

**HALIMA KHUDOYBERDIYEVA: LIFE AND CREATION**

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Abstract: *This article analyzes the life path of Halima Khudoyberdiyeva, her difficult creative path and her invaluable contribution to Uzbek literature from a scientific point of view. In addition, the poetry collections she created, her artistic style and social activities are highlighted.*

Keywords: *Poetic style, Halima Khudoyberdiyeva, Uzbek poetry, lyrics, female image, linguopoetics, national literature, individual style, artistic text.*

Enter. The second half of the 20th century has a special place in the history of Uzbek literature. During this period, national poetry was enriched with new talents, and women's creativity became an active part of the literary process. Halima Khudoyberdiyeva, the People's Poet of Uzbekistan, is one of such bright figures of this period. Halima Khudoyberdiyeva... She is not only a great artist of words, but also a great creator who was able to feel the pain and joy of her people from her heart and turn it into poetry. His lyrical legacy still inspires the younger generation and enriches the golden fund of Uzbek poetry. Deep study and scientific analysis of the poet's work is one of the urgent tasks of today's Uzbek literary studies. Because Halima Khudoyberdiyeva's poetry is not

only a work of art, but also a living document of the spiritual world, hopes and sorrows of a 20th century Uzbek woman. He entered Uzbek poetry with his unique lyrical voice, deep feeling and great skill. The scientific study of the poet's work remains one of the important tasks for our literary studies today.

Although a number of scientific works on the study of Halima Khudoyberdiyeva's work have been carried out among literary scholars, the need to research the poetess's poetic heritage in a holistic and systematic way still remains. U.O. Rizayeva's scientific article "Lingvopoetics of Halima Khudoyberdiyeva's poetry" (2026) analyzes the linguistic foundations of the poet's ability to use language units and her individual style, and is considered a new step in this field of research [1].

Literature analysis. Halima Khudoyberdiyeva was born on May 17, 1947, in the "Taraqqiyot" collective farm in the Boyovut district of the Syrdarya region. The poetess' childhood was difficult: she lost her mother at the age of two and was raised by her aunt and uncle. However, these difficulties could not extinguish the talent of little Halima.

The poetess' literary career began early. When Halima was in the seventh grade, her first poem, "Olakashqa," was published in the Yangiyer district newspaper (1964). The reading of this poem by the school's literature teacher, Akrom Karimnazarov, at a large gathering gave young Halima wings and encouraged her to take a decisive step towards creativity.

Halima Khudoyberdiyeva graduated from the Faculty of Journalism of Tashkent State University (now the National University of Uzbekistan) in 1972. During her student years, her first collection of poems, "First Love" (1968), was published. Then the collection "White

Apples” (1973) was printed in ten thousand copies - these books indicated that a new tone, a new talent was bursting into Uzbek literature like lightning.

In 1975-1977, the poetess studied at the Higher Literary Courses of the Gorky Literary Institute in Moscow. This period broadened her creative horizons: she was in close contact with such great writers as Chingiz Aitmatov, Yevgeny Yevtushenko, Bella Akhmadullina, and Andrei Voznesensky. She gained a deeper understanding of foreign and Russian literature and further refined her poetry [2].

The list of her published works clearly shows how diverse Halima Khudoyberdiyeva’s work was. The following poetry collections belong to the poetess: “First Love” (1968), “White Apples” (1973), “Chaman” (1974), “My Mountains of Support” (1976), “Grandfather Sun” (1977), “Hot Snow” (1979), “Loyalty” (1983), “Holy Woman” (1987), “Points of Pain in My Heart” (1991), “The Herb of Humiliation” (1993), “There Are Those Who Have Reached These Days” (election, 1994), “What Tumaris Said” (1996), “Election” (2000), “I Am on the Road” (2005). [3].

In the early period of her work, the poetess mainly wrote on the themes of love, youth, nature, and human emotions. Her poems “We Can’t Get It”, “The Days of the Dead Have Come”, “Every Word Has Passed By Me”, “With You”, “They Ask You” were extremely popular among the youth of the 1970s [2].

During the years of independence, a new rebirth was observed in the poet’s work. Halima Khudoyberdiyeva turned to the history of the people, the image of great ancestors - especially the woman-princess Tomaris. The series “Tomaris’s Sayings” is a vivid example of this [4]. Through this

series, the poet expressed the themes of national consciousness, freedom and the prosperity of the country with a strong lyrical voice.

The poet also worked in the field of translation. The play "Alla" by the Tatar playwright T. Minnullin was successfully staged on the stage of the Uzbek National Drama Theater in Halima Khudoyberdiyeva's authorized translation. [5].

Research methodology. Halima Khudoyberdiyeva's poetry includes several main themes and ideological directions. First, the image of a woman and a mother constitutes the central axis of the poet's work. Starting from her first poetry collections, she sought to reveal the magical aspects of the images of a woman and a mother, to teach that they are not only full-fledged and active members of society, but also its beauty and decoration.

Secondly, the themes of the homeland and nation occupy a central place in the poet's work. In her poems, ordinary peasants, the motherland are sung with warmth, the dream of the homeland and the national spirit are strongly expressed [4]. The poem "Mother Glue" is a vivid example of this: in it the image of the homeland is depicted in harmony with personal and social experiences.

Thirdly, the linguopoetic features of Halima Khudoyberdiyeva's poetry attract special attention. In her research, U.O. Rizayeva analyzed the poetess' individual style, her mastery of figurative means and stylistic figures based on examples. The poetess skillfully used metaphor, anaphora, inversion, repetition and symbolic images in her poems; the compositional dominant of the literary text was built on the basis of lyrical mood and emotional wave [1]. As noted in the materials of the magazine "Youth", Halima Khudoyberdiyeva's poetry can be likened to

constantly tense strings: every life process that has happened and is happening finds its reflection in this heart - sometimes melancholy, sometimes triumphant, sometimes affirmative, sometimes negative. The poetess' lyrical hero was a big personality, a tiger roaring in her heart and smiling softly on the outside.

The poetess did not just write. She expanded the boundaries of poetry with the strict demands she made on herself. Researchers studying her creative heritage admit that our Uzbek literary studies have not yet been able to fully discover the sources that nourished Halima Khudoyberdiyeva's work and the roots that led her to write in this way [6]. Halima Khudoyberdiyeva went down in history not only as a creator, but also as an organizer and public figure. During her career, she worked as a literary employee, department head (1972–1975) in the journal "Saodat", then as deputy editor-in-chief and editor-in-chief (1982–1994). In 1978–1982, she worked as a department head at the "Yoshlar" publishing house, and in 1991–1994, she was the chairman of the Women's Committee of the Republic of Uzbekistan [4].

Later, she worked as a leading editor at the "Yozuvchi" publishing house (1996–1998), deputy editor-in-chief at the "Sanam" magazine (1998–2003), and since 2004 as a section editor at the "XXI Asr" newspaper [6]. These positions show how deeply the poetess has penetrated literary and social life.

Analysis and results. Halima Khudoyberdiyeva was awarded a number of high state awards in recognition of her services: she became the laureate of the State Prize of Uzbekistan named after Hamza (1990) and the holder of the title of "People's Poet of Uzbekistan" (1992). She was also awarded the Order of "Sign of Honor" [4].

Halima Khudoyberdiyeva passed away on August 17, 2018. She left behind a great literary legacy: dozens of poetry collections, translations, journalistic articles, and the results of social activities. In 2019, at the Writers' Union's commemorative event “As much as you are proud, lift up the homeland,” prominent writers, poets, and scientists highlighted the poet's contribution to Uzbek literature [6].

“The product of creativity cannot be higher than the creator. As a person’s personality is whole, so is his creativity” – these words spoken at the memorial event fully apply to Halima Khudoyberdiyeva [6]. The poetess is one of the most complete creators in Uzbek literature, and her poetic voice still resonates today.

The collection published by the “Sharq” publishing house on the 72nd anniversary of the poetess’s birth was an important step towards conveying her legacy to new generations.

According to the author of the “Yoshlik” magazine, when Halima Khudoyberdiyeva opens her books, the pages begin to flutter, the lines hit the face, they pass through the heart, and the heart trembles like a leaf. This description shows how deeply the poetess was able to influence readers.

Conclusion. Halima Khudoyberdiyeva is one of the brightest figures of Uzbek poetry at the turn of the 20th and 21st centuries. She entered Uzbek literature as a poetess who sings of sincere human feelings - love and devotion, kindness and compassion, a singer of the dreams and aspirations of Uzbek women. Her poetry is highly appreciated by literary critics as a rare combination of lyrical power, national spirit and artistic skill. The poetess' poetic heritage has not lost its significance even today. The definition of "a poetess whose poems can

be dated by centuries" most succinctly expresses Halima Khudoyberdiyeva's worthy place in Uzbek literature. A deeper study of her work remains an urgent task of our literary criticism. The study of the poetess' work is of great importance not only for literary critics, but also for all intellectuals. Through her poems, she skillfully described the spiritual world of the Uzbek woman, the history of the nation, and the eternal feelings of the human heart. Her poems, like a "river that lives forever," will continue to flow as a source of inspiration for future generations, in the words of Professor Qazoqboy Yuldash.

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