

“NAVOI’S LITERARY TRADITIONS IN THE WORKS OF NODIRABEGIM: CONTINUITY OF ARTISTIC HERITAGE”

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ANNOTATION

This article explores the poetic legacy of Nodirabegim (Mohlaroyim), a prominent 19th-century Uzbek poetess, through the lens of Alisher Navoi’s literary traditions. By analyzing her ghazals, rubaiyat, and stylistic techniques, the study reveals how Navoi’s spiritual and aesthetic principles were preserved and reinterpreted in her work. As a female poet and cultural figure, Nodirabegim infused classical motifs with a distinct feminine perspective, contributing to the evolution of Uzbek literary heritage. The article also examines the continuity between classical and modern interpretations of poetic values.

Keywords Nodirabegim, Alisher Navoi, ghazal, literary heritage, female poet, Uzbek literature, poetic style, spirituality, tradition, poetry

In the history of Uzbek literature, the legacy of Alisher Navoi stands as a spiritual and artistic benchmark. His works—rich in philosophical depth, poetic elegance, and linguistic mastery—have profoundly influenced generations of poets. Among those who carried forward his tradition is Nodirabegim, a 19th-century poetess whose verses reflect both the essence of Navoi’s school and her own unique worldview. Writing under the pen names “Komila” and “Maknuna,” Nodirabegim created a poetic universe that merged classical aesthetics with the emotional depth of a woman’s experience. This article offers a comparative analysis of her work and Navoi’s traditions, highlighting her literary contributions and cultural significance.

Nodirabegim occupies a distinguished place in Uzbek literature as one of the few female poets whose work bridges classical tradition and personal expression. Her ghazals and rubaiyat, composed with refined elegance, explore themes of love, longing, spiritual reflection, and social insight. These motifs closely align with those found in Navoi’s poetry, yet Nodirabegim’s voice introduces a nuanced feminine sensibility.

Navoi’s poetry often centers on divine love, patience, and metaphysical yearning. He elevates love to a spiritual path, portraying it as a means of purification and transcendence. Nodirabegim adopts these motifs but reinterprets them through the lens of human emotion and feminine devotion. Her verses express not only spiritual longing

but also the emotional trials, loyalty, and aspirations of a woman navigating the complexities of life and love.

Stylistically, Nodirabegim demonstrates mastery of classical poetic forms. She employs aruz meter, intricate rhyme schemes, and rich metaphorical language. Her use of literary devices—such as symbolism, allegory, and allusion—echoes Navoi's techniques while adapting them to her own thematic concerns. The musicality and depth of her language reflect a deep engagement with the poetic tradition, yet her imagery often centers on the inner world of women, making her work both timeless and intimate.

Importantly, Nodirabegim does not merely imitate Navoi; she expands his legacy. As a female poet, she brings visibility to the emotional and intellectual life of women in 19th-century Central Asia. Her poetry articulates the real experiences of women—their sorrows, hopes, and spiritual quests—within a literary framework that had long been dominated by male voices. This contribution marks a significant evolution in the Uzbek poetic canon.

Beyond literature, Nodirabegim was also a patron of education and architecture. She commissioned madrasas, gardens, and cultural institutions that served as centers of learning and enlightenment, especially for women. These efforts reflect her broader vision of cultural development and intellectual empowerment, reinforcing her role as both poet and reformer.

Conclusion

Nodirabegim's poetry represents a rare and profound continuation of Alisher Navoi's literary tradition, enriched by her feminine insight and cultural leadership. Her verses preserve the spiritual and aesthetic values of classical Uzbek literature while introducing new dimensions of emotional depth and social awareness. As a poet, she upheld the principles of Navoi's school; as a woman, she redefined them.

Her work stands as a testament to the enduring power of poetic heritage and the transformative role of female voices in literature. Through her ghazals, she not only honored the past but also shaped the future of Uzbek cultural identity. Today, her legacy remains a source of inspiration, inviting scholars and readers alike to explore the intersection of tradition, creativity, and gender in Central Asian literature.

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