

## THE LIFE AND WORK OF MUSLIHABEGIM

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### Abstract

The article deals with the life and work of Muslihabegim, the daughter of Mullah Nurullah ibn Abdullah Hodja Eshan, who lived in Bukhara in the second half of the 19th century and created under the pseudonym Miskin.

**Keywords:** Miskin, Abdulvohid, nazm. prose, devon, ghazal, rubai, saqiynoma, sheikh, pilgrimage.

### I. Introduction

Muslihabegim Miskin, who has a unique style and voice in the literary environment of Bukhara, is also a talented poetess who was able to express her views and feelings in her poetic works. Although the details of her life and work are not substantial, her existing literary heritage helps to draw lines on the portrait of the poetess. She had three children, two sons, a daughter, a husband.

### II. Literature Review

Muslihabegim Miskin lived in the XIX century. It is true that her grandfather may be one of the sheikhs of Joibor. The poetess began to acquire religious and secular knowledge at an early age, especially at the age of 11-13, because of the diversity of literary genres arranged in the poet's life, a conscious approach to religious figures, customs and traditions.

As a result of our research to study the life and creative issues of this writer, which was almost unheard of by literary critics of the last century, it was discovered that Muslihabegim Miskin had three offices. [1]

### III. Analysis

The volume of this literary heritage is more than ten thousand lines and consists of various genres of poetry and prose. The most interesting thing is that these divans (a volume of collected works) are written in Uzbek and Tajik languages. This is one of the main achievements of the poetess. In addition to being autobiographical in nature, Muslihabegim's devons also reflect the levels of the historical, economic, social, political, religious, and cultural spheres of the present period.

Although Muslihabegim Miskin's divans do not contain information about the years of her birth and death, the literary scholar Mahbuba Kadirova draws on the analysis of the poetess's poems and notes that she worked in the second half of the XIX century. The scientist described this information in her work "The fate of women and the people in the works of Uzbek poets of the XIX century" [Qodirova M, 1977:168].

Poems of the poetess Muslihabegim, imbued with Islamic thought, in her ghazals address to Allah, the prophets, in particular, Muhammad Mustafa, as well as the followers of the Prophet, his family, others. It is known that this aspect is widespread in Eastern literature, but the peculiarity of this issue in

Miskin's work is that the recognition of eshan and pir (high social statues according to Islam) in addition to Allah, the prophet and his followers creates diversity in the poetry of the poetess.

Another important aspect, which is recognized as one of the peculiar themes in the divans of the poetess, is related to the expression and depiction of the image of the prophet. In particular, "Ki on prophet alam kujo raft ..", "Dariga, sarvari alam az in dunyo guzasht", "On guli nav rastai mo okhir az dunyo raft", "Har chun nozanini sar to kadam latofat", "Zi hijroni Muhammad ,ghazals, which begin with verses such as "Sad hazaran diyda giryonast", "Rahm kun bar osiyonat, yo Muhammad", are dedicated to the Prophet Muhammad and can be described in three parts :

1. Poems dedicated to the Prophet Muhammad.
2. Description of the qualities and characteristics of the Prophet Muhammad.
3. Ghazals praising the Prophet Muhammad as a messenger between Allah and the believers.

When Muslihabegim's divans are studied theoretically, it is observed that the number of orifona gazelles (based on Islamic rituals) dedicated to Allah, glorified by divine love, and romantic gazelles full of human love are more common than in other genres.

#### IV. Discussion

We have witnessed the use of spiritual and rhetorical arts in the stories of the poor in ghazals, rubais, masnavi, muhammas, musaddas, tarjiband, and poetry, and further enriched the poetic genres.

Muslihabegim is also embodied in the image of the Mother in her poems, and the unique melody in her poems is fascinating in this respect. After all, the poetess in the image of the mother is able to convey to the reader both emotionally and mentally her emotional experiences with a wonderful elegance. At the same time, it is clear from the following verses that it is very difficult to write a poem at the same time and to have a grief on her child's death:

Burning with grief, she cried out,

I wish I could see her beautiful baby to sleep.

It is not difficult to understand that the image of the lady in a grief, the oppressed mother, who was left with a child in her bitter part, is reflected in the above Persian-Tajik verses.

Since most of Muslihabegim Miskin's poems are written in the spirit of self-blame, she approaches herself as a true believer, the essence of all the disappointments that have befallen her. Therefore, in her poems, the author is limited to making some hints that her children are burning in the stain. The following lines support our idea:

O Lord of the worlds, have mercy on the rebellious.

From your gentle, or rabbi, look at this our broken heart.

Poor thing, I beg your pardon, my dear.

Take a look, O God, at our weeping eyes [972-devon, 32b].

Interpretation: O God, who owns the world, have mercy on the disobedient. O God, look at our ruined hearts with the eyes of cabbage. O God, I will make poor Miskin in your royal palace. O God, look into our weeping eyes!

Muslihabegim Miskin is a versatile artist. Our task is to reflect the novelty of his personality and work in our literature, to introduce it to the people, to inform the people of Bukhara, in particular, the Uzbek people, as well as literary lovers about the passing of such a great poet in ancient and eternally young Bukhara. Then it is not surprising that the spirit of the poet is grateful to us.

## **V. Conclusion**

Of course, we are glad that Muslihabegim Miskin is one of the artists who have always written about the unique features of science and knowledge in our literary environment. After all, in the treasury of our literature there are still such creators and their unstudied works. Our primary task is to study, research, publish them, translate them into foreign languages and introduce them to the world.

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