

**THE FOLK ORIENTATION OF POETIC IMAGERY IN HALIMA
KHUDOYBERDIYEVA'S LYRIC POETRY****Bobur Nusratov**

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Abstract: This article examines the populist nature of poetic images in the lyrics of Halima Khudoyberdiyeva. The study analyzes how the poet's images embody the intersection of individual emotional experience, philosophical reflection, and national consciousness. Using descriptive-analytical, comparative, and structural-semantic methods, the research highlights the role of symbols such as birds, trees, and seasonal landscapes in conveying psychological depth, moral values, and societal concerns. The article argues that Khudoyberdiyeva's poetic imagery combines simplicity with profoundness, reflecting the spiritual and intellectual dimensions of human life while expressing collective national sentiment. Her work demonstrates that poetic images serve not only as artistic devices but also as conduits for ethical, philosophical, and cultural meaning.

Keywords: Halima Khudoyberdiyeva; poetic image; populism; psychological realism; philosophical reflection; Uzbek literature; symbolism; lyrical poetry.

Introduction. The poetic image serves as the central aesthetic foundation of a literary work, embodying the creator's individual worldview, the historical memory of the people, national spirit, and social consciousness. In particular, the issue of the folk orientation of poetic imagery is recognized as a crucial criterion for the vitality, expressive power, and organic connection of literature with the collective consciousness. Folk orientation implies that a poetic image is closely linked to the life of the people, their aspirations and sorrows, joys and sufferings, as well as their moral and spiritual values.

In Uzbek poetry, this principle is particularly evident and distinct in the lyric poetry of Halima Khudoyberdiyeva. In her work, poetic images harmoniously combine simplicity and depth, expressing philosophical reflection through folk consciousness as an integrated whole. In poems such as "Bu elni kimlar uyg'otadir" ("Who Will Awaken This People"), "Otam, onam ko'ngli yig'lab, bo'shab o'tdi" ("My Father and Mother, Hearts Weeping, Have Passed Away"), "Yolg'iz odam ishonchi" ("The Faith of a Lonely Man"), and "Bitta mushtga aylanmay" ("Not United as One Fist"), the folk orientation of poetic imagery is clearly manifested, revealing the spiritual and social layers of the works. In these pieces, the poet's perspective is not expressed directly; rather, it is conveyed to the reader through emotional states, symbols, and interior monologues.

This article examines, from a scholarly perspective, the folk orientation of poetic images in Halima Khudoyberdiyeva's lyric poetry, analyzing how artistic psychologism and philosophical thought are intertwined with emotional experience.

Methods. In the course of this study, descriptive-analytical, comparative-typological, and structural-semantic methods—widely used in literary scholarship—were employed. The descriptive-analytical approach facilitated the interpretation of poetic images in Halima

Khudoyberdiyeva's poetry, focusing on their folk-oriented and philosophical layers. Through the comparative method, certain images in Khudoyberdiyeva's work were juxtaposed with similar motifs found in the lyric poetry of other Uzbek poets, particularly Abdulla Oripov.

Additionally, the historical-literary method helped reveal the connection between the folk-oriented nature of poetic images and the social environment and era in which they were produced. In analyzing artistic psychologism, particular attention was given to interior monologues, symbolic representations, and the gradual development of emotional states.

Results. The analysis demonstrates that in Halima Khudoyberdiyeva's lyric poetry, the folk-oriented quality of poetic images primarily manifests through language and imagery. The poet expresses complex philosophical ideas through words close to the vernacular, ordinary life details, and symbolic images. As a result, the reader not only comprehends the image intellectually but also experiences it emotionally.

In her poems about friendship, life, and death, the images of "friends above the ground" and "friends beneath the ground" become symbols of moral fidelity and conscience. Through these images, Khudoyberdiyeva conveys her reflections on life's realities: in a world marked by self-interest and falsity, the idea of eternal loyalty is upheld. For the lyrical hero, truth is not a concept to be questioned but an inner conviction.

Psychological depiction in Halima Khudoyberdiyeva's poetry is not a simple expression of ideas but a complex process grounded in the inner development of emotions. The poet reveals thought not as a logical conclusion but through mental states, emotional portraits, and intuitive perception. Consequently, artistic psychologism occupies a central position in her poetry.

The findings indicate that Khudoyberdiyeva portrays the concepts of individual and nation, freedom and responsibility, homeland and history in a harmonized manner through poetic images. These images are devoid of overt didacticism, instead arising from reflective wisdom and poetic insight.

Discussion. In Halima Khudoyberdiyeva's lyric poetry, the harmony of thought and feeling emerges as a central factor of artistic psychologism. Rather than offering direct moral guidance, the poet integrates wisdom into emotional experience. Symbolic imagery, conditionality, and realistic foundations converge to create a poetic space that exerts a profound impact on the reader's consciousness.

In her philosophical lyrics, anguish, solitude, and internal contradictions are interpreted as spiritual trials on the path to understanding existence. This resonates with recurring motifs in Abdulla Oripov's poetry, reflecting a shared philosophical and spiritual tradition within Uzbek literature.

In poems such as "Bu elni kimlar uyg'otadir" (Who Awakens This Land?), the image of sleep functions as a symbol of societal ignorance. Thoughtlessness, indifference, and irresponsibility are portrayed as factors leading to social decline, while interior monologue—the voice of conscience—serves as the primary psychological instrument.

In Halima Khudoyberdiyeva's "Bu elni jimlar uyg'otadir" (Who Awakens This Land From Silence?), the motif of silence is interpreted not as passivity but as a powerful symbol of inner awakening. The poet links "silence" not to apathy, but to the subconscious shifts and hidden currents of thought occurring in the deeper strata of society. Here, silence is a spiritual

resonance that surpasses external noise. Within this quietude, thought matures, conscience awakens, and internal dissent transforms into moral resolution.

The “silent ones” depicted in her poetry are not withdrawn from life in indifference; rather, they are spiritually alive, carrying the weight of reflection and responsibility. Their silence represents profound contemplation and internal resistance. In this context, language ceases to be a mere communicative tool and manifests as a psychic force born from inner turmoil. In the poet’s imagery, words resemble flames rising from the heart of the earth toward the sky, opening a path to freedom and truth.

The concept of freedom in Khudoyberdiyeva’s lyric poetry is not a political slogan or external demand but a psychological state and inner necessity. In her view, instilling freedom in the human heart is among the highest functions of poetic language. Awakening the dormant consciousness, giving wings to the soul, and mobilizing conscience—these spiritual responsibilities rest upon the poet’s words.

A defining feature of philosophical lyricism is that emotional states serve not as ends in themselves but as a means to reveal broader artistic truths. In Khudoyberdiyeva’s work, psychological analysis is not an independent aim but a vehicle toward aesthetic insight. The lyrical hero often perceives the deepest dimensions of freedom within solitude and silence. Scientifically, this can be understood as an exploration of the internal, psychological layers of human liberty.

In her poetry, the motif of solitude carries a distinct artistic and philosophical weight. Solitude is not social isolation or psychological depression, but a space for reflection and inner purification. As literary scholar Abduvali Qutbiddin notes, the psychological world of Khudoyberdiyeva’s characters is revealed precisely through “moments of sudden solitude,” which serve as keys to understanding the lyrical hero, since this sense of aloneness is subtly present in nearly every poem.

Philosophical reflections conveyed through natural imagery are a significant marker of the poet’s creative thought. For example, the image of a yellowing tree symbolizes the approach of life’s end and the process of farewell, where movement slows, colors fade, and the weight of time is felt. Through this, the poet harmonizes human anguish and solitude with the rhythm of nature.

Solitude and silence in Khudoyberdiyeva’s lyric poetry are not mere expressions of mood; they function as symbolic images, representing inner pain, separation, longing, and spiritual loss. These layers enrich her poetry with profound emotional depth and philosophical resonance.

The lyrical depictions of women’s inner anguish are particularly noteworthy. In poems addressing “Begim” (My Lady), the interplay of pain, pride, and remorse creates complex psychological landscapes. Here, emotion is expressed not through rhetorical slogans but through delicate poetic tone, folk idiom, and national spirit. Consequently, the resilience of the female heart, suffering in love, and inner serenity are elevated to the level of artistic imagery.

The folk tone and elements of prose in the lyrical hero’s speech highlight the poet’s closeness to the life of the people. This is especially evident in poems such as “Qasam” (Oath), “Yo‘qlov” (Lament), and “Tug‘ilish” (Birth), where, despite apparent formal or rhythmic freedom, an underlying musicality and flow of emotion sustains the work. Through this emotional current, Khudoyberdiyeva effectively conveys the lyrical hero’s psychological reality in a vivid and impactful manner.

In the poem “Kuzgi bog” (Autumn Garden), a subtle psychological parallelism is created between the natural landscape and the lyrical hero’s inner state. Autumn is interpreted as the end of life, and the garden symbolizes existence, with the fading of colors and the departure of birds conveying themes of separation and longing. Here, nature functions not merely as a backdrop but as an active artistic device expressing psychological states.

In “Ikki qush bor” (There Are Two Birds), Halima Khudoyberdiyeva artistically and philosophically interprets the two most significant states of human life—happiness and sorrow—through the symbol of birds. In the lyrical work, these emotions are not treated as abstract concepts but are manifested as external poetic images: the black and white birds. The black bird symbolizes sorrow, anxiety, and inner pain, whereas the white bird represents happiness, aspiration, and noble striving. By juxtaposing these symbols, the poet emphasizes their inseparability: one cannot attain full meaning without the other.

In the cited verses, the lyrical hero presents themselves as a “displeased hunter.” This hunter represents the poet’s own struggle to govern life, destiny, and inner world. The attempt to eradicate the black bird—sorrow—is futile because sorrow is an inseparable part of human existence. The white bird represents ideal happiness, lofty desire, and the pursuit of perfection, which cannot be easily attained. Thus, the pursuit of happiness in the poem is depicted as an ongoing inner struggle, a spiritual trial, and a source of suffering, forming a philosophical conclusion.

Although the images of the hunt, the net, and the birds resonate with folk imagination, their meaning carries profound philosophical significance. The coexistence of happiness and sorrow, and the notion that the existence of one allows the understanding of the other, constitutes the central conceptual framework of the poem.

In Halima Khudoyberdiyeva’s poetry, the principle of folk-centeredness manifests through the following aspects:

- Artistic thought enriched with philosophical reflection and psychological analysis;
- Expression of the national spirit through folk and indigenous imagery;
- Elevation of collective emotional experience to an aesthetic level through a system of symbols;
- The primacy of folk-centeredness as a strict aesthetic principle defining the poet’s creative position.

Thus, Halima Khudoyberdiyeva’s lyric poetry can be regarded as a high artistic phenomenon that emerges from the collective consciousness, expresses folk emotional experiences through symbolic images, and serves the national spirit and independent thinking.

In Eastern literary thought, particularly Uzbek poetry, the image of the bird has historically symbolized freedom, liberation, and independent thought. Here, the bird is not a mere natural element but a generalized symbol embodying the spiritual and intellectual freedom of the individual. In Khudoyberdiyeva’s work, this image acquires philosophical depth and serves to express inner emotional experiences.

In “Ikki qush bor” (There Are Two Birds), the bird symbolizes two distinct emotional states—joy and sorrow. These symbols are interpreted as inner conditions that accompany the lyrical hero throughout daily life, across seasons and moods. They are like bitter and sweet, night and morning—contrasting yet inseparable realities. In this sense, the bird image transcends a simple poetic detail to become a symbolic expression of psychological states.

The process of forming a poetic image can be compared to a tree growing from a seed into a tall tree: initially, the bird symbol may be a simple imagination, which gradually

transforms into an artistic idea and eventually becomes a carrier of profound philosophical and spiritual meaning.

In Halima Khudoyberdiyeva's poem "Burgut" (Eagle), the bird symbol is revealed in a new, dramatic dimension. Here, the eagle, though a child of the skies and a symbol of height and absolute freedom, expresses tragedy when it dives downward, representing spiritual decline and the loss of freedom. The eagle's descent to the ground symbolizes a person's abandonment of ideals and the loss of inner capacity for flight.

Through the eagle, the poet reveals, from an artistic and psychological perspective, the fate of a human deprived of freedom. The sky becomes alien, its wings are wounded, and its gaze is covered with mud. Once the sovereign of the blue expanses, the eagle is depicted on the ground as weak, lonely, and despondent. This scene conveys how life without freedom transforms into spiritual oppression.

In the poem, the eagle represents the poet's lyrical hero and, in a generalized sense, the free-thinking individual within society. A human deprived of freedom, though alive, is likened to a spiritually destroyed being.

In poems such as "Burgutlarim" (My Eagles), the eagle is no longer just a bird but a force that protects nature, purity, and lofty ideals. The eagles become symbols bringing freedom, purification, and spiritual light from the skies to the earth. Their flight signifies victory over oppression and fear, a triumph of strong will and independent thought.

At the same time, the image of the small bird in Khudoyberdiyeva's work often expresses kindness, hope, and the warmth of happiness. The bird represents the child of freedom and a citizen of the sky. Even when its wings are constrained by invisible threads, it strives to soar toward light.

Through the image of the small bird, the poet artistically generalizes the human need for inner freedom, moral resistance to oppression, and hope. Consequently, the bird symbol becomes one of the most frequent and semantically rich images in Halima Khudoyberdiyeva's poetry.

Khudoyberdiyeva interprets freedom not as a political concept but as a spiritual and moral necessity. In her lyrics, flight symbolizes life itself, while renouncing freedom is artistically depicted as spiritual collapse.

Overall, in Halima Khudoyberdiyeva's lyric poetry, the concepts of the individual, nation, and homeland are revealed in an interconnected way. For the poet, patriotism is not an aesthetic embellishment but a personal and creative stance. Through images of nature, symbolic scenes, and psychological experiences, this idea is expressed in harmony with folk and universal human values.

In conclusion, the folk-centeredness of poetic images in Halima Khudoyberdiyeva's lyrics lies in the depth beneath simplicity, and in philosophical reflection expressed through inner experiences. In her artistic world, words manifest as living spiritual force, guiding the reader toward truth, justice, and moral awakening. These qualities allow her work to be regarded as a mature example of folk-centered and philosophical lyricism in Uzbek literature.

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