

THE EDUCATIONAL SIGNIFICANCE OF JAMAL KAMAL'S EPICS

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Abstract – An important feature of Jamal Kemal's work is that he appears in our poetry with equal aruz, finger and free genre. The same can be said of his epics. Consequently, the poet's epics are dominated by tradition. In particular, in the "Tosh tug'yon (Stone Rebellion)" on the finger, the national rhyme possibilities are widely used, and in the "Quyosh chashmasi (Fountain of the Sun)" in the aruz, ramal bahri, which is the leader in our ghazals, is created in the form of masnavi.

Key words: aruz, rhyme, genre, ghazals, masnavi, literary critic, poet, poem, epic.

I. Introduction

In the epic "Eshikda oy to'lqini (Moon Wave at the Door)" there is a melody of free rhyme, resonance. In "Shahribonu" the poet created innovations on the basis of tradition. Literary critic D.Kuvvatova writes about it: "Jamol Kamol's epic "Quyosh chashmasi (Fountain of the Sun)" is a frame of purpose, and the epic "Shahribonu" is written in the network of hazaji musammani axrabi makfufi axtam. It should be noted that in "Quyosh chashmasi (Fountain of the Sun)" the poet continued the poetic tradition of classical epics. In "Shahribonu" he renewed this tradition. Because in classical literature, rubai hazaji musammani axrabi makfufi axtam is written in rhyme. But this is not to say that the rhyme line is used in the epic from beginning to end. In the classical literature, four different rhymes are used in the four verses of the rubai.

II. Literature review

We will try to substantiate our comments on the example of the epic "Shahribonu". The story begins as follows:

Bir hi-ko/ya so'y-la-yin /o't-mish /-dan
 - V - / V - V -/ -- V / -
 SHu ko'h-na /ja-hon-ga kel/-mi-shu ket-mish/-dan
 - - V/ V - V - / V -V -/ -
 Maf -uv -lu/ ma fo -i -lun/ mafoiylun/ fa'
 axrab / maqbuz/ solim / abtar

The first line does not weigh completely. The rhyme of the second verse corresponds to the rhyme of hazaji masammani axrabi maqbuzi solimi abtar.

Second byte:

May-li bir / qa-rich-mas bir /qu-loch bo'l-sin 11
 - V -/ V - - -/ V - V -/-
 Ko'-ngil-ga zavq/ fikr-ga ri/-voj bo'l-sin

V - V - / V - - V / - V - / -

This byte does not weigh, there is only aruziy tone.

Third byte:

So‘z nash’a/ si-din ko‘-ngil/ni gul-shan e/tay

- V / V - V - / V - V - / -

Haq him-ma/ti-din ko‘-zim/ni rav-shan e/tay

- V / V - V - / V - V - / -

Axrab / maqbuzi / maqbuzi/ abtar

This byte corresponds to hazaji musammani axrabi maqbuzi abtar.

Next byte:

Laz-za-ti/ sof bo‘lsi/nu safo bo‘lsin

V - / - V - V / - V - / - -

Suvrati dilkashu dilrabo bo‘lsin

- V - / - V - / - V - / - -

YO Rab-ki /i-shing ban-da/si-g‘a rah-mon/-lig‘

- V / V - - V / V - - - / -

YO Rab-ki, i-shim sen-ga fa-qat shuk-ro/na-liq

- V / V - - V / V - - - / V -

Axrabi/ makfufi / solimi / majzub

The first verse above: hazaji musammani axrabi makfufi solimi abtar, is in accordance with the obligatory rhyme, and the second verse is that hazaji musammani axrabi makfufi solimi majzub is in accordance with the obligatory rhyme. In fact, this feature, that is, the difference in rhyme in the verses, is also characteristic of the rubai.

To bo‘yla/ bezatdi u/ni naqqoshi/ azal

- V / V - - V / V - - V / V -

Kim, asli /go‘zal erdi,/ yana bo‘ldi/ go‘zal

- V / V - - V / V - - V / V -

Axrabi / makfufi / makfufi /majzub

III. Analysis

This byte is obligatory for hazaji musammani axrabi makfufi majzub and corresponds to the rhyme of the rubai.

Haq bo‘lsi/ nu haq ko‘rsa/ ko‘zi , aytsa / so‘zi

- V / V - - V / V - - V / V -

axrabi / makfufi/ makfufi/ majzub

Haq bo‘lsi/nu haq bo‘lsi/nu haq bo‘lsin/ o‘zi.

- V / V - - V / V - - - / V -

axrabi / makfufi/ solimi/ majzub

The first line of this byte corresponds to the rhyme of hazaji musammani axrabi makfufi majzub, and the next line corresponds to hazaji musammani axrabi makfufi solimi majzub.

Armonli / ko‘ngilga sen/ yana kom et/gil

– V / V – V – / V – – – /–
Bir qatra/ muruvvating/ni in’om et/gil
– V / V – V – / V – – – /–

This byte weighs in at the rhyme of a full-fledged hazaji musammani axrabi makfufi solimi abtar.

The above analysis shows that when reading the first lines of the epic, the tone of the aruz is noticeable. As we have seen, some bytes fall into aruz rhyme without exception. However, these considerations do not apply to all bytes. One of the reasons for this is that many of the words used in the poem belong to the Turkic language layer and do not give aruziy tone. This leads to rhyme loss.

Nevertheless, the masterful poet has fully mastered the rules of the ancient aruz. Based on the analysis, the total rhyme of the epic can be determined as **hazaji musammani axrabi makfufi majbub** obligatory.

The epic is written in the spirit of classical enlightenment epics. In addition, folklore is stylized. That is, the content of the moral narration is embedded in the poem. This work, which combines folklore and classical literature, is a new phenomenon in our literature. The poet epigraphed the following wisdom of the great thinker Alisher Navoi:

Necha zarurat aro qolgan chog’i,
Chin demas ersang, dema yolg’on dag’i...

That is, if you tell the truth when the need arises, a lie also means a lie. The events of the play are told in the language of the character - a dervish. The Masnavi form has helped to express the narrative, which is based on real life and fiction, in a unique sequence. It can be said that "as in classical epics, this form also served to express the lyrical protagonist's emotional response to reality."¹

The protagonist, Hodja, was also materially and spiritually honored, but he had a flaw in his heart:

Ma’yusligi shul – yo’q edi farzandi uning,
Yo’q edi biror joniga payvandi uning...

Her infertility made her deeply sad, she was full, she was depressed, she was complaining. Therefore, day and night, he supplicated to his Creator and went to Hijoz several times with infinite hope in his heart and prayed:

Shu ko’yda alam va intizor chekdi Xo’ja
Pinhon-pinhon fig’onu zor chekdi Xo’ja.
Necha bor etdi Xo’ja azmi Hijoz,
Necha bor qildi Xo’ja nazru niyoz.

Consequently, the motive of infertility dominates in folk epics and fairy tales. It is known from the plot of the epic "Alpomish" that Boybori and Boysari spent 40 days in the window of Shohimardon Pir, wishing for a child, and achieved their goals². This motif is

¹ Quvvatova D. Features of the development of Uzbek epic poetry in the second half of the XX century. DD. –T., 2016. –67.

² Alpomish. Xalq dostoni. - Toshkent: Sharq, 1988. - p. 15.

embedded in the content of Jamal Kamal's epic. The Lord's supplications and prayers are accepted by the Creator, and he is given a child:

Bechoraga bir kuni inoyat bo'ldi,
Haq dargohiga arzi ijobat bo'ldi.
Tun bosgan edi baxtini, yulduz berdi.
Tangri o'sha bechoraga bir qiz berdi.

After all, the poet describes the birth of a child as "endless happiness" in human life. The master could not get enough of his daughter:

Himmat eshigini elga lang ochdi Xo'ja,
Farzandi boshidan sochqilar sochdi Xo'ja.
El-yurtga ovoza aylabon to'y berdi,
Ot so'ydi, ho'kiz so'ydi, necha qo'y berdi.

Our people are hospitable and love to share their joy with each other. In honor of his son, the master "opens the doors of generosity" and gives a wedding to the wind. In the epic "Alpomish" Boybori also has two children (Hakimbek and Kaldirgoch), and Boysari has one daughter (Barchin). The brothers have a wedding feast in their honor for forty days and forty nights³.

They fell in love with the baby and named him Shahribonu. The master never lost his joy in seeing the girl. He always thanked God for the answers to his prayers and prayed that his child would be righteous and perfect, and that he would be beautiful.

Ham unga nasiba aylagil husnu jamol,
Ham unga muyassar ayla idroku kamol.
Haq izzati shavqiga uni oshno et,
G'ayb pardasi ortidan o'zing ogoh et.

IV. Discussion

It is noteworthy that the poet was able to incorporate the ideas of mysticism into the views of the Lord. The play portrays a perfect father who cares about the fate of the king's children.

The unparalleled development of Shahribonu Husnu Malakhat is effectively expressed through difficult metaphors. That is, Shahribonu's height is compared to a vertical sambit flower, and his lips are like a sapphire:

Bo'y cho'zdi chamanzorda guli sambitdek,
Lablar qizarib va tovlanib yoqutdek.

Although she was unparalleled in beauty, she had one flaw in her body:

So'zlar edi ko'z birla faqat, unsiz edi,

Lab ochmas edi so'zga, magar tilsiz edi.

It was hard for the Master, who had achieved so much for his son. There was a sadness in his heart, a sadness in his heart:

Mayli, ko'ksin pora-pora qilsin ul,

³ Alpomish. Xalq dostoni. - Toshkent: Sharq, 1988. - p. 15.

Bu baloga ne chora qilsin ul?
Bir chora topilsa-yu u hamon kelsa,
Farzandiga til kelsa, zabon kelsa...

Unfortunately, neither the Lord's property nor the efforts of the doctors could cure her. She is ready to do anything to make child happy.

The Lord, who had swallowed his pain, cried silently, lamenting to the Lord that there was nothing worthwhile but the soul of his son to give as alms, and that he was ready to give it up for the happiness of Shahribonu:

Rozimen, beray jonimni sen olgil,
Shu shikasta holimga nazar solgil.
So'nggi dam labimga tabassum ber,
Farzandimga til ber, takallum ber!
Deb Xo'ja bandalikni bajo qildi,
Haq uning hojatini ravo qildi.

Miraculously, the Lord's supplications were accepted by the Creator. As soon as the Lord leaves this world, His daughter begins to speak:

Men tilsizu sen tirik esang, bo'lmasmu?
Dardimga mudom sherik esang, bo'lmasmu?
Sen murda esang, men bu zabonni ne qilay?
Bog' bo'lmasa, obi ravonni ne qilay?

The above lines, adorned with Tajohuli Arif, reflect Shahribonu's painful experiences. For the child, the father is an umbrella, a pink shelter. That is why the girl burns in her father's pilgrimage:

Shu mehru muruvvatingmu, ey jonim otam?
Qolgay bir umr ko'ngilda armonim otam!.

We find the same motif in the work, in the image of a father who died for his child. Consequently, this kind of self-sacrifice for our children is one of the characteristics of our national mentality.

As the father performed the servitude, a cry came to his daughter's silent lips:

Farzandiga o'tli bir fig'on keldi,
Ne fig'onki, til keldi, zabon keldi...

The girl burned in her father's lap, screaming. Without an umbrella, without a pink shelter, I sighed, wondering what I needed:

Sen murda ersang, men bu zabonni na qilay?
Bog' bo'lmasa, bu obi ravonni na qilay?

These lines are full of mourning.

Bir yonda tugik tilda takallum bor edi,
Bir yonda o'lik labda tabassum bor edi.

The poet's artistry is evident in these lines. He revealed the mood of the moment through a tarsus. On one side and the other, the hajib, the dead, the tongue-in-cheek, the takallum-smile have rhymed in parallel, and there have been radifs. Although the Lord has left this enlightened

world, i.e. finds peace in his daughter who enters the language. The combination of joy and happiness is expressed in the above lines.

The events in the plot of the work develop in this way. In the days of Shahribonu, relatives are comforted. But day by day, month by month, year by year, she begins to be forgotten. She made a living as a sister to someone, a sister to someone, and a girl to someone. Byron, with his tongues and ability, captivates everyone around him, and everyone looks at him in amazement:

Ham tabib erdi, ham bashoratchi,
Ko‘rinmas sirlarga ishoratchi.

Sometime later, Shahribonu became known as a fortune teller, a doctor, and a fortune teller.

Haqgo‘yligi birla elga mashhur bo‘ldi,
Haqgo‘yligi birla mastu masrur bo‘ldi.

Because of her sincerity, she sometimes had enemies and worries, but she always kept her word:

Haq bo‘lmasa so‘z, so‘zini ul aytmas edi,
Aytar so‘zni aytar edi, qaytmas edi.

His voice reaches the sultan as well. The sultan sent one of his officials to the girl and asked her to ask for the king's fortune.

Shahanshohimiz folini ko‘rgaysen,
Fol ochib iqbolini ko‘rgaysen –

He put a sword, a belt, and a bag of gold in front of him. After a moment's silence, the king recounted his past:

Dedi, ey kimsa, bormu hech ogohing,
Bir xudbinu bedavo emish podshohing.

He tossed the bag, describing the king's selfishness and injustice. A few days later the clerk comes again. He tied a knot in front of her, telling her that everyone had heard her prophecy.

Ahsan, dedi, mehrin ul ayon etdi,
Senga zebu ziynat armug‘on etdi.

The official said he would bless the king in return for this knot. She wanted to know what was inside the knot, so she opened it at least once to see what was in it.

Qiz ochdi tugunni, bilmayin qoldi o‘zi,
Aylandi, boshi chun qamashdi ko‘zi.

From that moment on, Shahribonu's eyes were completely dazzled by the beauty and turned her into a completely different person.

Ne qilsin, ul-da qiz edi, xotun edi,
Ham ko‘ksida shunga mos ko‘ngil, botin edi.

The girl opened her hand to bless the king. The next day, the official returned and told the sultan that he wanted to see him. Shahribonu agreed and left. Arriving at the destination, the palace was overwhelmed with luxury:

Dedi: – Shohim jahonda odil o‘zing,
Ham qabul o‘zing, ham muqobil o‘zing, –
he said, praising the king. The girl kept praying to him:
Bonuning turmushi tutash to‘y bo‘ldi,
Haqgo‘y edi ul, endi duogo‘y bo‘ldi...
Countless possessions will completely change Shahribon:
Soch yuvsu, tarog‘u ko‘zgusi tillo edi,
Ko‘nglida hamisha orzusi tillo edi...

The girl lost her life as a result of her greed for worldly possessions. The true girl's heart was blinded by gold and silver, and her ears were deaf.

Tillo yana tilloga etishtirdi uni,
Dunyo yana dunyoga etishtirdi uni...

One day, the maid enters the room and sees that the girl has turned from head to toe.
Shahribonu o‘rniga haykal edi,
Oltin suvidan boshdin-oyoq sayqal edi.

In these episodes, we can see that the poet did not quote the wise words of Hazrat Navoi as an epigraph in vain. The fact that she was a slave to her own desires forced her to give up. The girl even went so far as to call the unjust, selfish king just. Yes, he renounced his faith and allowed himself to lie in the way of lust. As a result, the girl suffered a bitter fate.

The king ordered the gold-plated girl to be brought to the treasury. One day a thief came to the treasury and stole the girl's limbs.

Yes, it is clear that the path of lust leads man to the mire of depravity and destroys him. As the story unfolds, the statue of Shahribonu, looted in the treasury, is handed over to the mint. Coincidentally, a coin falls into the hands of a shepherd. When he sees a sound coming from his wallet, he throws it on the floor. A coin from that wallet:

Bilmasdi erdamu ko‘kda erdi ovoz,
«Meni qo‘y...Men Shahribonu», – derdi ovoz.

The coin falls to the ground and turns to stone, and a spring gushes from this stone. From then on, it is believed that anyone who drinks from this spring always speaks the truth.

This epic, based on exemplary reality, always encourages people to tell the truth:

Shoyad bu rivoyat elga doston bo‘lgay,
Haq tashna ko‘ngil sayriga bo‘ston bo‘lgay.

V. Conclusion

Indeed, where there is honesty and justice, there is always progress. One of the most beautiful human qualities is honesty. Our great ancestors also preached righteousness through their rich spiritual heritage. Through this epic, the poet expresses his inner beliefs and views. After all, Jamal Kamal is known for his honesty and the ability to speak the truth.

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