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#### HALIMA XUDOYBERDIYEVA IJODIDA BO'G'INLI SHE'RIY XUSUSIYATLARI

Annotatsiya

Ushbu maqolada zamonaviy o'zbek she'riyatining taniqli vakillaridan biri Xalima Xudoyberdieva asarlarida bo'g'inli vazminning poetik xususiyatlari o'rganiladi. Tadqiqotda bo'g'in tizimining strukturaviy va ritmik xususiyatlari hamda uning lirik asarlarning badiiy ifodaliligini oshirishdagi roli tahlil qilinadi. 7, 8, 9 va 11 bo'g'inli qatorlarni o'z ichiga olgan turli bo'g'inli sxemalardan, shuningdek, ularning sezuralar orqali ichki ritmik tashkil etilishidan foydalanishga alohida e'tibor qaratiladi. Tadqiqotda bo'g'inli vazminning sevgi, sog'in, qayg'u va ma'naviy kechinmalar kabi murakkab hissiy holatlarni ifodalashga qanday yordam berishi o'rganiladi. Shuningdek, u shoiraning she'rlarining musiqiyliigi va hissiy ta'sirini kuchaytiradigan takrorlash, parallelizm, metafora va kontrast kabi badiiy vositalardan samarali foydalanishini ta'kidlaydi. Natijalar Xalima Xudoyberdieva an'anaviy she'riy shakllarni individual ijodiy yondashuv bilan mohirona birlashtirganligini ko'rsatadi. Uning she'riyatida bo'g'inli vazmin nafaqat rasmiy strukturaviy element, balki ritm va ma'no o'rtasidagi uyg'unlikni ta'minlovchi kuchli badiiy ifoda vositasi sifatida ham ishlaydi.

**Kalit so'zlar:** bo'g'inli metr, o'zbek she'riyati, Halima Xudoyberdieva, ritm, she'riy tuzilish, lirik she'riyat.

#### POETIC FEATURES OF THE SYLLABIC METER IN THE WORKS OF HALIMA KHUDOYBERDIYEVA

Annotation

This article explores the poetic features of the syllabic meter in the works of Halima Khudoyberdiyeva, one of the prominent representatives of modern Uzbek poetry. The study analyzes the structural and rhythmic characteristics of the syllabic system and its role in enhancing the artistic expression of lyrical works. Particular attention is paid to the use of different syllabic patterns, including 7-, 8-, 9-, and 11-syllable lines, as well as their internal rhythmic organization through caesuras. The research examines how the syllabic meter contributes to the expression of complex emotional states such as love, longing, sorrow, and spiritual experiences. It also highlights the poet's effective use of artistic devices such as repetition, parallelism, metaphor, and contrast, which strengthen the musicality and emotional impact of the poems. The findings demonstrate that Halima Khudoyberdiyeva skillfully combines traditional poetic forms with individual creative approaches. The syllabic meter in her poetry functions not only as a formal structural element but also as a powerful means of artistic expression, ensuring harmony between rhythm and meaning.

**Keywords:** syllabic meter, Uzbek poetry, Halima Khudoyberdiyeva, rhythm, poetic structure, lyric poetry.

#### ПОЭТИЧЕСКИЕ ОСОБЕННОСТИ СИЛЛАБИЧЕСКОГО МЕТРА В ПРОИЗВЕДЕНИЯХ ХАЛИМЫ ХУДОЙБЕРДИЕВОЙ

Аннотация

В данной статье исследуются поэтические особенности силлабического метра в произведениях Халимы Худойбердиевой, одной из выдающихся представительниц современной узбекской поэзии. В исследовании анализируются структурно-ритмические характеристики силлабической системы и её роль в усилении художественной выразительности лирических произведений. Особое внимание уделяется использованию различных силлабических схем, включая 7-, 8-, 9- и 11-сложные строки, а также их внутренней ритмической организации посредством цезур. Исследование рассматривает, как силлабический метр способствует выражению сложных эмоциональных состояний, таких как любовь, тоска, печаль и духовные переживания. Также подчеркивается эффективное использование поэтом художественных приемов, таких как повторение, параллелизм, метафора и контраст, которые усиливают музыкальность и эмоциональное воздействие стихотворений. Результаты показывают, что Халима Худойбердиева умело сочетает традиционные поэтические формы с индивидуальным творческим подходом. Силлабический метр в её поэзии функционирует не только как формальный структурный элемент, но и как мощное средство художественного выражения, обеспечивающее гармонию между ритмом и смыслом.

**Ключевые слова:** силлабический метр, узбекская поэзия, Халима Худойбердиева, ритм, поэтическая структура, лирическая поэзия.

**Introduction.** In Uzbek lyric poetry, the issue of meter is considered an important component of literary theory. It is well known that the syllabic meter, with its simple and natural rhythmic structure, has long been widely used in our national

poetry. This meter was termed a "national meter" by the prominent representative of Jadid literature, Abdurauf Fitrat, who expressed the following view: "The syllabic meter is a national meter not only for all Turks but also for us Uzbeks;

even before Islam, all Turkic poets composed epics and poems in this syllabic system" [Fitrati, 24].

The syllabic meter has been used in Turkic poetry since ancient times, and many poetic works in oral folk literature, as well as the quatrains found in Mahmud Kashgari's "Devonu lug'otit-turk", were primarily created within this poetic system, which confirms our view. Moreover, the syllabic meter fully corresponds to the nature and phonetic characteristics of Turkic languages. This metrical system is closely connected with folklore, where harmony, rhythm, and the unity of content play an essential role. From this perspective, the syllabic meter appears not only as a structural element but also as an important means of artistic expression.

In 20th-century Uzbek literature, the works of Halima Khudoyberdiyeva stand out due to their unique style, poetic thinking, depth of worldview, profound lyricism, and the diversity of imagery. The poet's works vividly express the inner world of the individual, feminine and maternal experiences, devotion to family, child upbringing, loyalty to one's beloved, patriotism, love for the Motherland, a sense of humanity, and depictions of nature at a high artistic level. In portraying emotional experiences, the author frequently turns to the syllabic meter. In this process, the syllabic meter serves as an important poetic device, ensuring the harmony between form and content.

The aim of this article is to identify the poetic features of the syllabic meter in the poetry of Halima Khudoyberdiyeva and to analyze its rhythmic and artistic possibilities. During the research process, the syllabic structure of the poet's works, their rhythmic organization, and the issues of harmony between meter and meaning are examined from a scholarly perspective. As the object of the study, poems belonging to Halima Khudoyberdiyeva were selected. The subject of the research is the syllabic meter used in these poems and its poetic function. Analytical, comparative, and poetic analysis methods were employed in the study.

**Research Methods.** In the process of studying the poetic features of the syllabic meter in the lyrics of Halima Khudoyberdiyeva, the following scientific methods were employed:

**Analytical method** – Based on this method, the syllabic structure, rhythmic organization, and metrical features of the poet's works were examined. Through this approach, the number of syllables in the lines, their arrangement, and rhythmic structure were identified.

**Poetic analysis method** – This method was used to reveal the role of the syllabic meter in artistic expression, its function in creating imagery, and in enhancing emotional impact. The harmony between meter and artistic expressive means was also analyzed.

**Comparative method** – With the help of this method, different forms of the syllabic meter (7-, 8-, and 11-syllable patterns) were compared, and their poetic possibilities were identified. This helped to demonstrate the appropriateness of meter selection in the poet's творчество (creative work).

**Discussion.** "The syllabic system is not only characteristic of Uzbek folklore but also represents the most typical poetic system of the oral poetry of all Turkic peoples, and for thousands of years it has occupied an important place in the literature of these nations," writes the literary scholar Izzat Sulton [Izzat Sulton, p. 313].

Literary scholar Dilmurod Quronov defines the syllabic meter as follows: "A poetic system based on the equality of the number of syllables in lines and their repetition in a fixed order" [Quronov D., p. 64].

In the poetry of the independence period, the syllabic meter in Uzbek literature is not limited to its traditional form

but is being enriched with new poetic possibilities. Poets employ this meter not only to achieve rhythmic harmony but also to express deep emotional experiences. One such poet is Halima Khudoyberdiyeva.

In Khudoyberdiyeva's lyrics, the syllabic meter appears as one of the leading poetic devices. The poet skillfully uses various syllabic patterns in her works, striving to ensure harmony between content and form. In her poetry, lines with 7, 8, 9, 11, 12, 13, and 14 syllables are more common. At the same time, meters with 6, 10, and 15 syllables are also encountered.

Khudoyberdiyeva's 7- and 8-syllable poems are easy to read; their language is simple and fluent, and their melody is close to that of folk songs. In her poem "Arosat sahosida" (written on July 9, 2007), the poet expresses profound philosophical ideas about human life, the passage of time, the existence of fate, and how some people live without understanding the purpose of their existence. The poem consists of seven stanzas and begins with the following lines:

Faster than one another – 7

Day and night revolve – 7

Even golden ears of grain – 7

Are ground by the wheel of fate – [Khudoyberdiyeva

H., 2020, p. 420]

"Arosat sahosida" ("The Desert of Arosat") is a symbolic expression. Through this symbol, the poet artistically depicts human hesitation, the losses experienced in the course of life, states of confusion, and how what is perceived as goodness may transform into evil. The number of syllables in the lines, along with the musicality and harmony they create, is consistently maintained throughout the poem. The artistic devices used in the poem—such as simile (sand, fish, wolf), antithesis (day–night), and question–answer forms—serve to further enhance the expressive power of the poet's ideas.

Themes such as love, longing, life's hardships, misfortunes encountered, the burden of slander, and the pain of separation are vividly reflected in the poet's 9- and 11-syllable poems.

Without even glancing at my hair, pass by, – 9

I am overwhelmed by your gaze. – 9

You may look by chance, young man, – 9

But I will bind you with my hair – 9 [Khudoyberdiyeva

H., 2018, p. 92]

Again

Do not rekindle the extinguished fire, – 9

Its burning is dangerous, harmful. – 9

When it flares up in blazing heat, – 9

It becomes difficult to put it out – 9 [Khudoyberdiyeva

H., 2018, p. 91]

In these stanzas, written in the isometric form of the syllabic meter, the emergence of love—capable of elevating the human spirit and stirring the heart—is depicted, along with its repeated awakening within the soul. It is well known that love captivates a person and never abandons them. Based on the analysis of these lines, it can be concluded that these poems belong to the poet's early creative period. The rhyme scheme of the two given poems follows an a–b–a–b pattern (o't–yigit – imperfect rhyme; tolgayman–olgayman – perfect rhyme). In the first poem, vowel and consonant sounds such as o, o', s are used within the structure of words, while in the second poem sounds like o, o', i, sh function as vocalic and consonantal alliteration, contributing to the euphony of the verse. In the second poem, the repetition of the word "yomon–yomon" (bad–bad) conveys the inevitability of love's reawakening and its tendency to place a person in various emotional states.

The tragic events that befell the poet's spouse did not leave her unaffected. Her beloved's imprisonment and separation from his family and children had a profound impact

on the poet. In the poems written during those years, motifs of longing and suffering are more prominently reflected.

I longed, I longed for him – 9

I longed for the colorful days of Navruz – 9

In exile, in sorrowful days – 9

On the night of separation, I longed – 9  
[Khudoyberdiyeva H., 2020, p. 437]

The repeated use of the word “I longed” (sogʻindim) in the stanza serves to express the poet’s emotional state, inner experiences, and suffering. Its repetition at the end of lines (epiphora) enhances the expressive power of the poem. The lines follow an a–a–b–a rhyme scheme, while the words uni–kuni–tuni form a full rhyme.

The poet’s poem “Koʻz yosh bilan ivitdik nonni...” (“We soaked the bread with tears...”) was also written during the same period and reflects the author’s pain and sorrow.

We soaked the bread with tears – 9

In a corner of this vast world – 9

It whispers: “Have you come, my dear?” – 9

On the stone bed of the prison – 9 [Khudoyberdiyeva H., p. 15]

Or

Your face always creates spring – 11

Though I may not see you for a lifetime – 10

Your face is radiant, spreading pure light – 11

Even when the heart suffers from pain – 11

[Khudoyberdiyeva H., 2018, p. 94]

In some works of Halima Khudoyberdiyeva’s lyrics, it is also possible to observe variations in the number of syllables within the lines of the syllabic verse system. In such cases, the number of syllables in odd lines corresponds to other odd lines, while the number of syllables in even lines corresponds to other even lines.

The poet’s poem “Osmon yaqin kelar” (“The sky comes closer”) is an example of such a structure.

The sky comes closer – 6

Very close – 5

You will grow old – 6

The sky comes closer – 6

Very close – 5

You will grow old – 6

If you live, perhaps – 5

One day lightning will strike – 6

A mighty lightning – 5

Turning into a child – 6

Everyone remains – 5 [Khudoyberdiyeva H., 2018, p. 427]

Similarly, in the poet’s works such as “Boʻlmas” (“It Will Not Be”), “Yiqilgan bayroqdek koʻtarilaman” (“I Will Rise Like a Fallen Flag”), and “Qitmir yulduz yetaklasa...” (“If

a Mischievous Star Leads...”), the number of syllables varies, often appearing in alternating 8– and 7–syllable patterns.

In her works, the poet strives to express real–life scenes through various symbolic images. She skillfully employs artistic devices such as simile, metaphor, and antithesis.

If a mischievous star leads – 8

There are passing moons – 7

Those moons into servants – 8

Have been turned by the rich – 7

He light of those moons – 8

There are places shining brightly – 7

Their lives – 8

It is better that I have not seen – 7 [Khudoyberdiyeva H., 2018, p. 416]

The poet’s poem “Qoʻrquv” (“Fear”) consists of five stanzas, in which the 1st, 2nd, 4th, and 5th stanzas are written in 7–syllable meter, while the 3rd stanza follows an 8, 8, 9, 8 syllabic pattern.

The fire in the yard has cooled, – 4+3

The whip lies on the ground, – 5+2

Where has the rider gone? – 3+4

It has consumed my sorrow, – 5+2

Or

The girl grew thin, I fell into thought – 4+4

She is her father’s dear child – 5+3

A guest on earth, sooner or later – 4+5

The father’s beloved daughter – 4+4 [Khudoyberdiyeva H., 2018, p. 226]

In these two poems written in a heterometric form, although the number of syllables and types of caesura vary, this does not affect the meaning of the lines. The poet is able to freely express her emotions and thoughts. The words chosen for rhyme are simple and folk–like, contributing to a stable rhythmic structure.

**Conclusion.** In conclusion, it can be stated that in Halima Khudoyberdiyeva’s poetry, stanza structure is formed in accordance with the syllabic meter. Within each stanza, the equality of syllables in the lines is generally preserved, while in some cases variations in the number of syllables do not negatively affect the content of the poems; rather, they contribute to the overall poetic harmony.

This demonstrates a strong interconnection between rhythm and meaning in the poet’s творчество. Furthermore, repetitive elements–such as anaphora and parallel constructions–harmonize with the syllabic meter and create rhythmic intensification, thereby enhancing the emotional impact of the poem.

Overall, the poet does not use the syllabic verse system merely in its traditional form, but creatively adapts it, transforming it into an integral part of her unique poetic style.

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