



THE MOTIF IN THE POETRY OF IQBOL MIRZO AND FOLKLORE WORKS

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ANNOTATION. This article discussed the influence of folklore motifs on the poetry of the poet Iqbal Mirza based on the issue of folklore and written literature researched in literary studies. The use of images and motifs found in the examples of Uzbek and world folk art in the poet's poems, the artistic goal of the creator, the disclosure of the theme and idea, the role and importance of the work in increasing the artistry were studied. Examples of motifs found in folklore tales, epics, songs, legends and narratives, which are presented in the poet's poems in the same or slightly different way, were analyzed.

KEY WORDS. Folklore, written literature, motif, image, fairy tale, epic, song, legend, narratives.

INTRODUCTION

Interest in studying the relationship between folklore and written literature in Uzbek literary scholarship intensified during the 1960s and 1970s. Research conducted in this field examined a number of scholarly issues, including the distinctive features of employing folklore-based traditions and motifs, the influence of folklore on poets and writers, their creative adaptation of folkloric elements, the folkloric foundations of literary plots, and the impact of folklore on the literary process.

The emergence of numerous poets such as Iqbol Mirzo, Usmon Azim, Xurshid Davron, Azim Suyun, and Usmon Qo'chqor in Uzbek poetry elevated Uzbek literature to a new stage of development. However, the works of these poets cannot yet be considered sufficiently studied. From this perspective, the manifestation of folkloric traditions in the poetry of Iqbol Mirzo remains one of the topics that has not received adequate scholarly attention. Therefore, a comprehensive examination of this issue in the poet's oeuvre, the formulation of relevant conclusions, and the investigation of the poetic characteristics of his works as an integrated subject of research determine the relevance of the present study. Furthermore, the unique nature of the poet's творчество contributes significantly to the spiritual and moral development of the younger generation.



SCIENTIFIC NOVELTY OF THE STUDY

The scientific novelty of the study lies in the examination of the issues of motif and rhythmic harmony in the poet's works and in folklore texts.

RESEARCH OBJECT

The object of this study comprises the poetic collections *Yurakning shakli*, *Sizni kuylayman*, and *Seni bugun ko'rmasam bo'lmas*, which include the poetic works of Iqbol Mirzo.

RESEARCH METHODS

The study employs comparative, contextual, and functional analysis methods to investigate the research topic.

MAIN BODY

When discussing the relationship between folklore and written literature, it becomes evident that written literature has creatively assimilated not only genres and characters from folklore but also its motifs. In Uzbek literary studies, the issue of the relationship between folkloric motifs and written literature has been examined in the works of a number of scholars. For instance, G'. Mo'minov, O. Sobirov, M. Amilova, and M. Narziqulova have presented the results of their research on this subject. Discussing the realism of Abdulla Qodiriy, O. Sobirov emphasizes the noticeable influence of folkloric motifs in the depiction of love and freedom-related themes [1;129]. M. Amilova argues that "a creator must possess great artistic mastery in order to make creative use of folkloric plots or motifs" [2;32]. In her doctoral dissertation, M. Narziqulova examines the folkloric foundations of traditional motifs in the epic *Sabbayi sayyor*. According to her, the motif of Bahrom falling in love upon seeing the portrait of Dilorom resembles the motif of love found in the epic *Kuntug'mish* [3;10]. In general, the assimilation of folkloric motifs into written literature requires separate scholarly investigation [4;111]. Likewise, a number of folkloric motifs can also be observed in the poetry of Iqbol Mirzo. For example, the poet's poem "Qo'shtegirmon, 1982-yil" contains the following lines:

*Siz bizga
olmalar otmaysiz,
O'tib qolsak bog'ko'changizdan.
Xandalar otasiz, xandalar...
Tuni bilan uxlolmayman
og'riqdan [5;159]...*

As is well known, in folklore the apple symbolizes offspring, affection, and love [6;126]. The love-related meaning of the apple image, associated with the



magical custom of choosing a beloved within the system of seasonal rituals, demonstrates the use of this motif in the poem above. In other words, throwing an apple signifies a declaration of love, while accepting it indicates that the declaration has been reciprocated. Refusing to accept the apple symbolizes rejection, whereas not throwing an apple may be interpreted as withholding or concealing one's feelings of love. In this poem, the author creates a remarkable play on words: although the girl does not throw an apple at the lyrical hero, she "throws" laughter instead. Hurt by her laughter, the lover is unable to sleep throughout the night because of emotional pain.

The motif of apple-throwing signifies love and the selection of a beloved. Within folk songs, the symbolic expression "throwing an apple" is not merely a ritual reference or a simple descriptive element. Rather, the magical symbol of the ritual is transformed into an artistic and psychological symbol expressing the life and emotions of the lyrical protagonist. For example:

*Olma otdim otganga,
Nima, nima, nima deysiz?
Gul bog'chada yotganda,
Nima, nima, nima deysiz?*

A direct interpretation of this song reveals the following meaning: *I chose the one who chose me* [6;46].

Thus, in Iqbol Mirzo's poem, the motif of throwing an apple is likewise employed in the sense of a declaration of love and the selection of a beloved. However, in this case, the girl does not throw an apple at the lover, that is, she does not choose him.

In his book *Xalq qo'shiqlarida ramz*, Shomirza Turdimov notes that the chain symbolizes such concepts as "fate" and "connectedness on the path of life." Among Uzbeks, the custom of placing a gold chain around a bride's neck has survived to the present day. In I. Mirzo's poem "Tillo zanjir," a reference is made to this very symbolic meaning and tradition:

*Bo'yningizga tillo zanjir solgan kim?
Tillo zanjir solib bog'lab olgan kim?* [5;25]

Here, expressions such as placing a gold chain around the girl's neck and binding her with it symbolize the condition of a girl being given in marriage against her own wishes. Therefore, in addressing the girl, the lyrical hero asks: "*Kulsangiz ham bunchalar qayg'ulisiz?*" ("Why are you so sorrowful even when you smile?").





The symbolic meaning of the chain as fate in folklore is also evident in the following folk song:

*Bizning bog'ning to'rida
Bir tup anjir,
Bir tup anjir shoxlarida
Tilla zanjir.
Tilla zanjir kim bitgan?
Zargar bitgan.
Bu taqdirni kim bitgan?
Tangri bitgan.
Zargar bitgan zanjirni
Uzib bo'lmas.
Tangri bitgan taqdirni
Buzib bo'lmas [6;150].*

In folklore, there is also the motif of presenting a ring as a proposal of marriage to a young woman or placing it on her finger. This motif can be observed in numerous fairy tales and epics. For example, rings are presented to beloved figures as gifts in such epics as *Ravshan*, *Malikai ayyor*, and *Kuntug'mish*. In Iqbol Mirzo's poem "Tilla uzuk," one can observe not only the image of the ring but also the use of several folkloric motifs. For instance:

*Bitta qizga bir yigit
Tilla uzuk taqibdi.
Bitta dushman yigitga,
Qizga qirqta raqibdir [5;43].*

In the first stanza of the poem, the poet employs the popular proverb "*Uch kishining bilgani sir emas*" ("A secret known by three people is no longer a secret") through the lines: "*Uchta odam bilgan gap / Qanday qilib sir bo'lsin?*" ("How can something known by three people remain a secret?"). In the following stanza, another motif is introduced—the motif of female friends becoming enemies out of jealousy—and this depiction is further intensified in the subsequent stanzas:

*Tilla uzukka tilla
Ko'z bo'lmaydi hech qachon.
Qiz bolaga qiz bola
Do'st bo'lmaydi hech qachon [5;43].*

In many fairy tales and epics, one encounters the motif of the heroine's female companion betraying her secret or attempting to win her beloved by harming her.



For example, in the epic *Ravshan*, Zulxumor's maid Oqqiz becomes jealous of Zulxumor and causes the secrets of *Ravshan* and Zulxumor to be revealed to King Qoraxon. Another stanza of the poem refers to a characteristic behavior often attributed to female companions:

*Xayolingni dugonang
Buzganini bilmaysan.
Yonginangda menga ko'z
Suzganini bilmaysan [5;43].*

Another stanza of the same poem presents yet another folkloric motif:

*Bordir saroy qurganlar,
Bordir davron surganlar.
Bormi bizdek bir tushni
Birgalashib ko'rganlar [5;43]?*

The idea expressed in this stanza clearly recalls the beloved epics *Alpomish* and *Kuntug'mish*. As is well known, in *Alpomish*, Alpomish, Oybarchin, and Qorajon experience the same dream on a single night. Likewise, in *Kuntug'mish*, the first encounter between Kuntug'mish and Xolbeka occurs in a dream. They even place rings on each other's fingers, and upon awakening discover that the rings have indeed been exchanged. The poet draws directly upon this motif from the epics. The same motif is alluded to in his poem "Ichaman":

*Ichaman tushdagi visollar uchun,
Xayoliy nikohlar uchun ichaman [7;270].*

Within the genres of *o'lan* and *yor-yor* belonging to ritual folklore, there are verses about girls who make promises of love but later marry someone else. For example:

*Hay-hay o'lan, jon o'lan,
O'lanchi qiz, yor-yor.
Va'dasida turmagan-o
Yolg'onchi qiz, yor-yor [8;67].*

A similar image and motif can be found in Iqbol Mirzo's poem "Ayyor qiz":

*Huv, deydi-yu, o'ylar yostiqlik ko'rpasi,
Ko'zda yosh yo'q – ayaydi-da surmasin,
Eshitsin-u, lekin birov ko'rmasin...
Tugunchagin tugilib qo'ygan tayyor qiz,
Yolg'on yig'lab, erga borar ayyor qiz [5;19].*

This poem depicts a girl who breaks her promise and, through cunning and feigned tears, marries another man. The image of a bride weeping before her



departure and being comforted with promises of a house with a golden threshold is also encountered in *o'lan* songs:

*Yig'lama, qiz, yig'lama,
To'y seniki, yor-yor.
Ostonasi tillodan
Uy seniki, yor-yor* [8;66].

According to mythological beliefs, faith in the cult of the threshold is reflected in folk songs as well. The fact that the threshold is specifically described as being made of gold symbolizes that the girl, who is leaving for another household and another world, will encounter favorable conditions and a welcoming environment in her new home. Similarly, in one of his poems, the poet creates harmony with the imagery of *yor-yor* through the line "*Ag'yor unga ostona deb tillo qo'yar.*"

In folk songs, the image of the headscarf (*ro'mol*) symbolizes family and marriage. As scholars note, "Among the Uzbek people, wedding ceremonies are conducted with the participation of scarves and handkerchiefs. In particular, a '*ro'mol to'yi*' is held to announce the engagement of a young man and woman. The customs associated with the scarf are not limited to this. It is sufficient to recall that the gifts sent by the groom's family begin with a white scarf, that during the '*soch siypatar*' custom the groom strokes the bride's hair with a silk scarf, and that handkerchiefs are distributed during the wedding ceremony as a symbolic sign that the couple has established a family" [6;31].

*Ro'molimni yuvdirdim, omon yor,
Qora tolga yoydirdim, omon yor.
Qora toli qurisin, omon yor,
Qaroqchiga oldirdim, omon yor* [6;39].

The act of washing a scarf and hanging it on a black willow symbolically reflects the complete entrustment of the lyrical heroine's love to her beloved. In I. Mirzo's poem "*Qizlarxon*," the scarf carries the same symbolic meaning as in folklore:

*Sovg'a qilgan ro'molin
O'ramayman, debdi u.
Ko'rishganda ahvolin
So'ramayman, debdi u* [5;53].

Here, refusing to wear the gifted scarf signifies the girl's unwillingness to enter into marriage.





Since the motif of the scarf or handkerchief functions as a symbol of love and family, it is noteworthy that the image of the handkerchief also appears in other poems. For example, in “Oshiq bola”:

*Malika, jon malika
Mehring yomon, malika.
Lablarimga lab bergil,
Qolay omon, malika [5;151].*

The motif of returning to life through a life-giving kiss appears in world folklore, most notably in the fairy tale *Oppog‘oy*. The appearance of the princess (*malika*) image in the poem is therefore not accidental, since *Oppog‘oy* herself is also a princess.

*Tosh qasrning toshlarin
Eritmadi yoshlarim.
Ko‘ngling yumshagan bo‘lsa,
Ro‘molchangni tashlagin [5;151].*

Here, too, the handkerchief functions as a symbol of consent. A similar meaning is conveyed in the poem “Qachondir”:

*Menga ro‘molchasin bergan o‘sha qiz
Rangi somon bo‘pti allaqachonlar [5;221],*

where the act of giving a handkerchief signifies that the girl has accepted the young man’s love.

Losing a scarf or handkerchief gifted by a beloved has traditionally been regarded as a sign of separation. In folk songs, this is frequently depicted through the image of a scarf being carried away by water:

*Ro‘molim tushdi yopa,
Yor eshitsa bo‘lar xafa.
Yora ayt mang, jonim opa,
Dod, alimdan ketdi ro‘mol [8;77].*

Among the customs associated with ritual folklore is the engagement ceremony (*fotiha to‘yi*), which forms part of the marriage ritual. Among the sweets brought by the groom’s family to the bride’s home, *halva* is considered indispensable. This sweet is presented with the wish that the future married life of the couple be as sweet as the halva itself, and when distributed it is commonly referred to by the name of the prospective bride. In the poem “Qizlarxon,” the lyrical hero expresses his devotion to the girl he has chosen through this very symbol:





*Holvasidan totganman,
Sumalak yalamayman.
Qizlarxonni topganman,
Boshqaga qaramayman [5;53].*

Through these lines, the lyrical hero declares that having found Qizlarxon, he has no desire to look at or seek anyone else.

In Iqbol Mirzo's poem "Tangri sizni...", the lyrical protagonist likewise loses a handkerchief in the water:

*Suv ichaman deganda
Soyga tushirdim durni.
Ixtiyorim – Egamda,
Tangri sizni ko'p ko'rdi [5;305].*

Thus, in the final two lines, the lyrical protagonist interprets the handkerchief being carried away by the water as a sign that he and his beloved, who was not destined for him, are fated to part ways.

Another folkloric image symbolizing separation is the river. In numerous fairy tales and epics, one encounters the motif of a protagonist being set adrift in a river. For example, the motif of Tohir floating down a river appears in the tale *Tohir and Zuhra*. In Iqbol Mirzo's poem "Deraza pardasi," the lyrical hero addresses his beloved in imagination:

*Seni olib ketdi qaysi daryolar?
Hamrohing bo'ldilar qanday sabolar [5;227]?*

In these lines, he asks which rivers have carried her away and what breezes have accompanied her. The symbolic association of the river with separation is also evident in the poet's poem "Hilviroq kitob":

*Daryo quchog'ida tosh qotgan toshlar
Eshitib zerikkan sevgi o'lanin,
– Daryo to'rt tomonga o'zini tashlar:
Visol – muhabbatning go'zal o'limi [5;243].*

The river, which embraces stones hardened by endlessly hearing songs of separation, laments in all directions, proclaiming: "*Visol – muhabbatning go'zal o'limi*" ("Union is the beautiful death of love"). Thus, the river functions as a poetic embodiment of eternal separation.

In addition to the motif of separation, Iqbol Mirzo's poetry also incorporates the motif of transformation. For example:

*Holing nechuk, ukam, singlim, deb kelar
Bo'rilar odamga aylanib bir kun [5;161].*





The transformation of wolves into human beings is associated both with totemistic beliefs and with the wolf cult, while the transformation of a human into a tree reflects mythological beliefs connected with the tree cult. In one of his poems, the poet writes:

Ulkan daraxtga aylansam zumda [9;18].

This line likewise evokes the folkloric and mythological motif of metamorphosis.

As in the famous folktale *Alovuddin*, one of the most renowned tales in world folklore, genies are often depicted in the folklore of various peoples as being imprisoned within a lamp or a similar object, such as a jar. The genie is compelled to fulfill the wishes of its master because servitude constitutes its destiny. This image of dependence and subjugation is convincingly and expressively conveyed by I. Mirzo in his poem “Bachkana kun” through the use of this motif and character:

*Bachkana kun kelsa, gul bo‘lar shoir,
Gul bo‘lmasa, kuyib, kul bo‘lar shoir.
Odamning quliydi chiroqning jini,
Aroqning jiniga qul bo‘lar shoir* [5;65].

If the genie of the lamp is a servant to human beings, the poet suggests that, in times of spiritual decline, poets themselves may become servants of the “genie of alcohol.” This imagery effectively conveys a mood of melancholy and moral despondency.

CONCLUSION

The examples discussed above demonstrate that folkloric motifs occupy a significant place in the poetry of Iqbol Mirzo and that the poet employs them in a distinctive and original manner. Their use enhances the clarity, accessibility, and memorability of the meanings conveyed in his poems, allowing readers to perceive the poetic message more vividly and effectively. In addition to the examples analyzed in this study, numerous other poems by Iqbol Mirzo contain folkloric motifs. Their separate and systematic examination would contribute substantially to revealing the role and significance of folklore in the poet’s creative oeuvre.





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