

STANZA SYSTEMS IN IQBOL MIRZO'S POETRY

Kirgizova Gulnoza Mamadaliyevna

Independent Researcher, Fergana State University

Abstract

The article examines the role and significance of stanza systems in Iqbol Mirzo's poetry. The poet effectively utilizes stanza structures ranging from couplets to twelve-line stanzas, ensuring diversity in rhyme and meter. This approach enhances the expressiveness of thought and melody in his works.

Keywords: stanza systems, rhyme, mastery, meter, plot structure, thought and emotion, composition, rhythm, melody.

INTRODUCTION

A poet's skill is demonstrated in creating a musicality that is harmonious with deep content through various stanza systems. Unique imagery and expression, rhyme and cadence, impactful content and emotion, idea and feeling, distinctive composition and form, semantic richness, and verbal nuance all manifest within the domain of the stanza. As is known, the word stanza (*strophe*) originates from the Greek word meaning "turn" or "turning point"[1, p.289]. Furthermore, a stanza is "a group of poetic lines distinguished by relative semantic completeness, consisting of verse segments that are complete in terms of poetic thought and rhythm and united by a specific rhyme scheme... Typically, a poet selects a stanza structure according to the nature of their work"[2, p.299]. At the same time, "A stanza refers to poetic units with a distinct rhyme scheme, expressing a complete thought or poetic landscape"[3, p. 41]. It should also be noted that "A stanza (*strophe*) is a major rhythmic unit of a poem featuring a distinct rhyme pattern. It expresses a unique, complete idea or description. A stanza is a structured repetition of lines bound by rhyme and intonation. The content and rhythm of a poem are manifested through stanzas. Thus, the poet thinks and artistically represents life through rhythm, meter, rhyme, and stanza structures"[4, p. 171].

As Professor U.Tuychiev noted, "It is difficult to conceive musicality in poetry and its fundamental element, rhythm, without the stanza. The stanza can be called the primary arena where poetic musicality is formed and realized, because poetic rhythm, which begins to take shape through a specific caesura and meter, reaches its perfection only through the stanza; meter is repeated in the lines of the stanza, and the lines appear in semantically and intonationally unified groups. Groups of lines are repeated according to specific rules of meter and rhyme across other groups, thereby giving rise to a specific poetic rhythm. The rhythm of the poem, combined with the cadence originating from rhymes within stanzas, generates overall musicality"[5, pp.131-132].

Deeply aware of the vital role of the stanza in poetic composition and thematic essence, Iqbol Mirzo effectively employs its forms ranging from couplets to twelve-line stanzas, thereby ensuring the impact of thought and the appeal of expression.

Reminiscent to some extent of the *fard* (distich/couplet) in classical Eastern literature, the following lines by Iqbol Mirzo are built upon paronyms and wordplay:

"Ko'zni och, uyqudan kech! Bugun ham qolmaylik kech!"

(*Open your eyes, forego sleep! Let us not be late today as well!*);

“Ho‘l bo‘lmasin yuz yoshdan, Kulib o‘ting yuz yoshdan!”
(*May your face not be wet with tears, live past a hundred years with a smile!*) [6, p.226];

“Kechib tushki uyqumdan, Qarang, qurdim uy qumdan”
(*Waking from my afternoon sleep, look, I built a house of sand*);
“Qanaqa betartibsiz, Dumimga bet artibsiz!”
(*How untidy you are, wiping your face on my tail!*);
“Dadajonim har safar der: “Bu oxirgi safar...””
(*My dad says every time: “This is the last trip...”*) [6, p.227].

It is well known that the title of a literary work serves as a key to its content and central idea. The poet entitled the first of the above lines “Kindergarten Time” (*Boqcha vaqti*), the second “Boburjon’s Holiday Wish to His Grandmother” (*Boburjonning buvisiga bayram tilagi*), the third “Boburjon the Builder” (*Quruvchi Boburjon*), the fourth “Foxie’s Scolding to Her Little Brother” (*Tulkixonning ukasiga doshnomi*), and the fifth “Objection to Dad Leaving on a Business Trip” (*Xizmat safariga ketayotgan dadaga e’tiroz*).

Regarding the origin of his couplets (*distichs*) and triplets (*tercets*), Iqbol Mirzo writes: “In my adolescence, I read Japanese poets and was deeply impressed. Driven by those impressions, I wrote numerous free exercises (some of which were published in issue No.8 of *Yoshlik* magazine in 1988). Today, those notebooks fell into my hands again. Reading through them, though they do not form a complete work, they felt like poetic elements—fragments” [7, p.57].

In the poet’s deeply philosophical couplets, subtextual meanings are effectively utilized: in the lines “*Men uzoq qarab qoldim unga: Judayam odamga o‘xshar edi u*” (*I stared at him for a long time: He looked very much like a human being*) [7, p.59], individuals devoid of humanity are criticized, while the lines “*Bolaligimda qush tilini bilardim, Endi hayvonlar tilini ham bilaman*” (*In my childhood I knew the language of birds, Now I also know the language of animals*) [7, p.60] imply that as a person matures, they come to realize the existence of beast-like people. Furthermore, the expression “*Bo‘ri qarisa, Tulki bo‘ladi*” (*When a wolf grows old, it becomes a fox*) [7, p. 72] depicts individuals who oppressed everyone during their peak of strength but assume a mild, false facade as they age. In couplet stanza structures, the poet strives to convey meaningful philosophical thoughts rather than mere melodic quality.

In the triplet (tercet)-based lines “*U shunchalar g‘arib ediki, Haddan tashqari bahaybat ko‘rinardi Ordeni*” (*He was so wretched that his medal looked excessively huge*) [7, p.61], the image of an individual unworthy of their award is reflected, while in “*Do‘rmon – Abadiy o‘rmon Bulbulni izlab yuribman*” (*Dormon – Eternal forest, I am searching for the nightingale*) [7, p.61], the poet points to the state of literature devoid of great talents, symbolized by the Dormon forest deserted by nightingales. Likewise, in the quatrain-based lines “*Bozorda – Shaytonning to‘yxonasida Raqs tushib. Isiriq tutatib yurar Farishta*” (*In the market – at the Devil’s wedding hall, An angel dances and burns harmala*) [7, p.61], the figure of an Angel dancing and burning incense in a market described as “the Devil’s wedding hall” where everything is reduced to commercial transaction evokes various reflections in the reader. In “*Qodiriyni ko‘rgan, Cho‘lponni ko‘rgan, Usmonlarni ko‘rgan jo‘ka daraxti turar Hech narsa ko‘rmagandek*” (*The linden tree that saw Qodiriy, saw Cholpon, saw Usmons stands as if it saw nothing*) [7, p.61], the state of an individual intimidated by Soviet ideological pressure and turned into a living “mute” is depicted through the symbol of a linden tree.

RESULTS AND DISCUSSION

Iqbol Mirzo's poem "Simple Arithmetic" (*Oddiy arifmetika*, 1998) consists of four stanzas, with the first and last stanzas being quintets (5-line stanzas), and the second and third stanzas being quatrains. Wordplay involving arithmetic numbers within the poem's lines serves to express deep philosophical thought and the pure emotions of the lyrical "I" associated with childhood memories.

Through the depiction in the initial stanza:

"Taxtaga surkalib uvalanar bo 'r,

Hisob-kitob oddiy, yechimi sodda.

To 'qqizga beshni qo 'sh – bo 'ladi o 'n to 'rt,

To 'qqizni yozamiz va biri yodda" [7, p.210]

(Chalk crumbles, rubbing against the board, / The calculation is simple, the solution easy. / Add five to nine – it makes fourteen, / We write nine and carry one)

the poet transports us into the classroom of his school years. Then, in the subsequent quatrain, through the idea that "with a flip, "six" turns into "nine", and turning "two" yields "five", the imagery of the contemplative lyrical "I" and the girl who occupies his thoughts emerges. Life "turns the path", "years add up to years unasked", and "hearts split in two", separating the poet from his classmate. The final stanza concludes as follows:

"Qaydasan, birinchi partadagi qiz?

Qarashlari toza, samimiy, sodda

Tengdoshlar, daftarga yoziq ismingiz,

Faqat biri dilda, bittasi yodda..."

(Where are you, girl at the front desk? / With eyes pure, sincere, and simple / Classmates, your names are written in the notebook, / Only one is in the heart, and one in memory...)

The image of the girl who settled in the heart as a result of pure, sincere childhood feelings is captured in concise strokes. The combination of quintet stanzas with quatrains and sestets is observed in the poem "To My Sister" (*Singlimga*, 2006).

The sestet stanza, which opens with the address:

"Ko 'ngil" degan so 'zga qofiya "singil",

Singlim!

Seni desam isiydi ko 'nglim.

Yurak xinaguldek o 'ynaydi yengil,

Munisginam, singlim,

anisim, singlim!" [7, p. 66]

(The rhyme for the word "heart" [ko 'ngil] is "sister" [singil], / My sister! / Thinking of you warms my heart. / The heart flutters lightly like a balsam flower, / My compassionate sister, my companion, my sister!)

leads the reader in the next quintet stanza into the "frost-covered" cotton fields:

"Esimda

girov bog 'lagan dala,

Tumanda adashgan ikki murg 'ak jon.

Paxta jondan aziz bo 'lgan mahallar,

G 'o 'zapo 'choqdek xor bo 'lganda inson".

(I remember / the frost-covered field, / Two fragile souls lost in the fog. / Times when cotton was dearer than soul/life, / When human beings were humiliated like cotton bolls.)

Approaching thirty years of age and heading toward his beloved Fergana, the poet criticizes through bitter memories the era when eight-year-old girls were sent to the cotton

fields. The poet's affection for his sister reveals throughout the stanzas the image of hundreds of young girls shivering and looking wistfully in the cold cotton fields. Nowhere in the stanzas does the poet explicitly denounce the period dominated by the "cotton monopoly" (*paxta yakkaxokimligi*); rather, this critique emerges from the semantic context of the poem. The poem as a whole consists of the author's expression of boundless love and warm feelings for his sister. However, it is easy to perceive that the core content is imbued with condemnation of an era in which "human beings were humiliated like cotton bolls". Comprising fifty-two lines, five stanzas of the poem are quatrains, six stanzas are quintets, and one stanza is a sestet.

The author, in lines based on the alternation of quatrain and quintet stanzas:

*"Meni shoir qildi o'sha dalalar,
Meni paxtazorga ko'minglar, o'lsam...
Kechir meni, singlim,
g'aflatda agar
Yomon kun yoningda bo'lmagan bo'lsam.
Sen borsan, yonimga kelolmas o'lim,
Men borman, kulfatlar tentiraydi xor.
Ko'nglinga eng go'zal qofiya singlim
Xotirjam bo'l, sening Iqbol akang bor!" [7, p. 67]*

(Those fields made me a poet, / Bury me in the cotton field if I die... / Forgive me, my sister, / if in heedlessness / I was not by your side on a bad day. / As long as you exist, death cannot approach me, / As long as I exist, misfortunes wander disgraced. / The most beautiful rhyme to my heart is my sister, / Rest easy, you have your brother Iqbol!)
creates a musicality harmonized with optimistic emotions.

Iqbol Mirzo's poem "Reminder" (*Eskartish*, 2016) possesses a sestet stanza structure. In the lines:

*"Hoy, mevali daraxtga tosh otayotganlar!
Toshingiz o'z gulingizni yulishi mumkin. Shoxlarda
siz uchun sarxil meva tanlab – O'tirgan
o'z bolangiz bo'lishi mumkin" [7, p. 78]*

(Hey, those throwing stones at a fruitful tree! / Your stone might pluck your own flower. On the branches / picking choice fruit for you – sitting / might be your own child)
the separate positioning of the words "on the branches" (*shoxlarda*) and "sitting" (*o'tirgan*) emphasizes word stress and enhances expressive impact.

In the poem "Protect" (*Asragil*, 2006) [7, p.73], septet (seven-line) stanzas are consistently repeated. The line "Protect yourself, identity, nation, and nationality!" (*O'zni, o'zlikni, millat, milliyatni asragil!*) is repeated at the end of each stanza, serving as the poem's leitmotif.

In the poem "Do Not Look at Zulfiya" (*Zulfiyaga qarama*, 1988), the alternation of octets, nonets (nine-line stanzas), and twelve-line stanzas predominates. By effectively utilizing various stanza systems within a single poem, Iqbol Mirzo achieves both musicality and an appealing, impactful interpretation of reality. The storyline of the poem, consisting of five stanza groups, represents a narration of the poet's memories.

The poem's first octet stanza depicts the poet and his friend Abdulla falling in love with a female classmate named Zulfiya, their quarrel over the girl, and Abdulla refusing to give up on Zulfiya even after being beaten due to his love.

The second stanza is dedicated to the portrait of “Zulfiya, a smart girl who smirks softly whenever her eyes meet the poet’s”. Zulfiya’s “hands are soft as silk”, and “her photo inside the book always smiles at the poet”, suggesting she loves him. The reality depicted in this twelve-line stanza concludes with the poet’s firm conviction that Zulfiya loves him.

The third stanza consists of a nine-line structure. In the lyrical digression within the subsequent octet stanza, the depiction shifts toward present reality, focusing on Zulfiya turning away from both suitors.

The fourth nonet stanza relates how the “smart girl who knew everything” married another man while the two young men were serving in the military.

In the final octet stanza, through the poet’s mastery, a unique confession via denial finds expression:

“Kitobimning ichidan

Uchib tushar suvrati,

Sevmaganman men uni,

Abdul yaxshi ko‘radi!

Yirtaman deb suvratin,

Yirtolmayman har kuni

Sevmaganman men uni!

Sevmaganman Zulfini!” [7, p. 74]

(Her picture falls out / From inside my book, / I did not love her, / Abdul loves her! / Meaning to tear her picture, / I cannot tear it every day, / I did not love her! / I did not love Zulfi!)

In Iqbol Mirzo’s poem “Spring” (*Ko‘klam*, 1995), the first three stanzas are consistently built upon twelve-line structures. The poem begins with the poet addressing spring. Having waited eagerly for spring for nine months, the poet demands love from spring as well, emphasizing that he has seen no truer companion. The poet’s relationship to boundless spring is expressed in the final octet stanza as follows:

“Kelmoq-ketmoqlikning bordur muddati,

Vaqti bilan bino bo‘lgandir ko‘k ham.

Yuragim hurmati, sevgim hurmati,

Meni o‘z vaqtida yo‘qlagin, ko‘klam.

Yo‘linga qarayman hadikka to‘lib,

To‘qqiz oy qaynaydi shirin visoling,

Yashayman dilbandi o‘lik tug‘ilib,

Yangi farzand kutgan ota misoli” [7, p. 186]

(Arrival and departure have their appointed time, / Even the sky was created in due time. / Out of respect for my heart, respect for my love, / Visit me in due time, O spring. / I gaze upon your path filled with apprehension, / For nine months the sweet reunion simmers, / I live like a father whose child was stillborn, / Yet awaits a new child)

In the above stanza, the poet’s skill creates an unexpected and striking simile: the condition of a father whose child was stillborn, yet awaits a new child, with longing and anxiety, thereby ensuring the emotional impact of thought, the vitality of imagery, and the charm of expression.

CONCLUSION

“The poet’s acuity, speed of thought, worldview attributes, deep analytical grasp of life, and awareness of worldly issues are clearly evident in his poems”[8, p.58].

In summary, as Iqbol Mirzo pays careful attention to diversity in stanza systems, he effectively utilizes their wide possibilities. This, in turn, ensures variety in rhyme scheme and meter, giving rise to the emotional impact of thoughts and feelings.

REFERENCES

1. Kvatkovsky, A. (1966). *Poetic Dictionary [Poeticheskiy slovar]*. Moscow: Sovetskaya Entsiklopediya, 376 p.
2. Hotamov, N., & Sarimsokov, B. (1979). *Annotated Russian-Uzbek Dictionary of Literary Terms [Adabiyotshunoslik terminlarining ruscha-ўzbekcha uzoqlu lugʻat]*. Tashkent: O'qituvchi, 368 p.
3. Homidiy, H., Abdullayeva, Sh., & Ibrohimova, S. (1970). *Dictionary of Literary Terms [Adabiyotshunoslik terminlari lugʻati]*. Tashkent: O'qituvchi, 300 p.
4. Boboyev, T. (1979). *Teaching-Methodological Guide to Introduction to Literary Studies [Adabiyotshunoslikka kirish bo'yicha o'quv-metodik qo'llanma]*. Tashkent: O'qituvchi, 288 p.
5. Tuychiyev, U. (1966). *Syllabic-Metric System in Uzbek Soviet Poetry [O'zbek sovet poeziyasida barmaq sistemasi]*. Tashkent: Fan, 180 p.
6. Mirzo, Iqbol. (2020). *What Is in Your Heart, I Know Not [Ko'nglingda nima bor bilmayman]*. Vol. 2. Tashkent: Sharq, 256 p.
7. Mirzo, Iqbol. (2020). *If Only I Could Gaze into Your Eyes [Ko'zlaringga termulsaydim]*. Vol. 1. Tashkent: Sharq, 248 p.
8. Sabirdinov, A. (2016). *Springs of Spirituality and Enlightenment [Ma'naviyat va ma'rifat chashmalari]*. Tashkent: Akademnashr, 140 p.