

ENHANCING WORD USE SKILLS THROUGH PRACTICAL APPLICATION AND ANALYSIS: A STUDY OF ESHKABIL SHUKUR'S LINGUISTIC PROFICIENCY

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ABSTRACT: This article explores the profound focus on the manipulation of artistic language and folklore in the poetry of Eshkabil Shukur, where words frequently carry diverse layers of meaning. It further examines the discernible influence of Uzbek classical literature on the stylistic elements evident in his poetic compositions.

KEYWORDS: poetry, folklore, linguopoetics, linguistics, word, etymology.

INTRODUCTION

So far, various studies have been carried out on the place of the word in Uzbek literature. In particular, separate works on linguo-poetic studies of works of art are being created. Uzbek literary scholars and linguists conduct research on linguopoetics in their fields. Among these, the researches of M. Yoldoshev, B. Umurkulov, D. M. Jamoliddinova, R. N. Yusubova can be mentioned.

In subsequent years, Uzbek poetry should also be studied from this point of view. Approaching the text with a new method, the reason for which we know, reveals new aspects of it. The poet brings a new look to the art school. Commenting on the poems of Eshkabil Shukur, in 2003 the well-known writer Erkin Azam, People's Writer of Uzbekistan, said: "There is no word of poetry adapted for special use. I mean, between the words there will be no separate words intended for the poem. But if it falls into the hands of a true poet, every word becomes a poem. Eshkabil is a very popular poet. Still, it's not like the others. I tried to find out who it looks like, no, it doesn't look like it." So, it turns out that the poetry of Eshkabil Shukur can be studied from the point of view of the place of the word in it, within the framework of the sciences of literature and linguistics.

In recent years, next to the poetics of the science of literature - the formal aspects of the artistic work, the research direction of the art, linguopoetics adapted to the study of the art from the linguistic point of view has been added. Linguopoetics is a new direction in the science of linguistics, which studies the use of words in art and works of art within the framework of linguistic norms. More precisely, the characteristic of the poetic element in this direction is measured by linguistic categories rather than as a part of literary thought (that is, the object of ideological-artistic analysis or its).

The words used in the poetry of Eshkabil Shukur can be distinguished by the presence of a folk tone:

Tilim tiyildi mening, soʻzim qiyildi mening,
Poʻlat til topib oldim, havo soʻz topib oldim.
Chanqovuz chanqab qoldi –
Koʻz yoshga chayqab oldim. (“Chanqovuz” sheʻridan)
My tongue is restrained, my words are slurred,
I found a steel tongue, I found air words.
Chanqovuz, thirsty -
I burst into tears.

The language in the poem is, tyildi, kiyildi; The words chanqovuz, chanqab, and chavyab create harmony.

Ahay-aha-hay. Ahay-aha-hay!
Men qushlarning tushlarida koʻrinay,
Men tushlarning qushlarida koʻrinay
Ahay-aha-hay. Ahay-aha-hay!
Men tillarning gullarida koʻrinay,
Men gullarning tillarida koʻrinay.

(“Ruhim” sheʻridan)
Ah-ah-ah. Aha-aha-ha!
I appear in the dreams of birds,
I appear in the birds of dreams
Ah-ah-ah. Aha-aha-ha!
I appear in the flowers of tongues,
I appear in the tongues of flowers.

Birds, dreams mentioned in the above verses; the repeated and alternating use of the words languages and flowers is reminiscent of the art of “tardi aks” in classical literature.

In the next four, alliteration creates a tone. The sounds “S”, “K”, “O” are placed in harmony with each other:

Sochlari sumbul-sumbul...Sochlari...
Kelbat kerib kelayotgan kelinoy,
Oy bilan ochib koʻngil... qoshlari
Oyning kamin toʻlayotgan kelinoy.
Her hair is very long... Her hair...
The soon-to-be bride,
Open heart with the moon... eyebrows
The bride of the month is paying for the fireplace.

The value of the poem is increased by repeating the words and using similar words one after the other to increase the effect of the poem.

Suv ustida, suvlar ustida
Yuraklarim chisirlaydi-ey,
Ishq dastidan, hijron dastidan

Suyaklarim qisirlaydi-ey.
O't ustida, o'tlar ustida
Ko'z yoshlarim daryo bo'ldi-ey,
Ishq qasdida, hijron qasdida
Bardoshlarim ado bo'ldi-ey.
On the water, on the waters
My heart is pounding
From the beginning of love, from the beginning of hijran
My bones ache.
On the grass, on the grass
My tears became a river
In love, in hijran
I am very tired.

The melody of folk songs can be felt in these verses, enriching the reader's imagination about the life of remote villages. In some verses, we come across a modern version of the art of "tarse" in classical literature:

Oybulutning orasidan oyday kelinlar kelar,
Kunbulutning orasidan kunday kelinlar kelar.
Taram-taram sochlar, mana, boylar ko'ngilni,
Qalam-qalam qoshlar yana naylar ko'ngilni.
("Xalq ohangida").
Brides come like the moon from among the clouds,
Brides come like the sun through the clouds.
Wavy hair, here, the rich heart,
Pencil-penciled eyebrows again fill the heart.

The image of the great poet Alisher Navoi also occupies a special place in the work of Eshkabil Shukur:

Men ertaga o'laman, ona,
Daraxt shoxlarida qushlar bu kecha
"Lisonut-tayr"ni takror etmasa
Men ertaga o'laman, ona.
...Qushlar... Daraxt shoxlarida titragan qushlar,
Navoiy tilida gapirib chiqdi.
Men hech qachon o'lmayman, ona!
("To'qqizinchi fevral").
I will die tomorrow, mother,

Birds on tree branches tonight
If he does not repeat “Lisonut-tayr”.
I'm going to die tomorrow, mom.
...Birds... Birds trembling in the tree branches,
He spoke in Navoi language.
I will never die, mother!

Along with expressing his love for Alisher Navoi in the poem, the poet also tries to describe how the death of our great grandfather affected his best friend:

Emranib-entikib keldim qoshingga,
Besamar kunlarim sochlarin yuldi.
Og'ir bir savdolar qalqir boshimda,
Mening yuragimda Navoiy o'ldi.
("Boyqaro.1501").
I came longing to you,
My fruitless days pulled out my hair.
A heavy bargain is in my head,
Navoi died in my heart.

In the poems of Eshkabil Shukur, great attention is paid to the world of people's inner thoughts and psychological world. Instead, how people think is reflected in a couple of lines:

Qariya: Imonini bersin,
Ko'rinib qolmoqda so'nggi sarhadlar,
Sitilib ketyapmiz keksa ulfatlar.
O'rta yosh: Yoshin yashab, oshin oshadi, lekin,
Pari bilmaganni bilguvchi edi.
Boshimizni qo'shib turguvchi edi.
Yigit: Suyganlar baxtlidir, u chol davrida,
To'y nafasi kelar edi tovushidan...
Bola: Endi eshagini kim minar ekan?..
("Qariyaning o'limi haqidagi xabardan so'ng").

Old man: Let him believe,
The last frontiers are visible,
We are dying, old people.

Middle age: He lived his age and grew older, but Pari knew what he didn't know. He was the one who kept us together.

Young man: Happy are those who love, in old age,
The wedding breath was coming from the sound...

Boy: Who will ride his donkey now?

In the poem, people of different ages express their relationship. While the old man is saddened by the decline of his peers, the young boy is wondering who can own his ass. Everyone has their own thoughts and goals in life. They change depending on the age of the person.

Human dignity has always been a priceless boon for poets. During the years of repression in the 30s of the 20th century, many dedicated children of our people were killed. This tragedy also found its painful expression in the poet's poems:

Kiftlarim boshga to'la
Do'stdan qolgan boshlarim...
Qayga ketay? Qayga ketay?
Ko'nglim quyoshga to'la,
Zanjirband quyoshlarim...
Endi netay? Endi netay?
("O'ttizinchi yillar").
My fists are full
My leftovers from a friend...
Where do I go? Where do I go?
My heart is full of sunshine
My chained suns...
Now what? Now what?

Here, the two repeated words "Sun" and "head" help to reinforce both tone and meaning.

Eshkabil Shukur's poems also give unique descriptions of the female figure. Even though a woman is weak and weak, in fact, she is strong in heart and spirit through appropriate similes and appropriate words:

Muzlab qoldi saraton,
Quyosh qorga botadi.
Ichdan yiglar chopag'on
Oti o'lib yotadi.

...Endi g'amli eriga
So'z aytmasdan botinib,
Olti oy aza tutar
Chavandozning xotini.
("Ko'pkari").
Frozen cancer,
The sun sets in the snow.
The shepherd cries from the inside
His horse is dying.

...Now to her grieving husband
Without saying a word,

He mourns for six months

Horseman's wife

Behind a woman's smile, one can see a great patience and will in her heart:

Bu tor xona emas, balki bu osmon,

Yulduzlarni gulday sochmoqda shamol.

Yuragimga yetib keldingmi omon,

Eshikka suyanib jilmaygan ayol.

...Pastda zulmat, bo'shliq makon quribdi,

Bu yerda hayotu, u yoqda zavol.

Ikki jahonimni suyab turibdi

Eshikka suyanib jilmaygan ayol.

("Muvozanat").

This is not a narrow room, this is the sky,

The wind scatters the stars like flowers.

Have you reached my heart?

A smiling woman leaning against the door

...There is darkness and emptiness below,

Here is life, there is misery.

It supports my two worlds

A smiling woman leaning against the door

Eshkabil Shukur's poems contain a folk image - the image of a shepherd. The poet, who created unique verses about the shepherd, shows him as a symbol of a simple and cheerful working people through simple words:

Havo changlarini chalib boradi

Cho'ponning o'ynoqi zarang tayog'i.

Xurjuni oylarga to'lib boradi,

Eshakning qornida o'ynab oyog'i.

("Nasiba").

Air blows dust

Shepherd's Playful Maple Stick

Khurjuni is full of moons,

A leg playing on a donkey's belly

But although they represent ordinary people, shepherds are depicted as great figures:

Bahorga sarg'ayib qarar saraton,

Yashil changlar sachrar rangpar havoga.

Olti oy oldinda turgan qahraton

Kuzgacha qon berar olti daryoga.

Kimlar saqlab qolmish ko'ngling to'lmaydi
Sovuq urushlardan ko'lmak naslni.
Bu telba asrga berging kelmaydi
Ikki qo'lingdagi to'rtta faslni.
(“Bobodehqon”).

Summer turns yellow to spring,
Green dust sprinkles the pale air.
Six months of cold winter ahead
It will give blood to six rivers until autumn.

You will not be satisfied with who has been saved
Spawn from cold wars
This crazy age will not save
Four seasons in two hands

The fact that shepherds are awake every minute of the day is expressed in beautiful similes in the poet's poems.:

Ko'kyo'tal tutganday ko'karadi tun,
Adashgan nurlarning yo'lini to'sib.
Muzlayotgan cho'pon yelkalaridan
Ulkan, oppoq bir tog' chiqmoqda o'sib.
Cho'pon yelkasida – tog' orasida,
Ikki qo'llagancha, qaddin etib yoy,
Keng, bahaybat osmon tog'orasida
Cho'g' olib yugurib kelayotir oy. (“Najot”).

The night turns blue like a whooping cough,
Blocking the path of stray rays
From the freezing shepherd's shoulders
A huge, white mountain is rising.
On the shepherd's shoulder - between the mountains,
Spread it as long as two hands,
In the vast, huge sky
The moon comes running with embers.

The poet recognizes himself as a child of the Uzbek language. He feels indebted to our language. The poet is proud to include the language among the ancient values that have come down to us. His attitude to words is fundamentally different from that of others. Eshkabil Shukur wrote about

it like this: ...About twenty years ago, I wrote an article called “I see the word”... Frankly, I feel an incomparable pleasure from feeling the word and learning its essence. My attempts at the emergence and roots of words are the efforts of a poet to understand his language in the true sense.

When it comes to the role of words in the works of Eshkabil Shukur, his book “Baba soz izidan” deserves special attention. This book, like Erkin Vahidov’s book “Soz Latofati”, provides information about the origin of some words in our language. For example, the history of the names “Ultontoz” and “Kimsan” is unique. Or we can see the interpretation of the word “to turn”:

“In ancient Turkic languages, the word “tur” meant “color”. So, the word “various” means colorful. “Variation” means to appear in different colors, to be colored. There is a negative connotation in the use of the quality “variation” in relation to a person, because the expression “man of many variations” is used to refer to people who do not have a type, are indecisive, and change depending on the situation. A person who changes a lot and changes depending on the situation is also called a chameleon. Because a chameleon, a reptile, changes its skin color depending on the situation.

Eshkabil Shukur’s work as a poet is unique, and his views on linguistics have also been shown. But the poet does not claim to be a scholar, and he emphasizes this in the introduction to the book “Baba Soz izidan”. He just wants a different, poetic approach to word analysis. Just as the creator discovers a beautiful and sharp thought, idea in a poem, he wants to use his creativity in the analysis of words. And from this state, no doubt, he will enjoy unlimited pleasure. He expresses this situation beautifully: “Believe me, if I find some aspect of a word in the Uzbek language that is unknown to me, I feel as if I have discovered my own unknown secret.” When I found out that “chayla” and “pasture” are the same word, I wandered around for days like a child who found a lost toy. On the first page of my notebook, where I worked on some words, I wrote: “With love and affection, I dedicate it to my dear, kind, beloved Mother Tongue.” Dictionaries of Turkic languages are very valuable for the poet. In particular, he considers Mahmud Koshghari’s work “Devoni lug’otit Turk” to be his constant companion.

In short, Eshkabil Shukur approaches the word poetically as a poet. When the time comes, he performs a philological analysis of words as much as possible, without making great claims to literary and linguistic studies. All this is more important for the poet than the place of the word in the poem. Therefore, Eshkabil Shukur treats words both as a poet and as a scientist.

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