



LANGUAGE PLAY IN THE EXPRESSION OF INTELLECTUAL-LYRICAL EXPERIENCES

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ABSTRACT

This article analyzes the role, function, and linguopoetic mechanisms of language play in expressing intellectual-lyrical experiences in the works of Eshqobil Shukur.

KEYWORDS: Language, language play, metaphorical games, meaning, paradoxical, metaphor, sound, rhythm, contradiction, level, alliteration.

INTRODUCTION

Analyzing the work of Eshqobil Shukur, we see that, along with the continuation of the traditions of Uzbek poetry, an independent style based on modern philosophical and aesthetic principles has been formed in him. The poetics of the poet touches on the philosophical lyrical traditions of such creators as Alisher Navoi, Cholpon, Usman Azim, Rauf Parfi, but he does not repeat them - on the contrary, he gives a new form to the internal energy of the word, the harmony of sound and meaning in his own unique way. The creative style is based on the principle of "silent word" or "thought in silence". For him, the word is not an external form, but the sound of internal observation. Therefore, in the poetics of the poet, antithesis, metonymy, paradox, and language play often prevail. All of them allow for a figurative and aesthetically deep expression of intellectual and lyrical experiences.

Below we can see the poet's skillful use of language play in his works.

The concept of language play occupies an important place in modern literary criticism and linguopoetic analysis. This term was first explained by Ludwig Wittgenstein on a philosophical basis, according to which language is a "game", that is, a process of creating, changing, and reshaping meanings. In poetry, this game is an aesthetic experience carried out not just with words, but with thought, sound, form, and syntax.

In Eshqobil Shukur's poetics, language play performs exactly this function. The poet contrasts words with each other, arranges meanings in the opposite order, and breaks syntactic connections, resulting in a new poetic energy. In Eshqobil Shukur's poetry, language play is not a simple artistic method, but a central mechanism of creative thinking. Through it, the poet creates a new image, a new field of analysis in each poem. For example, in lines such as "the word is silent, silence has become a word," the poet brings together opposing units in the language, creating a semantic synthesis. This process creates a characteristic feature of the poet's style — the "paradox of thought." In Eshqobil Shukur, words live in creative conflict with each other. He does not eliminate this conflict, but creates meaning from it. That is why his poems are understood not by simple reading, but by thinking. In this sense, the language game also turns the reader into a creative participant. For example, one of his famous lines:

"Men jimlikdan so'z oldim."

In this line, the natural contradiction between “silence” and “word” is erased, and they enter into logical harmony with each other. The poet interprets silence as the source of the word, that is, the beginning of meaning. This is expressed through the most important type of language game - paradoxical syntax.

The following language games can be observed in Eshqobil Shukur's poetics:

1. Intellectual-lyrical experience and semantic game

In Eshqobil Shukur's poems, experience is formed not only by feelings, but also with the active participation of reason. Therefore, it would be correct to call his lyrics “intellectual-lyrical”. In this case, the poet's language game becomes a means of creating a balance between feelings and thoughts. Language game for the poet is an opportunity to express this thought in an unconventional way. For example, the poet: “Sukutda gapirgan so‘zlarimni tingla,” — says.

In this line, a semantic shift occurs between the word and silence: the word lives in silence, and silence turns into a word. This process forms a mental-lyrical experience - the lyrical “I” feels silence, comprehends it not with words, but through inner perception.

Language play, therefore, creates a specific semantic structure of experience in Eshqobil Shukur's poetry. This structure also requires the reader's thoughtful participation, because the meaning is transmitted not directly, but through a metaphorical code.

2. Metaphor, sound and rhythm play

Eshqobil Shukur often implements language play through metaphor and sound. In his poems, sound repetitions, alliteration and assonance increase the semantic load. For example, let's pay attention to the following line:

“So‘z so‘zimdan so‘radi sukut: sen kimsan?”

In this line, the chain “word - word - silence” creates a philosophical meaning through the harmony of sounds. The play of sounds intensifies the experience: in it the word itself becomes a “living being”.

Metaphorical games are also at the heart of the poet's poetics. Eshqobil Shukur uses metaphor as a tool for changing thoughts. The image of the “eye” appears in many of his poems and often means “perception”, “understanding”. For example:

“Ko‘zlarimdan vaqt oqadi, men esa to‘xtayman.”

In this line, “time” has become a physical state, and “flow” does not refer to the passage of time, but to the flow of feeling. In this way, the poet, through semantic inversion, brings mental experience into poetic form.

3. Grammatical and syntactic games

Language games are often present in Eshqobil Shukur at the grammatical level. The poet breaks the traditional word order, sometimes swaps subject and object, and turns predicative conjunctions into syntactic paradoxes.

For example, he writes:

“Men seni unutmayman, ammo sen mendan ketganingni unuting.”

Here, the verb “forget” has two different subjects — one is “me,” the other is “you.” Grammatically, these two verbs do not negate each other, but rather create a philosophical balance: “I do not forget” is a feeling; “you forgot” is a mind. In this way, the grammatical game expresses a mental-lyrical conflict. Sometimes the poet resorts to syntactic parallelism:



“Sukut gapiradi, so‘z jim turadi.”

In this line, the words have changed places syntactically, but a new poetic meaning has emerged through their semantic inversion.

It is clear that the language game in Eshqobil Shukur's poetics takes place in three stages:

1. The sound stage - an experience is created through alliteration and rhythmic harmony;
2. The semantic stage - the meaning of the word is interpreted in reverse, symbolically or metaphorically;
3. The syntactic stage - the intensity of thought is increased through changes in sentence structure. This triad is an important poetic system that determines the individual style of the poet.

In Eshqobil Shukur's poetics, the language game performs not only an artistic, but also a psychological function. It is a means of secretly expressing the poet's inner experiences. In Eshqobil Shukur, each word is a sign of this inner state. He does not say himself directly, but expresses himself through a play on words. This game represents the process of understanding the experience, balancing the feeling with the mind. The poet talks with his “I” through the “word”, thus, an internal dialogue arises. In this case, the language game becomes a kind of psychopoetic mechanism.

Eshqobil Shukur's poetics represents the highest intellectual stage of modern Uzbek poetry. His poems express the most delicate movements of the human soul, inner suffering, and the dramatic relationship between silence and the word through the language of intellectual-lyrical experiences.

The poet sees language not just as a tool, but as a force that creates thought. Language play in his poetics expresses the movement of inner thought. Through this play, the poet harmonizes thought and feeling, and makes the inner music of the word sound.

So, in the poetics of Eshqobil Shukur, language play:

- expands the semantic possibilities of the word;
- turns experience into an intellectual state;
- invites the reader to observe;
- and finally, determines the individual style of the poet.

In this regard, Eshqobil Shukur should be evaluated as a creator who introduced the concept of intellectual-lyrical poetics into Uzbek literature.

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