



## Artistic Interpretation Of Events In Nadira Poetry

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### ABSTRACT

This tezis is devoted to an analysis of the artistic depiction of life events in Nodira's poetry; to transmission of her philosophical views to further generations on how a kind ruler, a true beloved, loving father, perfect man should be, through creating the image of his fiance Umarchan.

### KEYWORDS

Nadira, divan, Umarchan, lyrical image, firoknoma poems about parting), genre.

### INTRODUCTION

In the poetry of Nadira, the images of historical figures living in her era and associated mainly with the history of the religion of Islam are reflected in poetic form. The literary critic M.Kodirova, in an appendix to the publication of Nadira's divan in 1963, gives more than forty historical and mythical images used in the poems of the poetess [7, 621]. It is also known that the scholar, based on new perspectives, assessed the images of historical figures in the lyrics of Nadira [5, 112].

The most common used historical image in the poetry of Nadira is undoubtedly the image of her husband, Khan of Kokand - Amir Umarchan. The prologue to Komila divan, for

example, also proves this statement. There she writes about the memories associated with Umarchan:

“She is shy, confessed, and deprived of the right to seek love. She is among lovers. She acted according to Sharia, and had a pseudonym Komila. She expresses and sets out her condition that for a long time in a separation she was alarmed from the anxieties of separation. And there was restlessness from pain in the heart because of separation. Since, like a flower and a fruit of the tree of noble origin, the mentor of the poor, and important sultans, Sayid Muhammad Umar Bahadirkhan (may he rest in

the grace of the Allah) was her support on the throne of union of love and was an ally on the throne of consensus. For some time, she was happy in conversation with her majesty and was protected from the seizures of accidents. In the palace of conjunction, she was happy, and on the throne of communication was powerful with the enjoyment of life and joy. She was glad from the happiness of seeing the face of the Sultan and was proud meeting him. Content of the beit:

Oh, how good it is, those days when at the feast of the union of lovers I was glad,

From the happiness to see, his joyful and cheerful face, I was proud.

Neither there was sadness from separation in the heart, nor suffering from the pain of parting in the soul. From the shine of his face, her eyes were clear and her heart was happy and joyful. The sun of her honor rose from the east of greatness and dignity. Her sun, happiness, and states shine in the palace of reign, her dominance was clear to all partials; the nobility was obvious to all the people. And even their dominance was connected with the Emir's clan, maybe for this reason dominance passed to their clan." [8, 19-20].

Based on the above examples, Z. Kobilova concludes that Amiriyy (the pen name of Umarmhan) "seems to us to be a good family man, a sincere person" [4, 38]. M. Kodirova writes about the family environment of two creative personalities: "We can say that love reigned in the family of Nadira and Umarmhan. Amiriyy is known as a lyric poet and statesman. All readers know the work of Nadira, and the well-being of her family. However, readers were not presented in a holistic form that the family life of Umarmhan and Nadira was based on a deep sense of love, joyful minutes of raising children, and sad feelings of Nadira after the death of Umarmhan. Because in the recent past it was quite difficult to talk not only about the personal qualities of Umarmhan

and his role in the family, but also about the initiations written by Nadira in honor of the deceased husband" [5, 19].

The sources contain valuable information about the poet's love for Amir Umarmhan: "This great lady, pure in heart, faithful, pious, rare pearl from the sea of nobility and knowledge, cherishing the welfare of the state, during the period of the mentioned Khanate and emirates, when the oppression of fate became infinite, when fidelity was so rare when humanity and condescension remained only their definition, remained faithful and sincerely devoted to her life partner Amir until the end of their life" [3, 32].

Erstwhile, Uvaysi wrote about the mutual feelings of Nadira and Umarmhan. Content:

He is Yusuf, she is Zuleikh.

He is Vomik - she is Uzro.

She is Leili, he is Majnun.

In love with each other [6, 21].

M.Kodirova writes that the mutual feeling of love between two artistic personalities was also reflected in the following lines of Amiriyy. Content:

If the soul rejoices in the native land,

Recklessness is given to a loving soul

Drinking a cup of love at a fun feast

Always a cup of red wine thirsts for the soul.

M.Kodirova also writes that the lines "Glory to Allah, the flower of favor and love blossomed" were written in response to rubai of Umarmhan [5, 21-22].

"Regarding the artistic relationship between Nadira and Amiriyy, it can be noted that there are a number of legends about the pure love

and fidelity of these famous personalities, their mutual respect, life in peace and harmony, a poetic contest. And the presence of such traditions is to some extent justified. For example, in one of the legends, a romantic event sets out a life event that served as the reason for writing the famous ghazal by Amiriy , beginning with the lines. Content:

Do not touch the eyebrow with a pencil

Do not spoil the word with one letter.

The legend says that these lines are written in relation to Nadira ... "[1, 178].

The literary scholar also points out that: "In the works of Nadira, Umarchan is represented mainly in three guises:

- 1) beloved man, beloved father, majestic, spiritually mature, physically strong man;
- 2) an accomplished artistic personality, an excellent poet, a caring mentor and a generous patron;
- 3) a fair, kind, ambitious ruler, by the definition of the poetess - "sahibkiran" ... " [1, 181].

From the above comparisons, it cannot be concluded that the life of the poetess and the khan has always been cloudless. Among the poems of Mokhlaryim (the real name of the poetess of Nadira) there are such motives as the bitterness of separation, infidelity, the heartlessness of the beloved. Though, of course, it cannot be argued that the lyrical hero of all Nadira's poems is the prototype of Umarchan and that poetry on the separation, infidelity and censure of a loved one is dedicated to him [2, 46].

Many of them are a traditional interpretation of love lyrics. Nevertheless, in most poems of the poetess her emotional feelings and attitude to reality are felt.

Poems dedicated to Umarchan can conditionally be qualified in the following order:

1. Chanting of the khan.
2. Accusations of separation, estrangement and infidelity.
3. Mentorship on ruling the government.
4. Firoknoma (Poems about separation).

The traditions of eastern literature are continued in Nodira's "Firoknoma" and the subtle hearty experiences of an unmarried woman are effectively illuminated. In the examined "Firoknoma", the center of attention is not traditional as in "marsiya" genre - the images of a lover, friend, loving father, and another lyrical hero – but it focuses at a woman who has lost her beloved man as a lyrical hero" [8, 88]. Indeed, in "Firoknoma" love, the bitterness of separation is often mentioned.

Another aspect of the "Firoknoma"- in the works written after the death of Umarchan, Mokhlaryim reflected her pleas for a better future for her children. And therefore, poems of such a plan deserve attention because they include the call of the heart of the poetess as a mother and a woman. In particular, her state of mind after her husband's death, her desire to see support in her children, her appeal to the Almighty with a request to give children happiness and a long life are described in the ghazal with "Yo rab" radif. Content:

Darling, left this world as pure as morning

With your mercy, may him rest in peace, oh my God.

The grave of my benefactor, the sanctuary of the universe,

With your mercy, may it be like Kaba to him, oh my God.

Let the young khan to live a very old age,  
Make his life longer than all nations, oh my God.

Make it true also for an honest emir – Mahmud Aminkhan, and their children too,

Make these three a friend of yours till the end of the world, oh my God. [8, 51-52].

Her wishes towards sons are also reflected in the ghazal, beginning with the lines. Content:

In the days of the righteous khan, hundreds of thanks to him

It has become completely peaceful time.

In the ghazal, Nadira acts both as a mother and as a female politician, thinking about the future of the state. This appears in the *beit*. Content:

Khans with recognition say to you: well done,

Persistent sultan himself supports you with a love in his soul. [9, 128-129].

So the poetess once again illuminates the relations of Umarchan and the Ottoman sultans who patronize him and hints that they can be relied upon while maintaining the stability of the state.

We can say that with regard to the historical images of her era, the leading place in the work of the poetess is occupied by the image of Umarchan. When portraying the image of Umarchan, the poetess used two completely different positions:

1) a woman who is faithful to her beloved, overwhelmed with a sense of pride in his achievements, suffering from separation from him;

2) a wise politician who puts the interests and future of the state and nation above the interests of one person.

In conclusion, we can draw the following observations. Nadira's poems dedicated to Amir Umarchan can be studied by dividing into the following groups: 1) glorifying the khan; 2) accused of separation and infidelity; 3) instructions for managing the state; 4) *firoknoma*. The poems of this cycle are also significant in that they give an artistic interpretation of the events of their life as a poetess.

Moreover, we also became convinced that Nodira was twofold in relation to her children. In the first case, she is a mother who loves her children infinitely, in the second she is a wise adviser, constantly urging children not to stay away from the fate of the people and nation.

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