

The Theme Of Patriotism In The Lyrics Of Guljamol Asqarova

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Abstract: This article analyzes the artistic interpretation of the theme of patriotism in the example of the poems “Vatan desalar” and “Vatan va ostona” by the contemporary Uzbek poetess Guljamol Asqarova. The study examines the poetess’s poetic style, system of images, and ideological direction. It is shown that the concept of the Motherland in the poems is depicted as a vital need, a sacred duty, and a spiritual foundation of a person.

Keywords: Guljamol Asqarova, patriotism, poetic analysis, artistic image, concept of the Motherland, lyric poetry, spiritual education, national values, contemporary Uzbek literature, poetic style.

Introduction: Guljamol Asqarova was born on March 5, 1978, in Beshdarg’at village, Kattaqo’rg’on district, Samarkand region. She graduated from the Faculty of Journalism of the National University of Uzbekistan. She is a member of the Writers’ Union of Uzbekistan and the winner of the State Prize named after Zulfiya in the field of literature in 2001. Her poetry books entitled “Dil fasli,” “Ro’shnolik,” “Bedor qo’ng’iroq,” and “Baxt dastxati” have been published. The analysis of Guljamol Asqarova’s poems shows that the spirit and tone, content and direction, climax, purpose, idea, and ideals of her poems are determined by universal human thoughts and feelings. In this sense, the factor that ensured the warmth of Guljamol Asqarova’s work is also the passionate and active humanism, poetic image, and world of beautiful feelings in it [1.10].

The poem “Vatan desalar” is a clear example of these statements.

Do not spare yourself...
If they say Motherland,
If they say people,
Go to the presence

Of Truth.

If they say truth,

Raise your spirit,

Do not sit exhausted!

These lines are not merely a poem; they are a cry calling for the awakening of the heart. In the Holy Qur’an, the word “Vatan” [2.25] in the meaning of “place” or “location” occurs in one place:

“Indeed, Allah has given you victory in many places...”

If we analyze these lines, “Do not spare yourself...” is the highest point of self-sacrifice. Only when a person can give up personal interests does he become capable of truly great deeds. “Go to the presence of Truth” — here “Truth” means both justice and the Creator. Living with the pain of the Motherland and the people and feeling it is a feeling characteristic of creators. “Raise your spirit, do not sit exhausted!”: the path of truth is difficult; it requires much effort and patience. It is not right to become tired halfway and surrender. We must take an example of not surrendering from our ancestor, the commander Jaloliddin Manguberdi. Even his enemy Genghis Khan acknowledged his courage. According to

the writings of historians such as Juvayni, Rashididdin, and others, amazed by Jaloliddin's courage, Genghis Khan said to his sons: "A father should have only such a son..." [3.76]. As our Head of State emphasized, he became a symbol of our people's respect, love, and sacred preservation of the memory of ancestors for our national hero who "did not bow his head before the enemy, did not kneel, and died for the Motherland." It is necessary to educate the future generation to love, cherish, and defend the Motherland like such ancestors as Jaloliddin Manguberdi.

One in the universe,
One in the world,
Speak of the pain of
Your dear people.
You will not find anyone kinder than them,
Across the world!
Do not go if blooming gardens call you,
Do not turn your face to glittering gold.
Places and dwellings other than your Motherland
Will weigh upon your heart!

The people are a symbol of solidarity. The place where a person is born and grows up seems to him like a unique land in the universe. Its pain must be spoken of. Even by traveling the world, one cannot find a country equal to it. The poetess emphasizes not going when beautiful places call and not paying attention to gold. The reason is that places other than the homeland do not fit into a person's heart. In these lines, the poetess instills the feeling of patriotism into the hearts of young people in a high spirit. Imam Shafi'i, may Allah have mercy on him, said: "For a person to become humiliated and miserable, it is enough for him to be separated from his homeland and loved ones." The work of one person is not enough for the development and prosperity of this country; for this, every member of society must be responsible [4.1].

The poet is saying this word to you,
A lover who deeply loves his people.
In the world, trust no one
More than a poet.

As we all know, poets feel and love their homeland with their whole being. We must take them as an example in loving the Motherland. We are not like them in describing our country. When describing it, some of them cannot finish their words, while tears come to the eyes of others. That is why she emphasizes not trusting anyone other than poets.

Whether your people love you or not,

Do not cease remembering them for a moment.

Kiss their threshold and do not take

Your lonely head away from their feet!

The poetess interprets the people's love not as a conditional phenomenon, but as a constant responsibility placed upon the poet. Kissing the threshold of the people and not moving away from it are presented as symbols of humility and loyalty. This is closely connected with the educational function of literature. In the general spirit of the poem, there is such a call that it is not important what the people give you — love or recognition — but what you can give to the people. The general conclusion expressed in "do not take your head away from their feet" means spiritual surrender, that is, a person's surrender not physically, but spiritually. However, this is not defeat, but a symbolic expression of boundless respect for one's roots and native soil. At this point, I would like to quote an excerpt from Muhammad Yusuf's poem "An Independent Motherland Will Remain After Us":

A place grows together with a person,
It becomes an epic to the worlds.

The child of a free nation is a sultan,
Its sultan becomes a brave person [5.1].

The age of the world remains after everyone,
An independent Motherland will remain after us.

This means that it is both our debt and our duty to pass on to the future generation the Motherland in which we lived as free, independent, developed, and with beautiful nature.

Love it as you love your mother, my friend!

Love it as you love your father, my friend!

Love it as you love life, my friend!

Do not leave its embrace!

These lines have important educational significance in the upbringing of young people. They present patriotism to us not as an obligation, but as a natural need. A person is not forced to love his mother or father; he feels it naturally, from the heart.

The Motherland is the same: it may have shortcomings or difficulties, but loving the Motherland as it is, just as you love your mother as she is, is a sign of spiritual maturity. By addressing the reader as "my friend," the poet calls every reader to intimacy and proves the value of the Motherland through the most sacred values. These lines are a spiritual force that encourages a person to understand his identity, remain faithful to the spirit of the ancestors, and live attached to his native soil with love. The king and poet Zahiriddin Muhammad Babur, through the mere smell of a melon brought from

his homeland, shows a person's longing and love for his Motherland and how sacred and valuable every inch of it is.

Her poem "Vatan va ostonā" was also written in exactly this spirit:

Peace be upon you! O blue sky,

You are my sacred cradle, Motherland.

When bright days called me,

You are my door opened to the world — Motherland.

How truly popular and patriotic these lines are. In these lines, boundless love for the Motherland and respect for it are expressed very vividly. The Motherland is not only the territory where we live, but, as you said, the "sacred cradle" that raised us and the golden gate opening the way to the future.

You are dear to me like mother's milk,

The one that witnessed my infant crying.

The one that, rejoicing, blessed my first step,

The one that knew the secrets of my love.

In the lines, love for the Motherland appears not only as a great concept, but also as a feeling connected with a person's most personal and dear memories. Images such as "mother's milk," "infant crying," and "first step" show the Motherland as close as a compassionate mother. The phrase "the secrets of my love" in the line contains a deep meaning. Through this phrase, she describes youth as a season of innocence, the concept of first love that occurs at that time as a wonderful feeling, and its hidden nature.

If, while traveling the land, I miss the dust of the soil,

The Motherland whose eyes fill with tears from my longing.

The Motherland whose road joins my heart,

The Motherland that began from my threshold.

By longing for the dust of the soil, it is emphasized that the Motherland is not simply land for a person, but that even a particle of it, its dust, is sacred. In the next couplet, the author personifies the Motherland [6.12]. The Motherland is not merely a territory; it is the image of a "Mother" who feels the pain of her child and longs together with him. If the child longs, the Motherland also waits for him. The fact that the road of the Motherland joins the creator's heart shows that the feeling of patriotism has risen from an emotional level to the level of a vital need. It is emphasized that a person's entire life path, dreams, and intentions are closely connected with the fate of the Motherland. The final couplet means that the feeling of the great Motherland begins from the small homeland — from the house, family, and threshold where a person was

born and grew up. This idea calls the reader to cherish his home, neighborhood, and loved ones, and through this, to love the whole country.

My first word spoken after coming into the world,

My Uzbekistan that saw me off to the roads.

Shining light like the sun, smiling and laughing,

My Uzbekistan that stretched out its hands.

Through the phrase "my first word," it is emphasized that a person's language and thinking were formed precisely on this soil. Here Uzbekistan is embodied as the first teacher who taught the child to speak. The lines "saw me off to the roads" and "stretched out its hands" liken the Motherland to caring parents. It sees its child off into adult life and is always ready to extend a helping hand to him in any situation. By saying "shining light like the sun, smiling," the hospitality, warmth, and confidence in the future of the country are expressed. These lines depict Uzbekistan not merely as a territory, but as a living and bright figure that supports, cherishes, and guides its child.

You are my mother, you are my father, whatever is great,

Is called by your name, Motherland...

Coming into this world, one comes to You,

And one day one returns to You, Motherland.

By saying "you are my mother, you are my father," the Motherland is equated with the most sacred and closest concepts for a person. It is emphasized that all greatness in the world gains meaning through the name of the Motherland. The lines "one comes to You" and "one returns to You" indicate that a person's entire life path, from birth to the final destination, is connected with this soil. Here the Motherland appears not simply as a place, but as the beginning and the end of a person. The lines are very weighty and profound. In them, love for the Motherland is interpreted as a sacred duty at the level of life and death.

The place that answered my first greeting,

The place that blessed my first step.

A heart excited by my declaration of love,

My sacred one, O Uzbekistan.

Here the Motherland is shown as the place that helped the child become acquainted with the world, rejoiced at his small steps, and "answering the greeting" means the attention and love of this land toward its child. The line "A heart excited by my declaration of love" has a very delicate meaning. It is depicted that a person's first love and pure feelings were born precisely on this soil, and that the Motherland felt this excitement together with him. In the final line, all memories are gathered

together, and Uzbekistan is elevated not simply to a place of residence, but to the level of a sacred shrine that a person worships and honors. The lines show that patriotism is not shouting loudly, but knowing the Motherland as the closest confidant and a place of sweet memories.

In conclusion, it can be said that in every poem of the poetess, love for the Motherland, the need to preserve it, and the need to love it are expressed [7.43]. The Motherland is our existence, our beginning, and our eternal destination. Preserving it and serving it by shining light like the sun is the most sacred duty of each of us.

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