

THE TENDENCY OF DRAMATISM IN JAMAL KAMAL'S POETRY

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Annotation:

The article discusses the dramatic scenes in Jamal Kamal's poetry as a result of polyphonic imagery, their unique poetic features, genesis, artistic appeal, richness of intellectual generalizations, social appeal and repercussions.

Keywords: Literary type, genre, style, polyphony, drama, octagon, weight, form, content.

The individual stylistic aspect of the poetry of the talented poet Jamal Kamal is manifested in the fact that the poet creates lyrical scenes that generalize from the conflicting situation at the peak of the reality of life. As a result, the poles of shai poetry emerged. At the same time, a tendency to drama was formed, and the poet appeared in the eights. The polyphonic features of Jamal Kamal'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 an example of the heroes of Oybek's novel "Kutlugqon": a lyrical miniature depicting the novelty of the time:

I came back, he said, I turned my way, and Mirzakarimboy came back from the prayer... - When did you come back? He said, todayHe did not say why he returned. "Unsin-ch?" What about Gulnor? .. He sighed for a long time, He said: everyone is back, Oybek is not back... [2.59]

expressed in the absence of. 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-u Gulnor, Yulchilar, Mirzakarimboy and others. stated in the form of a bitter truth that there was no creator. As Nomon Rakhimjanov noted, "Jamal Kamal'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 could 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 can be achieved only when the poetic idea has its own and appropriate image. " [7.111]

In the following eight lyrical miniatures of the poet, the distinction between rich and poor is objectively illustrated by the example of the United States, one of the most developed countries: It's weird who watches so many movies and buys books in a bookstore that able to express. He said that everyone weaves what they know. Entertainment for the poor is a movie, The rich need a mind, a book reads... [2.69] proved by the immortal life hypothesis. The poverty of the poor is proved to be in his spiritual poverty. At the heart of this is the endless cry of the call to reading. There is a call, an admonition, an admonition to a spiritually poor contemporary who deceives his life with insane movies. Nomon Rakhimjanov says, "While lyrical miniatures are based on a single event in life, generalization is based on the intensity of experience. It shows the edges of an image as if it were in the palm of your hand. "[4.460] Thus, Jamal Kemal made a philosophical observation of life and skillfully used lyrical miniatures rich in drama in the eights of the dark intellectual generalizations that resulted from it.

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