

## Linguistic Features of the Lyrical Hero in the Poetry of Chulpon

SAIDOVA DILDORA FARHODQIZI  
*National University of Uzbekistan, Uzbekistan*

### ABSTRACT

*This article examines the linguistic features that construct the lyrical hero in the poetry of Abdulhamid Sulaymono'g'li Chulpon (1898-1938), one of the most influential figures of Uzbek modernist literature. Through textual and stylistic analysis of the poem 'Ko'ngil' (Heart/Soul) the study identifies lexical, syntactic, phonetic, and figurative elements that shape the poet's unique lyrical persona. The findings show that Chulpon's lyrical hero is linguistically constructed through emotive vocabulary, dynamic imagery, national-cultural symbolism, and rhythmically charged syntax, reflecting both personal and collective existential anxieties.*

**Keywords:** Imperatives, interrogative structure, interrogative particle, repetition, negation, semantic, suffix, imagery.

### INTRODUCTION

The lyrical hero (lirikqahramon) is one of the central constructs in lyric poetry, embodying the poet's internal voice while simultaneously functioning as a fictionalized persona. In Uzbek literary modernism, Chulpon stands as a foundational figure whose lyrical hero articulates personal sorrow, existential tension, and national awakening during the turbulent socio-political era of the 1910s-1930s. Scholars such as N. Karimov and H. Qodirov have emphasized the ideological and cultural significance of Chulpon's poetry, yet a detailed linguistic

analysis of how his lyrical hero is constructed through language remains under-explored (Karimov 2005)

This study contributes to that gap by analyzing how lexical choices, syntactic patterns, and symbolic systems work together to form Chulpon's distinctive lyrical persona

#### MATERIALS AND METHODS

The primary materials for this study consist of a purposefully constructed corpus of Chulpon's lyrical poetry, selected to represent the thematic, stylistic, and chronological breadth of his poetic production between 1914 and 1937.

Chulpon's poetry occupies a central position in the study of early twentieth-century Uzbek and Central Asian modernism. Scholars such as Edward Allworth and Adeeb Khalid approach Chulpon not merely as a national poet, but as a representative figure of the Jadid intellectual movement, whose lyrical works articulate themes of freedom, identity, and inner conflict under colonial and early Soviet conditions. Aligning Allworth's literary-historical perspective with Khalid's socio-cultural analysis allows for a more comprehensive understanding of Chulpon's poetic significance.

Allworth argues that Chulpon frequent use of imagery such as darkness, night, silence, and awakening functions as a coded symbolic language, shaped by colonial pressure and Soviet censorship (Allworth 1964). These symbols express alienation, loss, and suppressed hope, allowing the poet to convey resistance indirectly. The lyrical persona in Chulpon's poetry, as Allworth notes, embodies the tragic fate of the Central Asian intellectual, torn between devotion to national identity and the realities of political repression (Allworth 1990).

Importantly, Allworth situates Chulpon beyond a purely national framework, presenting him as a representative figure of Central Asian modernism whose poetic concerns – freedom, individuality, inner conflict – carry universal human significance. (Allworth 1990). In this sense, Chulpon's lyricism parallels other modernist literatures that emerged under conditions of cultural domination and historical trauma.

Adeeb Khalid complements this view by situating Chulpon within the broader Jadid project of cultural reform and self-fashioning. Khalid argues that Jadid writers, including Chulpon, sought to transform society not only through overt political discourse but through new forms of cultural expression, particularly literature that foregrounded individuality and emotional depth (Khalid 1998). Khalid's analysis underscores that Chulpon's lyricism represents a shift toward subjective interiority, a defining feature of Jadid modernity.

Together, both scholars converge on the idea that Chulpon's poetry expresses freedom implicitly rather than declaratively, using aesthetics and symbolism as tools of resistance.

To contextualize Chulpon's linguistic strategies, the study drew upon Uzbek literary criticism from N. Karimov, D. Quronov, H. Qodirov, Yu. Khoshimov, B. Mirzaev, T. Rahmatullaev, A. Rasulov their works provide historical, aesthetic, and philological commentary on Chulpon's artistic worldview. His universal ideas oriented toward the symbolic representation of personal and social freedom, individual choice, and inner contemplation. The analysis employs methodologies from linguistic stylistics (Leech 2007), discourse analysis (Gee 2014; Schiffrin 1994) poetic linguistics (Jakobson 1960) modernist poetics theory (Bradbury 1991; Childs 2000) Bakhtinian dialogism for voice and addressive it.

The primary material for this study is the poem "*Ko'ngil*" by Chulpon, which serves as the sole object of linguistic analysis. The poem is examined in its original Uzbek text to preserve semantic nuance, grammatical structure, and stylistic features that may be lost in translation. Supplementary materials include authoritative editions of Chulpon's poetry and relevant secondary sources on Uzbek poetic language, stylistics, and discourse analysis, which provide theoretical background and contextual support.

The study employs a qualitative linguistic and stylistic analysis approach. The analysis is conducted through close reading, focusing on how language constructs the image of the lyrical hero. Several complementary methods such as lexical-

semantic, morphological, syntactic, stylistic, pragmatic and discourse analysis are applied to the article.

The lexical-semantic analysis is informed by the stylistic theory of *A Linguistic Guide to English Poetry* (Leech 1969), who emphasizes the interaction between denotative and connotative meaning in literary texts. In *Semantics: The Study of Meaning* (Leech 1981) works Leech explains how denotative (conceptual) meaning interacts with connotative meaning in literary language, helping to reveal how lexical choices contribute to expressive and ideological effects in texts. This method is applied to analyze symbolic lexemes such as *kishanlar* (chains) and *qilichlar* (swords), which function as ideological metaphors in the poem.

The stylistic and poetic function analysis follows Roman Jakobson's model of the poetic function of language, first presented in his lecture 'Linguistics and Poetics,' emphasizing that in poetry the focus is on the message for its own sake as an aesthetic form; this framework helps identify rhetorical questions, repetition, and parallelism as key devices shaping the lyrical hero's voice in poetic discourse (Jakobson 1960: 356). His framework is used to identify rhetorical questions, repetition, and parallelism as key devices shaping the lyrical hero's voice. The pragmatic and discourse analysis draws on the theory of dialogism developed by discourse in the novel from *The Dialogic Imagination: Four Essays* (Bakhtin 1981). This approach is employed to interpret the internal dialogue between the lyrical speaker and the personified *ko'ngil*, revealing how language constructs ideological confrontation and self-address. The morphological and syntactic analysis is supported by the works of Qozoqboy Yo'ldoshev (Yo'ldoshev 2021), whose studies on Uzbek poetic syntax and expressive grammar provide a national linguistic context. This method focuses on negation forms (*-mas*, *-magan*) and imperative constructions, demonstrating their role in expressing resistance and emotional intensity.

The syntactic analysis examines sentence types such as interrogative, declarative, and imperative to trace shifts in the lyrical hero's psychological state from passivity to active self-assertion, building on the observation on the analysis of "O

*nekotorykhosobennostyakhpoeticheskogosintaksisa* (On some features of poetic syntax) (Akimova 1977: 98) that poetic syntax employs different sentence types (including rhetorical questions and commands) as expressive means of stylistic and semantic intensity in verse, thereby shaping both emotional and communicative effect

By integrating these methods, the study reveals how linguistic features function together to construct the lyrical hero's inner conflict, awakening, and affirmation of human dignity and freedom

#### RESULT AND DISCUSSION

Abdul Hamid Chulpon is one of the most prominent representatives of Uzbek modern poetry, whose works reflect the spiritual suffering, national awakening, and struggle for freedom of the early twentieth century. The poem 'Ko'ngil' ('The Heart/Soul') is a vivid example of how linguistic means are used to shape the image of the lyrical hero. Through rhetorical questions, symbolic vocabulary, imperatives, and emotive expressions, Chulpon constructs a lyrical hero who embodies both inner oppression and a powerful call for liberation.

One of the key linguistic features of the poem is the direct address to 'ko'ngil' (heart/soul). Grammatically, this is realized through vocative constructions:

<i>Ko'ngil, senmunchalarnega Kishanlarbirlado' stlashding? Na faryoding, nadodingbor, Nechunsenmunchasustlashding?</i>	O soul, why have you come to be So close a friend to iron chains? No cry, no protest, no appeal Why do you bear your silent pains?
--	--

By addressing the "heart" as a second person (*sen*), the poet creates an internal dialogue. Linguistically, this transforms an abstract concept into a personified entity, allowing the lyrical hero to question his own passivity. The pronoun *sen* reinforces intimacy and self-confrontation, suggesting that the struggle is internal before it becomes social or political.

The poem is dominated by rhetorical questions, which function as a major syntactic device:

*Na faryoding, nadodingbor,  
Nechunsenmunchasustlashding?*

These interrogative structures do not seek answers; instead, they express protest, pain, and moral accusation. Linguistically, the repetition of negative particles (*na... na...*) intensifies the sense of silence and suppression. The frequent use of questions reflects the psychological state of the lyrical hero – confused, wounded, yet awakening.

Chulpon's diction is characterized by the extensive use of symbolic lexemes that convey strong ideological and emotional meanings. Words such as *kishanlar* (chains) function as a linguistic symbol of oppression, captivity, and spiritual enslavement. Although semantically concrete, the noun transcends its literal meaning and becomes a metaphor for social and political subjugation. Similarly, *qilichlar* (swords) represent not merely physical weapons but the abstract concepts of power, resistance, and active struggle. Through metaphorical extension, this lexeme evokes the idea of confrontation against injustice.

<i>Haqoratdilniog' ritmas,</i>	Does insult never wound the heart?
<i>Tubanlikmanguketmasmi?</i>	Will baseness rule the world always?
<i>Kishanlarparchalanmasmi?</i>	Will chains not break and fall apart,
<i>Qilichlarendisinmasmi?</i>	Will swords not shatter in these days?

The excerpt is structured entirely through rhetorical interrogative sentences. Although grammatically formulated as questions, these lines do not seek direct answers; instead, they function as assertive and evaluative statements. Such rhetorical questioning intensifies the speaker's emotional stance and foregrounds ideological resistance.

The uniform syntactic construction across all lines creates syntactic parallelism, reinforcing cohesion and rhythmic consistency while allowing the semantic tension to accumulate progressively.

A prominent morphological feature is the repeated use of negative verbal forms combined with interrogative particles (*-mas, -mi*). While these forms express grammatical negation, they simultaneously encode an implicit anticipation of change. The negation, therefore, operates paradoxically: it denies permanence while suggesting the inevitability of transformation.

Additionally, the absence of explicit temporal markers situates the actions in a generalized or timeless tense, expanding the scope of meaning beyond a specific historical moment and granting the text universal relevance.

The text employs anaphoric and structural repetition, with each line following a similar grammatical pattern. This repetition strengthens the persuasive force of the poem and mirrors the persistence of the struggle it articulates.

Moreover, the use of antithesis—between oppression and liberation, permanence and dissolution—creates a dynamic semantic field in which domination is presented as inherently unstable.

On the discourse level, the poem articulates a form of ethical protest. The rhetorical questions function as implicit assertions that moral injury is not absolute, oppression is not eternal, and instruments of violence are destined to fail. Thus, the speaker positions language itself as a tool of resistance, capable of undermining hegemonic power structures.

Linguistically, the fragment integrates rhetorical interrogation, negative morphology, symbolic lexicon, and syntactic parallelism to construct a compact yet powerful expression of protest. The convergence of these features produces a lyrico-philosophical discourse that challenges the permanence of injustice and affirms the latent possibility of moral and social transformation.

<p><i>Tiriksan, o' Imagansan,</i>  <i>Sen-da odam, sen-da insonsan;</i>  <i>Kishankiyima, bo' yinegma,</i>  <i>Ki, sen ham hurtug' ilg' onsan!..</i>          [A.Cho'lpon,2024, 70]</p>	<p>You live—you are not dead or gone,          You too are human, flesh and bone.          Do not wear chains, do not bow          down,          For you were born in freedom's          dawn.[translation by me]</p>
---	--

The imperative expression *bo'yinegma* (do not bow your head) operates as a symbolic verbal construction denoting dignity, self-respect, and freedom. Linguistically, it combines a concrete physical action with an abstract moral stance, thus reinforcing the lyrical hero's call for inner and collective liberation. This interaction between denotative meaning (physical objects or actions) and connotative meaning (ideological and emotional associations) creates a powerful blend of literal and figurative language. As a result, the poem's lexicon remains accessible on the surface while simultaneously carrying deep symbolic and ideological resonance.

Negation plays a crucial role in constructing the voice and psychological stance of the lyrical hero in Chulpon's poem. The use of negative grammatical forms, as seen in expressions such as *Haqoratdilniog'ritmas* and *Tiriksan, o'lmagansan*, serves not only a syntactic function but also a strong stylistic and ideological one. Morphologically, the negative suffixes *-mas* and *-magan* deny the validity of suffer

ing, humiliation, and spiritual death imposed by external forces. From a linguistic perspective, these negations operate as semantic oppositions, positioning life against death and dignity against degradation. The lyrical hero, through negation, refuses to internalize despair and submission. Thus, grammatical negation is transformed into ideological negation, expressing resistance to fear, silence, and oppression. This stylistic strategy strengthens the poem's affirmative message, emphasizing inner resilience and the inevitability of moral and spiritual awakening.

In the final stanza, the syntactic organization of the poem undergoes a significant shift toward imperative constructions, as illustrated by the command *Kishankiyima, bo'yinegma*. This transition marks a decisive transformation in the lyrical hero's psychological and ideological stance. While earlier stanzas are dominated by interrogative and reflective structures, the emergence of imperatives signals a movement from internal questioning to purposeful action.

From a linguistic perspective, imperative sentences perform a directive speech act, urging resistance and self-assertion. The brevity and directness of the verbs intensify emotional tension

and produce a persuasive, almost oratorical tone characteristic of public discourse and revolutionary rhetoric. This culminates in the affirmative statement *Ki, sen ham hurtug'ilgonsan!* where the predicate *hurtug'ilgonsan* functions as a powerful linguistic assertion of innate human dignity and natural rights. Syntactically and semantically, this construction redefines the lyrical hero not as a passive sufferer but as a conscious subject endowed with freedom from birth.

#### CONCLUSION

In Chulpon's poem 'Ko'ngil,' the lyrical hero is constructed primarily through linguistic means rather than direct narrative description. The poet's strategic use of rhetorical questions, symbolic lexicon, grammatical negation, and imperative constructions reveals the inner evolution of the lyrical hero from passive endurance to conscious resistance. Each linguistic feature contributes to shaping a voice that is both deeply personal and collectively representative.

The symbolic vocabulary (*kishanlar, qilichlar, bo'yinegma*) reflects the lyrical hero's lived experience of oppression while simultaneously encoding a broader ideological struggle. Negation functions as a key stylistic tool through which the lyrical hero rejects humiliation, silence, and spiritual death, transforming grammatical denial into ideological resistance. Finally, the shift to imperative syntax in the concluding stanza marks the lyrical hero's awakening, as language itself becomes an instrument of action and self-assertion.

Thus, the lyrical hero in 'Ko'ngil' emerges as a dynamic figure whose identity is linguistically forged through opposition, affirmation, and command. Chulpon's mastery lies in his ability to use accessible yet symbolically charged language to transform the inner voice of the lyrical hero into a powerful declaration of human dignity, freedom, and national consciousness.

#### REFERENCES

- Cho'lpon, A. 2024. *She'rlar, hikoyalar, she'riyvanasriytarjimalar*. Qaytanashr, Toshkent: Zabarjad media.

- Allworth, E. 1964. *Uzbek Literary Politics*. The Hague: Mouton.
- . 1990. *The Modern Uzbeks: From the Fourteenth Century to the Present*. Stanford, CA: Hoover Institution Press.
- Akimova, G. N. (1977). *O ne kotory khosobenno styakh poetic heskogo sintaksisa* [On some features of poetic syntax]. *Voprosyazykoznaniya*, 1977/1, 96-108.
- Bakhtin, M. M. 1981. *Discourse in the Novel* (from *The Dialogic Imagination: Four Essays*). University of Texas Press.
- . 1986. *Speech Genres and other Late Essays*. Trans. V. W. McGee. Austin: University of Texas Press.
- Bradbury, M. & McFarlane, J. (eds.) 1991. *Modernism: A Guide to European Literature 1890-1930*. London: Penguin.
- Childs, P. 2000. *Modernism*. London: Routledge.
- Jakobson, R. 1960. *Closing Statements: Linguistics and Poetics*. In T. A. Sebeok (Ed.), *Style in Language* (pp. 350-377). Cambridge, MA: MIT Press.
- Khalid, A. (1998). *The politics of Muslim cultural reform: Jadidism in Central Asia*. Berkeley: University of California Press.
- Kuronov D. 2004. *Chulponnasripoetikasi*. Toshkent, Shark.
- Leech, G. N. 1969. *A Linguistic Guide to English Poetry*. Longman, London.
- . 1981. *Semantics: The Study of Meaning*. Penguin, London
- . & Short, M. H. 2007. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. 2<sup>nd</sup> ed. London: Pearson Longman.
- Tomashevskiy, B. V. 2005. *Teoriyaliteraturi. Poetika*. M.: Aspekt Press.
- Schiffirin, D. 1994. *Approaches to Discourse*. Oxford: Blackwell.
- Vladimirova N. V. 2011. *Razvitie uzbekskoy prozi XX veka i voprosi xudojestvennogo perevoda*. T.: Fan.
- Xojimatov, M. 2023. *XXasro'zbekshe'riyatidamilliy o'zlikvaonati liningbadiiytalqini*. Xalqaroilmiy-amaliykonferensiya materiallari. Shimkent.
- Yo'ldoshev, Q. B. 2021. Available online; <<https://tsuull.uz/en/content/yoldoshev-qozoqboy-boybekovich>>.
- Zhirmunsky V. M. 1979. *Comparative Literature. East and West*. Selected works.

**SAIDOVA DILDORA FARHODQIZI**

PHD STUDENT, FOREIGN PHILOLOGY DEPARTMENT,  
NATIONAL UNIVERSITY OF UZBEKISTAN,  
TASHKENT, UZBEKISTAN.