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THE INCORPORATION OF WESTERN TERMINOLOGY IN ENLIGHTENMENT-ERA POETRY

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ABSTRACT

The current scrutiny provides a comparative analysis of the gradual changes in the language and methodology of poetry in the second half of the 19th early 20th century; the figurative way in modern poetry; the fundamental and qualitative evolution of language and style of poetry in the new era; the peculiar approaches to the interpretation of new sociopolitical ideas of the peoples of Central Asia, especially Tajik enlightenment and modern poetry; the development of artistic thinking; new revolutions in language and style of penetrating poetry and their linguo-poetic functions; and national and traditional romantic poetry. The process of traditional and updating the cognitive literature was observed. The services of modern intellectuals and poets, along with literary traditions and their desire to modernize literature, are explained. The process of renewal of artistic symbols and literary revolutions can be observed in the works of modern poets. In the poems of this period, the characteristic elements of literary trends, such as symbolism, sentimentalism, and abstractionism, which are characteristic of the literature of the people of the world, can be observed. In particular, changes in the language parameters of poetry in the new era, democratization and simplification of poetry, bringing it closer to the language of the people, and changing the functional characteristics of artistic images have been studied as the main issues.

KEYWORDS: Jadid, National, New Poetry, Romantic, Socialization, Symbolism, Social Poetry

1. INTRODUCTION

Since the second half of the 21st century, the formation and development of Tajik literature have been directly linked with Bukhara and its literary milieu. During this period, two significantly complementary literary processes developed in Bukhara: classical literary traditions and new enlightenment. At the time of the Soviets, the first direction, designated “innovative-backwards literature”, should be considered and characterized as a logical continuation of classical literary traditions. The most important features of the content of the works of the representatives of this period were also determined based on the criteria of “whether the creator belongs to the emir's palace” or “does not belong to the palace”. In fact, the palace literature has its own special status, regardless of its content and ideological and artistic features. On the other hand, the existence of this traditional current in the literary environment of the second half of the 19th century is very important for determining the important features of the new literary process and correctly interpreting the literary life of the period, comparing the main features of the artwork, and providing unique characteristics of the literary current of the period. Although in the palace, under the rule of officials, the freedom of the poet's creativity was restricted, he could not use more words than his master's taste or his worldview, but truly, talented people were able to sing about truth and truth under metaphorical and figurative images. The result was the development of the Enlightenment literature.

During this period, the main signs of updating the genre characteristic of the ghazal are associated with the creative activities of Trade, Shahin, Khayrat, Munzim, Aizi, Tugral, Fitrat, Ayni, Ibrahim Jurat, and Fakhriddin Rozi. The difference between the literature of the new era and that of classical ghazals is manifested primarily in a change in its content, thematic and ideological content, means of artistic representation, creative style and some elements of form. The ghazals of the poets of the Enlightenment and modern poets do not show the world of deep symbolic and figurative meanings or peculiar techniques of figurative and romantic description. Its development and occupation of an important place in the literary process are closely related to the stable historical position, general theoretical features and poetic nature of this genre. Because of the relative freedom in volume and weight, unlimited content and themes, providing a general compositional structure based on a single rhyming structure, unique rhythmic-melodic harmony has more

advantages and ensures the relative growth of the status of this genre. Therefore, the promotion and popularization of original ideas in the enlightenment literature, new content and the presentation of content had significant impacts on the development of newspaper and fiction literature as a whole and its separate special genres.

The peculiarities of the gazelle genre in the literature of this period are explained by strong social pathos, a world of images and symbols, faithfulness to styles and styles of classical literature, ignoring the limitations of the style of narrative, forming the artistic features of the language and gradual improvement of the elements of form and content. In this place, gazelles of creators such as Aizy, Fitrat, Jurat, Awloni, Cami, and Ibrat are characterized by the fact that they have acquired a special meaning; they were created on the basis of reformism, socialization and new ideas.

For example, the modern literary spirit of Aizi begins with the following matla (a lyric poem written in verse, mainly the first stanza of a ghazal):

Боғе, ки дар ӯ нест зи ирфон самар ин чо
Халқе, ки надорад сӯи ибрат назар ин чо. (Ауни 2010).

Translation:

People who do not care about spirituality, such as garden, do not have the fruit of knowledge. What can be expected from the future of this nation? One hazard can be reviewed.

In the ghazal, the “critical” and “denouncing” meanings reinforce the rebellious spirit of the lyrical hero. He uses very sharp and critical interpretations, winged expressions or the content of “aagloti urfi” to describe the lives of people in the whirlpool of ignorance and ignorance. This is typical of the early XXth century literature. Figurative meanings such as “сияхдилу тирадил” (blackheart), “мушти хару мурдаи чунбанда” (The moving fist of a dead ass), “худобехабару номфурӯш” (dishonest and unfair), шармандаву фурӯмоя” (A low shame), шарманда, радди маърака” (People do not respect) and “қавми парешон” (distracted people), emblems and metaphors mentioned in ghazal, have become a means of expressing the content of folklore and are a style unique to the poet.

Not only Aiziy but also other poets of the transition period demonstrate classical literary traditions in their works. It is natural for them to create in a historical style, drawing on the literature of the past. Taken together, these findings show that the poets at that time made certain changes in their style and way of creating poems. If this situation was figuratively and ironically formed in the poetry of

poets of the Tajik Enlightenment and modern literature, in the works of poets of Iranian Mashruti literature, it was freely expressed, without artistic lines.

For example, the Iranian poet Farrukhi expressed changes in content and form in the ghazal in the following way:

Дар ҷаҳони кӯҳна монад номи мову Фаррухӣ,
Чунки эҷоди ғазалро тарҳи нав афкандаем
(Tabarov 2009).

Translation:

That is, in the old world, the name Farrukhiy and I will be recorded forever because we have created a new pattern in the creation of gazelles.

In the works of Abdurrauf Fitrat, the theme of Motherland and patriotism was one of the most important and main themes. One of the best poems of the poet is a ghazal, which begins with the exclamation

Эй модари азизи ман, эй хиттаи Бухор!

Эй бо ту ифтихораму в-эй бо ту эътибор!"
(Fitrat 201).

Translation:

Oh, my dear mother, oh land of Bukhara! I am proud of you, and I am proud of you!

This poem may be a model for expressing the popular spirit, and although it has a national-local meaning and content about a "small motherland" within the country, it has taken on a social, general and ultimate meaning. This theme occupies a leading place in individual poems and prose works of enlightened writers from Ahmad Donish to the Ayni period. The difference is that the sense of patriotism and national pride, the social situation of Bukhara and the depressing expression of the mood of the people came into the poetry of each artist in its own way. In fact, studies by many scholars and various scholarly and literary sources have expressed a certain amount of opinion about this poem and its content and ideological content. However, Sahib Tabarov's valuable critical views on this matter seem more important. In particular,

Fitrat "in describing Bukhara and its scenery in this poem, used the best metaphors, allusions, and perfect descriptions that are proportional and consistent with the name of this city and its glorious history, and used his innate talent and creative skills in this regard. At the same time, in accordance with the poetic laws and standards of Persian-Tajik poetry, specific allusions such as mountain, sea, sky, field, garden, throne, shield, heaven, tablet, star, constellation, and crafts are attributed to Bukhara; therefore, spiritual (not material) allusions such as knowledge, pleasure, grace, majd, dignity, honor, happiness, justice, purity and talent are also used"

(Shukurov 2006).

Presumably, the use of such artistic image tools and the use of spiritual symbolic structures in poetry show the level of formation of the poet's national and social consciousness and the development of literary and aesthetic thinking. In the first three stanzas of the ghazal, it seems as if the poet deliberately maintains a solemn motif in the interpretation of the idea of realizing national and historical identity with the requirement of the important topic of the day. However, in the following verses, there are logical contradictions. The place of elation in the psyche of the lyrical hero is taken by depression. The poet expressed his historical image through the reference "In the ghazal, he expressed his attachment to the motherland: "Эй модари азизи ман, эй хиттаи бӯхор!" - Oh, my dear mother, oh land of Bukhara!", proceeding from imaginary dimensions of "honor and longing" (the mountain of the world, the sea of greatness, the dimension of space), and while describing his present humiliation and miserable situation, he paid attention to such regularities as (dead body, the soil of the world)" (Fitrat 2013). In the ghazal, the patriotic and enlightened convictions of the lyrical hero are expressed through lyrical exclamations, questions, appeals, and rhetorical lines.

In the introduction of the masnavi (a poetic form in which the lines of each stanza rhyme and the rhyme change from stanza to stanza) "Tohfai Dostan", there is a separate chapter praising Amir Abdulahad. The poet describes the natural scenes in the first part of this hymn: instead of spring coming from autumn and cold winter, the flowers and leaves on the trees all turned yellow, the crows replaced the nightingales, the sad face of humanity, the ruin of society and the state of mourning of the common people are described. This natural way of life is figuratively expressed in harmony with the poet's state of mind and the realities of the time. In other words, this is all a sign of the ruin of the country, the depression of humanity, the end of development and prosperity, the departure of authoritative people from the country, and the fact that real masters and artists live in ruins. At the end of the masnavi, Shaheen concludes his words by stressing that, in fact, emirs and people from the lower classes are equal in terms of the law. According to the poet, there is no privilege of the ruling classes over the lower classes of society.

2. THE AIM OF THE STUDY

To study issues such as the change in traditional lyrical genres, the integration of the function of

literary genres, the artistic synthesis of traditional streams as the main phenomenon of the literary process of the new era, and the skill of poetry in classical Persian-Tajik literature. It consists of distinguishing specific approaches to the characteristics of creativity, socialization and ideology in poetry; their normative laws of classical poetics; and linguistic and linguistic aspects of traditional poetry.

3. METHODOLOGY

To examine how Western terminology entered Enlightenment-era poetry, this study employs a primarily qualitative design supported by quantitative description. Comparative-historical and comparative-typological methods will be used to trace linguistic and conceptual continuities and changes across texts and periods. Descriptive analysis will identify and classify Western lexical items and imported conceptual terms according to category (e.g., loanwords, calques, or culturally transferred ideas). Structural analysis will then assess how these terms function within poetic organization—such as diction, imagery, metaphor, and thematic development. To interpret authorial intent and reader effect, selected passages will be examined through a focused psychoanalytic lens, where relevant to recurring motifs of modernity, authority, and cultural aspiration. Finally, statistical methods will be used to document the frequency and distribution of identified terminology across the corpus, enabling pattern detection that complements close reading.

4. RESEARCH DESIGN

In the system of lyrical genres, changes in content, content, form and style occurred in the following directions: that traditional genres, including gazelles, *qasida* (one of the poetic genres of Eastern classical literature), *masnaviy*, *tarjiband* (lyrical genre in classical literature: return, repetition), *tarkiband* (clauses are repeated distiches, with individual distiches repeated at the end of each clause), *musaddas* (a genre of Urdu poetry in which each unit consists of 6 lines-sestain), *mustazod* (long verses (14 or more syllables) alternate with short verses (6 syllables) and others, acquire unique unconventional features in content, idea, content and structure; the renewal of poetic images and style of artistic imagery in poetry, the appearance of new combinations in the rhyming style, simplicity of expression and style in poetry, proportionality of artistic symbols in reality, appearance of new styles in the use of artistic arts; Dominant status of “national poetry” in the literary process compared to

“romantic poetry” the fact that the representation of real events is more important than symbolic and figurative images in poetry, the synthesis of traditional national poetry and European poetry, ideology, ideology and spiritual and educational aspects in the poetry of modern poets. Priority, the introduction of folk melodies into poetic language, the constructive violation of traditional poetic schemes, etc.

Sahib Tabarov, who performed research on Fitrat works, also expressed his scientific opinions about this issue and analysed its third paragraph and the critical text of Hasrat Ghazal in a comparative way; we also found it acceptable to quote this paragraph:

То азми сафар кард бути зӯҳрачабинам,
Вомондаву ранчуру гирифтору ҳазинам,
Пачмурдаву афсурдадилу гӯшагузинам,
Дар маснади хориҷи ҷаҳон садрнишинам,
Бо мардуми олам сари сӯҳбат киву ман ку?
(Asiri 1987)

Translation:

He is Venus, my creature idol - my beloved has decided to go on a journey; I am left in purgatory, I am sad, I am sad, I am sick, I am dying, my tongue is sleeping, I am in Seclusion, I am in the net of a foreigner's hut among the people of the world. Therefore, what is the conversation with the people of the world and who am I?

Researchers interpret this paragraph as follows: “In this paragraph of muhammas Fitrat, the first verse of the *tahmis bayt* was taken from the fifth verse of the first version of the ghazal of Hasrat Hisari, and in the second verse, he quoted 14 verses of this ghazal without change. However, these verses are presented as “Бо мардуми олам сари сӯҳбат киву ман ку?” (Who am I to talk to people? in verse 4 of the first version of Hasrat Hisari's ghazal” (Shukurov 2006).

This fact alone is proof of Fitrat's unique ability to create greatness and innovation. The poet had the freedom to choose slender and sleepy verses according to the logic and requirements of the poem. Thus, Fitrat had only eight verses of Hasrat's ghazal in hand, or he chose the best verses of the ghazal according to his creative intent. This position is proof of the desire of the poets of the first half of the twentieth century to break traditional patterns and renew centuries-old and centuries-old classical poetic criteria of a conservative nature.

Tabarov writes as follows: “If we take a closer look at the essence, figurative, ironic and hidden meaning of these verses in the muhammas of Hasrat Hisari and Fitrat, the lyrical hero of the muhammas sees his “бути зӯҳрачабин” (beautiful idol), that is, the country of Bukhara as extremely passive, weak, sick, motionless, separated from other countries. Even

seeing his people in a vortex of suffering, pain, grief, captivity, despair and intense suffering, he considers himself among the nation to be the most unfortunate, helpless, unlucky, unlucky, i.e., the holder of the throne of humiliation the highest authority of the masnad" (Shukurov 2006). One cannot fully agree with these opinions. Such an interpretation is the result of a false and artificial process that has become formalized in the study of poetry of modernity and enlightenment based on the principle of "ҳар чи пеш ояд хуш ояд" (what came before, it is welcome), which artificially considered all examples of works of enlightened writers to belong to modern literature. First, Sadridin Ainiy included Fitrat's ghazal, which begins with this muhamma and matla "Хуррам диле, ки дар шарари ғам кабоб шуд, Обод хонае, ки зи ҳасрат хароб шуд" (Khurram's heart turned into a kebab of sadness, and a prosperous house was destroyed by nostalgia) as a romantic theme; in the second part of "Namunai adabiyoti tojik" tazkiras, that is, the chapter of Fitrat's contemporaries whose poetry has traditional features. In Tazkira, many artists mentioned Fitrat's name and work in two seasons. Second, if we take a deeper look, it becomes clear that Fitrat is a lyrical poet, and his lyrical hero represents a lover who is a "seeker of love" in Mukhammas. At the heart of each verse of Mukhammas, a series of meanings, such as depressed mood, fiery love, declaration of departure and parting, the sorrow of the lover's heart freed from the rival's pain and the tricks of the charmer, are reflected. Third, logically, "zuhrajabin but Buxoro timsoli", and even if it was, he would not be able to travel ("азми сафар кард" determination to travel).

Fourth, Mukhammadjon Shakuri Bukhari writes the following in his scholarly views on this issue of Fitrat: "This masterpiece became popular in the 20s of the 20th and in the 30s all Tajik writers knew it by heart. Muhammas rose to fame to this level for "those who read it not as a romantic poem, but as a unique poetic specimen expressing the emotions and excitement of modern man" (Fitrat. 2013). Fifth, the lyrical hero of patriotism or "national poems" is completely different from the lyrical heroes of "romantic poems" and has many advantages and moral and spiritual benefits in studying pragmatic aspects of life. Only one of the four musaddas of Shamsiddin Shahin attracted our attention.

With its new content, narrative style, new artistic symbols and rare images, this musad is significantly different from the works of other poets:

3-ин сон ки хоҳиши даҳр чуз шӯру шар набошад,

Бадтар дар ин замона айб аз ҳунар набошад,
Суди матои Дониш ғайр аз зарар набошад,
Одам касе нахоҳад онро, ки хар набошад,
Ҷое равам, ки гардун боли сар набошад,
Аммо чӣ метавон кард, ҷои дигар набошад?
[Shohin 2006].

Translation:

Since the will of the age consists of a salty sphere, the most serious sin in the age is a "craft", and the benefit of knowledge is nothing but harm, so I must go to such a place, where there is no sky above my head, but what can I do, some other place of refuge no.

These musaddas consist of 7 clauses (42 verses) in general. The last two lines of each stanza are translated. The Muzore'i custom is written in alphabetic weight (maf'ulu, failotun, maf'ulu, failotun; - - V/- V --/- V/- V --). An analysis of the works of this series reveals the socialization of Shamsiddin Shahin's worldview, the deepening of his philosophical beliefs, and the addressability of his critical thoughts. The general content of the verses of each stanza logically depends on the essence of the fiqra verse of the musaddas, and the poet expressed his critical and social ideas about this verse.

The social-political situation and historical conditions are truthfully described by means of figurative meanings and metaphors such as "шӯру шар будани хоҳиши даҳр" (that the desire of the age consists of a salty sphere), "дар замона айб будани ҳунар" (that the most serious sin in the world is a profession), "кони зарар будани суду матои дониш" (that the benefit of science is nothing but harm), "сармоия малолат будани эътибор" (that attention is a good investment), "хобу хаёл будани уммеди роҳат" (that hoping for pleasure and happiness is an illusion), "дар машиом рехтани ғубори андӯҳ" (pouring the dust of grief into the chimney), "омодаи завол будани ҳар як давлати оянда" (the plight of the nascent state), and "тиратар аз шом будани субҳи умед" (the darkness of the dawn of hope). This ensured the critical character and high artistry of the content of the collection.

The tarjeot or tarjiband genre is one of the genres that took an important place in the works of poets of this period. Petal translations were created mainly in the traditional direction. As an exception, in the collection "Namunai adabiyoti tojik" - "Tajik sample literature" there is a translated musad of Saidmahmudhoja ibn Aminhoja Bukhari, whose ancestors actually came from Hisar. Ainiy cites four paragraphs of it, saying that "this musaddas was long, we were satisfied with it".

In this translation, the most important aspect is the newness of the subject and content and the

instrumental verse that reflects the real social situation of the time:

Намудан оиён дар Қофи узлат ҳамчу анқо бех,
Фикандан рахти ҳасии ҷаҳон дар қарри Дарё бех,
Густан аз тааллуқҳои даврон чун Масеҳо бех,
Чу Юсуф зери чоҳ аз ихтилоли аҳли дунё бех,
Агар хочатраво халқанд, мурдан дар таманно бех,
Зи чини абруи ин нохудоён мавҷи дарё бех [Аунӣ С. 2010].

Translation:

Build a house like Anko in the glory of Kof Mountain, give up worldly dreams and throw those dreams under the rivers like Christ, keep yourself safe from the influence of time, stay away from the world and be with yourself. It is better to become careless in this world like Yusuf and fall into the well. It is impossible to live in the same environment as rulers who do not care about people and who do not know the truth. It is better to die with your head up and enjoy the waves of the river.

Despite the partial lack of rhythm, melody, and rhyme in the poem, there is a sense of dissatisfaction with the injustice of the officials of the time and social reality in the psyche of the lyrical hero. Through the talmé, the poet prefers to be a prisoner in the age of Yusuf rather than to live in this ignorant society and says that if this ignorant and irresponsible category is “public service providers” (ҳочатравои халқ), then death is preferable. He criticizes the state system through the metaphors “дасти босаховат” (hopeless wasteland), “хасони бесамар” (fruitless straw) and “мардумони бебасар” (blind people). Thus, the emergence of new ideas in modern literature has caused changes in the content and ideological content of various lyrical genres.

The poet Savdo evaluates the vice of the pursuit of money and wealth by impure means as a characteristic that destroys society like a plague:

Пораи ноне ба пеши қонеон қурси маҳ аст
Косаи обе ба чаши ташинагон чоми мул аст.
Он ки дорад кафши дар по, қома бар дӯи, зар ба ҷайб
Гарчи беақл аст, мегӯянд ӯ ақли кул аст.
Хоҳ қонеъ бош дар дунёи дун, хоҳӣ ҳарис,
Нафсро то вақти мурдан бар сари нон ғулғул аст.
Бонги ҷуғзе бар сарои мо навои борбат аст
Лиқ-лиқи деге ба базми мо садои қул-ғул аст.
Гарчи пулдорист дар олам маноти эътибор,
Ғам махӯр аз бепулӣ, бепул, ки дарё бепул аст

(Farruxi Yazdi 1980).

Translation:

A loaf of bread is better than food for the sick, and a cup of water is better for the thirsty than a jar full of wine. In this environment of ignorance, someone is seen as a perfect human being with shoes on his feet, clothes on and money in his pocket. However, if you are stingy or generous to the point of dying for bread, you will not escape the scourge of

lust. For poor people, the screeching of an owl on a ruins is a terrible sound, and for people with an empty stomach, the sound of cooking in a pot is pleasant. In this world, you have money; you are in the center of attention. Hey, do not worry about money; the river has no money either.

The state of mind at the center of the poem is the paradox of the real life of the past and the new age. In terms of language and style, this poem, created in a simple way, represents the everyday life of ordinary people in a real and vital way. The traditional poetic symbols of classical literature – “чоми мул”, “қонеъ”, “ақли кул”, “ҳарис”, “ҷуғз”, “борбат” and “эътибор” have metaphoric and symbolic meanings and were aimed at expressing new real content in accordance with the mood of the time. The average citizen of society also likes the indifferent and uncharacteristic cry of an owl, which in classical poetry is interpreted as a negative phenomenon; for him, “чоми мул” is a thirst-quenching cup of water, and a piece of stale bread is a piece of the moon. As a result of the sad social and domestic conditions of the country, the difficult economic situation of the people and the issues of money, wealth or lack of money became elements of the artistic image in a real and objective way. Zawka's poem “Qarz” says that everyone is in debt, and rhetorical questions and appeals such as “Фарзи дар пеши Худо бударо адо фармом, ё қарзро?” (“before God, do we have to complete the task or not repay the debt?”) were introduced in poetry. “As I walked through every street and neighborhood, I could hear cries for payment of debts”. These poet words signify how difficult the situation of the nation and the people is.

The poets of this period, including Ajziy, Jurat, Rojij, Munzim, Sadri Ziya and Ainiy Chor Russia, expressed the reality of life through symbols and metaphors in their poems, referring to the censorship of the later Soviet government. Ajzi symbolically refers to this meaning:

Дорад абётам зи кори даҳр рамзе дар бағал,

Сарв агар гӯям зи қадди ёр намеорад хабар
(Khujaqulov 2020).

Translation:

That is, my poems have a symbolic meaning: if I say “Cypress”, the sign is not a mistress.

From this point of view, it is necessary to pay special attention to the relationship between poetic form and meaning when studying the poetry of this period. The Uzbek literary scholar Nurboy Jabbarov makes an important argument using the example of Zakirjon Furkat's poetry: “...the true content of this level could only be conveyed through the poetry of the royal squeal of control. Furkat's poetry, which

possesses these qualities, is a high example of oriental poetry, embodying its own way of expression, multilayered meaning." In this respect, the representatives of the Tajik Enlightenment and modern literature were not inferior to their contemporaries. The expression of new social content through the traditional image and its flattening under the control of the authoritarian power of the "Chigirigida" sieve is one of the most important aspects and features of the literary process of that period.

"Oh, from these constant discussions! All of these factors lead one into a world of folly and depravity and destroy the value of science and knowledge. Ready to put out a burning lamp can one hope for bright light!" In this work, the idea of self-consciousness is brought to the forefront and perfected. After all, in a symbolic sense, the meaning of the word combination "burning lamp" is the bright past, high civilization, the period of historical national revival of the East, the center of high knowledge, centuries-old cultural roots, the best national values and historical traditions of the people and their ancestors, who were humiliated under the Mangit dynasty. "Enlightenment" (light) also has a figurative meaning and, at its core, is the source of enlightenment, development, social development, and a free and prosperous life. Therefore, logically, the above idea means that the nation must awaken from the sleep of ignorance and continue the traditions of our ancestors. To this end, the poet calls on people and society to understand national and historical identity and, at the same time, teaches that this is a vital necessity.

Additionally, since the creative conception of the Enlightenment and modern poets was to create and strive to innovate, all the formal and substantive elements of poetry were to be studied according to new molds, or at least in the context of broad social value self-awareness, morality, philosophy, and life. In a number of cases, the poets of the period were sceptical of traditional and ancient genres and raised issues such as reworking them, abandoning traditional themes, ignoring unrealistic definitions and descriptions, and supporting this viewpoint in their creative principles in every possible way. According to the critical view, this method of literary-aesthetic thinking is a general and typological phenomenon that has passed serious historical tests in the literary process of brotherly nations. In the Tajik and Uzbek Enlightenment literature, as well as in the literature of the Iranian Mashrut period, the stereotypes of poetry, structure and repetitions, excessive rhetoric, coarser content

and expressions, and metaphorical descriptions led to protests against poetry and traditional classical poetry as well as intelligentsia. Such a situation and creative disparity are abundant in the poetry of poets that were created at the beginning of the 21st century.

However, it is not correct to interpret all this in the literal sense of the content and words as "contrary to tradition" and "in opposition to traditional literary activities and norms". The poets do not deny all the traditional and normative laws of classical literature, but they point out some of their minor aspects. "What is important here is not a renaissance, but an innovation based on ancient traditions, the poetry of Rudaki and the "Khurasani sabk". Importantly, Tajaddud did not contradict the past; poets have always sought the essence of innovation, equal to the values of today and the past, and traditions have not been forgotten in the period of jadids. Innovation was in harmony with tradition" (Gulmurodzoda 1997). This is the most important and fundamental aspect of the case.

It should also be noted that the terms "poetics of language", "poetics of letters", and "poetics of words" are used in literary studies of Western countries or some Eastern countries, such as India, Pakistan, Iran and Egypt. In fact, such content, phrases and/or hypotheses are not given serious importance in national literary studies. However, the terms "word," "speech", "vocabulary" and "language" are among the main pillars of poetry and anchor the linguistic and stylistic aspects of the theory of classical poetics. The original artistic value of poetry is ultimately determined on the basis of illuminating the symbolic and figurative nature of letters, syllables, words, and phrases. In our opinion, showing the principles, directions and degree of entry of new Western and foreign words, dialectal words and terms into the language of artistic works and assigning them to certain groups are not the main criteria or scientific methods for determining linguistic features. In every historical period, these features belonged to the language of poetry and will remain so.

The study of the language of poetry begins with the discovery and study of the essence of the simplest, unobtrusive symbols and symbolism of poetic units and the world of meanings embodied in it; the most important linguistic and linguopoetic features arise in the context of the overall text of the poem, based on the mutual laws of the interstices. "For the principle of interpreting, classifying, and distributing the content and meaning of a word or phrase break first and foremost the dynamic state of the volume of meaning, and elsewhere poetic works

also break the creative and imaginative spirit of language" (Rahmonov 1988). In particular, to determine the linguistic and poetic features of Enlightenment and modern poetry, it is important to know the place of each word and its logical position to understand its position in the poetic structure, to determine the gloss of the meanings of specific and specifically used content and to determine the ideological function of metaphorical and ironic symbols. Today, Eastern literary scholars, identifying the central words and combinations of the poetic structure of a poem, revealing the symbolic meaning of the "key word" and its corresponding relatives, determining the original perfect and complete ideological meaning of the poem, determining the range of vital and figurative meanings embedded in the poem, and revealing the level of impact of the artwork, state that this is possible.

The perception of the wonders of the universe or the discovery of the symbolic qualities of art is carried out through this method. According to N. Nurov, "In poetry, the symbolism and metaphoricity of something, the way of expression based on the fact that the subject remains a mystery, is one of the main conditions of art" (Nurov 2019). This is a very important aspect of the case. In fact, the language of poetry differs from other strata of literary language in terms of its grammatical features, metaphorical and lexical preferences, and phonetic and logical semantic position because the language of poetry is, on the one hand, an important and stable part of the compositional structure of the artwork; on the other hand, it is a means of representation and the art world; conversely, through language, the semantic glosses of hidden symbols are revealed.

5. CONCLUSION

The transformation of poetic content, ideology, form, and method in the second half of the nineteenth century and the early twentieth century generated new approaches to the literary process and

contributed to a measurable refinement of artistic thinking. These shifts were not confined to vocabulary or style alone; they reshaped how poets conceptualized meaning, authority, and the purpose of poetic language within a rapidly changing cultural environment. Across this period, poets developed a new repertoire of poetic symbols and restructured artistic expression through more systematic modes of composition. Changes in rhyme patterns and sound organization also signaled evolving conceptions of rhythm, coherence, and aesthetic effect. At the same time, traditional genre systems increasingly displayed syncretic tendencies, blending classical frameworks with modified literary types and hybrid poetic situations. Such formal mixing enabled poets to test the boundaries of inherited structures while still engaging recognizable genre expectations.

The study also highlights a changed relationship between spiritual and verbal art. Rather than treating spirituality and language as separate domains, many poets integrated them to strengthen the ethical and ideological force of poetry. This reorientation supported the emergence of what is often described as "new poetry," alongside a preference for "national poetry" over earlier romantic models. Consequently, poetry began to emphasize collective cultural identity, moral seriousness, and rhetorical clarity. Importantly, the movement from predominantly symbolic representation toward the emergence of more "real" images altered the balance between metaphorical abstraction and concrete depiction. Poetic criticism and reflective discourse became more prominent, contributing to the growth of rhetorical content as a defining feature of literary innovation.

Overall, the cumulative innovations of this era – lexical and conceptual adaptation, formal experimentation, and strengthened ideological and rhetorical dimensions – prepared the ground for modern poetic sensibilities. They demonstrate that changes in poetic systems are best understood as interconnected developments in content, structure, and method, rather than as isolated stylistic trends.

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