

POETRY, STYLE AND ARTISTIC IMAGE SKILLS**(On the example of the work of Osman Kochkar)****Norova Nasiba Bakhtiyorovna,**

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ABSTRACT

The article discusses the unique poetic imagery of the individual style of the talented poet Osman Kochkar. The poet's poems are analyzed. In the poems of the poet you talk about history, rejoice in independence, draw a portrait of nature, listen to the changes in the psyche of his contemporaries. In general, the works of Osman Kochkar have a special character with the firmness, simplicity and fluency of the artistic language.

Keywords: *Poetry, Literature, Style, stylistics, Artistic image, Image, Skill, Creativity, Style of creator.*

INTRODUCTION

Literature is a reflection of the feelings of the heart, which enlighten the eye of man. When he is wounded, the pain in the human heart is born with joy. As Abdullah Qahhor said: "Literature – the fruit of mental work. Written without emotion, without inspiration, it is like an unpollinated flower – it does not bear fruit. Only the work that satisfies the heart finds its way into the heart of the reader, and the fruit ends in the heart of the reader" [1,125]. We can also see from this lofty definition that literature is the property of the soul, the property of humanity. And the poem is the most elegant, the most unique among these pollinated flowers. Literary critic I. Hakkulov said: "Poetry is a work of art. It must be studied by artistic thinking on the basis of the laws of imagery and mastery" [2,10]. Only true poets can achieve such happiness. Poetry requires knowledge, intelligence, patience, hard work, talent, skill, as well as a unique individual style from the creator to get the status of a unique work of art.

MATERIALS AND METHODS

Just as every literary and artistic event has an etymology, so does a style have its own history of creation, its own interpretation. In fact, the modern meaning of the word "style" has historically been based on metonymy. In Greece (Greek - stilos, Latin "stylus"), later in Rome, the pen was called a style. The last part of the stick had a piece of rubber to erase the erroneous entries. Hence the phrase "style reversal" used to work on errors, to erase bad writing. For this reason, expressions such as "a critic with his own pen" and "a sharp pen" can be used today to mean "having your own style". Thus the concept of style, a peculiar feature of writing, is formed as a system of methods. While this is a descriptive (i.e. descriptive) approach and has a number of advantages in style analysis, it is not enough to rely solely on this in determining style. Discussions about style have also always been of interest to scholars.

"The views of ancient artists on style came to the Middle Ages and opened up new horizons. However, the style retained its status as an oratory for centuries. In Europe, it was French rhetoric that began to use the word "individual style" in the 18th century. The famous lexicographer P. Giro applied this term to real life through an existentialist and essentialist view of the world. He began to use style not as an aspect of art or an aspect of the period, but as a food for the human worldview"[3,13].

Abdurauf Fitrat writes, "As the poet-writer rises in art, he begins to create his own style. When the poet's forms of imagination, thought, and understanding are complete, a style of his own will emerge. The place of style in literature is very big and very important. The ideas in a work may have been narrated by other old poets. It is in the style of power that we can express it and teach it to us without noticing it." [4,17].

VG Belinsky "style is a talent, the idea itself ... in style the whole person: style is the clarity, the sensitivity of the idea. The style is always as original as the personality, the character. That is why every great writer has his own style [5,79], - he says, emphasizing the personality, which is a set of many characteristics that define the style. A.N. When thinking about style, Sokolov emphasizes that it is a whole system, all the elements that affect it are interconnected [6,28].

In line with the same tariff, literary scholar Daniyar Begimkulov said: "Style is one of the most important aspects of any work of art, as one of the elements of the ideological and aesthetic essence of a work of art, to observe the life of each artist in a unique way. The issue of style is directly related to the specifics of the poetic approach to social reality, worldview, choice of theme, image creation, mastery"[7,402].

Hence, style arises with the direct skill of the creator, with individual aspects. Even without knowing the author of the created works, looking at his style, we can conclude that this is the story of Qahhor, the poem of Osman Nasir, the novel of Qadiri. Style is a mirror that reflects the level of the creators.

DISCUSSION

"The issue of style and its related categories, factors, elements (genre, pathos, problem, originality, tradition and innovation, synthesis of science and art, worldview, chosen method, aesthetic ideal, belonging to the literary school) is directly related to the integral nature of the creative process [8 , 23]. Based on this, the poet creates the factors of style as follows:

1. Period and environment;
2. Talent;
3. Personality;
4. Individuality;
5. Skill.

Indeed, there are many artists who have been able to create a unique style in our poetry. Describing the thoughts, dreams, aspirations, views, experiences of his contemporaries in a poetic way, expressing it in words, requires great skill from the creator. Osman Kochkor is one of the artists who entered our poetry in the 70s of the last century with his unique skills and style.

Centuries – old Uzbek poetry, which is the leading type of our national literature, is a leader in reflecting the spirit of the time, the feelings of contemporaries. In the seventies of the last century, new voices, new spirit, new views appeared in Uzbek poetry. Abdulla Aripov, Rauf Parfi, Erkin Vahidov, Omon Matjon, Halima Khudoiberdieva, Shavkat Rahmon, Usmon Azim, Ikrom Otamurod, Farida Afruz, Muhammad Yusuf, Usmon Kochkar, Zebo Mirzaeva, Iqbol Mirzo with poetic insights into world events and people's feelings evaluation was conspicuous.

"The creative activity of the generation that entered our poetry in the 70s began a little more freely from the ideological pressure that has long oppressed our literature, and from the mid-80s it got rid of it. The generation of the 70s took a fresh look at the current situation in our country, the tragic situation of the people, the past and the future. As a result, this generation, unlike its ranks, did not see the future of the Motherland in connection with the idea of communism. On the contrary, he felt that the idea had lived its life, that there was a deep cliff between the official ideological slogans and the real he began to imagine the future of the country in connection with independence situation, and as a result" [9,192].

In the poems of the ideas of *Homeland, Independence, Freedom*, the first verses of Independence entered the flame. They dreamed of ending oppression and achieving freedom and independence. Cholpons,

Qodiriys, Osman Nasir sang on the loud curtains as the days of their dreams approached. Although this theme is interpreted differently in each artist, one profession, one idea, one feeling united them, and that is Independence, Freedom, Independence! The pen of the creators was sharpened so that these ideas could enter the minds of the people.

Poetry is an integral part of Uzbek literature and has a rich tradition and history. The evolution of modern national artistic thought poetry began in the early twentieth century, with the poems of Cholpon, Fitrat, and Osman Nasir, and was polished in the creative experiences of several generations. In particular, in the 90s of the twentieth century there was an aesthetic phenomenon called the literature of independence. The possibility of realistic depiction began to take precedence, the natural expression of the relationship between the universe and man, the ability to analyze the evolution of the individual psyche in perspectives expanded, the human heart, emotional world, mental landscapes began to be studied impressively.

In the image of the lyrical hero, vitality and authenticity became stronger, and his unique destiny, thoughts, and uniqueness in the spiritual world began to take precedence. All this requires the abandonment of stereotyped image forms, new methodological research, and the pursuit of image and expression diversity.

The poetry of the independence period is enriched with new tones and depth of meaning. His style of expression is stimulated not only by the national, artistic achievements, but also by the creative assimilation of the advanced traditions of world aesthetic thinking and the advanced traditions of aesthetic thinking. Features such as the weight of the philosophical and social content, the expressiveness of the expression, the variety of uslb forms, the difficult interpretation of the thought give it a distinctive character. The study of the multifaceted layers of human materiality and spirituality, through the interpretation of the invisible experiences in the psyche, is led by a holistic depiction of it as a complex higher being.

The above views are reflected in the pen of Osman Kochkar, one of the most humble artists, who is talented, seeks symbols in history in his poems, expresses the spiritual closeness of man and nature in difficult metaphors, and seeks to describe the changes in the spirituality of our contemporaries. We study the work of the poet as a product of this process. We compare his personality, poetry, unique individual style with the work of contemporary poets, focusing on the commonalities and differences.

Osman Kochkor is one of the artists who entered our poetry in the 70s of the last century with his unique skills and style. He was born in 1953 in Shafirkan district of Bukhara region. He studied at Tashkent State University (now the National University of Uzbekistan). He taught Uzbek language and literature at the Shafirkan secondary school. After that he worked in the publishing houses "Cholpon" (1968-1989), "Literature and Art named after Ghafur Ghulam" (1991-1997) and "Ma'naviyat" (1997-2011), "Yoshlik", " He worked in the journals "Jahon adabiyoti". Poetry collections such as "Hayajonga ko'milgan dunyo", "Uyqudagi minora", "Akssiz sadolar", "Og'ir karvon", the fairy tale "Chamangul" (1989), the epic "Shiroq" (1997), the epic "Quvg'in", "Imam Bukhari" was published. As a translator, the poet translated into Uzbek the works of Azerbaijani writers such as Sayyid Imamiddin Nasimi, Hussein Jovid, Yusuf Samad oglu, Anar, Sabir Rustamkhanli, Hidoyat. The poet was awarded the Order of "Labor Glory" (1997), the title of "Honored Worker of Culture of the Republic of Uzbekistan" (1999).

Moviy dunyolardan bir nasim kelur,

Mayin bu nasimga havasim kelur,

Jismim bunda mening, ruhim undadir,

Moviy dunyolardan nafasim kelur. [10,7]

The poet loved the expanses, he was not indifferent to every flower and stone in his country. Problems arise when people lose their identity. Through the metaphor of the blue world, he expresses his attitude to the whole being. Osman Kochkor is a righteous poet:

Boshingni ko'tarsang, minorga yetar... (If you raise your head, it will reach the minaret...)

These sentences from the collection "Uyqudagi minora" refer to the history of ancient Bukhara, where he was born and raised. Singing the national anthem is his only dream. Every stone of the homeland is its jewel. His glorious history is his legacy. The image of a person who does not know this glorious history is reflected in the poem "Sayyoh".

Sayyoh!
Endi mendan ranjima,
Goh mag'lub, goh g'olib keldim men.
So'ramayman sendan ganjima,
Shu joygacha olib keldim men.
Qolganiga omading bersin,
Bu sarhaddan o'lmasman zinhor...
O'zing ketavergin jin ursin,
Yolg'onning ham...
chegarasi bor... [11,7]

CONCLUSION

In the person of a man who does not know himself and the history of his country, the Turkic peoples call on the children of the greatest Uzbek nation not to be indifferent to the fate of the Motherland.

In the poems of the poet you talk about history, rejoice in independence, draw a portrait of nature, listen to the changes in the psyche of his contemporaries. In general, the works of Osman Kochkar have a special character with the firmness, simplicity and fluency of the artistic language. That is why the study of Osman Kochkar's work is still going on.

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