

Occasionalisms In The Poetry Of Eshqobil Shukur

Ibragimov Khairulla Hamdamovich

PhD, Associate Professor, Jizzakh Branch of the National University of Uzbekistan

Received: 19 December 2025; **Accepted:** 11 January 2026; **Published:** 15 February 2026

Abstract: This article examines the work of Eshqobil Shukur, in particular, the features of the artistic language in his poetic works, the occasional units found in the poet's poetry, their semantic peculiarities in the language, artistic functions and stylistic significance, identifies the poetic nature of occasional units in the poet's poetry and their semantic, stylistic and aesthetic functions, and examines the poet's individual linguistic creativity.

Keywords: Language, artistic language, task, style, occasionalisms, occasional units, poetics, poetic purpose, semantics, image, paradox, artistic expression, existence, absence, emotion.

Introduction: In the development of modern Uzbek literature, attention to the culture of language, words and expression is increasing significantly. Each poet of an era has his own language, his own tone, his own "world of words". Especially the post-independence period, Uzbek poetry has become a period of unique poetic renewal, methodological research and artistic experiments. In this process, one of the creators who brought a new spirit and a unique world of words to Uzbek poetry is Eshqobil Shukur.

Eshqobil Shukur's poetry is distinguished by its richness in philosophical observations, a new approach to words, and the poetic novelty of images and expressions. In his poems, we see the expression of a complex philosophical thought between the inner world of man, spiritual experiences, existence and non-existence, love and silence, words and silence. In forming his artistic language, the poet does not fully rely on ready-made patterns in the language, but rather creates his own occasional language system by creating words with new meanings and assigning unusual meanings to existing words. That is why the issue of occasionalisms occupies a central place in the study of Eshqobil Shukur's poetry. Because the poet's individual style is manifested precisely through his innovation in word formation, the new "angles" he gives to the semantics of words. For example, let's pay attention to the following line of the author:

"Sukut kuylaydi, dard so'zlaydi"

There are two occasional units here: "silence sings" and "pain speaks". "Silence" usually means peace, quiet. At the same time, when combined with the verb "sings", silence becomes a lively, musical and moving image. "Pain speaks" – pain is not just something felt, but is expressed as an active subject. These combinations give the poem a rhythmic and musical tone. Through occasionalism, the poet transforms inner experiences into visual and acoustic images. "Silence" is inner purification, spiritual peace, "Pain" is the spiritual suffering of a person. In this way, occasional combinations reflect the poet's philosophical world.

Occasionalisms are a "key" to the poet's spiritual world, a tool that reveals the scope of his thinking, the tone of his emotions, and the way he perceives the world.

Language is a mirror of the nation's thinking, an expression of the spiritual world of the people. Each creator expresses his worldview, feelings, and spiritual experiences through language. However, the uniqueness of the creator in this process is that he does not fully rely on ready-made patterns in the language, but creates new words and expressions that correspond to his inner experiences. In linguistics, such new, individual words are called occasionalisms.

Occasionalism is an individual word or phrase created by the author for a specific artistic, stylistic or emotional purpose, not generalized in the language. For example, in the Uzbek language, such expressions as "silence sings", "heart blows", "heart burden" are

grammatically correct, but semantically unusual. They arise as an occasional unit, a product of the poet's thinking. In linguistics, this phenomenon was first studied in depth by the Russian scientist V. V. Vinogradov, and later in Uzbek stylistics by A. Madvaliyev, M. Qoshjonov, and A. Abduazizov. They argue that occasional units are a special type of neologisms in the language, which often express the

individual characteristics of the author's language. Thus, an occasional word is a novelty that appears in the natural process of the language, but it is not fully integrated into the norms of the national language. His life is within the author's text. Occasionalisms are sometimes confused with neologisms. However, there are important semantic and stylistic differences between them, and they are distinguished as follows:

Characters	Neologism	Occasionalism
Creator	It arises from the need of society	Author's product
Purpose	Naming a new concept	Creating an artistic and emotional impact
Generalization level	It enters the national language	Remains within the text only
Methodological task	Term, news	Aesthetic, metaphorical means of expression

For example, "computer", "internet", "artificial intelligence" are neologisms; "eye of the sky", "silence sings", "pain blows" are occasional units.

Poets like Eshqobil Shukur "play" with words, giving them a new color and tone, turning occasionalisms into a means of artistic expression. By studying the linguistic phenomena in Eshqobil Shukur's poetry, in particular occasionalisms, we gain a deeper understanding of the breadth of possibilities of the Uzbek poetic language and the creative potential of the word. This can be an important source for scientific research in the fields of Uzbek literary studies, stylistics, poetics, and lexicology.

A separate study of occasionalisms in the poetry of Eshqobil Shukur, their systematic study has not yet been sufficiently carried out. In this regard, this article:

Analyzes the process of individual word creativity in the poetics of Eshqobil Shukur on a scientific basis;

Highlights the processes of renewal in modern Uzbek poetry through the poet's occasional units;

Reveals the artistic and philosophical-functional significance of occasionalisms in the language.

Occasionalisms are the most subtle, but most effective form of creative innovation in the language. They are the product of the poet's thinking, expanding the boundary between word and meaning. Through occasional units, the creator expresses his inner world,

philosophical observations, and spiritual experiences in a new form of expression.

These occasional phenomena occupy a central place in the analysis of Eshqobil Shukur's poetry. Because each of them is the semantic key to the poet's poetic world, a spiritual landscape created through words.

Eshqobil Shukur is one of the creators who formed a unique philosophical and spiritual direction in the development of modern Uzbek poetry. His poems artistically express the most delicate layers of the human psyche, complex philosophical contradictions between life and death, existence and non-existence, silence and word. In the poet's poetic world, such symbols as silence, wind, soul, heart, word, love, spirit occupy a central place. Through these images, he expresses the inner world and spiritual experiences of a person. In Eshqobil Shukur's poetry, the word is interpreted not only as a means of conveying meaning, but also as a source of spiritual energy. A study of the poet's poetics shows that he approaches the word philosophically, seeing it as both an aesthetic and symbolic phenomenon at the same time. Therefore, in his poems, new semantic loads are given to existing units in the language. This provides the main feature of Eshqobil Shukur's language - a tendency to occasionalism. In Eshqobil Shukur's poetic thinking, internal feelings and spiritual experiences

take precedence over external events. He strives to "hear silence through words", "speak silence", "listen to the voice of the heart". This gives rise to contrast, antonymic images, and semantic paradoxes in his poems. For example: "Sukutlarim so'zlaydi", "yuragim shamollaydi", "jimlik kuylaydi" verses such as are the product of the poet's individual style of expression.

The poet's language is deeply rooted in the Uzbek folk language, folk oral art, and classical poetic traditions. He actively uses folk words, proverbs, and mystical symbols, but uses them in a new artistic interpretation. For example, in folk oral art there are such expressions as "kon'g'il ko'zi", "yurak dardi", and "sukut oltin". Eshqobil Shukur, however, brings them into an occasional form in a new context:

"Ko'nglimning qirida jim gullar ochiladi"

"Yuragimda shamollaydi dard",

"Sukutimning tovushi bor".

In these lines, the poet revives folk sayings and expands their semantic boundaries. The expression "pain is blowing" does not exist in the language norm, but the poet used it to express the image of spiritual coldness and inner suffering, or let's pay attention to another poem by the poet:

"Ko'zqush osmonga uchdi,

So'zlar uning izidan quvdi".

From a semantic point of view, "Kozkush" is an occasional word, that is, a metaphorical unit created by the poet. The words "eye" and "bird" are combined to express the observant, sensitive nature of the soul. Aesthetically, the phonetic structure of the word (q, sh, s) evokes an airy, free image in the reader's mind. Through this occasionalism, the poem acquires an animated, lively image. From a symbolic point of view, "Kozkush" is a symbol of spiritual freedom, self-expression through words, and creative ability. The poet created a personal image of his poetic world with the occasional word.

CONCLUSION

In conclusion, it can be said that the language of Eshqobil Shukur is a combination of folk simplicity on the one hand and philosophical complexity on the other. The poet uses folk words in a new sense, creating modern poetic thinking. Therefore, his poems have both folk and modern tones. The language of Eshqobil Shukur's poetry is nourished by folk roots, but is a language system saturated with modern, philosophical and symbolic meanings. In his works, the poet goes beyond the simple meaning of the word, imbuing it with spiritual and philosophical content. His individual style, on the one hand, relies on the symbols and meanings of Uzbek classical poetry, and on the other

hand, through occasional expressions, he renews the language, giving new life to the word.

REFERENCES

1. Rahmatullayev Sh. Tilshunoslik terminlarining izohli lug'ati. — Toshkent, 1982.
2. Madvaliyev A. Hozirgi o'zbek tili. — Toshkent: O'qituvchi, 1992.
3. Nurmonov A. Til va nutq munosabati. — Toshkent: Fan, 1999.
4. Xudoyberganova M. O'zbek tilining poetik leksikasi. — Toshkent, 2010.
5. Eshqobil Shukur. Tanlangan asarlar. — Toshkent: G'afur G'ulom nomidagi nashriyot, 2015.
6. Yo'ldoshev M. Zamonaviy o'zbek poeziyasi tili. — Toshkent, 2020.