

# The Image Of The Heart In Jamol Kamol's Poetry

Munisjon Hakimov

Doctor of Philosophy (PhD) in Philology, Uzbekistan

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**Abstract:** The image of the heart (ko'ngil), which has been widely used in Uzbek classical literature, is also frequently seemed in Jamol Kamol's poetry. This article discusses the interpretation as well as artistic function of this image in the poet's works.

**Keywords:** Image, poem, ghazal, poetic device, aruz, question-and-answer, lyrical persona, tradition, simile.

**Introduction:** An image in a literary work is a means that sets the creator's idea into motion. In poetry, unlike prose, the poet not only personifies human characters but also animates inanimate and imaginary concepts. Such images carry within themselves an experiential reality that expresses the author's thoughts and ideas.

It is well known that in Eastern literature the use of the same theme, plot, or image has become a tradition; however, this should not be regarded as mere repetition or imitation. When each creator writes on a particular theme, their talent and worldview give that theme a unique and inimitable spirit and tone. The same can be said about artistic images. Therefore, although a number of images are traditionally repeated in literature, including poetry, masters of the art of words skillfully renew this traditionality. As literary scholar M. Yunusov notes: "Tradition is not passive repetition; rather, it is a process in which the writer's worldview, scope of knowledge, life experience, and imagination take part."

Modern Uzbek poetry is not limited to creating new images alone; it also presents traditional images in fresh and distinctive interpretations. One such image is the image of the heart (ko'ngil). This image entered written literature from oral tradition, which testifies to its ancient origins. Throughout its long historical development, Uzbek literature has elevated this image to the level of one of its central poetic symbols. This is because "in poetry, the word 'ko'ngil' has risen to the level of the most active poetic image in revealing the human psyche, emotions, spiritual world, and inner

mysteries." Thus, the image of the heart has acquired a broad semantic scope in poetry, prompting many poets to return to it repeatedly.

The image of the heart also occupies an important place in the works of the People's Poet of Uzbekistan, Jamol Kamol. In the poet's own words, the heart is a miracle created by God. Therefore, this miraculous image holds special significance in his poetry as well. This is because the poet does not merely write poetry; rather, he translates the soul itself.

Shoiro, sindir qalamni,  
Qo'y, kerakmas jimjima,  
Sen mening ruhimga kir,  
Qalbimni etgil tarjima...

The lyrical hero of the poet is a captive and a slave of the heart; for this reason, it is not the lyrical hero who controls the heart, but the heart is responsible to govern and commands the lyrical hero. If the heart so desires, there is life; if it does not, the lyrical hero is condemned to death.

Ba'zan so'ldi, g'amga to'ldi,  
Lekin o'lmadi ko'nglim.  
Orsizlar-la osh-non bo'ldi,  
Oshno bo'lmadi ko'nglim.

Bu dunyoda nasibam ham,  
Xazinam ham ko'nglimdir.  
Hukm aylasa: hayot menga;  
Hukm aylasa: o'limdir...

When the poet says that even when the lyrical hero's heart is left helpless, he does not become close to the shameless, not even by sharing "food and bread," the poet emphasizes that faith and belief are considered primary and he remains faithful to them. By highlighting this principle, he conveys to the reader the age-old moral nature of our people. In some of his poems, the poet replaces the word "ko'ngil" (heart) with its synonym, possibly due to metrical reasons. In the following lines, the poet reveals the essence and truth of the soul by placing the lyrical hero in dialogue with various poetic images.

– Taqdir, nega meni inson yaratding,  
Ko'ksimda shodlig-u g'amdan yuz nishon?  
– Men senga qalb ila shuur baxsh etdim,  
Bilgil deb hirs nima, nimadir hayvon .

Artistic devices such as question-and-answer, personification, dialogue, and exclamation enhance the beauty of the lines. In his desire to uncover the secrets of the poetic fate, the lyrical hero asks Fate about the reasons for the surge of joy and sorrow within his chest. The reason, as Fate explains, is that it has endowed the lyrical hero with heart and consciousness, for heart and consciousness are the primary qualities that distinguish a human being from an animal. In the same manner, the next stanza of the poem emphasizes the lightning-like swiftness of life. This brief span of life gains meaning through the emergence of love in the heart. The progression of thought is distinctive and gradual.

– Taqdir, nega meni mehmon yaratding,  
«Yarq» etgan chaqindek kechgum begumon?  
– Men senga qalb ila shuur baxsh etdim,  
Bilgin deb ishq nima, nimadir inson

The essence of human life is concisely expressed in the poem: since a person comes into the world with intellect and emotion, in order to live not as an animal but as a true human being, one must rely on love.

In classical literature, the heart is often portrayed as broken, wounded, or shattered, such as in the following states:

Shikasta ko'ngluma oz g'am bo'lubturur kulliy,  
Kesak qanoti sinuq qush ko'ziga tosh ko'runur .

That is, just as even a clod of earth appears like a heavy stone to the eyes of a bird with a broken wing, even a small sorrow seems great to a broken heart, says Alisher Navoi.

In Jamol Kamol's poetry:  
Yo'lingda bir siniq oyina  
Ko'rsang, ustidan yurma,

Ushalgan bu ko'ngilning  
Parchasidir, sen-da sindirma , –

Thus, a fragment of the heart is compared to a broken mirror. The comparison of the heart to a mirror is found both in folklore and in world poetry. Jamol Kamol's originality lies in his use of the form "oyina" (mirror). His lyrical hero asks that the broken (shattered) heart not be hurt further.

In Jamol Kamol's poetry, the process of portraying the heart reveals its states through various methods:

1. by making the heart speak (personification);
2. through the philosophical views of the lyrical hero;
3. by having the lyrical hero address the heart directly, and so on.

When the heart is given a voice in the poet's poems, attention is drawn to the state of living by listening to one's heart, especially among people of poetry.

Ko'nglim aytar: qilma qayg'u,  
Ahli she'ri shuursan.

Mag'rursanki, ma'yusdirsan,  
Ma'yussanki, mag'rursan.

The states of pride and melancholy depicted through the poetic device of "tard-u aks" are directly related to the heart. Although this idea is conveyed to the lyrical hero through the heart in the poem, it should not be forgotten that the states of the lyrical hero are, in fact, discoveries of the poet's own soul.

In portraying the heart, Jamol Kamol also makes use of various similes, such as the Kaaba, a mirror, the world, the earth, and the sky. Many classical poets have compared the heart to the Kaaba.

Ko'ngilni Ka'batulloh bil,  
Ko'ngilga e'timod yaxshi,  
Kishiga e'timod aylab,  
Birovga orqainlikdan.

Indeed, rather than relying on others and placing one's trust in them, it is necessary to rely on the heart. For the heart is Baytullah, that is, the House of God.

While in classical literature the heart possesses a mystical (Sufi) essence, in Jamol Kamol's lines it becomes a medium for addressing social issues. This reflects the poet's innovative approach to simile.

When Jamol Kamol's lyrical hero addresses the heart with the phrase "O heart," its extreme closeness to the soul is revealed. At the same time, the refrain (radif) in the poem serves to emphasize the central idea and to direct the reader's attention toward the main purpose.

Bir buyuk tilsim magar

Jon ichra jonsen, ey ko'ngil,

El seni, mo'jaz jahon, deydi,

Jahonsan, ey ko'ngil.

In Alisher Navoi's Badoe' ul-Bidoya, there are five ghazals (nos. 410, 415, 429, 440, 442 ) featuring the refrain "O heart". All of them follow a mystical-enlightening (tasawwuf) orientation, and the last four are composed in the ramal meter. In Jamol Kamol's poetry, the theme is socio-philosophical, while the meter remains traditional, that is, ramal. Moreover, the ghazal is constructed entirely on the principle of tazod (art of contrast), which enhances the vividness of the heart in the reader's perception.

Dengizing, tog'ing, quyoshing,

Yulduzing, oying tayin,

Ham o'zing yersan, vale

Ham osmonsan, ey ko'ngil.

The lines above actually form a single couplet that has been divided. In the second line of the couplet, the first syllable of the word "osmon" (sky) is exceptionally elongated, which emphasizes the word and, at the same time, contributes to the perfection of the meaning in accordance with the metrical requirements. This is a demonstration of the poet's skill. He presents the idea that the heart is the House of God with a fresh and original image: God's infinite house is a world that includes the sea, mountains, the sun, stars, the moon, and therefore both the earth and the sky. It must be acknowledged that this expression is unique.

In short, one of the traditional images in Jamol Kamol's poetry is the heart. In his poetry, the lyrical hero is a devotee of the heart. The heart governs and directs him. The heart (qalb, soul) is consistently associated with concepts such as faith and belief. In his works, the heart is compared to the Kaaba, a mirror, the world, the earth, and the sky. When love manifests in the heart, it is divine. Since humans possess a heart, they are superior to all other creatures. The possessor of the heart is a possessor of goodness.

The poems in which this heart image is reflected guide readers toward classical poetry, while simultaneously bringing the spirit of contemporary life into the classical poetic tradition.

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