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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE EVOLUTION OF ARTISTIC AND AESTHETIC PRINCIPLES IN HALIMA
KHUDOYBERDIYEVA'S POETRY****Bobur Nusratov**

Senior Lecturer, Department of Oriental Philology, Faculty of Philology
Alfraganus University, Independent Researcher, Gulistan State University
E-mail: boburnusratov@afu.uz
Tashkent Uzbekistan

ABOUT ARTICLE

Key words: poetics, artistic and aesthetic principles, aesthetic consciousness, artistic conception, lyrical hero, symbolism, poetic thinking, system of images, national values, artistic interpretation, aesthetic ideal, spirituality, national identity, authorial style, literary process.

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Abstract: This article comprehensively examines the characteristics of formation, evolution, and artistic-aesthetic development of the creative heritage of Halima Khudoyberdiyeva, one of the distinguished representatives of modern Uzbek poetry. Particular attention is paid to identifying the patterns of the formation of the author's artistic conception, revealing the poet's aesthetic worldview, and determining her place in the development of the national literary process of the twentieth and twenty-first centuries. The study explores the main directions of the poet's literary thinking, the uniqueness of her artistic method, the system of poetic images, the characteristics of the lyrical subject, the symbolic and metaphorical structure of her poems, as well as the mechanisms of artistic representation of national and universal values. The interrelation between the poet's aesthetic ideal and the historical-cultural context of the era, national spirituality, philosophical foundations of artistic consciousness, and the inner world of the individual is also analyzed. Special emphasis is placed on studying the role of artistic imagery, symbolism, emotional and psychological expressiveness, and poetic language in shaping the author's individual style. The article reveals the interpretation of such categories as homeland, human being,

woman, spirituality, memory, national identity, moral choice, and aesthetic perfection. Particular attention is devoted to representing the inner world of women in Halima Khudoyberdiyeva's poetry as an independent artistic phenomenon embodying national character, spiritual resilience, and cultural continuity.

Based on a comparative analysis of poems belonging to different stages of the poet's creative activity, the research identifies transformations in her poetic worldview, changes in artistic principles, the expansion of aesthetic space, and the specific features of the development of the author's artistic-aesthetic conception. As a result, Halima Khudoyberdiyeva's poetry is substantiated as a unique artistic model of national self-consciousness in Uzbek literature, organically combining philosophical depth, aesthetic integrity, figurative expressiveness, and spiritual and moral values.

Introduction. The development of contemporary Uzbek literature is closely connected with the transformation of artistic consciousness, aesthetic ideals, and the renewal of poetic expression. Within this literary process, Halima Khudoyberdiyeva (1947–2018) occupies a distinctive position as a poet whose creative heritage combines national worldview, philosophical reflection, feminine sensibility, and artistic innovation [7]. Awarded the title of People's Poet of Uzbekistan in 1992 and the Order of El-Yurt Hurmati in 2017, her poetry reflects not only individual lyrical experience but also broader socio-cultural and spiritual transformations that shaped Uzbek literary discourse during the late twentieth and early twenty-first centuries.

Modern literary studies increasingly emphasize the necessity of examining poetry not merely as an artistic product but as a complex aesthetic system formed through historical, cultural, and philosophical processes [15]. In this context, the concept of artistic-aesthetic principles becomes central to understanding the internal logic of poetic evolution. As Lotman argues, the artistic text functions as a multilayered sign system in which meaning is produced through the interaction of symbolic structures rather than through direct semantic designation [15].

The study of artistic and aesthetic principles in Uzbek poetry has attracted the attention of numerous literary scholars. Research conducted by Quronov [12] on poetic discourse demonstrates that literary development cannot be separated from transformations in artistic perception and the changing functions of imagery and symbolism. However, despite the existence of important studies devoted to Halima Khudoyberdiyeva's poetic heritage, the gradual evolution of her artistic-aesthetic principles has not yet been sufficiently examined as an independent object of systematic literary analysis.

Halima Khudoyberdiyeva's poetry reveals a dynamic artistic movement from emotional lyricism toward philosophical contemplation and symbolic generalization. Her poetic texts create a special aesthetic space where concepts such as homeland, motherhood, womanhood, dignity, memory, spirituality, and inner freedom gain multidimensional artistic meaning. Through this system of poetic representation, the poet establishes a unique lyrical model that combines national identity with universal human values.

An important feature of Halima Khudoyberdiyeva's poetic world is the continuous transformation of imagery and aesthetic expression. In her early poems, such as those collected in *Ilk muhabbat* (1968) [1] and *Oq olmalar* (1973) [2], emotional sincerity and direct lyrical communication dominate poetic narration. In later creative stages, as evidenced in *Muqaddas ayol* (1987) [7] and *To'marisning aytgani* (1996) [9], symbolic structures, metaphorical density, and philosophical reflection become more visible. Such transformation demonstrates not only stylistic growth but also the evolution of aesthetic consciousness.

The relevance of this research is determined by the growing scholarly interest in the issues of literary aesthetics, poetic individuality, and national artistic identity. Contemporary literary criticism increasingly seeks to interpret poetic texts through interdisciplinary approaches that combine literary theory, hermeneutics, poetic analysis, and aesthetic studies [17] [18]. Therefore, examining Halima Khudoyberdiyeva's poetry from the perspective of artistic and aesthetic evolution contributes to expanding current approaches in Uzbek literary scholarship.

The purpose of this article is to identify and analyze the gradual development of artistic and aesthetic principles in Halima Khudoyberdiyeva's poetry and to determine the distinctive features of her poetic worldview. The methodological basis of the research includes comparative literary analysis, poetic analysis, hermeneutic interpretation, structural analysis, and aesthetic criticism.

Materials and methods. This study applies a literary-aesthetic and comparative approach to investigate the evolution of artistic and aesthetic principles in Halima Khudoyberdiyeva's poetry. The primary materials consist of selected lyrical poems from her published collections spanning five decades, from *Ilk muhabbat* (1968) [1] through *Yo'ldadirman* (2005) [11]. The corpus was selected according to chronological diversity, thematic richness, and representation of major poetic tendencies.

The methodological framework is based on several complementary approaches. First, the historical-literary method was applied to determine the developmental stages of the poet's aesthetics in relation to broader cultural processes. Second, the comparative-analytical method was employed to compare poetic features across various periods and reveal changes in lyrical subjectivity, symbolic imagery, and aesthetic orientation. Third, the method of poetic analysis served as the principal instrument for examining imagery, metaphorical structures, symbols, and semantic organization – enabling interpretation of poetic language as an aesthetic system [15] [19]. Fourth, the hermeneutic method was used to interpret hidden meanings and philosophical implications [16]. Fifth, structural analysis was applied to investigate internal composition, including the interaction between lyrical voice, imagery, and semantic progression.

Additionally, elements of aesthetic criticism were incorporated to evaluate how artistic categories function within the poet's creative system. Through this approach, concepts such as beauty, harmony, national identity, emotional authenticity, and artistic ideal were interpreted as dynamic components of poetic development.

The research follows a qualitative design focused on interpretation, contextualization, and aesthetic explanation of poetic phenomena. The procedure consisted of four stages: (1) collection and classification of selected poetic texts; (2) identification of dominant artistic and aesthetic categories; (3) comparative analysis of poetic transformation across creative periods; (4) interpretation of aesthetic evolution and formulation of theoretical conclusions.

Results and discussion. The analysis of Halima Khudoyberdiyeva's poetic heritage demonstrates that the evolution of artistic and aesthetic principles in her works follows a gradual and internally coherent trajectory. As a result of comparative and aesthetic analysis, several dominant artistic tendencies were identified.

1. From Emotional Lyricism to Philosophical Symbolism

In the early stage of creativity, Halima Khudoyberdiyeva's lyrical texts reveal strong emotional sincerity and direct communication between the lyrical subject and reality. The poem from *Ilk muhabbat* (1968) [1] exemplifies this early lyrical directness:

Bul quyosh hali ko'p ol bo'ladir, ol,
Bul oy ham umrimga ko'p qiladir qasd.
Sen sherik bo'lmayсан endi g'amimga,
Darvoqe, hech qachon sherik qilmadim.

(This sun will still get very red and hot,
This moon too will wish much harm on my life.
You will no longer share my grief –
Indeed, I never let you share it.)

Here the lyrical voice is open and emotionally immediate: the speaker addresses grief directly, without symbolic mediation. The natural images of sun and moon serve as emotional backdrops rather than layered symbols. This representational simplicity is characteristic of Khudoyberdiyeva's early aesthetic.

However, by the time of *Muqaddas ayol* (1987) [7], symbolic condensation and intellectual reflection dominate. The poem of the same title exemplifies this later aesthetic:

Talpinasan astagina va qo'yan bosh,
Mingyillikdir ko'zlaringda joydiragan yosh,
Gunihkorlar ming bitta, senga tegar tosh,
Sen baribir muqaddassan, muqaddas ayol.

(You strive quietly and bow your head,
Millennial tears glimmer in your eyes,
A thousand and one sinners cast their stone at you,
Yet you remain sacred – sacred woman.)

The structural repetition of the refrain «Sen baribir muqaddassan, muqaddas ayol» (Yet you remain sacred – sacred woman) transforms individual emotional experience into universal philosophical proclamation. The woman figure is no longer a lyrical subject expressing personal feeling; she becomes a cultural-mythological archetype charged with historical and spiritual meaning. This transition confirms Lotman's observation that complex artistic texts encode meaning through the interaction of multiple semiotic layers [15].

2. Formation of National Aesthetic Identity

Halima Khudoyberdiyeva consistently incorporates national values into artistic representation not as ideological declarations but through emotional symbols and poetic images. The poem «Vatandir bu» from To'marisning aytgani (1996) [9] offers a striking example:

Alloh, Alloh, Eranlarning
So'zi qolgan Vatandir bu –
Bo'zlab o'tgan to'rg'aylarning
Bo'zi qolgan Vatandir bu.

Bu yer kimning, bu ko'k kimning
Egasi bor har o't, chimning
O'z yerida O'zbeginning
O'zi qolgan Vatandir bu.

(O God, this is the homeland where
The words of noble men remain –
Where the cry of the lark still lingers
In the air above the land.

Whose is this earth, whose is this sky?
Every blade of grass has its owner –
On his own soil, my Uzbek
Himself remains – this is the homeland.)

Through the anaphoric structure «Vatandir bu» (this is the homeland), the poet builds a cumulative definition of national identity from layered images: the voices of ancestors, the cry of the lark, the grass of the steppe, and the figure of the Uzbek man on his own soil. These images interact as an interconnected aesthetic system in which national consciousness functions as an emotional and philosophical experience rather than a merely social category [9] [14].

This aesthetic approach to national identity is consistent with the broader tradition of Central Asian female spiritual poetry analyzed by Sultanova [20], who identifies in such works the intersection of Islamic spiritual consciousness with distinctly feminine modes of cultural transmission.

3. Evolution of Female Lyrical Subjectivity

One of the distinctive characteristics of Halima Khudoyberdiyeva's poetry is the artistic representation of feminine perception. Unlike conventional descriptive approaches, the poet constructs womanhood as an aesthetic and philosophical position. As the literary scholar Komilov has noted, Uzbek women's poetry of the late Soviet period increasingly moved toward philosophical self-definition rather than social protest alone [14].

In the poem «Ayol monologi» (Woman's Monologue) from Sadoqat (1983) [6], the female lyrical subject explicitly reclaims cultural authority:

Renuar meni nurdan chizib chiqqan bilasiz,
Petrarka iloham deb ko'zin tikkan bilasiz,
Navoiy uzun umrin, o'zin tikkan bilasiz...

(You know that Renoir drew me from light itself,
You know that Petrarch fixed his eyes on me as his muse,
You know that Navoi devoted his long life and self to me...)

Here the lyrical heroine positions herself at the intersection of world art (Renoir), Italian Renaissance poetry (Petrarch), and classical Uzbek literature (Navoi). By invoking these three traditions simultaneously, Khudoyberdiyeva constructs the Uzbek woman not as a passive subject of artistic representation but as the generative source of civilizational creativity. This represents a mature aesthetic position in which feminine subjectivity is both nationally grounded and universally articulated.

4. Transformation of Poetic Imagery

The imagery system develops from visible and emotionally concrete representations toward metaphorical and multilayered symbolic structures [12]. Several recurring image groups can be identified across Khudoyberdiyeva's collected works [10]:

a) Natural imagery (earth, wind, water, flower, sky) – present throughout all creative periods but evolving from descriptive backdrop to philosophical symbol.

b) Family imagery (mother, child, home) – central to middle-period collections such as Chaman (1974) [3] and Suyanch tog'larim (1976) [4].

c) Spiritual imagery (heart, memory, silence) – increasingly dominant in late collections such as Yo'ldadirman (2005) [11].

d) National imagery (homeland, history, identity) – culminating in To'marisning aytgani (1996) [9] and the Saylanma (2000) [10].

These image systems interact and gradually form a unified aesthetic model. As Wellek and Warren observe, the internal coherence of an artist's imagery system is one of the most reliable indicators of poetic maturity and aesthetic individuality [18].

5. Poetic Language and Aesthetic Evolution

The poet's language evolves from descriptive simplicity to concentrated poetic expression. Metaphors become semantically richer, symbolic associations become more frequent, and emotional rhythm acquires philosophical intensity. This process demonstrates that artistic evolution occurs not only at the level of themes but also through transformation of linguistic organization – what Abrams describes as the gradual crystallization of an author's «native idiom» [19].

From the perspective of literary aesthetics [17], Halima Khudoyberdiyeva's poetry may therefore be interpreted as a dynamic artistic system where aesthetic principles continuously expand while preserving internal integrity. The dialogic dimension of her later texts – the way they implicitly respond to classical literary tradition while articulating a distinctly contemporary female voice – confirms Bakhtin's insight that every poetic utterance engages an existing horizon of discourse [16].

Conclusion. The conducted research demonstrates that the evolution of artistic and aesthetic principles in Halima Khudoyberdiyeva's poetry represents a gradual and internally consistent literary process characterized by the expansion of poetic consciousness, transformation of imagery, and enrichment of aesthetic meaning.

The analysis confirms that her poetic heritage cannot be interpreted only through thematic classification or traditional literary description. Her poetry reveals a complex artistic system in which emotional experience, symbolic thinking, national identity, and philosophical reflection function together as interconnected aesthetic categories.

The study has shown that the poet's creative evolution proceeds through several important stages. In the initial phase – represented by *Ilk muhabbat* (1968) [1] and *Oq olmalar* (1973) [2] – lyrical expression is dominated by emotional sincerity and concrete artistic imagery. In later stages – particularly in *Muqaddas ayol* (1987) [7], *To'marisning aytgani* (1996) [9], and *Yo'ldadirman* (2005) [11] – symbolic structures become more active, metaphorical expression gains semantic complexity, and philosophical contemplation gradually occupies a central position.

One of the major findings of this research is that artistic transformation in Khudoyberdiyeva's poetry is inseparable from the formation of aesthetic consciousness.

National values – concepts such as homeland, womanhood, motherhood, memory, spirituality, and moral responsibility – function not only as thematic categories but as artistic mechanisms shaping poetic meaning. Through these categories, the poet creates a distinctive lyrical universe where personal experience transforms into collective cultural memory, consistent with the tradition of Central Asian female spiritual poetry described by Sultanova [20].

The findings allow the conclusion that Halima Khudoyberdiyeva's poetry constitutes an important stage in the development of contemporary Uzbek literary aesthetics. Her creative heritage enriches national poetic traditions through the synthesis of emotional authenticity, symbolic imagination, artistic individuality, and philosophical depth.

Further research may focus on comparative investigation of Halima Khudoyberdiyeva's poetic aesthetics with other representatives of modern Uzbek poetry – particularly Zulfiya and Erkin Vohidov – and broader studies of symbolic systems in contemporary national literature.

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