THE ARTISTIC WORLD OF ESHKOBIL SHUKUR

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Abstract: *The article explores the peculiarities of Eshqobil Shukur's art world.The occasionalisms encountered in the poet's work are grouped.The role of occasionalisms in enriching the vocabulary is highlighted. There is also a cognitive analysis of the origin of the author's word creativity and its importance in the literary text. The fact that the analyzes are based on concrete examples has increased the importance of scientific opinions.The scientific work reveals the features of the poet's artistic world. The importance of new artistic discoveries created by the poet in the text is highlighted. The article concludes that Eshqobil Shukur's thinking is broad-minded and is clearly reflected in the poetry of the poet.*

Keywords: *artistic text, the poet's opinion, artistic world, occasionalism, word formation, author's word creativity, innovation, new meaning of the word,the function of the word in the literary text*

ХУДОЖЕСТВЕННЫЙ МИР ЭШКОБИЛЯ ШУКУРА

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Аннотации*. В статье исследуются особенности художественного мира Эшкобиль Шукур. Сгруппированы окказионализмы, встречающиеся в творчестве поэта. Подчеркивается роль окказионализмов в обогащении словарного запаса. Также проводится когнитивный анализ происхождения авторского слова творчества и его значения в художественном тексте.Тот факт, что анализ основан на конкретных примерах, повышает важность научных мнений. Научная работа раскрывает особенности художественного мира поэта. Подчеркивается важность новых художественных открытий, созданных поэтом в тексте. В статье делается вывод о том, что мышление*

Эшкобиля Шукура является широким кругозором и ярко отражено в стихах поэта.

***Ключевые слова**: художественный текст, мнение поэта, художественный мир, окказионализм, словообразование, авторское словообразование, инновация, новое значение слова, функция слова в художественном тексте*

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***Annotatsiya.** Maqolada Eshqobil Shukur badiiy olamining o‘ziga xos tomonlari tadqiq etilgan. Shoir ijodida uchraydigan okkazionalizmlar guruhlangan. Okkazionalizmlarning til lug’atini boyitishdagi ahamiyati yoritilgan. Shuningdek, muallif so‘z ijodkorligining yuzaga kelishi, badiiy matndagi ahamiyati kognitiv tahlil qilingan. Tahlillar aniq misollar asosida keltirilganligi ilmiy fikrlarning ahamiyatini oshirgan. Ilmiy ishda shoirning badiiy olami xususiyatlari ochib berilgan. Shoir tomonidan yaratilgan yangi badiiy topilmalarning matndagi ahamiyati yoritilgan. Maqolada Eshqobil Shukur tafakkuri keng ijodkor ekanligi va bu shoirning she’rlaridagi badiiyatda yaqqol aks etib turganligi xulosalangan.*

***Kalit so’zlar:** badiiy matn, shoirning fikri, badiiy olam, okkazionalizm, so‘z yasash, muallif so‘z ijodkorligi, innovatsiya, so‘zning yangi ma’nosi, so‘zning badiiy matndagi vazifasi*

INTRODUCTION.

The artistic world of Eshqobil Shukur is unique. The author’s word creativity plays an important role in his work. Author's word creativity is a concept that arises from the creator's new approach to certain language possibilities. Language, with its richness of vocabulary, serves the creator of the text. It is the word creators from the creators of the text who, in a sense, enrich the vocabulary of the language, discovering new aspects of the meaning of words. When a creator looks up a dictionary, he or she looks for a word that matches the instantaneous expression. And when you can't find that word, the creator needs a new unit. It is the product of the author's thinking, created out of this need, that determines the author's word creativity. Linguistics uses a variety of terms in relation to such unity, such as occasionalism,

linguistic innovation, authorship, speech creation, creative fabrication, unconventional fabrication, individual word formation, poetic neologism, random unity, and natural innovation. In our view, the units (or occasionalisms) that express the author's word creation are words, word meanings, phrases, or expressions that are the product of the creator's creative-linguistic thinking.In linguistics, it is known that such units are studied in several groups, such as phonetic, lexical and phraseological.

In linguistics, there is a two-pronged approach to the product of authorship. The first is a set of views that the author considers word creativity as a positive phenomenon, which enriches the vocabulary of a unit based on creativity, further expands its possibilities, the author advocates the scientific study of word creativity, the second such units are language it is a collection of negative attitudes that distract users, lead to a violation of the literary norm, and thus make it difficult to learn a particular language. We want to focus on another aspect of the study, namely, how well the author was able to express his views on the world through word creation, and how effectively he was able to use such units to express his existing knowledge.

THEORETICAL BASIS.

The issue of word creation has been of interest to linguists as an unusual phenomenon. Since the middle of the last century, in Russian linguistics, and later in Uzbek linguistics, there have been studies on the author's skill in the use of words, to highlight the aspects of the use of words in the style of the creator. we can see. Although the term authorship is not used in lexicographic sources, we can find explanations for terms such as "random word," "neologism," and "occasionalism." The dictionary of Uzbek linguistic terms defines "occasionalism" as follows: Occasionalism is a word based on a non-productive pattern, used only in the text itself, a neologism of individual style [1, P.70].

In the dictionary of T.V. Jerebillo we can find interesting information about the author's word creation [2, P.262, 263, 289]. That is, both neologism and occasionalism have aspects of authorship.

A similar approach exists in Uzbek linguistics, and in the initial research on the subject we can find the following ideas: Individual-stylistic neologisms are more specific to poetic speech and are associated with the style of the poet. Appropriate and purposeful, individual-stylistic neologisms, created in full compliance with the laws of language development, show the originality and uniqueness of the creator in the use of words. It testifies to the height of his poetic talent, his ability to delicately feel the precious riches of language. Demonstrates the creativity of the creator in the matter of artistic expression [2, P.31]. Much of the research on this topic has focused

on the distinction between occasionalism and neologism [3; 4; 5; 6]. For example, linguist Y.N. Nesvetaylo tried to explain that neologism and occasionalism are different terms with definitions in modern Russian dictionaries. Proof that neologism is related to language and occasionalism is related to a particular author is the conclusion of the work. The linguist also argues that the creation of random units is a positive phenomenon that provides expressiveness for the text [4, P.148].O. Tukhtasinova's research is one of the most important researches in Uzbek linguistics. Linguist's interpretation of occasional units in dictionaries, the basis of various views around the term, the difference between occasionalism and neologism, the specificity of occasional words and their impact on the literary norm, the formation and classification of occasionalisms in terms of word groups, as well as occasionalisms in the text. studied significant theoretical data on the issues of artistic and aesthetic function [5].

While some of the existing research addresses the question of how the author's word creativity manifests itself, another group addresses the importance of occasionalisms in the creative style [7; 8; 9].

In Uzbek linguistics, the issue of the fact that many creators such as Chulpon, Gafur Gulom, Erkin Vohidov, Rauf Parfi, Usman Azim and Iqbal Mirzo make use of the opportunities of the Uzbek language and enrich the language on the basis of word creativity has been scientifically studied.

In general, the theoretical basis of the issue, which we are focusing on in essence, is created in linguistics in this or that form. But in the work we will focus on linguistic-cognitive analysis, in which the author distinguishes himself from the above aspects of word creativity. That is, we will cover the question of to what extent the author's word creativity can reveal his views on the olam. The scientific views on the bases of cognitive analysis have also revealed a large-scale layer of linguistics [11;12].

In essence, the analysis of traditional theoretical views in the work from the point of view of modern linguistics is considered the main issue.

RESULTS

On one creative example, we consider the issue of linguistic-cognitive analysis of the author's word creativity. Eshkobil Shukur poems, which are distinguished by the skill of using a specific word in Uzbek poetry in the article, serve as an obyekt in order to reveal the creativity of the author.

To begin with, let's focus on the aspects in which the author determines the creativity of the word:

1) the ability of the author to make new units with the help of existing verbs in the language and the opportunity to express meaning in them;

2) skill of creating new units by composition method;

3) the opportunity to express their worldview and knowledge in the text from units that do not have a meaning in dictionaries, annotations;

4) the aspect of efficient use of inactive units in the literary language;

5) ability to upload new meaning in addition to the meaning of the existing unit in the language.

The analysis of phonetic, lexical, phraseological and syntactic units, applied by creative skill according to the above characteristics, as a linguistic representative of the author's knowledge accumulation, is the basis for a cognitive assessment of author's word creativity. That is, the creator re-works and enriches the thinking of language units, as a result of which the new unit he created is considered the product of his thinking. How skillfully he can apply such a unit, and how much he will be able to convey in the text a new unit, is associated with his knowledge of the olam, of course.

As already mentioned above, the enrichment of the language dictionary is also the result of the processes of the word-building speech. The new word is created on the basis of the general stable linguistic rule and rhythm by the new lentils. At present, any lentil occurs on the basis of the linguistic ability and ability of a person (or persons)to manifest well in speech conditions and needs of a certain period [12, P.10]. Such lentils determine the author's word creativity. For example, in the poetry of the creator Eshkobil Shukur we will witness this:

-boz is used in the formation of units that are formed from the declension of the original Persian-Tajik word and are more negative sema(sarcasm, sarcasm) [13].

The author knows that what some people do is very bad, but it is impossible to do this simply in simple words “bad", and uses exactly the same suffix when making the following expressions:

Oyning atrofidan to‘fonlar kechayotir,
So‘zbozlar, **pulbozlar** va **vatanbozlar**
Qo‘rchoqboz poyida muk tushayotir.
YUKSAL, EY ZARRA [14, P.132]

The creation of four unusual units at once in this place clearly demonstrates the emotional mindset expressed in the creative text. As is known-the base person represents the meanings of “dorda player”, “gambling player” in legacies such as

dorto player, gambler as an addition to horse-maker. But individuals who play with the concepts of word, money and vatan tend to provoke the emergence of various vices in society. The poet says by taste that they will not have a particle of dignity, because there will not be a consonant in them, and the lowland “falls”even before people.

In the poetry of the creator, we can see that the Uzbek language is trying to make effective use of the opportunity to make words. In particular, along with the use of quality and horse – drawn leggings, it also creates new leggings from the same size. The contesktual function and expression of meaning in the poetic text of such lentils as air, soil, dream,skyscraper [14, P.8] are reinforced by the creativity's skill. "The Zero word-building andose itself is also a method of linguistic expression of the human zero (social) experience. The creation of a new lentil on the basis of a specific word-building andose or a clear pattern (word) can be called a specific expression of human language creativity[13, P.10]. In this regard, the literal expression of another yasalma, created on the basis of a clear pattern, bases the above scientific thought. It is known that the yasovchi of La Fe'l is a very active yasovchi in the Uzbek language. In one poem by Eshkabil Shukur, this concoction served to construct a unity that would reveal the creative knowledge to the reader:

U bitlar bahaybat bitlar edilar,
Qopqoniga to‘ldi xalqlar, vatanlar.
«Daho» — Bitlar **xalqlab** ketdi — dedilar,
Qutqaring bitlarni, ketdi **vatanlab [2,** P.**89]**

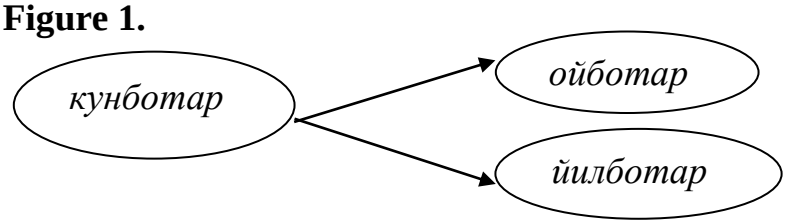
This place is talking about the category of people who, like bit, suck the blood of people and want to wash the borders of the people and nation. They fought with the idea that” everyone's homeland is one, all nations must live in obedience to one people." The poet, a true connoisseur of the historical process, the situation in which a person respects a person, uses the expressions “by nation”, “by homeland” in relation to the behavior of people in such an evil. And if the author did not have full details about this, he would not have created such a lentil either.

In addition to the words spoken in the morphological way in the creativity of Eshkobil Shukur, the words spoken in the syntactic way also occupy a significant place. As you know, in linguistics, the word spelling is also denoted by the term “lexemization” - the word + word = the word andose. In the studies created in this regard, it was noted that the combined words are all derivative, and such conjunctions

are of great importance in enriching the vocabulary of the language. In particular, the researcher B. Kholmukhamedov points out: "joint words are considered to be a derivative word, regardless of the way in which they are formed, the composition of which is related to the categories of words, and a large part of them is the product of the phenomenon of lexification, and the Uzbek language contributes to the continuous enrichment of the composition of the dictionary [15, P.13].

The world of thankful contemplation is a wide creator. The poet further demonstrates the linguistic ability, the creativity of the word in the reduction of his knowledge about the scientist into poetry. For example, in our language there is a question “quot; kunbotar”, which means exactly the West, but the meaning of the words “oybotar”, “yilbotar”, which the creator used as a rhyme to this word, is not familiar to the reader, and they have the meaning of religious expression in the text. In the same place, the use of joint words of exactly the same form at the beginning of the Egyptians also marked the poetic skill of the creator:

Figure 1.



Kunbotarda bir bahodir bo‘loyin,
Oybotarda laylatul qadr bo‘loyin.
Yilbotarda Ollohday sir bo‘loyin,
Oybodomda Oy ko‘ngli ne biloyin.[14, P.69]

These units are not found in spelling and explanatory dictionaries, but have their place in the text [16]. Also lentils do not necessarily contradict existing word-building patterns [13]. They occurred in connection with the speech development of joint words. The main thing that is characteristic of the poet's proverbs in the compositional way is that they are written in accordance with the existing pattern, focusing on the sides of the narrative and content. That is, this aspect proves that the author has a deep level of knowledge about each question that he uses in the text:

Tog‘da jilg‘a kabi jildiragan yo‘l,
Sen asli yo‘lmisan, **yo‘lovchi**mi yo?
Xarsanglar ko‘ksida hilpiragan gul,
Sen o‘zi gulmisan, **gulovchi**mi yo?

It turns out that the composition Yasal of the goulash (horse+horse), used in the poem, is made in a form similar in rhyme and morphemic to the passenger word, which was used in the previous paragraph. In this place, the morpheme structure of the word passenger attracts attention. Because it is natural that the question arises whether this word is a simple derivative word or a compound word. Yola+vchi (person horse maker supplement) / Yola+Hunter (horse+horse) any Ikal of morpheme content also does not contradict existing laws and in essence there will be no violation. And the contextual approach shows that in the text the passenger suffix is a joint word. The creator gives a special hint to the basis of the joint words: Road - passenger, in the style of a flower - Goulder. It is also in this text that the author is loading a new meaning into the word “Hunter” from the point of view of the level of thought.

There is also a poem by the poet, created only on the basis of joint words, the name of the poem is also called “Do not add”. It turns out that the author's interest in creating a new word in this way is special. In the poem, we can see that the creator's scientific views on the spelling of joint words are also reflected, that is, all joint words are written together:

Momomehrim,momosoʻzlimsan,
Singildilim,singilyuzlimsan,
Oʻtardunyo,kelardunyoda
Koʻngiltilim,koʻngilkoʻzlimsan [17, P.322].

In the poem, which begins with the above Egyptians, the Word creator skillfully placed 32 joint words into sixteen Egyptians. Interestingly, three of the units that are written with the addition of all units and are used in the poem (mother tongue, eye, time) are active units in the language. Another aspect is that the creator logically connects one of the new lentils with the other so that in the poem there will be no need for another tool, in a whole text there will be proof of our opinion that one “and” connector " is used. Created on the basis of such creative skill, okkazionalyasalmas are significant in the work of Eshkabil Shukur, as well as in the fact that they show the author's knowledge in various fields. In this sense, such units are significant in that they give new knowledge to students as a window of author's thinking.

Below we illustrate the grouping of words created on the basis of the author's word creativity in the only poetic collection of Eshkabil Shukur:

Table 1.

New joint words made by the poet	*qizg'aldoqhol, kapalakruh, yilbotar, gulovchi, ruhsuluv, chaqmoqqalb, ko'zgavhar, to'rtovora*
Unusual units of the poet, made from improvised parts, available in the language	*havodosh, tuproqdosh, xayoldosh, berkli,so'zboz, pulboz, vatanboz, qo'rchoqboz, vatanlamoq, xalqlamoq,suygunchik, turkli*
Dialect words, which penetrated into the creativity of the poet with its own artistic charm	*ko'kay, orbonglamoq, charnamoq, to'dana, elanmoq,bovir, chochmoq, cho'ja*
Words used in the poet's creativity in other meanings than the subtleties of the meaningalaydigan	*zubarjad, davlar, do'nmoq, risolat, minqor, sim-siyoh, mazallat, taraq-taraq, emranmoq,kungira-kungira, chiroz,zirqillamoq, bilqillamoq, chip, quruqshoq*
Units that do not meet in the dictionary, but represent a certain meaning in the poet's creativity	*singramoq, inchkir, suvaydo, saygul, uvuq, tatamlamoq, sinsila-sinsila, to'lponmoq, sulb, changaroq*
Historical, obsolete words that reveal the artistic skills of the creator	*aflok, taqaddum,potini,charnovuq,cho'qmor,turob*
Masterfully used assimilation words in poet's poetry	*sarbasar, sarjin, poshikasta, sayron, tiramoh, saxtiyon, tarahhum, so'zona, bargrezon, sak*

The researcher who studies conditional grouping the author's skill can also refine, enrich it again by relying on the sources. An in-depth study of the author's words, looking at the interpretation of these words from different dictionaries and bringing it to the reader, together with the readability of the text of the work, will help to understand the creativity, that is, it will be the basis for carrying out cognitive analysis. Proceeding from the essence of linguistic analysis, it is clear that understanding that the creator expresses his views, knowledge about the scientist

through the word means understanding of the text. Hence, by understanding the author's words in the text, the reader first increases his knowledge and skills, and secondly, enrich his vocabulary and the possibility of his own expression kengaytiradi. This means that the development of certain principles for the study of the individual vocabulary of the language user, especially the creators, is among the actual tasks of linguistics. And the survival of the communion, which is made on the basis of word creativity, is also associated with the burden of meaning that it bears on its own.

CONCLUSION

1. The study shows that the author has approaches to the issue of word creativity from the point of view of such sections of linguistics as phonetics, lexicology, word-building, none of which can reveal the full essence of the author's word creativity. Therefore, this issue should be studied from a cognitive point of view.

2. Cognitive analysis, which is a modern direction of linguistics, the author clarifies the question of when and how word creativity occurs. Because the author's word creativity is created by the creator when cognitive processing into the language unit. Therefore, the study of the author's author's words, introducing them into dictionaries is of great importance in the enrichment of the language dictionary.

3.The author's word creativity arises from the fact that a certain creator does not know the literary norm, not because he did not pay serious attention to it, but because he could not fit his thoughts into a certain mold. The essence of this issue is revealed when the researcher becomes aware of the level of knowledge of the text creator, his thoughts about the scientist in a certain sense.

4.Only Eshkabil serves to study the views expressed in the example of Shukur poetry on the basis of clear principles in a broader context, to create a dictionary of words created on the basis of author's word creativity,to understand the concept of author's word creativity, which is the basis of major research in World linguistics, and to use the author's Studying the language skills of all speech artists, creators, poet writers, studying, generalizing, generalizing the units brought back into our language by them with new subtleties of meaning, as well as words that are based on existing laws and demonstrate the new aspect of meaning, is of particular importance in ensuring the survival of the language and enriching the vocabulary of the language.

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