



MIRZO KENJABEK'S POEMS IN THE "XUSHXABAR" COLLECTION

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Abstract: The primary objective of this article is to conduct a scholarly analysis of the artistic devices employed in the collection *Xushxabar*, to elucidate their poetic functions, and to highlight the significance of Mirzo Kenjabek's oeuvre in the evolution of modern Uzbek poetry.

Keywords: Mirzo Kenjabek, religious-enlightenment poetry, *Xushxabar*, artistic mastery, poetic imagery, literary devices.

During the period of independence, Uzbek literature has witnessed a pronounced resurgence of interest in national and spiritual values. Particularly, works infused with a religious-enlightenment ethos have assumed considerable importance in the artistic interpretation of such profound themes as the human soul, spiritual purification, faith, and moral conduct. Many poets and writers of this era have devoted special attention to portraying the inner world of the individual and the pursuit of spiritual perfection. Mirzo Kenjabek stands as one of the prominent representatives of this literary trend.

The poet's creative output is distinguished by its sincerity, folkloric intonation, religious-enlightenment spirit, and the rich diversity of its poetic expressive means. In his verses, the spiritual bond between humanity and the Creator, along with themes of benevolence, patience, love, and faith, are articulated through deep philosophical contemplation. The collection *Xushxabar*, in particular, emerges as a vivid manifestation of the poet's distinctive poetics.

The poems within this collection are characterized by their multi-layered artistic texture. Artistic devices such as simile (*tashbeh*), metaphor (*istiora*), allusion (*talmeh*), antithesis (*tazod*), and repetition (*takror*) are extensively employed. These poetic instruments not only amplify the aesthetic impact of the verses but also significantly deepen their ideological and thematic substance. Through the masterful application of these devices, the poet achieves a nuanced and profoundly moving portrayal of the spiritual experiences residing within the human soul.

Mirzo Kenjabek is recognized as one of the accomplished representatives of contemporary Uzbek literature working within the spiritual-enlightenment paradigm. His poetry is notable for its authenticity, philosophical depth, and its commitment to the exaltation of national and religious values. Central to his works are such concepts as the human soul, spiritual purification, faith, love, patience, and moral goodness.

A defining characteristic of Mirzo Kenjabek's poetic art is its profound spiritual intensity. The poet excels at deriving substantial philosophical insights from ordinary life events while depicting the inner psychological and spiritual realm of the individual. In his poetry, the representation of internal spiritual states takes precedence over external reality. Consequently, his verses prompt readers toward introspection and reflection upon their own spiritual condition.

The religious-enlightenment dimension occupies a prominent place in the poet's poetics. Mirzo Kenjabek's creative world clearly reflects poetic thought informed by Qur'anic verses, Hadiths, Sufi philosophy, and the traditions of classical Eastern literature. Nevertheless, the poet refrains from presenting religious themes through didactic or sermon-like discourse; instead, he renders them via elevated artistic expression. As a result, his poems attain both aesthetic excellence and significant educational value.

Another salient feature of Mirzo Kenjabek's style is his use of accessible, folk-oriented, and straightforward modes of expression. The poet demonstrates remarkable skill in conveying complex philosophical ideas through simple and fluid language. This quality renders his works approachable to a broad readership. The folkloric tone, sincere mode of address, and organic poetic imagery further enhance the emotive power of his poetry. Images drawn from nature also function as significant poetic vehicles in the poet's work. Symbols such as light, dawn, rain, sky, and wind serve to articulate the spiritual and psychological states of human beings. These images frequently transcend literal depiction to assume symbolic significance, representing notions of goodness, purity, and divine truth. The image of "light" (*nur*), for instance, is recurrently employed as a symbol of faith and the purity of the heart.

One of the principal factors underpinning the artistic maturity of Mirzo Kenjabek's poetry is his adept and judicious utilization of literary devices. The poet employs simile, metaphor, allusion, antithesis, and repetition with naturalness and precision. This mastery intensifies the emotional resonance of the poems while enriching their conceptual depth.

This poetic proficiency is particularly evident in the collection *Xushxabar*. The poems contained therein merit attention not only for their spiritual-philosophical content but also for their artistic sophistication. The poetic imagery and literary devices deployed exert a powerful aesthetic influence upon the reader's consciousness.

Xushxabar constitutes one of the most significant works embodying the spiritual-philosophical worldview of Mirzo Kenjabek. Within the collection, universal human ideals — including the human soul, spiritual purification, faith, love, patience, and benevolence — receive profound artistic interpretation. The inner world of the individual and the trajectory of spiritual development occupy the central position in the poet's artistic universe.

The primary ideological orientation of the collection lies in exhorting humanity toward moral goodness, spiritual awakening, and the purification of the heart. In the poet's verses, spiritual enrichment is prioritized over material and worldly concerns. Accordingly, themes such as the conquest of the ego (*nafs*), the virtue of patience, and living in love for the Creator emerge as dominant motifs.

A notable quality of the poems in *Xushxabar* is their inherent sincerity. The poet engages the reader in a direct, natural, and conversational tone. This approach renders the verses free from artificiality and enables them to resonate deeply and swiftly with the reader's heart. The simple and fluent style employed in conveying religious-enlightenment content particularly augments the overall impact of the work.

The system of poetic imagery in the collection holds exceptional significance. The poet frequently draws upon natural symbols such as light, dawn, sky, rain, and wind. These images function not merely as descriptive elements but as carriers of symbolic meaning. For example, "light" is interpreted as a symbol of divine truth and faith, whereas "darkness" signifies

ignorance and spiritual void. Such symbolism substantially enriches the philosophical dimension of the poems.

The extensive and skillful deployment of artistic devices constitutes a key element in achieving the artistic excellence observed in *Xushxabar*. The poet masterfully utilizes simile, metaphor, allusion, antithesis, and repetition. Through these devices, spiritual experiences are rendered in a vivid, emotionally compelling, and aesthetically refined manner. Symbolic representations imbued with Sufi undertones, in particular, greatly enhance the poetic allure of the verses.

Furthermore, the collection *Xushxabar* is notable for its continuation and creative development of Eastern classical literary traditions. In several poems, the poet makes reference to Qur'anic narratives, the lives of prophets, and Sufi symbolism. This intertextual approach elevates the spiritual-aesthetic value of the works and underscores their deep connection with national literary heritage.

In conclusion, *Xushxabar* represents a significant contribution to Uzbek religious-enlightenment poetry. It exemplifies a harmonious synthesis of profound philosophical content and consummate artistic mastery.

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The poems within the collection possess a powerful aesthetic and moral force, inviting the reader toward spiritual perfection, moral elevation, and inner purification.

THE USE OF SIMILE

Simile is one of the most frequently employed poetic devices in artistic literature, creating imagery by comparing a specific characteristic of an object or phenomenon with another entity. In Mirzo Kenjabek’s oeuvre, particularly in the collection *Xushxabar*, the artistic device of simile performs a significant aesthetic function. The poet utilizes this device to express the spiritual states of the human soul, inner emotional experiences, and divine love in a highly effective manner.

In Mirzo Kenjabek’s poetry, similes are predominantly employed in connection with images from nature. The poet brings abstract concepts such as the heart, faith, love, and purity to life by comparing them with natural phenomena, thereby rendering them vivid and evocative. Expressions such as the “dawning of the heart,” the “spreading of faith like light,” or the “awakening of love like spring” serve to intensify the poetic imagery. Such similes enhance the emotional impact of the verses and evoke aesthetic pleasure in the reader.

The poet employs similes not in an artificial or overly complex form, but in a simple and natural manner. This imparts a folkloric spirit to his poetry. The harmonious integration of ordinary life images with spiritual-philosophical content constitutes one of the essential features of the poet’s poetics. For instance, the purity of the human soul is often compared to clear water or the pristine scene of dawn. As a result, spiritual purity is embodied in a vivid and compelling manner.

The device of simile also occupies an important place in expressing the poet's religious-enlightenment views. The poet represents divine truth through images of light, the sun, or dawn. These images signify not only external beauty but also spiritual awakening and moral perfection. For example, the expression "light pouring into the heart" serves as a poetic representation of a person's spiritual purification through faith.

Another notable characteristic of the similes in the *Xushxabar* collection is their enrichment with philosophical content. Through simile, the poet engages in profound reflection on human life and spirituality. Comparisons such as likening the path of life to the sea, human patience to a mountain, or the human heart to the sky contribute to the expansion of poetic thought. This elevates the content of the poems from mere emotional description to the level of philosophical contemplation.

The poet frequently uses similes in combination with other artistic devices. In particular, the joint application of simile and metaphor ensures greater expressiveness in poetic depiction. As a result, powerful imagery and a musical quality emerge in the verses.

Thus, in the *Xushxabar* collection, the device of simile manifests itself as a significant component of the poet's poetics. Through this artistic tool, the human soul, spiritual purity, and divine love are expressed with vivid imagery and philosophical depth. This, in turn, further enhances the aesthetic value of Mirzo Kenjabek's poetry.

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