



Article

Poetic Discoveries in The Poetry of Ikrom Otamurod

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Abstract: This article analyzes poetic discoveries and their artistic-philosophical essence in the works of Ikrom Otamurod, a distinctive representative of modern Uzbek poetry. The study explores metaphorical representations, symbolic images, individual poetic thinking, syntactic innovations, and the artistic expression of Sufi-philosophical views in the poet's works. Particular attention is paid to the poetic functions of such images as loneliness, silence, road, bird, and night, through which the poet interprets human psychology, inner suffering, spiritual quest, and reflections on existence. Furthermore, based on the views of Qozoqboy Yo'ldosh and Uzoq Jo'raqulov, the artistic-aesthetic features of the poet's poetics are elucidated. The analysis concludes that the poetry of Ikrom Otamurod represents an important artistic phenomenon in modern Uzbek literature, where philosophical reflection, poetic originality, and symbolic thinking are harmoniously combined.

Keywords: Poetry of Ikrom Otamurod, Poetic Discovery, Metaphorical Representation, Symbolic Image, Philosophical Reflection, Individual Style, Poetic Thinking, Poetics of Silence, Image of Loneliness, Sufi Symbols, Spiritual Suffering, Modern Uzbek Poetry, Artistic Interpretation, Syntactic Innovation, Poetic Image

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1. Introduction

Ikrom Otamurod is regarded as a poet distinguished by his unique poetic thinking in modern Uzbek poetry. His творчество is characterized by philosophical reflection, spiritual suffering, and symbolic as well as metaphorical forms of poetic expression [1]. In particular, poetic discoveries, innovative metaphors, unconventional imagery, individual symbols, and semantic novelties constitute the main features of his original style. In the poetry of Ikrom Otamurod, poetic discoveries serve not merely as artistic ornamentation but as a means of expressing philosophical thought. In the poet's works, a poetic discovery represents his individual artistic innovation, that is, a new image, a new meaning, or an unconventional mode of expression. Such forms of expression emerge through original imagery, unique metaphors, symbolic representations, innovative syntactic constructions, and philosophical associations. Therefore, the poet's poetry is difficult to comprehend, and the meanings embodied within it are often challenging to interpret. Concerning this, the literary scholar Qozoqboy Yo'ldosh writes [2, 3]:

> "Since Ikrom does not look at the world with an ordinary gaze, he perceives and depicts not the outer appearance of things and events, but their inner essence and meaning. ... Therefore, Ikrom's poems are not accessible to everyone. 'The beds swallow with a groan the dust of lies chewed all night long,' writes the poet [4]. The condition of a bed condemned to absorb the endless falsehoods between people sharing the same pillow sends shivers through the reader. Observe: noise grows weary, the bed groans, yet people

remain unaffected. The poet masterfully transfers human qualities and characteristics onto objects. As a result, a completely unexpected poetic image is created, one that remains permanently engraved in the reader's memory" [5, 6].

2. Materials and Methods

In the poetics of Ikrom Otamurod, poetic discoveries are often manifested in connection with themes such as psychological states, time and eternity, human existence and being, loneliness, suffering, memory, and longing. One of the most significant aspects of the poet's works is his use of individual metaphors. Rather than repeating traditional similes, he creates entirely new poetic associations. Expressions such as "the colors of time," "the sorrow of the soul," "the voice of silence," and "misty memory" are not merely ordinary descriptions but convey complex psychological and philosophical meanings. In these expressions, abstract concepts are concretized, emotional states are objectified, and feelings are transformed into visual images. The poet depicts time not as an ordinary phenomenon but as a poetic existence endowed with color. This demonstrates the innovativeness of his poetic thinking.

In the poetry of Ikrom Otamurod, the majority of poetic discoveries are associated with symbolic imagery. In his works, the image of the bird symbolizes freedom, the soul, quest, and loneliness. At times, the bird represents the restlessness of the human heart, while in some poems it becomes a symbol of hope and salvation. The image of night in the poet's poetics appears as a sign of inner suffering, spiritual emptiness, and philosophical loneliness. The poet transforms night from a mere natural phenomenon into a metaphor for the human psyche. The image of the road symbolizes life, destiny, and a spiritual journey. Although this image is connected with the traditional symbolism of classical Eastern poetry, in Ikrom Otamurod's works it acquires a profound philosophical meaning.

3. Results and Discussion

The poetry of Ikrom Otamurod is deeply imbued with philosophical reflection. The poet contemplates the inner world of the human being, the essence of existence, the transience of time, life and death, and spiritual suffering through poetic meditation. In his poems, not external events but the movement of thought occupies the central place [7].

Ikrom Otamurod actively employs the inner possibilities of language. Through concise poetic lines, the poet conveys profound meanings. For instance, he makes effective use of one-word lines, fragmented syntax, pauses, and the poetics of silence. These techniques enhance the inner dramatic quality, musicality, and emotional impact of the poem. Concerning these aspects of the poet's works, the literary scholar Qozoqboy Yo'ldosh writes [8]:

> "In Ikrom's writings, words borrowed from other languages appear modest and shy, like a bride given away to another family. They express not the meaning they themselves desire, but the meaning imposed upon them by the poet. At times, Ikrom even attempts to employ purely Uzbek or completely Uzbekized words in a more Arabicized stylistic form" [9, 10].

Ikrom Otamurod sometimes deliberately presents thoughts in an unfinished form. This technique intensifies psychological tension and encourages the reader to engage in reflection. As a result, the poem does not provide a ready-made conclusion; instead, it involves the reader in the process of meaning-making [11].

In the poetry of Ikrom Otamurod, nature is not depicted as a decorative element but as a continuation of psychological states. For example, wind becomes a symbol of inner anxiety, rain represents spiritual purification, fog signifies uncertainty, and autumn embodies emotional fatigue. Thus, the poet's depictions of nature acquire a psycho-emotional character [12].

The poetry of Ikrom Otamurod is characterized by the synthesis of classical Eastern poetic tradition, Sufi symbolism, and modern poetic thinking. Images such as soul, road, journey, and silence are connected with Sufi philosophical meanings. However, the poet reinterprets them in accordance with modern human psychology, creating new poetic interpretations [13].

The poetry of Ikrom Otamurod represents an important artistic phenomenon in modern Uzbek literature. Through metaphorical imagery, symbolic representations, philosophical reflection, and syntactic innovation, a unique poetic universe is created. To further clarify the above ideas, let us consider the following lines [14]:

“Yolgizlik sen ruhimda — yirtilgan yobon,
Ruhimda turagan tor sen — yolgizlik.
Yolgizlik — sen ruhimda churkigan tobon,
Ruhimda yoragan nur sen — yolgizlik”.

In these lines, loneliness is not presented as a simple psychological state, but rather as a poetic-philosophical image expressing the inner drama of the human soul. The passage simultaneously conveys spiritual anguish, inner emptiness, emotional contradiction, and a sense of existential searching. The poet depicts loneliness not only as suffering or consolation, but as a unity of two opposing meanings.

In the line “Loneliness, you are in my soul — a torn wilderness,” there is a clear metaphorical discovery. The word “wilderness” signifies a vast, empty, uninhabited space. The poet compares the inner world of the soul to such an abandoned desert-like space. However, it is not an ordinary wilderness — it is a “torn wilderness.” Through this expression, spiritual suffering, inner fragmentation, and emotional decay are artistically interpreted. The adjective “torn” adds psychological dramatism to the image of the wilderness. As a result, a simple landscape of nature is transformed into a metaphor of the human inner state [15].

Ikrom Otamurod’s poetry presents loneliness not as a simple emotional state, but as a poetic-philosophical image that expresses the inner drama of the human soul. In these verses, spiritual anguish, inner emptiness, emotional conflict, and a sense of existential search are simultaneously embodied. The poet does not portray loneliness merely as suffering or comfort; instead, he constructs it as a unity of two contradictory meanings.

In the line “Loneliness — you are a rope in my soul,” the image of “rope” functions as a multi-layered symbol. It conveys meanings such as confinement, entanglement, and psychological imprisonment. The poet represents loneliness as an invisible rope surrounding the human psyche. This is a highly original poetic discovery because loneliness is an abstract concept, yet here it is materialized and made perceptible. As a result, the reader does not merely feel loneliness emotionally but visualizes it as a tangible force enclosing the soul.

The line “Loneliness — you are a decaying ruin in my soul” is one of the most complex poetic moments in the poem. The word “ruin” evokes an abandoned, destroyed, and decayed structure. The adjective “decaying” intensifies the sense of internal collapse and moral disintegration. The poet thus represents the psyche as a ruined, deteriorating inner space. Here, loneliness becomes a symbol of spiritual decline, emotional destruction, and existential void.

In the next line, “Loneliness — you are a shining light in my soul,” a philosophical paradox emerges. Traditionally, loneliness is associated with darkness, while light symbolizes salvation. However, the poet overturns this conventional opposition. Loneliness is presented as both light and spiritual awakening. The phrase “shining light” suggests divine illumination, inner awareness, and the awakening of consciousness. Thus, loneliness simultaneously causes suffering and leads to self-realization.

Through such interpretations, Ikrom Otamurod transforms loneliness into a poetic field of ruin, confinement, decay, and at the same time light and enlightenment, creating profound philosophical discoveries. In his poetry, the recurring images of loneliness and wilderness often appear side by side. Another key motif frequently used by the poet is silence. The literary scholar Uzoq Jo'raqulov comments on this aspect as follows:

> "Whatever exists on the surface is alien to the inner essence. External noise is the enemy of silence. Perhaps for this reason, a poet distressed by external noise wrote: 'I created peace in my heart, but the noise of silence disturbed my calm...' Ikrom Otamurod writes extensively about silence. Perhaps because he is troubled by the disharmony between inner and outer worlds, he loves silence as an antithesis to speech. Therefore, he titled his collection on the threshold of seventy as 'The Sound of Silence'"

Let us now take a closer look at the interpretation of silence:

"Sukut rizolik alomati emas,
Inkor tarzi ham emasdir zotan.
Sassizlik sasidan saslangan sas —
Kongil kanorida quradi Vatan.
Sukut — Rumiyl dilidagi qush:
"Ichindagi ichindadur"

In this poem, silence is interpreted not as simple quietness, but as a spiritual, Sufi, and philosophical phenomenon. The poet uses unusual metaphors, phonetic play, symbolic imagery, and mystical thinking to reveal the inner essence of silence.

At the center of the poem lies the concept of "silence" (sukut). However, it is not merely absence of sound, speechlessness, or the lack of noise. For the poet, silence represents inner perception, a spiritual state, philosophical reflection, and the hidden movement of the soul. The poetic strength of the work lies in the fact that silence is not presented as denial or submission, but as the human being's inner spiritual space.

The line "Silence is not a sign of consent" challenges a traditional understanding in which silence is interpreted as approval, obedience, or passive acceptance. The poet rejects this stereotype. Here, the poetic innovation lies in negating the social meaning of silence. Silence is not a passive condition but an active inner process. This philosophical-poetic discovery defines the main ideological direction of the poem.

The line "Nor is it, in essence, a form of denial" deepens the previous idea. The poet positions silence beyond both consent and rejection. Thus, silence becomes a spiritual state that transcends binary oppositions. At this point, Sufi philosophical thinking becomes evident.

The poet's conclusion about silence does not fully align with conventional interpretations. In folk wisdom, the saying "Silence is a sign of consent" is common, but the poet uncovers its hidden, inner meaning. Indeed, even within silence-as-consent there exists a subtle form of silent refusal. The melancholy within silence, the longing embedded in it, and its mystical tone all emerge from this duality".

In Sufism, silence is understood as a means of spiritual purification, inner contemplation, and listening to divine truth.

One of the most original and complex poetic moments of the poem is the line: "Sound from silence, a sound made from silence." In this verse, the repeated words "sound," "silence," and "made-sound" create strong inner musicality. This alliteration allows the reader to "hear" the hidden sound within silence. The poet expresses a soundless state through sound itself. In this expression, silence is interpreted not as absolute quietness, but as an invisible inner voice the unheard call of the heart and the hidden resonance of the soul.

The line “The heart builds a homeland on the edge” carries a deeply symbolic meaning. The phrase “edge of the heart” refers to borders, margins, or limits. The poet presents the heart as a vast inner space. Here, “building a homeland” does not refer to a geographical territory, but to a spiritual and metaphysical space. Thus, a person’s true homeland is created within their inner world. Through silence, the poet shows that a human being constructs a spiritual homeland within their own soul.

The line “Silence a bird in Rumi’s heart” directly invokes Jalaluddin Rumi, one of the greatest representatives of Sufi thought. By mentioning Rumi, the poet introduces layers of mystical philosophy, inner perfection, and divine love into the poem. The image of the bird in Eastern poetics traditionally symbolizes the soul, inspiration, freedom, and spirituality.

4. Conclusion

The final line, “Within the within,” is the most complex philosophical conclusion of the poem. It expresses the idea of inner depth, infinite inwardness, and spiritual boundlessness. In Sufism, truth is not found outside but within the human inner world. The poet conveys this philosophy in a condensed poetic form. In conclusion, in the poetry of Ikrom Otamurod, one can encounter symbols such as love, the lover, separation, longing, union, loneliness, silence, the bird, and autumn. Through images such as loneliness and silence, the poet’s poetic individuality and stylistic originality become clearly visible.

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