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## DEVELOPMENT OF THE TRADITION ZULLISONAIN IN MODERN TAJIK POETRY

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### Abstract

In Persian-Tajik literary criticism, the term “zullisonain” is used for poetry created in two languages. The relevance of the study is due to its connection with the development of this literary tradition in the work of modern Tajik poets of Uzbek. Currently, the poetic technique “zullisonain” of poems by bilingual poets makes a significant contribution to strengthening literary ties and the development of Tajik literature in modern Uzbekistan. The purpose of the study is to identify the significance of the work of Tajik poets in the development of the “zullisonain” technique as a literary phenomenon that developed back in the Middle Ages and has survived to this day, which is a symbol of literary friendship. An analysis of the actual material showed that the tradition of “zullisonain” is actively developing in the work of bilingual poets who write poems in Persian-Tajik and Uzbek languages, especially after the independence of the republic. “Zullisonain”, as an indicator of the traditions of national literature, is a symbol of the literary and cultural friendship of the Tajik and Uzbek peoples living in harmony on earth, and an indicator of the creative enrichment of both peoples, which is reflected in such phenomena of modern literature as literary bilingualism, poetic language personality.

**Key words:** poetic style, “zullisonain”, tradition, Tajik poetry, Uzbek poetry, bilingualism.

### РАЗВИТИЕ ТРАДИЦИИ «ЗУЛЛИСОНАЙН» В СОВРЕМЕННОЙ ТАДЖИКСКОЙ ПОЭЗИИ

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### Аннотация

В персидско-таджикском литературоведении для поэзии, созданной на двух языках, используется термин “зуллисонайн” и она имеет древнюю традицию. Актуальность данного исследования обусловлена её связью с развитием этой литературной традиции в творчестве современных таджикских поэтов современного Узбекистана. В настоящее время поэтическая техника “зуллисонайн” стихотворений поэтов вносит заметный вклад в укрепление литературных связей и развитие таджикской литературы страны. Цель этого исследования состоит в выявлении значимости творчества таджикских поэтов в развитие техники “зуллисонайн” как литературного явления, сложившегося еще в средние века и дошедшего до наших дней. Анализ фактического материала показывает, что в творчестве поэтов билингов, которые пишут стихотворения на персидско-таджикском и узбекском языках, активно

развивается традиция “зуллисонайн”, особенно после обретения независимости республики. “Зуллисонайн”, как показатель традиций национальной литературы, является символом литературной и культурной дружбы таджикского и узбекского народов, живущих в гармонии на земле, и показателем творческого обогащения обоих народов, что находит отражение в таких феноменах современной литературы, как литературный билингвизм и поэтическая языковая личность.

**Ключевые слова:** “зуллисонайн”, традиция, поэтический стиль, таджикская поэзия, узбекская поэзия, двуязычие.

## INTRODUCTION

The poetic technique of “zullisonain” was formed and developed in the context of close cultural ties between the Tajik and Uzbek peoples. In Tajik poetry in Uzbekistan, the tradition of “zullisonain” has a long history. In Mawarannahr and Khorasan (a historical and geographical region in Central Asia), beginning in the Middle Ages, the creative work of poets in two languages originated as a result of the coexistence of Tajiks with Turkic peoples and, over time, took deep root. Poetry was an important part of culture even in the Middle Ages, and everyone from simple craftsmen to government officials tried to write poetry to demonstrate their artistic abilities. At that time, since Persian occupied an important position and significance in the political, social, literary, and cultural environment, Turkic-speaking poets also wrote poetry in that language. A striking example is the work of A. Gulkhani, who wrote fables in prose in two languages, “Zarbulmasal,” where Uzbek and Tajik speech alternate in the dialogue of birds.

Scholars believe that the origins of the zullisonain poetic tradition date back to ancient times and suggest that in Persian and Arabic literature, “... the phenomenon of zullisonainism developed equally during the reigns of the Tahirids, Samanids, and Saffarids...”<sup>1</sup>

This study reflects an effort to show not only the manifestation of poetic bilingualism, but also to reveal the phenomenon of poetic linguistic personality.

## MATERIALS AND METHODS

The material for the study was provided by the works of famous poets whose lives and creative work are connected with modern Uzbekistan. Descriptive, linguistic-poetic, and comparative-analytical methods were used, as well as techniques for collecting, systematizing, and analyzing material related to the history of the emergence of the “zullisonain” technique in Persian-Tajik literature. Methodologically, the article is based on the interaction of the principles of a comprehensive and systematic approach.

## RESULTS OF THE RESEARCH

In modern Uzbekistan, mainly in the literary circles of Bukhara, Samarkand, Tashkent, Surkhandarya, many poets, among whom Uguloy Juraboeva, Normurod Karimzoda, Muhammad Shodi, Jafar Muhammad, Rasulbek Ahmadzoda, Asadullo Shukurov, and several other poets stand out, write poems in two languages.

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<sup>1</sup> Muhitdinova Badea. XIX asr oxiri-XX asr boshlarida adabiy zullisonaynlik an'anasi (Saidahmad Vasliy Samarqandiy asarlari misolida). Filologiya fanlari doktori (DSc) dissertatsiyasi avtoreferati. Samarqand, 2024. 12 c. 2 / Mukhitdinova Badeya. The tradition of literaturnogo zullisanaynizma in the XIX - late XX centuries. (na primere tvorchestva Saidakhmada Vasli Samarqandi): autoref diss. ... d. Philol.n. Samarkand, 2024. P.12

The creation of poetry in two languages reflects the tradition of “zullisonain”, which was known as a literary phenomenon as early as the Middle Ages, not only in urban environments where literary circles were active, but also among civil servants. Poems written by some statesmen have been preserved in literary history and in tazkiras. The term “tazkira” in Persian literary studies refers to the genre of chronicles and poetry anthologies, which contained real information about the work and life of a particular poet.

There is a very ancient historical connection between Tajiks and Uzbeks, dating back centuries. Thus, the unity of Uzbek and Tajik literature is evidenced by the relationship between mentor and student and the friendship that developed between Abdurahman Jami and Alisher Navoi, which is a vivid example of the creative partnership and spiritual kinship between Tajiks and Uzbeks. Alisher Navoi's Persian poems under the pseudonym Fani, his imitations of Persian poets, especially the ghazals of Hafiz Shirazi, are an expression of his admiration for Persian poetry and respect for its authors. It should be noted that “the world-famous 15th-century Eastern thinker and poet Alisher Navoi was the first in Eastern linguistics to compare the Uzbek language (Old Uzbek) with Tajik” [2, p. 870].

B.Ch. Kurbonov emphasizes that Alisher Navoi, in his poem “Majolis un-nafois,” recounted the Timurid ruler Mirza Ulugbek's passion for Persian poetry and provided information about a number of poets and scribes who worked in the Akkoyunlu palace [3, p. 150].

According to Z.H. Rasulova, “the tradition of mentor and student, respect and reverence, established by Abdurakhmon Jami and Alisher Navoi, continues today.”<sup>2</sup>

Bilingual poetry flourished especially in the literary circles of Kokand and Khorezm. “The literary environment of Kokand was formed in the first half of the 18th century” [4, p. 1078] and developed in both Tajik and Turkic languages. In her study of the poetics of Amir Umarchan's work, N.R. Okhunzhonova notes in his work “the continuity of the traditions of Tajik classical poetry in the literary circle of Kokand, including zullisonaine – bilingualism.”<sup>3</sup>

During this period, translation flourished in Khorezm, and poets and writers working in the region attempted to translate the masterpieces of the great figures of Persian literature into Uzbek. The ruler of Kokand, Amir Umarchan, and his wife, Nodirabegim, presided over the literary milieu in their palace, and among the palace poets were bilingual poets. In other words, bilingualism was a feature of both Uzbek and Tajik literature and emphasized the intellectual level of the poets of that time.

Over many centuries, the tradition of writing poetry in two languages waxed and waned, but never disappeared. Tajik poets, educators, and writers of the late 19th and early 20th centuries, who lived and worked in the Bukhara Emirate and other regions of Central Asia, created works in the Tajik and Uzbek languages, for example, Sadridin Aini, Abdurauf Fitrat, Siddiqi Ajzi, Mahmudkhoja Behbudi, Saidrizo Alizoda, Hamza Hakimzoda, and others.<sup>4</sup>

Since Soviet-era poetry served mainly to promote political ideas, literature began to lose its classical tradition and artistic value, and secular literature began to decline. Tajik-Uzbek literary ties took on new forms, and their aesthetic content changed. The literary tradition of Tajik “zullisonain” literature

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<sup>2</sup> Rasulova Z.H. Роль художественного перевода в таджикско-узбекских литературных связях периода государственной независимости: дисс. ... к. филол. н. Душанбе, 2023. С. 3.

<sup>3</sup> Охунджонова Н.Р. Поэтика творчества поэтов литературного круга Коканда (на примере творчества Амири и поэтов его окружения): автореф: дисс ... к. филол. н. Худжанд, 2018. С. 5

<sup>4</sup> Ульмасова З.Х. Двухязычие как важнейшая форма таджикско-узбекских литературных взаимосвязей: дисс ... к. филол. н., Худжанд, 1998. 24 с.

continues to serve to strengthen literary ties during the period of independence of the Republic of Uzbekistan.

Among the famous poets of his time in Uzbekistan, Jonibek Kuvnok, who wrote in two languages, stands out. As a follower of the modernist poets of the 1960s, Mumin Kanaat, Loyik Sherali, Bozor Sobir, and others, Jonibek honed his creative skills in the school of innovative poets, drawing on the canons of traditional poetry. His work reveals the influence of his teacher Loik, who paid more attention to style of presentation. Jonibek's poetry reflects a penchant for wisdom and a style of expression similar to that of Loik Sherali. In the excerpt below from Jonibek's poem, which begins with the lines "We are a poem and a song for those who respect the human heart...", the sequence of Loyik's ghazal is noticeable (examples are translated into Russian in a literal translation).

In the boundless steppe, we are poems and songs,  
We are men of the battlefield, not domestic lions.<sup>5</sup>

Although the rhyme of this poem is unique, it is clear that its content is similar to that of Loik's poem. Words with the meaning of "wisdom" play an important role in Jonibek's poetry: "to live," "to love the world," "to serve the people," "loyalty," "to do good deeds." The same inclination toward wisdom, attention to the mysteries of life, and philosophical analysis of life events are also characteristic of the poet's Uzbek poems. Jonibek, who wrote poetry in two languages, "wove a friendly network between Tajiks and Uzbeks." His Uzbek poems were published in Tashkent in the 1970s and 1980s under the titles "Waves of the Heart" and "Striving for You." In the poem "Monologue of an Immigrant," written in Uzbek, Jonibek managed to create a poem beloved by Uzbek readers, describing the feelings of being far from home:

"Tun qora dev kabi bosib kelmoqda,  
Shamol o'g'ri yanglig' pisib elmoqda.  
Daryo marsiyasin olar avjiga,  
Ajinlar naqshini chizib mavjiga...  
Odamlar ko'ziga mozor toshiman,  
Vatangadolarga mozorboshiman..."<sup>6</sup>

Literal translation:

"Night is falling like a black giant,  
The wind is blowing like a thief.  
The river reaches the climax of a mournful poem,  
Drawing a pattern of wrinkles in the waves...  
I am a stone, a coffin of foreign visions  
In the cemetery of dear friends..."

After Jonibek, "zullisonain" poetry developed much more actively in Tajik poetry in Uzbekistan. It should be noted that writing poems in two languages, translation, and literary connections are interrelated literary elements.

Bilingualism is a social phenomenon that has been discussed in the scientific discourse of L.V. Shcherba [5] and examined using material from various languages [6, 7]. For example, the negative attitude of Russian writer I.S. Turgenev, who knew many European languages, towards "literary bilingualism" is

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<sup>5</sup> Чонибек Кувнок. Саховат. Душанбе: Адиб, 1997. p. 11.

<sup>6</sup> Чонибек Кувнок. Саховат. Душанбе: Адиб, 1997. p. 139.

noteworthy. He categorically objected to being considered a bilingual author. M.N. Mazanaev believes: “Turgenev's paradox can be explained by the author's personal experiences, that he might lose his national specificity...” [8, p. 32].

Literary bilingualism is a complex phenomenon. Considering the concept of “zullisonain,” we believe that in the case of I.S. Turgenev, we are talking about authorial bilingualism, when a poetic text is created in a non-native language, and not about a person who speaks another language, i.e., the author uses a second language as a tool of literary creativity.

T.G. Khukhuni rightly emphasizes that “for literary bilingualism to manifest itself as a cultural phenomenon, it is necessary, first, to have bilingual authors capable of creating works in two languages, and, second, to have an audience for which such creativity is intended” [9, p. 281].

Currently, friendly relations between the two neighboring and brotherly peoples of Uzbekistan and Tajikistan are actively developing. In order to strengthen literary and cultural ties, representatives of science and culture organize various events, including bilateral trips, literary meetings, and the publication of joint books. Of particular importance is the book published in 2013 by Farhod Isomiddinov and Jonmirzo Mirzoev entitled “Bilingual Writers” (in Uzbek)<sup>7</sup>. Tazkira consists of 15 chapters. Among the scholars and representatives of science and literature included in Tazkira are representatives of the literary milieu of the Middle Ages (13th century – early 20th century) of Mawarannahr, Khorasan, and partly Iran. The compilers of the book apparently wanted to cover the period from the Middle Ages to the great representatives of enlightened literature of the 19th century. It seems necessary to add the names of such well-known figures as Adzhi, Orif Gulkhani, and Jonibek Kuvnok to this edition and to continue the work of including 21st-century bilingual poets and writers in the list.

Undoubtedly, a creative individual who speaks two or three languages and has experience creating works of art in these languages serves as a kind of mediator between linguistic cultures – native and foreign. They possess insights into the cultural characteristics of a particular people, which in turn is reflected in the corresponding language as a kind of “image of the world” that opens doors to new possibilities for the wordsmith. A striking example of this is the work of Shahzoda Nazarzoda, who writes in Persian, Russian, English, and Dutch.

Jafar Muhammad Tirmizi is known among Tajik poets as a brilliant poetic personality. In recent years, he has published several books in Uzbek, including the poetry collections “Kuzgu hayrati” (“The Wonder of the Mirror”) and “Kuyosh siyrati” (“The Inner World of the Sun”). Uzbek literary scholars have highly praised the work of Jafar, who writes in Persian-Tajik and Uzbek and translates the poems of Uzbek poets into Persian-Tajik. He is considered a “translator of love,” revealing the secrets of the love poems of Uzbek poets to lovers of Persian poetry in countries such as Uzbekistan, Tajikistan, and Iran.

It is appropriate to draw attention to the concept of “poetic linguistic personality,” which is not equivalent to the concept of the “linguistic personality” of a poet. The ideas of understanding linguistic personality were laid down by G.I. Bogin, and this concept was introduced into wide scientific use by Yu.N. Karaulov [10].

The concept of “poetic linguistic personality” is based on the idea of the peculiarities of linguistic personality as the bearer of a “special poetic picture of the world” [11, p. 662], a reflection of figurative

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<sup>7</sup> Исомиддинов Ф., Мирзоев Жонмирзо. Зулисонайн адиблар. – Тошкент: Истиклол нури, 2013. –136 с.

poetic thinking. So, Jafar is a contemporary poet who subtly reflects the world of surrounding reality in his poems, using scientific and technical terms (telephone, SMS, SIM card), colloquial words (pathetic SMS, delete from the phone), epithets, and words of a lofty literary style (my soul, pure feelings, brilliant love). Cf.: the poem "Erase."

Muhabbatim musaffo edi,  
Ham pok edi tuyg'u-hislarim.  
Yuragimga javob bermading,  
Essiz, yozgan esemeslarim!  
O'chiraman endi ismingni  
Telefonim sim kartasidan.  
Ammo qanday qilib o'chiray  
Uni qalbim xaritasidan.<sup>8</sup>

Literal translation:

My love was brilliant,  
and my feelings were pure.  
And where is the answer to my love, my soul?  
My pathetic text messages!  
Now I will delete  
your name from my phone and SIM card.  
But tell me, how can I erase  
her from the map of my heart?

A poetic linguistic personality differs from a linguistic personality in that the poet's emotional picture of the world reflects figurative poetic thinking through the emotional, associative, and figurative representation of reality in language, and at the same time, the human need for a poetic understanding of the world. In Jafar's poem "Don't Stop Me Writing," dedicated to his teacher Narzulla Juraev, the author of the lines appears as a person who calls for knowledge of the world and the search for the human being in Man.

Meni kashf et:

Men -  
Hali hech qanday  
Qizil,  
Yashil,  
Binafsh  
Aql  
Kashf etolmagan  
Ulug' ma'danman,  
Pinhona konman...<sup>9</sup>

Literal translation:

Find me:  
I am –

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<sup>8</sup> Жаъфар Муҳаммад. Куёш сийрати. Тошкент: Yangi nashr, 2015. Б. 16

<sup>9</sup> Жаъфар Муҳаммад. Куёш сийрати. Тошкент: Yangi nashr, 2015. б. 24.

As yet undiscovered

by red,

green,

purple

Mind.

I am great ore,

I am a hidden mine...

There are many writers and poets in Fergana's literary circles who write in two languages [15]. Rasulbek Ahmadzod, who belongs to this community, presented his Uzbek poems to readers in a separate section of his collection "Fardi Fardo" (Man of the Future), published in 2024. Unfortunately, these poems are superficial and sloganistic in nature. For example, among the poems there are nine muwashshahs (muwashshah is a genre of Arabic poetry, a poem with a special structure). One of the muwashshahs is dedicated to "Nargiz," and each line begins with a letter of the girl's name.<sup>10</sup>

The simplicity of the language and the tone of the syllables have contributed to some muwashshahs becoming well-known songs. However, such poems cannot be compared, for example, with the poems of Jafar Muhammad, written in Tajik and Uzbek, in which the author appears as a rich poetic linguistic personality.

There are also young poets among bilinguals. One of them is Zikrullo Zubaydullo, who successfully entered Tajik poetry by presenting his Uzbek poems.

## CONCLUSION

During the formation of Islamic culture in Persian literature, which existed in the territory of present-day Uzbekistan, the first bilingual poetry was created within the framework of mutual literary ties between Persian and Arabic literature.

The poetic tradition of "zullisonaine" in modern Uzbekistan is a literary phenomenon of bilingualism in Tajik and Uzbek literature, which has been developing for centuries and continues to this day.

The literary bilingualism of the Tajik and Uzbek peoples formed under the influence of geographical proximity, common traditions and way of life, which brought these peoples closer together in the course of history.

In the contemporary literary environment of Uzbekistan, the poetry of Jafar Muhammad, author of three collections of Uzbek poetry, dominates among the representatives of Zulisonain poetry. His poems, written in the Uzbek language, are filled with vivid artistic images and the presence of stylistic means of expression and poetic forms. Jafar presented innovative and original works for Uzbek literature, and he was a skilled translator, as evidenced by his translations of masterpieces of Tajik and Persian literature into the Uzbek language. In this regard, the translations from Uzbek into Tajik by the poet Asadullo Ismoilzoda can also be highlighted. The development of translation studies has been a crucial factor in strengthening literary ties and preserving the poetic tradition of "zullisonain," contributing to the development of artistic and literary bilingualism.

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<sup>10</sup> Rasulbek Ahmadzod. Fardi fardo. Toshkent: Shafot Nur Fayz, 2024. B. 315.

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