Registered in Germany Europa Revue Journal
ISSN: 1862-6564 Vol. 6 No. 6 (2026) Published June 22, 2026

HALIMA KHUDOYBERDIYEVA'S LYRICS: INTERPRETATION AND ANALYSIS

Bobur Nusratov Bahodir o‘g‘li

Senior Lecturer, Department of Oriental Philology, Alfraganus University;

Independent Researcher, Gulistan State University

Abstract

This article presents a comprehensive analysis and interpretation of the lyrical poetry of Halima Khudoyberdiyeva (1947–2018), People's Poet of Uzbekistan. Drawing upon textual analysis of poems from the poet's principal collections, the study examines the lyrical subject, emotional-psychological structure, tropes and stylistic devices, and the artistic expression of national and universal values. The article identifies four central thematic dimensions of the poet's creative work — love and womanhood, homeland and national identity, mother and child, and the philosophy of poetry and artistic creation — and subjects each to close textual reading and interpretive analysis.

Key words

lyrical poetry, lyrical subject, textual analysis, interpretation, tropes and figures, feminine poetics, image of homeland, poetic language, Uzbek poetry, Halima Khudoyberdiyeva.

HALIMA XUDOYBERDIYEVA LIRIKASI: TALQIN VA TAHLIL

ЛИРИКА ХАЛИМЫ ХУДОЙБЕРДИЕВОЙ: ИНТЕРПРЕТАЦИЯ И АНАЛИЗ

Bobur Nusratov Bahodir o'g'li

Alfraganus universiteti, Sharq filologiyasi kafedrasi katta o'qituvchisi GulDU mustaqil tadqiqotchisi

E-mail: boburnusratov@afu.uz

Annotatsiya. Bu maqolada O'zbekiston xalq shoirasi Halima Xudoyberdiyeva (1947–2018) lirik she'riyati keng qamrovli tahlil va talqin etiladi. Tadqiqot shoiraning asosiy she'riy to'plamlaridan olingan she'rlar matniga tayanib, ulardagi lirik qahramon obrazi, emotsional-psixologik tuzilish, trop va stilistik figuralar tizimi, milliy va universal qadriyatlarning badiiy ifodasi hamda she'riy tilning o'ziga xos xususiyatlarini

o'rganadi. Maqolada Halima Xudoyberdiyeva ijodining to'rtta asosiy mavzuviy yo'nalishi — sevgi va ayollik, Vatan va milliy o'zlik, ona va bola, she'riyat va ijod falsafasi — alohida tahlil ob'ekti sifatida ko'riladi. Har bir yo'nalish bo'yicha shoiraning haqiqiy she'rlari matni keltiriladi va ularning badiiy-estetik xususiyatlari o'rganiladi. Tadqiqot natijalari Halima Xudoyberdiyeva lirik merosini o'zbek adabiyotidagi o'rni va ahamiyati nuqtai nazaridan belgilashga xizmat qiladi.

Kalit so'zlar: lirika, lirik qahramon, badiiy tahlil, talqin, trep va figura, ayollik poetikasi, Vatan obrazi, she'riy til, o'zbek she'riyati, Halima Xudoyberdiyeva.

Аннотация. В данной статье проводится комплексный анализ и интерпретация лирической поэзии народной поэтессы Узбекистана Халимы Худойбердиевой (1947–2018). Исследование опирается на тексты стихотворений из основных поэтических сборников и рассматривает образ лирического героя, эмоционально-психологическую структуру, систему тропов и стилистических фигур, а также художественное воплощение национальных и общечеловеческих ценностей. Особое внимание уделяется четырём тематическим направлениям творчества поэтессы: любви и женственности, Родине и национальной идентичности, теме матери и ребёнка, а также философии поэзии и творчества.

Ключевые слова: лирика, лирический герой, художественный анализ, интерпретация, тропы, поэтика женственности, образ Родины, поэтический язык, узбекская поэзия.

INTRODUCTION. The female voice in Uzbek poetry has not always found full expression. Cultural traditions and social norms frequently constrained the lyric subject, compelling the internalization of inner experience and concealing the woman's personal world beneath symbolic veils. It is precisely in this context that the work of Halima Khudoyberdiyeva (1947–2018) stands as an independent and courageous phenomenon in the history of Uzbek literature.

In her poetry, the poet interweaves the female soul, maternal love, the grief of the homeland, and the philosophy of poetry into a single lyric world. This world is a complex artistic system that embodies the personal and the collective, the emotional and the intellectual, the traditional and the innovative. Her poems carry not only

personal experiences but also the historical memory, national honor, and spiritual identity of the Uzbek people.

Ozod Sharafiddinov, upon reading Halima Khudoyberdiyeva's poems, described them thus: "poetic comparisons, remarkable similes, subtle allusions, proverbs, sayings, wordplay, and images born from the people's various customs and traditions seem to come rushing and tumbling over one another" [11]. This description precisely captures the artistic density of the poet's work and the richly layered nature of her lyric thought.

This article approaches Halima Khudoyberdiyeva's lyric poetry along four primary directions: (1) the poetics of love and womanhood; (2) the homeland and national identity; (3) mother and child; (4) the philosophy of poetry and creation. For each direction, the actual texts of the poet's poems — with page references — are presented alongside analysis.

The methods employed in the study are: textual analysis, hermeneutic interpretation, stylistic analysis, the comparative method, and poetic systems analysis. The poet's published poetry collections [1–10] serve as the primary source.

MATERIALS AND METHODS. The primary sources of this study are poems selected from Halima Khudoyberdiyeva's collections: *Ilk muhabbat* (First Love, 1968) [1], *Oq olmalar* (White Apples, 1973) [2], *Chaman* (Garden, 1974) [3], *Suyanch tog'larim* (My Supporting Mountains, 1976) [4], *Sadoqat* (Loyalty, 1983) [6], *Muqaddas ayol* (Sacred Woman, 1987) [7], *To'marisning aytgani* (What Tomyris Said, 1996) [9], and *Yo'ldadirman* (I Am on the Road, 2005) [10]. Thematic variety, representation of creative periods, and the capacity to demonstrate poetic technique served as selection criteria.

Several approaches were employed as the methodological foundation. First, textual analysis was used to study the imagery systems, rhythmic structure, tropes and figures, the position of the lyric subject, and the semantic layers of the poem texts [12]. Second, hermeneutic interpretation played an important role in comprehending the symbolic meanings, multi-layered images, and philosophical worldview of the poet in the poetic texts [14]. Third, stylistic analysis served to identify the artistic capacities of

language and the functions of metaphor, epithet, repetition, and contrast in creating poetic effect [12]. Fourth, the comparative method was used to show the similarities and differences between poems of different periods and the dynamic of change in poetic thought.

The study is grounded in the principle of qualitative analysis. Rather than quantitative measurement, the interpretation, contextualization, and aesthetic explanation of poetic meaning take precedence. Poetic passages are analyzed using the technique of close reading and placed within a broad literary and cultural context.

ANALYSIS AND RESULTS.

1. The Poetics of Love and Womanhood

In Halima Khudoyberdiyeva's work, the theme of love unfolds in a distinctive manner: it is not a direct expression of personal feeling but a philosophical-psychological inquiry into the condition of womanhood. In the poem "Ayol" ("Woman," *Sadoqat*, 1983 [6], p. 14), the poet renders this condition through dramatic contrasts:

A woman passes by gaily walking, Her hair spread out in the winds. Inside her a lion roars, Yet outwardly she smiles gently.

These four lines embody the dramatic contradiction between the social mask and inner truth. "Gaily walking" and "outwardly smiles gently" represent outward appearance; "a lion roars" represents inner power. The poet depicts woman not as a passive creature in need of protection, but as a person living an intense inner life who is nonetheless compelled by social pressure to conceal it. Lotman's concept of the inner hermeneutics of the artistic text [13] is clearly visible here: behind the outer denotative layer, a non-descriptive, symbolic meaning lies hidden.

Later in the same poem:

Don't ask, and I will not tell Of the crack of my broken shoulder blade. Don't make noise, and I will not wake The lion sleeping in my heart.

"The crack of my broken shoulder blade" — to not speak of pain, to conceal it with courage. This is the deepest artistic expression of feminine resilience: the suffering exists, but it never becomes a lament. The metaphor "the lion sleeping in my

heart" returns amplified from the opening stanza — the lion no longer merely roars, but "sleeps" as potential power, ready to awaken at any moment.

In the earlier poems, love is expressed differently — more directly, more openly. In "Oldimdan oqqan suv" ("The Water That Flowed Past Me," *Oq olmalar*, 1973 [2], p. 37), the lyric subject expresses the loss of love not through complaint but through self-reproach:

I wished others would not leave my side, And visited them tirelessly dawn and dusk, I wished no harm to reach any other, But never thought how it might reach you.

In this poem, a woman recognizes her mistake — the error of living for others while neglecting the one nearest to her. This is the lyric expression of an act of internal reckoning, of self-judgment. Such sharp self-criticism defines the moralistic lyric voice characteristic of Halima Khudoyberdiyeva's early period.

2. The Homeland and National Identity

Halima Khudoyberdiyeva wrote much about the homeland, yet she never depicted it as a political concept. In her poems, the homeland is a living, feeling entity — as dear as a mother, as personal as suffering, as eternal as history. In the poem "Vatandir bu" ("This Is the Homeland," *To'marisning aytgani*, 1996 [9], p. 8), this distinctive mode of definition is clearly visible:

O God, this is the homeland where The words of noble men remain — Where the cry of the lark still echoes In the air above the land.

Whose is this earth, whose is this sky? Every blade of grass has its keeper — On his own soil, my Uzbek Himself remains — this is the homeland.

In this poem, the poet defines the homeland not as an abstract concept but as a totality of visible, audible, and tangible riches — the "words" of ancestors, the "cry" of the lark, the owner of "every blade of grass and turf." The anaphora (the recurring final line "this is the homeland") gives the poem an oral, chant-like tone, and through each stanza a new facet of national identity is revealed. When Sultanova [16] wrote of the tradition in Central Asian women's poetry of depicting the homeland as a living, emotional, and spiritual entity, it was precisely this type of poem she had in mind.

The poem "Da'vat" ("The Call," *To'marisning aytgani*, 1996 [9], p. 44) expresses dramatically the bond between poetic creation and service to the homeland:

I wrote walking by day, I wrote rising by night, I wrote driving a blade into my own chest. When ink could no longer hold my grief, I dipped my pen in my own blood.

Blood is light itself. Be illumined, kneel — The true brave man passes kneeling before the homeland. Whatever blood you have — pour it for the homeland, Whatever glory you have — raise the homeland higher!

In this poem, the metaphor of "blood" operates on two semantic levels. In the first stanza, blood signifies the poet's suffering and the difficulty of writing poetry; in the second, blood becomes "light" — that is, sacrifice is exalted. This metaphorical transition expresses the poet's understanding of writing poetry for the homeland as an act of devotion. Mamajonov [11] referred to the unique bond between poet and homeland in Uzbek poetry as "lyric testimony"; this concept precisely defines the essence of Khudoyberdiyeva's "Da'vat."

In "Ona elim" ("My Motherland," *Suyanch tog'larim*, 1976 [4], p. 22), the image of the homeland is revealed as the unbroken continuity of the relationship between mother and child:

O my homeland, I am a friend to your friends And a menace to your enemies, I grew up babbling like a mountain brook, I am a messenger from your very roots.

You called me your child in all my deeds, In my joys and in my sorrows alike. One day... one day even in my grave I will lie loving and thinking of you.

In this poem, the lyric subject is fully merged with the homeland. She is a "messenger from the homeland's roots" — in unbroken spiritual connection with the nation. In the final stanza, "even in my grave / I will lie loving and thinking of you" — emphasizes that even death cannot sever this love. This motif of undying love recurs throughout Halima Khudoyberdiyeva's poetry and shapes a lyric model of national identification.

3. Mother and Child: The Lyric of Eternal Love

The relationship between mother and child occupies a special place in Halima Khudoyberdiyeva's poetry. The poet interprets this relationship not as simple

sentimentality or praise, but as the most fundamental ontological condition of humanity — the bridge connecting one to the world and to life. In "Keksalarga" ("To the Elders," *Muqaddas ayol*, 1987 [7], p. 58), the need for intergenerational connection is expressed through a poetic image:

Hold fast to one another, Let not the snows of winter separate you. Brotherhood will keep you safe, As will the longings of an old love.

The old lion aged at the cliff's edge Treads carefully, one step at a time.

The "lion" metaphor reappears here — this time not a fearful young animal, but an ancient courage "aged at the cliff's edge." Written for the elderly, this poem essentially captures the tragic beauty of standing at the edge of life — the necessity of solidarity, the power of love to endure the test of time.

The poem "Otasidan o'zganini bildirmas" ("He Does Not Show He Differs from His Father," *Sadoqat*, 1983 [6], p. 31) elevates the motif of parents concealing their pain from their children to the level of philosophical generalization:

How does the captive woman provide bread, And how does she place it in her child's hands, How does she endure the captive nights — The orphan never knows how he grew up.

The child of the East, The child of Yassawi — Even when his lament shakes the world, From him you receive only modesty, He does not show he differs from his father.

In this poem, the first stanza renders the mother's suffering: "captive bread" (bread obtained in captivity or poverty) and "captive nights" (nights of torment) — pain that the child does not see and does not know. The second stanza then offers a generalizing conclusion: the child of the East, formed in the school of Yassawi, chooses modesty no matter how great the pain. The reference to Ahmad Yassawi's tradition [15] lends the poem a Sufi dimension — concealing pain within is interpreted as a mark of spiritual perfection.

The poem "Bilmaslar" ("They Do Not Know," *Muqaddas ayol*, 1987 [7], p. 77) reveals the contradiction between a false world and true values through the image of youth:

Their belt strings cannot reach the buttons, They grip the world's goods tightly with their teeth. The sweet-tongued birds of their own gardens — Their warblers are leaving, but they don't know it.

A fierce fire burns inside me, When I speak poetry, I don't speak it lightly. In all this chaos, the running, the rush, Even Halima is passing by — and they don't know.

In the final stanza, the poet inserts her own name into the poem — this is the lyric subject's transition to a generalized condition. "Even Halima is passing by — and they don't know" — a melancholy admission about the creator being overlooked amid the flow of society and history. This autopoetic reflection — the poet's meditation on her own legacy — deepens further in later work.

4. The Philosophy of Poetry and Creation

The metapoetic direction in Halima Khudoyberdiyeva's poetry — reflections on the essence of poetry, the power of the word, and the poet's responsibility — occupies a distinct place. This direction deepens progressively in parallel with her creative maturity.

The poem "Men bir birgina so'z o'stirdim" ("I Raised a Single Word," *Yo'ldadirman*, 2005 [10], p. 63) expresses the poet's faith in the word as a lifelong mission:

I know not when or in what deep waters I drowned, What long and sorrowful griefs I endured. This much I know: all my life I sowed and sowed — A Word that will break through Turkestan's very steppes.

I raised a single WORD, never closing my eyes — A Word that will save the Turkic people from their woes!

In this poem, "Word" is written with a capital letter — this is no accident. The word is not an ordinary linguistic unit but a metaphysical force that preserves a nation and shapes its future. The poet sees herself as a farmer "sowing" this Word — a farmer who labors all her life without stopping, even without seeing the result. This interpretation is also consonant with the Uzbek poetic tradition of understanding the word and poetry as social responsibility, even sacrifice [11].

In "Shoirsan" ("You Are a Poet," *Sadoqat*, 1983 [6], p. 48), the demands placed upon the creator find sharp expression:

Not only gold and the mighty — If you can break beams and nets, If you can shake the very graves, If you can cry out even from the grave, Then you are truly a poet.

The definition of poethood here is given through progressive intensification: overcoming "gold and the mighty," breaking beams, calling out from the grave without sinking. The final line ("If you can cry out even from the grave") renders poetry as victory over death, as spiritual immortality. This resonates with the Sufi tradition's concept of "dying while alive" and the persistence of the soul [15].

In "Yo'ldadirman" ("I Am on the Road," *Yo'ldadirman*, 2005 [10], p. 5), the poet describes herself as one who has come to understand life's endings — and yet accepted them:

One day I shall leave behind My grey garments, my silver and gold. The snow will melt it, the wind will turn the pages Of the notebooks I leave behind.

But the poems I leave behind Will laugh loudly at the lies of this world All the way to the Day of Judgment.

In this poem, physical death ("I shall leave behind my grey garments, my silver and gold") and poetic immortality ("my poems will laugh loudly until the Day of Judgment") are played against each other as sharp contrasts. The laughter of the poems — a response to "the lying world" — is triumph for having spoken the truth. In this vision, creation is an activity that extends far beyond life, capable of capturing eternal truth. Komilov [15] separately noted the bipolar ontology of the creator's desire for eternal persistence and the transience of the world in Uzbek mystical poetry; this poem is the contemporary continuation of that tradition.

5. Artistic Language and Stylistic Construction

The distinctive features of Halima Khudoyberdiyeva's poetic language can be examined across several stylistic categories.

Metaphor and Symbol. The poet makes extensive use of metaphor, but her metaphors are rooted in folk language and oral literature. "I am a messenger from your

very roots" (homeland poem), "I dipped my pen in my own blood" (Da'vat), "I raised a single Word" (Yo'ldadirman) — these are not examples of linguistic artistry but symbols grown directly from lived truth [12].

Repetition (Anaphora and Epiphora). In "Vatandir bu," "Muqaddas ayol," and "Bilmaslar," repetition gives the poem rhythmic and semantic unity. "You are still sacred, sacred woman" gathers strength as it moves from stanza to stanza; each new context confirms the woman's sacredness through a new event.

Contrast (Antithesis). The poet places opposites in direct collision: "gentle outwardly — lion within," "blood — light," "grey garments — poetic immortality." This stylistic device expresses dialectical philosophical thought within the poetic text.

Traditional Symbols and Renewal. The poet employs traditional symbols — "lion," "bird," "wind," "snow," "root" — yet in new poetic contexts they acquire new meaning. The "lion" motif — power and force — recurs in three poems, but each time in a different semantic layer: "inner strength" (Ayol), "hidden capability" (Sen so'rama), "ancestral courage of broad spirit" (Keksalarga). This repeated use of symbols ensures the semantic unity of the poet's work [13].

Dialogic Voice. In many poems, Halima Khudoyberdiyeva addresses the listener directly: "Don't ask," "Hold fast to one another," "Whatever blood you have — pour it for the homeland." This device lends the poem the spirit of public speech, summons, and testament, transforming the lyric subject from a solitary bearer of experience into a social witness and spiritual guide [16].

CONCLUSION. This study analyzed Halima Khudoyberdiyeva's lyric poetry along four primary directions: the poetics of love and womanhood, the homeland and national identity, mother and child, and the philosophy of poetry and creation. Poem texts for each direction — with page references — were analyzed and interpreted.

The study yields the following principal conclusions.

First, the lyric subject of Halima Khudoyberdiyeva is not a passive bearer of feeling but a strong, active, reflective individual who has recognized dramatic contradictions and given them artistic answers.

Second, in the poet's works, the concepts of womanhood, homeland, and the word function not separately but as an interconnected semantic network — woman = the soul of the homeland = the bearer of the word.

Third, Halima Khudoyberdiyeva's stylistic devices — metaphor, repetition, antithesis, dialogic address — are directed toward fully exploiting the possibilities of poetic language; these devices emerge from the harmonious union of national oral tradition and modern poetics.

Fourth, the metapoetic meditation on the power, function, and sacrifice of "the word" continues throughout the poet's entire body of work, reaching its culmination in the line "I raised a single WORD." This autopoetic understanding — the poet's conscious acknowledgment of her creative work and responsibility, bequeathed to subsequent generations — stands inscribed in the history of Uzbek literature as the most precious part of Halima Khudoyberdiyeva's poetic legacy.

In the future, a comparative study of Halima Khudoyberdiyeva's work alongside that of Zulfiya, Muhammad Yusuf, or Erkin Vohidov in this direction could more fully reveal the transformation of lyric tradition in Uzbek poetry.

REFERENCES

[1]. Xudoyberdiyeva, H. Ilk muhabbat. — Toshkent: Yosh gvardiya, 1968. — 64 b.

[2]. Xudoyberdiyeva, H. Oq olmalar. — Toshkent: Yosh gvardiya, 1973. — 80 b.

[3]. Xudoyberdiyeva, H. Chaman. — Toshkent: Yosh gvardiya, 1974. — 72 b.

[4]. Xudoyberdiyeva, H. Suyanch tog'larim. — Toshkent: Yosh gvardiya, 1976. — 96 b.

[5]. Xudoyberdiyeva, H. Bobo quyosh. — Toshkent: Yosh gvardiya, 1977. — 88 b.

[6]. Xudoyberdiyeva, H. Sadoqat. — Toshkent: Yosh gvardiya, 1983. — 112 b.

[7]. Xudoyberdiyeva, H. Muqaddas ayol. — Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1987. — 128 b.

[8]. Xudoyberdiyeva, H. Bu kunlarga yetganlar bor. — Toshkent: Sharq, 1993. — 104 b.

[9]. Xudoyberdiyeva, H. To'marisning aytgani. — Toshkent: Sharq, 1996. — 160 b.

[10]. Xudoyberdiyeva, H. Yo'ldadirman. — Toshkent: O'qituvchi, 2005. — 192 b.

[11]. Mamajonov, S. Yorqin ijod: Halima Xudoyberdiyeva she'riyati haqida. — Mehnat va turmush jurnali. — 1973. — №4. — B. 17–18.

[12]. Quronov, D. Adabiyot nazariyasi asoslari. — Toshkent: Akademnashr, 2018. — 480 b.

[13]. Lotman, Yu. M. The Structure of the Artistic Text. Trans. Lenhoff, G. and Vroon, R. — Ann Arbor: University of Michigan Press, 1977 [orig. 1970]. — 300 p.

[14]. Bakhtin, M. The Dialogic Imagination: Four Essays. Ed. Holquist, M. Trans. Emerson, C. and Holquist, M. — Austin: University of Texas Press, 1981.

[15]. Komilov, N. Tasavvuf va badiiy ijod. — Toshkent: Ma'naviyat, 2005. — 224 b.

[16]. Sultanova, R. From Shamanism to Sufism: Women, Islam and Culture in Central Asia. — London: I.B. Tauris, 2011. — pp. xii + 243.

[17]. Wellek, R., Warren, A. Theory of Literature. — New York: Harcourt, Brace and World, 1956.

[18]. Eagleton, T. Literary Theory: An Introduction. 3rd ed. — Oxford: Blackwell Publishing, 2008.

[19]. Abrams, M. H. A Glossary of Literary Terms. 11th ed. — Boston: Wadsworth / Cengage Learning, 2015.

[20]. Sharafiddinov, O. Ijodni anglash baxti. — Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1979. — B. 48–52.