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The Theme of Love in Guljamol Asqarova's Poems

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Abstract. The article offers a literary analysis of a love poem by the contemporary Uzbek poet Guljamol Asqarova, built on the radif "…dedim". Each of its seven quatrains is examined in turn, tracing the lyrical heroine's emotional path from accepting separation, through the torment of jealousy and a calm answer to gossip, to seeing love as a divine gift. The syllabic barmoq metre, the aaab rhyme scheme and the compositional role of the radif "dedim" are discussed. The study also shows how simile, metaphor, antithesis and repetition convey the poem's central idea.

Keywords: Guljamol Asqarova, love lyrics, lyrical hero, jealousy, radif, barmoq metre, quatrain, rhyme, simile, metaphor, antithesis, literary analysis.

Guljamol Asqarova's poem, featuring the refrain "…dedim" ("I said"), is a sincere example of romantic lyric poetry exploring themes of jealousy, devotion, and resignation to fate. Comprising seven quatrains, the poem reveals a new facet of the lyrical persona's inner state in each stanza—progressing from the attempt to come to terms with separation to the ultimate realization that love is a divine gift.

Qo'ng'iroqlar qilmay qo'ydim,
Mensizlikka o'rgan dedim.
Axir kunlar botishi bor,
Kunsizlikka o'rgan dedim

In terms of form, the poem echoes the spirit of folk songs. Each line consists of eight syllables, written in the syllabic meter with a 4+4 caesura structure [3.B.11, 21]. The rhyme scheme within the stanzas is primarily *aaab*: the first three lines rhyme with one another, while the fourth line concludes with the recurring rhyme-refrain combination "*-gan dedim*" (e.g., *o'rgan, ko'rgan, yurgan, hurgan, urgan, burgan, bergan*).

The refrain—the word "dedim" (I said)—serves as the poem's compositional axis [2.B.224]. It concludes each stanza with the lyrical persona's firm statement, conclusion, or verdict. Consequently, the poem is not merely a monologue but reads as a series of heartfelt expressions directed at the beloved, at gossips, and at the self.

The poem opens with a decisive resolution: the lyrical persona stops calling her beloved and urges him to learn to live without her. Here, the pause is not an end to love, but a way to test it and to realize her own self-worth.

The stanza's most powerful image is the setting of the sun. The poet likens herself to the day—to the sun: just as every day eventually sets, there may come a day when she, too, is no longer present. The juxtaposition of the words "mensizlik" (absence of me) and "kunsizlik" (absence of the sun/day) deepens the metaphor: the absence of the loving woman signifies a life without the sun—a life without light—for the beloved. Thus, right from the first stanza, the lyrical heroine's confidence in her love and her sense of pride are revealed.

O'z rashkimdan o'zim to'ydim,

Har ne ko‘rsam senga yo‘ydim,

Ko‘zlarimni silab qo‘ydim,

Ko‘zlaringni ko‘rgan dedim.

In the second stanza, the poem's central emotional state—jealousy—is explicitly stated. The protagonist confesses to being consumed by his own jealousy, admitting that he views everything he sees through the lens of suspicion regarding his beloved. The verb "to burn" portrays jealousy as a fire, a metaphor that persists in subsequent stanzas.

The final two lines of the stanza contain a subtle and unique lyrical touch: the protagonist caresses his own eyes because they have beheld the eyes of his beloved. Even the eyes that have met the beloved's gaze become cherished. This act—the lover sanctifying anything associated with the beloved—represents a modern, simple interpretation of a traditional motif rooted in classical literature.

Nima qilay, yonib tursam,

Rashk kasalman, endi bilsam,

Yoningda bir qizni ko‘rsam,

Shu qiz bilan yurgan dedim.

In the third stanza, the lyrical persona diagnoses her own condition: she has just realized that jealousy is a sickness. This admission lends sincerity to the poem; the persona does not justify herself but, on the contrary, openly acknowledges her vulnerability.

The stanza clearly illustrates the irrationality of jealousy: upon seeing another girl near her beloved, she immediately assumes he is involved with her. The phrase "burning" (*yonib tursam*) continues the imagery of burning introduced in the second stanza. The poet expresses human frailty with a folk-like simplicity—without concealing it—and therein lies the poem's emotional resonance.

G‘iybatchilar gap qildilar,

Pok nomimni chap qildilar,

Miyig‘ida kulib sekin,

•«Kim u menga xurgan* dedim.

In the fourth stanza, the scope of the poem expands: a third force—gossips—now intrudes upon the relationship between the two individuals. By spreading rumors, they seek to tarnish the protagonist's untarnished reputation. Yet, the lyrical protagonist does not respond with bitterness. Instead, smiling faintly, he calmly asks, "Who is barking at me?" This rhetorical question likens the gossips to barking dogs, evoking the folk proverb: "The dogs bark, but the caravan moves on." His smile and composure demonstrate his moral superiority; one who stands in the truth has no fear of slander.

Ko‘zga surma surib yurma,

Har narsani ko‘rib yurma,

Ishqi yo‘qni urib yurma,

O‘zi Xudo urgan dedim.

The tone shifts sharply in the fifth stanza: the speaker now adopts the role of an advisor. The intended recipient of the address is not explicitly stated—it could be a beloved, a rival, or a slanderer. This ambiguity lends the stanza a universal, aphoristic quality. A key stylistic feature

here is the use of internal rhyme and repetition: three lines are structured around the pattern *-ib yurma* (do not go about...-ing): *surib yurma* (do not go about applying kohl), *ko'rib yurma* (do not go about gazing at everything), and *urib yurma* (do not go about striking/attacking). This repetition creates a melodic quality characteristic of traditional didactic songs. Refraining from applying kohl to the eyes implies avoiding ostentation; avoiding gazing at everything signifies protecting the heart from instability; and the injunction against striking a person devoid of love leads to the conclusion that such a person is already punished. Living without love is viewed as a state of divine affliction—the ultimate form of deprivation.

Nima qilay yomon sevsam,
Yuz o‘girib yuzin ko‘rsam,
Mendan yuzin o‘gurganni,
Menga yuzin burgan dedim.

In the sixth stanza, the protagonist characterizes the intensity of his love as "loving badly"—that is, loving to an excessive, mad degree. Even when he sees his beloved turning away from him, he interprets this differently: he perceives the person turning away as actually turning toward him. This is the poem's most striking paradox. The verbs "to turn away" (*o'girmoq*) and "to turn toward" (*burmoq*) are employed in a contrast (*tazod*) that demonstrates how love transcends logic. From the lover's perspective, rejection is also a form of attention; after all, one must first look at someone in order to turn away from them. The protagonist is not deceiving himself; rather, he is imbuing reality with a unique meaning in order to preserve his love.

Ey ishqdan hech savodi yo‘q,
Savol bersam javobi yo‘q,
Seni hech kimga bermayman,
Seni Xudo bergan dedim [1.B.10-11].

The final stanza represents the poem's thematic climax. The speaker addresses the beloved, who remains utterly oblivious to the love being felt; questions go unanswered. These lines highlight the beloved's indifference or inability to comprehend the nature of this love. Yet, the final two lines are resolute and bold: the speaker declares she will not yield her beloved to anyone, regarding him as a gift bestowed by God. Jealousy, suspicion, gossip, and anguish find their resolution in this conclusion. Love is no longer perceived merely as a personal emotion, but as destiny—a divine gift. The juxtaposition of the words "bermayman" (I will not give) and "bergan" (He gave)—a repetition of cognate roots—lends the stanza particular emotional resonance and, together with the *radif* (refrain), brings the poem to a logical close.

This poem by Guljamol Asqarova reveals the state of a woman's heart—fraught with jealousy, anguish, and devotion—across seven stages. The lyrical journey, beginning with the anticipation of separation, moves through the fires of jealousy, the acknowledgment of inner pain, a calm response to gossip, wise counsel, and paradoxical solace, ultimately culminating in faith in divine destiny. The poem's artistic power lies in its simplicity: the folk-like cadence of the syllabic meter, the firmness of the *radif* "dedim" (I said), and the use of simile (likening the day to a lover), metaphor (jealousy as fire or illness), contrast, and repetition all lend the work a lyrical, song-like quality. The poem is valued as a shining example of the harmony between sincerity and spiritual pride in contemporary Uzbek women's poetry.

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