

Analysis of Phraseological Units in The Poetry of Abdurauf Fitrat

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Abstract: This study examines the linguistic landscape of the poetry of Abdurauf Fitrat, a prominent figure in 20th-century Uzbek Jadid literature, specifically focusing on the artistic and aesthetic functions of phraseological units. Using masterpieces such as "To the Star of Mars" and "Grief of the Homeland" as primary sources, the research analyzes how ideas of national liberation, rebellion, and patriotism are expressed through folk idioms and Persian-Turkic syntheses. Furthermore, the paper highlights Fitrat's contributions to the purity of the Uzbek literary language and explores the enduring influence of his creative neologisms on contemporary Uzbek poetry.

Keywords: Jadid literature, poetic idioms, phraseological analysis, rebellious spirit, Persian-Turkic synthesis, linguistic mastery, national awakening.

Introduction: Abdurauf Fitrat is one of the most ardent representatives of Jadid literature. His poetry is not just an expression of feelings, but a powerful weapon that serves to awaken the nation. In Fitrat's poems, sharp expressions and phraseologisms characteristic of folk oral creativity served to ensure the artistic expressiveness and national spirit of the poem.

Below we will consider the features of the use of expressions in Fitrat's poetry and their analysis:

1. Expressions in the spirit of national freedom and rebellion.

Fitrat skillfully used folk expressions in his poems to describe the pitiful state of the nation and call it to struggle.

The phrase "Qon yig'lamoq" in the poet's work does not merely express grief, but also signifies extreme oppression and helplessness.

Example: "Vatanim, sening uchun qonlar yig'laydurman..."

"Bosh ko'tarmoq" is used in the sense of defiance, of taking up the fight for freedom. The poet urges the

nation to rise from its "mudroq" state and "bosh ko'tarish".

2. Symbolic and Figurative Expressions

In Fitrat's poetry, expressions related to mystical and philosophical concepts acquire new meanings:

"Ko'z tikmoq" – waiting with anticipation, placing hope. It is often used in relation to the dawn of freedom.

"Bag'ri qon" – the state of a person suffering torment, indicating the wounded condition of the homeland.

"Zanjir uzmoq" – breaking free from the chains of colonial oppression, attaining liberty.

We will analyze the expressions in Fitrat's most famous and poignant work, the poem "Mirrix yulduziga" (1920), line by line and with deep artistic interpretation. This poem vividly reveals Fitrat not only as a poet but also as a great revolutionary figure.

In this poem, Fitrat addresses the Mirrix (Mars) star and uses sharp and painful expressions to depict injustices on Earth:

"Qon qusmoq" (or "qonlar qusturmoq")

In the text: "Yer yuzi bir qonli bo'g'iz, qonlar qusur..."

Analysis: This expression is usually used in reference to a severe illness or a life-threatening condition. Here, Fitrat depicts the world as a living being, saying that due to wars and oppression, the Earth is drowning in its own blood and can no longer bear this cruelty—it is "vomiting" it out. This is a synthesis of metaphor and expression, evoking a sense of horror in the reader.

"Yer tishlatmoq"

In the text: "Kuchli chiroyli yo'lbarslar ... ojizlarni yer tishlatmakda..."

Analysis: In colloquial language, this expression means to openly defeat, humiliate, or subdue someone. Fitrat here compares colonial powers to "tigers" and oppressed peoples to the "weak," revealing how strong states trample weak nations, forcing them to "gnash the earth" in humiliation.

"Bo'g'zini bo'g'moq" (or "bo'g'izdan olmoq")

In the text: "Bir qatla bo'g'zini bo'g'ib o'ldururmi?"

Analysis: This expression means to take strict action or to choke the breath out. Fitrat asks Mirrix: "Do your tyrants also strangle another's throat to destroy them?" In other words, the poet depicts the merciless struggles in his homeland.

"Ko'z yoshi to'kmoq" (exaggerated form)

In the text: "Bu yerda hamma narsa faqat ko'z yoshidan iborat..."

Analysis: Here, the expression is extended to the level of an entire social scene. For Fitrat, the Earth is a sea composed of the tears shed by the oppressed.

Through these expressions, Fitrat does not aim merely to speak beautifully, but seeks to ignite a fire in the reader's heart. His expressions are always in motion: they weep, cry out, or are strangled. This reflects the distinctive "combative" style of Jadid literature.

The language of Fitrat's poetry has a unique synthetic character. He harmonizes the simplicity of Turkic words

with the grandeur of Persian compounds in such a way that the resulting expressions create an explosive impact on the reader's mind. This is especially evident in the prose-poems of the "Yurt qayg'usi" series. We will provide a semantic analysis of these "Persian-Turkic" and complex compounds:

"Haqoratli asorat" (Persian compound)

Analysis: "asorat" – slavery; "haqorat" – humiliation. Here, Fitrat refers not just to slavery, but to a form of servitude in which human dignity is trampled and humiliated.

Meaning: The poet depicts the people of Turkistan as being humiliated in their own land, unable to speak in their own language, and unable to claim their wealth. This expression serves as a kind of "diagnosis" of their condition.

"Muqaddas o'choq" and "qonli kafan" (synthesis)

Analysis: Here, the words "muqaddas" (Arabic) and "o'choq" (Turkic) combine to create a symbol of the homeland.

Meaning: Fitrat sees the homeland not as ordinary land, but as a sacred place where the spirits of ancestors dwell. Hence he says: "I am ready to wear the bloody shroud to protect your sacred hearth." The expression "qonli kafan" symbolizes facing death, martyrdom.

"Mudhish uyqu" (figurative expression)

Analysis: Fitrat calls the nation's indifference and failure to demand its rights a "mudhish uyqu" (terrible sleep).

Meaning: While sleep usually brings rest, in Fitrat's interpretation this sleep is tantamount to the nation's death. Through this expression, the poet urges the nation to awaken, to "open its eyes."

The complex compounds employed by Fitrat are as follows:

<i>Birikma</i>	<i>Tarkibi</i>	<i>Badiiy ma'nosi</i>
Zulm zanjiri	Forsiy + turkiy	Mustamlakachilikning qat'iy va qattiq bosimi
Umid yulduzi	Arabcha + turkiy	Eng og'ir damlarda ham kelajakka bo'lgan ishonch
Nomus nidosi	Forsiy + arabcha	Millatning or-nomusini himoya qilishga chaqiruv
Vatan gadolari	Arabcha + forsiy	O'z yurtida bo'la turib, barcha huquqlardan mahrum bo'lganlar

We can outline some reasons why Fitrat used such complex expressions:

Majesty and intensity: Persian and Arabic compounds give the poetry a sense of grandeur and weight. Through this, Fitrat emphasizes the seriousness of the subject matter.

New layers of meaning: By adding literary qualities to simple colloquial words, he created new aesthetic concepts.

Historical depth: The poet enriched the traditions of our ancestors, such as Navoiy and Bedil, with a Jadid spirit, striving to preserve the “aristocratic” (elevated) language of Uzbek poetry.

The expressions created by Fitrat and his stylistic approach serve today not only as a cultural heritage but also as an artistic foundation for the Uzbek language and contemporary literature. His attitude toward language and mastery of “word creation” remain relevant even now.

Below, we analyze the current role and influence of Fitrat’s expressions:

The “lexical composition” of national ideology:

Many expressions used by Fitrat have become symbolic language for national independence and patriotism today.

"Hurlik tongi": Today, this expression is a fixed phrase most frequently used in journalism and ceremonial speeches to denote independence.

"Millat dardi": Fitrat elevated this expression from a simple phrase to a vital mission. Among contemporary intellectuals, it serves as a symbol of social responsibility.

Influence on modern poetry (Legacy):

Fitrat’s “intense and rebellious” language found a new interpretation in the works of poets of the second half of the 20th century and the independence era (for example, Rauf Parfi, Shavkat Rahmon, Usmon Azim).

Rauf Parfi continued Fitrat’s “bloody and fiery” imagery, introducing a system of metaphorical expressions into Uzbek poetry.

Concepts in Shavkat Rahmon’s poetry, such as “uyg’oq ruh” (alert spirit) and “g’ofil millat” (heedless nation), are directly genetically connected to Fitrat’s expression “mudhish uyqu”.

3. “Fitratona” expressions preserved in our language

Fitrat fought for the purity of the Uzbek language (recall his “Chig’atoy gurungi” association). A number of expressions he revived or created are still actively used today:

"Ona tili" (Mother tongue) – Fitrat was among the first Jadids to elevate this concept to the level of sacredness.

"Istibdod kishani" (Oppressed person) – a historical-literary expression; still one of the most powerful phrases to depict oppression and colonialism.

"Uyg’onish" (Awakening) – a socio-political term; the semantic basis of the concepts of “national revival” and “Renaissance.”

4. “Democratization” of artistic style

Fitrat’s language was at once academic (weighty) and popular (simple). Modern Uzbek prose and poetry have learned this balance from him:

Expressing complex philosophical ideas through unexpected, sharp expressions.

Linking natural phenomena to social events (for example, conveying the nation’s suffering through a conversation with a star).

Fitrat was a creator who brought the Uzbek literary language out of its “frozen” state, giving it motion and fire. His expressions are not merely words on paper, but spiritual codes imprinted in the collective memory of the people.

CONCLUSION

In conclusion, Fitrat’s expressions are not just a collection of words but a “linguistic formula” of the nation’s suffering and rebellion. He arranged each word like a warrior in formation. Analysis of the expressions in Fitrat’s poetry shows that he politicized the language while maintaining closeness to the people’s speech. Through these expressions, he amplified emotional power (aggression, hatred, boundless love). By harmonizing Old Uzbek (Turkic) and Persian compounds, he created new artistic images.

For Fitrat, expressions were not merely a linguistic wealth, but the most concise and effective way to convey the nation’s pain and aspirations. Each expression in his poetry forces the reader into deep reflection.

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