

MUSLIHABEGIM MISKIN IS A TALENTED POET**Sodiqova Dilorom Tursunovna**

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ABSTRACT

The article describes the life and work of the Bukhara poetess Muslihabegim Miskin, the peculiarities of her poetry, the poet's ability to use the subtleties of two languages, the potential of art.

Key words: *Image, figurative, artistic image, symbolic image, figurative image, lyrical hero, landscape, artistic image.*

INTRODUCTION

The boundaries of science are endless. The more we learn, the more we find ourselves in the news. Every day that goes down in history is etched in our memory, at least in a small way. At a time when literature is constantly evolving, the study and coverage of the spiritual heritage of poets and writers who lived and worked until then is one of today's urgent tasks.

The notion that literature belongs not only to writers but also to writers and that poetry belongs to poets and not to poets should be an absolute law for all. In Uzbek poetry, women also have a special place and voice. The works of Zebunniso, Nodira, Uvaysiy, Mahzuna, Dilshod Barno, Ojiza, Samar Bonu, Muazzamkhan, Nozimakhanim, Anbar Otin, which are known to the literary community today, serve our moral and spiritual maturity.

Many well-known poets of the Kokand literary environment were able to create a unique school for their time. Although the themes addressed by the poets mentioned and found artistic expression are unique, the high human qualities and destiny, destiny, separation, humiliation, etc., which are promoted in their poems, such as fidelity, loyalty, devotion, ideas such as oppression create harmony in their creations.

Muslihabegim, the daughter of Mullo Nurullah ibn Abdullah Hodja Eshan, who created in the second half of the 19th century under the pseudonym Miskin.

He lived in Bukhara and was engaged in art. We have no information enough about his life. There were also poets in literature who wrote under the pseudonym Miskin. The creations of some of them although it has been studied to one degree or another, the way of life and creativity of Muslihabegim Miskin, which we acknowledge, is almost unexplored.

The literary criticism of the independence period requires the study of the spiritual heritage left by Muslihabegim at the level of modern standards, which ensures the relevance of the topic.

LITREARY REVIEW

Although the work of Muslihabegim Miskin was not a source for special research, catalogs of Oriental manuscripts, some encyclopedias, and articles gave initial ideas about it. In particular, we read about it in the Uzbek encyclopedia: "Miskin (pseudonym: Musliha Begim. Bukhara in the second half of the 19th century) is a poet. The Manuscripts Fund of the Institute of Oriental Studies of the Academy of Sciences of the USSR (inv.№972) contains about 7,000 poems written by Miskin in Uzbek and Tajik languages. The poet wrote poems in the style of Alisher Navoi. The essence of her work is to rape her time, to sing about the plight of women".

MATERIALS AND METHODS

Muslihabegim Miskin's works in Uzbek and Tajik languages are kept in the Manuscripts Archive of the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of the Republic of

Uzbekistan under 972 and in the Institute of Manuscripts of the former Academy of Sciences of the Republic of Uzbekistan named after Hamid Sulaymon under 1962 \ 1, 1277. found devons, bayozs, tazkirs and historical works arranged in the XIX-early XX centuries.

Also, the theoretical basis of the scientific work is based on the values of the President of the Republic of Uzbekistan Sh.M.Mirziyoev, the ideas of classical, spiritual heritage, the requirements and principles of national ideology and national idea, as well as world literature, as well as theoretical views of Uzbek literature. The dissertation is based on comparative analysis and descriptive methods. Science is such a field that it has no boundaries. The high scientific potential is the great wealth of this nation, the Motherland, the foundation of the future.

From the first days of Uzbekistan's independence, great innovations have taken place in the field of science and education, as well as in all spheres of our society. The basis of the development of society is enlightenment, the only force that can save it from inevitable destruction.

A work of art belongs to a whole humanity, regardless of the time and place in which it was created. In particular, the work of the Bukhara poetess Muslihabegim Miskin, who lived and worked in the XIX century, has a special place in the field of literature. A detailed study of the philosophical-moral, socio-political, religious-enlightenment views, the world of topics, ideological and artistic interpretation in the poetry of the poet allows to get closer to the worldview of Muslihabegim.

Muslihabegim Miskin is one of the talented writers of the Bukhara literary environment in the second half of the XIX century, who wrote in Uzbek and Tajik languages. Raised in a stable family of faith, Muslihabegim was well aware of the rules of Islam. She married Sheikh Abdulvahid, who was highly respected in the palace of the Emir of Bukhara and among the people, and had two sons and a daughter. However, the fact that her children left this world one after another left a deep wound in the mother's heart. That is why the poet used the Arabic word "Miskin", which means "sad, sad". Believing in the Naqshbandi sect, Muslihabegim Miskin is a potential poet who has proved in practice that patience is a high human quality throughout his life and has inherited beautiful examples of poetry in this direction.

Muslihabegim Miskin is an artist who has made a valuable effort to study in depth the traditions that existed in the literature of the peoples of the Muslim region before the time he lived. The collection of poems in Uzbek and Tajik languages, such as ghazal, rubai, fard, masnavi, muhammas, musaddas, mustazad, is the result of the author's efforts to get acquainted with the secrets of his work. At the same time, the fact that the poet has written more than 10 poetic stories in Masnavi is another important aspect of her talent. In our classical literature, which has a long history, the meeting of the poetess, who was formed in the literary environment of Bukhara and left a significant poetic legacy, is also a very rare literary event.

As mentioned above, the poetess was brought up in a family of faith and was blessed with a well-known sheikh like Abdul Wahid, which had a significant impact on her work. Muslihabegim Miskin's poetry is based on the theme of trust in Allah in the heart, His grace and hope from the intercession of our Prophet Muhammad, true martyrdom, and infinite love for the Ahl al-Bayt and his Companions. Following in the footsteps of famous representatives of our classical literature, he used the theme of ancient love in a very broad sense in his poems, in which he articulated his own mental anguish, dreams and aspirations.

Ghazal is one of the most popular genres in poetry. Muslihabegim Miskin figuratively states that in most of them, as mentioned above, he seeks Allah and seeks His blessings. The strength of the orifona spirit in the poems written in this context, as well as the originality of the images and symbols used by the artist in the

artistic expression of such poems, and the manifestation of the elegance and chastity of a believing woman, have an emotional impact on the poet.

Muslihabegim The Prophet (peace and blessings of Allaah be upon him) said: i takes as the basis of being. That is why the poems of our Prophet are often seen in the offices of the poet. In the eyes of the Creator, the fact that Muhammad was kind and intercessory to his ummah shows that he deserves the highest respect and love. Therefore, in her poems on this subject, the poet embodies her unquenchable love for the Messenger of Allah (pbuh) and her desire to meet him on the Day of Resurrection. The poet was able to show that she is a potential artist in her poems on the same subject. The following verses from the 11-byte ghazal, which begins with the line "*Shudam devonayu shaydo az ishq i o man rasvo*" ("I have crazy at his love, I am ashamed"), are proof of our opinion:

Agar binam jamoli o', jamoli bo kamoli o',
Kunam jonro fidoyi o' ba yodi qomati zebo.
Dilam az nuri diydorat munavvar kun ba ruxsorat,
Az on la'li shakari borat ba moyon yak suxan farmo.
Shafot kun tu dar mahshar hamagi ummaton yaksar,
Dahbedash ob az Kavsar dar on ro'zi jazo moro.
Man Miskini gunahkoram mudom bo nola zoram,
Ki bar mushtaqi diydoram shafot kun dar on fardo.[1;26]

Meaning: When I see her beauty, I lay down my life for the memory of that beautiful woman. Enlighten my heart with the light of your presence and your permission. Please tell, what's the story of your lips... Intercede for all the nations on the Day of Judgment. Enjoy the water of Kawthar for us on the Day of Resurrection. I am a poor sinner who always cries and begs, I long to see you, and intercede for me on the Day of Judgment.

Created in the style of a rhyme from the beginning to the end, this ghazal gives the reader an uplifting spirit with its unique melody. The words *jamoli, kamoli, fidoyi; diydorat, ruxsorat, shakari borat; mahshar, yaksar, Kavsar; gunohkoram, nola zoram, diydoram* in the quotation quote divided the verses of the ghazal into four equal parts, creating an internal melody between them. It is this melody that makes the ghazal so attractive. At the same time, these verses, written on the theme of pure, spiritual love, acquaint the poet's heart with the best wishes of the artist, whose heart is full of love. The dreams in the heart of the poet are also directly based on her religious views. It turns out that Muslihabegim Miskin's noble dreams, according to the artist's religious views, become a reality as a product of spiritual perfection. When he artistically describes his desire to see the beauty of the Prophet (peace and blessings of Allah be upon him), he first thinks about how right he is to make that wish come true. That is why he expresses his desire to sacrifice his life to embody the beauty of beauty. But that fiery excitement continues to motivate the desire to put on artistic clothes. Therefore, the poet expresses in the lofty curtains that he desperately wants to be enlightened by the light of the presence of the Messenger of Allah, described in the ghazal, and that he is burning in the fire of love with the desire to hear a word from the sugar-pouring tulips. Later, attention was paid to the intercession of our Prophet. The poet, who wished that all the ummahs would live with the desire to enjoy such a bounty from Muhammad, asked him to intercede for them all on the Day of Judgment, and as a result, all of them would enjoy the water of the Kawthar pool in Paradise.

In the first verse of Surat al-Kawthar, the Qur'an says, "We have given you Kawthar." [2: 654] If we approach the issue from this verse in the divine book, it becomes clear that at the heart of the poet's prayers is a great blessing bestowed on our Prophet by Allah - the happiness of meeting him by the Kawthar pool in Paradise. The last verse of the poem is written in the spirit of self-blame. In the first verse, the author uses the nickname "Poor Sinner" in both terminological and lexical terms. Although he was poor and needy, he said that he wanted to see the Prophet's presence and begged him to intercede for me on the Day of Judgment. The poems of the poet, composed of such vivid verses and infused with sincere love, give the poet an aesthetic pleasure and serve to sow the seeds of goodness in his heart.

Muslihahbegim Miskin devons are also adorned with poems written in accordance with another commemorative tradition (mulamma' - sweet sugar, that is, the creation of a work in two languages), which is often seen in the literature of the peoples of the Muslim region. , is an example of the artist's high respect for the Uzbek and Tajik languages. The poetess also expresses her sincere love for the Prophet Muhammad in her poems written in the style of Mulamma. His use of sugar cane in his coverage of the subject is not a coincidence. In this way, the potential poet seems to be pointing out that our Prophet was a Messenger of Allah, who called all mankind to goodness, and who performed an extremely difficult and responsible task:

The ghazal poet, who begins with "*Har lahza kunam...*", is one of the weighty examples of poems in two languages:

Har lahza kunam on g'ami o' ohu nadomat,
Shoyadki jamolini ko'ray ro'zi qiyomat[3;72].

From the above two verses, it is clear that Miskin was able to use the Tajik and Uzbek languages in ghazal. It's a testament to his level of creativity. In general, the gazelle itself can reflect this in its entirety. The Uzbek sentence ensures the logical continuation of the Tajik idea given in the first verse. In particular, the following passage from this poem proves our point:

Payg'ambare olam nazari kun tu baholam,
Ey, shoh Rasul, ayla bu qullarni shafolat[3;72].

In the first verse, the poet says that the prophet looks at her condition, and in the next verse, she continues to appeal to her and asks her to help those who are in a situation like all other poets.

Man osiyu bechora darmonda zoram,
San ushla bu qullarni o'shal ro'zi qiyomat[3;72].

He begs the poor to be forgiven on the Day of Judgment for their disobedience in the mortal world. The poet is also notable for the structure of her bilingual poems. For example, the first verses of some of his poems are given in full in Tajik:

Har dam bikunam shukr badargohi xudo
O'z qudratidin jumlan qildi manga ummat[3;72].

As a logical continuation of these verses, the poet's prayer to God and his prayers for help are described as follows:

In Miskini bechoraro az lutf nazar kun,
Qilg'il mani bechorag'a san lutf karomat[3;72].

However, in a number of his poems, not a whole verse, but a certain part of it is given in Uzbek:

Sharmandaligimdin na qilurman ro'zi mahshar,
Ey shohi Muhammad hamaro kun tu shafolat[3;72].

Apparently, the second verse is in full Tajik, and the first verse is in Uzbek and Tajik.

In general, the poet's bilinguals in this order are varied and colorful. It is good to take them on a large scale and analyze them, our research and analysis are still in their infancy, and with our subsequent research we will take a deeper and deeper look at the work of the poet Miskin.

Ghazals written in the spirit of exhortation also play an important role in the poetry of Muslihabegim Miskin. In it, universal ideas, such as the transience of the world, the evil consequences of indulgence, the self-control that leads to virtues, and the need for patience and contentment, are expressed in a simple, fluent style. In particular, it is not difficult to feel such a scene in the following verses:

Xudovando sani dargohingga man qilmadim toat,
Nazar qilg'il bu holimga madad aylaki bu soat.
Gunohim ko'p turur behad, nazar qilg'il bu holimga
Umidim bor sani dargohingg'a, qilg'il manga rahmat.
Ilohi Osiylarg'a san o'zing rahmat ato qilg'il,
Ilohi jumla mo'min joyini san aylag'il jannat.
Agar chandeki osiymen, umidim bor rahmatingdin,
Umid birla borurman, ey xudoyo aylag'il rahmat.
Iloho Miskin bechorag'a lutf karomat qil,
Bu foni duniyoda parvardigor ko'rmadim rohat[3].

In addition to poems on faith, true piety, humility, eternal and mortal world, Muslihabegim Miskin's poems also glorify love and affection.

On the basis of a scientific study of the poems of Muslihabegim Miskin, we were convinced that the poet had carefully studied the centuries-old literary traditions created before him and left a significant literary legacy. The wide range of themes of the ghazals written in Uzbek and Tajik languages in his collection is remarkable for the originality of the style of figurative expression. The poet's romantic poems are dominated by the orphan spirit. In such poems, the creator (the protagonist of the poem) is portrayed as a true lover of the Truth, and with the height of his devotion takes a worthy place in the heart of the reader. The poet skillfully used artistic symbols such as Layla, Majnun, Yusuf, Zulaykho, nightingale, propeller, candle, and managed to convey her mystical ideas to the ghazal lover in artistically perfect lines. At the same time, his poems in the style of Mulamma testify to the fact that he was a talented poet of his time.

Muslihabegim Miskin lost his brothers early in life and lived in isolation. Faith in God, instilled in her heart from a young age, was able to withstand these bitter moments in her life with a feeling of constant hope for His blessings. However, it was impossible to completely irrigate them from the heart, so under the pseudonym Miskin created artistically perfect examples of poetry in Uzbek and Tajik languages, which glorified high human qualities.

CONCLUSION

The artist has been successful in various genres of poetry due to his deep study of the traditions of classical literature created before him. We have witnessed the ending of warm bytes with burning love by drawing some of his poems into the process of analysis. It is noteworthy that in his poems the predominance of the orphan spirit, the skillful use of traditional symbols in a unique style, a special tendency to the inner rhyme in the writing of ghazals, the end of the most beautiful poems in the same style. At the same time, the poet's

poems in the Mulamma style show that she can deeply feel the subtleties of the Uzbek and Tajik languages. The artist has also created more than 10 poetic stories, demonstrating his vast experience in this area as well.

Muslihabegim Miskin is a great artist. Proof of this can be seen in the fact that in addition to ghazals and masnavi, he wrote in a number of genres, including mustazad, rubai, fard, muhammas, musaddas, and muashshar. We have tried to shed light on some aspects of his work, relying on our initial research. Our tasks include comparative study and publication of his devons, enjoyment of his works by poetry lovers, and in-depth scientific study of his literary heritage.

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