



NODIRABEGIM – BRIGHT REPRESENTATIVE OF UZBEKISTAN LITERATURE

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Abstract: *This article discusses the life and work of the poet, enlightener and statesman Nodirabegim, the process of entering the world of poetry, his lyrics, and his literary heritage.*

Keywords: *Kokand Khanate, Nodira, Umarkhan, Amiri, Mohlaroyim, “Komila”, “Maknuna”, Muhammad Alikhan (Madalikhan), ghazal, rubai, “Nodirai davron”.*

The history of world literature knows many talented women who have made a worthy contribution to the development of spirituality. We also find a vivid example of this in Eastern literature. The fact that at the turn of the 19th century and in the first half of the 19th century alone, such famous poets as Uvaysi, Dilshod, Mahzuna and Nodirabegim worked in the city of Kokand, the center of the Kokand Khanate, is a vivid proof of this. Among them, Nodirabegim stands out as both a talented poetess and one of the patrons of culture and literature [1. – P. 213.].

Nodirabegim is the undisputed leader of the line of poets in Uzbek literature. The poetess Nodira, whose real name was Mohlaroyim, was born in Andijan in 1792, in the family of the city governor Rahmonqulibi. Her father belonged to the thousand clan of Uzbeks and was the uncle of the ruler of Fergana, Olimkhan. Her mother, Aisha Begum, was also a literate and educated woman. Nodira spent her childhood surrounded by literary figures. In 1807, Nodira married Amir Umar Khan, the brother of Khan Olim Khan of Kokand. The poetess had children named Muhammad Ali Khan and Sultan Mahmud Khan. After the death of Olim Khan in 1810, Amir Umar Khan ascended the throne of Kokand and came to Kokand with his family.

Nodira Begum became one of the main representatives of the “Kokand literary environment” that emerged in the khanate during the reign of Umar Khan. In 1822, Nodira’s husband, Khan Umar Khan of Kokand, died. Nodira took charge of the country’s affairs. For twenty years, she keenly followed the political and social events taking place in the country and participated in events of state importance and the interests of the people. During these years, new prosperous cities and villages, mosques and madrasas, libraries, bazaars and caravanserais increased in the territories of the Kokand Khanate. Therefore, contemporaries honored her with the title "Nodirai davron" [2. – P. 27.]

Despite the fact that after the death of Umar Khan, the 14-year-old Muhammad Ali Khan (Madali Khan) ascended the throne of the Kokand Khanate, the state was governed by Nodira herself. She sought to develop culture and art. In the unfinished epic poem by Nadira's contemporary, Qazi Abdunabi Khatif, Nodira's life and social activities are presented with convincing evidence: "My goal in writing the work is to show that Nodira is a wise, understanding, knowledgeable woman who appreciates knowledge and words.... After the death of Umar Khan, this pearl of chastity considered it ungrateful that her days would pass in such sorrow and separation. She went to the Chahorchaman garden, like a rose garden, and called for her services the virtuous, scholars, calligraphers, and painters from Fergana, Tashkent, Khujand, Andijan, and other cities."

Nodira copied a number of unique works to calligraphers and encouraged poets to write new works. The poetess personally supervised the beautiful writing of divans and the decoration of their covers. He gave gold pens and silver pens to the secretaries who worked well and promoted them to the position of "Zarrin Qalam".

Nodira paid attention to the construction of bazaars and markets, mosques and madrasas, and caravanserais. He built the Madrasa Chalpak in the Guristan Kalon and the Mokhlaroyim madrasa in the Tagagarlik Kalon.

However, the 19th century was a tragic time for the Kokand Khanate. Bukhara-Kokand relations became tense. In 1842, the Emir of Bukhara, Nasrullo, captured Kokand and sentenced the Kokand Khan Madalikhan, his brother Sultan Mahmudkhan, his 14-year-old son Muhammad Aminkhan, and Nodira to death.

Nodira's literary heritage constitutes beautiful pages of Uzbek poetry. Her divans, written in Uzbek and Persian, and bayazes with poems by the poetess have reached us, which contain more than 10 thousand lines of lyrical works by the classic poet. Nodira wrote mainly in the genres of our classical poetry, such as ghazal, muhammas, musaddas, musamman, tarji'band, tarkibband, and firoqnama. Nodira effectively used the traditions of such great figures of Eastern literature as Hafiz, Lutfi, Alisher Navoi, Fuzuli, Babur, Mashrab, Bedil, and Huvaydo to reflect the delicate feelings of a woman's heart. Nodira's ghazals glorify feelings of loyalty, kindness, humanity, purity, and devotion. Her lyrical heroine is a devoted woman, a loyal friend, who highly values honor and modesty, who vows to maintain chastity, decency and thoughtfulness in love and human relations. Nodira's love ghazals constitute a rich part of the Shashmaqom paths. These ghazals-songs appeal to the human heart, awaken in it a love for beauty and elegance, enrich the mind, character and artistic taste. In this sense, we value her as a singer of pure love, loyalty and devotion [1. – P. 217.].

Nodira's literary heritage is one of the beautiful examples of classical poetry in terms of its ideological and artistic significance. Her incomplete Uzbek divan is kept in the fund of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan. The divan includes 109 ghazals (or 1704 verses) of Nodira. The preface written by Nodira herself provides some important information about her biography.

In the divan, copied in the 19th century and now kept in the archives of the History Museum of the Academy of Sciences of Uzbekistan, it was found that there were 19 ghazals (328 verses) written by Nodira under the pseudonym "Komila". In 1962, the poet's complete divan was found in Namangan. This divan, which is kept

in the State Literary Museum named after Alisher Navoi of the Academy of Sciences of Uzbekistan, can be said to fully cover the poet's heritage. In this, the preface written by the poet is provided in full. The divan contains 180 poems written by the poet under the pseudonym "Nodira" (of which 136 are in Uzbek, 44 are in Tajik). In particular, there are 11 muhammas, 2 musaddas, 1 musamman, 1 tarji'band, 1 tarkibband and 1 firoqnama. The Institute of Oriental Studies of the Academy of Sciences of Uzbekistan has a collection of 333 ghazals written by Nodira under the pseudonym "Maknuna". Today, we have a lyrical heritage of about 10 thousand verses created by Nodira in Uzbek and Persian-Tajik languages.

The basis of Nodira's poetry is lyricism. Nodira is a singer of love, loyalty and fidelity. She sang about beauty and loyalty, the sorrows and sorrows of Eastern women, their cries. The poetess calls herself a mirror of love, which reflects a person's hopeful view of life, noble desires and dreams. She sang that love is an eternal rain poured into the hearts of people by God:

A person without love is not a person,

If you are a person, choose love!

Nodira's concept of love acquires a deep social meaning. Love rises above the sphere of personal feelings and becomes a means of deep understanding of humanity. Nadira considers loyalty to be the highest virtue of a person. The poetess notes such qualities as kindness, patience, contentment, honor, and modesty as destinations that bring one closer to enlightenment, that is, to the attainment of God's will, and figuratively describes how a person perfectly absorbs these honorable qualities into his soul and steadfastly preserves them in the treasury of his heart. When a person is deprived of these qualities, he embarks on the path of hypocrisy.

In her work, along with secularism, Nadira expresses both the relationship of man to society and nature, as well as his spiritual world on the path of divine love, in very beautiful and lively verses through a unity based on the Naqshbandi direction of Sufism. In her poems, Nadira, having a deep understanding of the spirit of Islam,

the teachings of Sufism, and the philosophy of life, always looks at life with a hopeful look and seeks the seeds of goodness in it. Even though Nadira lived in a palace, she could not consider herself spiritually happy. That is why she says in one of her ghazals: "See me in the palace of the kingdom and do not doubt it with such comfort."

Nadira is a true master of the image of love. In her opinion, a person can become a truly perfect person only when he chooses love. In Nadira, a person's love for another person, that is, love, has a symbolic meaning. She is a symbol of divine love. Because the purpose of singing about human love is to glorify divine love. Metaphorical love is a stage on the path to gaining true love, and ordinary love finds its way to real love through this stage. According to Nodira, love is only perfect when it becomes the religion and sect of the lover [1. – P. 218.].

Interest in Nodira's work began during the poet's lifetime. The famous poet Dilshod (1800-1905) dedicated special ghazals to Nodira, describing her as "The star of the sky of science, literature and poetry, the ghazal singer of her peers, the nightingale that scatters sugar." Many poets wrote odes to Nodira's ghazals and added adages.

An artistic image of Nodira was created in Uzbek literature and on stage. The musical dramas "Nodira" by H. Razzakov and "Nodirabegim" by Turob Tola were staged. The film "Nodirabegim" was created based on the script by Komil Yormatov and M. Melkumov.

The poet's works have been translated into Russian and other foreign languages. Her ghazals have been set to Uzbek maqoms and folk tunes. Many streets, cinemas, schools and libraries in the cities and villages of Uzbekistan are named after Nodira.

In conclusion, the influence of Nodirabegim in the social, cultural and artistic spheres is still felt today, and her works continue to be passed down from generation to generation, becoming part of the literature of our country. Also, her work serves as a source of inspiration for every person in the process of self-understanding and

self-expression. Nodira's life and work are an example to many and reveal her strong place in our ancient literature. Her work is still relevant and inspiring today, establishing a connection between generations in its content and spirit. She is considered one of the bright pages of Uzbek literature.

Nodirabegim's works will remain in history as a great figure who contributed to the guardianship, national culture and art, and will leave her invaluable legacy to future generations.

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