

PAPER

RADIF AND MEANING IN NODIRABEGIM'S LYRIC POETRY

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Abstract

This article analyzes the coherence of poetic thought, the artistic and functional features of the radif, and the lyrical interpretation of historical figures through examples of Nodirabegim's ghazals written in Uzbek and Persian-Tajik. Through this analysis, the poet's artistic mastery within the ghazal genre, her poetic thinking, and her relationship to the traditions of classical literature are elucidated from a scholarly and theoretical perspective.

Key words:

Nodirabegim, ghazal, radif, poetic coherence, lyrical unity, historical figures, Umar Khan, classical Uzbek literature, Persian-Tajik poetry.

INTRODUCTION

In the history of Uzbek classical literature, the oeuvre of Nodirabegim holds particular significance not only because of her position as a female poet, but also due to her artistic mastery in expressing poetic thought within the ghazal genre and her ability to depict spiritual experiences at a high aesthetic level. In her lyric poetry, themes such as love, separation, longing, fidelity, and infidelity are articulated not merely as emotional expressions, but within a clearly defined ideological framework grounded in

internal logical coherence. In Nodira's ghazals, the poetic movement from the matla' to the matla'is directed toward a single purpose, with each couplet serving to reveal and deepen the overall meaning. In particular, in lyrical works associated with images of historical figures, the consistent development of poetic thought, the semantic connections between couplets, and the role of the radif as an artistic element that unifies the narrative become especially evident. Ghazals connected with the image of Umar Khan emerge as a significant literary phenomenon, revealing the intrinsic relationship between the

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poet's personal anguish and historical reality.

LITERATURE ANALYSIS

The 20th century is characterized by a comprehensive study of the poet's work in Nadira's studies. A number of studies on the biography and creative heritage of Nadira have been studied by literary scholars from various aspects [8,563; 10,182]. Even after the years of independence, many scientific studies aimed at shedding light on the poet's personality and poetry have been carried out [7,292; 2,158; 3,267].

METHODOLOGY

In order to identify the coherence of poetic thought in Nodirabegim's lyrical works and to elucidate its artistic and aesthetic mechanisms, a комплекс of scholarly methods was employed. In the course of the analysis, textual analysis and literary-interpretive methods were adopted as the primary approaches. Through these methods, the ghazal text was examined as an integrated artistic system from the matla' to the maqta'.

In order to identify the coherence of poetic thought in Nodirabegim's lyrical works and to reveal its artistic and aesthetic mechanisms, a set of integrated scholarly methods was employed. During the analytical process, textual analysis and literary-interpretive methods were adopted as the primary approaches. Through these methods, the ghazal text was examined as a unified artistic system from the matla' to the maqta', and the role of each couplet in revealing the overall idea was determined.

In the study, the method of structural-semantic analysis was applied to examine the semantic load and interrelations of the radif, rhyme, artistic images, and poetic elements within the ghazal. Particular attention was given to the function of the radif as a poetic device that unifies the lyrical plot and ensures inter-couplet coherence. In this process, the symbolic and metaphorical dimensions of the radif, as well as its role in enhancing emotional expressiveness, were identified. In addition, on the basis of the historical-literary method, the artistic interpretation of images of historical figures reflected in Nodirabegim's

ghazals-particularly the figure of Umar Khan - was analyzed in relation to the socio-political context of the period and the poet's personal life experience. This approach made it possible to understand the process by which historical reality is transformed into a lyrical image.

During the analysis, the comparative-typological method was also employed to identify both the shared and distinctive features of poetic coherence in the ghazals composed by the poet in Uzbek and Tajik. On this basis, similarities and differences in the use of themes, imagery, radif, and poetic devices in the two languages were elucidated through comparative analysis. In addition, by means of artistic-aesthetic analysis, the functions of poetic devices such as simile, hyperbole, allusion (talmih), personification (tashkhis), and rujū' in intensifying the lyrical content were examined.

Through these poetic devices, the poet's mastery in expressing psychological experiences and her method of developing poetic thought in a coherent manner were substantiated from a scholarly perspective. As a result, the combination of applied methods made it possible to comprehensively reveal the principles underlying the formation of poetic coherence in Nodirabegim's lyric poetry, to identify the poet's creative individuality, and to determine her place within the traditions of classical ghazal poetry.

RESULTS

The findings demonstrate that poetic coherence in Nodirabegim's lyrical works emerges as one of the fundamental compositional principles of the ghazal genre. It has been established that in her ghazals, the idea introduced in the matla' is consistently developed up to the maqta', with each couplet serving to reveal and deepen this central idea. This approach prevents fragmentation of meaning within the ghazal text and ensures its narrative and semantic unity.

The analysis demonstrated that the radif functions as a crucial device for unifying poetic thought. Radifs such as "yād," "dāgh," "kāghaz," and "kujost" were found to operate not merely as repetitive formal elements within the ghazal, but as semantic centers that activate and propel the lyrical narrative. Through the radif, semantic

connections between the couplets are reinforced, thereby ensuring the internal logical development of poetic thought.

The research findings indicate that in Nodirabegim's ghazals, the image of historical figures – particularly that of Umar Khan – serves as the central artistic axis of the lyrical narrative. Through this image, the poet reveals the causes of separation, longing, and psychological anguish, harmonizing personal experiences with historical reality. This approach enhances both the dramatic intensity and the semantic depth of the ghazals. Furthermore, the results of the analysis show that poetic devices – such as simile, hyperbole, allusion (talmih), personification (tashkhis), and rujū' – actively contribute to ensuring the coherence of poetic thought. In particular, the use of allusion through historical and religious images enriches the poet's lyrical state with universal meanings and generates a strong emotional impact on the reader.

It was established that common principles govern the preservation of poetic coherence in Nodirabegim's ghazals written in Uzbek and Persian–Tajik. In works composed in both languages, the matla'– development–conclusion model is maintained, and a unified idea is expressed through the system of radif and imagery. This demonstrates that the poet possessed a fully developed poetic consciousness in both languages. Consequently, the study demonstrates that poetic coherence in Nodirabegim's lyric poetry is not a случай phenomenon but rather a conscious creative principle of the poet. This principle ensures semantic unity, narrative development, and a high degree of artistic expressiveness in her ghazals, thereby presenting Nodirabegim as a master of poetic craft within classical Uzbek literature.

DISCUSSION

In her lyrical works, Nodira strives for ideological unity, consistently developing the idea introduced in the matla' throughout the ghazal, elaborating and substantiating the central theme couplet by couplet, and concluding the poem with an aesthetically refined and meaningful generalization. In particular, many of her poems that depict historical figures serve as notable examples of ideological unity and inter-couplet coherence. For

instance, let us consider the following ghazal by the poet:

O'tti ko'ksimdin o'qing, sarvi ravondin berdi yod,

Zaxmlarkim qoldi andin – gulistondin berdi yod.

Mehnati hijron aro nokomlig' chekkanlara

Vasl aro o'lmak hayoti jovidondin berdi yod.

Ogah etti elni ashkim sobiti sayyorasi,

Dudi ohimdur falakda kakhkashondin berdi yod.

Aylagach barbod ayshim hosilin hijron yeli,

Oshnolarg'a sorig' rangim somondin berdi yod,

Voqif o'ldim dahr bog'ini guli ra'nosidin –

Kim, bahoriy rang kelturgach xazondin berdi yod.

Yoridin ayrildi deb har kun manga davri falak

Ko'rguzub mehrini, ul mehribondin berdi yod.

Komila qilg'och muhabbat nash'asidin guftugo',

Lazzati she'ri Umar sohibqirondin berdi yod. (113.

N)

From the overall tone of the ghazal, it is evident that the poet composed it after the death of Umar Khan; therefore, it may be classified within the cycle of "Firoqnoma" (poems of separation). The matla' begins by describing how the lyrical hero's chest is wounded by an arrow shot from the bow of separation of the faithless world. Subsequently, from couplet to couplet, the depiction of memories and emotions associated with separation grows increasingly intense under the influence of this wound. At times, these images are devoted to the description of the garden where the lover and the beloved once wandered together; at other moments, they culminate in an aesthetically elevated poetic generalization that presents the act of giving one's life in moments of union as "ḥayāt-i jāvidān", that is, eternal life. At times, through deliberate hyperbole, the poet creates graceful similes in which tears or the smoke rising from sighs are likened to the stars of the Milky Way; at other times, she turns to an expression of how the wind of separation, which has destroyed all joy, has rendered her complexion pale as straw. In general, while the poet depicts in each couplet various manifestations and conclusions of the pain of separation and the psychological states associated with it, in the matla'she ultimately reveals that the cause of this anguish is Umar Khan. In this sense, the word "yād" ("remembrance"), chosen as the

ghazal's radif, is endowed with profound poetic significance. The radif, in effect, fulfills such poetic functions as ensuring the unity of the narrative and synthesizing the semantic essence of the individual couplets.

The poet's ghazal on the themes of separation and the beloved's unfaithfulness, which begins with the line "Khurram erdim vasl ayyomida hijron etti dāgh," also deserves attention as a distinctive example of poetic coherence. In this poem, the lyrical hero recalls having once been joyful and content during the days of union, only for sudden separation to put an end to those moments and leave a painful scar upon the heart. Depicting the torments inflicted by separation with distinctive poetic artistry, the poet selects the word "dāgh" ("scar," "burn") as the radif of this ghazal. Consequently, from couplet to couplet, she seeks to substantiate more powerfully through various poetic devices the idea that the suffering of separation burns both heart and body, leaving an indelible scar. At times, she likens her blood-filled heart, overwhelmed by anguish, to an unopened bud; at other times, she goes so far as to reproach the false-pledged beloved in the following manner:

Ahd etib erdiki sendin g'ayrni yor etmayin,
O'zga yor aylab, meni ul ahdi yolg'on etti dog'.

Up to the maqta', the identity of this "false-pledged" figure – the cause of the poet's pain and anguish – remains undisclosed. In the maqta', however:

Kimdin aylarman shikoyat Komila oxir meni,
Otashi hijron ila sulton Umarxon etti dog' (206. N).

Through these lines, the poet declares that the person who wounds her heart and subjects her to the torments of separation is Sultan Umar Khan. Thus, it becomes evident that the poetic element binding the ghazal's narrative into a single thread is the image of a historical figure. In this context, the radif "dāgh" performs an important artistic and aesthetic function: together with the image of the historical personage, it contributes to the structural unity of the ghazal's plot while also enhancing the expressive power of its content.

Another ghazal that merits attention in this regard, as it exemplifies the coherence of poetic thought and Nodirabegim's artistic mastery as a

poet, is the one that begins with the line "Ko'zlarim har chanda aning hajrida giryon erur." In particular, in the matla' of this seven-couplet ghazal, the principal aim is articulated – just as in the poems discussed above – and in the subsequent couplets this aim is substantiated through various modes of artistic imagery. In the maqta', the lyrical hero's experiences are then summarized in a distinctive poetic conclusion.

As noted above, this stylistic approach is also manifested in a distinctive manner in the poet's works written in the Tajik language. Accordingly, let us consider below the poet's ghazal with the radif "Kujost?" ("Where is it?"):

Yo rab, on sham'i shabistonam kujost?
Oftobi ro'zi hijronam kujost?
Shomi hijron kulbai ehzoni man,
Tira shud, xurshedi tobonam kujost?
Merasad imro'z davroni firoq,
Dodxoham, shohi davronam kujost?
Jon ba kaf ovardaam ba sad niyoz,
Mekunam taslim, jononam kujost?
Shahriyori xeshro gum kardaam,
Mo'ri pomolam, Sulaymonam kujost?
Meravad az dast domoni visol,
Man namedonam girebonam kujost?
Merasad az dur bo'i pirahan,
Yusufi Misri ba Kan'onam kujost?
Dar rahash chun soya gashtam poymol,
Yo rab, on sarvi xiromonam kujost?
Lashkari g'am toxt bar dil, Komila,
To kunad imdod, sultonam kujost? (31. N)

The ghazal is a heartfelt expression of a beloved who has long been waiting in longing for her lover. Its foundation lies in the artistic depiction of feelings of anticipation. Unable to endure the intensity of separation and the strain of waiting, the lyrical heroine searches for her beloved everywhere. She likens him to the sun that illuminates the world during days of separation, to a just ruler who hears the pleas of his subjects, to the legendary King Solomon, to the Prophet Joseph, and to a powerful sovereign who rescues his people from the hands of the enemy. She, in turn, compares herself to a subject who comes before the king with a plea, to a tiny ant living under the dominion of the legendary Solomon, to the Prophet Jacob who, overcome by longing, senses even the scent of his son's garment,

and to a helpless poor person left defenseless under the assault of an army of sorrow. Naturally, the artistic quality of these ideas is skillfully enhanced through the use of the poetic device of *talmih* (allusion). This, in turn, ensures both the emotional impact of the ghazal and the coherence of its content. Through a distinctive interpretation of historical figures, the poet's anguish resonates deeply within the reader's heart as well.

The poet substantiates the theme of excessive longing from couplet to couplet through various artistic tableaux. By employing the device of *rujū'* (return), she progressively intensifies the psychological state depicted as the poem advances. These images, interconnected by a single theme – the artistic expression of the experiences of a person undergoing profound longing – are all directed toward revealing a unified idea, thereby ensuring the integrity of poetic thought.

The poet's mastery in this area is also evident in her *mulamma'* poems. An examination of these bilingual compositions demonstrates that she was able to achieve poetic coherence within a single work while employing two languages within the same thematic framework. The ghazal with the *radif* "Kāghaz" ("Paper") (pp. 124–125) serves as a clear example of such mastery. In this ghazal, "paper" functions as a distinctive poetic element and serves to reveal, through a series of artistic tableaux, the inner world of the beloved as she experiences moments of longing.

In the first couplet of the ghazal, it is depicted that the crimson–purplish red–color of the letter (paper) received from the beloved turns saffron-hued when set against the beloved's face. This is not incidental, for the complexion of the beloved, tormented by separation, has itself become saffron-yellow. Observing her condition, the messenger bearing joyful news from the beloved—the paper—likewise takes on that same color. By skillfully employing personification (*tashkhiṣ*) alongside hyperbole, the poet animates the paper, thereby alluding to the extreme intensity of separation:

Agarchi nomai yor erur arg'uvon kog'az,
Yuzumga qarshu tushub bo'ldi za'faron kog'az.

In the subsequent couplets as well, the poetic thought is developed coherently through a harmonious interplay of poetic devices, similar

to that of the opening couplet, with particular emphasis placed on the state experienced before the arrival of the letter from the beloved:

Ko'ngulni dardini ko'k toqina qildim raqam,
Nechukki ohim qalam erdi, osmon – kog'az.

Accordingly, the beloved employs hyperbole to claim that the intensity of the sighs she exhales under the torment of separation reaches as far as the sky. In expressing the force of separation, the image in which her sigh becomes the pen and the sky the paper serves in particular to intensify the depiction of anguish. Through such hyperbole and similes, the poet conveys a distinct portrayal of the beloved's condition prior to the arrival of the letter from her lover.

In the subsequent couplet, the psychological experiences and sorrowful sufferings of the beloved, who endures the torment of separation, are further developed in a coherent manner through the poetic element of "paper": *Yuzining firoqini ko'z yoshi birla sharh ettim*,

Ajab ermastur agar bo'lsa guliston kog'az.
Savod etarda g'amim sharhini qalam kuydi,
Ki bo'ldi ohim o'tidin sharafshon kog'az,
Tamom bo'ldi hijron fasonasi hargiz,
Agarchi bo'ldi muharrir jahon-jahon kog'az.
Chu ishq sirrini men aylayomadim maxfiy,
Varaq yuzida nechuk aylasun nihon kog'az.

The tears of the beloved as she writes the letter are likened to a flower garden. Her anguish is so profound that, because of the sorrow she endures in separation from her lover, the pen burns from the heat of her sighs, and the fire issuing from it scorches the paper as well. As can be seen, the poetic element of "paper" is depicted at various levels of simile and, ultimately, in the *matla'* of the ghazal, the poet arrives at the following artistic generalization:

Zi nomai Komila asrori dil buvad ravshan,
Ki shud miyoni manu do'st tarjimon kog'az.

That is, the paper functions as a messenger between the lover and the beloved, a translator of the heart. It is not merely a mediator, but also a confidant in their sorrows and a companion in their joys. At the same time, the *radif* "paper" unites the couplets around the central idea of the ghazal, directing the reader's attention toward its essential meaning.

CONCLUSION

In conclusion, it has been established that poetic coherence in Nodirabegim's lyrical works emerges as an important artistic and compositional principle of the ghazal genre. The poet consistently develops the idea introduced in the matla' through to the end of the ghazal, ensuring that each couplet serves to reveal the overall meaning. This approach secures both semantic unity and narrative development within her ghazals.

The results of the analysis show that the radif functions as a central poetic element in Nodirabegim's ghazals. By reinforcing semantic connections between the couplets and integrating the lyrical narrative into a unified system, the radif also serves to enhance the depth and expressive power of the poet's emotional experiences. Radifs such as "yād," "dāgh," "kāghaz," and "kujost" are elevated to the level of artistic symbols that synthesize meaning.

The analysis demonstrates that the poet's manner of employing artistic devices, which define the level of her poetic mastery, is marked by a high aesthetic standard. Poetic techniques such as simile, hyperbole, allusion (talmīḥ), personification (tashkhiṣ), and rujū' play a significant role in intensifying poetic thought, consistently revealing psychological states, and enhancing the overall expressiveness of the ghazal.

The analysis shows that common creative principles govern the preservation of poetic coherence in Nodirabegim's ghazals written in Uzbek and Persian-Tajik. In works composed in both languages, the traditional compositional model of the ghazal is maintained, a fact that defines the poet's position as a creative figure endowed with a multilingual poetic consciousness.

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