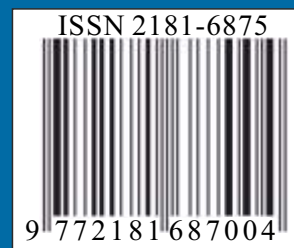




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ARTISTIC SKILLS IN USMON KUCHKOR POETRY

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Abstract:

Introduction. The article discusses the uniqueness of the lyrics of Osman Kochkar, one of the great representatives of Uzbek poetry, and the poetic features of the poet's work (language, means of artistic expression, choice of title, etc.).

Research methods. Factors, elements, principles that determine the creative style: it is important to pay attention to a number of qualities, such as the period in which he lived, the environment, skill, talent. In modern literature, the poet's style and skill in a variety of genres and forms, the theme and idea of poetry, weight, artistic structure, compositional features need to be studied scientifically and theoretically.

Results. One of the important problems in Uzbek poetry is the study of the style of artists with a unique brilliant style and high skill, and the creation of research on their definition. In particular, in the context of Uzbek poetry of the 70s and 80s of the last century, the fate of humanity, pain, breath of time, pain have become a topical issue. A comprehensive study of scientific problems, such as the style and skill of poets, their way of thinking and creative individuality, who have made a significant contribution to the development of poetry, requires the study of specific works of art on the *basis of artistic poem*.

Conclusion. The work analyzes the poetry collections of Usmon Kuchkar and his poems from the epic and the poetic drama "Imam Bukhari". Man often turns to fiction to understand himself, to feel a sense of wonder and pleasure from the events of life. Renewal of thinking, along with the use of advanced achievements of science and technology, man always strives to receive spiritual nourishment for himself. Uzbek poetry has a special place in this regard. After all, "poetry is the property of the soul." Therefore, poetry is the spiritual property, the heritage of the people. Such a legacy is polished in the poems of poets, refined in their skills, manifested in their style.

Keywords: poet, lyric, skill, poetic syntax, artistic repetition, inversion, gradation.

Introduction: "The original poetry is born of either love or hate," said one of the literary critics. In the poetry of Usmon Kuchkar, words and forms in simple speech coexist with the literary language, with a high artistic lexicon. In his poems, he demonstrates the diverse, unseen potential of the Uzbek language. Not only artistic thought but also his plan of linguistic expression is important for the poet.

Linguo-poetic analysis: "As an aesthetic phenomenon, the study of the language of a work of art also focuses on determining the individual methodological skills of

the author and the extent to which he used the capabilities of the language system in writing a work of art." [1,52]

The use of direct linguistic units in fiction increases the value of a poetic text. The use of elements such as words, types of semantic transitions, paraphrases, phrases, stable conjunctions, dialectics in poetic verses in relation to form and meaning increases the aesthetic impact of the poem, helps to improve the poet's skills. In fiction, mastery refers mainly to the writer's or poet's ability to interpret life, human experiences, and use words, and fiction is the most important key word in defining a poet's skill. Just as every artistic phenomenon has an etymology, so does the creative style and skill of the artist. The word "skill" in the dictionary means skill, mastery, dexterity. As a literary concept, it is not included in any dictionaries. Nevertheless, it is widely used in all types of literary activity. However, depending on the specifics of the literary work, the content of the concept of "skill" and the range of issues related to it will change.

"Since the history of Uzbek literature is directly connected with folklore, all representatives of literature were inspired by it, created immortal works and expressed their high universal ideas in it." [2,97] Applying folk proverbs and phrases in poetry requires great skill. I think that when the People's Writer of Uzbekistan Abdulla Kahhor chose the article "The sky is far, the earth is hard" as an epigraph to his story "Bemor", he increased the value of the work ten times, maybe a hundred times. Usmon Kuchkar also uses this proverb in a unique way in one of his poems.

*Ҳоли ҳилол фалакда
Кўҳна сўроқ севгилим,
Ўша-ўша ер қаттиқ -
Осмон йироқ севгилим. [3,44]*

Using this proverb in the poem "In the tone of the people", Usmon Kuchkor speaks about the extremely difficult situation of the people. The ground is hard - you hit him on the head and only hurt yourself; the sky is far away - oh — it won't reach you until you moan. This poor people are so confused. There is no one and nothing to pity him, to pity him, to pity him, to help him ... The ability to express the idea clearly and succinctly in proverbs plays an important role in ensuring the effectiveness of the speech, the international tone. The use of proverbs in poetic verses creates the art of "ирсоли масал". In the poem "The triptych of Bukhara" he used such proverbs as "Йўғон борки –чўзилади, ингичка узилади".

In his poems, Usman Kuchkor skillfully used proverbs as well as phrases. "Each word in a compound does not retain its independent meaning, so it is a stable compound that forms a stable, indivisible semantic unit of words (components) in this compound." [6, 69-70] Phraseologisms are used in a variety of functions, depending on the appearance of the speech. The following poem also proves our point.

*...Қочган сари ваҳмаси,
Тишни тишга босарким,
Ғичирлайди тишлари,
Кўкка қўлин чўзар ким. [3,5]*

The phrase “Тишини тишига босмоқ” is used instead of the words endurance. It expresses in the same way sympathy for the plight of the oppressed people. Maybe he's strong, he's brave, he's brave, maybe he's not.

“Abdulla Kodiriy” from the collection of poems “Heavy Caravan” , the poet used several stable combinations, as a result of which they were able to line up like a necklace in poetic lines.

*...Дунёда ҳақиқат бўлса бир қадар
Олам қуёш каби қалқиб турмасди.*

*Ойни,кавокибни ёмон кўрганлар
Юлдузни бенарвон уриб юрмасди.*

Throughout the logic of this poem, he skillfully placed such phrases as “Тегирмондан бутун чиқмоқ”, “Сувдан куруқ чиқмоқ”, “Туяни ютмоқ” into poetic lines, which is also a testament to the poet's unique style. The conclusions drawn from the past reflect the darkest and saddest truths that befell the Kadiri, the Chulpons, and the Usmon Nasir. He also uses phrases such as “дамини ютди” , “тер босган”, “Чақмоғин чақнатиб” шеърида “ичига ютди”, “Умрида рўшнолик кўрмаган одам” in the poem "Lightning flashed", “қўл ювдим” in the poem "A man who has never seen light in his life".

The scolding words are also part of the vocabulary, but they are used in a more conversational style. Usmon Kuchkar often assigns the task of expressing the sufferings of the stubborn and generous poet to these low-consumption words. In the poem “Ички душман”:

*Қорин гами бузар унинг асабин,
Титроқ кирар ҳар бир пайчаларига,
Шамол феълин бузса, бутун газабин
Тўкиб солади у лайчаларига.[3,20]*

Tayammum (ablution with sand in a place where there is no water or washing the body with sand) [4,71] .Таяммумга қолдими кунинг, **Олчоқлар** чорларХазар(Twice in the history of the Amudarya, the Caspian Sea was flooded) serves to indicate the level of the poet's suffering.

Thus, the lexical level of Usmon Kuchkar poems differs from the directions of other creators in that their features are described in a unique style, in specific directions.

Also, the poem beginning with "Мўйинқум бағрида ухлайди насим", we may encounter words that seem "қора шарпа", "Қўрқув" шеърида "илон", "Қулоқ ҳақида баллада" шеърида "айёр", "қув", "Чўлпоннинг видолашув кўшиғи" шеърида "хоин", "номард", "Худбин" шеърида "худбин", "Илон боласи" да "заҳар халтаси", "Бальзак" шеърида "ўч", "Аксиз садолар" шеърида "зўрлик", "Самарқанд сафари" "гуноҳкор".

*Термуласан кўкка ҳойнаҳой,
Танглайингда тилинг чип қотар.
Бу шум ҳилол, бу касофат ой
Фалак узра қийшайиб ётар.*

Cursing words are found in these lines, which served to increase the effectiveness of the poem. In the poetry of Usmon Kuchkar, words and forms in

simple speech coexist with the norms of literary language, with the lexicon of art. And invents words that express specific content. In the poem "Lesson of Kahhor":

Ижодда “лаббай!”, “хўн бўлади!” эмас,

Тортишув, баҳс бўлмоғи лозим.

*Ижодкор **елпаррак** эмас ахир, бас,*

Авалло шахс бўлмоғи лозим.

Тишим билан суғурсам

Гулмихларни туёқдан,

Не-не жавру жафода,

Кезиб пою пиёда –

Охир сени топсаму

ЁЛҒИЗ ОЁҚ дунёда,

The skill of the poet is that the occurrence of words and phrases in his poems, such as elparrak, gulmix, lonely world, shows that he felt the responsibility of creativity in his heart and shook his pen. *Унинг ҳам тоби йўқ одамлар билан, Катта даврларга сизмайди...*

Ҳаммомпиш ўйнайди болалар билан,

Уларга термулиб...

юм-юм йиглайди.

skillfully used polite words such as. The poet uses these words and forms:

- to avoid monotony, to achieve diversity;

- to show how many possibilities the national language has;

- dialects are often used as part of the national language not only in live speech, but also at the level of literary text.

Materials and methods. Literary critic T. Boboev writes: “In linguistics, syntax is the construction of a sentence, while the order of words in a sentence is a poetic (in poetic speech) syntax. In poetic speech, in particular, the issue of constructing poetic sentences, choosing words, and using them skillfully in sentence construction is important. Sentence construction in poetry is characterized, above all, by its extreme conciseness and conciseness. This is due to a number of issues, such as the grammatical connection of words in the poem, the syntactic norms of the language.” [7,422]

The syntax of poetic speech gives figurativeness, expressiveness, and charm to the language of the work. As L.I. Timofeyev puts it, “syntax, like lexicon, is used by the poet to individualize and typify speech”. [7,423] It should be noted that each artist's work has its own characteristics of poetic syntax. Because the poet's creative individuality leaves a deep mark on the poetics of his works. From this point of view, the poetic syntax of *Usmon Kuchkar* works are unique. So, the task of poetic syntax is to study the colorful syntactic structures and figurative language tools in a work of art, the methods of sentence construction.

There are other themes in *Usmon Kuchkar* work, each of which is reflected in the personality of the poet. It is patience, longing, looking, confession, faith, kindness, loneliness ...

Another peculiarity of the creative style is that the poems are delivered to the reader in parts or in series. The poem “Соғинч” from the collection “Аксиз

садолар” also consists of three parts, the first of which reflects the state of mind of a person suffering from nostalgia. For example,

Согинч озиб кетди ,сочлари тўзди.

Согинчинг кўзлари киртайди.[3,23]

Nostalgia is an abstract concept. The loss of nostalgia, the presence of his hair, his eyes, is the poet's invention. The art of metaphor emerged as a result of the addition of an abstract noun + a definite noun. The agony of nostalgia reinforces the assertion that the pupils of my eyes have widened. The equivalent meaning of the phrase torn eye appears.

Сенсиз қолиб кетдим жилмасдан –

Баҳор келди, мен кузман ҳали.

Муҳаббатга ҳоким эмасман

Мен – согинчман кучсизман ҳали. (Page 24)

The pains of suffering, agony, loneliness are one and the same, the pain of longing. The contrast of spring and autumn is nostalgia for love and emigration. In the midst of this longing, the lyrical protagonist is helpless.

Сени ёшлигимдай согинаману

Имкон йўқ ортингдан чопа олмайман.

Сен Худосан – согинаману

Ердан ҳам, кўкдан ҳам топа олмайман. (Page 24)

There is no nostalgia for the lyrical hero. Nostalgia is childhood, youth. Nostalgia is a parent. Nostalgia is a child. Nostalgia is independence, independence. The following verses show this.

Бетакрор кечади умрнинг авжи.

Мен толе ахтариб ҳамон музтарман.

Сен билан бошланиб, сенда тургувчи

Истиқлол истарман, кенглик истарман.

The poet, who missed independence and expanses, always looked for and missed him until he reached him. Poems such as “Ўттизга кирганда”, “Адрларда соғингин қақшаб” also reflect the longing for the homeland, the longing for independence.

Intonation. “Intonation serves to make the poetic thought reach the listener in an attractive way. In art, intonation is very important. Each work has its own intonation ... The intonational integrity of the work of art fully meets the requirements of the system of themes, ideas and images obtained in it. Every word, intonation, and content is inextricably linked.” [7,423] Indeed, a poetic word, depending on its place in the text, means shouting, sarcasm, allusion, anger, resentment, surprise, joy, appeal, pride, urge and anger. The intonation is as diverse in our live speech as it is in our poetic speech. Poem intonation is usually associated with the construction of lines, sentences in bytes. Therefore, the sentence structure in a poem is not just a syntactic phenomenon, but a rhythmic-syntactic phenomenon. For example, U. Kuchkor:

Сен – гулсан.

Поёнсиз оловда ёниб,

Ўзин ёнмогидан тонаётган гул.

*Ғунчанинг ичида ўтга айланиб,
Ғунчанинг ичида ёнаётган гул.[5,114]*

Pause (stop, pause) - plays a big role in poetic speech. It comes to the end of the stanzas between most verses, exaggerates certain words or phrases, emphasizes their meaning and significance, and gives emotion to the poetic speech. In particular, the bytes or bands in the poem are always separated by a pause as a complete part of the poetry. The rhythm of a poem cannot be created without a legitimate repetition of orderly placed passages, and it is difficult to imagine these passages in poetic speech without a pause. For example, consider a poem by Usmon Kuchkar:

*Ҳисобсиз эмасдир суви уммоннинг, 6+5=11
Юлдузлар ҳисобсиз эмасдир, болам. 6+5=11
Ҳисобда ҳар қийлу қоли замоннинг, 6+5=11
Ҳисобда ҳар шодлик, ўкинч, зам-алам. 6+5=11
Борар манзилиму ўтар кўпригим 6+5=11
Чизилган – харита каби – китобда. 6+5=11
Қай лаҳза узилар қай бир кипригим – 6+5=11
Ҳисобда турибди, ҳисобда... [5,122] 6+5=11*

Rhetorical questioning, rhetorical appeal, and rhetorical address - syntactic constructions represent emotions such as wonder, pleasure, joy, doubt, anger. Such syntactic constructions usually give lyrical color to artistic speech, increasing its effectiveness. The poet uses a rhetorical question in order to draw the reader's attention to this or that problem, this or that event described in the play. The listener is not expected to answer through a rhetorical question. The appearance of a rhetorical question is different: the poet's question to his protagonist or reader, the character's question to the poet or reader... In the work of U. Kuchkor, this is expressed in the form of an appeal to God. For example,

*Танграм, сўраб қўяй ҳозироқ сендан,
Бир куни қолмайин миннатларингга:
Куйган юрак билан, куйик қалб билан
Мени қўясанми жаннатларингга? [5,118]
Севгилисига муурожаат: Сочларинг бунча ҳам қора, суюқлим,
Ялдо кечасини қўшиб ўрдингми?
Кўзларинг ундан минг бора, суюқлим,
Қорадир... Мен кўрган кунни кўрдингми? [5,119]*

These poems, if noted, are expressed as a rhetorical question compositional basis. Because the main thoughts in the poem are “Мени қўясанми жаннатларингга?”, “Қайси дўзахингда ёқасан?” and “Ялдо кечасини қўшиб ўрдингми?” simple rhetorical questions.

Artistic repetitions. Usually in the language of a literary work, every word, sound, phrase, sentence and part of speech comes in its place and norm. If a sound, a word, a phrase, a sentence or a passage is repeated in the language of a literary work, especially in a poetic speech, it is a negative phenomenon - a work contrary to art. In poetry, this is unacceptable. But repetition, first of all, if it takes a firm place in the device of the work, it becomes a means of artistic imagery - it is studied as an artistic repetition.

In general, a word, a phrase that expresses a poetic idea: a phrase, a byte, a phonetic, lexical, morphological, syntactic speech turnover formed from the poem structure of the band on the basis of a certain pattern is called artistic repetition. For example, how many repetitions of the word in the following verse serve, firstly, to enhance the meaning of degree and quantity, and secondly, to reinforce and emphasize.

Тоз – ёлгон.

Жарлик – рост.

Йиллаб, асрлаб

Ёлгон қулай-қулай ростни тўлдирар.

Ёлгонга юксалиб бораётган одам

Унинг чўққисига чиқолмас сира,

Бир кун қулаб тушар,

Уни ёлгон ўлдирар.

Ёлгон анча гўзал кўринар,

Анча жозиб кўринар настдан.

Чўққига қанча юксалса одам,

Шунча узоқлашиб боради ростдан.

Ўз оёғи билан ёлгонга

Чиқаётган одам англари тобора –

Анлагани сайин, билгани сайин

Боши оғирлашиб, каттариб борар.

Ёлгонни ёлгонлаб, алдаб бўлмайди,

Авраб бўлмас кўз ёши билан.

Ёлгонга ўз оёғи билан чиққан одам –

Ростга қулаб тушар ўз боши билан. [5,118]

In this poem, the word lie is repeated 9 times, 5 at the beginning of the verse. There is no uniformity in the location of the poetic device of the word “lie”. The art of repetition has emerged. From this point of view, it is clear that the repetition of the word lie in the poetic text also has such aspects of meaning as sadness, regret, pitching, irony. Or: In the poem that begins, “Сени алдар бу қора тун” the combination of "black night" is used five times, and the word "awake" is used three times in different parts of the poem to enhance the meaning of the poem.

The scientist A. Davlatova: “A poet takes a reader into the world of poetry without being noticed, he can witness his speech and conversation. The aspects he captures begin to affect the mind of the reader as well. Two grounds for this can be pointed out: 1. The poet's high poetic skill; 2. The strength of auto-censorship, ie the principle of working on the text. [8,119] From this classification, it can be seen that the poet's skill came about as a result of his repeated work on the text of the poem. **Gradation (stairs)** - words (specific sentence structure) that indicate the progress of the image object (meaning) from line to line (word to word). Gradation is more common in free poems, white poems, and gray poems. Words that have become gradations are often arranged in a ladder order from poem tissue. Gradation has two

forms: a) climax - the meaning of the object of the image or the flow of passions from line to line, word to word. For example, in the poem “Ибтидодан қолган қўшиқ“:

*Отлар, итлар, йигитлар қувлар,
Нафас ростлагани имкон йўқ.
Таъқиб, Тазйиқ, Таъкидлар қувлар,
Битта жонга қиттай макон йўқ.*

Inversion (lat. exchange method). It is known that in Uzbek, it usually has and its composition comes at the beginning of the sentence, and the cut and its composition come at the end of the sentence. In the poetry, however, this order of speech is not always maintained. Inversion ensures the expressiveness of the poem's tongue, increasing the power of influence. The phenomenon of inversion is common in live language. In art, it expresses this life event, reveals the mental state of the protagonist, individualizes the language. Another peculiarity of the syntactic level of Usmon Kuchkar's poems is that his special attitude to the word led to the phenomenon of inversion in the poems.

*Толеим қолди нигун,
Айтайин дардим бугун,
Тилларим айлаб тугун
Тили бийронлар келадир.*

*Шарқда тугилдим шеър бўлиб,
Шеърлар айтдим эр бўлиб.
Қолдим оқибат ер бўлиб,
Боққил, осмонлар келадир.*

In this passage, the use of the sentences “қолди нигун” and “айтайин дардим” without inversion, the components of which are inverted, does not affect the weight or the rhyme (in the paragraph, 3 lines are rhymed, ie: aaab). Hence, the inversion in this clause is due to the demand for weight or rhyme. In our opinion, the inversion here is to ensure solemnity, uplift; aimed at showing the poet's level of emotion. The theme of history is leading not only in the poems of Usmon Kuchkar, but also in his epics, fairy tales and translations. Reading his epics “Қувғин” (originally called “Қувғинди”), “Shirok”, “Turon Botir”, “Chamangul” expands the understanding of history. In these works, the lives and deeds of brave and courageous ancestors are shown as an example.

Results. *The epic “Қувғин” is dedicated to the deportation of Caucasian Turks during World War II the life of the plates, episodes, and images depicted in it seems to be based on real historical events. An artistically elaborate epic emphasizes the value of one's place of birth and the place where one's ancestors lived. The work strengthens the noble ideas of patriotism and humanity in man, which can be seen in the following aspects that increase its educational significance.*

1. The epic describes the bitter fate of the peoples persecuted during the years of cult of personality, their suffering for the Motherland and justice.

2. The idea of the work artistically expresses the inequalities in the socio-economic, legal, spiritual spheres of the Soviet era in the twentieth century, the failure to take into account the needs and interests of nations.

3. *The epic glorifies the qualities of our people, such as religious tolerance, common national and universal values, attention to friendly relations;*

4. *The work draws the right conclusions from ethnic conflicts in the past, which is a unique process, and encourages us to keep in mind that a vigilant look to the future is the main goal of today.*

The epic "Қувғун" tells the story of the stateless. Therefore, the lyrical retreats in it reflect the feelings of heartache for those who have such a destiny. In the epic "Chamangul" the ideas of harmony, solidarity, protection of the country prevail, and in "Turon Botir" the spirit of the epic "Shirak" is felt. In the play, Turan Botir is portrayed as a true patriot. [9,21] The poet's epics objectively reflect the historical truth, appeal to folk legends and myths, the stability of folk epics, poetic expression, show the versatility of the work of Usmon Kuchkor.

The use of folk words and forms in *Usmon Kuchkor* poetry is consciously aimed at showing and emphasizing that the people themselves are suffering in the language of the poet, that the poet is the voice of the people. Because there are a variety of opportunities to adapt content to weight and rhyme without going beyond the norms of literary language. *In the poetry of Usmon Kuchkor, the text appears as a treasure of the national language.*

In literature, the use of words in their own and figurative senses gives rise to a number of art forms. A metaphor means a transfer of meaning based on similarity. "The meaning of a metaphor is to capture something, and this is the essence of the art," wrote the scholar and poet Rashididdin Watwat, is the true meaning of each word, the poet narrates himself in terms of that meaning, and elsewhere uses that word for aryat (in another sense). If the metaphor is natural, it adds beauty to the word. " [10,78-80] One of the most widely used arts in fiction is metaphor. Many of the poems included in the collection of poems "Аксиз садолар" can be found in many metaphors:

*Фалакларда чақнаб турсин ўт,
Қалдироқлар қалдираб турсин.
Йўлларинга сув сепсин булут
Йўлларингни шамол сунурсин. [3,43]*

Here the word grass means the sun or moon that illuminates the sky. L.Sharipova expresses several meanings of the word grass as follows: "All types of fire are used in both folk songs and written poetry. In both literatures, the image of fire, first and foremost, means love, family, children, and sometimes means destruction. In oral poetry, its meaning is "grass" and can be used as a compound of love. " [11,133] The flash of grass in the sky, the scattering of water by a cloud, the sweeping of winds, not the sweeping of roads, arose on the basis of the movement of movement into another movement.

*Ижодкор деган хос мартаба йўқдир,
Ижод-қора меҳнат, аёвсиз меҳнат,
Истеъдод ижодни тутгувчи ўқдир,
Тагин сув-ҳаводек зарур ҳақиқат. [4,16]*

The dictionary "Explanation of the Uzbek language" contains more than ten meanings of the word black. Of these, in the figurative sense, "the word black means

a negative sign in general, possessing a negative sign, a bad meaning." [12,274] In these lines, taken from a series of poems such as]“Навоий сабоғи”, “Бобур сабоғи”, “Қодирий сабоғи”, “Қаҳҳор сабоғи”, “Охирги сабоғ” the art of metaphor was created based on the transfer of the symbol to another character. For every artist, the field of creation says that hardships are black labor, ruthless labor, but this hardship is as necessary as water and air for the spirituality of the people.

“If the image begins to fade, the metaphor may disappear, but they are often replaced by a new metaphor. Because "Poetry is an extended metaphor." For this reason, the poet manages to explain in detail the character and the situation in the poem, using a few metaphors in each verse, so as not to weaken the image and impression in the image. [13,52]

*Ўнга боссанг –янтоқдир,
Сўлинг қийоқ севгилим,
Ёлғиз оёқ бу йўлда
Ёлғиз оёқ севгилим,
Елкасида сочлари
Майда тароқ севгилим
Қийоғини ўргали
Топмас ўроқ севгилим.*

In these verses, the words *янтоқ, қийоқ, оёқ, тароқ, ўроқ* are chosen as rhymes. In the poem, every element of nature is animated. The dawn phase is described. Dawn is lazy because it barely shines in the districts; the stalk (thin, long, sharp-leaved perennial herb) weeps - the leaves drown in the morning dew, the flowers smile - the morning sun loses its luster due to the morning sunshine. The whims of nature are depicted through the image of nature and man. At this point, the slender leaves of the lyre resemble the finely combed hair of the lyrical protagonist. At the same time, in this poem, the influence of folklore is expressed in melody and playfulness.

Like other artists, it can be seen that in the poems of U.Kuchkor the words with opposite meanings are used in a peculiar way. The scholar and poet Shaykh Ahmad ibn Khudaydad al-Tarazi reported that in his “Фунун ул-балоға” he called the tazad "al-mutazad" [7,380]. Examples of this can be seen in the following verses :

*Навоийда неки сабо ўқидим,
Бу дунёда қаро недур, не оқ ўқидим*

“Black adjective is also widely used in folk songs. It is known that black has long been associated with evil, death, horrors, the underworld, misfortune, suffering, unhappiness, disease, witchcraft, night, darkness, the mystery of the soul, power, fear and excitement, hidden and unknown events. perceived as a symbol of events. However, it can be seen that the black emblems represent both positive and negative expressive coloring. ” [14,178] In the Avesto, white is used as a symbol of light and goodness. Also, in Uzbek folk mourning songs, white is interpreted as death and absence. ” [15,120]

Hazrat Navoi, the sultan of the realm of words, interprets black in a positive sense. Literary critic I. Hakkulov studied the positive properties of black on the example of Navoi's work. The notion of the sanctity of the color black has been

expressed since ancient times in the beliefs associated with this color in the Turks, such as “Қорабош туғ”, “Сияхпўшлар” and the flag of the Abbasid caliph was also black, this color indicates that they are counted as a particular color. Navoi also praised this color as "a blessed color" [16,18].

In these verses dedicated to Navoi, it is explained in black and white that he did not indulge in lust throughout his life, went to Samarkand to study, was not proud of the careers bestowed on him by his friend, and demonstrated the power of the Turkic language through his works. As Mawlana Jalaliddin Rumi said: "Every thing is clear with its contradiction." So, in these verses, the words white and black create the art of tazod. From the opinions of the above scientists, it can be concluded that white and black colors are not always used in an anti-position relative to each other. The fact that these colors can have both positive and negative meanings has been substantiated through scientific research.

Conclusion. Usmon Kuchkor's poems are thought-provoking, painful, and emotionally painful. In the poet's poetry, the words and forms of ordinary speech coexist with the literary language, with the artistic lexicon. In his poems, he demonstrates the diverse, unseen potential of the Uzbek language. Not only artistic thought, but also its linguistic aspect is important for the poet, the linguopoetic features of the poet's poems allow him to reveal his mastery more clearly.

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