



IMAGE OF "THE NIGHT" IN JAMAL KAMAL'S POETRY

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Article history:	Abstract:
Received: January 10 th 2024 Accepted: March 7 th 2024	This article analyses the image of "night" in the poet's poetry. When one reads Jamal Kamal's poems, one can be sure that the theme of the night is widely present in his work. In the poet's poetry, the night has risen to the level of an artistic image as the interlocutor of the lyrical hero.
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Pay attention at the works of Jamal Kamal, we can see his "Olam kirar yuragimga" (1960), "Eng buyuk tuproq" (1959), "Cho'qqilarga yog'ildi yog'du..." (1959), "Tun. Bog'imda kezaman..." (1960), "Tun chorlaydi" (1964), "Buyur, dedim" (1964), "Bir tup jonon o'rik" (1965), "Hilol" (1966), "Ufuqlar" (1966) "O'zbekiston tuni" (1965), "Naqadar sirli kecha" (1970), we can see that the night (evening, night) was his period of inspiration:

*Goho bir sirli oqshom
Umid so'radim sizdan.
Tushdi ko'ngilga ilhom,
Hislarim oqdi ko'zdan.¹*

The poet's first poem in the eight-volume selection – "The world enters my heart" begins with the following lines:

*Suqlanaman tunlarimga,
yog'dular toshqin,
Entikaman, o'tli dilda
orzular toshqin.²*

The poem was written in the early years when Jamal Kamal entered the world of poetry. "These verses, which describe the dreams of a lyrical hero immersed in his emotions, were evidence of the arrival of a great soul, a lyricist of eventful experiences, in Uzbek literature". He was 22 years old then. During this period, the poet's heart was filled with inspiration from the beauty of nature, knowing the secrets of the universe, enjoying the joy of youth, and the hope for an enigmatic future. Since then, young Jamal entered the world of poetry by talking with the nights. The tranquility of the night, the glow of the moon, the "song" of the river inspired him.

*Olam kirar yuragimga
ming jilva bilan,
Daryo – qo'shiq,
Oqshom – shafaq,
Oy shu'la bilan, –³*

The poet imagines every detail of night nature on a metaphorical scale:

*Nazarimda har tomchi
oqshom yulduzi,
Suv – simob,
maysa – baxmal,
gul toji – mash'al...⁴*

Even singing the anthem of the Motherland in the light of the night as well as the sunny day, the poet, who was happy with the stars shining in his sky, said: "Kunda qadamlagan har qarichingni Bag'rimga bosaman charog'on tunda"⁵, - he talked with his dreams.

¹ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 49-бет.

² Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 24-бет.

³ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 24-бет.

⁴ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 30-бет.

⁵ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 25-бет.

Usually, the poet wanders the fields and gardens during the day to enjoy nature and creates unique pictures:

*Tun. Bog'imda kezaman,
oy, bulut, shamol –
O'ynashur, inju sochur
hovuch va hovuch.
Chechaklar nihol-nihol
va oshuftahol
Yulduzday charaqlashur
yo'llarimda g'uj.⁶*

It's like playing with the moon when the wind shakes the cloud in the moonlight and the cloud sometimes covers the moon. The appearance of smallpox as stars, the rustling of leaves in the wind, the rippling of water in streams - everything seems incomparably graceful. For the lyric hero, such a strange appearance of nature leads the poet to his goal - he is in love:

*Bu surur, bu saodat
sen tufayli, yor,
Chunki dilbar xayoling,
yoding hamdamim.⁷*

Every pleasure from nature in love is the imagination of a gentle person. In the 193rd ghazal **matla (beginning)** of Alisher Navoi's "Badoyi ul-bidaya" we read:

*Kecha har kavkab ko'rungach, yodima oyim kelur,
Oy chu tole' bo'ldi – mehri olamoroyim kelur.⁸*

That is, when the stars come out at night, the lover remembers the moon (yori). Because they used to meet at night in the moonlight. This idea in the poet's ghazal, composed in his youth, is embodied in Jamal Kamal's poem analysed above. The poet's poem "Cho'qqilarga yog'ildi yog'du..." can be said to be the result of feeding on the same idea. That is, the moon and the moon are depicted in one scene:

*Cho'qqilarga yog'ildi yog'du,
Tog' boshida hilol ko'rindi.
Qaldirg'ochdek qanot urdi u,
Kelib sening qoshingga qo'ndi.*

*Oy nurida yuzingni ko'rdim,
Ko'zlaringki suzgun va shahlo.
Ko'zlarimni uzolmay turdim,
Xumoriga to'ymadim aslo...*

*Uzoqda ham qo'ymading xoli,
O'rab oldi dilbar xayoling.
Mast ayladi qo'shiq misoli
Oy yopinib ko'ringan holing.⁹*

It is a traditional allegory to compare the new moon with the moon. The eyebrow looks like the wing of a swallow. But the crescent moon turning into a swallow and landing on the shore is a product of Jamal Kamal's mind. The poet does not directly compare the face of the mountain with the moon, but describes the beauty of the mountain in the moonlight (I saw your face in the moonlight, your eyes are smooth and beautiful). The beauty of the shore in harmony with the moon intoxicates the lover (example of the song Mast ayladi, like the moon is hidden).

"Lyrics appear when a person recognises his personality, understands himself as a person, considers himself as another world within the world, and looks at the external, objective world through the windows of his personal world. A person compares his personality with the world, sometimes he opposes it, sometimes he realises that he is linked and connected with the external world", says Jamal Kamal in the study of "Lyric Poetry". If we look at his poems in terms of the image of the night, we see this "connection and attachment". The poet sees himself happy and at ease in the nocturnal world.

The image of the night, its rise to the level of an image, is expressed with poetic skill in Jamal Kamal's poem "Tun chorlaydi" ("The Night Calls"). All the realities in the poem converge around the night. "If the figurative symbol is one, and the thoughts and feelings are organised around this image, the meaning in the poem and the image will become clearer", says literary critic B. Norboyev, reflecting on this theme.

The comparison of the night to a beautiful shore in the poem can be compared to the image of Layli in the epic "Layli and Majnun". A large image of the night can also be found in the epic "Layli and Majnun". Navoi says: "There is no carona in the satin of the night", he compares the night to an endless satin and describes Layli as follows:

⁶ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 29-бет.

⁷ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 29-бет.

⁸ Алишер Навоий. МАТ. XX томлик, I том. Т.: Фан, 1987. 171-бет.

⁹ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 28-бет.

*Zulfi tunida uzori xurshed,
Xurshed uza zulfi shomi ummed.¹⁰*

That is, the night on Laila's face, blocking the beauty of the sun, is compared to the beginning of the night. In the poem "The Night Calls", the description of the girl's beauty is directly applied to the night itself, creating a strange animation. That is why the night invites the lyrical hero to its bosom full of smallpox:

*Tun – qorasoch, barno kelinchak,
Ko'zim to'yimas boqishlariga.
Tun to'ldirib qo'yniga chechak,
Meni chorlar og'ushlariga.¹¹*

Literary critic D.Nazarova analyses the poem as follows "Qorasoch" represents the blackness of the night, and the moon that illuminates it represents the bride. Although we agree with the first part of this opinion ("Qorasoch" means the blackness of the night), we cannot agree with the second part (that the moon that illuminates it represents the bride). In our opinion, both the black hair and the allusions to the barno bride are qualities of the night. Therefore, the poet cannot take his eyes off the night, not the moon. If we pay attention to Furqat's famous "Kelinchak" ("Bride") ghazal matla:

*Surmadin ko'zlar qaro, qo'llar xinodin lolarang,
G'ozadin yuzlarda tobu, o'smadin qoshlar tarang.¹²*

Literary critic B.Sarimsakov emphasises that "multitasking images that express the ideological and artistic intention of the poet in a lyrical work are lyrical images that serve to reveal some aspects of lyrical images, and images that fulfil only one task should be distinguished as poetic details". The poetic details of the eye, hand, face and eyebrow in the verse together form the lyrical image of the bride. In the above verses of Jamal Kamal, the night is a lyrical image and its poetic details are elements such as darkness, moon, moonlight, stars, starlight, flowers shining in the moonlight, night breeze, rustling of grass and leaves. These parts of the night inspired the poet.

In the night, when the lyric hero comes to life, he is even afraid of the "nur xandasi" ("treasure of light"), and "gul nafasi" (the "breath of flowers") is his goal. The night is dear to the lover. That is why he worships it and strives for the night to tell him his heart's desire:

*Oy balqitib, chaqnatib yulduz,
Tun qarshimda kular jilvagar,
Roz etarmi, so'ylarmi bir so'z,
Jamoliga sig'insam agar?¹³*

In the classical poetic tradition, "the first and most important aspect of the image of a **yor** is his beauty". He is the ideal of a lover. Everything is beautiful to a lover, from a woman's face to a lock of her hair. Even a drop on a bird's lips is as sweet as a drop of honey on a petal:

*Uchuq labingda emas, reza inju la'l uzra
Ki, bargi gul uza bir qatra bol emish – bildim.¹⁴*

No matter how many beautiful qualities a man has, he is unfaithful. "If it were not for this side of the river, i.e., infidelity, the lover would not shed tears, would not go mad, would not turn yellow like straw, and would not pass away from the world with difficulty". In many of the poet's poems describing the image of the night belonging to lyrical poetry, feelings of calmness, pleasure, and happiness were sung.

*Bag'rida kuylanar go'zal bir doston,
Egnida gul libos, boshida osmon,
Orzulari jo'shib, tebranar shodon
Bir tup jonon o'rik oy yog'dusida...¹⁵*

If the apricot swaying joyfully in the moonlight reflects the inner state of the lyric hero, who is in a happy mood and looking forward to the future, the poem "Party of Nature" describes a hopeful night. Enjoying the pleasure of life instead of being afraid of the swallow's noise, "leaves rustle without sleep". The flash of lightning, the roar of the clouds, the passing of the tide are a nocturnal party for the lyric hero. Even:

*Tabiatning may bazmiga yiroqdan
Havaslanib termiladi bir yulduz...¹⁶*

In these poems, which belong to lyric poetry, "before every external event, a wish, a dream, an intention, in short, a thought is born; every external event is the result of the activity of internal, hidden forces: poetry penetrates this second, internal side of the event, the root of these forces, external reality, event and behaviour grow out of these forces...". That is, the poet's purpose in writing "Tabiat bazmi" ("Nature's Feast") is to express the joy of the future, of life, even though it contains figurative images.

¹⁰ Алишер Навоий. ТАТ. X томлик, VII том. Т.: Ф.Фулом номидаги матбаа-ижод уйи, 2011. 57-бет.

¹¹ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 36-бет.

¹² Фурқат. Танланган асарлар. Т., 1958. 90-бет.

¹³ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 36-бет.

¹⁴ Алишер Навоий. ТАТ. X томлик, IV том. Т.: Ф.Фулом номидаги матбаа-ижод уйи, 2011.440-бет.

¹⁵ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 40-бет.

¹⁶ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 45-бет.

Among the poems analysed above, Jamal Kamal's poem "Buyur dedim" ("Say order") also belongs to this peculiarity. Although the poem praises the motherland, the reality in it takes place at night (Magic night... Motherland thundering night...). The hero, who is in love with the night sky, compares himself to an astrologer (Oh, I'm silent in the circle of golden stars, I'm a fool, I'm an astrologer in love...). Because he feels free and determined at night, he swears allegiance to the fatherland with "bright and shining hopes" and feels happy about it:

*Ona dedim, men ham senga
Bir porai dil,
Sevgim bilan sadoqatim
Qabul aylagil,
Buyur dedim, men ham senga
Fidoysi bir jon...
Baxt balqigan ko'zlarimga
Nur to'kdi jahon...¹⁷*

Jamal Kamal created the image of the night not only in modern, but also in classical poetic genres. The poet's ghazal "Kecha" ("Night") begins with the following stanza:

*O'yla, tog' boshida tanho
Mudragan ohu kecha,
Ohudek suzgun, sumanso
Ko'zlari yog'du kecha.¹⁸*

According to tradition, both verses rhyme (ohu; yog'du).

One of the allusions to the eye in classical ghazal poetry is deer (**ohu**). This is because her eyes are famous for their beauty.

*Ko'zung Chin g'azoliyu ostida xoli,
Aning nofasidin topib mushki Chin ham.¹⁹*

(Navoiy)

This means that there is also a spot under the eye of the deer, which is compared to the deer of the Chin. He is jealous of the musk of the eye.

In the first verse of the **matla** (beginning) written by Jamal Kamal, a **tashbeh** (metaphor) was created by comparing it to a sleepy deer, and in the next verse the rain of moon and stars at night is compared to the deer's "**suzgun, sumanso**" eyes. This is because its eyes are clearly visible and attract attention. It seems that the poet used several types of allusion in the **matla**:

Tashbihi Mujmal. According to "Badoyi'u-s-sanoyi": "*anikim, tashbih qilurlar mushabbah (or o'xshamish – M.H.) derlar va anikim, anga tashbih qilurlar mushabbah bih (or o'xshatilmish – M.H.) derlar va ul vasvni vajhi shibh (ya'ni oradagi ma'no zanjiri – M.H.) derlar*"²⁰. **Mushabbah** in the poem is night, **mushabbah bih** is slumbering deer. **Vaji shabih** is the blackness of the eyes of the deer and the sleepy deer and the silence of the night, which is not used in the verse. "This kind of analogy (o'xshatish) (i.e., no **vajhi shibh** is used – M.H.) is considered "**tashbihi mujmal**"²¹.

2. **Tashbihi mutlaq.** All the above-mentioned elements of the analogy are reflected in the poem. In the second verse, **mushabbah** - eye, **mushabbah bih** - ohu. **Vaji shabih** – "**suzgun, sumanso**". But **mushabbah bih**, or "ohu" (deer) is used figuratively and means the eye of the ohu (deer). The art of metaphor is used. The skill of the poet is that he uses **mushabbah** (the eye of the night) in a figurative sense (metaphor) along with **mushabbah bih**. The sign of **mudrash** (sleeping) is the darkness of the eyes, and the main chain of meaning is the blackness of the eyes. "night" also represents the moon in a metaphorical sense, as it lies on top of the mountain.

The poet describes nature by night and enjoys it. Finally, "the landscape changes according to the experience of the lyric hero, complements the content of the poem, serves to reveal the hero's character according to his mood, and also plays a compositional role". That is:

*Orzudek boshimda porlar
Yulduzu oy gulshani,
Ko'k magar ko'nglimni so'ylar
Bu kecha, orzu kecha.²²*

The image of the starry and moonlit sky in the lines reflects the ocean of dreams in the heart of the lyrical hero. If the bright world is the dawn of the night, the dew-covered lawn is its foot. Night in such a dress of pearls. Wherever and whatever the lyric hero looks, every detail evokes a strange fantasy in his eyes. Night, he saw "miltirab gulshanga oqqan qatra-qatra suv", "saodatlarni tasvir aylagan ko'zgu" and so on. Such images embody the joy of life and hope for the future.

¹⁷ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 39-бет.

¹⁸ Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 337-бет.

¹⁹ Алишер Навоий. ТАТ. X томлик, II том. Т.: Ф.Ғуллом номидаги матбаа-ижод уйи, 2011. 434-бет

²⁰ Атоуллох Хусайний. Бадойи'ю-с-санойи. Т.: Ф.Ғуллом номидаги адабиёт ва санъат нашриёти, 1981. 212-бет.

²¹ Ҳоҷиаҳмедов А. Мумтоз бадийат малоҳати. Т.: Шарқ, 1999. 15-бет.

²² Жамол Камол. Сайланма. VII жилдлик. I жилд. Т.: Янги аср авлоди, 2018. 337-бет.

In the ghazal, the poet invites us to observe the night. Someone sleeps tonight, and for those who dream, "there is no morning, forever is night". But for the lyric hero, the night is "enchanted with magic". He waits for his beloved, whom he has enchanted with love this evening:

*Jodu ko'z yoring kelarmish
Bu kecha sehr etgali,
Ey Jamol, bilsang bu endi
Sehr ila jodu kecha...*²³

In this ghazal, the poet was able to illuminate the image of the night no less than in his barmoq-weight poems. As in his finger-weight poems, the lyrical hero of the ghazal "Night", written in the dark sea of dreams, is a devil of the night: he enjoys it, walks in the sky of dreams. The example of a horse spinning around a stump, on which the radif "Night" in the ghazal unites all thoughts. This made the image clearer and the thought more understandable.

From the very beginning of his poetry, Jamal Kamal paid special attention to the theme of night. In this poetry, the night is the ocean of dreams, the world of pleasure and inspiration, the stage where thoughts are clarified, the lyrical hero is the confidant who reveals the secrets of the heart.

The poet's ghazals about the night showed that even in the weight of **aruz** there are possibilities not inferior to the weight of a **barmoq** - that the life of **aruz** weight is permanent. In this poetry one can witness a skillful approach to the traditions of our poetry.

In Jamal Kamal's poems about the night, in addition to the images of the star, horizon, moon, rain and clouds, which are directly related to the theme, symbols such as grass, dew, flowers, water, river, earth, garden, which are usually found in images of daytime nature, are used. In this combination of symbols, the poet feels the feeling of the motherland.

In his poems on this theme, metaphors and animation are used, and the wide possibilities of the art of allegory are revealed.

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