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The Subject of Bukhara in the Poems of Osman Kochkar

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***Abstract:** In this article, we have analyzed the poems written by the talented artist Osman Kochkar, who created in the 70s of the 20th century, on historical topics and about Bukhara.*

***Key words:** History, literature, poetry, Bukhara, style, skill.*

Osman Kochkar's poetry occupies a special place in the Uzbek poetry of the 20th century. His place is determined by the fact that he has his own individual style, he was able to successfully synthesize Eastern and Western traditions in his work, the leading position of social thought, and the uniqueness of expression. In his poems, he tried to artistically recreate a certain period of the life of the Uzbek people. The poet describes the historical fate and destiny of the Uzbek people during the Shura era; specific aspects of the national mentality, including tolerance, hard work, simplicity, sincerity, as well as obedience, lack of recognition of one's rights, mental laziness; changes in national consciousness and thinking in the first years of independence; he expressed history and its lessons in a lyrical way. In his poems, one can see the consistent rhythm and dark symbolism of Eastern classical lyrics, the strong social pathos and content characteristic of the style of G.Gulom and A.Oripov, and the influence of the inner soft lyricism of the poetry of H.Olimjon and Mirtemir.

According to the structural theory, the artistic text is always in motion. Its action lies in the fact that it has multiple layers of meaning, that it can show a new edge in each period, and that it can be a unique field of observation for every student or reader. On the other hand, the artistic text, which is an example of art, always reflects life. As much as life is complex, multi-layered, full of various changes and changes, the work of art also covers such a wide area. Different fields of science and science are artistic it will always be a sufficient study material for a historian, psychologist, pedagogue, linguist, sociologist, naturalist, medical scientist, religionist, ethnographer. Fiction creates unity with history, spirituality, education, and existence in general. From this point of view, studying the work of a certain poet will always be relevant if it is created based on the true laws of art. The relevance of the topic of history in literature, first of all, comes from this general need.

"It is good to do business according to Moziy," said the famous writer Abdullah Kadiri. In fact, the issue of artistic interpretation of history is of great importance in any national literature. The history of the Uzbek people during the ancient Massaget, Eftalia, Kushan, Timurids, Baburis, Khans, Tsarist Russia period is artistically interpreted from a poetic point of view in Osman Kochkar's lyrics. These socially significant poems are a bridge connecting the distant and recent past with the present and the future.

The history of the great ancestors always has the status of educational value, lesson and example. Tomaria, Shiroq, Najmiddin Kubro, Jaloliddin Manguberdi, Husayn Boyqaro, Alisher Navoi, A.Fitrat, A.Chulpon. It embodies the blessed spirit of great figures such as A.Kadiri, U.Nasir, F.Khojayev, S.Ayni. In Osman Kochkar's poems, the image of these great people is mixed with emotions such as pride, sometimes regret and regret, pride and humiliation. For example, history is a heavy caravan, keep walking, your calls are ringing day and night... Years pass, seasons change, but the caravan of history does not stop.

...The city sleeps until dawn,

The peace of not a single soul is not disturbed.

The ringing does not stop, but

The caravan has no time to wait.

It is a bravery to write such a poem that stirs the soul and body from the depths of the heart. I mean, every passing day is history. Life goes on, caravans rush from destination to destination. The poet's poems were able to infect the poet with such a mood.

History is one of the main themes of Osman Kochkar's poetry collections. In every collection of poems, our glorious history did not escape the poet's attention. We can know this from the description "Osman looks for symbols from history in his poems" given in the "Excise Sounds" collection. Let's analyze it on the example of the poem "Bukhara Triptych" dedicated to the memory of S.Ayni from this collection. This poem consists of three parts, describing historical toponyms, historical anthroponyms, and historical events of Bukhara. Folk tunes, folk words, proverbs, and matalas are used in this poem, which resonates from a long time ago.

Sand covered Vardonze,

The sand pressed the unwilling.

This is not a plague.

This is not a water disaster.

It's a bit of sand

Run away, run away.

Literary critic I.Hakkulov writes: "If you want to know the history of Bukhara not from the outside, but from the inside, you should listen to the history from the sand and soil, like the righteous Danish and the wise Ayni, before the stones, walls, and architectural monuments." Indeed, Bukhara is an ancient country, with thousands of years of secrets hidden in every stone. In this poem, Vardonze is the capital of the kingdom of gods it is written that Vardonze (Shofirkon) experienced incredible tragedies.

"Vardonze, Varzonze, Vardanze" is a monument known as "Kurgoni Vardonze" (VI-XIX centuries) in Shofirkon district of Bukhara region, its length is 110, width is 60-70, height is 45-50 meters. It was a

special residence of Vardonkhudot. According to legends, the term "Shopurkom" (ditch) is derived from the name of the Sasanian prince Shopur. Shapur came to Bukhara, bought land from the Bukhara lords, built a castle and a village, dug a ditch and brought water to it. There was a market every week, and Bukhara became the capital of a separate kingdom. Shofirkon was one of the centers of Bukhara in the 18th and early 20th centuries. Residents lived in the Vardonze fortress until 1954, when they were forced to leave it due to the last sandstorm. Now it has become a hill in Shofirkon district the poet uses the art of talmeh by mentioning the name of Shopur, the ruler's son who founded Shofirkon, as well as mentioning the toponyms of the area of Shofirkon, which are buried under the sand like Istamzen, and today speak of the past as a hill. The inversion served to increase the effectiveness of the poem. In the conclusion of the first part, it is reflected that the people who were wandering without a home revealed their fortitude and were able to show their identity:

The cry of prayer

Not enough for God

But leave this country

Not everyone ran away...

How patient the people are, how much they persevere in trials is clearly revealed in the sentence "Not everyone ran away". Part II is directly interpreted in real life examples of the people's search for ways to bring water to the land that is covered with sand. Now, instead of "Run-away, run-away" verses, they use "Come, come, come" calls to reach the hearts of the people the artist was able to find a new folk expression. The tenacity of the people of the country, who set out with a hoe and a shovel, defeated the sand and fulfilled their dream in the language of the people, in tune with folklore traditions: "Bo'lho-bo'l", "Horma", "Bor bo'l" exclamations are heard. "He went to Zarafshan. It was a big holiday and there was water for two rivers... Hungry, hungry, hungry!"

If you drag, add a horse,

Not a carriage, but the Motherland.

In 1920, when the Red Army invaded Bukhara, Amir Olimkhan fled the emirate, the people were under the control of murderers who said "I am Muslim", and hypocrites who spread the seeds of discord. The image of the screen will be displayed live. The poet instills in his lines the idea that the Motherland is glory, the Motherland is honor, the Motherland is courage, and the Motherland is a struggle.

The artist was able to effectively use metaphors that increase the artistic power of the word, which is clearly shown by the lines "the ointment became Faizulla's nara" for the pain of the people. The uniqueness of Osman Kochkar's work is seen in the fact that he was able to find unique conclusions for each poem. Thus, it is necessary to look at this poem based on the socio-political situation of the period when it was written, because in the poem there are ideologically outdated words like "revolution" and even poems ("Song of Revolutionaries" i") meeting should be recorded.

Sand used to come once

No, go to your hut,

Go today

Riding a horse to Kyzylkum.

The first part shows the patience of the people who were trapped under the sandslide, the second part shows the courage and courage of the people to fetch water, and the third part describes the fearless riding of the children of independence on the endless sands. The use of artistic arts in the poet's poems.

In the third part, Tsarist Russia's policy aimed at colonizing the Bukhara Emirate is outlined the idea to be expressed, the clarity of the goal, and deep reflections testify to the artist's ability to create an individual style and skill.

"Even when a writer repeatedly refers to the same life material, he creates works that are close to each other in terms of subject, but not similar to each other in terms of content." One theme can find different artistic expression not only in the work of different poets, but also in the work of one poet with different edges. In this sense, there is a single main theme in the work of some poets, and different aspects of this main theme can be reflected in each of their works. So, the topic is a vital material and a socio-ethical issue that still requires artistic formation in the mind and heart of the creator.

History is one of the main themes of Osman Kochkar's poems. All of the poems address the issue of history directly, through metaphors: from the collection "The world buried in excitement", "Grandfather's past", "Muqanna in front of the grass", "Letter of Moses in Maobit", "You are abroad"; "Bukhara Triptych", "Legend of Samarkand", "Muin Bsisu", "Amu Darya", "Excise Sounds of Bukhara", "History" from the collection "Excise Sounds"; "History, my far away", "Panic" from the collection "Sleeping Tower"; Poems such as "History - Heavy Caravan", "Abdullah Kadiri", "Ulugbek's Dream", "Shah and Citizen", "Internal Enemy", "Surat" from the collection "Oghir Karvan" are related to this topic. About in Osman Kochkar's poetry, understanding history, drawing conclusions from it, seeing it as a leading theme shows that history always has the status of a lesson for the lyrical hero. Historical reality is reworked and deeply interpreted on the basis of concrete evidence in the works of the artist, based on the artistic fantasy of the poet, and it becomes possible to draw vital and philosophical conclusions necessary for humanity from them.

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