

## SOME PRINCIPLES OF THE EVOLUTION OF TAJIK JADID POETRY IN THE EARLY TWENTIETH CENTURY

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### ABSTRACT

The article aims to provide the principles of evolution of content and form elements in the Enlightenment and Jadid literature, the formation of traditional lyrical genres on the basis of the phenomenon of artistic synthesis, the gradual improvement of classical poetic norms, the principles of ideological and socialization of poetry. The role of propaganda and critical motives in traditional lyrical genre patterns has been explored.

**Keywords:** Form, content, tradition, novelty, evolution, synthesis, principle, lyric, genre, poetic norm, evolution, ideology, socialization, poetry.

### INTRODUCTION

The political, historical, social and scientific-enlightenment changes in the life of the peoples of Central Asia in the early twentieth century, as in all spheres, ensured the gradual development of fiction. Different approaches to poetry and literature in general, the interpretation of new themes and content, in particular, functional changes in the essence of artistic creation, the gradual development of artistic thinking have emerged as important and topical issues in the literary process. Such literary and revolutionary changes can be seen in the poetry of many modern Uzbek poets, such as Mirzo Siroj Hakim Bukhara, Mirzajalol Yusufzoda, Mirzo Azim Sami, Abdurrauf Fitrat, Abdulvahid Munzim, Abdulkadir Shakuri and Sadridin Aini. In particular, Ayni's high poetic ability and talent were recognized by his contemporaries at that time, and his mentor and spiritual teacher, Sadri Ziyoy Ayni, preferred poetry to prose. Payvandi Gulmuradzoda, in his article "The same poetry and realities of life", writes: extremely important. His knowledge of the school as "water" and "bread" is based on the idea of enlightenment of that time, the literary and aesthetic views that are slowly being formed in the new era [3, 41]. This idea was born out of Ahmad Donish and developed first in Bukhara, then in Samarkand and its environs, thanks to his colleagues, predecessors and followers.

According to the Iranian scholar Zia Barahani, "at the turn of the century, it is natural and moderate for new things and elements to enter the poetic and literary language." It can be said that in Tajik poetry "reform", "school", "enlightenment" (science), "tajdid" (innovation), "irshod" (program), "irfon" (knowledge), "independence", "freedom" (freedom), New socially motivated interpretations such as "ruunnat" (ignorance), "ignorance" (ignorance), unique symbols, ideological views, attempts to get rid of antiquity and spiritual obsolescence, the development of modern science and secular lifestyle in the early twentieth century. Motives such as creation have provided a completely different set of artistic means of expression, new artistic expression and interpretations in works of art. The main content of the poetry of this period was the important ideological thematic motives and pathos mentioned above, the fate of

the language, the fate of the nation, pure faith, the issue of literacy and the promotion of secular enlightenment. The artistic mold of classical poetics has cracked.

During this period, fiction played a key role in exposing the flaws and shortcomings of society, became a means of expression of the real life of the people, the content, theme, idea, style and, on this basis, the elements of form and a synchronous change in the means of artistic expression is observed. After all, the original purpose of the enlightened intellectuals, their worldview, the ideas they put forward were reflected in their works. After the period of "prosperity and rukud" (decline, spiritual stagnation) of Tajik literature, from the second half of the XIX century, new trends and principles emerged in fiction. In fact, the essence of this process of renewal was related to the Enlightenment movement and its basic ideas.

It is known that the emergence of new ideas of enlightenment led to the emergence of new literature in all the countries of the East in the second half of the XIX century. It was the people and the intelligentsia that found the solution to the important political, social, economic, cultural and literary processes of life. While new principles and trends in the literature not only of the Tajiks, but of the entire Middle East played an important role in the formation of the specific content of literature, in the next stage it ensured the emergence of modern literature and subjugated the whole literature as the ideology of national awakening. In other words, the literature has undergone changes in both content and form. If we take a closer look at the issue, we can see that not only in the early twentieth century, but also earlier, in the second half of the XIX century, new ideas appeared in Tajik literature in the form of buds. In a short period of time, the gradual formation of previously unprecedented literary genres in literature began, and the literary process began to develop on the basis of new laws and principles. During this period, it is possible to observe literary processes and trends in the form of paradoxical models of poetic norms of classical literature, based on realistic elements in the expression of reality, critical of reality, descriptive and lyrical literature. Analytical and critical motives ensured the emergence of new style works in prose, as found in poetic genres. The same process necessitated the formation of new artistic forms, a new style in works of art.

### Materials and methods

Indeed, such invitations and appeals did not go unnoticed in artistic creation. Siddiqi Ajzi in one of his ghazals:

Ba sar chohe kan, obe kash zi bahri manzilobodiy,  
Xayoli osmongardi makun bosh az zaminixo...[8,33]

(Meaning: When he sings, "For the sake of the prosperity of the country, dig a well, even with your head (mind), do not dream of traveling in the heavens, fall to the ground and be like the people here." it meant to create in the interests of the nation, to strive for the freedom and prosperity of the country.

Or we can observe a similar melody in Abdurrauf Fitrat's poem "Faryod" (published in Bukhara Sharif on June 29, 1912):

Faryod, ki zoru notavonem,  
Bero'htarin mardumonem.  
Nashkufta ba gulshani tamaddun,  
Afsurdai mehnati xazonem.  
Sarmoyai mardumī nadorem,  
Lekin ba qatori mardumonem.  
Ne jurati on, ki yak qadam pesh  
Dar chodai mardumi bimonem,  
Ne toqati in ki xeshtanro

Beg'ayratu behunar bixonem...  
Ey panchai beamoni g'aflat,  
Moro zi chi ro harob kardi..... [6, 3].

This poem, in terms of its content and essence, and its methodological features, is a clear evidence of the fact that the works of enlightened and modern literature of the early twentieth century differ radically from the works of classical literature in the application of traditional genres. The difference is that in classical literature ghazal, masnavi, qita, qasida, rubai, dubai, muhammas, tarjea'band and other lyrical genres clearly dominate the romantic style, while in the early twentieth century enlightenment literature lyrical poems in the content of socio-realistic problems. In a word, vital pragmatic principles prevail. In fact, this poem is much larger in terms of volume. But the considerations in its later verses also support the content of the byte, which is repeated at the end of each verse, i.e., the spiritual decline of the local people as a result of ignorance and ignorance has been criticized.

The content changes rapidly according to the form, and the form also changes as it changes. The same is true of the dialectical relationship of change in the form and content of a work of art. In works of art, this situation is related to the possibilities of the genre, the artist's visual skills. This is related to the social and cultural changes of the period, which in turn can lead to a change in the direction of the literary process as well. All the features of the existing form of the work of art are given priority over the content, and changes in the content are reflected in the development of genres over time. In this sense, one of the most important aspects of the literature of the period is characterized by the abolition or complete renewal of classical traditional patterns and templates, the emergence of new methods and forms of artistic creation. Changes in the literature of the period, intellectual revolutions had a great influence on the renewal of poetic features in lyrical and epic works. Indeed, the intellectual revolution, a new way of thinking, the evolution of artistic ideology, has also changed the form features of the poetic and prose work. In the words of Sh. Rakhmonov, a literary scholar: Its novelty and originality can be understood only in connection with traditions and important socio-political events of the time"[5,133]. The change in the poetic architecture of traditional poetry during the period under study occurred in harmony with the social environment, time, and lyrical protagonist nature. Actually, in lyrical works, weight and rhyme, artistic images, methods of artistic depiction are closely connected with the penetration of the best traditions of classical literature, as well as the progressive trends in modern Eastern and Western poetry, their psyche and means of image.

## RESULT AND DISCUSSION

The main claims of the enlighteners of the time were aimed at perfecting the principles of artistic creation. Under the influence of this claim, some lyrical genres changed during this period in terms of content and essence. After all, Enlightenment poetry was an expression of the materialist worldview, in which the description of the elements of the material world and the realistic style of image took a prominent place, in this respect it differed significantly from classical poetry based on the image of the spirit and spiritual world. Over the centuries, the Persian-Tajik lyrical genres, which express the feelings of the human psyche and soul, became a platform for propaganda and propaganda in the early twentieth century, expressing the real problems of human life, the process of socialization. On the one hand, such new social tones, critical and propagandistic content and ideas, the political power of strong mobilization, the tones of social nobility increased the influence of Tajik poetry of this period, on the other hand, the rejection of traditional lyrical genres, abandonment of artistic imagery, romantic genres not

formed in such a way as to lead to the development of 'national poetry'. The imbalance of form and content in some lyrical genres has resulted in a departure from traditional poetry. According to Sh. Rakhmonov, "Alienation, skepticism of national spirituality, the inability to adapt yesterday's genres to today's have reduced the importance and status of many traditional genres" [5,9].

But, not all traditional literary genres have the same level and level of evolution when it comes to re-formation and renewal. In terms of the new social theme and content, as well as the structure of the ideological content, only those genres whose genre features were relatively adaptable to reflect these updates have taken center stage. In practice, the gradually rising social ideology and the promotion of new ideas were reflected in a high degree in fiction. In this regard, in the early twentieth century in the enlightenment literature were consumed literary genres with a wider range of opportunities to analyze, interpret, propagate and propagate important socio-enlightenment issues. In particular, during this period, the main traditional genres of lyrical genres were ghazal, muhammas, musaddas, a new type of masnavi literature. For example, qasida as a traditional genre has been used in the works of some poets, although it does not have a great place in enlightenment and jadid literature. Literary scholar Sh. Rakhmonov notes that "in the previous years of the Iranian revolution, the revolutionary poems of Arif Qazvini, Abulqasim Lohuti, Malikushshuaro Bahor, Mirzodai Ishqi were created as classification templates and poems. Tasnif is a type of poetry, written in a simple and sincere, lively, cheerful, playful tone, has a very romantic, attractive tone, can be used in the context of humor and criticism, gives joy and excitement to the people" [5, 70].

Ali Asghar Buvandi Shahriyori's pamphlet "The Formation of a 'New Poetry' in Tajik Poetry" discusses the use of classical poetry genres and, in general, the use of classical genres. For comparison and proof, the researcher turns to the materials of Iranian and Afghan literature of this period, and in Iranian enlightenment literature, too, the masters of the word "use more of their existing genres - qasida, ghazal and masnavi and rubai. According to the scholar, "Other poetic forms, such as musammat types, mustazad, tarjeband, and composition, were less developed and less consumed. In fact, in Iranian and Afghan enlightenment literature, the most frequently used poetic forms to express their artistic intent were the traditional poetic forms - qasida, ghazal, masnavi, rubai, muhammas, and history"[2, 14].

Thus, the historical conditions, realities of the period, and the new social and literary process that took place in the economic, political, social, spiritual, and cultural life that led to the development and renewal of genres in the literature of the period; the emergence of the national press, the influence and widespread dissemination of enlightenment ideas, the formation of revolutionary thinking, literary and aesthetic views; special attitude to literary genres, internal laws of literature, changes in the principles of artistic creation, the emergence of enlightenment realism as a creative method; the influence of the enlightenment literature of other nations, the penetration of folk tones and motives into artistic creation are defined as important principles.

## CONCLUSION

Also, the literature of the late XIX and early XX centuries is the product of new historical conditions, new political and social life, consistent reforms in all spheres, general changes in various spheres of reality. In the Enlightenment literature, traditional lyrical genres such as ghazal, qita, qasida, masnavi, musaddas, muhammas, tarje'band have acquired new content and unique functional features. In lyrical poetry, the components of content and form, poetic

symbols have been renewed, there have been significant changes in the style of image, structure of the poem, architecture, and novelty in terms of weight and rhyme structure.

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