

**SYMBOLIZATION OF SOCIO-POLITICAL IDEAS THROUGH THE CONCEPTS OF  
"AUTUMN", "WINTER", AND "FALL"**  
(On the Example of Jadid Poetry)

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**Annotation:**The symbolic images used in Uzbek literature have been uniquely interpreted in mythology, folklore, and written literature. In Jadid poetry, the meanings attached to such imagery expand further to reflect social and political ideas. Poets such as Cholpon and Fitrat occupy a special place in Uzbek literature as symbolist poets. Their poems clearly display the symbolic representation of socio-political concepts. This article examines how Jadid poetry uses symbolic images like “autumn” and “fall” to artistically express social and political problems, and it also evaluates the poetic mastery of these poets.

**Keywords:**Symbol, autumn, fall, spring, independence, colonialism, captivity, landscape, dawn.

Jadid poets began to imbue traditional literary imagery with new meanings to reflect the socio-political issues of their time. In particular, terms denoting the seasons were enriched with ideologically symbolic content tied to the spirit of the age, often diverging from their literal meanings. While such symbols drew nourishment from folklore and classical literary traditions, the creation of original symbolic-imagery became a defining feature of Jadid poetry.

In classical Uzbek poetry, contrasts like “spring–fall” and “summer–winter” were widely used to artistically interpret themes of longing, endurance, existence and non-existence, life and death. The Jadid poets reinterpreted these seasonal symbols: “winter” and “autumn” came to symbolize the sorrowful and oppressed condition of early 20th-century Turkestan, while “spring” symbolized national awakening, progress, and freedom, and “summer” symbolized homeland and national pride.

When it comes to using seasonal imagery, the influence of classical traditions is especially visible in the works of poets like Abdulla Avloni and Sidqiy Khondaliqiy. In contrast, the works of Cholpon and Fitrat clearly exhibit the influence of the modern era and Western poetry. The Jadid poets began attaching new socio-political significance to conventional literary symbols, notably the seasons.

As in classical literature, where “spring” signified hope and “autumn” or “winter” were associated with hardship, the Jadid poets transformed these associations into reflections of colonial oppression and national suffering. They used nature and the seasons to express the socio-political condition of their nation.

In Cholpon's poetry, the themes of autumn and fall recur frequently. The harmony between nature and society is depicted through landscapes, reflecting both natural beauty and social complexity. The symbols "autumn" and "fall" often express the tension between human hopes and despair. However, in Cholpon's case, these symbols serve a broader purpose: to reflect socio-political ideas.

For instance, in his poem "Autumn," we read:

The leaves once lush and green now turn yellow –  
Like the pained, defeated face of the captive East.  
The eyes of storms, now gleaming and playful,  
Like the blood-filled eyes of triumphant West.

The yellowing of spring-green leaves is a natural phenomenon, but the poet uses this imagery to compare it to the suffering and defeat of the East. The "defeated" and "captive" state of the East alludes to social injustice, tyranny, and violations of human rights. Through the description of a landscape, the poet brings these issues to light. Nature becomes socialized. "Captive East" is contrasted with "blood-filled West," symbolizing oppression versus aggression.

As one critic notes, Cholpon's depictions of seasons are not merely reflections of mood, but expressions of ideology. Many of his poems from 1921–23 assign social meaning to nature, using it to highlight injustice. These depictions often compare "East" and "West."

The greater the poet, the deeper the emotion. This is evident in Cholpon's poetry. He was steadfast in his beliefs, and his poetic legacy is proof. Through his poems, he called on society to awaken and criticized colonialism harshly.

Disaster marches line by line,  
Even crows cross the skies in fear.  
Like the East, hidden, quietly crushed,  
Many souls await their final breath.

After eliminating political opposition, the Soviet state and the Communist Party turned their gaze on a nation devoted to truth, faith, and morality. Cholpon expresses this painful reality with symbols like "black clouds" and "autumn songs."

A flock of black clouds has veiled the sky –  
As if a curtain has fallen upon the East.  
The army of autumn shoots poisoned arrows  
Endlessly into the heart of summer.

The "black clouds" veiling the East represent colonizers trying to extinguish Turkestan's freedom. The "autumn army" sings a poisonous song, contrasting with "summer," which symbolizes homeland and national fate.

Disaster marches in heavy lines,  
Even crows flee the darkened skies.  
The East hides its pain inside,  
Many souls await their final breath.

“Final breath” in nature means winter. Cholpon projects this natural event onto society—final breath as metaphor for dormancy, perhaps death. Those who await the “final breath” are those crushed inwardly. The last two lines make the poet’s message explicit: all existence (i.e., society) stands at the brink of a dark winter.

In his prose, too, Cholpon often used the symbol of winter. His short story “Spring Before” ends with the following verse:

Sit, drink tea, gossip aimlessly,  
But know—winter will come; your days of joy won’t last.

These lines metaphorically express the moral decline of the people, represented as darkness. Winter symbolizes darkness, oppression, ignorance, and decline.

In general, Cholpon voiced his rebellion against tyranny in symbolic language. He emerges as a fighter for the fate of nation and homeland. Even during the Soviet era, when censorship was severe, he continued expressing ideas through symbolic language.

A similar symbolic use of “black cloud” can be seen in Abdurauf Fitrat’s poem To the Teachers of the Nation:

Comrades, let us gather to destroy the house of ignorance,  
And tear away the dark veils blinding the people.  
We are lions of knowledge, the men of learning –  
Let us unite to open a true path for the Turkic nation.

The “house of ignorance” points to the people’s backward, dark state. The “dark veils” symbolize widespread illiteracy. Fitrat’s poem calls on teachers to unite under the Jadid movement. Words like “gather” and “save” reflect the collective spirit of the movement.

It is known that Fitrat wrote relatively few poems in Uzbek—literary scholars estimate around 20. His Tajik-language poems, however, are more plentiful. Published in 1909 in Istanbul under the title Sayha (The Cry), these poems are centered on homeland and national freedom. The title is apt—“Sayha” means a cry or urgent shout—because homeland cannot be spoken of in calm tones.

The poem Tiramoh (Autumn) in this collection emphasizes symbolism:

This is the season of fall; the trees are all yellow,  
Where is the green, where are the tulips, what happened to the flowers?

Covered in dust, the poor trees are weary,  
The nightingales have flown, they won't return till another spring.

Here, "fall season," "yellow trees," "absent flowers," "dusty trees," and "departing nightingales" all carry symbolic weight. The poet sees himself in the sorrowful autumn landscape; he is the "ghazal-singing bird" that flies away.

In his quatrain beginning "Winter has come, my dear brother," Fitrat again uses winter as a metaphor for darkness and colonial oppression:

Winter has come, my dear brother,  
Cold rules the world entirely.  
Everything is hidden beneath snow –  
Mountains, deserts, walls, and doors.  
The clouds are so bold this season  
That the sun cannot raise its head.  
How could the deer walk the desert,  
How could the fly flap its wings?

At first glance, this may seem a description of a harsh winter. In truth, the poet addresses his "brother" to point toward the grim reality of colonial rule. Winter is a symbol of occupation, clouds represent the Russian colonizers, and the sun, buried in snow, symbolizes the nation itself.

As censorship intensified under Soviet rule, Fitrat, like Cholpon, shifted his rebellion into symbolic language. The poems above clearly illustrate this strategy.

In conclusion, poetic principles serve as a foundation for assessing the literary and aesthetic value of any period's literature. These principles allow for the reinterpretation of traditional themes in modern contexts. Thus, Jadid poets not only reimagined traditional symbols like nature and seasons but also enriched them with personal aesthetic visions. They transformed these symbols into powerful tools to critique oppression and inspire national awakening.

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