

The Idea of Love in Hamid Olimjon's Lyrics: A Feeling of Love and Longing

Khajieva Dilduza Adambaевна

Associate Professor, Urgench State Pedagogical Institute, Uzbekistan

Received: 16 March 2026; **Accepted:** 05 April 2026; **Published:** 30 April 2026

Abstract: The article examines the artistic mechanisms used to express the idea of love—such as affection, longing, separation, and hijran (pain of separation)—in the lyrics of Hamid Olimjon. For the analysis, poems including “Har yurakning bir bahori bor,” “Sevgi desam, faqat sen desam...,” “Bo’lsam” (ghazal), and “Sog’inganda” were selected. The study demonstrates that the concept of love in Hamid Olimjon’s poetry is not merely a sentimental state, but rather a form of moral and aesthetic choice. Through love, the lyrical subject defines both the self and the surrounding world, while classical symbols of love are reinterpreted and enriched with modern meaning.

Keywords: Hamid Olimjon, concept of love, longing, ghazal, dream, intertextuality, Majnun–Layli, lyrical subject, cognitive poetics.

Introduction: The theme of love is one of the oldest and most enduring layers of Uzbek lyric poetry, where the poetics of classical love (the ghazal tradition) intersects with modern personal psychologism. Hamid Olimjon stands precisely at this point of intersection: on the one hand, he actively employs the system of symbols characteristic of the Navoiy–Fuzuliy tradition (the nightingale, the flower, the wind, the mole, Majnun), while on the other, he modernizes the experience of love through the “inner speech” of the twentieth-century lyrical subject. Therefore, in the poet’s lyrics, the idea of love should be viewed not merely as a theme, but as a central organizing force that shapes the poetic style.

In literary studies, there are two main risks in analyzing love lyrics: first, reducing the text solely to biographical interpretations; second, diluting it into a generalized romantic rhetoric. This article seeks to explain the idea of love through artistic mechanisms: that is, how the lyrical subject speaks, how love becomes “visible” through imagery, how rhythm and rhyme intensify emotional expression, and how classical symbols are

re-coded within a modern worldview.

An important aspect of Hamid Olimjon’s lyrics is how the idea of love is equated with “spring,” “river,” “breeze,” and “moon,” thereby elevating emotion to a universal level through images of nature and space.

LITERATURE REVIEW

The works of the poet have been studied by scholars such as S. Azimov, S. Mamajonov, N. Karimov, O. Sharafiddinov, M. Qo’shjonov, U. Normatov, A. Rasulov, B. Nazarov, N. Rahimjonov, and I. G’afurov. In addition, researchers such as N. I. Ashirmatova, I. O’. Abdurashidova, and M. O. Irgasheva have published scholarly articles on the творчество (creative works) of Hamid Olimjon as a result of their academic research.

METHODS

The research material consists of the main lyrical texts of Hamid Olimjon on the theme of love, including “Har yurakning bir bahori bor,” “Sevgi desam, faqat sen desam...”, the ghazal “Bo’lsam” written in aruz meter, and the poem “Sog’inganda,” which strongly expresses the semantics of separation and longing. The texts

were primarily examined using the 1951 edition Selected Works and explanatory notes from textbooks. In cases where differences in line division and orthography were found, comparisons were made with digital versions of the texts.

The methodology is based on close reading analysis. In each poem, the lexical field of love (flower, spring, fire, heart, separation), the speech strategies of the lyrical subject (expression, address, rhetorical question), and rhetorical figures (metaphor, simile, gradation, anaphora) were identified. In the ghazal "Bo'lsam," additional metrical analysis was conducted, focusing on the rhythmic structure of aruz and the rhyme system, as well as the intertextual use of classical poetic symbols.

RESULT

The poem "Har yurakning bir bahori bor" begins with a direct description of the idea of love. The epigraph itself defines two key features of the concept of love: it is something "ancient," yet it has the capacity for "renewal" in every heart. Here, the notion of "renewal" is connected with the metaphor of spring, while the heart is transformed into a garden (bo'ston). The lyrical subject presents love not merely as a personal expression, but as an ontological law governing human existence.

"Muhabbat

Ul o'zi eski narsa,

Lekin har bir yurak

Oni yongorta..." Hodi Toqtosh

The poet cites the lines of Hodi Toqtosh as an epigraph and then skillfully develops and illustrates his own ideas.

Har yurakning bir bahori bor,

Har bir qalbga ishq bo'lar mehmon.

Har yurakda gullar muhabbat,

Bo'ston etar uni begumon[1].

The arrival of love as a "guest" indicates that the experience of love is independent of human will. The verb "bo'ston etar" ("turns into a garden") makes the process dynamic: love reorganizes and reshapes existence itself. The second part of the poem recalls classical love narratives (Layli, Shirin), defining them as "other" in relation to the modern experience of the

lyrical subject. This represents an important poetic strategy: the poet does not reject the classical tradition but transforms it into a "background layer," shifting modern love from the realm of tragedy to a space of hope and vitality.

In the poem "Sevgi desam, faqat sen desam...", lyrical speech moves into a direct form of expression. From the very first stanza, love is presented as an intense state that silences the "noise of the whole world." In this case, love is not only an emotion but also a force that transforms the mode of perception itself: through silence, the lyrical subject begins to re-hear and reinterpret the world.

Sevgi desam, faqat sen desam,

Sening bilan yashasa qalbm;

Sen desam-u, butun dunyoning

Sho'rishiga quloq solsam jim... [2].

In the subsequent stanzas of the poem, psychological gradation can be observed: expressions such as "my head spins like a whirlwind" and "the mirror of the heart shatters into pieces" intensify the emotional progression. Metaphors are transferred onto the body: love is not perceived through rational thought, but through bodily sensations such as dizziness, blurred vision, and the breaking of the heart's mirror. Rhetorical questions further emphasize the open-ended nature of the love experience: "Is there an end?", "Will I reach union?". In the conclusion, the mention of Majnun as a possible reference (madness, openness, social judgment) shifts the concept of love into the social sphere: love is not only an internal experience of the "I," but also a phenomenon that confronts society's mechanisms of naming and evaluation.

Hamid Olimjon's ghazal "Bo'lsam" reactivates the core codes of classical love poetics (the mole, nightingale, wind, flower, union). From the very first couplet, the lyrical hero expresses the desire to transform into a mole on the beloved's face or into a drop of honey from the lips. This represents the classical ghazal model of metamorphosis, where love dissolves the subject's identity and turns it into an object surrounding the beloved.

Na bo'lg'ay bir nafas men ham yonog'ing uzra xol bo'lsam,

Labing yaprog'idan tomganki go'yo qatra bol bo'lsam.
Butog'ingga qo'nib bulbul kabi xonish qilib tunlar,
O'pib g'unchangni ochmoqliqqa tong chog'i shamol
bo'lsam [2].

In the ghazal, the lyrical hero also reflects on the process of loving itself: the line "I stand amazed, even astonished at my own art" brings the discourse of love into a meta-poetic dimension. The poem is written in the hazaj musammani salim meter of aruz; its flowing rhythm intensifies the effect of idealization.

The poet presents the second pole of the love experience—separation and longing—in the poem "Sog'inganda" at the level of psychological realism. According to the information in the poet's Complete Works, the poem was written in September 1936 in Sochi. It was published in the collections Selected Works (1944, 1951, 1957) and later reprinted in volume one of Works. The text used in this study is based on the 1944 edition of Selected Works.

Here, longing is not a romantic "sorrow," but a physiological state: the heart beats "like a dove," fire ignites within the body, and sleep is bid farewell. This depiction also transforms time: nights, days, and hours become elongated and merge into the internal time of the lyrical subject.

Kabutardek yurak urinar,
Necha kundir sensiz yashadi.
Mana ko'rkim, endi har nafas
Vujudimda o't tutashadi.
Necha kundir yo'qoldi tinchim
Va uyquga etdim alvido...[2].

In these lines, love is stabilized as a concept of an "inner fire." The inclusion of the word "farewell" also establishes a meaningful connection with later works: in Hamid Olimjon's translation of Byron's poem "Farewell," separation is likewise portrayed as a moral and spiritual test. Thus, the poet's poetics of love unifies the entire spectrum—from expression and idealization to separation and loyalty—into a single conceptual system.

DISCUSSION

The results show that the idea of love in Hamid Olimjon's lyrics is stabilized through three artistic mechanisms. The first mechanism is metaphorical

conceptualization: love is continuously re-coded through images such as "spring," "guest," and "fire." The second mechanism is the choice of rhythm and form: philosophical description is expressed through the simplicity of syllabic verse, idealization through the flowing rhythm of the aruz ghazal, and longing through syntactic repetition and the expansion of temporal units. The third mechanism is intertextuality: classical names and symbols such as Majnun, Layli, and Shirin are used to "enlarge" modern psychological experience. However, the poet does not simply repeat them; instead, he reinterprets them to emphasize love in his own era as a space of hope and spiritual renewal rather than tragedy.

The poet's discourse of love (the way love is spoken about) consistently unfolds between the "self" and the "world." For example, in "Sevgi desam...", the lyrical subject silences the noise of the entire world—this represents a cognitive effect of love. In the ghazal "Bo'lsam," love generates reflective states such as transformation into an object, metamorphosis, and aesthetic amazement—this is the aesthetic effect of love. In "Sog'inganda," love appears through psychosomatic signs such as sleeplessness, burning sensation, and fragmentation—this is the psychophysiological effect of love. Together, these three dimensions transform the idea of love into a poetics of the whole personality in Hamid Olimjon's lyrics.

The study also shows that Hamid Olimjon applies the principle of "classical symbol – modern meaning" in his treatment of love. Symbols such as the nightingale, wind, and flower are familiar from classical literature, yet in his poetry they are connected to socio-psychological experience. For instance, the name Majnun does not function merely as a romantic myth of madness; it also signifies the danger of social labeling and public judgment. Therefore, the poet's love lyrics cannot be fully categorized as either "traditional" or "modern": they represent a synthesis of two major streams of Uzbek lyrical poetry within a single poetic discourse.

CONCLUSION

In the lyrics of Hamid Olimjon, the idea of love goes beyond the limits of an emotional theme and becomes an organizing principle of artistic thinking. "Har

yurakning bir bahori bor” defines love as an ontological law, transforming the heart into a garden (bo’ston). “Sevgi desam...” presents love as a state of passion (junun) that alters the mode of perception itself. The ghazal “Bo’lsam” combines idealization with meta-poetic reflection through classical symbols and the tradition of classical poetry. Meanwhile, “Sog’inganda” elevates separation (hijron) to the level of psychological realism as a bodily and temporal experience. These findings support the interpretation of the poet’s love poetics as a creative synthesis between tradition and modernity.

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