

## ANALYSIS OF STYLIZED POEMS BY ESHQOBIL SHUKUR

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**Abstract.** This article discusses the analysis of stylized poems in the creative works of the talented poet Eshqobil Shukur. The topic of the article is substantiated with scientific-theoretical insights and illustrated through examples.

**Keywords:** stylized poems, mastery of the poet, folklorisms, imagery, folk style.

Stylized folklorisms prioritize not mere repetition but a folk style and folk pathos. Works created in such a manner are characterized by their evocation of traditional forms. Stylized folklorisms serve as an important tool that demonstrates the artist's mastery and knowledge of folk literature. By recreating genres, motifs, melodies, or imagery from oral folk literature in a unique and modern way, the artist not only contributes to the development of written literature but also ensures the continuity of oral traditions. Thus, works where the plot, content, form, and melody of oral folk literature are preserved and rendered in a new style and form bring stylized folklorisms to life.

L. Sharipova notes that stylized folklorisms arise from the creative assimilation of folkloric genres (epics, tales, legends, myths, songs, laments, dirges, lullabies, etc.), their primary motifs and artistic forms, and their related lofty ideological motifs, traditional epic imagery, and elevated rhythms. Based on this, she categorizes stylized folklorisms into four types:

1. Genre stylization.
2. Motif stylization.
3. Imagery stylization.
4. Rhythm stylization.

The assimilation of folk genres and their incorporation into written literature is considered genre stylization. However, folk genres cannot be fully assimilated due to the distinct rules governing oral and written literature. This assimilation is a two-way process: while written literature initially adopted genres from folklore, oral literature later utilized genres from written traditions.

In Uzbek written literature, folklore genres such as epics, proverbs, riddles, dirges, and laments were initially stylized, followed later by genres like *yor-yor* (wedding

songs) and lullabies. The continuation of this tradition can be observed in 1970s-80s Uzbek poetry, particularly in the works of Eshqobil Shukur. In his poem *Mengim Momoning Yo'qlovi* (Mengim Grandma's Dirge), elements characteristic of mourning rituals, such as lamentation and dirge, are vividly depicted. The poem narrates the story of a grandmother who, after following her exiled loved ones to Siberia, performs a self-composed dirge as she passes away. This creates a unique stylization of the event, as illustrated in the excerpt below:

My grave lies in my heart, And in my heart lies my homeland. Let my shroud be the dress I cut from my village cloth. Oh, Mengim, poor Mengim. Woe! Woe!

The poet also revives the spirit of ancient songs in his poem *Xalq Ohangida* (In Folk Melody), inspired by the song *Kelin Salom* (Bride's Greeting) heard from his mother: "From the clouds of the moon, we brought brides as radiant as the moon, From the clouds of the sun, we brought brides as bright as the sun."

This fragment of the song, transformed through the poet's lens, evolved into the following poem:

"From the clouds of the moon, brides as radiant as the moon arrive,  
From the clouds of the sun, brides as bright as the sun arrive.  
Their flowing tresses charm the hearts of the wealthy,  
Their delicate brows once again enchant the hearts."

The poem *Qadimiy Qo'shiq* (Ancient Song) by Eshqobil Shukur is also based on folkloric materials. During a literary discussion, the poet recalled the creation of this poem, mentioning how a single line from a folk song—*Mening manglay sochimni tong shamoli qayirdi* (The morning breeze combed my forehead's hair)—inspired him to revive its essence and create a unique poem:

The morning breeze combed my forehead's hair, Tell me, dear breeze, Where is the soul's breeze?

Addressing the morning breeze, the lyrical hero asks, "*Where is the soul's breeze?*"—a profound connection to human emotions and spirit.