



GULJAMOL ASQAROVA'S PLACE IN THE KATTAKURGON LITERARY ENVIRONMENT

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Abstract: The article reveals the specific features of the existing literary environments in our literary studies through in-depth study and analysis. A thorough analysis and understanding of one of these literary environments, the literary environment of Kattakurgan, is one of the most important tasks in our literary studies today. The spirit of Guljamol Askarova's poems, the skill of using words, and the units of reference were scientifically examined in our research. Also, the article analyzes the units in Guljamol Askarova's poems "Ojizlik" and "Umid" as objects of pragmalinguistics.

Key words: literary environment, fiction, artistic literature, style, "Ojizlik", "Umid", Kattakurgan literary environment, linguopragmatics, poetic text, poem text, language unit, semantics, addressing units, forms of address, proportional structure, feelings and emotions, emotional-expressive acts.

INTRODUCTION

Significant efforts are being made in our country today in the development of science, national values, spiritual and cultural reforms. In this context, special attention is also being paid to fiction and literary processes. In particular, a broad opportunity has been created for the deep study of the works of great thinkers, literary figures, and prominent representatives of poetry in the fields of literature and culture.

Our President, Shavkat Mirziyoyev, emphasizing the urgent tasks in this regard, stated: "If literature, art, and culture thrive, the nation and the people, as well as all humanity, will live with dignity" or "Attention to literature, art, and culture means, above all, attention to our people and our future", thus giving high value to the role of literature in society [1, p. 3]. Naturally, such attention is due to our writers and poets, as well as the literary environment itself.

It is well known that due to different historical periods and socio-political formations, the geographical origin and creative style of our writers and poets brought them together into distinct literary environments and certain creative directions. Among these are the literary circles of Kokand, Bukhara, Khorezm, Kattakurgan, Andijan, Tashkent, Fergana, Herat, Samarkand, and others—each of which arose for the abovementioned reasons and continues to evolve to this day.

One of the important branches within the Samarkand literary environment is the Kattakurgan literary circle, which has produced many poets and scholars. Madrasas and libraries founded as far back as the 17th–18th centuries are still functioning today, and literary competitions (mushoira) have turned the region into one of the key centers of literary and aesthetic life. Writers and poets such as Qori Muhammadrasul Zubaydullokhodja oqli Nojiy, Sufi Allayar, Muhammadsharif Shavqiy Kattakurganiy, Hakima, Ochil Dimurod Miriy, Qori Muhammad,



Mujrim Obid, Fazilat Abdullayeva, Elmurod Hotam, Guljamol Asqarova, and Mamarasul Boboyev were united by the Kattakurgan literary environment.

Kattakurgan has long been renowned for its accomplished talents. Sufi Allayar, Shavqiy, and Miriy laid the foundation of the region's spiritual and literary processes. This tradition was carried into a new phase in the early 20th–21st centuries by authors and poets such as Ahqar, Noqis, Hakima, Mamarasul Boboyev, Guljamol Asqarova, and Sherquvvat Primov [12, p. 234].

The Kattakurgan literary environment, which emerged as one of the centers of religious-educational and literary thought in the 17th–18th centuries, holds a special place in cultural history. One of its most prominent figures, Sufi Allayar, left an indelible mark in history as a significant poet who conveyed not only religious and Sufi ideas but also the aesthetic views of his time. A native of Kattakurgan, Sufi Allayar made a valuable contribution to global spiritual heritage through his works such as Maslak al-Muttaqin, Sabot al-Ajizin, Murad al-Arifin, Siraj al-Ajizin, Fazl al-Najot, and Magzan al-Mutiyy [5, p. 68].

Shavqiy Kattakurganiy, a leading figure in Uzbek literature during the first half of the 19th century, studied at the Govkushon madrasa in Bukhara. Muhammadsharif Shavqiy Kattakurganiy composed works in Uzbek, Tajik, and Arabic. His divan and lyrical poems scattered across various collections total about 3,000 lines [9, p. 226]. Among these, the ghazal holds a particularly important place.

Shavqiy Kattakurganiy's poetry also includes compositions in various classical forms such as mukhammass, musaddas, musabba', musamman, muashshar, masnavi, rubo'i, fard, qit'a, marsiya, muwashshah, and chiston. His poems glorify noble moral virtues in humans. He continued the literary traditions of poets such as Bedil, Navoi, and Fuzuli. Known in his time as a well-educated intellectual and progressive-minded selisonayn (trilingual) poet, Shavqiy earned fame through his mastery of poetic form. His verses are rich in figurative language, vivid descriptions and similes, metaphors and allegories, hyperbole and apostrophes, and diverse folk expressions. Some of his ghazals contain lines that have reached the level of proverbial wisdom. In addition to directly using proverbs and aphorisms, he adapted them to the spirit of the times, the poetic content he was conveying, and the demands of meter and rhyme [9, p. 228].

Ochildimurod Miriy (1830–1899) from Kattakurgan created remarkable epic poems and masnavis. His works such as "Ra'no and Zebo" (1884), "The Story of Salim Javhariy" (1887), "Rustam and Suhrob" (1897), "Majididdin and Fakhruniso" (1899), as well as poetic masnavis like "Gulnoma" and "Choynoma", contributed significantly to the development of Uzbek epic poetry [11, p. 128].

Another prominent figure who worthily continued the traditions of the Kattakurgan literary environment in the 20th century was Qori Muhammadrasul Zubaydullokhodja ogli Nojiy. The spiritually rich atmosphere of Kattakurgan played an important role in Nojiy's development into an enlightened poet. In one of his poems, Nojiy respectfully mentions the names of several other poets nurtured by the Kattakurgan literary environment:

Khamid and Khokiniy, the essence of repentance in soul,

Raised and educated me, Kattakurgan, my own.

Even Volā was nurtured under Kattakurgan's care,

If I say New Town belongs to Kattakurgan, it's fair.

That Dabiriy matured on a Thursday's serene dawn,

Kattakurgan, my home, watched over him all along.

Is there a city like Kattakurgan in Tajik land?

The pride of Uzbekistan, my Kattakurgan grand [2, p. 104].

A member of the Kattakurgan literary community who entered Uzbek literature in the late 20th and early 21st centuries with her delicate expressive style was Guljamol Asqarova. She was born on March 5, 1978, in the village of Beshdargat in Kattakurgan district, Samarkand region. She completed her bachelor's (1999) and master's (2011) degrees at the Faculty of Journalism of the National University of Uzbekistan.

She began her career as a reporter at the newspaper Milliy Tiklanish and held various positions in the Writers' Union of Uzbekistan, the journal Sharq Yulduzi, the Ministry for Support of Mahalla and the Elderly, and the Women's Committee of the Republic of Uzbekistan. Currently, she works at the Committee on Women and Family Affairs of the Republic of Uzbekistan.

During her school and university years, Guljamol Asqarova attracted the attention of great poets and writers such as Abdulla Oripov, Muhammad Yusuf, Halima Khudoyberdiyeva, Shukrullo, and Tursunoy Sodiqova. Her poems and articles have been regularly published in the press and have been translated into Russian.

In 2001, she was awarded the Zulfiya State Prize for her literary achievements and social activism. In 2011, she received the badge "20 Years of Independence of the Republic of Uzbekistan".

To date, 11 poetry collections by Guljamol Asqarova have been published: "Dil Fasli" (1998), "Ro'shnolik" (2000), "Bedor Qo'ng'iroq" (2003), "Baxt Dastxati" (2004), "Uyg'otuvchi Alla" (2007), "Gulnoma" (2008), "Turnalar Yo'li" (2010), "Erkalik Imtiyozi" (2013), "Oshiqdar Tumori" (2013).

Her poems and articles are consistently featured in publications. In 2006, five of her patriotic poems were adapted into songs and, at a competition organized by the Ministry of Culture and Sports Affairs, she won in the category "Best Song Lyrics of the Year."

Around ten of her poems have been performed by beloved national artists such as Hosila Rahimova, Zulaykho Boykhonova, Oybek Hamrakulov, Oypopuk Eshonkhonova, Madina Mumtoz, and Dilmurod Sheraliyev.

In 2009, her poem "Uyg'otuvchi Alla" was recognized as the winner in a competition organized by the Amudaryo journal of the Republic of Karakalpakstan and she was awarded a special diploma.

The musicality and emotional resonance of her poetry naturally draw readers in. Her poems are recited not only by fans but also by other prominent literary figures. Notably, several of her poems have been featured in the "Qaqnus" poetry and music club program on the Madaniyat va Ma'rifat TV channel.

One of the outstanding and talented poets of Uzbek national literature, Muhammad Yusuf, described poet Guljamol Asqarova with the following words:

"Guljamol reminds me of a sister who shares my sorrows shoulder to shoulder. In literature, this kind of inner companionship is called spiritual kinship. The only power that connects the paths of such inner unity is poetry.

Only those with great hearts and strong spirits remain within this force. Every time I read Guljamol's poetry, I am amazed by that powerful spirit and the rebellions of that spirit..." [3, p. 3].



Indeed, Guljamol Asqarova's poems are powerfully infused with motifs of rebellion and striving for a bright future:

Though I am your sorrowful, gentle daughter,
I kiss your shores like water, with ardor.
Even if they throw me into your wells deep,
I'll plant your flags on the horizon's steep! [3, p. 8].

In her poem "Hope", Guljamol Asqarova uses simple lexical units such as "to plant the flag on the horizon" to express the dreams and delicate feelings of sorrowful and tender girls, crafting unique lines with poetic mastery. She entered the world of poetry and art through her own unique voice. Indeed, one enters the realm of literature and art only with a distinctive sentence: after reading a line, one says – this is Muhammad Yusuf, this is Iqbol Mirzo. From her very first poems, Guljamol Asqarova emerged as such a poet.

She did not resemble anyone in her verses. It is true that she was influenced, but she was never a copy.

In her poem "Helplessness", Guljamol Asqarova appeals to her beloved through the metaphor of spring:

Forgive me, today I am helpless, powerless,
Don't pierce my heart with a cold spear, ruthless.
O my spring, my mighty and strong one,
Can you protect... a tender sprout alone... [4, p. 11].

In these lines, the addressive forms "my spring," "my mighty," "my strong one" are used. Addressive expressions are widely employed in everyday life and speech as tools of active communication that convey the speaker's attitude toward the listener and carry various modal meanings [7, p. 21]. These forms express communicative relationships between the speaker and the listener. In this stanza, the poet's emotional attitude is conveyed through the consecutive addressive expressions: "my spring," "my mighty," "my strong one."

When a speaker engages in communication using addressive forms, these serve as emotional-expressive acts in the propositional structure and enhance the impact of speech [6, p. 221]. Through these addresses, the ideas of overcoming helplessness, confidence in life, and hope are expressed through beautiful poetic lines.

In conclusion, just like other literary environments that have their own place in the world of artistic literature, the Kattakurgan literary circle continues to hold its position to this day. In the 20th century, creative schools were skillfully represented by authors such as Mahdiy and Vidoiy, while poets like Nojiy, Noqis, Hamid, and Salohiy played a significant role in transmitting classical traditions to the next generation.

Writers like Mamarasul Boboyev, Guljamol Asqarova, and Sherquvvat Primov stand out from others with their unique styles, their humanitarian zeal, and the harmony between the spirit and tone of their poetry—qualities that attract readers. What unites these writers is not only a shared space – Kattakurgan – but also the themes shaped by time and the traditions of Uzbek poetry in form and content.

The literary works created by Kattakurgan authors are making a substantial contribution to the spiritual elevation of our people and youth. For the younger generation, studying the work of such figures, understanding the symbolic and educational layers of their works, is an important source for developing national consciousness and spirituality.

Indeed, literature has always served—and will continue to serve—as a vital and trustworthy foundation for the development of a nation and its ability to live free from spiritual threats.

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