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**NATIONAL SPIRIT AND FOLKISM IN HALIMA KHUDOYBERDIYEVA'S
POETRY**

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Annotation: This article analyzes the concept of folkism and its role in literature, as well as its significance in the historical and cultural development process. Folkism is based on the reflection of people's way of life, values, traditions, and sufferings in literary works. The article discusses the formation of folkism through realistic literature, the expression of national spirit in literature, and the portrayal of the values and traditions of the people. In particular, it examines how folkism can be expressed aesthetically through the images and descriptions in the poetry of Halima Khudoyberdiyeva. The moral, philosophical, and spiritual layers of folkism are also studied. Overall, the article demonstrates that folkism in literature can be fully understood not only through artistic images but also by comprehending its historical, social, and cultural significance.

Keywords: Poetic image, folkism, historical and cultural development, way of life, values, traditions, people's sufferings, literature and folkism, literary principles, national spirit, social struggles and hopes, realistic literature, artistic images, moral stance.

**НАЦИОНАЛЬНЫЙ ДУХ И НАРОДНОСТЬ В ПОЭЗИИ ХАЛИМЫ
ХУДОЙБЕРДИЕВОЙ**

Аннотация: В данной статье анализируется концепция народности и её роль в литературе, а также её значение в историческом и культурном процессе развития. Народность основывается на отражении образа жизни, ценностей, традиций и страданий

народа в литературных произведениях. В статье рассматривается формирование народности через реалистическую литературу, выражение национального духа в литературе, а также изображение ценностей и традиций народа. Особенно исследуется, как народность может быть эстетически выражена через образы и описания в поэзии Халимы Худойбердиевой. Также изучаются моральные, философские и духовные слои народности. В целом, статья демонстрирует, что народность в литературе можно полностью понять не только через художественные образы, но и через осознание её исторического, социального и культурного значения.

Ключевые слова: Поэтический образ, народность, историческое и культурное развитие, образ жизни, ценности, традиции, страдания народа, литература и народность, литературные принципы, национальный дух, социальные борьбы и надежды, реалистическая литература, художественные образы, моральная позиция.

HALIMA XUDOYBERDIYEVA SHE'RIYATIDA MILLIY RUH VA XALQCHILLIK

Annotatsiya. Ushbu maqolada xalqchillik tushunchasining adabiyotdagi o'rni va uning tarixiy, madaniy rivojlanish jarayonidagi roli tahlil qilinadi. Xalqchillik, xalqlar o'z hayot tarzi, qadriyatlari, an'analari, va dardlarini badiiy asarlarda aks ettirishga asoslangan.

Maqolada xalqchillikning realistik adabiyot orqali shakllanishi, milliy ruhiyatning adabiyotda ifodalanishi, va xalqning qadriyatlari, an'analari tasvirlanishi masalalari yoritilgan. Ayniqsa, Halima Xudoyberdiyeva she'riyatidagi obrazlar va tasvirlar orqali xalqchillikni qanday estetik jihatdan ifodalash mumkinligi muhokama qilingan. Xalqchillikning axloqiy, falsafiy va ma'naviy qatlamlari ham o'rganilgan.

Umuman olganda, maqola xalqchillikni adabiyotda faqat badiiy obrazlar orqali emas, balki uning tarixiy, ijtimoiy, va madaniy o'rnini tushunish orqali to'liq anglash mumkinligini ko'rsatadi.

Kalit so'zlar: Poetik obraz, xalqchillik, tarixiy va madaniy rivojlanish, hayot tarzi, qadriyatlar, an'analar, xalqning dardlari, adabiyot va xalqchillik, adabiy tamoyillar, milliy ruhiyat, ijtimoiy kurashlar va umidlar, realistik adabiyot, badiiy obrazlar, axloqiy pozitsiya.

Introduction. The concept of *folklore* emerged in the process of historical and cultural development and is based on the representation of the unique lifestyle, values, and traditions of the people in artistic works. This concept includes creating authentic works about the sorrows, joys, and complex lives of the people. At the same time, folklore enters the work through the author's close connection with the people, enabling the reflection of the general spiritual state of the people. This concept is also rooted in ancient works and expresses the entire cultural heritage of the people.

To fully understand *folklore* in literature, it is necessary to take into account its historical and social context. The concept of *folklore* is often associated with works that address social justice, the social condition of the people, and their living conditions. In this section, particular attention is paid to the social issues of the people and their reflection in literature. Authors depict the lives, struggles, and sorrows of the people in their works, illustrating the place of historical events in literature. Folklore gives the author the opportunity to authentically express the people, and through this, the social significance of literature is increased.

Analysis of Relevant Literature. From Yusuf Khas Hajib's "*Kutadgu Bilig*" to Mahmud Kashgari's "*Divan-i Lughat-it-Turk*", from Navoi's "*Khamisa*" to Mashrab's "*Divan*", and from Cho'pon's "*Binafsha*" to Muhammad Yusuf's "*Vatanim*", the vast period during which these works were created contributed to the development of *folklore* literature, ensuring that literary works became more closely connected to the lives of the people over different historical periods.

Literature and *folklore* are deeply interconnected concepts, and literature plays a crucial role in depicting the lifestyle of the people. Cho'lpon said the following about this subject: "Literature is the most beautiful flower in the darkest chambers of the emotional history of every nation, where the struggles of life are written in various forms and shades. In the environment we live in, its waves change according to the varying experiences of life... Literature, in its true essence, is a source of life for the deceased, the extinguished, the discolored, the broken, and the wounded heart. It cleanses the blackened filth that has seeped into our veins and blood, washes the sharp impurities of the heart with pure wisdom, and refreshes and illuminates our dimmed eyes with the spring water of knowledge. It is something we deeply need..." [Cho'lpon: 6]

As understood, through literary works, the inner emotions, social struggles, and hopes of the people can be expressed. *Folklore* in literature is seen as the principle of authentically reflecting real-life events, through which authors depict the suffering and pain of the people. Through literature, the people have the opportunity to see and understand themselves and their lives. Therefore, it is essential to evaluate *folklore* as an important literary principle.

Realistic literature is a suitable direction for expressing works created based on the principles of *folklore*. "The object of depiction in our literature is the life of our people. In its development, it reflects the life, struggles, dreams, emotions, thoughts, and activities of the people on the path to building a new society, achieving immense successes," [n.ziyouz.com: 8] as Oybek once said.

Research Methodology. *Folklore* is one of the main methods of expressing national spirit, through which the inner emotions, values, and beliefs of the people are depicted. National spirit, in literature, is an integral part of *folklore*, and works are directed towards *folklore* through the depiction of national culture. In this section, we discuss how national spirit is expressed through *folklore* in literature. The national uniqueness of the people, along with their cultural and religious beliefs, is revealed through *folklore*. This enriches literature in the spirit of *folklore* and conveys the people's mindset to the reader.

The values, traditions, and way of life of the people are broadly reflected in literature through the principles of *folklore*. In literary works, the national culture and the life of the people are imagined through the depiction of their values. This section provides a scientific analysis of how the values of the people can be expressed in literature. Through *folklore*, writers show respect and love for the people's life. Through these values, authors make their works more vivid and impactful.

"However, to call a work truly *folkloric*, it is not enough to write in the lively, flavorful language of the people. As master Abdulla Qahhor said, a true artistic work is one that expresses what lies in the heart of the people... When Halima Khudoyberdiyeva entered Uzbek poetry, works praising friendship between nations, love, and loyalty to the homeland served as models for poets. H. Khudoyberdiyeva, on the other hand, expressed the pain of the people in her work, saying: 'Without turning back to the sorrows, without erupting like a volcano, we must leave this world. When we meet the youth's flower, the regretful soul is left with sorrow, sorrow

indeed. Do not die from the confusion and wonder of this dawn, my heart..." [Halima Khudoyberdiyeva's Lyrics: 66]

Analysis and Conclusions. When reflecting *folklore* in literary works, artistic images play a crucial role. In the poetry of Halima Khudoyberdiyeva, images such as apple, bird, flower, tree, garden, and the color white serve as important aesthetic tools for expressing *folklore* with a rich social, philosophical, and moral content. Through these images, the inner world of the people is vividly conveyed to the reader. Such images deliver the real life of the people through aesthetic means, making the message accessible to the reader.

Let's focus on the following lines from Halima Khudoyberdiyeva's poem "*Biz olmamiz*" (We Are Not Apples):

**"Biz olmamiz shoxlardagi, to'kmasinlar, aytingiz,
Daryo bo'lar ko'z yoshimiz, cho'kmasinlar, aytingiz.
G'o'rmiz hali, aytingizki, g'o'r mevani uzmaylar,
Go'dakning ham tonggi shirin uyqusini buzmaylar."** [kh-davron.uz: 9]

In the first line, an image forms that expresses the people's hopes, dreams, and labor. "Apple branches" symbolize beauty and labor, and the idea that the apples do not fall signifies the endurance of the people, their labor, and hopes — that they will not be destroyed or fragmented. The apple can also be seen as a symbol of development and success. The phrase "to'kmasinlar" (may they not fall) represents the desire that no obstacles should prevent the people from achieving their dreams and goals. Along this path, the people's hard work must be properly valued.

In the next line, the imagery of tears flowing like a river is used. The river, as a symbol of youth, sorrow, separation, and longing, expresses the continuity of the people's emotions and feelings. The river, with its depth, width, and constant flow, reflects the persistence of the people's spirit and emotions. The phrase "cho'kmasinlar" (may they not sink) implies that despite the hardships, sorrows, and misfortunes of the people, their tears and pain should never disappear; they must endure and remain forever. On one hand, this highlights the vitality and strength of humanity, a people, or a nation.

In Halima Khudoyberdiyeva's poetry, the "apple" as a poetic image holds special significance, which we can also observe in the following lines:

**"Dunyoning qay burchi, yiroq bog'larda,
Olmalar qizarar betinim.
Xazonrez xayollar bosgan chog'larda,
Men tinib,
Voz kechib o'ylaru tashvishdan
Qachondir bog'larda g'arq pishgan
Qip-qizil olmalarni eslayman." [Saylanma: 12]**

The images and symbols in this poem express the beauty, peace, and dreams of the past. However, it also conveys philosophical reflections on the passage of time, the sorrow of past lives, and the acceptance of change. Here, the apple, garden, and fallen leaves are symbols of loyalty to the past and the feeling of remembrance. The poet, in the final lines, reflects on how the memory of the ripe red apples from the past still lingers in her mind.

**Bahor-ku to'kadi ayamasdan borin,
Ammo, bahorgacha uzoq-da, do'stim.
Mayli,
Bog'lar gul ochsinlar, bezavol, qulf uryb,
Ular o'z vatanin burkarlar nurga.
O'zga chamanlarning gullashini ko'rib,
O'zimizning bog'lar tushar xotirga. [Saylanma: 13]**

This poem, written in 1967, employs artistic imagery and emotional states to express deep philosophical thoughts about the high aspirations, peace, development dreams, and freedom of the people. The poem not only reflects the past and present of the Uzbek people but also portrays a vision of a peaceful, happy, and free future that all of humanity strives for.

Let's pay attention to Halima Khudoyberdiyeva's poem "*Aqlim tanibmanki*" (My Mind Knows):

**"Aqlim tanibmanki, yo'ldaman, yo'lda,
Toblab qo'ydi ancha yo'llar qiynog'i.**

Aniq qancha yo'l bor hali mo'ljalda,

Mo'ljalsiz yo'llarning yo'qdir sanog'i." [Saylanma: 35]

From the *folklore* perspective, "the road" is a traditional and familiar symbol. Every people has its own homeland, values, and high goals. The people's choice of a path, their perseverance along that path, and the difficult and sometimes torturous journey they endure, all represent a long-awaited process of self-validation in their lives. In *folklore*, "the road" is often depicted as a continuous journey filled with struggles and triumphs.

In this poem, "yo'ldaman, yo'lda" (I am on the road, on the path) signifies that the person is on a journey of their own choosing, one that requires constant search, labor, and patience. The poem shows respect for the people's labor, their pursuit of dreams, and their readiness to overcome the hardships encountered along the way.

The phrase "Toblab qo'ydi ancha yo'llar qiynog'i" (Many roads have exhausted me) depicts the "torture" of the people's life as a symbol of endless labor and struggle. This line conveys the result of labor and actions, but also speaks of the challenges and insurmountable obstacles along the way. The concept of *folklore* reveals the people's life from a philosophical standpoint through literature and brings together the inner world of the people with literary expression.

Erkin Vohidov once said: "*We love and study the works of our past poets such as Navoi, Babur, Fuzuli, Ogahi, Mashrab, Muqimiy, Nodira, and Furqat, because their creative legacy inspires us toward goodness. It teaches us to love the motherland and the people with a child's affection, to strive for spiritual purity, loyalty, and fidelity.*" In the poetry of Halima Khudoyberdiyeva, we can observe many of these elements.

In her works, the symbol of the homeland, the soil, the pain and trials of the people, and their ongoing struggle are vividly portrayed. Images such as the "pen," "flowers," and "nayman" (a traditional musical instrument) serve as distinctive symbols in her poetry. Through these poetic images, the writer beautifully and powerfully expresses the people's unyielding dreams and insurmountable hardships. Artistically, the poet's inner world, the contradictions and explorations in creation, and the full spectrum of emotional intensity find expression in these works. The intensity of thoughts, obstacles, fractures, and restoration are deeply conveyed in

the literary style. The processes described in the poem are not only artistically significant but also philosophically important, as they highlight the complexities involved in self-discovery and the act of creation.

Conclusion and Recommendations. Firstly, the role and significance of "folklorism" in Halima Khudoyberdiyeva's poetry is immense. In her works, the poet brings to life the life, dreams, struggles, and inner experiences of the people through artistic imagery. The rise of the concept of folkism is primarily based on the lifestyle, traditions, and values of the people. In her poetry, Halima Khudoyberdiyeva elevates folkism aesthetically by reflecting the inner world of the people, their sorrows, dreams, and the obstacles in the pursuit of their aspirations.

Secondly, folkism, on one hand, holds great social and spiritual importance, and on the other hand, it expresses the spiritual and cultural values of the people through artistic imagery. In her poetry, themes such as the earth, mother, homeland, the labor and suffering of the people, as well as the poetic images related to these themes, reveal both the real and philosophical aspects of folkism. Through images like apples, rivers, children, and spring, the poet successfully conveys the people's aspirations for development, peace, and a happy future.

Thirdly, Halima Khudoyberdiyeva's poetry, based on the principles of folkism, provides a deep analysis of the social and philosophical issues of her time, mainly through elevating the delicate spirit of the people, their suffering, and national values. The poet particularly highlights the struggles undertaken to strengthen peace and stability in the homeland and illustrates the historical past of the people in her works.

Fourthly, in her poetry, traditional images such as the "nay" are used to express the people's difficult and complex journey, labor, love, and hopes. Especially in Halima Khudoyberdiyeva's poems, the harmony of national consciousness and folkism is clearly expressed through vivid depictions connected to the people's historical past.

Fifthly, in promoting folkism, the poet not only strengthens her literary style but also emphasizes moral values in her works. Through this, she aims to ensure the spiritual growth and development of the people. Additionally, her poetry widely reflects the aspirations of the people for goodness, peace, and progress.

In conclusion, the concept of folkism in Halima Khudoyberdiyeva's poetry not only depicts the hardships of the people's lives but also reflects their dreams and hopes, as well as their aspirations for advancement, peace, and stability, with great artistic and ethical potential.

Scientific research based on the principles of folkism in Halima Khudoyberdiyeva's poetry is essential, especially for the study of contemporary social and cultural issues illuminated in her works. This research will allow for a deeper analysis of the place and importance of folkism in literature. Moreover, it is necessary to outline new directions for developing and researching folkism and national consciousness in literature.

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