



FACTORS INFLUENCING THE FORMATION OF IQBOL MIRZO'S ARTISTIC CREATIVITY

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Abstract

The article identifies and analyzes the key factors that contributed to the formation of the creative mastery of Iqbol Mirzo, People's Poet of Uzbekistan. The influence of oral folk literature, Uzbek classical literature, and world literature, as well as the expression of national identity, the distinctive structure of stanza and rhyme, are shown to play a significant role in shaping the originality of the poet's work.

Keywords: Oral folk literature, classical literature, world literature, tradition, mastery, stanza, rhyme, imagery, musicality, melodiousness.

INTRODUCTION

In world literary criticism, elucidating the role of rhyme, meter, and stanza systems within a poetic context is considered essential. After all, the emotional impact and charm of a poetic work, as well as the truthful expression and weight of its thought, manifest in these structural aspects. Investigating the poet's skill in working with words by studying their creative laboratory, and researching aspects of their poetic mastery and the history of specific works' creation in connection with the creator's worldview, biography, living environment, and socio-political reality, hold significant scientific and theoretical importance. The charm of interpretation in the poetry of the People's Poet of Uzbekistan, Iqbol Mirzo, which emerges from fluency and a relative simplicity of expression free from overly complex metaphors and descriptive devices, is the product of a deep study of, and influence from, the sources of Uzbek oral folk literature.



LITERATURE REVIEW

In Uzbek literary criticism, scholars such as O.Sharafiddinov, U.Normatov, S.Mamajonov, N.Karimov, B.Nazarov, U.To‘ychiev, B.Sarimsoqov, I.G‘afurov, A.Rasulov, Q.Yo‘ldoshev, J.Kamol, N.Rahimjonov, Y.Solijonov, N.Jabbor, B.Karimov, N.Afoqova, U.Hamdamiyov, M.Tojiboeva, Q.Yulchiev, G.Oripova, and others have researched the thematic scope and imagery system, style and artistry, genre and formal features, as well as the issues of tradition and renewal in 20th-century Uzbek poetry.

Furthermore, studies by scholars like H.Yoqubov, M.Qo‘shjonov, N.Karimov, N.Shukurov, T.Halilov, N.Rahimjonov, Q.Samadov, A.Sabirdinov, and M.Davronova have illuminated the creator’s mastery and the specific features of lyric poetry.

The distinctive aspects of Iqbol Mirzo’s poetry have been studied in the research of U.Normatov, A.Sabirdinov, U.Rasulova, and M.Davronova[1].

RESULTS AND DISCUSSION

Heroic epics and destans such as “Tohir and Zuhra”, “Vomiy and Uzro”, “Oshiq G‘arib and Shohsanam”, “Zarina and Strangiya” (“Zarina and Stryangia”), “Zariadr and Odatida” (“Zariadres and Odatis”), “Go‘ro‘g‘li” (“Koroghlul”), “Kuntug‘mish” (“Kuntughmish”), “Alpomish”, as well as folk songs, played a major role in the broad inclusion of the love motif in the poet’s work.

The creative influence and artistic mastery in utilizing imagery from folk tales, the melodiousness and fluency of expression from folk songs, and the use of folk proverbs and sayings are vividly manifested in the poet’s poems such as “Teshaqiziqling o‘giti” (“The Advice of Teshaqiziqling”) (1988), “Maqolga izoh” (“Explanation to a Proverb”), “Sodiq chegachi” (“Sodiq the China Mender”) (1988), “Boychechak” (“Snowdrop”), “Ramazon” (“Ramadan”) (1991), “Laylatulqadr” (“Night of Decree”) (1988), “Qabr toshidagi yozuv” (“Epitaph”) (1991), and “Bo‘lgan” (“It Happened”) (1992).

The poet expresses his ironic attitude toward the transformation of the Aral Sea into a small lake – one of the pressing issues of the 1980s caused by mismanagement and excessive waste – through wordplay and irony in his poem “Maqolga izoh” (“Explanation to a Proverb”): “Ko‘p tupursa, ko‘l bo‘lur”



(proverb: if many spit, a lake forms). If it is incomprehensible to a fool, here is an example: we spat on the Aral – it is turning into a tiny lake” [2, 54].

In the 1980s, the poet thus expressed his ironic stance on the Aral Sea tragedy, which was increasingly losing its water and shrinking due to mismanagement under the guise of land reclamation and excessive wastefulness. This, in turn, was an irony directed at colonial tycoons and their accomplices whose goal was to increase the cotton harvest as much as possible and thereby supply the industrial enterprises in the center of the former Soviet Union with cheap raw materials.

The vitality, truthfulness, fluency, and liveliness characteristic of Uzbek folk songs influenced the creation of new themes, new imagery, new depictions, and new interpretations in Iqbol Mirzo’s poetry, because “A literary phenomenon becomes a tradition only if it is new... Innovation must bring a new theme, a new hero, a new artistic device, a new thought, a new word, and a new expression to literature. This condition is based on artistic mastery. The traditions of oral folk literature, written literature, and the literature of Eastern and European peoples are rich, unique, national, and life-giving for literature. The traditions of heroism, friendship, optimism, and hyperbole in oral folk literature are immortal” [3, 377]. Love, which is one such immortal tradition, is the main theme of the poem “Boychechak” [2, 48], and it is distinguished by the poet’s novel approach and unique interpretation of the snowdrop image.

Analyses show that Eastern classical literature holds a special place in the ideological and aesthetic impact and the profound philosophical significance of the national charm of the poet’s poetry. Specifically, Alisher Navoiy’s ghazal beginning with the lines “Husni ortal ...” (“Her Beauty Increases...”), Muqimiy’s murabba with the radif “Na bo’ldi?” (“What Happened?”), Bobur’s ghazal starting with “Ko’ngil berdim ...” (“I Gave My Heart...”), Boborahim Mashrab’s ghazal beginning with “Ey gulbadanim ...” (“Oh, My Rose-Bodied...”), and Mahtumquli’s poem “Bormi?” (“Is There?”) significantly influenced Iqbol Mirzo’s creative work.

Iqbol Mirzo was inspired by and created literary pieces reflecting Alisher Navoiy’s method of substantiating philosophical thoughts through various social events across his lines, Zahiriddin Bobur’s mastery of using cognate word repetitions to create impactful thoughts and melodiousness, Muqimiy’s talent for



crafting folksy, simple, and fluent expression and imagery in his poetry, Mahtumquli's tradition of fluently expressing the crucial moral and spiritual issues of his time, and Boborahim Mashrab's aptitude for effectively utilizing poetic arts.

The influence of Russian poets such as A.S.Pushkin, M.Y.Lermontov, A.Akhmatova, M.Tsvetaeva, and Western poets such as J.W.Goethe, H.Heine, and J.G.Byron also played an important role in the perfection of Iqbol Mirzo's poetic mastery.

The influence of world literature on the perfection of the poet's poetic mastery and its contribution to the renewal of his poems in both form and content is evident when comparing A.S.Pushkin's poems "To a Teenager" (1830), "I Loved You", "To Pushchin's Album" (1817), "I Drink to Mary" (1830), and "Deep in Siberia's Mines" (1827) with Iqbol Mirzo's poems "Qishloq bolalari" ("Village Children") (1993), "Malol kelmasin" ("May It Not Be a Burden") (2004), "Paxta" ("Cotton"), and "Senga barmog'imni tegizmayman" ("I Will Not Lay a Finger on You") (1997); English poet George Gordon Byron's poem "Farewell" (1808) with Iqbol Mirzo's "Qiyin bo'ldi" ("It Was Difficult") (1987); and Heinrich Heine's poem beginning with "By myself – by myself..." with Iqbol Mirzo's poem "Araz" ("Resentment") (1987).

Iqbol Mirzo also conducted a series of explorations and achieved success in ensuring the musicality and melodiousness of his poems. After all, "In lyrical works, the word is not treated with indifference. In lyric poetry, words form rhythmic, melodious lines. The word is not solely a means of expressing content, but serves as an artistic element, like a complex of sounds and melodies. The poetry and musicality of lyrical language come into being through the flow of words, the ordering of qualitative sound types, their special combination, and generally, by obeying the laws of sound"[4, 79].

As literary critic Bahodir Karim wrote, "The most optimal way of expressing self-identity is working on the word-image, syllable-image, and sound-image. But in our case, declarative sentences with interchanged subjects and predicates are often called poetry. Searching for and finding sonorous words, and word creativity reveal the poet's identity" [5, 92].



In a similar vein, Iqbol Mirzo conducted relentless explorations in finding various types of imagery and achieved a number of successes. In poems such as “Bevafo” (“Unfaithful”) (1992), “Diydor” (“Reunion”) (1992), “Ey dil...” (“Oh, Heart...”) (1992), “Jonim” (“My Soul”) (1991), “Tubida tosh dumalatib...” (“Rolling a Stone at the Bottom...”) (1996), “Qutlov” (“Congratulation”) (1985), “Shimoldan shoshqaloq” (“Hasty from the North”) (1988), “Xotira” (“Memory”) (1985), “Nima qilsam...” (“Whatever I Do...”) (1986), “Ta’rif” (“Description”) (1986), “Alvido” (“Farewell”) (1990), “Bola-chaqa” (“Family”) (2008), “Bechora” (“Miserable”) (1987), “Topilgaymi...” (“Will It Be Found...”) (1983), “Qabog‘ingiz uchdi” (“Your Eyelid Twitched”) (1983), and “Xayr...” (“Goodbye...”) (1988), the poet’s mastery ensured the emotional impact of ideological expression and the vitality of images by bringing forth melodiousness and musicality.

In Iqbol Mirzo’s poems “Ko‘z qorasi” (“Pupil of the Eye”) (2001), “Musicha” (“Turtledove”), “Paxta mavsumida” (“During the Cotton Season”) (1988), “Tutlar” (“Mulberry Trees”) (1988), “Izsiz ketdi” (“Disappeared Without a Trace”) (1995), “Oddiy arifmetika” (“Simple Arithmetic”) (1998), and “Ariqlar yuzida” (“On the Surface of the Streams”) (1992), the poet’s mastery in evoking emotional impact from the imagery and figurative expression arising from the harmony of thought and feeling, and ensuring the vitality of the depiction, served the lively, folksy expression of a specific thought and the charming depiction of emotions.

In Iqbol Mirzo’s poems, national identity is primarily manifested in the depiction of Uzbek images, Eastern landscapes of nature, as well as in the poet’s approach to reality and the object of depiction, his worldview, and his style of utilizing applied objects and items. In the poet’s poems “Faxriya” (“Poetic Boast”) (2007), “Go‘ri Mir. Gumbazlar” (“Gur-e-Amir. Domes”) (2007), “Buyuk Ipak yo‘li” (“The Great Silk Road”) (2007), “Rasadxona. Ulug‘bek yulduzi” (“Observatory. Star of Ulugbek”) (2007), “Shohi Zinda. Sado” (“Shah-i-Zinda. Echo”) (2007), “Hazrati Xizr maqbarasida” (“At the Mausoleum of Hazrat Khizr”) (2007), “Omoch bo‘lib tildi osmonni hilol” (“The Crescent Cleft the Sky Like a Plow”) (1987), “She‘rim” (“My Poem”) (1988), and “Aza” (“Mourning”) (1989), the lyrical hero thinks as a child of the nation and expresses an active attitude toward



reality. The descriptive expressions and devices in these poems served to reveal national characteristics.

The fact that everything from every detail to the imagery plays an important role in the creation of national states and pictures, and that the faunistic and floristic images stand out with their national character, has brought forth the charm, emotional impact, and truthfulness of Iqbol Mirzo's poems.

By effectively utilizing almost all of the paired, alternating, enclosing, mixed, and free rhymes according to their horizontal arrangement in modern Uzbek poetry, Iqbol Mirzo has ensured the melodiousness, coherence of thought, and charm of expression in his poetry.

If we analyze the first volume of the poet's three-volume works titled "Ko'zlaringga termulsaydim" ("If I Could Gaze Into Your Eyes") in terms of rhyme, out of the 282 poems compiled in it, 172 are rhymed alternately, 98 are mixed, 10 are paired, and 2 are in free verse.

Out of 256 poems in the second volume titled "Ko'nglingda nima bor, bilmayman" ("I Do Not Know What Is In Your Heart"), 139 consist of alternating, 101 of mixed, 15 of paired, and 1 of enclosing rhyme.

In his poems "Meni eslaysanmi?" ("Do You Remember Me?") (1992), "Bahorning ilk kuni" ("The First Day of Spring") (2003), "Mumtoz shoirning noshud muxammachiga aytgani" ("What the Classical Poet Said to His Inept Imitator") (2013), "Muhammad Yusuf" ("Muhammad Yusuf") (2001), "Bir ko'rinish" ("An Appearance") (2002), "Ko'zinga ishonmayman" ("I Cannot Believe My Eyes") (1996), "Suyuma ona" ("Mother Suyuma") (2019), and "Sichqon qochdi" ("The Mouse Ran Away"), the poet effectively utilizes diverse types of rhyme within the context of the poem to bring out the harmony of melody in the lines and the precise, impactful expression of thought. In particular, he achieves immense success by properly utilizing the broad possibilities of modern rhyme.

In the poet's poems "Ilon" ("Snake") (1981), "Qo'shtegirmon, 1982-yil" ("Qoshtegirmon, 1982") (1982), "Arosat" ("Purgatory") (1984), "Aylana" ("Circle") (1996), "Kammi?" ("Is It Not Enough?") (2015), "Maqtachilar" ("Boasters") (2016), "Bittagina armonim" ("My Only Unfulfilled Dream") (1990), and "Sobiq askar" ("Former Soldier") (1990), the effective use of the



possibilities of syllabic and free meter has brought forth the melodiousness, the emotional impact of the thought, and the lifelike expression of the lyrical hero's feelings. The rhythmic segmentation (caesura) and the resulting melodic nuances of the meter have increased the weight of the thought and ensured the truthful expression of experiences and emotions.

In modern poetry, there are also astrophic poems with a varying number of lines in stanzas and geometric poems composed of lines with varying meters. We also encounter such poems influenced by world poetry in Iqbol Mirzo's work.

Various stanza systems demonstrate their capabilities in the poet's poems "Kabutar kuyining o'g'risi..." ("The Thief of the Pigeon's Melody...") (1990), "Kechagina" ("Just Yesterday") (2009), "She'r parchalari" ("Poetry Fragments") (1988-2018), "Kelinchak" ("Bride") (1992), "Seni bugun ko'rmasam bo'lmas" ("I Must See You Today") (1993), "Azoblarim" ("My Torments") (1995), "O'smirligim ertagi" ("The Tale of My Youth") (1983), "Asragil" ("Protect") (2006), "Vatan" ("Motherland") (2008), "Hayot davom etadi" ("Life Goes On") (2009), and "Ko'klam" ("Springtime") (1995). These capabilities give rise to a diversity of meter based on varying rhythmic segmentations, diverse melodiousness in rhyming, semantic nuances generated through various descriptive expressions and devices, the weight of thought, the unique appearance of the image, and the impactful interpretation of the poet's experiences and feelings.

CONCLUSION

In our opinion, the characteristic features of Iqbol Mirzo's work are as follows: The precise, concise, and fluent expression of thought and the playful melodiousness characteristic of Uzbek folk songs and epics, the profound philosophy and high artistry characteristic of Eastern classical literature, and the creative influence of an active attitude toward socio-political issues characteristic of world poetry played an important role in the elevation of Iqbol Mirzo's poetic mastery, serving as a source of influence in the creation of works dedicated to the pressing problems of the era;

The effective use of formal and euphonic devices – refrain, chorus, isosyllabism, parallelism, anaphora, word repetition, alliteration, and assonance – and their



important role in ensuring the musicality and melodiousness of the poem is a main aspect of Iqbol Mirzo's mastery, which served to illuminate the weight of the theme and idea, the emotional impact of the image and figurative expression, the lifelike expression in feelings and experiences, and the lyrical hero's attitude toward reality;

The poet's wielding of the pen as a representative of the people to which he belongs, the manifestation of national identity in the depiction of Eastern pictures and landscapes of nature, customs, and values, and his use of poetic arts ensured the emotional impact through the harmony of thought and feeling, and the vitality of the image and figurativeness;

In Iqbol Mirzo's poems, by mostly using alternating and mixed types of rhyme according to form, and homonymic and paronymic types according to meaning, he achieved an expression of turbulent thoughts in his experiences in harmony with the melody; by utilizing from seven-syllable to twelve-syllable rhythmic segmentations according to the vertical arrangement of syllabic and free meter, and isometric and free rhythmic segmentations according to the horizontal arrangement, he expressed the conflicting, turbulent experiences of the lyrical "I"; and by addressing astrophic and geometric forms of stanzaification in harmony, ranging from couplets to twelve-line stanzas, he achieved either a brief sketch or a detailed illumination of the problems of the era.

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