

A SERIES OF IMAGES IN OSMAN'S KOCHKAR LYRICS¹Nasiba Bakhtiyorovna Norova, ²Shoira Nematovna AkhmedovaPhD student of Bukhara State University, Uzbekistan¹, Professor of Bukhara State University, Uzbekistan²**ABSTRACT**

The article examines the uniqueness of the lyrics of Osmon Kochkar, one of the great representatives of Uzbek poetry, and his skill in the use of images, the poet's skill is shown on the basis of examples.

Key words: Image, figurative, artistic image, symbolic image, figurative image, lyrical hero, landscape, artistic image.

INTRODUCTION

Artistic imagery is the ability to create a whole world from a creative point of view in the eyes of creators. While an artist paints a picture, the sculptor draws this image on a stone or a wood and expresses it, the poetic writers use the word. The image is a broad-minded thought.

Imagery is the main feature of art, the peculiar form and method of mastering life, its "language" and, at the same time, its "judgment" over the events of life. Artistic image is the core of the concept of imagery. Image depicts the essence and general features of artistic creation: literary hero, literary language, nature, objects, things, depictions of animals. An image is a depiction of a person in a work of art. The term image is used in a wide and narrow sense. In the broadest sense, in addition to the concept of man, there is a landscape, details, objects, wildlife, means of artistic expression and so on. When used in a narrow sense, it means only the artistic scenes of human life. Imagery also means art" [1,41].

MATERIALS AND METHODS

Changes and experiences in life and man are synthesized in the heart of the poet. The artist uses his artistic skills to approach each reality in a different way. The uniqueness of the creator is in the scope, vividness, impact, sincerity and authenticity of the images he creates and finds. It is impossible to imagine a work of art without images. The ability to use images depends on the mental and emotional power of the creator, the aesthetic ideal and the ability to think logically.

Sen shoirsan – yashaysan shoshib,
Hech narsaga ulgurmas umring.
Ruhing ketar goh ko`kdan oshib,
Goho yetti qavat yerga teng. [2,81]

Through the image of a poet who persecutes himself in order to find himself, who penetrates into every heart, who sings the aspirations of his contemporaries, who cries when it rains and who smiles when the sun rises, he connects the whole society, humanity. Whatever image the creator uses, he has one goal: to convey the idea, the purpose, to the people, to humanity. The poet Shavkat Rahmon wrote in his poem "The Word of Happiness" (1984): "I said the word of sorrow before my people, I say the word of happiness, after the people" [3,214]. Osmon Kochkar, on the other hand, expressed this idea earlier in his poem "The Poet" (1976): You write about happiness, but you are not happy, you should say it in advance. The common verses also show that the poet is the herald, the messenger of the people, the healer of his sorrows and happiness.

The series of unique images created in the lyrics of Osmon Kochkor proves this point. The poet gives new meanings to the images of every season, mountain, stream, moon, star, cloud, plant, grass, garden, flower, bird, butterfly, sea, wind, rock, whirlpool, night, eye, sun, earth draws unexpected life conclusions by expressing

extraordinary thoughts. It engages the reader in his thoughts, influences his emotional and mental strength, and makes him follow to the general pathos of the poem. Therefore, it can be said that every new image created by the poet is a new invention.

The term "image" is typical of the Slavic languages, it refers to the imaginary scene of events. V. Belinsky said: "There is nothing superfluous in it. All parts are subordinate to the whole, all are directed to one goal, all together bring one beauty, unity, individuality." [4,101]

Literary scholar N. Shukurov said: "Symbolic lyricism reflects reality, human feelings through symbols, poetic symbols, in creating a symbolic image, many poets can often use the same objects and attributes close to each other" [5,121]. If we look at it from this point of view, we see that in the work of Osman Kochkor, the image of the seasons appears in different interpretations in a unique way. For example, autumn images:

Нимадан бунчалар афсусда аёл,
 Нигоҳи нигоҳни муздек қотирар?
 Чалқинар кишанбанд маҳбусдай ҳаёл
 Ёндирар кечиккан куздай хотира. [6,5]

Autumn is interpreted in our national poetry as a symbol of separation, depression and old age. In particular, the scenes of life are compared to the four seasons in the lyrics of Osman Kochkar. The poet turns to autumn to give an image of a woman. He compared her gaze of thousands of years ago and thousands of years after into the autumn memories. In the poems of the poet we witness the constant struggle for life, the ability to stand on its feet against its blows, the dreams that are unfulfilled, as well as the cases when the leaves of hope turn into hay in the autumn. It should be noted that the image of autumn in these verses is a depiction of wars, the pain of exile, separation from a woman who was waiting for her husband, who died in wars. The looks in her eyes are astonishing. Heart injuries manifest in the eyes. The wonderful examples of simile are expressed in a unique way in each verse of the poem:

O, bu kuz ham tezroq o`tsaydi...
 Ortimdan sarg`ayib qolar izlarim.
 Bilmadim yuragim nelar istaydi,
 Sariq shamollarga to`ldi ko`zlarim. [7; 56]

The philosophical observations of the coverage of autumn landscapes in these verses are harmonized and revealed in the form of yellow, yellow. "In folk songs, yellow is often used as an epithet for man, leaves, flowers and water. There are two types of positive and negative meaning. In a positive sense, yellow is a symbol of greatness and wealth, while in a negative sense, it is a symbol of separation, sorrow, illness, and mental anguish." [8,186]. (As if the poet knew that his life would end in the autumn winds. He died in the autumn on September 21, 2017.) Here, in the image of yellow, the poet emphasizes the plight of the people, who were oppressed by Soviet policy ... The yellow color of autumn, expressed in saffron colors, creates synonymy between the colors in the text.

O`tdек yonib sollanar tollar,
 Teraklar jim ...ko`kka tikilgan.
 "Paxtazor- jasorat maydoni!"
 Bu maydonda hamma egilgan (39-p).

The poem "Autumn" from the collection of poems "Akssiz sadolar" seems to reflect the image of nature, which is typical of the autumn season. At first glance, the poet seems to embody the miracle of nature, as in

Cholpon's poem "Binafsha". The harvest, which begins in the fall, the color of the willow leaves remind of fire, and the portrait of the season in general is drawn through an artistic gaze. In these verses, written during a careful observation of natural phenomena, the poet illustrates in the person of a lyrical hero that our leaf, which is struggling for life with one hand, could not withstand the wind, that he is not alone in this world. On the other hand, the irony, the blasphemy against Soviet government, the silence of the poplars - the silence of the people, the bravery of the cotton field - show that our brave people have built and worked so many cotton mills. In conclusion, the image of autumn in Osman Kochkor's poetry is aimed at expressing such meanings as separation, loss, life, season, political system.

Chekinib bormoqda mening bog`larim,
Qarg`alar qag`illab teshar osmonni,
O`tgan bahorlarim, o`tgan chog`larim,
Bari bir bermaysiz qishga Usmonni? (41-bet).

The image of winter is used as an image in both classical and modern literature. One of the leading representatives of Uzbek literature, Halima Khudoyberdieva, describes this season in her poems as a symbol of old age. In this two-line poem, the lyrical protagonist captures the closeness to the heart of the springs left behind by the snow, the silence, the cold, the ugliness.... The poet also used metaphors effectively. Not another bird, but crows crowing and piercing the sky is a unique foundation. Literary critic SH. Turdimov researched about the image of crow and wrote: "According to mythological thoughts "crow" warns people goodness and badness and the image which tells their talks and actions to extraordinary powers. Zuhra Mamadalieva's article on the image of birds in "Lison ut- tayr" contains similar information about the image of a raven. It is as if a summary of good and bad days is heard in the image of a crow. Due to its unpleasant sound, the retreating life, past springs are described in the language of the image of the crow, not in the example of other birds: quail, sparrow, nightingale.... Why are the gardens receding? Gardens are a symbol of life, the end of lives.

Professor B. Sarimsakov gives the following opinion about metaphorical issues. "Historical imagery and expression hide great potential for the author to hide the content of the poem and to express it effectively" [10, 44]. Therefore, the creators use the words not in the literal sense, but in the figurative sense, enhancing the aesthetic effect of the poem. Winter is a sign of youth, longing to return to spring. Indeed, in these verses, in which human life is compared, the revival of the tree in the same place as the metaphor of the bare tree reveals the art of diagnosis.

Men karaaxt -
Jimgina tinglab yotibman
Yalang`och daraxtning tirsillashini (37-p).

The fall, which ruthlessly throws the separation, the grass of exile, will complete its trials, and perhaps leave it to the cold of winter. But even after the last finish - the bridge of winter, the spring is waiting for you. The term of spring appears in the written literature starting from the work "Qutadg'u bilig". Even the sages of the past could not write and finish the virtues of this season. For example, in Yusuf Khos Khojib's famous work "Qutadg'u bilig" there is a special chapter on the image of spring, and in "Qissasi Rabguziy" there is the first ghazal praising spring. It depicts the blossoming of trees, their greening, their diversity, their beauty, to the joyous chirping of birds.

Anqib ketar xushbo`y yashillik
Hamma xursand, hamma baxttalab

Axir sevinchimiz qandog yaxshilik

Bahorni sog`ingan bizlar-kattalar?!(36-bet).

The symbolic reflection of spring, the revival of nature when spring comes, the dominance of the spirit of ascension over the whole world, as if the eternal dreams came true:

Qishdan chiqqan quyosh jilmaydi,

Olam yetdi yam-yashil baxtga (Page 3).

Spring has always been a symbol of happy days for our people. When the poet compares the end of winter and the first rays of the sun falling to the ground through his smile, the world reaches its happy days after this smile, and as we look at the next lines, the rain is like radiant hair. From the fall of these radiant hairs from the sky, the tops of the trees reach the sky, and from the landing of the swallows, the messenger of goodness, the eagles rejoice. Their joy was so great that it was as if they had taken root and returned to life. The beauty of spring is so great that the dry body is revived and rejoices at the level of returning to the light world. The return of birds to their homeland, the visit of Navruz is a clear proof of the fact that in our Motherland, weddings, celebrations and festivities are connected. Such happy days with the breath of spring bring the breath of a bright future to the heart and mind of every person in our country.

Баҳор эмас бошингда турган –

Қишдан чиққан Ўзбекистондир (page 3).

Indeed, when singing Independence, everyone approaches on their own, looking for findings. Perhaps, Osmon Kochkor likens the fall of this dictatorial regime to the winter, but to the spring, that is, to Uzbekistan, which has come out of the winter, to the new days, to the spring of independence. There is probably no artist who has not written a poem about his homeland. But it was a great happiness, honor and courage to sing his freedom, his independence, before independence was achieved.

Osman Kochkor gives a great place to the image of spring in his poems. In all of the poems, he directly calls the spring, like the following : “The days will come with joy” (B-17); “Dusty streams in Hamal ” (B-50); “Spring is here, but spring” (B-45); “Spring has spread to the shore where you stand” (B-46).

CONCLUSION

Sensitive lyric poet Hamid Olimjon wrote in one of his articles that he wanted the artist to appear in three different forms in order to feel mother nature and portray it convincingly: I would like to see a singer, a poet and an artist who describe Amudarya ” At the same time, it is emphasized that the poet's people embody this trinity in depicting not only the nature of man, but also the relationship of people to each other as vital, real, close to the heart. We see that the dream talent of the great poet was reflected in the pen of Osman Kochkar, one of the humble artists who sought symbols in history in his poems, expressed the spiritual closeness of man and nature in beautiful metaphors, and sought to depict the changes in the spirituality of our contemporaries.

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