

Article

Philosophical Lyrics as a Means of Self-Discovery in Central Asian Poetry

Gulzhan Koichumanova^{ID1}, Altynkyz Mamatova^{ID1}, Zhympargul Aitibaeva^{ID2}, Ashim Zulpuev^{ID2}, and Patila Zhenalieva^{ID1}

¹Osh State University, & ²Osh Technological University named after M.M. Adyshev

Correspondence: koichumanovagulzhan@gmail.com

Abstract

The study aimed to analyze the philosophical lyrics of Central Asia, which can reveal the inner world of a person through poetic images and symbolism. The study addressed the works of such authors as Ahmed Yasawi, Magzhan Zhumabayev, Barpa Alykulov, Muzafar Alimbayev and Olzhas Suleimenov, whose texts cover a broad historical period, from the late 19th to the early 21st century. The focus was on how the poetry of Central Asian authors reflects philosophical categories such as truth, harmony, overcoming the contradictions of the body and soul, and the search for the meaning of life. The research involved textual analysis, which examined the cultural and historical contexts of the works, the interpretation of artistic symbols and their philosophical significance. The interaction of the Sufi tradition with national cultural archetypes, as well as their influence on universal existential issues, was analyzed. The results of the study identified key images of philosophical lyrics, such as a mirror, emptiness, fire, a tree and a path. These symbols reflect the stages of self-discovery and the search for harmony between man and the world. The study established that Central Asian philosophical lyric combines traditional motifs with universal questions, retaining relevance for the modern reader. The analysis of the texts demonstrated that this poetry forms a unique discourse that demonstrates the place in the world for the reader and finds answers to deep questions of existence.

Keywords artistic expression, cultural heritage, existential concepts, poetic images, spiritual development

Suggested citation:

Koichumanova, G., Mamatova, A., Aitibaeva, Z., Zulpuev, A., & Zhenalieva, P. (2025). Philosophical Lyrics as a Means of Self-Discovery in Central Asian Poetry. *International Journal on Culture, History, and Religion*, 7(1), 447-471. <https://doi.org/10.63931/ijchr.v7i1.210>

Publisher's Note: IJCHR stays neutral with regard to jurisdictional claims in published maps and institutional affiliations.



Copyright: © 2025 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<http://creativecommons.org/licenses/by/4.0/>).

Introduction

The philosophical lyrics of Central Asia are prominent in the cultural heritage of the region due to their ability to reflect existential issues in a deep and multifaceted way and to contribute to a person's spiritual development. This genre of poetry not only conveys a rich philosophical tradition but is also central to worldview determination and inner harmony. In Kyrgyzstan and other Central Asian countries, philosophical poetry is a unique phenomenon that combines spiritual, cultural, and social aspects. In globalization, which challenges many cultures to preserve their identity and spiritual values, philosophical poetry remains relevant and in demand. Texts, filled with symbolism and metaphors, allow readers to reflect on the meaning of life, human nature, and man's place in the world. The research relevance is determined by the need for a deeper study of the interaction of philosophical poetry with the historical, cultural, and spiritual processes that determine its specificity.

The philosophical lyrics of Central Asia are correlated with the traditions of Sufism, which significantly influenced the formation of this genre. The Sufi concepts of spiritual purification, unity with the divine, and the search for truth are reflected in the texts of Ahmed Yasawi. The *"Divan-i Hikmat"* became one of the fundamental works that laid the foundation for the philosophical lyrics of the region. Analysis of the works of Ahmed Yasawi Juraev and Rajavaliev (2023) highlighted how the symbolism of the path, light, and water conveys the ideas of inner transformation and awareness of the highest truth. According to the authors, these concepts contribute to forming a worldview focused on spiritual improvement.

Images of nature are central in the region's literary tradition (Daurenbekova et al., 2024b). Orozbaeva (2015) addressed the symbolism of nature in the texts of Barpa Alykulov's akyn. Images such as the sun, earth, water, and fire have a dual function: they describe the world and simultaneously reflect deep philosophical ideas. For instance, the sun in Barpa Alykulov's works symbolizes the source of life and energy, emphasizing man's dependence on natural forces. This approach confirms the uniqueness of Central Asian philosophical lyrics, where nature becomes not only an object of depiction but also a way for understanding spiritual concepts.

In Olzhas Suleimenov's poetry, the symbols of light and water are central and reflect a synthesis of traditional values and modern philosophical ideas. Light in the works often symbolizes knowledge, science, and cultural progress as a social and cultural change metaphor. Aitpaeva (2024) explored how the poet reconstructs ancient signs and archetypes of Turkic and world cultures by comparing and studying their common origins and the history of their dialogue in antiquity and the Middle Ages.

This confirms Olzhas Suleimenov's desire to combine traditional images with modern concepts. Thus, the research confirms that the symbolism of light in the poetry of Olzhas Suleimenov is used as a metaphor for defining social and cultural changes, reflecting a unique poetic style. Shadmanov (2024) analyzed the existential aspects of philosophical lyrics. The author highlighted the symbols of emptiness and the mirror, which are associated with self-knowledge and inner transformation. Following the author, these symbols create a unique space for reflecting on human nature and spiritual harmony. The historical continuity of philosophical lyrics was analyzed by Golden (2011), addressing its role in shaping the region's cultural identity.

Despite the existence of significant research, there are still gaps that require further analysis. In particular, the interaction of national cultural archetypes with universal existential concepts has not been sufficiently studied. There is also a need for an in-depth study of artistic symbolism used in texts to convey philosophical ideas. Moreover, it is necessary to determine how philosophical lyrics remain relevant in the context of globalization and the redefinition of cultural values.

The study aimed to identify the peculiarities of philosophical lyrics in Central Asia, their importance for preserving cultural heritage, and their role in shaping the philosophical perception of existential issues. The following tasks were set: to study key images and symbols, such as the mirror, emptiness, path and fire, and their significance in the process of self-discovery; to analyze the philosophical categories expressed in the texts and their interaction with Sufism and cultural archetypes; to explore how philosophical lyrics contribute to the spiritual development of the individual and the preservation of national identity.

Theoretical Overview

The philosophical lyrics of Central Asia are a complex phenomenon that researchers analyze through the prism of symbolism, philosophical categories, and connections with cultural and historical processes. Recent studies demonstrate the diversity of approaches and perspectives on this topic, highlighting the universality of symbols and their adaptation to contemporary challenges.

Jrbasyan (2022) emphasized the significance of stable verse forms by examining the poetry of Yeghishe Charents. The analysis demonstrated that the philosophical depth of the texts is achieved through metaphorical content and symbolism, which are reflected in universal existential categories. Seyed-Gohrab (2023) in a study on the poetry of Saadi of Shiraz addressed the aesthetics of desire and beauty as key elements of the philosophical lyrics of medieval Persian poetry. These aspects were revealed through the metaphors of light and love, which create a bridge between philosophy

and lyric. Abdisalam (2022) analyzed poetic art as a spiritual phenomenon. The author noted that philosophical lyricism delves into issues of self-knowledge, religious and cultural identity, and existential search.

Burney (2020) analyzed the strategy of using sound and structure in Ebenezer Pocock's poetry. The author noted that the poems' sound organization enhances the texts' philosophical orientation, emphasizing the importance of musicality and rhythm in conveying complex ideas. Yahyapour et al (2022) explored the theme of love in the lyrics of Forough Farrokhzad, emphasizing the movement and energy inherent in the texts. The authors emphasize that Farrokhzad's poetry, saturated with symbols of fire and water, reveals the dynamics of human emotions and spiritual quests. Mizhit (2022) described the philosophical lyrics of Edward Mizhit as a synthesis of traditional and modern approaches to comprehend existential issues. The symbols of path and time in texts were used to analyze universal themes of human existence.

Contemporary Islamic pop culture was addressed by analyzing lyrics in the nasheed genre, which emphasizes integrating philosophical elements into modern musical forms while preserving religious and cultural traditions (Ulfa, 2017). Lamarque (2017) considers philosophy and lyrics as complementary phenomena, analyzing how poetry's stylistic and structural elements contribute to the expression of philosophical ideas. This study opens new horizons for analyzing poetry from a philosophical perspective.

Kowalow (2023) analyzed the early lyrics of Alech Böbel, emphasising how mythopoetic elements enhance the philosophical component of the texts. The symbols of nature used as metaphors for human consciousness were analyzed. Lyubimov (2021) explored the mythopoetic image of silver in Zoya Dudina's lyrics, considering it a symbol of purification and spiritual renewal. These symbols enrich the texts, revealing the philosophical categories of time and space.

Thornber (2012) noted the importance of cross-cultural interaction in Asian literature, where philosophical lyrics play the role of bridging tradition and modernity, while Mohammad and Abdulrahman (2021) analyzed the features of epic and lyric poetry of the Kurdish dialect, emphasizing the importance of the symbols of the path and water in the process of self-discovery and the comprehension of freedom. The lyrics studied by Shadmanov (2024) and Orsini (2020) highlight existential aspects, demonstrating the interaction between traditional and modern philosophical concepts, and emphasize the role of philosophical lyrics in forming Eastern poetic canons, analyzing the processes of translation and adaptation of texts.

Asanova et al. (2024) analyzed the key philosophical meanings and contexts that unite the creative heritage of Russian-speaking poets in Central Asia and the Far

East. The authors used historical, comparative methods and hermeneutical analysis to achieve their goals. Particularly noteworthy is the article by Lamarque (2017), which explored the philosophical aspects of lyrics, including the issues of definition, expression, paraphrase, unity of form and content, experience, truth, and depth. The author demonstrated why these issues are important from the point of view of analytical philosophy and how lyrics can challenge standard analytical assumptions.

Aitpaeva (2024) explored the post-colonial context in which philosophical lyrics interact with issues of cultural identity, using traditional symbols to interpret contemporary challenges. Hasanov and Ernazarova (2023) emphasized the importance of natural symbols, such as the sun and the earth, in spiritual development and existential search. Yahyapour et al. (2022) examined the poetic themes of movement and heat in Forough Farrokhzad's poetry, emphasizing the texts' philosophical depth.

Abylkasimova and Tulebaeva (2022) analyzed the concept of national consciousness in the poetry of Olzhas Suleimenov, considering how the poet uses the symbols of light and land to form a philosophical discourse on national identity. The author noted that the texts of Olzhas Suleimenov demonstrate a unique synthesis of traditional motifs and contemporary cultural challenges, which renders the works relevant for understanding globalization and the post-colonial context. Appazova (2024) explored the lyrical and philosophical content of Rustam Abdullayev's romances in relation to the poems of Abdulla Aripov. The author addressed the interaction of music and poetry as forms of expression of spiritual and existential issues. The study emphasized the importance of philosophical lyrics in preserving cultural heritage and transmitting national values through symbolism.

Bashirov et al. (2024) analyzed the ideas of national liberation in the literary works of the Alash movement of the late 19th and early 20th centuries. The authors note that the philosophical lyrics of Kazakh poets of that time aimed to form a national consciousness and understand the people's historical destiny through the symbols of land, path, and freedom. The topics of self-awareness and self-realization in Maya Angelou's selected poems were analyzed through the images of water and light, which express the dynamics of personal growth and the struggle for identity. These aspects are echoed in the philosophical lyrics of Central Asia, where symbols play a key role in understanding human existence. The study was presented by Abdelbasset and Douaa (2024).

Kile and Kleutghen (2017) explored the interaction of visual and literary images in a philosophical context. The authors argue that poetry, similarly to painting, creates multilayered metaphors, demonstrating complex philosophical categories through the

prism of symbolism. The life and work of Ahmed Yasawi and their significance for Kazakh culture were discussed in detail by Sala (2018). The author highlighted the symbolism of water and the path, which in Ahmed Yasawi's poetry represent spiritual purification and the pursuit of truth. The study demonstrated how Ahmed Yasawi's ideas continue to influence the philosophical lyrics of the region.

Sofronova and Semenova (2021) analyze the distinctive features of oriental poetry in the works of Lyubov Martianova. The authors noted that using symbols of nature and philosophical categories in the lyrics echoes the traditions of oriental poetry, creating a unique synthesis of cultural elements. Ulfa (2017), in a study of contemporary Islamic pop culture, addressed the lyrics of songs in the nasheed genre. The analysis demonstrated that philosophical symbolism in contemporary music preserves religious and cultural traditions, adapting them to the needs of a modern audience. Symbols of light and love are central to conveying spiritual and moral ideas.

Research has demonstrated that the philosophical lyrics of Central Asia and neighboring regions have a close connection with the cultural and historical context. However, gaps that require further study, such as the interaction of traditional motifs with contemporary global challenges, remain. These aspects form prospects for deepening interdisciplinary approaches to analyzing philosophical poetry, including its impact on contemporary cultural and social processes.

Methodology

Texts were collected from literary anthologies, poetry collections, and contemporary critical editions, forming the basis of the analysis. Each of the selected texts demonstrated unique aspects of philosophical lyrics.

These texts were chosen for their philosophical orientation, richness in symbolism, and deep connections with the cultural and historical processes of the region. The works reflect the key aspects of spiritual search, comprehension of harmony, and identity, which makes them universal for studying existential issues.

The methodology of this study was based on a comprehensive analysis of Central Asian poetry, which revealed the depth of philosophical categories and symbolism that permeate the texts of the region's authors. The study examined the works *"Divan-i Hikmat"* (Yasawi, 1904), *"Akkan suu"* (Alykulov, 2022), *"Kokshetau"* (Zhumabayev, 2021), *"Köktem... Küz..."* (Alimbayev, 2016), and *"Earth, bow down to man"!*

The hermeneutical approach explored the symbolism of the texts in more depth and revealed the hidden meanings laid down by the authors. The interaction of the

Sufi tradition with national cultural archetypes, which emphasizes the uniqueness of Central Asian philosophical lyrics, was emphasized.

The comparative analysis of the texts revealed how the same symbols, such as mirror, path, or fire, are interpreted differently in the works of different authors.

Results and Discussions

Symbolism of water, path, and nature as a reflection of spiritual search in Central Asian works

The philosophical lyrics of Central Asia are a complex and multilayered phenomenon in which symbolism reveals existential questions and the process of self-discovery. One of the most important works in this context is Ahmed Yasawi's "*Divan-i Hikmat*", where the images of path, light, and water convey the concepts of spiritual purification and the pursuit of truth. The symbol of water in Ahmed Yasawi's texts is associated with purification and getting rid of earthly attachments, focusing on spiritual transformation. This symbolic aspect contrasts with Barpa Alykulov's texts, where water represents natural harmony and cyclicity, emphasizing the interaction between man and nature.

In Barpa Alykulov's poem "*Akkan suu*" ("*Flowing Water*"), nature is actively involved in the philosophical process. Water becomes a symbol of time, renewal, and vital energy, reflecting natural and philosophical categories of movement and constant change. This work reflects the general tradition of philosophical poetry in the region, where nature is integral to reflections on the meaning of life and harmony. The symbolic dialogue between the texts of Barpa Alykulov and Ahmed Yasawi demonstrates how the same image can be filled with different meanings depending on the cultural and philosophical context.

Magzhan Zhumabayev's poem "*Kokshetau*" covers issues of cultural identity and the meaning of existence through images of nature, such as Mount Kokshetau. This symbol of stability and eternity explores the interaction between individual and collective experience. Compared to the texts of Olzhas Suleimenov, where the images are often directed towards historical and social aspects, the emphasis of Magzhan Zhumabayev is more focused on the inner dimension of human existence. This approach reveals the uniqueness of philosophical symbolism, revealing key aspects of existential reflection.

In Muzafar Alimbayev's "*Köktem... Küz...*", spring and autumn symbolize the cyclical nature of life and inner self-discovery. Spring is a metaphor for renewal and hope, while autumn is a time of reflection and summing up. These images convey a philosophical view of life processes, like the concepts presented in Ahmed Yasawi's "*Divan-i Hikmat*". Seasonal symbols emphasize the harmony between natural cycles

and internal transformations, rendering Muzafar Alimbayev's texts significant for studying the region's philosophical poetry.

Olzhas Suleimenov's *“Earth, bow down to man!”* explores the issues of human interaction with the environment and science with tradition. The images of light and earth in the text represent enlightenment, knowledge, and connection with cultural roots. Light symbolizes inner transformation and the desire for progress, while the earth emphasizes the stability and importance of historical continuity. Compared to Ahmed Yasawi's texts, where the path is associated with a spiritual quest, Olzhas Suleimenov's image acquires a new meaning, reflecting humanity's movement towards exploring new horizons.

Compared to Ahmed Yasawi's texts, where the path symbolizes a spiritual quest, Olzhas Suleimenov interprets the image of the path as a human desire to explore new horizons, including outer space. The work emphasizes the greatness of the human spirit and its ability to improve itself. In contrast to Magzhan Zhumabayev's lyrics, which emphasize harmony with nature, Olzhas Suleimenov's text covers the interaction of traditional values with modern scientific and cultural achievements, making it an example of philosophical adaptation in the context of globalization.

Table 1 demonstrates how symbols were used in different works to reveal the theme of self-discovery and harmony between man and the world.

Table 1. Comparative analysis of symbols

Artwork	The image of water	The image of fire	Image of a mirror	The image of the path	A symbol of nature
“Divan-i Hikmat” (Ahmed Yasawi)	A symbol of spiritual purification, reflecting the removal of worldly attachments and the transition to inner harmony	Not represented	Reflection of truth, connection with the divine, and the process of self-discovery	Spiritual search and transformation are a symbol of the movement towards truth.	Focus on the elements of nature as the embodiment of spiritual purity.
“Akkan suu” (Barpa Alykulov)	The source of life, embodying natural harmony and the relationship between humans and the environment	A symbol of transformation and purification through natural elements	Not represented	Not represented	As an active participant in the philosophical process, nature emphasizes the importance of human unity with the world.
“Көкім” (Magzhan)	An element of harmony between nature and humans,	Not represented	Not represented	Harmony between nature and	Natural elements are metaphors for cultural identity and sustainability

Zhuma bayev)	emphasizing the cyclical nature and eternity of nature					the human inner world
“Köktem... Küz...” (Muzafar Alimbayev)	Renewal, the beginning of a new life cycle, is associated with awakening and growth.	Not represented	Internal dialogue, self-criticism, and self-reflection	Not represented		Nature is represented through the change of seasons, reflecting the cyclical nature of life.
“Earth, bow down to man!” (Olzhas Suleimenov)	A symbol of movement, progress, and exploration of new horizons, including space	A symbol of inspiration, struggle, and transformation in life	Reflection of progress, identity, and cultural heritage	Strive for discoveries and new horizons, including space		Nature is correlated with technological progress and the interaction of tradition and modernity

Source: Compiled by the authors based on Yasawi (1904), Alykulov (2022), Zhumabayev (2021), Alimbayev (2016), Suleimenov (1961), Orozbaeva (2015), Tuymebaev (2021), Rajavaliev and Juraev (2023), Kasymzhanovna (2024), Wolosky (2016), Lechmann (2016), Tosun (2018), Seisenbiyeva et al. (2024), Mannopov et al. (2024).

The study of Central Asian philosophical poetry systematized and analyzed key images that played a central role in the poetic reflection of existential philosophical ideas. The focus was on the symbols often used by poets to convey philosophical categories such as self-knowledge, spiritual development, and inner transformation.

The mirror was one of the most important symbols, associated with reflection and awareness of the inner world. In Barpa Alykulov's poetry, this symbol represents an internal dialogue, demonstrating the borders of consciousness. In the texts of Ahmed Yasawi, the mirror acquired an additional meaning, reflecting the divine in man, which is rooted in Sufi philosophy. Emptiness was another significant symbol used to express the idea of inner peace and acceptance (Doszhan, 2023). It was often described through the images of the steppes and the sky, emphasizing the endlessness of the inner search.

The symbol of the path was no less important, representing the process of inner development. In the texts of Ahmed Yasawi, the path was depicted as a sequence of stages of spiritual improvement, which correlated with Sufi concepts. Kazakh poetry was interpreted as a movement towards harmony with the world, emphasizing the synthesis of philosophical ideas with the natural context. In Uzbek literature, the path was often perceived as a metaphor for the search for the meaning of life, reflecting the universality of this symbol in the cultural tradition of the region (Wolosky, 2016).

The image of fire found in the works of Barpa Alykulov was closely linked to the ideas of transformation and purification. It symbolized the removal of inner chaos and the gaining of clarity. In Parfa's texts, fire was used to describe the struggle against internal contradictions and achieve balance.

The symbol of water was no less important, as it symbolized purification, the constancy of change, and the continuity of life. In the poems of Barpa Alykulov, water was depicted as a fluid element, reflecting the philosophy of constant change, where each new flow symbolized renewal (Lechmann, 2016). In Ahmed Yasawi, water was presented as a symbol of spiritual purity, emphasizing its importance in the Sufi tradition. In both cases, this image embodied the idea of life as a continuous process of movement and renewal.

The philosophical structure of the text: role of symbols and images

The study emphasized the structure of poetic texts and how symbols and images were organized in the composition of works. The analysis demonstrated that many works of Central Asian philosophical lyrics were based on the principles of symbolic composition, where metaphors played a key role in reinforcing the main philosophical ideas. For instance, in Ahmed Yasawi's texts, symbols of path and light not only structured the narrative but also emphasized the spiritual development of the lyrical hero. These symbols, permeating the entire text structure, created a metaphorical space for deep reflection on the meaning of life, inner harmony, and human interaction with the world.

In addition, the analysis demonstrated that the symbols used in the region's philosophical lyrics had local and universal significance. On the one hand, images such as the steppe, water, and the sun reflected Central Asia's cultural and natural features, emphasizing the importance of national heritage (Jumabekova et al., 2024). On the other hand, these same symbols raised universal questions of human existence, such as the search for truth, overcoming life's difficulties, and the pursuit of spiritual harmony (Efremov, 2025). Thus, the philosophical poetry of the region demonstrated its ability to address global existential themes through a local cultural context, making it understandable and relevant to readers of different eras and cultural traditions.

Thanks to the universality and versatility of its symbols, Central Asian philosophical poetry retains its relevance in the face of contemporary global challenges. Its texts contribute to preserving the region's cultural heritage and offer universal answers to questions related to identity, harmony, and the spiritual quest (Daurenbekova et al., 2021; 2024a). This dual nature of symbolism, national

uniqueness, and global universality bridges Central Asian poetry between cultures, connecting the traditions of the past with the relevant issues.

The analysis of philosophical lyrics in Central Asia described in detail how the categories of harmony, truth, and the search for the meaning of life are depicted in art through poetic images, becoming central elements of the philosophical content of the texts. These categories reflected existential and spiritual issues and revealed a deep connection between the inner world and the surrounding cultural and natural context (Erkinov, 2008).

The category of truth was expressed through the images of light, sun, and illumination, emphasizing its dual nature of manifesting and being hidden. Ahmed Yasawi associated truth with the inner light that illuminates the path of spiritual search. In *"Rays of Truth"* (*"Лучи истины"*), the metaphor of the sun reflects the idea of the search for truth beyond deception and illusion. This image was filled with dynamics: from secrecy to full manifestation, which made searching for truth lively and emotionally intense (Kenesbekova et al., 2019).

The notion of searching for the meaning of life was explored through the images of road, water, and time, which became key symbols in the works of Central Asian poets. The poetry emphasises that the journey is the meaning, not the final goal (Galang-Pereña, 2024). This image also revealed the philosophical concept of continuity, where each new course symbolized the next stage of personal development. Ahmed Yasawi often referred to the image of time, considering it a key element in the search for the meaning of life. In the poem *"Shadows of Days"*, time is described as a teacher who helps people realize that the meaning lies in accepting the present moment.

The images of light, water, and road in Central Asian philosophical lyrics created a multilayered space for reflection. These symbols illustrated specific philosophical categories and connected them to everyday experience, making them understandable to a broad audience. Such images emphasized the universality of philosophical lyrics, which remained relevant in different cultural and historical contexts. Each poet found unique ways of expressing these categories while maintaining their fundamental importance in the structure of the poetic text.

The philosophical lyrics of Central Asia are correlated with the region's cultural and historical traditions, making them an important element of literary heritage and spiritual culture (Auanasova et al., 2019). It is based on elements of Sufism, which form a unique philosophical discourse woven into the national context. Cultural and religious influences and historical processes in Central Asia substantially shaped its poetic content and philosophical depth (Mukhitdenova, 2016).

The connection between philosophical lyrics and Sufism is manifested through basic concepts such as union with the divine, spiritual purification, and overcoming the dualism between the corporeal and spiritual. The Sufi practice of union with the divine, expressed through meditation, self-criticism, and spiritual humility, shaped the content of the texts, where the lyrical hero strives for liberation from earthly things and realization of the higher truth (Mannopov et al., 2024).

The cultural and historical context also significantly affected the poetic tradition of the region. The geographical location of Central Asia, at the crossroads of great civilizations, facilitated an intensive exchange of cultural and philosophical ideas, greatly enriching local literature (Novozhenov, 2024). For centuries, this region has been an arena of complex interactions where different worldview traditions, including Persian, Arab, and Turkic cultures, have collided, intersected, and synthesized (Dautova et al., 2016). These processes have shaped the unique character of Central Asian philosophical lyrics.

The region's location along the Great Silk Road, which linked East and West, facilitated the penetration and interplay of various philosophical concepts and symbolic systems (Bedelbayeva et al., 2024; Novozhenov, 2023). This interaction facilitated the integration of cultural elements such as nature imagery, cosmology, spiritual quest, and identity issues, which were reflected in poetic texts. Despite this, Central Asian poetry managed to preserve its national specificity, remaining a carrier of unique cultural codes (Auanasova & Auanassova, 2024).

Over time, the cultural and historical context became the basis for a dialogue between different traditions (Oborska et al., 2025). The region's philosophical lyrics developed to comprehend local and global changes, which adapted ancient traditions to new historical conditions. This process ensured the sustainability of literary forms and their ability to communicate with readers of different eras, conveying fundamental spiritual values (Trushaj & Xhelaj, 2024).

Contemporary perceptions of Central Asian philosophical lyrics demonstrate their importance as a cultural memory and a source of philosophical reflection. Literary scholars and philosophers continue to study the texts, focusing on their ability to integrate historical and cultural experiences into poetic form. The works of Ahmed Yasawi, Barpa Alykulov, Magzhan Zhumabayev, Muzafar Alimbayev, and Olzhas Suleimenov continue to resonate with readers, providing an opportunity for deep reflection on spiritual and existential issues. These texts, created in different historical periods, reflect the unique ability of Central Asian philosophical lyrics to combine issues of personal identity, harmony with nature, and spiritual search, forming a multilayered literary heritage.

Ahmed Yasawi's "*Divan-i Hikmat*" addressed spiritual purification, which is expressed through the symbolism of water and the path. The water here represents the process of getting rid of worldly vanity and gaining inner harmony, while the path symbolises a person's spiritual development and pursuit of truth. This approach demonstrates the close connection between Ahmed Yasawi's poetry and the Sufi tradition, an important component of Central Asian philosophical lyrics. Compared to works of a later period, such as Barpa Alykulov's, Ahmed Yasawi's emphasis on inner purification emphasises the spiritual dimension of the region's lyrics.

The theme of water as a source of life and harmony is developed in Barpa Alykulov's poem "*Akkan suu*" ("*Flowing Water*"). In this artwork, water becomes an active participant in the philosophical process, reflecting natural harmony and the cyclical nature of life. In contrast to Ahmed Yasawi, Barpa Alykulov plays a more material role, acting as a metaphor for the relationship between man and the world around him. The symbolism of fire in texts emphasizes the processes of purification and transformation, which demonstrates the continuity between classical philosophical lyrics and 20th-century poetry.

In "*Kokshetau*", Magzhan Zhumabayev refers to the beauty of nature as a fundamental element of cultural identity. The images of Kokshetau Mountain and Lake Burabai symbolize eternity and sustainability, emphasizing the correlation between humans and their cultural heritage. Compared to Barpa Alykulov's texts, where nature serves as a metaphor for interaction with the world, Magzhan Zhumabayev's poetry uses it as a basis for reflecting on man's place in the historical context. The poetry demonstrates how natural elements are transformed into universal philosophical images capable of conveying individual and collective experience.

In "*Köktem... Küz...*", Muzafar Alimbayev uses the symbolism of the change of seasons to reflect on life and inner growth. Spring in poetry symbolizes renewal, the beginning of a new life cycle, while autumn is a time of reflection and finalization. The image of a mirror, typical of Muzafar Alimbayev's texts, reflects the process of internal dialogue and self-criticism. This connects the author's personal experience with universal issues of human existence, such as the search for harmony between the individual and society.

In "*Earth, bow down to man!*", Olzhas Suleimenov uses the imagery of light and earth to emphasize the greatness of the human spirit and scientific progress. The light symbolizes knowledge and enlightenment, while the earth represents stability and connection to tradition. Compared to the texts of Ahmed Yasawi and Magzhan Zhumabayev, where the images of the path are associated with spiritual search, Olzhas Suleimenov's path takes on a more progressive meaning, reflecting humanity's desire

for discoveries, including space exploration. The text becomes a unique example of the philosophical adaptation of traditional motifs to the modern cultural context.

The common aspect of these works is their ability to explore universal existential questions through the unique prism of Central Asian culture. The symbolism of water, fire, mirror, and path used in these texts reflects the richness of the region’s cultural traditions. It demonstrates their ability to be reinterpreted in different historical and cultural contexts. These texts continue to inspire contemporary generations, offering tools for making sense of our time's spiritual, social and environmental challenges.

Systematization of symbols and their meaning in the philosophical lyrics of the region

The philosophical lyrics of Central Asia demonstrate a wealth of symbolic images that reveal existential questions. Each carries a unique meaning, reflecting the region's cultural, historical and spiritual characteristics. Table 2 presents a systematic description of key symbols, their interpretation by different authors, and the meanings they have acquired in Central Asian philosophical lyrics. Each symbol reflects a cultural and philosophical context and changes caused by historical and social processes.

Table 1. Symbols and Interpretation in the Philosophical Lyrics of Central Asia

Sym bol	Author/ Source	Work	Interpretation	References
Mirr or	Barpa Alykulov	“Akkan suu”	A symbol of reflection and awareness of the inner world.	Orozbaeva (2015)
Mirr or	Ahmed Yasawi	Diwan Hikmat	It reflects the divine in man and is rooted in Sufi philosophy.	Rajavaliyev and Z. Juraev (2023)
Void	Magzhan Zhumabayev	Көкше	Represents the inner space for spiritual growth.	Kasymzhanovna (2024)
Path	Ahmed Yasawi	Diwan Hikmat	Stages of spiritual perfection, the Sufi concept of moving towards the truth.	Wolosky (2016)
Path	Abay Kunanbayev	Guidance	The path is a metaphor for self-development and harmony with the world.	Rajavaliyev (2023)
Fire	Rauf Parfi	Poems	A symbol of transformation and purification.	Nizomova (2024)
Water	Barpa Alykulov	“Akkan suu”	A symbol of change, renewal, and the fluidity of life.	Lechmann (2016)
Water	Ahmed Yasawi	The source of truth	Purification and spiritual purity reflect knowledge.	Tosun (2018)
Water	Muzafar Alimbayev	Көктем...К үз...	Generational continuity and preservation of historical memory.	Seisenbiyeva et al. (2024).
Light	Ahmed Yasawi	Diwan Hikmat	Inner insight, the path to truth.	Mannopov et al. (2024).

Light	Magzhan Zhumab ayev	Көкше	Light is a hope for the renewal of society.	Seisenbiyeva et al. (2024).
-------	---------------------------	-------	---	--------------------------------

The influence of Central Asian philosophical poetry is also evident in its ability to adapt to contemporary challenges. Authors continue to use traditional symbols such as the path, water, and light to reflect on new themes, including urbanization, technological change, and globalization. This process retains the authenticity of the region's literature while remaining relevant to modern readers.

The evolution of the symbols of Central Asian philosophical lyrics, such as the path, water, and light, is closely linked to historical changes that have significantly impacted the region's cultural and philosophical context. While remaining central to the poetic tradition, these symbols reflected the changing perception of existential issues caused by social, religious, and political transformations.

The symbol of the road, associated initially with a nomadic lifestyle, has undergone significant changes in the context of the region's Islamization (Novozhenov, 2014). In the Sufi era, this symbol acquired a deep spiritual meaning, expressing physical movement and an inner spiritual journey. Ahmed Yasawi in *Divan-i Hikmat* interpreted the path as stages of spiritual growth, where each stop symbolized overcoming worldly attachments and approaching the highest truth (Rajavaliyev & Juraev, 2023). Later, during colonial rule, the symbol of the path became an expression of the collective search for identity. For instance, in Magzhan Zhumabayev's poem "*Kokshetau*", the path was depicted as a harmony between cultural heritage and individual spiritual freedom (Seisenbiyeva et al., 2024).

In the twentieth century, the path acquired new meanings associated with the search for a modern expression of identity (Ivashko et al., 2020). In Olzhas Suleimenov's "*Earth, bow down to man!*", the path symbolized the desire for global integration while preserving the unique elements of Turkic culture. The texts, saturated with movement symbolism, correlating with traditional notions of the path with the progress of science and technology, emphasized the adaptability of Central Asian philosophical lyrics to modern challenges (Abylkasimova & Tulebaeva, 2022).

The symbol of water, an important natural element of the region, has undergone significant changes under the influence of historical processes. At an early stage, water symbolized harmony between man and nature, emphasizing life's cyclical nature and permanence (Chernyshev et al., 2020). In the poetry of Barpa Alykulov, especially in the poem "*Akkan suu*", water served as a metaphor for renewal and the inevitability of change, reflecting the philosophy of the natural course of time (Orozbaeva, 2015). Ahmed Yasawi used the symbol of water to describe spiritual purification, as in "*The*

Source of Truth" ("Источник истины"), where water is depicted as a purifying force of knowledge that opens the way to inner perfection (Tosun, 2018).

In the 20th century, the symbol of water acquired a new meaning associated with the idea of generational continuity and the preservation of cultural heritage. In Muzafar Alimbayev's "*Köktem... Küz...*", water was interpreted as a stream of time that connects the past to the future, emphasising the importance of memory and historical awareness (Seisenbiyeva et al., 2024). This combination of individual and collective experience makes the symbol of water universal in the context of Central Asian philosophical lyrics.

The symbol of light, a metaphor for truth, hope, and knowledge, has also evolved depending on the cultural and historical context. In the Sufi tradition, light represents inner insight achieved through spiritual practices. Ahmed Yasawi in "*Divan-i Hikmat*" used light to describe the path to self-knowledge and attaining the highest truth (Mannopov et al., 2024). In Magzhan Zhumabayev's texts, such as "*The Ray of Hope*" ("Луч надежды"), the light was depicted as a symbol of social renewal and national awakening in times of political upheaval (Seisenbiyeva et al., 2024).

These changes in path, water, and light symbols demonstrate how Central Asian philosophical lyrics responded to societal changes while maintaining their philosophical depth. Historical events such as Islamization, colonization, independence, and globalization have influenced the content of poetic texts and strengthened their role in reflecting on collective experience and spiritual search (Auanasova et al., 2025; Kushenova et al., 2025).

The philosophical lyrics of Central Asia represent a unique cultural phenomenon that combines Sufi traditions, national archetypes, and universal existential concepts. The analysis of the works of Ahmed Yasawi, Magzhan Zhumabayev, Muzafar Alimbayev, and Barpa Alykulov revealed that central symbols such as the path, water, and light retain their relevance while adapting to changes in the cultural and historical context. These symbols become the basis for discussing their meaning and interacting with the work of other researchers, which identified both similarities and differences in the interpretation of philosophical lyrics (Mamatova et al., 2024).

The path symbol is central in Central Asia's philosophical lyrics, representing the spiritual quest and the process of self-discovery. In Ahmed Yasawi's "*Divan-i Hikmat*", the path is denoted as a movement towards the highest truth, divided into inner purification and humility stages. A study by Hammed (2022) on the philosophical poetry of Fakhr al-Din Rāzi demonstrated that the path is also an important element in the classical Persian tradition, associated with moral growth and

personal development. However, in Barpa Alykulov's texts, the path is interpreted through the prism of national Kazakh motifs, distinguishing it from the Persian tradition, which focuses on more universal philosophical aspects. The approach of Barpa Alykulov is like that of Oshakbayeva and Zhetpisbayeva (2022), highlighting the contribution of Kazakh lyrics to the formation and preservation of national identity.

The symbol of water in Central Asian works has undergone significant changes, reflecting historical and social processes. Ahmed Yasawi used water as a symbol of spiritual purification and harmony, consistent with the interpretations of Seyed-Gohrab (2023), who studied the Persian poetry of Saadi of Shiraz. However, in Barpa Alykulov's and Muzafar Alimbayev's texts, the water acquires a more dynamic character. For example, in Muzafar Alimbayev's poem "Köktem... Küz...", water represents the continuity of generations, connecting the past and the future. At the same time, water in the texts of Barpa Alykulov symbolises change and renewal, distinguishing it from more static images in Persian literature (Japarov, 2024).

The symbol of light in the philosophical lyrics of Central Asia is a metaphor for truth, insight, and hope. Ahmed Yasawi uses light as a symbol of spiritual enlightenment, which is achieved through inner work and meditation. This approach correlates with the study by Juraev and Rajavaliev (2023), where light is defined as a means of achieving the highest truth through self-knowledge. In Magzhan Zhumabayev's texts, light acquires a national connotation associated with awakening cultural consciousness and reviving national values. This aspect correlates with the study by Ramazani (2019) on the transformation of philosophical poetry in new cultural contexts. In the texts of Olzhas Suleimenov, light becomes a symbol of progress and science, reflecting the combination of traditional values with modern philosophical ideas, which was also explored by Aitpaeva (2024).

The comparison of the symbolism of light and water in the texts of Olzhas Suleimenov and other authors is notable. While Olzhas Suleimenov symbolized light as scientific enlightenment, in Ahmed Yasawi, it is associated with spiritual insight. These differences emphasize the diversity of interpretations of symbols in different cultural and historical contexts. Hammed (2022) emphasized that symbols in philosophical lyrics are metaphors and instruments of social and moral influence. This is confirmed by the analysis of Olzhas Suleimenov's texts, where light is a conductor of progress and unity.

As Sofronova and Semenova (2021) noted, Central Asian philosophical lyrics retain a connection with Eastern traditions, including the symbolism of nature and its role in self-knowledge. In this context, the works of Barpa Alykulov and Muzafar

Alimbayev can be regarded as a continuation of this tradition, but with an emphasis on adapting symbols to modern challenges. For example, in *“Köktem... Küz...”*, Muzafar Alimbayev uses seasonal imagery to reflect on the cyclical nature of life, which is reminiscent of the approaches of Persian and Indian poets studied by Mohammad and Abdulrahman (2021).

The comparative analysis suggests Central Asian philosophical lyrics can integrate national cultural characteristics with universal philosophical concepts. These symbols bridge tradition and modernity, contributing to the comprehension of global and local challenges. This approach confirms the unique role of philosophical lyrics as a means of preserving traditional heritage and responding to contemporary cultural challenges.

Prospects for research include the study of the influence of symbols on contemporary literary and artistic creativity, as well as their adaptation to globalization and digitalization. Further research should incorporate an interdisciplinary approach, which will define the impact of Central Asian philosophical lyrics on the region's cultural development.

Conclusions

The study of Central Asian philosophical poetry has revealed its unique significance in comprehending existential and spiritual concepts. The study determined that the central symbols of the region's poetry are the path, water, and light, representing key elements of Central Asia's philosophical and cultural traditions. These symbols demonstrate stability and adaptability, having evolved in the context of social, historical, and cultural changes. The analysis of the works of Ahmed Yasawi, Magzhan Zhumabayev, Muzafar Alimbayev, and Barpa Alykulov revealed their role in conveying deep philosophical ideas, which confirms their universality and relevance.

The symbol of the path was defined as a metaphor for spiritual search, self-determination, and inner growth. Historically, it was associated with the nomadic way of life, reflecting the special connection between man and nature. In the texts of Ahmed Yasawi, this symbol was transformed into an image of a spiritual path aimed at achieving the highest truth. In the works of the twentieth century, such as the poetry of Magzhan Zhumabayev, the path acquired an additional meaning associated with comprehending national identity. Thus, the path is not only a reflection of spiritual aspirations but also a tool for forming cultural and social consciousness. This result determined the importance of philosophical lyrics in transmitting historical experience and spiritual values.

The symbol of water, which reflects the ideas of purification and renewal, was noted to be central in the region's philosophical lyrics. In the works of Ahmed Yasawi,

water symbolizes spiritual purity and inner transformation. In the poetry of Barpa Alykulov, this symbol was interpreted as a metaphor for change, emphasizing its dynamic nature and connection over time. An analysis of Muzafar Alimbayev's works demonstrated that water also reflects the continuity of generations, uniting the past and the future into a single historical thread. These results demonstrated how a universal symbol can be adapted to reflect on local cultural and philosophical challenges.

The symbol of light was interpreted as a metaphor for truth, hope, and knowledge. It was presented in Ahmed Yasawi's texts as a source of inner insight and in Magzhan Zhumabayev's poetry as a symbol of national revival. In the works of Olzhas Suleimenov, light reflects progress and science, demonstrating philosophical lyrics' ability to adapt traditional symbols to modern realities. Thus, light embodies a spiritual quest and the desire for social change, expressing both global and local ideas.

The study's main results demonstrated that philosophical lyrics in Central Asia are a unique phenomenon that integrates national and universal philosophical concepts. The symbols revealed in the works communicate between different eras, reflecting both the preservation of traditions and their evolution in the face of new challenges. However, the study has certain limitations. Firstly, a limited number of authors were analyzed, which did not cover the entire spectrum of philosophical lyrics in the region. Secondly, the symbolic interpretation of works requires a deeper textual analysis, which is beyond the scope of this study.

It is recommended that the range of texts studied in the future be expanded to include works by contemporary authors to trace the development of philosophical symbolism in the context of globalization. It also promises to use an interdisciplinary approach combining literary, historical, and cultural studies to analyze symbols more deeply. It is necessary to pay attention to the influence of philosophical lyrics on other art forms, including visual arts and music, and their role in addressing current social and environmental challenges. Such an approach will not only broaden the comprehension of Central Asian philosophical lyrics but also strengthen their significance as a cultural phenomenon that remains relevant in the face of contemporary global changes.

References

- [1] Abdelbasset, O., & Douaa, B. (2024). Self-awareness and self-realization in Maya Angelou's selected poems [Doctoral dissertation, University of Ouargla]. DSpace Repository.
- [2] Abdisalam, M. (2022). Poetic art as a spiritual phenomenon. *ABBY Education Science and Innovation*, 5, 17-20. [https://doi.org/10.58494/esai.22\(5\).2022.03](https://doi.org/10.58494/esai.22(5).2022.03)
- [3] Abylkasimova, G., & Tulebaeva, K. T. (2022). The concept of national consciousness in the poetry of Olzhas Suleimenov. *KazKhKhATU Bulletin, Series "Philological Sciences"*, 67(4), 269-283. <https://doi.org/10.48371/PHILS.2022.67.4.020>

- [4] Aitpaeva, G. (2024). Paradoxes of Soviet coloniality: The case of "Az I YA" by Olzhas Suleimenov. In D. Sharipova, A. Bissenova, & A. Burkhanov (Eds.), *Post-colonial approaches in Kazakhstan and beyond: Politics, culture and literature* (pp. 57-82). Palgrave Macmillan. https://doi.org/10.1007/978-981-99-8262-2_3
- [5] Alimbayev, M. (2016). Köktem Küz Zharar. <https://www.zharar.com/kz/olen/7543-muzafar.html>
- [6] Alykulov, B. (2022). Akkan suu. Wikisource. [https://wikisource.org/wiki/%D0%90%D0%BA%D0%BA%D0%B0%D0%BD_%D1%81%D1%83%D1%83_\(%D0%91%D0%B0%D1%80%D0%BF%D1%8B_%D0%90%D0%BB%D1%8B%D0%BA%D1%83%D0%BB%D0%BE%D0%B2\)](https://wikisource.org/wiki/%D0%90%D0%BA%D0%BA%D0%B0%D0%BD_%D1%81%D1%83%D1%83_(%D0%91%D0%B0%D1%80%D0%BF%D1%8B_%D0%90%D0%BB%D1%8B%D0%BA%D1%83%D0%BB%D0%BE%D0%B2))
- [7] Appazova, L. (2024). Lyric-philosophical content of Rustam Abdullayev's romances to the poems of Abdulla Aripov. *European Journal of Arts*, 2, 28-32. <https://doi.org/10.29013/eja-24-2-28-32>
- [8] Asanova, D., Sabirova, V., Kubanychbek, I., Abytova, G., & Miskichekova, Z. (2024). Philosophical understanding of Russian-language poetry of Central Asia and the East. *Health, Science and Technology – Conference Series*, 3, 1087. <https://doi.org/10.56294/sctconf20241087>
- [9] Auanasova, A. M., & Auanassova, K. M. (2024). The Struggle for Kazakh Statehood in 1917-1918 Through the Prism of the History of Constitutionalism. *Investigaciones Historicas*, 44, 641–661. <https://doi.org/10.24197/ihemc.44.2024.641-661>
- [10] Auanasova, A., Auanassova, K., Nurpeissov, Y., & Ibrayeva, A. (2025). The role of the Jadid movement in state-building processes in Central Asia: the creation and legacy of Turkestan autonomy. *National Identities*. <https://doi.org/10.1080/14608944.2025.2477043>
- [11] Auanasova, A., Ayagan, B., & Nurpeisov, E. (2019). Bases and legal status of state symbols of Kazakhstan: Historical and legal discourse. *Istoriya*, 10(1). <https://doi.org/10.18254/s0002558-2-1>
- [12] Bashirov, N., Kamzabekuly, D., Daribayev, S., Sutzhanov, S., & Omarova, S. (2024). Intelligence of Kazakh: Idea of national liberation in literary works of Alash figures (XIX-XX). *Scientific Herald of Uzhhorod University Series Physics*, 55, 1290-1297. <https://doi.org/10.54919/physics/55.2024.129ky0>
- [13] Bedelbayeva, M. V., Novozhenov, V. A., Rogozhinsky, A. E., & Kaldybaeva, G. A. (2024). Petroglyphs-symbols of the northern Balkhash region in Kazakhstan (Antiquity and the Middle Ages). *Materialy po Arkheologii i Istorii Antichnogo i Srednevekovogo Prichernomor'ya*, 2024(16), 13–28. <https://doi.org/10.53737/2713-2021.2024.14.71.001>
- [14] Burney, F. (2020). Strategies of sound and stringing in Ebenezer Pockock's West-East verse. *Comparative Critical Studies*, 17(2), 319-336. <https://doi.org/10.3366/ccs.2020.0365>

- [15] Chernyshev, D., Ivashko, Y., Kuśnierz-Krupa, D., & Dmytrenko, A. (2020). Role of Natural Landscape in Perception of Ukrainian Sacral Architecture Monuments. *Landscape Architecture and Art*, 17(17), 13–21. <https://doi.org/10.22616/j.landarchart.2020.17.02>
- [16] Daurenbekova, L. N., Imanberdiyeva, S. K., Baitanassova, K. M., Akniyet, O., & Alimbayev, A. E. (2024a). Transformation of Literary Translations of the Literary Classics by Abai Kunanbayev. *New Voices in Translation Studies*, 29(2), 66–87. <https://doi.org/10.14456/nvts.2024.13>
- [17] Daurenbekova, L. N., Kartayeva, A. M., Zhumatayeva, Z. N., Bekenova, G. S., & Nurlanova, A. N. (2024b). The first educational directions and issues of literary translation in the Kazakh steppe. *Cadernos De Tradução*, 44(1), 1–12. <https://doi.org/10.5007/2175-7968.2024.e95583>
- [18] Daurenbekova, L. N., Kerimbekova, B. D., Daribayev, S. D., Agabekova, Z. A., & Adayeva, Y. S. (2021). The translation of the image into Kazakh is done in Ch—Aitmatov's works. *Astra Salvensis*, 2021, 531–544.
- [19] Dautova, G. R., Sagyndykov, N. B., Abdikulova, R. M., Omirbayeva, T. S., & Temirbolat, A. B. (2016). The meaning of the names and the miraculous birth of epic heroes in the Turkic epics. *Man in India*, 96(10), 3917–3926.
- [20] Doszhan, R. (2023). The idea of work in the philosophy of Abai Qunanbaiuly. *Interdisciplinary Cultural and Humanities Review*, 2(2), 6-10. <https://doi.org/10.59214/2786-7110-2023-2-2-6-10>
- [21] Efremov, A. (2025). The Psychology of Faith and Religious Identity: How Theology Shapes Worldview and Self-Perception. *Pharos Journal of Theology*, 106(3), 1-15. <https://doi.org/10.46222/pharosjot.106.3020>
- [22] Erkinov, A. (2008). Poets and the meaning of poetry in contemporary Uzbek society. *Anthropology of the Middle East*, 3(1), 1-9. <https://doi.org/10.3167/ame.2008.030102>
- [23] Galang-Pereña, F. (2024). Language: The Soul of Culture and Heart of Identity. *International Journal on Culture, History, and Religion*, 2(1), 21–26. <https://doi.org/10.63931/ijchr.v2i1.48>
- [24] Golden, P. (2011). *Central Asia in world history*. Oxford University Press.
- [25] Hamed, N. J. B. (2022). Philosophical poetry and courtly appeal: Fakhr al-Din Rāzi's didactic panegyric for the Khvārazmian Prince Nāser al-Din Malekshāh. *Journal of Persianate Studies*, 15(1), 14-42. <https://doi.org/10.1163/18747167-bja10023>
- [26] Hasanov, S. A., & Ernazarova, G. I. (2023). In the poetry of Abduvali Qutbiddin, there is an expression of symbolism. *International Journal of Social Science & Interdisciplinary Research*, 12(1), 7-16.
- [27] Ivashko, Y., Kuzmenko, T., Shuan, L., & Peng, C. (2020). The influence of the natural environment on the transformation of architectural style. *Landscape*

- Architecture and Art, 15(15), 98–105.
<https://doi.org/10.22616/J.LANDARCHART.2019.15.11>
- [28] Japarov, A. (2024, September 21). Barpa Alykulov's poems about love continue to inspire. *Sputnik Kyrgyzstan*.
<https://ru.sputnik.kg/20240921/kyrgyzstan-akylbek-zhapparov-stikhi-barpy-alykulov-1088884043.html>
- [29] Jrbasyan, A. (2022). Philosophical conception of stable verse forms (based on Yeghishe Charents's poetry analysis). *Wisdom*, 3(2), 85-92.
<https://doi.org/10.24234/wisdom.v3i2.868>
- [30] Jumabekova, G., Bazarbayeva, G., Novozhenov, V., Altynbekova, E., Gontsharov, A., & Manapova, A. (2024). "Sun and Steppe – Eternal Entities": a museum reconstruction model with a mace from the Trans-Tobyl region (Northern Kazakhstan). *Kazakhstan Archeology*, 26(4), 143–180.
<https://doi.org/10.52967/akz2024.4.26.143.180>
- [31] Juraev, Z., & Rajavaliyev, B. (2023). Glorifying human qualities and condemning vices in Sufi Ahmad Yasawi's poems. *Cogent Arts and Humanities*, 10(1), 2257019. <https://doi.org/10.1080/23311983.2023.2257019>
- [32] Kasymzhanovna, M. (2024). Cultural communications of Kazakhstan in the modern world. In XVII International Scientific and Practical Conference "The latest technologies in the development of science, business and education" (pp. 268-271). <http://doi.org/10.46299/ISG.2024.1.17>
- [33] Kenesbekova, S., Dusembinova, R., Ishanov, P., & Mikerova, G. (2019). Great Kazakh and world leaders who have reached a high level through self-education. *Bulletin of the Karaganda University, Pedagogy Series*, 3(95), 55-64.
- [34] Kile, S., & Kleutghen, K. (2017). Seeing through pictures and poetry: A history of lenses (1681). *Late Imperial China*, 38(1), 47-112.
<https://doi.org/10.1353/late.2017.0001>
- [35] Kowalow, S. (2023). Country in E minor. Early lyrics by Oleg Bembel (Znich). *Librarian Podlaski National Scientific Journal of Library and Book Studies*, 58(1), 95-114. <https://doi.org/10.36770/bp.774>
- [36] Kushenova, G., Auanasova, A., Maxutova, A., & Kairullina, A. (2025). Kazakh History in British Periodicals: Interpretations and Historical Accuracy. *Bylye Gody*, 20(1), 129–137. <https://doi.org/10.13187/bg.2025.1.129>
- [37] Lamarque, P. (2017). Philosophy and the lyric. *Journal of Literary Theory*, 11(1), 63-73. <https://doi.org/10.1515/jlt-2017-0007>
- [38] Lechmann, C. (2016). Water, prestige, and Christianity: An ecocritical look at medieval literature [Doctoral dissertation, University of Nevada]. Digital Scholarship@UNLV. <http://dx.doi.org/10.34917/9112108>
- [39] Lyubimov, N. I. (2021). Mythopoetic image of silver in the philosophical lyrics of Zoya Dudina. *Philology Scientific Research*, 7, 73-83.
<https://doi.org/10.7256/2454-0749.2021.7.36066>

- [40] Mamatova, A., Kenzhebaiova, A., Isaeva, M., Nurmatova, M., & Tolubaeva, G. (2024). Applying modern technological approaches to teaching the works of folk poets. *E-Learning and Digital Media*. <https://doi.org/10.1177/20427530241308138>
- [41] Mannopov, I., Rustamova, I., & Juraeva, M. (2024). Self-criticism, deceit, and hypocrisy in Sufi Ahmad Yasawi's Hikmat poems. *SSRN*, 1-25. <https://dx.doi.org/10.2139/ssrn.4927425>
- [42] Mizhit, L. (2022). The philosophical lyrics of Eduard Mizhit. *Polylinguality and Transcultural Practices*, 19(3), 521-532. <https://doi.org/10.22363/2618-897x-2022-19-3-521-532>
- [43] Mohammad, A. Q., & Abdulrahman, L. Q. (2021). The general features of epic and lyrical poetry in the Kurdish-Gorany (Hawrami) dialect. *Journal of University of Human Development*, 7(3), 41-51. <https://doi.org/10.21928/juhd.v7n3y2021.pp41-51>
- [44] Mukhitdenova, B. M. (2016). Traditional folk, vocal, and professional songs are the basis for the development and modernization of the new forms of Kazakh musical stage. *International Electronic Journal of Mathematics Education*, 11(9), 3203-3219.
- [45] Nizomova, S. (2024). In modern Uzbek poetry, poetic interpretation images water and fire. *Modern Science and Research*, 3(10), 171-175. <https://doi.org/10.5281/zenodo.13910844>
- [46] Novozhenov, V. (2024). Vehicles in the Bronze Age petroglyphs of Kazakhstan: mobility and elitism. *Kazakhstan Archeology*, 2024(2), 70-99. <https://doi.org/10.52967/akz2024.2.24.70.99>
- [47] Novozhenov, V. A. (2014). The origin of A-frame carts in the Minusinsk Basin, southern Siberia. *Archaeology, Ethnology and Anthropology of Eurasia*, 42(2), 90-100. <https://doi.org/10.1016/j.aeae.2015.01.008>
- [48] Novozhenov, V. A. (2023). Central Asian Rock Art on the Silk Road. *Advances in Science, Technology and Innovation*, 129-137. https://doi.org/10.1007/978-3-031-31027-0_11
- [49] Oborska, S., Pylypiv, V., Hubernator, O., Kozlovska, M., Pashkevych, M., & Semykras, V. (2025). Exploring the Intersection of Art, Culture, and Contemporary Scientific Discourse. *International Journal on Culture, History, and Religion*, 7(1), 97-111. <https://doi.org/10.63931/ijchr.v7i1.95>
- [50] Orozbaeva, G. (2015). Linguosemiotic aspect of translation of B. Alykulov's poems. In *Current Issues in Philological Sciences: Proceedings of the IV International Scientific Conference* (pp. 64-66). Buk.
- [51] Orsini, F. (2020). From Eastern love to Eastern song: Re-translating Asian poetry. *Comparative Critical Studies*, 17(2), 183-203. <https://doi.org/10.3366/ccs.2020.0358>

- [52] Oshakbayeva, Z., & Zhetpisbayeva, M. (2022). Philosophical and poetic heritage of the Kazakh people. *World of Man*, 92(2), 37-48. <https://doi.org/10.48010/2022.2/1999-5849.04>
- [53] Rajavaliev, B. (2023). Ahmad Yasawi's "Diwan-i Hikmat" – Literary analysis. *Journal of History, Culture and Art Research*, 12(1), 26-37. <http://dx.doi.org/10.7596/taksad.v12i1.3237>
- [54] Rajavaliev, B., & Juraev, Z. (2023). Glorifying human virtues and condemning corruption in Ahmad Yasawi's "Diwan-i Hikmat." *Journal of History, Culture & Art Research*, 12(1), 26-37. <http://doi.org/10.7596/taksad.v12i1.3237>
- [55] Ramazani, J. (2019). Persian poetry, world poetry, and translatability. *University of Toronto Quarterly*, 88(2), 210-228. <https://doi.org/10.3138/utq.88.2.09>
- [56] Sala, R. (2018). Ahmed Yasawi: Life, words and significance in the Kazakh culture. *Journal of History*, 89(2), 115-138. <https://doi.org/10.26577/jh-2018-2-228>
- [57] Seisenbiyeva, E., Mukhamadiev, D., Sametova, Z., Aitova, Z., Tulebayeva, K., & Ismagulova, N. (2024). Children's literature of Kazakhstan in the context of world literature as the basis of national identity. *Journal of Ecohumanism*, 3(8), 9925-9934. <https://doi.org/10.62754/joe.v3i8.5605>
- [58] Seyed-Gohrab, A. (2023). Beholding beauty: Sa'di of Shiraz and the aesthetics of desire in medieval Persian poetry by Domenico Arturo Ingenito [Review]. *International Journal of Middle East Studies*, 55(1), 171-173. <https://doi.org/10.1017/s0020743823000387>
- [59] Shadmanov, K. (2024). Speculations on the philosophy of the concept of human nature affectivity of Bernard de Mandeville. *European Scholar Journal*, 5(1), 49-52.
- [60] Sofronova, I. V., & Semenova, G. N. (2021). Distinguishing features of Oriental poetry in Lyubov Martyanova's creative work. *Philology Theory & Practice*, 14(12), 3690-3695. <https://doi.org/10.30853/phil20210669>
- [61] Suleimenov, O. (1961). Earth, bow down to man! Abai. <https://abai.kz/post/16687>
- [62] Thornber, K. (2012). *Ecoambiguity: Environmental crises and East Asian literatures*. University of Michigan Press. <https://doi.org/10.3998/mpub.3867115>
- [63] Tosun, N. (2018). *Khoca Akhmet Yassawi*. Khoca Akhmet Yassawi International Kazakh-Turkish University.
- [64] Trushaj, A., & Xhelaj, B. (2024). Modern technologies in archaeology and their application in architectural objects. *Architectural Studies*, 10(1), 79–91. <https://doi.org/10.56318/as/1.2024.79>
- [65] Tuymebaev, K. (2021). *Anthology of Abai studies*. Kazakh National University.

- [66] Ulfa, M. (2017). Muslim pop: Voicing Da'wa through contemporary English Nasyid love song lyrics in Southeast Asia. In M. Farkhan, M. S. Hidayatullah, Alek, N. Tarihoran, & L. Hakim (Eds.), *Proceedings of the International Conference on Culture and Language in Southeast Asia (ICCLAS 2017)* (pp. 156-160). Atlantis Press. <https://doi.org/10.2991/icclas-17.2018.53>
- [67] Wolosky, S. (2016). *Art of poetry: How to read a poem*. Oxford University Press. <https://doi.org/10.1093/oso/9780195138702.001.0001>
- [68] Yahyapour, M., Karimi-Motahhar, J., Farmani, F., & Maltseva, T. V. (2022). "My poetry... is full of movement and heat, characteristic of life": The theme of love in the lyrics of Forugh Farrokhzad. *Philological Sciences Scientific Essays of Higher Education*, 6, 128-135. <https://doi.org/10.20339/phs.6-22.128>
- [69] Yasawi, A. (1904). *Divan-i Hikmat*. Darul-Kutub.
- [70] Zhumabayev, M. (2024). Kokshetau. *Bilim-All*. <https://bilim-all.kz/olen/33258-Kokshetau>