



SUFFERING IS A MENTAL PHENOMENON

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<https://doi.org/10.5281/zenodo.17667322>

ARTICLE INFO

Received: 16th November 2025

Accepted: 17th November 2025

Online: 18th November 2025

KEYWORDS

*bewilderment of grief, "blooming
grief", "light of grief", "twig of
grief", "flower of grief", "herd of
grief", "orphan grief", "beautiful
grief", hope of catharsis, heart.*

ABSTRACT

*In this article, the emotional state of suffering in the work
of Eshkabil Shukur is analyzed on the basis of the poet's
poems "Flower of Suffering", "Voice", "Meeting",
"Betrayal", "Soul Birds"*

Since the second half of the 80s of the last century, which is recognized as the period of rise of modern Uzbek poetry, representatives of a new generation such as Abduvali Qutbiddin, Azam Oktam, Chori Avaz, Ravshan Fayz, Halima Ahmedova entered Uzbek poetry. Eshkabil Shukur is one of the poets of this generation. The uniqueness of the poetry of this generation is reflected in their lyrical interpretation of the traditions of our national classical literature, folk art and social problems that came into the center of discussion on the eve of independence.

Eshqabil Shukur's poetry is also characterized not only by Uzbek poetry, but also by the fact that it reflects turning points in the nation's spirituality and literary-aesthetic thinking. The poet's poetry is focused on the manifestation of the millennial national thought in new images at a new level of imagination, the spiritual freedom of a person who knows the Creator, the education of the heart and mind – a new artistic interpretation of self-awareness. The analysis of lyrical images, metaphors and symbols, use of words and individuality of lyrical expression in the poet's works is the basis of the concept of "surprise" and its karegorial properties characteristic of national lyrical traditions. It is the first stage of this surprise – the state of emotional surprise, the emotional surprise of the heart that can be observed in many of the poet's poems. In this case, the creator's personality and creativity form a whole harmony. The poet himself stated in one of his interviews that "the personality of the poet cannot be seen separately from his work": "If the poet's experiences, feelings, thoughts, and sufferings are reflected in the poem, can his poem be different and himself be different? Doesn't the person itself consist of these – experiences, feelings, thoughts, sufferings and views?"

In this sense, in the work of Eshkabil Shukur, emotional surprise, suffering surprise, depression and surrender appear as components of the state of emotional surprise. Below we have discussed in detail about the wonder of suffering.

In one of his interviews, Eshkabil Shukur said that "love is born from suffering" and "even a true poem about happiness and joy is born from pain", "A person suffering becomes a different person." Goes close to the essence. He begins to deeply understand existence... This spiritual phenomenon means understanding the universe and man... Suffering is one of the important foundations of spiritual education. That's why the elders of the world glorified this spiritual phenomenon.

"Sound of suffering", "Color of suffering", "Flower of suffering", "Blooming sorrow", "Light of sorrow", "Finger of sorrow", "Flower of sorrow", "My sorrow", "Living sorrow", "House of sorrow" in the poet's works, such images as "charming sadness", "clear sadness", "herd sadness", "orphan sadness", "beautiful sadness" are the vibrations of the soul, which increases suffering, self-cleansing and maintenance. This "flowering suffering" means the process of spiritual growth of a person who is examining himself, searching for himself in himself.

The following cases of grief in the poem "The Flower of Suffering" prove this:

- "In which heart did you grow, flower of suffering, where did you reach the roof of the sky when you grew up?"
- "I fell in love with you, I don't know, I'm sad, what kind of sadness?...".
- "Where are you going, all alone?"

The anguish that accompanies "life in one hand, death in another" is actually "a conscience bruised and crushed like a rose." While the creator is looking for its sound in the "eyes of the deaf" and feels the "oppressed feelings" in his breath, the apostrophe shows an important aspect – the desire to absorb the pain at the root of surprise, to understand the suffering:

"Say... my heart... flower of suffering,
I seek your voice from the eyes of the sky.
I don't want to listen to poems anymore,
I want to listen to your words."

Or this idea is developed in the three epithets expressing the perception of existence (hearing, sight and body) in the poem "Voice":

- "the sound of suffering is my voice";
- "my eyes are the color of suffering".
- "body is the ego of my tongue".

And the author tells the main question and the answer to it: "What about myself? "I am the sound of clashing sorrows."

In this very episode, we realize that this awakened soul is driven by anguish, and at the core of this anger and sorrow lies the hope of catharsis:

"Like an unbeliever who has fallen into prayer for the first time,
You pray with your heart closed,
He prays with many heavy shakes,
A voice like a sad man.'

The innocent girl in the poem "Meeting" shows the same hope of purification in the question and answer with the persecuted conscience. Although the meeting took place in the spring (the season of awakening in the heart), the poet describes this period as "a sad evening", that is, a period of suffering. And the symbolization of "Chasing Conscience" in the style of "sad, distraught as a hamal flower" in a contradictory perspective further clarifies this meaning. That is, this ambassador of love in the heart is actually bruised in the place of suffering. Its characterization as "the question of eternity" indicates that this suffering did not happen today, it did not appear today, but that it is a document of destiny written in "Al-Misaq".

In questioning with conscience, this essence (the longing to return to oneself) is more deeply understood:

"What is your knowledge?" he said.

- To live, to die.
- Who are you?
- He says that he is smart.

The little girl burst out laughing:

- You, the farmer of the small shop, farm.
- Do not see the steppe, is it a rule of thumb?

Then he says:

- Who is your friend?
- To myself.
- Your enemy?

"And again to myself."

That is, the hunter, the hunted, the enemy, and the friend – the mind itself. Only for the eyes of the heart to be opened, the inner self must be understood:

- "- Why do you care if you don't know yourself,
Do not open your eyes without looking inside.

However, the soul is unable to understand the inner self because it has sacrificed the feelings entrusted to it in Al-Misaq. This is the cause of suffering, sadness, and depression – the pain of not being able to save the deposit:

- "- Have you left us?"
- I ran away from myself...
- What did you find by running away, what did you do?
- I discovered the science of "nothing in nothing".
- You were full of living wisdom, right?
- I killed them one by one, so they left...

Sadness screams in the eyes of the girl:

- Are you a murderer! You are a murderer, a murderer.
- Broken words, victim feelings,

It was mine, and the judgment is mine.

- They were God's trust,
Betrayal on your deposit.
There was a heavy silence.

Only one breath – a fee, sorry?

On one side there is stray light, on the other side there is darkness...".

In another poem, the soul is expressed in the form of a new space – "longing room". Only from this cell "everybody has left because of hunger and sorrow." On the table (in the space of the soul) "only a cup of patience with a broken heart" is left:

"Sadly left my home,

My guests have been waiting for a thousand years,

It is known that they left upset.

My wife worries about me,

My soul is still not coming back from the trip."

In the poem "Soul Birds", the artistic images of the "crazy wind" (stranger woman) and the "wonderful dreams" in the eyes and the "chip blind birds" that freeze in the heart come into conflict with each other. In this case, "wonderful dreams" and "chip blind birds" – in addition to expressing the power of the soul, spiritual knowledge, it also means that this power is not yet able to get out of the state of inertia, knowledge is weak to get rid of stagnation, the spring of the soul has not yet opened its eyes, and the power of the soul has not yet come into full motion. . Let's explain it more figuratively: the heart has not yet written wings.

That is why the poet says, "I have been caring for these birds for thirty years" (this poem was written in 1993, when the poet was 32 years old!), they are not separated from the heart, just like a lion biting its cub, saying, "When my eyes close, da, dil rohatda" (transformation of the surprise of suffering into pleasure), he writes:

"Amazing, my heart is happy, my eyes are bright,

The wind sweeps my wondering dreams...

These birds are like a sick child,

And you are like the wind, woman."

The astonishment of suffering represents to the soul the first knowledge about itself – that it is a weak creature, the soul reaches the stage of surrender before its Creator.

In general, in the work of Eshkabil Shukur, the mental state of suffering grows parallel, but consistent, step by step from poem to poem.

Although the agony of waiting for the soul – the earthquake of pain constantly shakes the awake soul, the hope of self-realization, the seed of self-love is also growing in the womb of this pain and wonder:

"Dairy Dun's scene is wondrous,

The dream of love is ruined,

I wander like a lost bird,

The bowl of the heart is lim-lim love.

In the poem "Betrayal" the self-betrayal of the heart is expressed in the form of "association with a dog", the result of which is the departure of the forty angels from the shoulder, the hope of purification is also shown in this:

"Until forty mullahs fell down

Let the dirty soup rest –

Kuf! Suff! Kuf!

"Take Ustikhan" – he says.
Forty giants riding on my shoulders.
Tuff... Tuff... Tuff...
He still shivers without cooling
Pour over the soup.
Phew! Phew! Phew!

Another important manifestation of the wonder of suffering is the search for knowledge. In the works of the poet, this desire is sometimes called "ancient spirit" ("I invoked the ancient holy spirit, the chased word returned to my heart" or "the language is the rule, the flower is the rule, the flower is the rule? Pir is the rule, the soul is the rule, the rule is Ruhistan"); "nameless genius" ("I called a quiet song to the battles, be a helper, nameless genius!") or "a genius groans in my heart, a river chokes in my heart" or "A genius lives inside a child", lives in the pleasant shadow of the creator, the universe lies like an essence, the genius's strange in shelter..."); "voice" ("I'm calling your voice to save the world from sorrows. Come on, your voice?..." or "You called... Roads flow without sound/You called – hands turned into a waving flag. I wasn't there. You called..." or in such images as "there is a song inside me / rustling... I still will not die"), especially in the poem "Moonlight sadness", "sunsuluv wearing hot dawns", "sunsuluv washing her hair from the river", "blossom satiated with the milk of mints", in the euphonies of "burning thunder", "stones playing with thirst", "thirty different colors", "liveness of my hot veins", "spirit that opened the lock in the mouth" ("the sound of my tongue – q a n i s a n u v. My heart is an orphan bird – q a n i s a n u v.. Without words, this is a long dream – q a n i s a n u v.. My eyes are empty – q a n i s a n u v...) is evident.

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