



## NĀDERA

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**NĀDERA** (b. Andejān 1792; d. K̲voqand 1842) Transoxianan poetess of K̲voqand, who wrote in both Persian—with the pen name Maknuna—and Čaġatāy (see [CHAGHATAY LANGUAGE AND LITERATURE](#)) under the pseudonyms of Nādera and Kāmela.

Nādera's real name was Māhlar-āyīm, but she is better known as Nādera. She was born into the family of the governor of [Andejān](#), Raḥmānqulibi (Nazirov, p. 471), who was the uncle of 'Ālam Khan (r. 1798-1810), the sixth ruler of the Khanate of K̲voqand. In 1808, Nādera married Moḥammad 'Omar Khan; they had two sons: Moḥammad 'Āli and Solṭān Maḥmud. She then moved to the city of K̲voqand with her husband, who, after successfully engineering the assassination of his brother 'Ālam Khan (Howorth, p. 821), was to ascend the throne as the seventh ruler of K̲voqand in 1810. Moḥammad 'Omar Khan died in 1822, when Nādera was thirty, and their first-born son Moḥammad 'Āli was enthroned in his early teens: some sources mention that he was twelve at that time (Spuler, p. 250), other studies state that he was fourteen (Anvarova, p. 8; Nazirov, p. 471). The early problems of ruling were to be solved by Nādera (Anvarova, p. 8; Nazirov, p. 471), whose involvement in court politics also continued in the following years. She also took an active part in the cultural and social life of the Khanate, encouraging the building of new mosques, *madrasas*, and *bāzārs* (Nazirov, p. 471). During Moḥammad 'Āli's reign the Khanate reached the apogee of its territorial extent, but the situation began to deteriorate in the late 1830s, when he reportedly became more cruel and a debauchee (Howorth, p. 826; Spuler, p. 250); it seems that he had exiled many



of his relatives, including his brother Solṭān Maḥmud (Howorth, p. 823), and had married his own mother-in-law (Howorth, p. 827). In 1839-40, when relations with the Emirate of Bukhara worsened (Howorth, p. 826), Nādera played an important role in maintaining the unity of the Khanate of K̄voqand (Nazirov, p. 471). These were also the last years of her life. In 1842, the Emir of Bukhara, Naṣrallāh, conquered K̄voqand, and both Nādera and her two sons were executed (*Safarnāma-ye Bukhara*, p. 204; Howorth, p. 827; Nazirov, p. 471). She was buried in K̄voqand in the Mādar-e Khan mausoleum, whose building was ordered in 1825 by the poetess herself when her mother-in-law died. In the 1950s, Nādera's remains were reburied not far from the mausoleum, and a white marble arch was erected above her new grave. A commemorative postage stamp printed in Moscow was issued in Uzbekistan in 1992 for her bicentennial.

It was Nādera's mother and later her husband, himself a bilingual poet, who familiarized her with the classical Persian and Čaġatāy literatures. At the court of K̄voqand, she would gather together some well-known poetesses, such as Jahān Ātin Uveysi (1780-1845), whose poems are still popular among Uzbek people, Maḥzuna Mehrabān, a bilingual poetess who flourished in the early 19th century, and the long-lived poetess and historian Delšād Barnā (1800-1905), who wrote in both Persian and Čaġatāy and worked for over fifty years as a teacher at a girls' school in the town center of K̄voqand.

Nādera's work consists of 5,000 *beyts* (Qayumov, 2001, p. 12), some of which have been written in imitation (*tatabbo'*) of her husband's poems; she wrote mainly *ġazals*, but she used genres such as *moḳammas*, *robā'i*, and *fard* as well. Her poetry, which follows those of 'Abd-al-Qāder Bidel, Moḥammad Foḏuli, Munis K̄vārazmi, and Amir 'Ališir Navā'i, both in style and tone (Èshankulova, p. 292), consists mainly of love poems expressing devotion to her husband and sorrow for his death. The manuscripts of her *Divāns*, notably the MSS 4182 and 7766, both kept in the library of the Biruni Oriental Institute of the Uzbek Academy of Sciences in Tashkent, include introductory parts written by her contemporaries (Èshankulova, p. 292; Kadyrova 1967b, pp. 40-41), representing a valuable source for any scholarly attempt to reconstruct her life. The MS 4182 (described by Abdullaev, p. 326), and notably the fols. 1a-52b, include 109 *ġazals* in Čaġatāy and Persian that the poetess wrote with the pen names Nādera, Kāmela, and Maknuna; fols. 53b-229b include *ġazals* by the poetess Uveysi, the poet Nāder, Sa'di, Navā'i, and others. The Museum of Literature of the Uzbek Academy of Sciences in Tashkent holds a photostat

copy of the whole manuscript (inventory no. 139). The MS 7766 (described by Abdullaev, pp. 326-27), bound in 1911 by Moḥammad Şahḥāf, and consisting of 132 fols., includes 333 *ġazals* in Persian written under the pseudonym of Maknuna, a couple of which are included in MS 4182 as well.

Further information about Nādera's life and references to her great poetic began to spread when she was still alive (Èshankulova, p. 292): one can mention a story that the poetess Jahān Ātin Uveysi devoted to the reign of Nādera's first-born son, titled *Wāqe'āt-i Moḥammad 'Ālikān* (MS 1837, kept in the Biruni Oriental Institute of the Uzbek Academy of Sciences in Tashkent), praising Nādera's natural talent for poetry (fol. 213a). Ḥakimkān Tāra as well, in his historical treatise *Montakabāt-tawāriḳ* (MS 594, kept in the Biruni Oriental Institute of the Uzbek Academy of Sciences in Tashkent), talked about Nādera's remarkable poetic nature, also including some information about her life (fols. 61a, 253b-254a). Moreover, one can cite the stories *Haft Golšan* by Nāder-'Ozlat (Èshankulova, p. 292; Sultanova, p. 56) and *Šāhnāma-yi divāna Moṭreb* by Moṭreb (Abdullaev, p. 329); finally, there are the historical treatises *Ansāb al-salāṭini wa tawāriḳ-i kawāqin* by Mošref (Abdullaev, p. 329; Èshankulova, p. 292; Sultanova, p. 56), *Tāriḳ-i Farġāna* by 'Isikān Tāra (Sultanova, p. 56), and *Toḥfat al-tawāriḳ* by Moḥammad Dāmollā 'Aṭṭār (Abdullaev, p. 329; Sultanova, p. 56).

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