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## Genre Composition and Subject Content of Jamal Kamal's Works Genre Composition and Subject Content of Jamal Kamal's Creativity

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### ANNOTATION

In this article, Jamal Kamal's poetic Scientist («Шеър санъати») is associated with the fact that as a scientist, he mastered weight theory and artistic techniques well and applied them practically in his work. That is why in his works in the above-mentioned poetic genres such features as weight proportionality, harmony of columns and turaks, rhyme, the acquisition of certain consistency of the elements of radiff stand out.

**KEYWORDS:** Jamal Kamal's Alisher Navoi, Zahiriddin Babur, Boborahim Mashrab, Zakirjon Furqat, Gazal, ruboi, fard, mustazod, tarona.

Jamal Kamal's work is a continuation of the traditions of such classical word artists as Alisher Navoi, Zahiriddin Babur, Boborahim Mashrab, Zakirjon Furqat in terms of form and content, productivity. This is more visible in the genre coloring of the poet's creativity. Initially, they can be classified as follows according to the requirement of the literary type and the content of artistic creation:

1. Works of lyrical type (Gazal, ruboi, fard, mustazod, tarona, mukhammas, eights, fiction, series of poems, finger, aruz and poems of free weight and Masnavi form)
2. Liro-works of an epic type (ballad, Epic).
3. Syncretic genres (kinagissa).
4. Literary translations (direct translations from Western and Eastern literature).

From the above classification, it can be seen that the poet went the path of fruitful creativity. In this, traditionalism has taken three different directions:

1. J.Kamal's epics in aruz, written in the form of gazelles, mukhammas, rubois, Masnavi, can be judged as a continuation of the traditions of Uzbek classical literature.
2. The poet's finger-weight poems, eights, epics, ballads and artistry are represented by folk oral lyrics and traditions of modern Uzbek poetry.
3. The phenomenon of symmetry in the poet's finger poems is conspicuous in the way he follows such famous poets as Osman Nasir and Hamid Olimjon.

This quality is due to the fact that Jamal Kamal, as a poetic scientist ("art of poetry"), as a scientist, well mastered weight theory and artistic techniques and applied them practically in his work. That is why in his works in the above-mentioned poetic genres such features as weight proportionality, harmony of columns and turaks, rhyme, the acquisition of certain consistency of the elements of radiff stand out.

In the poetry of the poet, novatorial aspects were also manifested in three directions:

1. The poet brought modern meaning to the ancient aruz. In the genre of a large-volume saga, aruz was able to apply incredibly complex ruboi weights.
2. The form of Tarona is a new phenomenon for Uzbek poetry. In it, in terms of content, the synthesis of the four in modern poetry is observed from the point of view of the Rubius in classical literature and the artistic form.
3. The poetic translations that Jamal Kamal made from large-scale Western and Eastern literature can also be regarded as novatorial steps.

According to these characteristics, the work of Jamal Kamal is multifaceted and multifaceted. This quality was the basis of the unity of artistic content and form, paved the way for the diversity of themes. The fact that the works of the poet, along with modern themes, were finished in the same moral, religious and Educational Directions as in eastern didactic literature, was manifested as a succession in tradition.

"The subject of literature is all nature, the world of being, the subconscious of a person, perceiving him in his inner and outer world. From a drop of water to the sea, from a spark to a great fire, from a small leaf to a great, and what is there, all are things that will become a topic for the writer-writer," writes Abdurauf Fitrat. Indeed, in poetry, everything that was born in the consciousness of the poet and acquired a certain meaning can be a subject. In literary criticism, long-standing, eternal and periodic topics are distinguished. Jamal Kemal's poetry stands out in this respect from the point of view that it deals with more long-standing and eternal themes. From this point of view, the long-standing and eternal themes in the poet's poems can be classified as follows:

1. **Poems on the theme of the motherland** («Ўзбекистон», «Ўзбекистон тун», «Энг буюк тупроқ», «Ватан», «Юртим», «Бухородан, Бухородан», «Фохирам»).
2. **Poems on the theme of love** («Дема гул юзли ёрим, «Соғинсам гул юзингни», «Кўраманму сени?», «Ишқинг жонимда эрдию», «Ёдингни ёд этиб», «Уйқумда йиғлайман», «Эй на хуш дамларки ул»).
3. **Poems on a moral theme** («Айтсинлар», «Бахиллик», «Қалбдан садо», «Файласуф билан суҳбат» ва бир нечта саккизликлари).
4. **Poems on the theme of nature** («Барқут», «Тун чорлайди», «Шабнам», «Тун. Боғимда кезаман», «Табиат базми»).

1. Poems on the theme of the motherland. It is known that there is not a single poet who did not write about the motherland. But the writings of Jamal Kamal on this topic are composed of thoughts, feelings and experiences. Feelings of boiling love for the motherland, born and raised in them, blow up. The poet's ambitions are unique. Several poems on this topic confirm our feedback. In this aspect, the poem «Энг буюк тупроқ» attracts attention:

Тўрт буюк уфқингдан нур тушаётир,

Тўрт буюк уфқингда юлдуз жавлони.

Кўзлари севинчдан ярқираётир,

Қанот боғлаётир дилбандинг жони.

Отамнинг отаси шу буюк тупроқ,

Онамнинг онаси шу буюк тупроқ.

Бир жигарпорангман, қутлуғ ватансан

Шараф остонаси, эй буюк тупроқ<sup>1</sup>.

As you know, Uzbekistan is defined as a sunny country. «Уфқ» it is understood as the border between heaven and Earth<sup>2</sup>. «Тўрт буюк уфқ» while the intersection of four poles: East, West, South, North. It can be said that this is a unique find of the poet. The reason is that Uzbekistan is a sunny country is described through this expression. In addition, the lines «Отамнинг отаси, эй буюк тупроқ», «Онамнинг онаси, эй буюк тупроқ» also have tremendous power, glorifying the anthem of the motherland. This implies the immortality of the motherland.

In the heart of every reader who reads the poet's oath "Uzbekistan", feelings of boundless love for the motherland stir up. It is known that in the same name Oybek, Hamid Olimjon, Abdulla Oripov, Erkin Vahidov finished the poem. If sociality leads in Oybek, H. The spirit of oshuhtalik is striking in the nature of Uzbekistan. A. Aripov and E. And in vahidov, the glorious history of the land, night and today are reflected. The poem Jamal Kamal also follows them. The expression of feeling and reality in the poem is described in a logical, consistent evolution, complementing each other, with high artistry, teran opening the basis of social processes.

For the poet, his homeland is the light that illuminates his paths:

Қатрада юлдуз кўриб,

Сехр аро қолдим наволар –

Мавжида денгиз бўлиб

Оқибат не-не саодатларни

Айлаб интихоб,

Эй ватан, сенсан саодатбоши! –

деб қилдим хитоб<sup>3</sup>.

The lines «Отамнинг отаси, эй буюк тупроқ», «Онамнинг онаси, эй буюк тупроқ» also have tremendous power, glorifying the anthem of the motherland. The "burning Ruby" applied in the above lines is also an

<sup>1</sup>Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 25.

<sup>2</sup>Ўзбек тилининг изоҳли луғати. Икки томли. –Москва: Рус тили, 1981. –Б. 285.

<sup>3</sup>Жамол Камол. Сайланма. Олти жилдлик. II жилд. Ёнаётган дала. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 349.

artistic find of the poet. As you know, Ruby is a stone of red color. "Yonar Yakut" expresses the love of the motherland in this.

«Ўзбекистон туни» «Алишер қалбининг ширин жавлони...», «Бечора Фурқатнинг ҳақир кўз ёши», in which the Motherland is called "the true tear of the poor Vangat", is an artistic find of the poet.

Сен осмонсанки, юракда  
Шунчалар шавқи шуур  
Сен омонсанки, жаҳоннинг  
Жилваси кўнглимдадир.  
Ул қуёшким, кечалар  
Уфқинг узра қўйганда бош,  
Бош қўярман мен оёғингга,  
Севинчдан кўзда ёш<sup>4</sup>.

Homeland latitudes are comparable to the sky. His safety gives the poet's heart the «жаҳоннинг жилвасини». The fact that the sun heads the horizon every night signals the safety of the motherland. The same poet rejoices in his heart.

Жангу жадалларда кўп қонинг оқди,  
Ёш эдим бўлмадим ғамингга ғамдош.  
Бугун ой устида юлдузинг боқди,  
Бағримга бағрини жойлади қуёш<sup>5</sup>.

In this, the poet refers to the recent past of the motherland, that is, to the fact that in the Second World War the Sons of Uzbek took and gave life for this country. This is where biografism stands out. The poet was still a child in these fiery years, felt him with his young perception and sealed his childhood memories. Therefore, the row of naviron guys "I didn't care about your grief." "Today on the moon your star looked," the poet thanks independence. In this, the "Star" comes as a symbol of independence. "The Sun that has placed its bosom in my bosom" is an evolutionary continuation of the verse, and "the sun" represents the image of a land irradiated from independence.

Нечук энтикдим?  
Тўрт буюк уфқинг  
Юлдуз оламидай қаршимдан ўтди  
Кўзимни порлатган ёнар ёкутинг  
Бир оташ бўлдию жонимни тутди<sup>6</sup>.

<sup>4</sup> Жамол Камол. Сайланма. Олти жилдлик. II жилд. Ёнаётган дала. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 349.

<sup>5</sup> Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 25.

The «ёнар ёқут» applied in the above lines is also an artistic find of the poet. As you know, Ruby is a stone of red color. «Ёнар ёқут» expresses the love of the motherland in this.

The poet's poem «Ўзбекистон туни» is also filled with feelings of love for the motherland:

Агар ўйларимни қопласа булут,  
Агар қалбимни қуршаса сукут,  
Агар адо бўлса руҳимда сабот;  
Борлиғим банд этиб яшаш озори,  
Шу замон шафқат-ла бошимга келиб,  
Қадимни суямоқ асло шарт эмас,  
Ўзбекистон туни бошинг узра деб –  
Менинг қулоғимга шивирлангиз, бас<sup>7</sup>.

The poet also sees a huge meaning in the night of Uzbekistan. During the day, the sun shines in the sky of the motherland, and the moon illuminates the night. When the soul of the lyrical hero is covered with grief, grief, mentally tormented, in the most difficult moments, not only the day, but also the night of the motherland has the power to give spiritual strength. It can be said that this is the poet's novatorial opinion about the motherland. Because the calm on a dark night gives a special meaning to the greetings of the motherland.

Қоматим чинордек ростланар шу он,  
Қалбим типирчилар кўкка интилиб.  
Болаликдан ошно фируза осмон  
Чарх урар бошимга шавқатга тўлиб<sup>8</sup>.

The figure of the lyrical hero is likened to a maple tree. Because the Motherland is in love with him. This feeling is absorbed by a person from childhood. «Фируза осмон» in this sense represents the land. The soul of the lyrical hero is full of joy. The reason is that the turquoise sky – Homeland, which is in love with him, sharpens «шавқатга тўлиб» in his head. In this case, the diagnosis was used.

Тўлин ой таратиб уфқларга зар,  
Ўзбек туйғусининг тимсолин айтур.  
Доҳий табиатдан элимга эҳсон  
Сехру синоатин бўлурми ўлчаб?  
Бу тунлар жамолин ҳар кўрган инсон

<sup>6</sup> Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: F.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 25.

<sup>7</sup> Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: F.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 60.

<sup>8</sup> Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: F.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б.60.

Юртига кетолмай қолса не ажаб<sup>9</sup>.

The beauty of the night of Uzbekistan is reflected in the «зарлар» – rays emitted by the full moon. In the eyes of the poet, these rays are a donation of a wise nature. The evenings of the motherland are so beautiful that a person who is a guest of it also forgets to leave for his land. Exaggerated thoughts show the burning love of the lyrical hero for the motherland:

Ҳаёт солар экан руҳимга жунун,  
Дардини тунларга сўйламиш Лайли.  
Бахтини тунлардан изламиш Мажнун,  
Рохатда мудрайди хазина тупроқ<sup>10</sup>.

In this, the poet's talmehs are also aharli. It is known that Layley means «тун» The hero of the Epic, mentioned as Talmeh, Layley, first of all, gives this meaning, and secondly, realizes the personification of the motherland. And the madman means the burnt lover in the love of this land. At the same time, the poem contains figures highlighting the pages of the ancient history of the motherland. That is «Мағрур чиқиб борар султон Улуғбек», «Алишер қалбининг ширин жавлони...», «Бечора Фурқатнинг ҳақир кўз ёши»

Сокин бир дарчада титрайди чирок,  
Онажон бағрида дўмбоқ кенжаси.  
Ширин тушлар кўриб тамшанар шу чоқ  
Ўзбек тупроғининг гўзал хожаси...  
Она каби олиб боши узра тин,  
Ҳатто тун қилар унга табассум.  
Менинг ҳам хаёлим ёзиб қанотин,  
Шу гўдак бошида айланур бир зум<sup>11</sup>

Hence, the image of the night of the poet's land is compared to the mother who watches the quiet sleep of the child. The image of the night under the poet is so quiet, so gloomy that no image possibilities could explain it in such a beautiful way:

Уйғот баркут тунга термулсин тўйиб,  
Сўнгсиз сурур билан симирсин нафас.  
Ўзбекистон туни бошинг узра деб  
Унинг қулоғига шивирласанг, бас...<sup>12</sup>

<sup>9</sup>Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 60.

<sup>10</sup>Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 60.

<sup>11</sup>Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б.60.

Tabarruk ground ifori, the landscapes of its lush nature ignite the feelings of boiling love for the motherland in the heart of Jamal Kemal. Therefore, the poet has an appetite for an amazing beauty in the night of Uzbekistan.

The content of Jamal Kamal's poems about the Motherland is extensive. He loves the Free, unique homeland as a child diligently. This love, his feelings of love for the hardworking and hardworking Eli resonate in the poet's lines.

It is known that since the Republic of Uzbekistan was declared independent, 121 countries of the world have recognized it. And more than sixty countries have concluded an agreement with us at the representative level. At the same time, our independent Uzbekistan was also accepted as a member of the United Nations. To the same historical day, the poet J. Kemal was a witness. Consequently, in the same place, at these moments, the poem «Аввал Ватан, кейин жон» was born:

:

In this, the poet compares the motherland to the eye.

Киприк кетар кўз қолар,  
 Қолар Ватан жонажон.  
 Жамолдан шу сўз қолар  
 Аввал Ватан, кейин жон!<sup>13</sup>  
 Не муборак лаҳзаким,  
 Мен ифтихоринг айладим,  
 Ҳам кўнгил дунёсида  
 Меҳрингни мумтоз айладим.  
 Ҳам бу кўнгил то буюк –  
 Ишқингда этмишдир наво,  
 Ул навосиз бенаводир,  
 Бенаводир, бенаво!<sup>14</sup>

The heartfelt homeland is always in tune with the fascination, the fascination of a person filled with Labor. From such a feeling, mosuvo man is "benavodir".

A special place in the work of Jamal Kamal is occupied by the theme of Bukhara, the country where he was born and raised. A great past dwells in the fold of the scriptures about this legendary city. Jaloliddin Rumi writes about Bukhara:

<sup>12</sup> Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б.60.

<sup>13</sup> Жамол Камол. Сайланма. Олти жилдлик. II жилд. Ёнаётган дала. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 110.

<sup>14</sup> Жамол Камол. Сайланма. Олти жилдлик. II жилд. Ёнаётган дала. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 350.



Ул Бухоро гулшани ирфон эрур,

Ким Бухорийдир, азиз инсон эрур...<sup>15</sup>

Consequently, C.Rumi describes Bukhara as a flower of science, says that a person who is Bukhari is dear. J.In his memoirs, Kamal recalls: I was asked to say three or four words about my father's country, Bukhara sharif...is it an easy task? But no matter how hard it was, it was said to me that honor and responsibility would be a word that would come out of the heart and go to the heart... So how do I find that word? Where do I look for the key to the golden treasure, the first word that comes to mind first and then to the language, by Bukhara? One voice whispers in my ear: The Prophet (peace and blessings of Allah be upon him) said: "Seek from the hadiths of the Prophet (peace and blessings of Allah be upon him)..."I sought and thank God, I found it. Here is the Hadith: "light will be poured out of heaven on all cities in the world... Only light radiated from Bukhara into the sky." Hence, Bukhara is the first word that comes to the language and the light! So how long has it been light?"The light of enlightenment," says that voice again whispering in my ear, " the light of enlightenment." So what does enlightenment mean? Enlightenment is the blessing given to man by God, which consists of two elements, knowledge for Man is decency and knowledge for society is justice. Knowledge means knowing oneself, knowing the universe, knowing God. This is the brief content of the light – light Enlightenment, which sharified Bukhara to Bukhara " 6. This recognition can be said that the poet also moved to Nazmi, and a poetic bouquet about Bukhara came to bunyod:

I have a bee in Paradise Gardens,

Менга нима эмиш бу боғи эрам?

Дунёда сенингдек ифтихорим бор,

Дунёда ўзинг бор, менинг Фохирам!<sup>16</sup>

The poet considers the ancient Bukhara with the blood of the navel to be his ori, pride, pride, honor and faith when he says, "I have a bee in the gardens of Paradise.":

Маърифат аталган таркиби асос

Ўлмагай, билмагай сўлиш ва қариш,

Сенинг китобингда бўлди сарафроз,

Сенинг офтобингдан топди парвариш<sup>17</sup>.

Bukhara azal has long been a hotbed of ilmu adab and Ilmu enlightenment. In the above verses, in this respect, Bukhara is compared to the book and oftab. The poet once again states that" you are wounded by the truth, yashayver barhaq, O Mother Bukhara, is the cradle of the world civilization "and" Bukhara sharif".

The poet is well versed in the history of the country. Therefore, in the poem, The ancient name of Bukhara enters "Foxira". Foxira means" Country of pride".

<sup>15</sup> Жамол Камол. Сайланма. Олти жилдлик. II жилд. Ёнаётган дала. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 350.

<sup>16</sup> Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. – Б. 160.

<sup>17</sup> Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. –Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа уйи, 2018. –Б. 160.



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