



NODIRA CREATIVITY AND LOVE

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A B S T R A C T

This article covers the work of Nodira and artistic interpretations of Ishq in her work. The Lord of Nodira and the ghazals in him are artistically analyzed.

K E Y W O R D S

Nodira, devon, literary environment, Comila, Mcnuna, zullisonain, Ghazal, ishq.

Introduction

Nodirabegim poetry is one of the creators who took an important place in the Kokand literary environment of the beginning of the XIX century. According to artistic excellence, Nodira was one of the most progressive talents of her time. He gave Devonian order in two different languages. The poet applies the pseudonyms Nodira and Komila to his collection of Uzbek poems. In his ghazals in Persian and Tajik he used the pseudonym Mcnuna. "His poems are purely original poems in both form and content. Imitation, payrav poems are absolutely not found in the poet's office. Each of his ghazals is an independent, original work". The Kokand literary environment flourished during the poet's lifetime. In addition to being a popular leader and his lifelong companion, umarkhan was also an accomplished poet. The Fool has two surviving devotions. Turkey Devon has 189 ghazals and is full enough. Some are in Tajik. "Devoni Mcnuna" is a collection of Persian poems. About 10,000 stanzas of Comila's pen remain.

A notable feature of the image of love in Nodira's work is her strong emotional impact. In his verses, there is a huge desire and a sense of inth, expressed in living language .

Farhad love lofi to me if he beats,

I will say with a sigh of embarrassment to him.

As can be seen from this verse, Nodira emphasizes that she can embarrass even Farhod with a single sigh in matters of love.

An important element of the love images of the Fool is his study of the subtleties and contradictions that exist within the feeling . In his poems, love is often described as the opposite energy that brings happiness and sadness , as well as optimism and despair . This ambiguity is evident in his use of contrasting images and symbols .

Kelgil, O walk, take the picture of Fidelity,

Light my hut with sham'i ruxsor.

Nodira describes herself as a symbol of love and shows honorable aspirations and views in this embodiment. He argues that love is the eternal rain sent by God to the heart of humanity :

A man without love is not a man,

Gar you are a man, have love!

The attitude of the ignorant to love has a serious social content . Love personal emotion rises above them and becomes a means of deep understanding of humanity . Nodira believes that the highest quality of a person is loyalty .

If the life of the life of the future,

Fulfill me first and last.

In Nodira's Poems, the author exaggerates his love for Umarkhan. Writing about his love for her, Bethany notes that " the poem of Lazzati will be Umar sahibqiran:

Nodira qilgach love Nash'asidin guftu-go'

The poem "Lazzati" was given to Umar by the sultan.

In ghazal, Amiri is manifested before our eyes as a person rich in all aspects of spirituality, which is caused by the fact that Nadirabegim skillfully demonstrates the characteristics of his real couple one by one within the framework of Oriental etiquette. In addition to expressing the affection of the ignorant on the one hand, this verse also shows that Umar Khan taught him poetry. Nodira imbues most of her ghazals on the theme of love with socio-moral ideas and feelings of resentment against injustice.

His love for Amir Umarkhan is also shown in the "Missindim" radifli Ghazal of the poet. The image of a mistress, missing her own cleavage and passing out of the whistle, or rather, the nadir's own inner forgiveness and feelings, is revealed in these verses:

I miss my soul in the land of mold fork,

I miss my dear family.

The poet is embodied in the land of furqat as a mushfig woman who misses her own soul, the soul of munis, the lamp of her fast. In classical literature, the "furqat land "is recognized as the" land of separation " of these lovers. Nodira openly states that she misses yori by being alone within this" land of opportunity".

My beloved is in the garden, I am in the garden,

My beloved is dead, I miss my garden.

In Gulistan, where Visol jam would be, I was a bulbul, but my flower in shu Gulistan was Khazan, and I missed this Gulistan, so nola-yu smoked figan pohira.

The poet, in expressing his thoughts about love, addresses both specific facts and the events and phenomena of his time.

O'shal Layli Malahat nazanini mohrukhsorim

Sargashtai dashti, like Majnun, scourged me.

It is the 3rd verse of the radifli Ghazal of Beit Shehara's "Fighonkim,yor ishq sabri humbled". The poet describes his lover as having the quality of Layly given to women, using the phrase "beautiful, moon-faced, made me wander the steppes like Majnun".

The poet yor describes his feelings associated with hajri by comparing them to the fate of Layli and Majnun. It seems to describe the fate of real people, rather than describe the fate of Layly and Majnun, who are known in them as heroes of many works of art.

The story of Farhod and Majnun remains, I am also in love,

Komila, I will create a legend of a hero

This Beit comes as the eulogy of the ghazal, which begins " whenever I remember the will of ul parivash". Through this verse, he is left with the story of Farhad-U Majnun in The Legend of ishq,

disappointed by ishq's fire, who tells him that he created a beautiful legend that torments John. In the praise of Beth, Comila mentions that he created a legend among the people of ishq that goes beyond the story of Farhad and Majnun. The poet spent his pilgrimage after the death of his life partner Amir Umarkhan and tried to enlighten his love, longing and prosperity for him in many of his ghazals. Through this verse, Nodira expresses her love for Amir Umarxon as a legend stronger than the love of Farkhod and Majnun.

Conclusion

The poet conveyed the most tender feelings of the human soul — love, suffering, longing and the national ideals of the people-through his ghazals with great poetic talent. Nodira was far ahead of her time, as evidenced by her artistic style, intellectual faith, poetic ability, and social status. The poet is considered one of the main figures of Turkish literature in general, as well as of his time. Nowadays, an in-depth study of the heritage of Nodira is very important both for Literary Studies and for understanding the development of the culture of our country.

References:

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