

THE THEME OF CURVATURE IN THE CREATION OF NADIRA**B.Abdurahmanova****Associate professor of Kokand DPI**

Annotation: The article mentions the topic of emigration and separation in the works of the poet Nodira.

Keywords: bereavement, judo, hijra, female psyche

In literary studies, experts in the field make good points regarding the division of Nodira's work into two periods. The leadership of the topic of separation in the second period of the poet's work has been singled out by literary scholars. Literary scholar olima Zebo Kabylova[1]

“...It is possible to feel in the poems of Nodira that she shows the qualities of her pair of Halol with extreme femininity, one by one within the framework of Oriental decency, the feeling that the Khan-poet is embodied in the eyes of the reader as an ambitious and fastidious person. "When we read any Ghazal of the poet, we see Umarkhan in the image of the main character in it – yor.” In Nodira's view, Umarkhan “... the genealogy of asolat Gulistan and the fruit of Najabat Bo'stan”, who was a Miskin trainer. This is also the reason why Nodira explains his moments with him in the style of happy moments: “I erded my support in visol masnadi and my co-founder in Ittihad Sariri, and I erded the term of ul hazrat interviabatid in murafah ul-hol and havadis ishtiqolidin forigilbol. Relying on the views of shodkom in the Visol Castle, ayshu nashot birla mutamakkin erdim in the masnadi of the interviewer and the state of ul Sultan diydorig, masruri liqosigha proud erdim”, we see a woman who is happy in the moments spent by the poet with Umarkhan, and a woman who remained in the stigma of bereavement after the death of Umarkhan. It is the same fact that an Uzbek woman who lived happily with her couple haloli is confused by the death of her spouse. In the same passage, olima Mahbuba Kadyrova, a special study of Nodira's work, wrote that “the death of Umarkhan was personally a great calamity for Nodira. On the night of Umar Khan's death, the poet's verses of farewell, written with a fiery heart flame and bloody tears, conjure up one's most tender feelings[4]”.

Biz the “Alphonse” radifli Ghazali, which I want to draw into the analysis, falls into the mystery of such ghazals. Ghazal text below:

G'amda qoldim, ketti jonon, alfiroq,
O'rtadi jonimni hijron, alfiroq.
Ketti shohim, ko'zyoshim selobidan,
Qasri ayshim bo'ldi vayron, alfiroq.
Rahm eting, ey do'stlarkim yorsiz,
Bo'lmisham besaru somon, alfiroq.
O'rtadi barqi vidoyidan ko'ngil,
Borgach ul, xurshidi tobon alfiroq.
Barqi hijron baski olamso'z edi
Kuydi, bag'rim, o'rtadi jon, alfiroq.

Qolmisham ul nozanin hijronida,
Dilafgoru,diydagiryon,alfiroq.
Komila,ul mahliqodin ayrilib
Bo‘ldi ahvolim parishon,alfiroq.

This ghazal is 7 bytes and the ramali musaddah of aruz is written in maqsur weight. Yakpora belongs to the order of ghazals. Ghazal is written on the topic of bereavement. There is reason to say that this ghazal was written in the moments of the nadir's loss from Umarghan. Because relying on the dictionary of Navoi's works[2] on the word "alfliq", which has become a radif in the verses of the poem, We are sure how correct this idea is. The sentence "alfliq" is an Arabic word meaning "farewell, farewell, farewell". In the ghazal text, the fact that this sentence serves as an exclamation word clearly expressed the author's sorrows of bereavement. The use of such sentences as hijran-ayriliq, besar-U Soman-sarosimah, holi parishon, barqi vidoyi-ayriliq kirliliq also served this purpose. In the ghazal Matla, the tone of bereavement is felt.

G‘amda qoldim, ketti jonon, alfiroq,
O‘rtadi jonimni hijron, alfiroq.

It is permissible to take the sentence "Alpher", which acts as a radif used by the poet, as a farewell word, which is uttered with endless anguish in moments of observing the closest, bitten person of a woman who has lost her spouse in the space of Eternity. Nodira tried to express all her anguish through this sentence. John in the quotation verse, the words of my soul are monosyllabic words that formed the art of ishtiq. Without exaggeration, it can be said that "the heart of every woman who has lost someone in the Marcia-phraseology, which the poet wrote in the days of his bereavement expressing his state of despair, is not exaggerated to say" [4].

In the following stanzas, Nodira describes how Umarghan was deeply saddened by his death, destroying his family, which was built with love, with tears flowing in flood from separation:

Ketti shohim, ko‘zyoshim selobidan,
Qasri ayshim bo‘ldi vayron, alfiroq.

It uses exaggeration in giving the image. In the Gaul, Beth addresses loved ones. The verse expresses the state of mind, condition of a woman who is confused by separation:

Rahm eting, ey do‘stlarkim yorsiz,
Bo‘lmisham besaru somon, alfiroq.

In ghazal, the poet makes many references to the art of istiora. This faithful woman is of particular importance in expressing the unrestrained love of the nadir for Umarghan. "Istiora is an Arabic word meaning "to take something (temporarily) to a deposit" and in a work of art is considered the art of using the word in a figurative sense, and not in its own sense. Often, these two meanings are based on mutual similarity. In this respect, istiora stands close to the art of tashbeh.

In most cases, *istiora* corresponds to *tashbehi kinoyah*, i.e. *tashbih* with a *musabbihi* down[3].”

The units in the verses of the poem, such as “*ketti jonon, khurshidi tobon, ul nozanin*”, are examples of *istiora*. Umarkhan's departure to the abode of eternity, leaving the Immortal World, is deeply insulted by the fact that the cause was the mediocrity of the Lightning of loss:

O‘rtadi barqi vidoyidan ko‘ngil,
Borgach ul, xurshidi tobon alfiroq.
Qolmisham ul nozanin hijronida,
Dilafgor-u, diydagiryon, alfiroq.

In the later stanzas, he quotes an even stronger opinion than the one in the previous verse in expressing the anguish of a woman who lost her spouse. The spark from the Lightning, which fell into the heart from the separation, not only burned his chest, his bosom, but also caused the whole universe to be mediocre. "Yes yor's fire is not easy, jonon's grief is John's Fire" [2]. From judo, dili became a young drifter in his own right from the ruined poetess *koz*. This is described by Nodira as follows:

Barqi hijron baski olamso‘z edi
Kuydi, bag‘rim, o‘rtadi jon, alfiroq.
Qolmisham ul nozanin hijronida,
Dilafgor-u, diydagiryon, alfiroq.

In the praise of *ghazal*, the poet addresses himself:

Komila, ul mahliqodin ayrilib
Bo‘ldi ahvolim parishon, alfiroq.

It is impossible to forget that Nodira tried to persevere, to be a faithful woman, to continue the affairs of Umarmhan and to beautify the country, no matter how hard she suffered in the fire of separation and *hijra*. As a talented poet, she can serve as an example to today's youth, both with the policy of taking *bogan* as a sovereign Queen in the statehood of her time, and with the bargaining relations she established with other countries as an entrepreneurial woman.

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