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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**MODERN UZBEK POETRY: POETIC CYCLES IN THE WORKS OF HALIMA
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Key words: lyric poetry, poetic cycles, Halima Khudoyberdiyeva, syllabic meter, free verse.

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Abstract: This article examines the works of the poet Halima Khudoyberdiyeva, focusing on the scientific analysis of her poetic cycles. General information about the poet's cycle poems is provided, and scholarly conclusions are drawn based on their analysis. In addition, selected examples from poems included in these cycles are presented in certain parts of the study.

Introduction. Halima Khudoyberdiyeva, one of the prominent representatives of 20th-century Uzbek poetry, is a poet, translator, and public figure whose creative work occupies a special place in modern Uzbek literature. Alongside works belonging to various genres, poetic cycles also constitute a significant part of her lyrical art.

“A cycle is a collection of literary works united by a common ideological intention, a shared theme, a central character, and a certain compositional integrity” [268].

“A poetic cycle is a collection of poems united around a single theme, based on a common idea or motiph” [5].

In the lyrics of Halima Khudoyberdiyeva, poetic cycles appear as a set of poetic works united around a particular idea, theme, or image. The poet has nearly ten known poetic cycles. Among them are the cycles “Sizga” (“To You”), “Bam xotiralari” (“Memories of Bam”), “Umrin

manzaralari” (“Scenes of My Life”), “Uchinchi do’st” (“The Third Friend”), “Onam xususida qayg’ularim” (“My Sorrows About My Mother”), “Navro’z xayollari” (“Thoughts of Navruz”), “Shoximdagi qush” (“The Bird on My Branch”), and “Dahshatli yoz” (“The Terrible Summer”).

Methods. Through poetic cycles, the poet consistently explores the human personality, the inner world of the individual, the female psyche, love and affection, longing, suffering, the image of the mother, the pain and hardships experienced during difficult periods of life, as well as philosophical reflections on existence. In such poems, ideological coherence and continuity are preserved.

Results. In her poetic cycles, Halima Khudoyberdiyeva effectively employs both the syllabic (barmoq) meter and the free verse system. The lines are composed in 7-, 8-, 9-, 11-, and 13-syllable patterns, through which the poet expresses a wide range of emotions, psychological states, and inner experiences. For example:

You are neither my gain nor my loss,
You are neither my proud falcon nor my helpless bird,
You are what I have held as truth in this world —
Not an unattainable false dream. [Khudoyberdiyeva H., 2018, Vol. I, p. 378]

Or:

Mother, whatever you have given me,
I have endured it all.
All the features of my ancestors,
Their dialects as well. [Khudoyberdiyeva H., 2018, Vol. III, p. 378]

Discussion. The two poems presented above belong to two different poetic cycles of the author. The first is taken from the cycle “Sizga” (“To You”), while the second belongs to the cycle “Onam xususida qayg’ularim” (“My Sorrows About My Mother”). It is evident that the first poem is written in the syllabic meter, whereas the second represents a vivid example of free verse. In the cycle “Onam xususida qayg’ularim”, the poet predominantly employs free verse, while in her other cycles, the poems are mainly composed in the syllabic poetic system.

The use of artistic devices in the lines—such as repetition (anaphora and epiphora), parallelism, simile, and metaphor—serves to further enhance the expressive power of the poems. This, in turn, ensures the internal cohesion of the poetic cycles and contributes to their artistic completeness. Moreover, the poet’s individual style, distinctive poetic thinking, and life perspectives are more clearly manifested through these poetic cycles.

Conclusion. It is well known that each poem forming a poetic cycle possesses its own independent artistic value; however, when combined, they create a unified and complete work

that provides a comprehensive representation of a particular aspect of life. The number of poems included in the poet's cycles also varies. For instance, the cycle "Sizga" ("To You") consists of 13 poems.

Thus, it can be concluded that Halima Khudoyberdiyeva's poetic cycles are distinguished as an important form that expresses the poet's individual poetic thinking through ideological integrity, compositional consistency, and artistic perfection. From this perspective, the study of her poetic cycles is considered one of the primary tasks of our research.

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