



Article

The Image of Mother and Turan in Halima Khudoyberdieva's Poetry: Artistic Expression and Spiritual Meaning

F. Khudoyqulova¹

1. Independence Researcher

Abstract: The poetry of Halima Khudoyberdieva holds a special place in Uzbek literature as a profound artistic reflection of national identity, spiritual awakening, and maternal devotion. Through the symbolic image of the Mother of Turan, Khudoyberdieva's verses intertwine personal emotion with collective consciousness, expressing the ideals of courage, endurance, and moral purity that define the spiritual essence of the Uzbek people. Her works such as *My Words Left on Earth*, *I Have Often Stood in My Homeland's Courtyard*, and *Supplication* portray the deep connection between motherhood, homeland, and national pride. Although her poetry has been widely appreciated, few studies have systematically analyzed the artistic and spiritual significance of the Mother and Turan imagery within the broader context of Turkic literary traditions. This study seeks to reveal the artistic, philosophical, and cultural meanings behind Khudoyberdieva's use of maternal symbolism and to interpret how it serves as a metaphor for national revival and moral resilience. The analysis demonstrates that her poetic imagery transforms maternal love into a symbol of spiritual power, portraying the mother not only as a personal figure but as the moral heart of the nation. Her lyrical expression harmonizes emotional sensitivity with intellectual depth, representing unity, sacrifice, and awakening. The research presents an integrated literary and cultural interpretation of Khudoyberdieva's poetic vision, linking motherhood to national identity. The findings contribute to understanding women's voices in shaping Uzbekistan's cultural consciousness and affirm Khudoyberdieva's role as a moral and spiritual guide in modern Uzbek literature.

Citation: Khudoyqulova F. The Image of Mother and Turan in Halima Khudoyberdieva's Poetry: Artistic Expression and Spiritual Meaning. *Central Asian Journal of Literature, Philosophy, and Culture* 2026, 7(1), 60-68.

Received: 30th Sept 2025

Revised: 16th Oct 2025

Accepted: 27th Oct 2025

Published: 09th Nov 2025



Copyright: © 2026 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

Keywords: Poet's Heart, Freedom, Awakening, Power to Inspire Others, Sorrow of the Nation, Self-Awareness and Preservation, Courageous Mother Turan, Psychology, Caravan of Turkic Words, Calling, Plea

1. Introduction

The study of Halima Khudoyberdieva's poetry reveals the profound synthesis of national identity, maternal devotion, and spiritual awakening expressed through the symbolic image of the Mother of Turan. As one of Uzbekistan's most influential poets, Khudoyberdieva represents a powerful voice of her generation, embodying the intellectual depth, emotional sensitivity, and creative individuality that distinguish modern Uzbek literature. Her works transcend lyrical expression to reflect the collective experience of her people, intertwining personal emotion with national consciousness. The poet's creative power lies in her ability to merge the aesthetic with the philosophical, transforming her poetry into a medium for moral awakening and cultural preservation. Deeply inspired by the centuries-old oral traditions, legends, and epics of Turkic heritage, she brought the timeless spirit of her ancestors into the poetic discourse of the 20th and 21st centuries. Through her verses, Khudoyberdieva gives voice to the sorrow, endurance, and dignity of

the women of Turan—symbols of courage, purity, and faithfulness. Her poetic style, marked by sincerity and artistic precision, evokes both the lyrical grace of the heart and the intellectual vigor of a thinker. As literary scholar Ibrahim Gofurov notes, Khudoyberdieva's poetry bears a distinct tone and rhythm, instantly recognizable and deeply evocative of the Syr Darya's eternal murmur. Her creative legacy continues to inspire reflection on freedom, unity, and resilience, serving as a bridge between past and present, where the voice of the poet transforms into the enduring conscience of her nation [1].

2. Materials and Methods

The methodological foundation of this research is based on a combination of analytical, comparative, and hermeneutic approaches aimed at uncovering the artistic and spiritual dimensions of the image of the Mother and Turan in Halima Khudoyberdieva's poetry. The study employs textual analysis to examine the poet's linguistic mastery, figurative expressions, and symbolic structures that reflect national identity and moral consciousness. Through the close reading of selected poems such as *My Words Left on Earth*, *I Have Often Stood in My Homeland's Courtyard*, *I Shall Pass*, *Supplication*, and *Give Me Back Myself*, the research identifies recurring motifs of motherhood, freedom, sacrifice, and spiritual awakening. The comparative method is used to contextualize Khudoyberdieva's work within the broader tradition of Turkic and Uzbek literary thought, drawing connections between her poetic vision and the works of earlier poets who expressed similar themes of patriotism and resilience. The hermeneutic method allows for a deeper interpretation of her philosophical reflections, emotional subtleties, and cultural symbolism, revealing how the poet transforms personal emotion into collective national consciousness. The study also integrates biographical and historical analysis to link her creative worldview with the socio-political and cultural context of her time, emphasizing how her poetic mission aligns with the struggle for identity and spiritual freedom. This interdisciplinary approach ensures a comprehensive understanding of Khudoyberdieva's creative heritage, demonstrating how her poetry embodies the moral strength, devotion, and eternal spirit of the Mother of Turan as a universal symbol of endurance and enlightenment [2].

3. Results and Discussion

The Hero of Uzbekistan and People's Poet of Uzbekistan, Erkin Vohidov, once described poetry and the poet as follows:

"Poetry expresses the living emotions born in the poet's heart and thus captivates the reader's soul. If the poet does not burn himself, he cannot ignite others; if there is no fire in his heart, he cannot bring warmth to other hearts. Without this magical fire, all poetic ornaments, artistic devices, and skills are useless."

This description can rightfully be applied to the ardent creator of our nation, the People's Poet of Uzbekistan, Halima Khudoyberdieva — a poet who burned with inner fire and was able to ignite others, enchanting readers' hearts through the richness of her poetic expression. Indeed, among the creators who have their own breath, their own voice, their own melody, their own style, and their own path in Uzbek national poetry, Halima Khudoyberdieva stands as both a poet, an intellectual, and a public figure. She brought the spirit of renewal and awakening, social reflection, and perseverance into our national consciousness and mentality through her poetry [3].

Khudoyberdieva's spirit and personality drew inspiration from the centuries-old oral traditions, epics, myths, legends, and historical truths of Turkic literature, deeply rooted in the spiritual heritage of our people. Her poetic legacy, which emerged at the end of the 20th and the beginning of the 21st centuries and found a place in the hearts of our people, centers around themes such as the nation's sorrow, the preservation of identity

and independence, and the depiction of the steadfast and faithful image of Mother Turan — a brave woman who fights against vices threatening the future of generations. The poet's high mastery of verbal artistry and vivid imagery is clearly seen in how she brings this image to life in the reader's mind and soul [4].

In this regard, literary scholar Ibrahim Gofurov's thoughts highlight Khudoyberdieva's uniqueness, which has won the hearts of literature lovers:

"Halima entered poetry — artistry — with her own sentence. Indeed, one enters literature and art only with a distinctive sentence. When one reads a sentence, they can immediately say, 'This is Qodiriy,' or 'This is Usmon Nosir.' From her earliest poems, Halima was such a poet — for sixty years, readers have said, 'This is Halima!' She never resembled anyone. It is true that she was influenced by others, but she was never a copy. In her sentences, one can hear the clang of a sword, the murmur of a river — especially that of the mother Syr Darya" [5].

For more than sixty years, her poetry has been admired for its grandeur and has been the subject of profound discussions among masters of the word. Research has shown that in the poetess's verses — filled with molten laments, tenderness, cries, fervor, calls, denials, and words clothed in the armor of vengeance — the caravan of Turkic expressions has advanced hundreds and even thousands of miles ahead of our present life and society, echoing the ancient bell of Turan. The poetess's classical creativity is distinguished by this very power — the ability to conquer such vast distances with its artistic speed and force [6].

From Halima Khudoyberdieva's poem "My Words Left on Earth"

*Davam etgay hali bu jangim,
Bas kelgayman zaru zo'rlarga,
Qanotimdan ayirma, Tangrim,
Kirgunimcha qaro go'rlarga.
Kirganda ham tinmas bo'zlarim,
Bo'lar ular sharaf yo sharar.
Mening yerda qolgan so'zlarim
Bolalarni ko'kka ko'tarar!*

When the reader encounters these poetic lines, before their eyes arises the image of the mothers of Turan — women who live in this bright world relying on the faith, honor, and pure devotion within their hearts — compared to an eagle lifting her children toward the sky. It is not difficult to understand that even as years pass, the poet's verses, belonging to eternity, will never be forgotten and will always remain alive. One can foresee that the words left on earth by mothers will, in time, become vengeance and retribution — and, on the path of self-awareness, will raise their descendants, their children, to the heavens of enlightenment and the peaks of perfection [7].

To be able to comprehend such ideas, to foresee them, and to have such a profound belief in the bright tomorrow testifies to the poet's deep mastery of the science of the soul — psychology of spirit and emotion.

In her poem "I Have Often Stood in My Homeland's Courtyard", dedicated to her son Ulugbek, the poet succeeds once again in expressing the courage of the mothers of Turan. The love for the Motherland that the Creator places in human hearts, as a sacred feeling, elevates, tempers, strengthens, and inspires a person. As a mother, the poet constantly strives to protect her children, to shape their human virtues, to help them find the right path, to live faithfully to the spirit of their ancestors, and to defend the sacred soil — the motherland — that has given them bread and salt [8].

On this path, she herself becomes their first example. With pride and bravery, she declares that she has been honored — from the threshold to the heart of her homeland — and that such sacred glory must never be forgotten.

*Alloh bizga o'zga Vatan yozmagan,
Bobosini momosini bosmagan.
Yuz to'fondan bir yaprog'i to'zmagan —
Metin bolam, qudrat bolam, kuch bolam!
Ko'p chiqdim men Vatanimning to'riga...*

The poetess does not merely lament the pains that have burned her motherly heart. In her verses, words strike the reader's soul like a call to awakening — firm confessions and regrets that not only make one read but truly feel their meaning. She never pretends to be happy or joyful. She does not shy away from showing her true emotions; she feels no embarrassment, no shame, and no fear in revealing her inner state. When the poetess expresses her sorrow in any line, it reaches straight to the heart — sometimes grieving for our Turkic lineage that once lost its grandeur, sometimes mourning the disunity of Uzbek beks who, by failing to unite, brought upon themselves despair and defeat [9].

*Men baxtliman desam bugun bu yolg'ondir, yasamadir,
To'marisdan tuyokman-u, tirnog'iga o'xshamadam.
Turon yurtida turk bolalar bir-birining qonini ichdi,
Men odamday yashayverdim, bo'ri bo'lib qaqshamadam.
Turon yurtida turk bolalar bir-biriga tish sanchdilar,
Bir-birining kuragiga, yuragiga nish sanchdilar.
Ular jon taqsim qilarkan, zamonga qarghish sanchdilar,
Nechuk sulton bolalarga cho'ri bo'lib yashamadam.*

In the land of Turan, the battles, struggles, unrest, destruction, and divisions among kindred souls constantly tear at the poetess's heart. They deprive her of sleep, deny her peace and rest. She considers serenity forbidden for herself until the children of her nation learn to support one another, to live in unity and harmony, to build a homeland and rule a state together. Until that day comes, the weight of her sorrows will continue to press heavily upon her soul. Yet she does not retreat. Every moment when the sons of the nation heal one another becomes the poetess's moment of spiritual rebirth [10].

Indeed, her spirit remains ever awake. Her verses — like the mournful cry of a flute — awaken the steppes and the fields, at times seizing humanity by the collar, at times grasping its shoulders or wrists, shaking it into awareness.

As the literary scholar Dilmurod Quronov explains in his Dictionary of Literary Studies, the artistic means of depiction and expression are the linguistic tools that vividly portray feelings, emotions, and events within a work of art. In the poetess's creative world, the balance between joy and sorrow, delight and suffering, is finely maintained. She is not merely the voice of the 1960s generation, but of the 1970s, 1980s, 1990s, and the present day — a reflection of the spiritual labor, turmoil, and burning intensity of those eras [11].

Her poetry, built upon the solid foundation of profound truth, has become a majestic palace of verse, a realm of inner transformation. At times, she mourns the shattered spirits of Uzbek sons — exhausted by the devastating blows of the Second World War, victims of repression, soldiers torn apart in the Afghan conflicts, and martyrs who sacrificed their lives for the freedom of their homeland.

In the poem "YARIM KECHA"

*Yarim kecha,
Yo'qolgan tinchim,
Ko'kragimga qorlar qulaydi.
Qaytib kelar o'ttiz yettinchi...
Nihollar, chinorlar qulaydi.
Ona elim, ko'ksi to'la dog',
Tushding qora ro'yxatga tokay,*

*Sor o'g'illar tug'arsan biroq,
Oldirarsan kalxatga tokay.*

There are countless sorrows that burn the poetess's heart in the middle of the night — the sorrows born of the misfortunes that have befallen the sons of her nation. The policy of mass extermination of the enlightened, brave, and intellectual children of the nation has filled the eyes of Turan's mothers with blood and their hearts with venom. As a mother who has indirectly endured this tragedy herself, the poetess rises to the rostrum as a savior of honor and conscience.

She recalls the cold, piercing days of the 1930s — a time whose return symbolizes the continuation of the dark deeds that once again extinguish the bright stars of the nation's destiny. She connects these calamities to the soul of the simple and oppressed people, who could not stand against the injustices carried out in those years.

Mourning the absence of those who once illuminated the path of enlightenment — Qodiriy, Usmon Nosir, Cho'lpon, Fitrat, and others — she sighs deeply and throws herself into the struggle for intellectual awakening and national revival.

With a pain as sharp as an unexpected, chilling message, she composes her poem "Har kun xabar" ("Daily News") — written in tears, trembling with grief, as if each line were a cry rising from the nation's wounded soul [12].

HAR KUN XABAR

Har kun xabar,

Bir sovuq.

Dilim, poram yig'laydi.

O'q ustiga tegar o'q,

Yangi yaram yig'laydi.

To'p-to'p qushlarim qurbon,

Kuchim ko'zimga yetar.

Qo'lim kalta.

Qo'lda yo'q

Shahdu choram yig'laydi.

In this world, there are countless mothers whose strength has failed them, whose hands have grown powerless before the cruel blows of fate, who have been consumed by helplessness. Yet, the mother whose image the poetess seeks to reveal to us has endured suffering even greater than theirs. Her heart has witnessed pain beyond imagination. The bullets that once pierced her chest are followed by an unending rain of new wounds — year after year, without pause, fate continues to strike her [13].

This mother is not merely a single woman — she is the embodiment of the sorrow and endurance of the entire nation. Through her, the poetess portrays the collective grief of all mothers whose sons have perished in wars, repression, or the struggle for freedom. Her unhealed wounds become the poetess's own torment, and every poem she writes feels like another arrow striking the same heart — yet also like a cry of defiance that refuses to fade into silence.

*Misli yarador she'rman,
Yuzlab o'qdan o'lmagan.
Chiqqmog'imga yo'l bermay,
Qafas-qo'ram yig'laydi.*

The wounded poem's outcry seems to pierce the ears without warning — a sudden cry that echoes deep within the soul. The pain of the Turan mother, like that of a wounded lioness, is incurable. If one dares to touch her wound, even with the intention of healing, the bleeding only worsens — blood flows endlessly, its scent spreading fear and trembling across the world, plunging it into terror [14].

Through this powerful image, the poetess strives to convey the immense, immeasurable suffering — the anguish of the entire eighteen-thousand worlds weeping together in the likeness of one mother.

In her poem “O’taman” (“I Shall Pass”), however...

*O'zbek, qirg'iz, qironim birlashmasa til topib,
Turkularim qayta o'tkirlashmasa til topib,
Bugun tus-tus Turonim birlashmasa til topib,
Gumroh bo'lgan qavm ichra gumroh bo'lib o'taman.*

These resolute confessions call upon the nation to unite in pursuit of great goals — to become one as Turks, to sharpen their spirit, to be reforged and strengthened. The poetess acknowledges that if such unity is not achieved, then the mothers of a misguided nation will remain lost for eternity.

This acknowledgment is not merely a sign of defeat — it is, above all, a mark of courage, bravery, patriotism, greatness, nobility, and heroism; a necessary step toward ultimate victory.

The prophecy expressed in the poem “Karomat” (“The Miracle”) embodies the very spirit that should awaken and inspire every citizen of the nation to rise and move forward [15].

*Ko'nglimda ko'nglimning ming sinig'i bor,
Ko'nglimda g'amlarning o'tkir tig'i bor,
Yig'i bor, oldinda katta yig'i bor,
Elning bolalari o'lmas bekorga!
Obdon yuvgan bilan yuvilarmi qon,
Qotilidan qochiq yo'lga chiqqan jon,
Tobutlarda sarsan... armon-a, armon...
Bu bolalar qoni yozilmas qorga!*

The poet's purpose and confession are rooted in a single truth: the dark blood that has flowed through the strained veins of the nation can be cleansed only by liberating the Motherland and raising a generation of true patriots devoted to their homeland.

Yet even then, that blood will continue to pursue those who have forgotten their identity, who have trampled upon the value of the Motherland, and who have placed selfish desires above the interests of the nation.

The fracture of the heart, the sharpness of its blade, and the great impending grief are all vividly reflected in the terrifying tragedies — like the coffins returning from Afghan soil to the homeland — freezing our hearts with sorrow.

Even so, the Motherland, having lost her dearest sons, declares to the world with unyielding pride that she is content with the sacrifice of those who gave their lives for the peace of their native land. Yet these sorrows can never be washed away — not by rain nor by storm — for they remain forever embedded in every heart like an unhealed wound.

*Bu kun tinch dengizday tursang-da tek, jim,
Qa'ringdan o'kirik kelmoqda, xalqim,
Ertaga bu jonsiz bolalar qalqib,
Jonli vijdonlarni tortajak dorga.*

The gallows — the very instrument that has ended the lives of countless noble souls; the gallows — which failed to reach the necks of many traitors to the Motherland, yet has haunted them through both worlds; the gallows — that claimed the heads of many patriots, that silenced the living conscience of a people before their very eyes.

This gallows is not merely a rope tied to a piece of wood. It is the curse of the people upon the betrayers of the nation, and the prayer of the people for the devoted servants of their homeland.

The gallows — is both curse and blessing. With these two forces alone, mothers — the mothers of Turan — become capable of conquering the world.

The heroic women of our nation — Tomyris, Qurbonjon Dodho, Khadichai Kubro, and many others — stood as true representatives of the Turan mothers. They warned the enemies that arrogance, oppression, and invasion of other lands would inevitably lead to destruction.

Their message was clear: as long as there are defenders of the Motherland — those who protect the nation's future and dedicate themselves to creation — they will fight with their lives, with their blood if necessary, and if their blood dries, with their eternal honor, bearing the indomitable spirit of the Turkic soul.

In the poem "Erkday ko'tarilaman"

*Tor qafasni sindirganman,
Ko'kda ko'ksim tilaman.
Men joyimdan qo'zgolaman,
Erkday ko'tarilaman.
Erk qushlari to'kkan qonlar,
Bekor ketmas, bilaman.
Men joyimdan qo'zgolaman,
Erkday ko'tarilaman.*

The Turan mother — whom the poet compares to the leader of the birds of freedom — always soars toward the sky with unyielding passion and determination.

In the poem "**Supplication (Iltiyo)**", the poet's true purpose floats clearly between the lines, revealing her innermost prayer and unwavering devotion to the spirit of her homeland.

*Silkindim, qadim Turk loshin ko'tardim
Silkindim, qadim Turk loshin ko'tardim,
G'aninning bostirgan toshin ko'tardim,
O'g'limning egilgan boshin ko'tardim,
Xudoyim, o'g'limga podshohlik ber!
O'ylarman, men kimning urvog'i, men kim,
Tilimni o'lim ham qilolmagay jim.
So'ylar man go'rimni bosganda ham chim:
"Xudoyim, elimga podshohlik ber."*

From the poet's burning passion, her sleepless vigilance, and her restless spirit, one can sense that her lament is not merely grief over the nation's fate — it is a call to awaken, a desire to rouse her people and wish them enlightenment and spiritual elevation for the future.

In these lines of **supplication**, the essence of the poet's plea aligns with the wisdom of our Jadid ancestor **Abdurauf Fitrat**, who declared: "A person whose nation has no honor or dignity, no matter how noble or wealthy he may be, will never be respected." — it was the transition from merely grieving over such sorrows to deeply internalizing them, turning pain into reflection, and reflection into spiritual awakening.

In the poem "**Give Me Back Myself**" ("**O'zimga ber**"), the poet expresses that in order to realize her true purpose, she must take courage and determination into her own hands.

4. Conclusion

Halima Khudoyberdieva's poetic worldview embodies the fusion of maternal devotion, national consciousness, and spiritual awakening through the image of the Mother of Turan. Her poetry transcends personal emotion to represent collective identity, resilience, and the eternal bond between mother and homeland. The poet's supplications to the Creator—to raise a generation worthy of the nation's honor and dignity—symbolize her unwavering faith in the moral and intellectual awakening of her people. In her verses, the mother figure becomes both a guardian of cultural memory and a symbol of endurance, embodying the sorrow, courage, and hope of Turan's women. Her lyrical voice, deeply rooted in the traditions of Turkic spirituality and enriched by historical consciousness, reflects the struggle between pain and perseverance, despair and enlightenment. The poet's creative vision elevates the spiritual essence of motherhood to a universal ideal—where the mother's heart becomes the heart of the nation itself. Khudoyberdieva's poetry thus stands as a testament to the indomitable will of Uzbek women, who, despite grief and sacrifice, remain devoted to nurturing the moral strength and freedom of future generations. Her artistic mission is not confined to lamentation but extends to awakening national pride and inspiring unity. Through the enduring image of Mother Turan, the poet calls for spiritual revival, patriotism, and solidarity—urging her people to preserve their cultural roots and continue the eternal struggle for freedom, enlightenment, and the elevation of the human spirit.

Otam, onam ko'ngli yig'lab, bo'shab o'tdi

Otam, onam ko'ngli yig'lab, bo'shab o'tdi,

Otam, onam yog'iyga par to'shab o'tdi,

Otam, onam tiz cho'kkancha yashab o'tdi,

Xudo, endi madoringni tizimga ber.

Soviy-soviy muzlagan dil muzliklarim,

Eriy boshlab so'z ochmoqda so'zliklarim,

Qaytsa, qaytmas bo'lib ketgan o'zliklarim,

Turk, Turonni ko'tarmoqni o'zimga ber.

REFERENCES

- [1] G. Tursun, *Cultural and Spiritual Dimensions of Uzbek Women's Poetry*. Tashkent: Academy of Sciences of Uzbekistan, 2022.
- [2] D. Quronov, Z. Mamajonov, и M. Sheraliyeva, *Dictionary of Literary Studies*. Tashkent: Akademnashr, 2013.
- [3] H. Khudoyberdiyeva, *Great Birds: A Collection of Poems*. Tashkent: Uzbekistan Publishing House, 2012.
- [4] G. Yuldasheva, «Poetic Expression and Symbolism in Halima Khudoyberdiyeva's Works», *Modern Philology Journal*, т. 9, вып. 1, сс. 33–46, 2020.
- [5] S. Karimova, *Poetic Symbols and National Identity in Modern Uzbek Literature*. Tashkent: Tashkent State University of Oriental Studies Press, 2020.
- [6] A. Fitrat, *Selected Works: Publicistic Articles, Letters, and Essays*. Tashkent: Uzbekistan Publishing House, 2021.
- [7] M. Kadirova, «The Artistic and Philosophical Nature of Halima Khudoyberdiyeva's Poetry», *Journal of Uzbek Literary Criticism*, т. 14, вып. 3, сс. 101–115, 2021.
- [8] N. Saidova, *The Concept of Motherhood in Turkic and Uzbek Literature*. Samarkand: Samarkand State University Press, 2016.
- [9] N. Sattarova, «The Image of the Mother in the Works of Uzbek Women Poets», *Philological Studies*, т. 15, вып. 4, сс. 87–99, 2021.
- [10] D. Mukarramova, *The Philosophy of Womanhood in Uzbek Poetry*. Bukhara: Bukhara State University Press, 2017.
- [11] S. Gulomova, *The Role of Women Poets in Uzbek Literature*. Tashkent: National University Press, 2018.

-
- [12] I. Gofurov, «The Spirituality of Halima: Reflections on Her Inner World», *Khalq So'zi Newspaper*, вып. 22, с. 4, фев. 2019.
- [13] Writers' Union of Uzbekistan, *Women and Spirituality in Modern Uzbek Literature*. Tashkent: Yozuvchilar Uyushmasi Publishing, 2023.
- [14] UNESCO, *Women, Literature, and Cultural Heritage in Central Asia*. Paris: UNESCO Publishing, 2015.
- [15] L. Rahimova, «Women's Poetic Heritage and National Consciousness», *Uzbekistan Journal of Literature and Art*, т. 11, вып. 2, сс. 42–58, 2019.