



NODIRA MELODIES OF NAVOI

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ANNOTATION

The article shows the influence of Alisher Navoi's heritage on the work of Mohlaroyim Nadira, as well as the example of Navoi-like melodies in the work of the poetess, and her introduction to the poet's ghazal. Although she lived in a very complicated political life, the poet made a great contribution to the development of our classical literature of the 19th century, gathered around her people who enjoyed art, and educated them. As a result, female poets also actively participate in literary life in Kokand. They also created divans, their works were included in collections, tazkiras, their recognition and notable aspects are mentioned in the article. The fact that Nodirabegim is the owner of high artistic thinking, he is also famous as a statesman with his active social activities, and at the same time, the aspects of Nodirabegim's lyrics, rich in deep and philosophical observations, are presented in a detailed study.

Introduction. The great figures who left a deep mark at a certain stage of the nation's history, contributed to the development of socio-philosophical thinking to one degree or another, and whose exemplary work focused on the celebration of goodness, were in the hearts of the people, will always belong to eternity. Masterpieces of artistic perfection do not fade away - they are like a huge caravan that has gone through the storms of time to eternity. Amir Umar Khan - Amiri is among such unforgettable figures who have a special place in the history of our culture as an enlightened ruler and a mature poet.

A special event in the history of the Uzbek classical art of words, the literary environment founded by Amiri played a special role in the emergence, development and formation of an important link of our literature, was one of the talented creators of his representatives. The works of Amiri, who was the initiator and patron of this literary environment during the Shura period, when class relations prevailed not only in society, but also in literature, and his followers and officials who were engaged in artistic creation, were labeled "palace literature" and pushed to one side. was placed.

In the past, not a single poet could rise to the level of creating a divan. It is not for nothing that Sahibdevan Amiri is mentioned with special respect in tazkira and bayaz. In most cases, the poets who composed the poem were the leading representatives of the literary environment of their time and had a certain influence on the literary process. Amiri wrote with equal skill in Uzbek and Persian-Tajik languages, and his collection consists of works created in both languages. As much as he was influenced by his great predecessors such as Hafiz, Kamal Khojandi, Lutfi, Jami, Navoi, Babur, Fuzuli, Bedil, he had a strong creative influence on the poets of his time and later. We can see its influence in the works of many poets from Nadira to Hamza.

In addition, Amiri's incomparable service to our culture is the fact that he united more than seventy poets around him and founded and sponsored a huge literary school, which entered the history of Uzbek literature under the name "Kokand literary environment".

After the Herat literary environment founded by Alisher Navoi, Uzbek literature rose to a new peak of development during the time of Amir Umar Khan and his life companion Mohlaroyim Nadira in Kok. In contrast to the literary environment of Herat, the volume of literary works created in Uzbek and the number of Uzbek-speaking poets increased in the Kokand literary environment. As a result, during this period, more than 20 master Uzbek poets made a valuable contribution to the enrichment of our classical poetry.

Literature review. "In Eastern classical poetry, it is a widespread tradition for several artists to create works based on one theme and one plot, and the phenomenon of tatabbu was a high manifestation of this tradition"¹. "Tatabbu not only shapes the skills of one or another poet, but also has a positive effect on the development of literature. Because by the means of tatabbu, new themes, ideas, images, pictorial means, genre and style enter literature, and new traditions emerge. Tatabbu is not an imitation, but the subject-idea and formal elements of the work to

which the tatabbu is connected, developing it in terms of content and form, achieving its own originality"². In this respect, the famous poet Nodirabegim's lyrics occupy a special place in the literary life of Kokand in the first half of the 19th century. In terms of artistic perfection, Nadira was one of the leading artists of his century. She is the owner of two divans, which are arranged in two languages. The poet used the pseudonyms Nadira and Komila for her collection of Uzbek poems. He gave the pseudonym Maknuna to the poems included in his collection in Farsi-Tajik language. "His poems are completely original both in terms of form and content. There are absolutely no imitative poems in the poet's divan. Each of his ghazals is an independent, original work"³. Although she lived in a very complicated political life, the poetess made a great contribution to the development of our classical literature of the 19th century, she gathered around her people who enjoyed art and educated them. As a result, female poets also took an active part in literary life in Kokand. They also created divans, their works were included in collections, tazkiras, and received recognition and attention. Nodirabegim was not only the owner of high artistic thinking, but also famous as a statesman with his active social activities. Nadirabegim's lyrics are full of deep and philosophical observations. "In Nadira's poems, the motives of complaining about the times and complaining about one's fate, which are seen in the works of other poets, are not heard. This is explained by the fact that he was one of the persons at the top of social life. But the poetess appeared as a singer of humanity, love and loyalty."⁴

Research methodology. Reading Nadira's sincere thoughts about loyalty, you involuntarily remember Hazrat Navoi. Nadira considered Alisher Navoi to be her mentor in terms of creativity.

In the analysis of Nadira's work, work was done based on comparative, typological, hermeneutic, structural and biographical methods of literary studies. By means of a comparative analysis, scientists can determine the similarities and differences in the work of Nadira, influences and other innovations. Typology involves dividing literary works into types or categories based on common characteristics or themes.

The structural method is aimed at analyzing the basic structure of a literary work, including its organization, narrative methods, symbolism and motives. Using the structural method, scholars can examine the formal elements of Nadira's writing, such as plot development, character dynamics, narrative point of view, and the use of literary devices. This analysis is artistic of Nadira

Research results. In Nadira's poetry, she is portrayed in the traditional way, that is, a lover who fights for love and agrees to any hardships to achieve her goal. In particular, the following example mentions the hardships Farhad endured to reach his lover. At the same time, in the following verse, it is said that the sufferings of hijran are several times more than Farhad's:

Don't give me the ratio of my madness,
Qilurmu choru hayshak tobi such enthusiasm.

¹ Imomnazarov M. Navoiy va fors mumtoz adabiyoti: tatabbu va talqin // Alisher Navoiy ijodi va Sharq adabiyoti (Ilmiy maqolalar to'plami). - Toshkent: Sharqshunoslik instituti. 2011. - B. 38

² Ochilov E. Tatabbu – mahorat maktabi // O'zbek tili va adabiyoti, 2018, № 1, - B. 47.

³ Aziz Qayumov. Asarlar. 10 tomlik 7- jild, 1- kitob. Toshkent, 2010. 155-b

⁴ Aziz Qayumov. Asarlar. 10 tomlik, 7- jild. 151-b.

Don't imitate me at the border, Farhad.
Do not smoke in vain on Firaq Mountain.
It's not equal to the manga Kohkan bila Majnun
They had one sorrow, but I have a thousand sorrows⁵.

In uzbek:

Mening jununima bermangiz nisbat,
Qilurmu xoru xashak tobi shu'lai g'ayrat.
Chekarda jon manga taqlid qilmasun Farhod,
Firoq tog'ida behuda chekmasun kulfat.
Manga barobar emas Ko'hkan bila Majnun
Alarda bir g'am edi,lek menda ming hasrat

Nadira compares her feelings about the pilgrimage to her beloved shore to the fate of Laila and Majnun. They seem to depict the fate of people in real life rather than the fate of Layli and Majnun, who became the heroes of many works of fiction. In particular, in the following verses:

Hard work is the pain of migration,
Lord, make the difficult thing easy for me.
I made the steppes and deserts willingly,
The story of Madnun is finished.⁶

In uzbek:

Mushkul ishdur dardi hijron kulfati,
Yo rab, ul mushkulni qil oson manga.
Dashtu sahrrolarni qildim ixtiyor,
Bo'ldi Majnun qissasi burxon manga.

In this ghazal, the poet expresses the mental state of the lyrical hero, his experiences in connection with the fate of a person known and famous among his contemporaries:

I'm sorry for my poor devan, O poor people,
I was a wise man, Majnunshior seven days away.

In uzbek:

Yorsiz devonamen ma'zur , ey ahli xirad,
Oqili davron edim, Majnunshior etti firoq.

In the above stanza, the poet compares herself to Majnun through the image of a lover, that is, she says, "I was smart, I became a madman, but Majnun made me cry."

Benazir poetess Nadira learns to think about a person in the language of poetry and to speak on the subject of love from the great genius of Navoi. The inspirational power of Navoi's genius was extremely great in the improvement of his ghazals in the field of idea-artistic, subject-content, and in his development as an incomparable master of poetry. This, in turn, can be seen in the fact that Nodira's work served as a creative school for poets after her. Literary scholar M. Kadirova, who studied Nodira's work very thoroughly, fully covers this topic in her research. "From her early experiences, Nadira considered the classics of Eastern literature, such as Lutfii and Navoi, Fuzuli and Bedil, to be her teachers. They were inspired by the strong social idea in their works, and they wrote verses to their ghazals, attached mukhammas. Nadira's great faith in Navoi's work is clearly visible in her mukhammas".⁷

As we browse through the divans of Nadirabegim, we can see that the poetess was directly inspired by some of Alisher Navoi's ghazals and created tatabbu-ghazals that express the pleasures and pains of her female heart in the style of these ghazals, radif-u rhymes, artistic symbols, themes and content. We observe in comparison to the famous ghazal of the great poet, which begins with "Kozingga tani notavonim fido", Nodirabegim creates his own ghazal, which begins with the verse "Labing shahdi nobiga jonim fido". Navoi's ghazal:

In your eyes, I can't help myself,
My soul is devoted to your smooth la'ling.

In uzbek:

Ko'zingga tani notavonim fido,
Ravonbaxsh la'lingga jonim fido.

This ghazal, placed in the "Navodir ush-shabab" divan, was created in a musaquli maqsur weight:

Fauvlun fauylun fauylun fauylun

The following ghazal created by the poetess Nodirabegim is also in harmony with the weight of Hazrat Navoi's ghazal:

My soul is devoted to the martyr of Labin,
I am devoted to you.⁸

Foulun Foulun Foulun Foulun

In uzbek:

Labing shahdi nobig'a jonim fido,
Xironom qadingga ravonim fido.]

"Ravonbakhsh"⁹ is a Persian word that means "giving life, reviving". In traditional Eastern poetry, the lips of a lover give life to the dead. In this way, the poet reflected the contradiction in the image of the lover: if the eyes are killing, while the lily brings the quality of resurrection and depicts the selfless image of the lover on the mat of the gazelle through the art of contrast, the poetess Nadira put her soul on the pure honey lips of the yor. Depicting the image of a lover who is ready to sacrifice his life if necessary for his beautiful stature, he creates a unique example of the art of tashbih through the phrases "labing shahdi" and "khiromon qad".

Navoi:

My heart is full of love,
I am open to you.

In uzbek:

Bel-u og'zing oldi tanu jonnikim,
Anga oshkoru nihonim fido.

In classical ghazals, the waist and mouth of the lover are depicted so thin that the mind cannot believe that the mouth is so small and the waist is so thin. In fact, in the 1 st verse of the poem, the poet gives the definition of these members, and in the 2 st verse, the sentence "Oshkoru nihon" is applied to them proportionally with the phrase "there was one, one was not", and he gave a good explanation¹⁰ a beautiful example was created.

Nodirabegim:

Fear and suspicion remained in Belu's mouth,
If the morning dies, fear and doubt.

In uzbek:

Belu og'zida qoldi vahmu gumon,
Ne tong o'lsa vahmu gumonim fido.

The poetess is depicted as a lover who is suspicious of the small and thin waist and mouth of a man, and even sacrifices this suspicion until morning.

Navoi:

Bagir la'li, spend it when you take the eyeballs,
I'm not saying, I'm sorry.

In uzbek:

Bag'ir la'li , ko'z durri olingda sarf,
Demaykim, sanga bahru konim fido.

Through the image of a lover, the poet does not praise his lover by devoting the things he doesn't have. On the contrary, he portrays the image of a lover who is ready to give his heart and all his love to him if necessary. He refers to the art of metaphor through the sentences "bahru kon".

Nodirabegim:

Two tulips to your ruby,
My two eyes are precious.

In uzbek:

Iki la'li nobingni yoqutig'a,
Iki chashmi gavharfishonim fido.

The poet turns to the art of metaphor through the phrases "two pearls", "two eyes", "gevarfishon", "ruby" and creates the image of a lover who is ready to sacrifice both eyes for the sake of the land.

Hazrat Navoi:

Where is the hustle and bustle in the Fano steppe,
Kim, ul sairg'a madam fido,-

In uzbek:

Fano dashtida qani ovvoralik,
Kim,ul sayrg'a xonumonim fido,-

in their mystical observations, one is ready to sacrifice his life for supreme love, while the other is ready to give his wife for the hustle and bustle of death.

Take your heart and soul from Navoi.
I turn to you, my dear, I am devoted.

In uzbek:

⁵ Nodira-Komila. Devon. -Toshkent, A.Qodiriy nomidagi xalq merosi, 2001.42-44-b.

⁶ Qodirova M.Navoiy va Nodira.Adabiy me'ros.,1-kitob.Toshkent "Fan".1970.101-bet

⁷ Durdon Zohidova.Uslubiy qo'llanma.-Toshkent,"Muharrir" nashriyoti,2012.176-bet

⁸ Nodira-Komila. Devon. -Toshkent, A.Qodiriy nomidagi xalq merosi, 2001.45-bet

⁹ Navoiy asarlari lug'ati.-Toshkent,G'afur G'ulom nomidagi adabiyot va san'at nashriyoti.1972.158-bet

¹⁰ Anvar Hojiahmedov.Mumtoz badiiyat malohati.-Toshkent,"Sharq" nashriyot-matbaa konserni bosh tahririyati,1999.28-bet

Navoiydan olding ko`ngul,jonni ham,
Sanga aylay,ey dilsitonim,fido.-

The poet describes that in the image of a lover, the soul and the heart cannot be separated, and the lover is described as "dilsiton" - an entertainer. If the lover, that is, the lover, has taken the heart, it means that the soul will also be a sacrifice for him.

In praise of the ghazal, the punctuated poetess:
What a sad love for me, Nadira,
If so, I will sacrifice my life.

In uzbek:
Nuktadon shoira g'azalning maqtasida:
Ne g'amdur menga ishq aro Nodira,
Agar bo'lsa jonong'a jonim fido.

Table 1.
Hazrat Navoi and poetess Nadira used the following words and sentences as rhyming words in ghazal:

T/R	Rhyming words used by Navoi	Origin	Explanatory meaning in the dictionary	Rhyming words used by Nadira	Origin	Explanatory meaning in the dictionary
1	Notavonim	Persian	Weak, weak	Jonim	Persian	Soul, soul, heart
2	Jonim	Persian	Soul, soul, heart	Ravonim	Persian	Soul, soul, life
3	Ravonim	Persian	Soul, soul, life	Jahonim	Persian	World, world
4	Oshkoru nihonim	Persian	Obvious, hidden	Vahmu gumonim	Arabic	Fear and suspicion
5	Bahru konim	Arabic-Turkish	Sea and mine	Mehribonim	Persian	my sun
6	Yaxshi-yomonim	Turkish	Good and bad	Gavharfishonim	Persian	Pearl quality
7	Xonumonim	Persian	Housing	Notavonim	Persian	Weak, weak
8	Dilsitonim	Persian	He who takes the heart, who takes the heart	Jonim	Persian	Soul, soul, heart

In Nadira's work, we can see the traces of literary influence, such as the words and expressions used by Navoi, the use of symbols and allusions, the formation of verses, verses and full-length ghazals like Navoi, and the use of Navoi's style.

Conclusion. In conclusion, Nadirabegim, who considered Navoi as his teacher, also found similes and talmehs in his ghazals. comes. The difference in Mohlaroyim's use of talmeh in Navoi's work is that the lover expresses his love for the lover, not for the mistress, through these images. If the images of Shirin and Layli in Navoi's work represent the lover, in Nadira's work, these images represent the lover. In particular, we can see it in Nadira's radiative ghazal "Figonkim, yor iskhi sabri konglumdin judo ker". As the theme of love is widely interpreted in the works of classical poets, it is written in a unique way in the works of

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2. Ochilov E. Tatabbu – mahorat maktabi // O'zbek tili va adabiyoti, 2018, № 1, - B. 47.
3. Aziz Qayumov. Asarlar. 10 tomlik 7- jild, 1-kitob.Toshkent, 2010. 155-b
4. Aziz Qayumov. Asarlar. 10 tomlik, 7- jild. 151-b.
5. Nodira-Komila. Devon. -Toshkent, A.Qodiriy nomidagi xalq merosi, 2001.42-44-b

Navoi and Nodira. Navoi's work was in the special attention of artists in the medieval and khanate period. In Nadira's work, the pleasure and consciousness of Navoi's ghazals can be felt in almost every ghazal.

*Hold on to the goodness of good reason,
Otar calls himself Neknom.*

In uzbek:

*Xusho oqilki aylab yaxshilik bunyodini mahkam,
O'tar bu dayri fonyidan o'zini neknom aylab.*

As noted by the poet Nodirabegim, the good name of Navoi and Nadira will live forever in centuries and generations due to their good service to the people and humanity.

6. Qodirova M.Navoiy va Nodira.Adabiy me'ros.,1-kitob.Toshkent "Fan".1970.101-bet
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