



LINGVOPOETICS OF SHODMONQUL SALOM'S POETRY

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ABSTRACT

This article is dedicated to the study of the lingvopoetic characteristics of Shodmonqul Salom's poetry. The analysis highlights the poet's use of metaphors, epithets, and personifications to express the inner emotions of lyrical protagonists, including longing, excitement, and nostalgic feelings. Furthermore, the study demonstrates how natural phenomena and childhood memories are employed to convey psychological states through visual and emotional imagery, while rhythm and phonetic structures contribute to the creation of an expressive tonal atmosphere. The article emphasizes aspects such as the intensification of emotions, the system of figurative imagery, and rhythmic tonality through lingvopoetic devices in Shodmonqul Salom's poetic works.

Introduction

In contemporary linguistics, there has been a shift in focus from purely theoretical studies of language to examining the language abilities of individual users, taking into account factors such as speech, age, profession, and gender. This anthropocentric approach has led to the emergence of several new subfields, including psycholinguistics, linguoculturology, neurolinguistics, ethnolinguistics, text linguistics, computational linguistics, and sociolinguistics. In addition, lingvopoetics has developed as a distinct area since the last quarter of the twentieth century, rapidly accumulating new insights and methodologies. The growing body of research in lingvopoetics underscores the practical significance of this field within linguistics. Notable contributions in global linguistics have been made by scholars such as A. Kholodovich, G.O. Vinokur, V.M. Zhirmunskiy, V.Y. Zadorovna, V.A. Kukharensky, M.I. Gorelikova, N.A. Kupina, V. Vinogradov, B.A. Larin, Y.S. Stepanova, R.A. Bugadov, A.A. Lipgart, among others. In Uzbek linguistics, numerous linguists and literary scholars have conducted significant research on the lingvopoetic aspects of specific writers' works.¹

Research Materials and Methodology

Lingvopoetics is not a newly emerging discipline; rather, it has developed historically on the foundation of social sciences and later evolved at the intersection of linguistics and poetics. According to A. Nurmonov, lingvopoetics can be defined as a condensed form of linguistic

¹ Yo'ldoshev, B. *Analysis of Poetic Images*. Tashkent: Yangi Asr Avlodi, 2020. 128 pp.

poetics that studies the artistic and aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) employed in literary works, as well as the connotative functions of language. In other words, lingvopoetics represents the branch of linguistics that investigates artistic speech. This field analyzes the language of literary texts, examining the purpose and function of the linguistic units used, along with their connotative and aesthetic impact. Furthermore, I. Mirzayev's doctoral dissertation holds significant importance in the field of lingvopoetics, as it conducts a comprehensive analysis of multiple writers' and poets' works across all levels of language from a lingvopoetic perspective.

Research Findings

Lingvopoetics, understood as a condensed form of linguistic poetics, examines the artistic and aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) within literary texts. The following researchers have investigated Shodmonqul Salom's poetry from a lingvopoetic perspective:

Nurjahon Qayumberdiyeva, *"Analysis of the Artistic Features in Shodmonqul Salom's Poetry"*

This study explores the general artistic characteristics of the poet's works, his inner emotional states, lyrical pathos, and thematic elements.

Ismigul Sobirova, *"Interpretation of the Evening Motif in Shodmonqul Salom's Poetry"*

The motif of "evening" is analyzed as a symbol of loneliness, philosophical reflection, and psychological states.

Zebo Qobilova and Ismigul Sobirova, *"The Moon Motif in 21st-Century Poetry: The Case of Shodmonqul Salom"*

The moon is interpreted as a symbol of love, anxiety, tranquility, and internal emotional experiences.

Iftikhorbek Abdurakhmonov, *"The Rain Motif in Contemporary Uzbek Lyric Poetry: Based on Shodmonqul Salom's Works"*

The motif of rain represents spiritual purification, longing, and inner emotional processes.

Ismigul Sobirova and Zebo Qobilova, *"The Poetic Imagery Skills of Shodmonqul Salom"*

The study investigates the poet's use of similes, imagery, poetic language, and artistic expression.

Farida Khakimova and Inobad O'razova, *"The Reflection of Uzbek Oral Folk Tradition in the Short Stories of Shodmonqul Salom"*

Although this article primarily focuses on short stories, it also examines literary language and figurative imagery.

The analysis demonstrates how lingvopoetic devices are employed in Shodmonqul Salom's works to convey emotions, create figurative imagery and establish rhythmic and tonal effects.

The moon of sorrow rose into my heart,
My body sank in grief's mud.
Longing brewed within me like strong tea,
Then the wine of yearning cast its spell...
In the month of grief, I wandered through celebrations,

I paced like Gholib Boychiborday.
I gave my first feelings wholly to the first,
Unaware of my own solitude...
I walked past faces twisted in contempt,
Built a hut where longing could dwell.
I ventured to places where no one goes,
I witnessed dreams unseen by anyone...
Alas, they fled a thousand farsakhs from me,
They untied the locks bound by God.
They crushed my heart in sleep,
Then scattered it like seeds to the world...
Loneliness gripped me like a storm,
My poems could not reach my tongue.
Do not seek the poet, he has become lost,
Either dead, or left behind — a calamity...
One day, he mourned like a motherless child,
In a world where mothers are absent.
He illuminated the circle of the suffering for a night,
For the presence of mothers in the world...
— May no mortal surpass this world!
— If one cannot surpass it, why live?
— On the other side, even he thinks of you day and night!
— Perhaps, about his own sorrow?
He posed such proud questions,
And hurled himself into the burning flame.
He walked paths where no one treads,
Chased thoughts no one experiences...
I saw him at dawn,
Reclining in the embrace of joy, proud,
His eyes sparkling like frozen birds,
I saw him set quietly like the moon... Yes, then...
A cup full of longing in his hand,
Moans clinging behind him like shadows.
From his eyes flowed ink-black tears,
“When will my father return?” asked the child...
The heart filled like a rainy cloud,
Who triumphed, who was defeated, could not be told.
I too grew weary — he remained alone,
The apocalypse near, whatever happens, happens...
— Perhaps it occurred in the hearts of men?

— What has not occurred in the human heart?!²

1. Thematic Content and Subject Matter

At the core of the poem lies the exploration of the human inner emotional world: longing, suffering, loneliness, introspection, and anxiety. The lyrical protagonist engages with the surrounding world, revealing their internal state through images of nature and the environment.

The primary thematic layers of the poem include:

Inner Emotions and Psychological Exploration: Longing, sorrow, and loneliness dominate the protagonist's emotional landscape.

Significance of Parental and Familial Roots: The absence of a mother and the relationship with the father shape the character's psychological experience.

Harmony Between Nature and Humanity: Symbols such as dawn, the moon, birds, and clouds reflect the protagonist's inner world.

Philosophical Inquiry and Introspection: Rhetorical questions throughout the poem allow for a reflection on human existence and psychological states.

2. Lexical and Semantic Analysis

The poem's lexicon can be divided into two main layers:

a) Inner Emotions *grief, longing, loneliness, suffering, restlessness, moan, tear*

These lexical choices convey the emotional burden, distress, and anguish within the protagonist's inner world. They also evoke empathy and emotional identification in the reader.

b) Nature and Figurative Context *dawn, bird, moon, cloud, cup*

Images of nature visually articulate the protagonist's emotional states. For example, “**dawn**” symbolizes a new day and hope, while “**cloud**” represents inner turmoil and psychological heaviness.

3. Artistic and Stylistic Devices

Metaphor

“*The moon of sorrow rose into my heart*” — sorrow is compared to the sky, emphasizing the vastness of emotional experience.

“*Reclining in the embrace of joy*” — joy is animated through personified imagery, providing the reader with a vivid emotional experience.

Personification

“*The heart filled like a rainy cloud*” — the heart is animated like a natural phenomenon, intensifying inner emotions.

“*Paths where no one treads*” — conveys harmony between human action and introspective thought.

Epithets

“*Ink-black tear,*” “*moan like a living soul,*” “*proudly reclining*” — enrich visual and lyrical expression, enhancing emotional depth.

Rhetorical Questions

² *Third Renaissance: Problems and Solutions*. Shodmonqul Salom. Known Existence. Tashkent: National Encyclopedia Publishing, 2013. p. 54.

"Perhaps it occurred in the hearts of men?"

"What has not occurred in the human heart?!"

These questions engage the reader in contemplation, encouraging philosophical reflection and creating a direct dialogue between poet and audience.

4. Syntax and Grammar

The poem is complex yet concise and meaning-dense.

Fragmented and elliptical sentences reflect the protagonist's inner instability and emotional tension.

Repetition and parallelism enhance rhythmic patterns and reinforce emotional impact.³

5. Phonetic Features

Alliteration and assonance (e.g., /q/, /g/, /n/, /s/) impart weight and dramatic intensity.

Vowel sounds (/o/, /a/, /i/) create lyrical harmony and musicality, smoothing the poem's rhythm.

6. System of Imagery

Lyrical protagonist — symbolizes suffering, longing, and solitude; a self-aware consciousness.

Parental figures — represent psychological heritage and human roots.

Nature — symbolically reflects inner emotional states: dawn, bird, moon, cloud.

Objects — cup, tear, moan — serve as visual symbols of emotional experience.

The poem unites human and natural imagery, expressing inner emotional states through artistic representation.

It was a night, the continuation of a dream,
My heart was awake in the twilight of the night.
The window—what was it whispering?
Was it spring, rain, or, alas, my dear sister?
My heart melted like the old snow,
Longing struck my face like a gentle wind.
My soul felt like a patient lost in spring skies,
My impulses surged; I wanted to shout aloud.
Longing – the snow my father cleared in winter,
Laughter bloomed on the lips of the buttercup.
Even my little lamb from childhood,
Hastened and trembled at the arrival of spring.⁴

1. Thematic Content and Subject Matter

³ Yo'ldoshev, B. *Analysis of Poetic Images*. Tashkent: Yangi Asr Avlodi, 2020. 128 pp.

⁴ *Third Renaissance: Problems and Solutions*. Shodmonqul Salom. Known Existence. Tashkent: National Encyclopedia Publishing, 2013. p. 34.

The poem portrays subtle nuances of the human psyche. The lyrical protagonist experiences longing, excitement, and an emotional world harmonized with natural phenomena.

Key Themes:

Inner emotions and the psychological effect of longing: The protagonist's emotional world is dominated by yearning and anticipation.

Expression through natural phenomena: Night, snow, spring, and rain function as metaphors for the inner state.

Love for parents and childhood memories: Parental absence and nostalgic childhood images evoke warmth and emotional depth.

The poem conveys its message primarily through visual and emotional imagery rather than philosophical questions, enhancing its lyrical richness.

2. Lexical and Semantic Analysis

Emotional Lexicon: *heart, longing, awake, trembled, impulse to shout* – reveal the inner psychological landscape of the protagonist.

Natural Imagery: *night, darkness, snow, spring, rain* — function as metaphors linked to emotional states.

Childhood and Familial Imagery: *snow cleared by father in winter, laughter on buttercup lips, my little lamb* — reinforce nostalgic sentiment and warmth.

3. Artistic and Stylistic Devices

Metaphor

"It was a night, the continuation of a dream" – conveys the continuity of night as an extension of the protagonist's emotional state.

"My heart melted like the old snow" – expresses softness of soul and longing.

Personification

"The window—what was it whispering?" – nature is animated, aligning with the protagonist's internal state.

"Laughter bloomed on the lips of the buttercup" – human and natural actions are personified, enhancing imagery.

Epithets

old snow, trembled, awake heart – enrich visual and emotional depth.

Repetition and Rhythm

Recurrent structures (*spring, rain, alas, dear sister*) create rhythmic flow and reinforce emotional resonance.

4. Syntax and Grammar

Sentences are concise yet emotionally dense and figurative.

Interrogative sentences (*"The window—what was it whispering?"*) engage the reader and provoke reflection.

Parallel structures and rhythmic combinations intensify the emotional tone.

5. Phonetic Features

Alliteration and assonance (e.g., /k/, /q/, /g/, /s/) add dramatic tension.

Vowel sounds (/o/, /i/, /a/, /e/) enhance lyricism and musicality, smoothing the poem's rhythm.

6. System of Imagery

Lyrical protagonist: symbolizes longing and emotional vulnerability.

Nature: night, darkness, snow, rain — reflect internal states.

Childhood memories: father and childhood images — evoke warmth and nostalgia.

The poem emphasizes the harmony between human and natural imagery and integrates childhood reminiscences with emotional experience.

7. Conclusion

From a lingvopoetic perspective, the poem stands out due to:

Metaphor and personification, which vividly express emotional states.

Epithets and visual imagery, which deepen emotional resonance.

Questions and rhythmic structures, engaging the reader's contemplation.

Integration of natural imagery and childhood memories, reinforcing lyrical emotion.

Phonetic design, enhancing the emotional tone.

Consequently, the poem is a highly accomplished lingvopoetic work, skillfully portraying psychological states, longing, and nostalgic recollections of childhood.

Conclusion

The lingvopoetic analysis of Shodmonqul Salom's poetry demonstrates the following:

Metaphor and personification vividly convey the protagonist's emotional experiences, producing a strong affective impact on the reader.

Epithets and visual imagery provide the poem with depth, while natural elements and childhood memories create a nostalgic and lyrical atmosphere.

Interrogative forms, parallel structures, and rhythmic patterns engage the reader's reflection and intensify the emotional interpretation.

The poet's works are enriched by the interplay of human emotions, harmony with nature, and warmth derived from parental and childhood reminiscences.

In summary, Shodmonqul Salom's poetry exemplifies the effective use of lingvopoetic devices, demonstrating the sophisticated employment of emotional expression, imagery systems, and phonetic structure in achieving high artistic quality.

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