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DISTINCTIVE FEATURES OF NODIRA'S POETRY

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Abstract. This article provides a scholarly analysis of the artistic-aesthetic and philosophical foundations of the poetics of Nodira's poetry, a prominent female poet of classical Uzbek literature. The study reveals the unique interpretation of classical Uzbek literary traditions, Eastern poetic thinking, and Sufi concepts in Nodira's works. Particular attention is paid to the poetess's creative individuality, poetic mastery, and symbolic imagery within the framework of classical literature.

Keywords: poetry, Nodira, Muntakhab ut-tavorikh, Tuhfat ut-tavorikh, Tarikhi Farg'ona, Shohnomayi Devona Mutrib, Shohnomayi Devona Andalib, Voqeoti Muhammadalikhan, bilingualism (zul-lisonayn), ghazal, mukhammas, rubai, fard, talmeh (allusion), system of images, symbolic expression.

Introduction. World literature, from ancient times to the present day, has been continuously enriched with unique artistic works created by outstanding authors throughout centuries of development. One of the distinguished representatives of Eastern literature who made a significant contribution to this treasury is the talented Uzbek poetess Mohlaroyim Nodira. Interest in Nodira's literary activity began during her lifetime. Dilshodi Barno described Nodira as "a star in the sky of knowledge, literature, and poetry, a nightingale scattering sweetness." Valuable information about Nodira's talent and social activities is presented in historical sources such as Hakimkhan Tura's *Muntakhab ut-tavorikh*, Avazmuhammad Attor's *Tuhfat ut-tavorikh*, Is'hoqkhan Ibrat's *Tarikhi Farg'ona*, Mushrif's *Ansob us-salotin va tavorikhi Xavoqin*, Mutrib's *Shohnomayi Devona Mutrib*, Andalib's *Shohnomayi Devona Andalib*, as well as in Uvaysiy's *Voqeoti Muhammadalikhan* and Nodir's epic *Haft Gulshan*. In *Haft Gulshan*, Nodira is portrayed concisely yet vividly as a creative personality, a stateswoman, and an exemplary Uzbek woman.

Main Part. In Uzbek literary studies, Nodira's life and literary heritage have been examined for many years. Research works by scholars such as V. Zohidov, V. Abdullayev, A. Fitrat, S. Ayni, O'tkir Rashid, T. Jalolov, M. Qodirova, and A. Qayumov are particularly noteworthy.

Mohlaroyim Nodira composed poetry in Uzbek and Tajik under the pen names Nodira, Komila, and Maknuna. Her works, reflecting all aspects of life and demonstrating rich poetic mastery, have secured a lasting place not only in the hearts of the Uzbek people but also among the Tajik readership. Under the pen name Nodira, she created 180 poems; as Komila, 19 ghazals; and as Maknuna, 333 ghazals. Her poetic legacy has been preserved through several diwans. Until 1960, only one incomplete diwan containing 109 ghazals up to the letter *dal* was known. In 1962, another diwan of Nodira was discovered in Namangan.

Nodira was a bilingual (zul-lisonayn) poetess who composed works in both Persian-Tajik and Uzbek. Nearly ten thousand lines of her poetry have survived to this day. She created

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remarkable works in various classical genres such as ghazal, mukhammas, rubai, fard, and riddle (muammo).

Results and Discussion. Nodira's poetry is distinguished by its simplicity, fluency, and emotional expressiveness. The poetess skillfully employs folk expressions, musical rhythm, and artistic devices. Literary techniques such as simile, metaphor, antithesis, and hyperbole are used naturally and purposefully in her ghazals. These artistic features enhance the emotional impact of her poetry and bring it closer to the reader.

Mohlaroyim Nodira is considered a successor to the traditions of classical poets such as Alisher Navoi, Babur, and Uvaysiy. At the same time, as a female poet, she established an independent poetic voice, introducing a new spirit and artistic tone within the framework of classical lyricism. This significantly increases the historical and literary value of Nodira's poetry. She thoroughly mastered the principles of poetic artistry and applied them organically in her works, creating striking and imaginative poetic images.

In the ghazal beginning with the line *"Farhod agar..."*, Nodira makes effective use of the literary device **talmeh** (allusion) in each couplet to express the emotional state of the lyrical hero:

"If Farhod boasts of love before me,
With a single sigh I would leave him in shame."

In this couplet, the poet alludes to the image of Farhod from Alisher Navoi's epic *Farhod and Shirin*. The lyrical hero compares their love to that of the legendary lover Farhod, a symbol of boundless devotion and sacrifice in Eastern literature. The expression "boasting of love" implies a claim or pride in one's affection. The second line emphasizes that the lyrical hero's love is so profound that even a single heartfelt sigh could surpass Farhod's legendary feats.

Here, the "sigh" symbolizes inner suffering, spiritual pain, and sincere love. Hyperbole and allusion dominate the couplet, while antithesis contrasts Farhod's external heroic actions with the lover's inner emotional torment. Through symbolic imagery, Farhod represents outward heroism, whereas the "sigh" reflects inner spiritual depth.

Thus, through talmeh combined with hyperbole, the poet highlights the immeasurable power of true love. The main idea of the couplet lies in the notion that genuine love is measured not by legendary deeds but by sincere inner devotion and spiritual suffering.

Conclusion. Relying on the traditions of classical literature, Nodira demonstrates exceptional mastery in word choice, image creation, and symbolic expression. Themes of love, separation, homeland, and human suffering in her lyrics are enriched with Sufi meanings. Artistic devices such as simile, metaphor, and allusion are subordinated to the central idea, ensuring harmony between form and content. Nodira's poetry stands as a vivid example of refined classical aesthetics and profound spiritual reflection.

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