

**MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**TRADITION AND MODERNITY IN LYRICS: THE CASE OF ANBAR OTIN AND  
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**ABOUT ARTICLE**

**Key words:** Uzbek poetry, tradition, modernity, continuity, female image, female psychology, artistic image, poetic thinking.

**Received:** 01.06.26**Accepted:** 02.06.26**Published:** 03.06.26

**Abstract:** The article explores the historical development of Uzbek women's poetry, focusing on the interrelationship between tradition and modernity. Particular attention is paid to the unique manifestations of traditional and modern features within lyric poetry. A comparative analysis is conducted of the works of Anbar Otin, an enlightened female poet of the late nineteenth and early twentieth centuries, and Halima Xudoyberdiyeva, a prominent representative of the poetry of the second half of the twentieth century and the independence period. The study examines the representation of women in the poetry of these poetesses, as well as their reflections on women's social activity and their role in society. The study incorporates into its analytical scope Anbar Otin's poetic works composed in the rubā'ī and quatrain genres, alongside Halima Khudoyberdiyeva's poems structured within the mukhammas and sarbast poetic systems.

**Introduction.** In the history of Uzbek literature, the literary heritage of female authors occupies a significant place, and their creative activity has played an important role in the development of lyrical poetry. In the prose and poetic works of women poets, not only educational, didactic, social, and artistic-aesthetic views are reflected, but also the status of

women in society, their aspirations and ideals, their inner world, emotional experiences, and spiritual image find vivid expression. The enlightening traditions initiated in classical Uzbek literature by such poetesses as Nodira, Uvaysiy, Dilshodi Barno, Nozima, and Anbar Otin were further continued in twentieth-century Uzbek literature and acquired new ideological and artistic dimensions. In women's poetry, tradition is manifested through Eastern ethics and morality, modesty, honor and dignity, national spirit, the pursuit of knowledge and enlightenment, and lyrical elegance. In modern lyrical poetry, however, it is expressed through the exaltation of socio-political freedom, individual liberty, national pride, heartfelt emotions, and sincere confessions of the soul. The comparative study of the works and creative activities of writers and poets who lived and created in different historical periods and social environments allows for a deeper understanding of such literary issues as traditionalism, continuity, creative individuality, artistic intention, aesthetic ideals, the renewal of content and poetic thinking, as well as stylistic transformations. This demonstrates that the comprehensive investigation of these aspects remains one of the important tasks facing literary scholarship today.

Although a number of scholarly studies on the life and literary heritage of Anbar Otin, the poetess's aesthetic views, artistic intention, and the thematic scope of her lyrical works have been conducted by researchers such as F. Husainova [2], M. Qodirova [8], L. Muhammadjonova [4], and N. Pardayeva [6, 7, 8, 9], the comparative analysis of her poetry and creative traditions with the works of modern Uzbek women poets has not yet been sufficiently explored in these studies. This circumstance highlights the relevance and scholarly significance of the present research topic.

This article examines the artistic interpretation of tradition and continuity through the works of two prominent Uzbek poetesses — Anbar Otin and Halima Xudoyberdiyeva. The purpose of the study is to identify the common and distinctive features of classical lyric poetry and modern poetry through the representation of the female image in the creative works of these two poets.

**Methods.** The comparative-analytical method occupies a central place in the study of the issues of classical and modern poetry in the works of Anbar Otin and Halima Xudoyberdiyeva. Through this method, the artistic approaches, stylistic features, and interpretations of the female image in the poetry of the two poetesses were comparatively analyzed.

In addition, the following methods were employed in the course of the research:

The historical-literary method was applied to analyze the works of the poetesses in relation to the historical period in which they lived, as well as the socio-political, cultural-educational environment, and the literary process of their time.

The method of psychological analysis played an important role in revealing the inner emotional experiences and individual characteristics of the female image.

The integrated application of these methods contributed to ensuring the scientific accuracy and reliability of the research.

**Discussion and Results.** Anbar Otin, who matured within the literary environment of Kokand in the late nineteenth and early twentieth centuries, is regarded as one of the prominent representatives of Uzbek literature. The poetess studied under her mentor Dilshodi Barno and became deeply acquainted with poetry. She thoroughly studied the works of great thinkers and poets such as Alisher Navoi, Muqimiy, Furqat, Nodira, and Uvaysiy.

Anbar Otin created works in such classical literary genres as the ghazal, rubāʿī, qiṭʿa, fard, and mukhammas. Her poetry expresses educational and enlightening ideas, moral and ethical guidance, love for the homeland, the spiritual upbringing of society, as well as the advocacy of women's freedom and women's access to education. In her poems, the poetess employed simple and accessible language that could be easily understood by ordinary people. Through both explicit expression and implicit subtext, she depicted the oppression and injustice suffered by the people, the plight of a nation trapped in degradation, social inequality, and the dark and difficult conditions of women's lives.

In Uzbek literature, poets and poetesses have consistently studied the rich literary heritage left by their predecessors, drawn spiritual nourishment from it, and continued their creative traditions. In this regard, the literary scholar G. Lomidze expresses the following view: "The use of traditions presupposes their development. If the experience of the past is not combined with innovation, the use of tradition cannot yield positive results. Without the artist's creative and transformative thinking, there can be neither innovation nor the continuation of traditions" [155].

Halima Xudoyberdiyeva, a prominent representative of twentieth-century modern Uzbek poetry, is also regarded as one of such creative figures. Following the path of her predecessors and mentors, the poetess continued their literary traditions, approached them in an innovative manner, and developed them in accordance with the demands of modern literature. Her poetry was composed primarily in syllabic meter and free verse.

The image of the woman occupies a central place in the works of both Anbar Otin and Halima Xudoyberdiyeva. Both poetesses strive to elevate women's spiritual and intellectual

consciousness. They seek to reveal the emotional suffering, pain, and inner struggles experienced by women. “Poetry is not solely a vehicle for proclamation, appeal, or exhortation; it simultaneously serves as an expression of sorrow and profound anguish. Thus, poetry ought to represent a spirit of resistance that repudiates passivity and indifference, defies restrictive frameworks, and promotes the enduring values of freedom and justice” [13, p. 13].

In portraying the image of women, Anbar Otin openly depicts the deprived and oppressed fate of her fellow women — their lack of freedom and rights, their confined domestic lives, their unhappiness, and their dark existence under the grip of oppression and ignorance. In her ghazal with the refrain “Anbar Otinman,” written in the autobiographical style of *hasbi hol*, the poetess writes as follows.

I am Anbar Otin, who came into a world filled with poison,  
I am Anbar Otin, who came into grief and sorrow,  
I entered this world in an ill-fated hour,  
I am Anbar Otin, whose destiny was bound to misfortune [1, p. 15].

Through the reading of these lines, one may conclude that they were written under the influence of a complex historical situation in which, on the one hand, Turkestan had fallen under colonial domination and the life of the nation was in decline, while on the other hand, the people — especially women — were subjected to severe oppression and tyranny. Analyzing the lifestyle and social condition of Eastern women, Y. Nasriddinova expresses the following opinion: “The lives of Eastern women were especially tragic; ... an Uzbek woman was born into a life of continuous suffering and passed away having endured nothing but hardship. Women were wrapped in black veils and *paranjas*, separated from the entire human world, and subjected to humiliation. It was easy to beat a woman or sell her like property, and even murderers often went unpunished” [5, p. 6].

Anbar Otin openly expresses in her ghazals the indifferent and inhumane attitude of the people of her time toward women. She criticizes the fact that women were not treated as human beings, were denied respect and attention, were regarded merely as servants, and were deprived of their dignity and social value.

I am weak and powerless, the helpless daughter of Farmonqul,  
I am a human being — neither an angel, nor a sick servant, nor a slave!  
I’ll-fated and unfortunate within this cruel age,  
For in the assembly of flatterers, I am deemed unworthy [11, p. 175].

In these lines, the poetess’s artistic intention is conveyed through the depiction of lyrical experience and emotional expression. In this context, the poet’s inner experiences are

presented through a psychobiographical interpretation. Nearly every epithet (weak, powerless, ill-fated, unfortunate) and antithesis (human – angel – servant) reflects the emotional turmoil within the poetess's psyche, as well as her attitude toward her era and the people around her. The psychobiographical method, regarded as an analytical approach within psychoanalysis and the study of mental states, makes it possible to gain a deeper understanding of the poetess's emotional experiences. Indeed, behind such epithets as weak, helpless, sorrowful, and powerless lie the poetess's psychological condition and her feelings imbued with suffering and anguish. She does not wish to be regarded as a servant or a slave. While lamenting that her "fate is dark" and her "fortune is ill-starred," the poetess artistically interprets the emotional experiences that left deep scars upon her psyche.

Emphasizing the tragic fate of women, the poetess underscores that they, too, have the right to live a happy and fulfilled life. In her single-couplet poem entitled "Y," she expresses concern for women's happiness, perfection, and future prospects, offering a supplication to God. She hopes that women's cries and lamentations will reach the Almighty, that society will witness the hardships endured by women, and that brighter days and hopeful times for women will eventually arrive.

If God were to grant women happiness,  
The sun itself would radiate its light.  
Hear Anbar's lament, O Lord,  
The people of the age are witness to my condition.  
All these words are filled with profound meaning,  
Their true fulfillment is left to the future age [1, p. 75].

In the poetry of Halima Xudoyberdiyeva, the image of the woman is portrayed as a unique and independent individual possessing inner conflicts, openly expressing her psychological state, and embodying freedom, sensitivity, and deep emotional experience. In her poem "Qalbingga Chorlaysan" ("You Call Me to Your Heart"), the poetess writes as follows.

You call me into your heart,  
Let us come to an understanding.  
The garden within your heart appears so beautiful,  
Where a lamp burns like hope.  
Into the flickering rays of that lamp  
I gaze silently and find serenity [12, p. 25].

In the poetess's poetry, the image of the woman is interpreted not only from a psychological perspective, but also at a profound social and intellectual level. Particular

emphasis is placed on women's creativity, their high potential, and their powerful ability to inspire others.

You know that Renoir painted me out of light,  
You know that Petrarch gazed upon me, calling me "my goddess,"  
You know that Navoi devoted his long life and soul to me,  
Do you know with what power I can captivate the imagination?  
Can you truly call even a woman evil? [12, p. 169].

The era envisioned by Anbar Otin — the age embodied in the poetess's aesthetic ideal — eventually arrived. Her contribution in this regard was truly invaluable. The generations that followed the poetess were fortunate to witness a time in which women came to be respected and valued. By the late twentieth and early twenty-first centuries, attitudes and perceptions toward women had undergone fundamental changes. A woman was no longer regarded merely as a housewife or a person whose role was limited to childbirth; rather, she began to be recognized as an individual responsible for nurturing the builders of the future. Consequently, respect and esteem for women significantly increased.

You are like a river, whose kisses are concealed by the shore,  
Every lonely being hides its longing to say, "Be my companion,"  
Even the desert hides its joy of calling you "my paradise,"  
Yet you remain forever sacred,  
Sacred woman! [12, p. 181].

In the works of Halima Xudoyberdiyeva, women's inner experiences, emotional sufferings, dreams, and aspirations are revealed through profound psychological analysis. This demonstrates the individuality and psychologism characteristic of modern literature. Her poetry is distinguished by the strong use of free verse, vivid imagery, and emotional expressiveness, all of which reflect her modern poetic thinking.

Although Anbar Otin and Halima Xudoyberdiyeva lived in different historical periods and social environments, and differed in the content of their works, artistic approaches, literary genres, and lyrical protagonists, their expressions of love for the homeland, devotion to family as mothers, and views on the courageous Uzbek woman who is ready to sacrifice everything for her children are remarkably harmonious. In general, the results of the study demonstrate that, in the творчество of Uzbek women writers, tradition and modernity are not mutually contradictory phenomena; rather, they complement and enrich one another, contributing to continuous literary and spiritual development.

**Conclusion.** In conclusion, tradition and modernity have developed in an organic and interconnected manner in the works of Uzbek women writers. Although Anbar Otin and Halima Xudoyberdiyeva lived and created in two different periods of Uzbek women's poetry, they were united by a common goal — the spiritual and educational advancement of the nation and the people, the elevation of the dignity and social status of Uzbek women, the promotion of women's education, and the transformation of their worldview. The enlightening ideas and educational views advanced by Anbar Otin served as an important foundation for the poetry of national independence represented in the works of Halima Xudoyberdiyeva.

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