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Article



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THE MULTI-FACETED IMAGE OF WOMAN IN HALIMA XUDOYBERDIYEVA'S POETRY

Abstract: In Halima Khudoyberdiyeva's creative works, the image of women and the expression of national identity are portrayed with a unique artistic approach. The poetess profoundly explores the spirituality, dignity, and social role of Uzbek women. Her poetry intertwines national values, historical memory, and contemporary female perspectives. Through Halima Khudoyberdiyeva's artistic worldview, the harmony between the ancient traditions of the Uzbek nation and modern development is vividly reflected.

Key words: Halima Khudoyberdiyeva, image of women, national identity, Uzbek literature, poetry.

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Introduction

In the history of literature, each era leaves its own unique mark with its unique events, transformations, artistic and aesthetic character, and national spirit. The object poetry of the 20th century was also became a significant historical - literature phenomenon in the garden of literature, producing large-scale works and significant writers. Thus, in the works created over the past hundred years, changes in society, as well as innovation in human thought and spirit, were reflected more widely than ever before.

This was primarily influenced by factors such as the global changes that took place in the world at the beginning of the century, the collapse of empires, reforms in state governance, the strengthening of international relations between countries, and the unprecedented development of information and technology, and science and scholarship. As a result, innovations netered every sphere of life. In particular, alongside the classical lyrical and epic forms of literature, the dramatic genre and its various subgenres emerged and developed. Accordingly, the mode of

expression, the realm of ideas, and the way of thinking have moved into entirely new directions.

Materials and Methods

Compared to previous times, literature has become more popular. Phenomena that were considered innovations today quickly turned into traditions, requiring readers to keep pace with rapid changes and gradually accustoming them to such dynamism. The changes that occurred in the literary climate in the 1960s have been noted in the relevant works of specialists in the field.¹ One of these can be explained by the increasing presence of women writers into the field of creativity in the literary process.

Results and their analysis

In the 1930s, Uzbek poetry, enriched by the poems of Zulfiyakhanim and Saida Zunnunova, was led by Halima Khudoiberdiyeva, along with Aydin Khojiev, Gulchekhra Nurullaeva, and Zulfiya

¹ Mirvaliev S. Uzbek writers. XX century uzbek literature. Study guide. – Tashkent: “Yozuvchi”, 2000. – p. 218-220.; Hamdam U. Sketches of uzbek and world literature. monograph, scientific

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Muminova, guiding the caravan with her selfless dedication and Uzbek elegance.

Each of her writings was saturated with sincerity and the spirit of nationalism. In her addresses to readers, one can feel the affection and fidelity of the Uzbek mother, daughter, sister, and grandmother. The great critic Ibrohim Gafurov wrote in his preface to the poet's book "Great Birds": "In her poems, LOVE, written in capital letters - is a radiant figure, MOTHER is a radiant figure, FATHER is a radiant figure - having found these images, she understood her homeland, the people she belonged to, and its endless history full of tragedies and honors more and more deeply..."², he says. According to the scientist, these images were transformed in Halima Khudoiberdiyeva's heart into captivating poetic symbols.

Whichever of the poetess's poems you begin to read, as a final consequence you will discover that the woman's psyche is a world of multifaceted experiences. Likewise, literature itself is a reflection of the feelings that illuminate the human soul. Especially the world of lyrics. A poem is a lyrical work that expresses thoughts and feelings arising from an aesthetic response to life events and phenomena of life through rhythmic speech, the fruit of the poet's thoughts and reflections. Therefore, only through careful and thorough analysis can we penetrate more deeply into the essence of the matter.

Indeed, in Halima Khudoiberdiyeva's work there are numerous poems that flash like lightning, rumble like thunder, and flood like a flood. The poetess was able to deeply express the suffering of life, changes and fractures in society, and the fate of the nation with her strong emotions and artistic inspiration. Her poems reflect the reality of life, the human spirit, and the fate of the people in a strong, passionate tone. However, among such passionate poems of Halima Khudoiberdiyeva, poems that show female love and its power, as well as the fact that a woman has a delicate and sincere heart, occupy a special place.

Indeed, the changes that occurred in this creative consciousness are well grounded in the following opinion of professor U. Hamdam: "Thus, in the 20th century, Uzbek poetry, which became fundamentally socialized, can be divided into two groups in terms of its artistic quality: the first is personalized poetry, in which the problems of the era are artistically reflected, and the pain of the masses becomes the pain of the poet, and therefore, the social pain becomes the pain of the individual. The poetry of poets such as Chulpon, Gafur Gulom, Askad Mukhtor, Abdulla Aripov, Erkin Vohidov, Amon Matjon, Halima Khudoiberdiyeva,

Shavkat Rahmon, Khurshid Davron, and Usmon Azim can serve as examples of this"³.

*Onam ma'yus majnuntol edi,
 Shoxchalari yer tomon boqqan.
 Turishlari siru, fol edi,
 To'lqinlarga qo'shilib oqqan.*

In the first line, the qualities of modesty, humility, and meekness - embodied not only in Uzbek women but also in Turkic peoples and, one might even say, in all Eastern mothers - are compared to a "sorrowful weeping willow." Naturally, a reader who visualizes this tree with its branches bent toward the earth is deeply moved. The hardships of life - the pains of raising children, the longing cries of waiting for a beloved child, the burden of serving a husband and his relatives, and the silent sacrifices made in fulfilling both marital duties and filial obligations to one's own parents - are all endured quietly, without complaint. This delicate and emotionally rich image of mothers, who have passed and are still passing through the sea of life with their fragile yet resilient existence, is masterfully depicted in the next two lines.

Yes, the poetess seeks to touch upon themes close to the human heart and strives to reveal their ever - new dimensions. In her poetic world, the image of a woman is not merely a symbol of affection and loyalty, but also a representation of strength and willpower, patience, and resilience. In her poems, Halima Khudoiberdiyeva brings to life the figures of great women from the pages of history, such as Nodirabegim, Uvaysiy, and Tomaris, and instills their virtues, courage, and spiritual strength into the image of a modern Uzbek woman. In particular, in the following poetic example created through the method of tazmin on the fiery-hearted poet Uvaysiy's line "Wherever there is a land afflicted with pain, I am Uvaysiy," the profound sorrow within Halima Khudoiberdiyeva's heart seems to be directly transferred into verse:

*Nodirai davron-ku surardilar davronni,
 She'r ila kuylatardi xalqiyu Umarxonni.
 Nechun kun kelib u ham jallodg'a berdi jonni,
 Hatto Mohlaroyimday oyim bebaxt, momojon,
 Ayting, kimga baxt bergan bu she'riy taxt,
 momojon.*⁴

In another place as well, women characters appear who are unlike one another:

*Men uning tumorini jonimga tumor etdim,
 Tinib, qizib oqarib-qonimga tumor etdim,
 Ko'ngil otlig' shohimga, xonimga tumor etdim,
 To'marisdek osmonda balqqan ayol o'lmaydi.*

Through these verses, the poetess expresses that she is a follower of Tomaris, and that, like her, she is

² G'afurov I. The voice of river. Preface: In Halima Khudoiberdiyeva. Great Birds. - Tashkent: "O'zbekistan", 2012. - p. 5.

³ Hamdam U. New uzbek poetry. Monograph. - Tashkent.: "Adib", 2012. - p. 83.

⁴ Khudoiberdiyeva H. Elected works. Poems. - Tashkent.: "Sharq", 2000. - p. 173.

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a strong, resilient woman who can endure difficult trials and hardships. She does not forget that during these trying days, she took Tomaris' amulet as a talisman for her heart. When she says, "I took her amulet as a talisman for my soul," the poetess speaks about herself.

The memories of the great poet of the last century, Odil Yakubov, are extremely sincere and justified: "I still remember that Halimakhon came to our poetry like a spring flood. During the past time, our poetess succeeded in create a unique world of her own, and such happiness is granted only to talents possessing a great heart. If you look at the nature of the works she created, you can see the oriental expression of the feelings in the woman's heart, the open flames of emotions characteristic of Europe, the sorrowful lullaby of a mother and the cries of the heart that she pours out for her nation. It is precisely because of this truthfulness that her poetry is dear to us and everlasting." In most of her poems, a woman patience endurance, loyalty to her husband, courage, and spiritual strength are vividly expressed.

In fact, the poet is a woman who throughout her life as a poetess, was able to find the spiritual strength and courage to bravely overcome the obstacles she faced. According to her writing, "Even in a river flowing with blood, death must be a tree that, striking with it branch, takes away the eyes of the blossom." My head was left with various accusations. They organized riots in my office, calling me "unfit for work." Letter after letter was sent to the Central Committee, to Maskov, in the same vein. After one investigative commission, another commission came to the editorial office. I was discussed in the ideological department of the Central Committee... In the most difficult moments, the prayer my mother taught me as a child came to my aid: "Turn Your favor upon me, O Creator, and protect me from worse than this." This excerpt from the poem "Trust" written in 1987, can be described as a verbal portrayal of an unbearable state of despair:

*Ko'karadi bosilgan ne bo'lsa hayotda
Bosilgan qir ko'karmasa sen ko'karmasding
Hech narsa ko'karmagan kabi yuribsan sen
otday*

*Necha marta oyoq osti qilingan do'stim –
Ular seni yengolmaydi, bosib boraver
Nari borsa tuzoq tashlar har muyulishda.
Nari borsa... ko'z yoshingdan ko'klab ketar yer
Nari borsa yuragingni chiqarar ishdan...*

He wants to talk about how a person should be able to rise from nowhere, to be able to ask God for help. An enemy will always be hostile. No matter how much he sets traps for his own selfish desires, God is always on the side of the right person. He can bear any pain and slander. He does not retreat, he endures slander. He sincerely believes that the truth will be

established one day. This too is a testament to the patience and resilience unique to an Uzbek woman.

When discussing the ideological and artistic characteristics of Halima Khudoiberdiyeva's poetry, one of the first things that stands out is her clear and vivid portrayal of the pain of women, the pain of the Uzbek woman, in her new Uzbek literature. The poetess managed to show in detail the socio-psychological factors of this great PAIN through her series of poems:

Onaginam!

Dorilomon kunlar keldi, shafaqlari ol,

Qayon boqsang, shaylanishar va sozlashar tor.

Olcha gulin ko'zlaringga surtasan behol:

Bu kunlarga yetganlar bor, yetmaganlar bor.

The lyrical heroine, whispering with gratitude, "Some have lived to see these days, while others have not," leaves the impression of mothers shaped by endless patience and endurance. As one moves from poem to poem, the image of a woman is drawn ever more vividly as immensely patient, steadfast, faithful, and mysteriously enchanting. A woman, after all, is a delicate and mysterious being — one who gives thanks for what she has, endures what she lacks with patience, accepts what fate grants her, and is capable of creating beauty even out of nothingness.

"A woman is a MOTHER! She gives everything she has to her child, growing a piece of flesh in her body, and bringing it to maturity. To enter her soul, her heart, and understand it is equivalent to solving one of the oldest mysteries of the Universe. Because a secret is hidden in the face of a woman. This requires great effort and dedication from the creator. It is no exaggeration to say that Halima Khudoiberdiyeva is a translator of the soul who can show the pain, condition, and delicate aspects of a woman in her work. When we read the poetess' poems, we can encounter themes that are not similar to each other."

Women has been the very heart of poetry for centuries. Reflections from one of Halima Khudoiberdiyeva's conversations cannot help but leave a conscientious person deep in thought: "When a person thinks about everyone, about those they may need someday, yet the mother sitting quietly at home often does not come to mind. Or when attending a gathering, one wishes to be surrounded by people who admire and appreciate them, but not everyone thinks in time to first bring along and seat their own mother with honor. This is a poem written after I went through such bitter things. Dedicated to the memory of my own mother and all departed mothers:

Yaproqlari suvga yozdi xat,

Boshlab qaydan qaytdi bilmadim.

Shivirlashdi suv bilan faqat

Ammo, nima aytdi bilmadim.

Ovoz olib demadi "Yohu"

Na yig'lab.

Na bag'rin tig'ladi.

Faqat suvga dardini aytdi u

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"Sirqirashib suvlar yig'ladl".

Bilmaganman

Chiqmagan uni.

Qay yuk bosgan bosiq boshimni.

Shu suv bilan

Sirlashgan kuni

Ko'tarolmam manam boshimni"⁵

It is clear from this that it is natural for many people to forget their mother, who is always with them, waiting for their turn, with her eyes fixed on them. A mother is a respected person. The world is bright when there is a mother. With one hand she rocks the cradle, and with the other she shakes the world. A mother always thinks about her child, worries for him, and suffers. They say, "If you are a mother, you will be worthy of a mother." Even if you are a mother, you cannot get in touch with her on time due to work and various chores. Only a person who, in the language of a poet, misses her mother can feel this. A mother is so patient that, no matter her condition, her hands are always raised in prayer, patiently waiting for her child. A mother is so steadfast that qualities such as generosity, contentment, patience, gratitude, longing, honor, and modesty are regarded as stations that bring one closer to enlightenment—that is, to attaining closeness to God—and all of these are embodied within her.

In her poems, the poet proclaims, "I am a poet of the heart... A woman is sacred!" and with deep inspiration she sings hymns in praise of women's honor, dignity, and glory. She elevates the woman from the confines of weakness and indifference, artistically celebrating her true life-giving power, spiritual beauty, and strength of will. She portrays the image of a woman not only as delicate and kind-hearted, but also as a strong-willed, courageous person who can endure the trials of life.

Oshiqqlaring poyingga gul otib ham bo'ldi,

Xilvatlarda labingdan bol totib ham bo'ldi.

Va bu haqda kimlargadir sotib ham bo'ldi,

Sen baribir muqaddassan, muqaddas ayol.

The above excerpt from the poem "Holy Woman", which became the crowning glory of the poet's work, first impresses the reader with its sincerity, purity of inspiration and artistic power, then shakes the heart, and finally arouses great respect for

them in the soul. This is the essence of the poem. The reason is clear: in the work, the image of a woman is exalted not only as a symbol of motherhood, love, and devotion, but also as the foundation of life itself and a life-giving force.

As some of the poetic analyses above demonstrate, the most moving, beautiful, and captivating literary works are those that portray the image of a woman and celebrate a mother's love. In this image, humanity's sacred feelings - love, loyalty, patience, selflessness, and love for life - are expressed. The delicacy of a woman's heart, her sensitivity, and her world filled with love and compassion give artistic works their spirit, vitality, and inspiration.

Conclusion

It becomes clear that the depictions the images of women in Halima Khudoiberdiyeva's poems are reflected and perceived in accordance with the nature of the nation, its spiritual values, and the spirit of the era. Also, each era, each literary school creates its own ideal of a woman, and while in ancient times the image of a woman was depicted as a loving mother and faithful companion, in the literature of the new era she is embodied as a symbol of activity, knowledge, and independent thinking. In Halima Khudoiberdiyeva's poetry, these images are combined in harmony. Modern and historical identities, dreams and reality are intricately fused together, creating a unique and artistically rich literary landscape.

"In her poem 'Sacred Woman', the poetess glorifies womanhood not merely as an ordinary individual, but as a figure possessing sublime spiritual virtues and holding a pivotal role in the life of society. This approach demonstrates how the image of woman in our literature has evolved into a persona that is increasingly powerful, independent, and socially significant."

Through the work of Halima Khudoiberdiyeva, we deeply feel not only the spiritual world of the Uzbek woman, but also the ancient and modern values of our people. The poetess has given the image of women both a sense of life and literature, harmonized it with the spirit of the times, and succeeded in making it touch upon eternity.

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