Leading Poetic Features of Jamal Kamal’s Octave Genre

Karshiyev Komil Abdikarimovich
SamSU Researcher

Abstract
The article discusses the role of the octave genre in Jamal Kemal's poetry, its unique poetic features, lyrical miniature landscapes, lines of associative thinking, and artistic appeal.

Keywords: Genre, style, musamman, octave, theme, idea, tone, association, contemplation, miniature, form, content.

It is known that the emergence of the octave as a poetic form in twentieth-century Uzbek poetry is explained by the formal form of our classical poetry and the artistic assimilation of the ancient octave genre in European poetry. At the same time, the octaves do not fully express the poetic features of the eight-line poem in both the Eastern and Western poetic systems. Consequently, in the Eastern classics, musamman-arabic-octagonal, a-a-a-a-a-a-b rhyme (this rhyme pattern can be changed in the last stanza of the bands or musams – K.Q) has a structure of several consists of a verse, is a poetic form in Aruz.

Originally invented by the Italian poet J. Boccaccio, "octave" is derived from the Latin word "octo" - "eight", which has the following theoretical rule: b "is rhymed. Verses 7-8 must be rhymed in pairs. The octave has a stable, specific character, but it also has a rich and rich tradition in world literature, especially in European literature. ’[186 dissertation96]

At the heart of Jamal Kamal's philosophical poetry are his finger-weighted eights. They are a bouquet of wisdom, imbued with popular wisdom, which has sprouted from the seeds of intimacy and social thought, pain, and the darkest point of experience and emotion.

Jamal Kemal's octaves are compositionally divided into two verses, a - b - a - b, d - e - d - e, with single verses of each verse rhyming with each other and double verses with each other. It is noteworthy that this rhyming system has the same pattern as the octaves of the famous Avar poet, public figure and statesman Rasul Khamzatov. “According to Sh. Aldasheva, this genre was reflected in the research of Mashrab Boboyev and Jamol Kamal as a unique form of artistic synthesis. In particular, in both Mashrab Boboyev's eights and in Jamol Kamal's philosophical miniatures, the wise meaning is born with a unique picture of the lyrical hero's moods. In the works of these poets, the experience of national literature, the nourishment of the fruits of world philosophical and aesthetic thought, the unique form of artistic mixing (synthesis) under the influence of fine arts and cultural traditions are manifested. [dissertation 97] Literary critic Shavkat Khasanov states, “Jamal Kamal created a blessed work in the form of eight poems. Of course, a number of poems have been written in this form before. The poet's contribution is that he raised this scene to the level of a separate poetic genre in our literature. ”[7.111]

Jamal Kemal's octagons were born out of his poetic research, his artistic enjoyment of world literature, and his high appreciation of classical poetry, which enriched Uzbek poetry with poetic forms and brought it closer to world poetry, influencing the development of the process, our wise experience of modern lyricism brought new lyrical epics. The total number of Jamal Kemal's eight is about 220, which are included in the books "Farewell to the Century" and "Burning Field" as a series of philosophical proverbs. In the monographic study of the poet's octaves, the following poetic features were studied:

1. Inspiration from Rasul Khamzatov's octagons, signs of harmony in theme, idea and lyrical expression.
2. Signs of the dominance of lyrical miniature images born through a philosophical understanding of life.

3. Signs of the predominance of associative thinking in intellectual poetry.

1. The presence of tazmin, nazira ghazal and musammat in the classical literature of the East shows that the tradition of the poet being inspired by the works of certain poets has a long history. It is said that Jamal Kemal continued this tradition in modern lyric poetry and wrote in several classical genres. However, despite the fact that the genesis of the octave of the People's Poet of Uzbekistan Jamol Kamol is in the synthesis of content and octave, the study does not emphasize that the power that inspired the poet and encouraged him to create his own phenomenon through artistic pursuits was the octopus Rasul Hamzatov.

A comparative-typological analysis of Jamol Kamol's and Rasul Khamzatov's octagons shows that Jamol Kamol's octagons were created under the influence of the Avar poet's octagons. also has an artistic commonality in the way it is obtained. Repeated references to truth, poetry, and poetic imagery, as well as the harmonious aspects of their lyrical expression, are illustrated by the following comparisons:

An Answer to Rasul Khamzatov's poetry:

Poetry, you sponsored the oppressed,
You are not a victim of violence,
You have taken refuge in the former,
You considered the oppressors to be enemies. [5.122]

A description of poetry by Jamal Kemal:

Poetry, tears in someone's eyes,
A stone hanging from someone's neck,
As long as there is a world, you will not be lost,
You are the burning sun in my sky. [2.42]

Apparently, both poems have nothing in common other than a cry for motivation, but an internal semantic connection by combining the concepts of oppression and ointment into a common denominator. From the earliest definitions of poetry, it is emphasized that it is a cousin of oppression. Rasul Khamzatov's lyrical protagonist likens poetry to an ointment of oppression, while Jamal Kamal's lyrical protagonist refers to him as "tears in his eyes." Finally, the theme of poetry, the most sacred creation of poetry, is expressed by Jamal Kamal in the verse "You are the sun burning in my sky." In addition, the commonality of the pictorial method, the 6 + 5 = 11 stagnation and categorization, and the consideration of poetry as the main encyclopedia of poetry have created harmony.

In the next comparison, the image of the poet and the commonality of his lyrical expression are studied:

The world of lyrical expressions and symbols in Rasul Hamzatov's eight:

There are poets - the time of the child,
There are poets - eat forever.
Giant trees, good or bad,
Summer and winter are doomed to failure.

When pine in color stripping,
They change the seasons,
The pine is always green,
Look no further than the winter of the year. [5.122]

It is clear that Rasul Khamzatov likened the poets, who renew their faith and "ideological world" with the change of time, to trees that change color in every season. The fact that there are poets among the poets who speak the same color in summer and winter, as well as in the summer and winter of the year, with a contrasting intellectual generalization. In this case, the images of the poet and the tree embody a lyrical picture in the eyes of the reader.

The world of lyrical expressions and symbols in Jamal Kemal's eight:
A poet hugs the king's neck,
He put his head on his chest and cried.
Everyone who casts their eyes upon it, wants a go.
He wept bitterly for the poet.

May the poet be honored by the king,
But let me tell you - it was a scary place.
When the poet embraces the king and weeps,
The monkey cries for his people. [2.49]

Apparently, the real philosophy lies in the fact that a real poet should sing not about the king of the people, but about the people of the king, his worries and dreams. If the poet becomes the king's substance, the idea that "a monkey cries for his people" is clearly expressed. In this case, the images of the poet and the king acted as two opposite poles, creating a conflict of emotions and thoughts in the poem.

Both artists, being poets themselves, in their descriptions of poets, first of all, showed a spiritual closeness as a brave and courageous person who could not bear the truth and truth, which in any work the author the rule that a certain part of his biography lies. In addition, the rhyming system of both octagons is consistent with the fact that they are constantly opposite poles, and have simple, concise, concise lines that invite the reader to make a wide but easy-to-understand observation.

Thus, the signs of inspiration from Rasul Hamzatov's octaves in Jamol Kamol's octaves are inextricably linked not only with the poetic appeal of the genre, but also with the authors' worldview, inner spirituality, and personality.

2. The polyphonic features of Jamal Kemal's octaves show that the poet draws a strong intellectual generalization, a philosophical conclusion from a dramatic life, and conveys it to the reader as a mini-drama. The heroes of the mini-drama or miniature in most octagons are the poets and the heroes in the poem. The following is a lyrical miniature of Oybek's novel ,,Sacred blood":

I saw the Traveler in Beshyogoch yesterday,
He lived with his working friends.
I came back, he said, I turned my way,
Mirzakarimboy is also back dim

"When did you return?" He said, today.
He did not say why he returned.

“What about Unsin?” What about Gulnor? She sighed for a long time.

He said: everyone is back, Oybek is not back... [2.59]

The mini-drama, based on the dialogue between the lyrical protagonist and the image of Yulchi, expresses the relationship between rich and poor, which will not disappear for centuries. At the same time, the poet uses the language of a hard-working young man (modern Yulchi) in Beshogoch district of Tashkent as a generalized image of people who are still suffering from unemployment – Unsin and Gulnor, Yulchi, Mirzakarimboy and others stated in the form of a bitter truth that there was no creator. As Nomon Rakhimjanov noted, “Jamol Kamol's poetry is first and foremost distinguished by its noble mission of reflecting the high culture of thinking of our people. Secondly, it is aimed at reviving the spirit of the times, the image of contemporaries. " [4.456] It is true that our people have achieved unprecedented success during the transition period of independence, but there was also an undeniable scourge of unemployment. Therefore, the poet did not praise, but embodied the groan in the hearts of ordinary people in the image of unemployed contemporaries. Apparently, the poet was able to reveal the meaning of laconicism through simple eight-line miniature lines, which can be expressed as a whole novel or a large play. This means that “the form of an octagonal poem requires a concise, concise, unique, and meaningful expression of an idea like a quartet. Harmony of content and form is achieved only when a poetic idea has its own and appropriate image. ” [7.111]

3. It is well known that in poetic thought, metaphor-rich movements are based on the principle of associative imagery in inviting the reader to observe with free metaphors. Jamal Kamal's philosophical poetry is based on associative thinking and is rich in metaphors. As Nomon Rakhimjanov points out, “The metaphor is the main figure in Jamol Kamol's intellectual poetry. Associative thinking prevails. The Rubaiyat and the Eight are the culmination of his research in this area. ”[4.460]

Jamal Kemal uses simple, fluent, easy-to-understand, portable units in his associative pictorial eights, the essence of which is to give the reader not a vague, hidden, symbolic, symmetrical conclusion, but a clear artistic landscape, a clear philosophy, light folk logic, the meaning of our wisdom, the lines of clear concluding thought.

The evening is dark, the night is dark,
The sound of silence.
Between the dew-covered garden
The night begins to moan.

The Truth cries out every night,
She screams and worries.
Look at the sky until dawn,
He prays for the salvation of his people. [2.42]

It is understood that the poem contains six metaphors based on similarities of action, such as the setting of the evening, the darkness of being, the silence of sound, the covering of the garden with dew, and the mourning of the Swan. served to shape associative thinking in the bird. As a result, the image of Haqqush (bird), who was wandering in the dewy garden, disturbing the silence in the mind and heart of the student, was expressed in thoughts and feelings. The psychological miniature depicts a re-perception of the life cycle between day and night, creating an artistic landscape that represents the inner spiritual state.

So, the remarkable feature of Jamal Kemal’s octaves is that the poet embodies in the nature of the
lyrical protagonist the qualities of thirst for truth and truth, cultivating mentally and spiritually mature contemporaries, infecting the qualities of beauty in his ideal. The poet enriched the system of images of Uzbek lyricism with Turkic octaves.

Born on the basis of Eastern and Western lyrics, the octave has developed into an independent genre in modern Uzbek lyrics.

Rasul Khamzatov's octaves served as a source of poetic nourishment for Jamol Kamal's artistically attractive octaves. In his eighties, the poet was able to depict dramatic rich points of life in lyrical miniature lines such as the minidrama. They have a predominance of associative thinking and are distinguished by the fact that they invite the reader to an easy but philosophical observation.

References: