik qardoshlarimga), which served as one of the reasons for his death. Though Bayron and Chulpon did not live the same period, both of them died in young ages. The English poet was born a century earlier than Chulpon and became a famous Romantic writer of the world literature.

The poems of Byron entered the history of world literature in the form of works of Romantic era. At the end of the XVIII and early XIX centuries, a new turning point in art in Western Europe was a good reaction to the French Revolution.

Dissatisfaction with the results of the French Revolution and the intensification of different political relations among the European countries contributed to further progress of romanticism. Byron's title of Lord gave him a regular presence in the House of Lords. Shortly after the poet returned to England, the biggest event in his life was his involvement in the debate of parliamentary law against “machine-gunners” by Luddite workers in England [Selections from Byron, 1979; 8]

He began his speech with the following words:

“My Lords; the subject now submitted to your lordships for the first time, though new to the House, it is by no means new to the country. I believe it had occu-

ped the serious thoughts of all descriptions of persons, long before its introduction to the notice of that legislature, whose interference alone could be of real service. As a person in some degree connected with the suffering county, though a stranger not only to this House in general, but to almost every individual whose attention I presume to solicit, I must claim some portion of your lordships' indulgence, whilst I offer a few observations on a question in which I confess myself deeply interested." [<https://api.parliament.uk/historic-hansard/lords/1812/feb/27/frame-work-bill>]

DATA ANALYSIS

In a bold and menacing speech, he sharply condemned this bill, which allowed the most cruel measures of crossing and punishment, and supported his performance with the wonderful satirical ode "An Ode to the Framers of the Frame Bill" (1812), in which he accused the English ruling classes in inhuman treatment of the people:

The rascals, perhaps, may betake them to robbing, The dogs to be sure have got nothing to eat—So if we can hang them for breaking a bobbin, 'Twill save all the Government's money and meat: Men are more easily made than machinery—Stockings fetch better prices than lives—Gibbets on Sherwood will heighten the scenery, Showing how Commerce, how Liberty thrives! [Selections from Byron, 1979;9]

A speech in the House of Lords and a satirical ode calling for an answer by the executioners of the English people signified a sharp deepening of the conflict between the poet and high society to which he belonged. Enemies repulsed Byron by persecution, which began on the sly, but turned into an open pursuit, the excuse for which was the unfortunate family life of the poet.

At first in Switzerland, then in Italy Byron returned to "Childe Harold" and finished the poem with two cantos. In the third canto he laments the fate of Europe after the victory of the Holy unit over Napoleon in the fourth he turns to Italy, in which he sees a country preparing for a new battle with the reaction. The character of his hero also changes in the development of the poem.

The poem "Childe Harold's Pilgrimage" became the manifesto of a young romantic Europe; its Hero of a whole generation of European young people who, like Harold, despised the secular mob, sought use of their forces, sympathized with the struggle of the peoples of Europe against all kinds of oppression whether it came from Napoleonic generals, from Russian serf-owners, from Austrian officials, from the Prussian military and the English lords.

Byron became the recognized head of revolutionary romanticism a new international literary movement, a contradictory one that carried different and often irreconcilable movements, but struggled to update literature. As for the ways of this update here the romantics had different opinions.

The problem of dissatisfaction resulting from the discrepancy between ideals and realities had been expressed frequently in Byron's poetry. In 1814 he had published thoughts on disillusionment in the poem "Thou art not false, but thou art fickle." The concept expressed here is a superficial comment on the problem; there is no attempt either to justify or to understand the existence of sorrow.

To dream of joy and wake to sorrow.

Is doom'd to all who love or live [Thomas Medwin, 1824; 351-352].

In post Soviet Uzbekistan, Chulpon is perhaps equally well-known as a so-called "national caretaker" (*miltatparvar*). In the second decade of the twentieth century, Chulpon and like-minded reformers, often called *jadids*, embraced a reformist discourse that involved, among other dimensions, an interest in European technology and the idea of the nation alongside traditional Islamic critiques of societal decline.

Doctor of Philology scholar on jadid literature, Naim Karimov wrote a preface "A word about Chulpon" to Chulpon's collections which were published by Academprint. The preface starts: "The 90th of the XX century. Members of the sect of the Ulema and the rich in Andijan gathered in one of the cozy buildings of the city and set up a meeting. Addressing the audience, the Speaker of the Assembly said, "Dear brothers, this dearest man had seen the Ka'bah in his dream. The man became a Muslim by bringing a caliphate. Now let's collect an ion for the travel expenses of this Makka, which is obligatory for every Muslim!"

He hadn't finished his speech when a young man, amazed by his youth, comes to the chairman of the assembly and exclaims: "Dear all. Your rank wouldn't extend even if a man accepts a Muslim religion. Islam cannot be strengthened by that man. Why not to spend that savings on the starving people! Who is the loser in the share, and who is not, and the poor people are starving. Think about the people, after all! At a time when among the wealthy authorities no one could tell the absurdity of this meeting, a nineteen-year-old person made such remarks in front of the rich and scholars. Despite the inevitability of his father being a rich man and eating a duck for words of truth, Abdulhamid Suleyman-oghlu, a nineteen-year-old boy, dared to say these words" [Cho'lpon Abdulhamid o'g'li. Asarlar, 2016; 5].

As we see both poets had their own ideas, in defiance of their young age, and most importantly they could express their thoughts. If we see the poems of both Byron and Chulpon most of them were devoted to social problems, freedom and country's independence. If we start with the poems of Byron, freedom of individuality and country' independence play the main role in the creation of George Gordon Byron. Most of his works are dedicated to these themes. One of them is the poem "Song for the Luddites". As it is known from history, Luddites were workers who fought for a better life for themselves in England at the beginning of the 19th century. English common people lived in poverty in the poet's time. They worked a lot (twelve to fourteen hours a day) and earned not much. At factories at that time there were many women with their kids living in shabby places. It was especially a pity for children.

As the Liberty lads o'er the sea

Bought their freedom, and cheaply, with blood,

So we, boys, we

Will die fighting, or live free,

And down with all kings but King Ludd! [[http://eng-poetry.ru/PoemE.php? PoemId=155](http://eng-poetry.ru/PoemE.php?PoemId=155)].

Freedom and mostly the fight for independence are seen in many poems of

Chulpon. His first published poem celebrated the February Revolution and socialist movements for these very reasons. Published in 1918 but written in April, 1917 this excerpt from "Red Banner" (Qizil bayroq) demonstrates the poet's interest in the democratic and anti-imperial politics promised by socialism [Cho'lpon, 2016; 331].

Red banner!

There, look how it waves in the wind.

As if the qibla [direction that a Muslim should face when praying]. Wind is greeting it! It is not glad to see the poor in this state,

For the poor man has the right because it is his.

Has the red blood of the poor not flown like rivers

To take the banner from the darkness into the light?

Are there no workers left in Siberian exile

To take the banner to the oppressed and weak people?

You, bourgeoisie, conceited upper classes, don't approach the red banner!

Were you not its bloodsucking enemy?

Now the black will not approach those white rays of light.

Now those black forces' time has passed! [translated by Adeeb Khalid, 2015;71].

Throughout the poem, Chulpon adapts Chagatai poetic language to the politicized times by recasting traditional images used in mystical poetry into new roles. Blood, often used as a metaphor in Sufi poetry for mystical experience, is literalized here as "red blood" and becomes a call to political action, identified with the revolutionary cause.

Chulpon's poetic persona of the 1920s was rooted in the complex intersections of ethnicity, class, and revolution in 1917 Central Asia. After the February Revolution, Russians and native Muslims, both ulama and jadids, jockeyed for power in Tashkent until October 27, 1917, when the Tashkent Soviet, a committee of socialist railroad workers and soldiers, allied with the Bolsheviks, took power in the city by force and declared itself sovereign over all of Turkestan. The soviet and its supporters were entirely European and therefore hardly representative of majority-Muslim Turkestan [Adeeb Khalid, 2015;71].

To describe the real revolution lively the author should see revolution or participate in war. As for Byron, he was captivated by the Greek struggle for independence and eventually moved to Greece and took part in the campaign. Byron battled alongside with Greeks and eventually died in Messolongi while still actively participating in the revolution. In 'The Isles of Greece' he writes of the culture and of the history of the Greeks, honoring their ancestry and rich heritage.

Byron spoke a lot and wrote in support of Greece. At that time, this country was ruled by the Ottoman Empire, but the Greeks often rebelled against the Turkish yoke Byron wrote his famous poem "Isles of Greece." In this poem, he calls on the Greeks to boldly fight for their freedom and reminds them of the heroes of ancient Greece. For example, he speaks in it about the feat of the Spartans led by Tsar Leonid. They all died in the Thermopilian Gorge, protecting the road to Greece. The Persians promised them life and wealth if they surrendered, but they proudly refused. They preferred to die free than live as slaves. Here Byron calls to be the same: The isles of Greece, the

isles of Greece! Where burning Sappho loved and sung, Where grew the arts of war and peace, Where Delos rose, and Phoebus sprung! Eternal summer gilds them yet, But all, except their sun, is set [Byron. Complete works. 1882; 110].

Byron refers to the highlights of ancient Greek history when he refers to "Salamis" and "Marathon" in his poem.

The mountains look on Marathon – And Marathon looks on the sea; And musing there an hour alone, I dream'd that Greece might still be free; For standing on the Persians' grave, I could not deem myself a slave [Byron. Complete works. 1882; 110].

He also mentions "a Persian's grave" as a reference to a time when Greece defeated the Persian Empire, at that time one of the strongest empires in the world. Byron finds it unfortunate that the Greeks had lived under Ottoman rule for so long, and he even refers to the rule as "slavery" several times in the poem.

In the cantos of "Child Harold's Pilgrimage", Byron considers various aspects of political liberty in connection with several foreign countries Spain, Greece, and Venice to emphasize the significance of the traditions of liberty. The concept emerges that the dominance of the love of freedom in the past citizens of a country makes present submission to tyranny even more ignominious. The valid aims and the false aims of the leader of people are also analyzed in Byron's verse. In Byron's poetry their weakness embodies the universal cause of despotism.

Though Chulpon didn't participate in war as Byron, he was not indifferent to the ongoing reforms and protests in his country. He like other reformist Muslim poets, wrote several poems celebrating the formation of the Autonomy as a rebirth of his Turkic nation, hi less than three months, once the Tashkent soviet could afford the expedition, it destroyed the Autonomy, killing thousands in the process. After this juncture in 1917, Chulpon's poetic output increased greatly. He spent less time on marches and odes. Instead, contemplative and elegiac lyric made up the bulk of his poetic oeuvre in the 1920s. Perhaps his most famous work of this period is his 1921 lament "To a Devastated Land" (Buzilgan o'lkaga), an elegy for the destruction of Turkestan caused by the outbreak of war between the Red Army and Basmachi, the Central Asian fighters against the Soviet power [Kirill Nourzhanov, 2008; 41-67].

Hey country whose mountains greet the sky,
 Why has a dark cloud descended on your head?
 They have trod over your breast for many years,
 You curse and moan, but they crush you nonetheless,
 These haughty men with no rights to your free soil.
 Why do you let them trample you without a murmur as if a slave?
 Why do you not command them to leave?
 Why does your freedom-loving heart not unleash your voice?
 Why do the whips laugh as they meet your body?
 Why do hopes die in your springs?
 Why is your lot in life only blood? [A.Cho'lpon.Night and day, 2019;11]

As the 1920s proceeded, Chulpon, justifying Fitrat's confidence in him, became the most prominent poet among his Turkestanian peers, not only because of his exqui-

site elegies, but also because of his formal innovation. He mastered a new form of versification, which was introduced to the Central Asian Turkic language around the time of the revolution, called “*barmoq*” (finger) meter. In previous centuries, Turkic-language poets wrote their works in “*aruz*” meters, which were borrowed from Arabic verse via Persian. Aruz meters rely on the interchange between long and short vowels typical in both Arabic and Persian. When the meters were adapted to Chagatai in the fifteenth century, poets mapped the Persian vowel system onto the Turkic language because Central Asian Turkic did not have vowels of variable length. In the 1920s, Fitrat and others insisted on the adoption of “*barmoq*”, which had first been pioneered by Turkish poets in the Ottoman Empire, because it was, according to them, better suited to Turkic languages [Abdurauf Fitrat, 2010; 228].

“Barmoq” is a syllabic meter that requires an equal number of syllables in each line as we have seen in Chulpon’s poems above. Alongside “barmoq” meter, Chulpon and Fitrat also transformed the vocabulary of local poetry. Before the 1920s, Turkic-language poets wrote with copious amounts of Arabic and Persian words in a pedantic, often esoteric style.

Turkic vocabulary for poetry, writing in a language more understandable to the rural masses who were not literate in Persian. Fitrat and Chulpon’s interest in all things Turkic was not unique: the early 1920s saw an increased fascination with specifically Turkic culture, and jadids and other Central Asian intellectuals hailed the embrace of Turkic roots as a superior path to modernity [Adeeb Khalid, 2015;15].

His modernism, if we might call it that, was a homegrown one based on jadids new political consciousness and engagement with European thought about the nation [Devin Deweese, 2016; 37-92]. Chulpon’s art, as the coming pages show, emerges from a mix of traditional Islamic poetics, new Turkic forms and vocabulary, an interest in the psychologism of proletarian prose, and an aestheticization of political and historical philosophies.

CONCLUSION

Byron's first attempt at dealing with the problem of unhappiness, of man's conflict within himself and with society, had been a turning toward nature. Rather than an understanding of the conflict, however, Byron gained, in the main, only a sense of escape in his communing with nature. Neither his awe at nature's grandeur nor his seclusion from the "contentious world" led to a significant discovery relating to the reasons for man's unhappiness. Man's struggle for freedom, a struggle to be free from the degrading element inherent in his nature, has political, as well as social, significance. Love of liberty is thus associated with the aspiring characteristic of man and submissiveness with the base characteristic. The foundation of tyranny is the loss of moral fortitude. All his poems are devoted to the liberty and independence. The poems which we have analyzed are some of them. In the history of Uzbek literature there were lots of attempts to write about the country's independence. But Abdulhamid Chulpon's most poetry is devoted to this theme.

Though both these poets lived in different countries in different centuries we can see the similar themes in their poetry as both of them were fighters for freedom. So

many centuries passed but their poems are still worth of reading and learning by heart.

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