

The Study of Ikrom Otamurod's Poetry

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Abstract: The article discusses the study of Ikrom Otamurod's creative work. Drawing upon the articles included in the book *Biography of the Soul*, it classifies and interprets literary scholars' views on the poet's творчество, highlighting its distinctive features.

Keywords: Poetic imagery, lyrical thinking, *Biography of the Soul*, national spirit, lyrical image, poetic finding, poetic discourse, lyrical epic poem, inner longing, the phenomenon of the poet, stylistic originality.

Introduction: Ikrom Otamurod is a poet with a distinct creative voice. His poems attain an organic integrity through their harmony with the poet's personality. In his poetry, humanity and the universe, national spirit, the feeling of longing, emotional suffering, and the relationship between human beings and nature are poetically interpreted as an inseparable whole. Within the literary process, the poet's mastery of diction, poetic discoveries, figurative mode of expression, metaphorical perception of reality, and the resonance of pain-filled emotions encourage every reader to reflect deeply and engage in contemplation.

For this reason, literary scholarship has devoted particular attention to the study of I. Otamurod's works, the identification of the distinctive features of his literary heritage, and the exploration of his poetic innovations. Among such studies are a number of scholarly articles included in the book *Biography of the Soul*, published in 2023. The volume, consisting of scholarly articles, memoirs, and literary notes, comprises nearly 280 pages. In addition, the writings collected in the book contribute to defining the poet's reflections on literature, his scholarly thinking, and his literary-aesthetic views. Overall, this collection, which brings together studies devoted to the poet's oeuvre, is of particular significance as it serves as a foundation for identifying the characteristic features of a single

writer's creative works.

Based on these observations, it may be concluded that the study of I. Otamurod's literary legacy is important, in brief, for the following reasons:

1. The study of I. Otamurod's creative work on the basis of biographical factors is of particular importance. In this regard, the poet's childhood, the village where he was born and raised, his native nature, and his national language are placed at the center of analysis. Concerning this, the poet himself once wrote:

"In my childhood, after returning from school in the afternoon, I used to herd cattle in the crenpe. I would gaze at the vastness in fascination. In the endless sky of the steppe, I watched with longing the lark fluttering and soaring, and in springtime, the wild tulip that blossomed briefly upon the plain. Their condition and the mystery of the horizons awakened indescribable feelings within me. At times, the sunlight illuminated the steppe and its vastness; at other times, it scorched them. The silence and boundless expanse of the steppe continually carried my imagination into reverie".

It is evident that, in the study of I. Otamurod's creative work, biographical factors provide a foundation for examining the poet's writings in connection with their very roots. Literary scholars such as Akmal Saidov, Qozoqboy Yo'ldosh, and Uzoq Jo'raqulov place

particular emphasis on this aspect in their articles. As they note:

"It is no coincidence that a young man born and raised in a remote village of our homeland matured into such a distinguished poet over time. On the one hand, this is due to the grace of the Creator, who instilled in His servant's heart a love for the word; on the other hand, it is the result of the talented poet's honest cultivation of this spiritual gift over many decades; and, thirdly, it is also connected with the spiritual support of the revered saints whose sacred remains rest in the soil where the poet's umbilical cord was buried".

Indeed, the poet himself lives within his poems. Biographical elements are vividly present in almost every line. At first glance, the seemingly rough and unembellished verses resonate as diverse reflections of the poet's inner world.

2. The study of I. Otamurod's poetry through the central image of the "heart" (ko'ngil) is another important aspect of literary analysis. It should be noted that the image of the ko'ngil constitutes the core essence of I. Otamurod's creative work. In the poet's verses, the ko'ngil expresses various meanings and rises to the level of a multifaceted poetic image. At one moment, the ko'ngil appears as the universe, existence, nature, or homeland; at another, it is lyrically interpreted as the human being, creativity, spirituality, emotion, joy, and sorrow. Regarding this, the scholar Salima Jumayeva observes:

"In Ikrom Otamurod's poetry, the semantic dimensions of the image kangul (heart/soul), which is actively employed throughout his works, acquire an individual meaning connected with the central problems of the poet's творчество. Indeed, in the poet's view, there exists a world in which time never passes and whose value never diminishes. Yet it does not reveal itself to everyone. The name of this world is KANGUL. The feeling of one's relation to existence moves at times with intensity, at times with serenity. Hearts captivated by the poet's poetry come to recognize their own identity within the country on the human map called 'Kangul.' They partake of the warmth and fragrance of the many-colored seasons reigning there. Furthermore, the principal idea in the poet's lyric poetry is boundless and incomparable in its connection with the problem of self-realization through the

revelation of new truths about the kangul and through portraying it in all its complexity".

3. The study of the poet's works through the philosophy of silence also constitutes an important approach to understanding his poetry. In the world of poetry, some poets openly proclaim their emotions, whereas others express the suffering, grief, and anguish of the heart through stillness and the voice of silence. In this sense, silence resonates profoundly from the depths of I. Otamurod's soul. His pain and inner torment emerge from the layers of his spiritual world and manifest themselves as a poetic phenomenon. According to Qozoqboy Yo'ldosh:

"It is natural that the emotions expressed in the following lines are not easily comprehended: "The noise, exhausted from running through houses, dreams of a sweet repose". It is well known that human beings constantly long for what they do not possess. Therefore, one may understand why restless noise dreams of tranquility. Yet, in order to portray such a subtle state with such emotional power, a poet must possess not only vision, but also the inner eye of the heart".

4. The interpretation of I. Otamurod's creative work as a kind of spiritual autobiography represents yet another important dimension of its study. It is well known that I. Otamurod perceives the entire universe through the eye of the inner self. In this sense, it may be said that his poems emerge from the outward manifestation of these inner emotions. Certainly, the title of the aforementioned book, Biography of the Soul, was not chosen accidentally. It embodies a subtle key to understanding the entirety of the poet's creative world. As readers immerse themselves in the poet's works, they gradually encounter the spiritual autobiography of an ancient soul filled with wounds and suffering. In one of his poems, the poet exclaims:

...VATAN –

ruhim suyagi, jonim

ruhim darichasin chertayotgan sir.

Ruhim tomirlarida oqayotgan qonim,

ruhimda nur sochgan kavkabr.

MEN –

ruh chizgisida yaralgan jism,

ruhim daftarida chizgilar necha?

VATAN –

ruhimda uygʻongan ism,

ruhim –

VATANda gullagan chechak...”

In his article “I Am the Scribe Who Writes the Commentary of Longing,” the literary scholar Uzoq Joʻraqulov pays particular attention to this very aspect of the poet’s creative work. Drawing upon the feeling of longing embedded in the poet’s spiritual world, the scholar examines the entirety of his oeuvre. He identifies five dimensions of longing in the poet’s works: longing for the homeland, the inner self, silence, nature, and the past, substantiating each of them with textual examples.

For instance, concerning the longing of the inner self, he writes:

“In my opinion, the finest song about the homeland is born from inner longing. Only those poets who preserve their homeland within their inner being are capable of creating truly authentic lines. In Ikrom Otamurod’s poetry, this aspect appears as an aesthetic comparison between the ‘inner’ and the ‘outer.’ ... For the poet, the inner world is not a place of cries and exclamations, but an infinite ocean of silence. In this ocean, there is no place for words. It contains only stillness and silence. For words are noise; words are deceptive. Only silence is truth, akin to the very nature of the inner self”.

5. The study of poetic imagery and artistic discoveries in the poet’s works is another significant direction in literary research. I. Otamurod’s poetry has consistently attracted the attention of scholars due to its richness in poetic imagery and artistic innovation. In his works, tradition and innovation, lyrical interpretation of the human inner world, metaphorical perception of reality, and the understanding of humanity, existence, and nature as a unified phenomenon are expressed through new poetic discoveries. These features make it possible to define the stylistic originality of I. Otamurod’s creative work. Such poetic explorations are already evident in the very titles of his epics and poems, such as “Schedule,” “A Place Not Marked on the Map,” “The Sound of Silence,” “Wounded Hope,” and “A Lonely Tree in the Wilderness.”

Literary scholar Nurboy Jabborov pays special attention

to the poet’s use of imagery and artistic discoveries in his poetry, writing:

“The butterfly is one of the most frequently used symbols in poetry. In most poetic works, it is depicted as a symbol of the brevity of life or as an emblem of affection. Ikrom Otamurod interprets it differently—as a symbol of love. In the epic, this creature, a one-day guest of the world, ‘desiring to express its love...’ flutters around the flower in a state of longing for a momentary union. The butterfly is the lover, the flower is the beloved. The butterfly of longing, the butterfly of love settles on a single flower in the garden. Its purpose is to devote its love to the embrace of union... The butterfly perishes on the path of love. The garden, saddened by the butterfly’s fate, becomes a symbol of the illuminated world”.

CONCLUSION

In conclusion, I. Otamurod’s creative work embodies the phenomenon of the poet as a unique artistic figure, functioning as a source of pain, anguish, and longing that evokes a sense of wonder in every reader and cultivates refined emotional perception. His poetry expands the boundaries of lyrical thinking in contemporary literature. Within his works, national identity, universality, and individuality are harmoniously integrated, thereby opening the way to the interpretation of global themes. The spirit of the past, present, and future appears as a crucial element that holds together the poet’s verses and transforms them into a unified artistic phenomenon.

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