

TRADITIONS OF FOLK LYRICISM IN THE POETRY OF HALIMA KHUDOYBERDIYEVA

Pardayeva Nigora Kuysinboyevna

Doctoral Researcher (DSc), JDPU

Abstract: The traditions, values, and creative heritage produced by the people have consistently served as an important educational and spiritual school for successive generations. Uzbek oral folk art has likewise functioned as a significant creative foundation for later literary figures. This article examines the role of folk oral traditions in the poetry of the renowned poet and public figure Halima Khudoyberdiyeva, as well as the processes of their artistic and aesthetic transformation within her works. The study analyzes the harmony between folk imagery, folkloric motifs, national identity, and modern artistic thinking in the poet's lyrical works, particularly through poems such as "Sensiz" ("Without You"), "Buyuk qushlar" ("Great Birds"), "Afsona" ("Legend"), and "Sarson oy" ("Wandering Moon"). The research scientifically substantiates how the poet skillfully employs traditional folkloric details in portraying social, psychological, and spiritual experiences.

Keywords: folklore, folk lyricism, Uzbek poetry, Halima Khudoyberdiyeva, literary tradition, modern interpretation, motif of longing, artistic consciousness, transformation.

ТРАДИЦИИ НАРОДНОЙ ЛИРИКИ В ПОЭЗИИ ХАЛИМЫ ХУДОЙБЕРДИЕВОЙ

Пардаева Нигора Куйсинбоевна

Докторант-исследователь (DSc), JDPU

Аннотация: Традиции, ценности и творческое наследие, созданное народом, неизменно служили важной образовательной и духовной школой для последующих поколений. Узбекское устное народное искусство также играло значительную творческую роль для последующих литературных деятелей. В данной статье рассматривается роль народных устных традиций в поэзии известной поэтессы и общественного деятеля Галимы Худойбердиевой, а также процессы их художественно-эстетической трансформации в её произведениях. В исследовании анализируется гармония между народными образами, фольклорными мотивами, национальной

идентичностью и современным художественным мышлением в лирических произведениях поэтессы, в частности, в таких стихотворениях, как «Сенсиз» («Без тебя»), «Великие птицы», «Афсона» («Легенда») и «Сарсон ой» («Блуждающая луна»). Исследование научно обосновывает, как поэтесса умело использует традиционные фольклорные детали для изображения социальных, психологических и духовных переживаний.

Ключевые слова: фольклор, народный лиризм, узбекская поэзия, Халима Худойбердиева, литературная традиция, современная интерпретация, мотив тоски, художественное сознание, трансформация.

Introduction

Uzbek oral folk literature, which possesses an ancient historical foundation, has for centuries served as an important cultural source reflecting the spiritual world, emotional experiences, lifestyle, worldview, and aesthetic perceptions of the nation. An examination of the developmental stages of twentieth-century Uzbek poetry demonstrates that the issues of national self-awareness, folk intonation, and the traditions of oral folk creativity have increasingly occupied a central place through renewed artistic approaches.

Folk songs constitute a significant component of folklore, distinguished by their ability to express human inner experiences, love, affection, longing, separation, joy, happiness, sorrow, grief, and emotional suffering in a simple yet highly expressive manner. In contemporary poetry, the traditions of folk creativity continue to evolve, manifesting themselves in new artistic interpretations and modern intellectual perspectives. According to literary scholar Adiba Davlatova, “The primary principles of folk creativity, its firmly established traditional forms and genres, as well as some of its images, exerted an influence on later modes of artistic thought” [1, p. 15]. In particular, within the works of the prominent poet Halima Khudoyberdiyeva, the traditions of folk songs acquire special significance as a modern poetic expression. In her poetry, folk lyricism functions not merely as an external formal device, but rather as an essential internal artistic principle that shapes the ideological and aesthetic structure of her works.

In Halima Khudoyberdiyeva’s poetry, folk lyricism is not merely an external formal element; rather, it serves as the internal logical foundation of the work, functioning as a principal factor in revealing the worldview and artistic consciousness of the lyrical protagonist. Her works synthesize the heroism and courage characteristic of folk epics, the sincerity, simplicity, and openness found in *lapars* (traditional lyrical folk songs), with the spiritual sufferings and

psychological complexities of contemporary individuals. The primary aim of this research is to reveal the influence of oral folk traditions on modern literature and to examine the processes of their artistic transformation.

Methodology

This study examines the artistic interpretation of folk lyric traditions in the poetry of Halima Xudoyberdiyeva and their transformation within modern literature. The research employs comparative-typological, historical-comparative, descriptive, and literary text analysis methods. First, the poet's works from different periods were analyzed in terms of images, motifs, poetic devices, and rhythmic features characteristic of folk lyric poetry. Particular attention was paid to identifying the ways in which motifs commonly found in folk songs—such as longing, separation, loyalty, and devotion—are represented within modern poetic discourse.

Using the comparative-typological method, common features shared by folk songs and the poetry of Halima Xudoyberdiyeva were identified and compared. The historical-comparative method was employed to explore the continuity and artistic evolution of oral folk traditions in modern Uzbek poetry. In addition, textual analysis was applied to examine folkloric motifs, symbolic imagery, and characteristics of poetic thought in the poet's works, including "Sensiz" (Without You), "Buyuk qushlar" (Great Birds), "Oyim botmish, kunim botmish..." (My Moon Has Set, My Day Has Faded...), and "Afsona" (Legend).

The methodological framework of the study is grounded in literary theories that address the relationship between folklore and modern literature, particularly the concepts of continuity, tradition, and innovation. The findings provide scholarly evidence that folk lyric traditions acquire new artistic and aesthetic meanings in the poetry of Halima Xudoyberdiyeva and play a significant role in the development of national poetic consciousness.

Results and Discussion

Within folk lyricism, such qualities as sincerity, naturalness, simplicity, fluency, folk-style language, repetition, melodiousness, as well as themes of love, devotion, longing, expectation, separation, and heartfelt sorrow occupy a leading position. These features bring folk songs closer to the human heart. Regarding this, scholar Asqar Musaqulov states: "Unlike literary songs, folk songs historically possessed magico-ritual significance and underwent a long developmental process before transforming from a бытово-этнографическое (domestic-ethnographic) phenomenon into an artistic-aesthetic one. However, folk songs are not only the product of a lengthy historical process, but also the daily fruit of the human spirit living in harmony with nature" [2, - 17 p].

In Halima Khudoyberdiyeva's lyric poetry, the profound depiction of women's inner emotional experiences, the extensive use of motifs of longing and separation in many of her poems, the innovative reinterpretation of fairy-tale and epic elements within modern poetic thought, as well as the clarity, simplicity, and fluency of her language all demonstrate the poet's deep engagement with folk songs, epics, and fairy tales. Poems such as "Qitmir yulduz yetaklasa" ("If the Mischievous Star Leads"), "Xalqona ohanglarda" ("In Folk Melodies"), "Oyim botmish, kunim botmish..." ("My Moon Has Set, My Sun Has Set..."), "Buyuk qushlar" ("Great Birds"), "Endi ko'rishmaymiz, yorim" ("We Shall Not Meet Again, My Beloved"), "Sarson oy" ("Wandering Moon"), and "Afsona" ("Legend") are among the most vivid examples of this phenomenon.

Motifs of longing and separation occupy a significant place in Uzbek oral folk literature, particularly in epics, lapars, songs, and olans. The popular folk song "Sunbula" may serve as an example:

Sunbula, O Sunbula,
Let me surround you with flowers.
My heart is with you,
With whom will you leave?
May flowers bloom along your path!

A kettle stands beside the hearth,
Encircled by high fortress walls.
Unable to reach my beloved,
My heart has been wounded and filled with sorrow.
May flowers bloom along your path. [6]

The pain of separation, yearning for the beloved, and feelings of longing constitute important psychological motifs in the poetess's works as well. Her poem "Sensiz" (Without You) belongs to this group of poems.

She still brightens many hearts,
Her soul remains most fitting to yours.
At dawn she weeps, performing ablution,
Turning her scarf into a prayer mat.

Only, only... be content, be content—
Without you, her prayer remains incomplete [4, - 50 p].

In this poem, the motif of longing is poetically interpreted as a synthesis of divine and human emotional experiences. Here, longing is portrayed not merely as separation, but as an elevated spiritual feeling raised to the level of devotion.

Through the symbolic image of “turning the scarf into a prayer mat,” the poet expresses the highest form of sincere reverence toward a mother or beloved. Furthermore, by associating the “scarf”—traditionally regarded in folk songs as a symbol of purity and fidelity—with prayer, the poet emphasizes the sacredness of longing itself. This comparison represents a rare and original poetic metaphor within Uzbek poetry, demonstrating the exceptional artistic mastery of the poet.

In the subsequent stanzas, folkloric elements such as “fairy tale” motifs and the symbolic act of “kissing the hem” are introduced. Through these details, the poet depicts the spiritual purification of the lyrical protagonist. Thus, longing in the poem is not presented as an ordinary emotional state, but rather as a profound moral and spiritual force that elevates the human soul.

Halima Khudoyberdiyeva’s poetry, traditional images derived from folk epics and fairy tales are employed with remarkable artistic mastery, while simultaneously being endowed with renewed semantic significance. In folk songs, the image of birds is frequently represented as a symbol of freedom and humanity. In her poem “Buyuk qushlar” (“Great Birds”), the poet writes:

From the moments that catch the eye,
From the scars that pierce the heart,
From the healthy ones of this world,
They fall ill and perish.

Though their stars have risen high,
Though many friends have drunk beside them,
When the stone of envy strikes within,
They grow weary and perish [4, - 96 p].

This poem is deeply connected to the traditions of oral folk literature. It incorporates artistic repetitions, expressive imagery, rhythmic melodiousness, proverbial expressions, and symbolic figures characteristic of folk songs. Through the symbolic image of “great birds,” the poet glorifies, in a distinctly folk spirit, courageous, devoted, and heroic individuals whose service contributes to the destiny of the nation, the prosperity of the homeland, and the development of society. Within the stanzas, as in traditional folk songs, life experience, social observation, and moral-philosophical reflection are harmoniously synthesized. In this respect, the poem demonstrates the artistic continuity between modern literature and oral folk creativity, while affirming the enduring vitality of national consciousness and folkloric traditions. Through this symbolic image, the poet, in a distinctly folk-inspired spirit, glorifies the devoted, courageous, and heroic

individuals whose service contributes to the fate of the people, the prosperity of the homeland, national progress, and the development of society. In the poem's stanzas, as in folk songs, life experience, social observation, and moral conclusion are harmoniously interwoven, thereby calling future generations toward patriotism, devotion to the people, unity, and reverence for their great ancestors. In this respect, the poem demonstrates the artistic continuity between modern literature and oral folk creativity, affirming the persistence of national consciousness and folkloric traditions.

A number of Halima Khudoyberdiyeva's poems, much like folk songs, possess a playful and lively character, while simultaneously maintaining the solemn, melancholic, and restrained rhythm characteristic of elegiac songs. The poet skillfully employs traditional folkloric syllabic meters of 7, 8, and 11 syllables with such mastery that the reader involuntarily perceives them as authentic folk songs. This poetic technique not only strengthens the national spirit of her works but also reinforces their close artistic connection with the rich traditions of Uzbek oral literature.

My sorrow-laden heart is tightly knotted,
Like a flower that blossoms, then withers away.
For all that truly comes into being,
Must, in the end, become what fate decrees [5, - 434 p]

Another example

O my God, my God,
So many have been my sins.
If You grant me no place in Your heavens,
Let me lie within Your earth [4, - 383 p].
O my God, my God,
My dark day has come to judgment.
I had risen like the moon—
Now where shall I set?

The poet also actively employs the symbolic images of the moon and the sun, which are frequently encountered in oral folk literature, drawing upon their traditional metaphorical meanings associated with sunset and decline—namely separation, the transience of life, and the impermanence of hope. Through these folkloric symbols, Halima Khudoyberdiyeva deepens the emotional resonance of her poetry while preserving the continuity of national artistic thinking. For example:

My moon has set, my sun has set,
Truth has vanished, falsehood remains.

I lie helpless and weep,
My beloved has descended into the earth.

Where are my joyful, laughter-filled friends?
Where are my beloved, cherished companions?
The lightning flash that once lit the earth—
My brilliant thunderbolt has now set [4, – 75 p].

In this poetic context, the setting of the moon and sun functions not merely as a natural phenomenon, but as a profound symbolic representation of personal loss, existential sorrow, and spiritual devastation. Such imagery is deeply rooted in folk poetic traditions, where celestial bodies often embody beloved figures, hope, or the meaning of life itself. By reinterpreting these archetypal symbols within a modern lyrical framework, the poet preserves the folkloric essence while simultaneously enriching it with contemporary psychological depth. This demonstrates how Halima Khudoyberdiyeva transforms traditional folk motifs into powerful vehicles for expressing modern emotional and philosophical concerns. In the concluding line, the poet applies the verb “to set” (botmoq) both to celestial bodies and to the earth (in the symbolic sense of death), thereby creating a unique metaphoric parallelism. This artistic device vividly demonstrates the exceptional level of the poet’s creative mastery.

Halima Khudoyberdiyeva also reinterprets events commonly found in folk fairy tales through a modern poetic lens. Through such folkloric details as the maiden, fish, and bridge, she does not merely retell a narrative, but rather reveals the complexity of human destiny, fidelity, devotion, spiritual purity, and the profound inner suffering of the lyrical protagonist. These elements serve to deepen the psychological and emotional layers of her poetry. Her poem “Afsona” (“Legend”) is particularly significant in this regard.

My hair is dark, so deeply dark—
My eyelashes, darker still.
Cast across the river’s flow
Is love’s own bridge from soul to soul .

In this work, traditional fairy-tale motifs are artistically transformed into symbols of human love, spiritual experience, and existential reflection. By combining folkloric imagery with contemporary lyrical consciousness, the poet successfully preserves national artistic heritage while simultaneously expanding its philosophical and aesthetic dimensions. This demonstrates how folklore in Khudoyberdiyeva’s poetry functions not as a static inheritance, but as a dynamic source of modern artistic innovation. The poem skillfully employs traditional

epithets and parallelism characteristic of folk lyricism. The images of black hair and dark eyelashes represent quintessential symbols of Uzbek folk beauty, which the poet connects with mythic imagery. In the stanza, the symbol of the “bridge” is not merely a physical structure over a river, but rather a representation of the trials of fate deeply rooted in folk belief. In traditional narratives, rivers and bridges frequently function as symbolic spaces through which heroes undergo spiritual and moral trials. Khudoyberdiyeva reinterprets this motif by associating it with the individual’s internal fears and helplessness before destiny, thereby elevating it to the level of psychological modernism.

The poet further recalls the tragic folkloric motif of being “swallowed by a fish” and concludes the poem with powerful symbolic resonance:

Hair and scarf, in a single breath...

All at once become a shroud.

Invisible to any eye—

The girl becomes prey to the fish [5, - 128 p].

Through this conclusion, folkloric narrative transforms into a profound philosophical reflection on fate, fragility, and the vulnerability of human existence. Traditional fairy-tale elements are thus reimagined not as simple narrative devices, but as psychologically charged symbols that reveal the complexity of spiritual suffering, feminine destiny, and existential anxiety. This artistic strategy demonstrates Halima Khudoyberdiyeva’s ability to preserve national folkloric archetypes while enriching them with modern intellectual, emotional, and symbolic depth. Consequently, her poetry embodies a powerful synthesis of folklore and contemporary literary consciousness.

Conclusion

To conclude, oral folk literature played a crucial role in shaping the artistic consciousness of twentieth-century literary figures. Folkloric characters and images were reinterpreted in modern literature and endowed with new artistic and aesthetic meanings. The present study reveals that folkloric traditions in the works of Halima Xudoyberdiyeva were creatively reworked through the prism of modern artistic thought. Through the synthesis of folklore and individual poetic expression, the poet contributed significantly to the emergence of national modernist tendencies and to the development of Uzbek poetry as a whole.

References

1. Adiba Davlatova (2022). *Abdulla Oripov she'riyatida poetik tafakkur tadriji* (DSc dissertation in Philology). Toshkent.
2. Musaqulov, A. (2010). *Uzbek folk lyrics [O‘zbek xalq lirikasi]*. Fan Publishing House.

3. Salayev, F., & Qurbonniyoz, G. (2010). Explanatory dictionary of literary studies terms [Adabiyotshunoslik atamalarining izohli so‘zligi]. Sharq Publishing House.
4. Khudoyberdiyeva, H. (2018). Selected works (Vols. 1–5) [Saylanma]. G‘afur G‘ulom Publishing House.
5. Khudoyberdiyeva, H. (2020). Selected works [Tanlangan asarlar]. Sharq Publishing House.
6. uzbekliterature.uz