



MUSLIHABEGIM MISKIN IS A ZULLISONAYN (WHO WROTE HER WORKS IN TWO LANGUAGES) POETESS

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genre, individual, ghazal, rubai (the ruba'i is written as a four-line poem), sokinama, muhammas (five lines in each paragraph), musaddas (which each unit consists of 6 lines.), mustasne', muashshar, tarje'band, mulamma'.

ABSTRACT

the article analyzes the unique features of the work of the famous Bukhara poetess Muslihabegim Miskin, the world of themes, and the unique aspects of her artistic creativity.

Muslihabegim Miskin is a talented poetess who is deeply aware of the religious, social, spiritual and educational realities of the time she lived in, and in particular, has enough imagination and knowledge about literary traditions, and who works equally well in two languages. As a representative of Sharif Bukhara, a masterpiece of ancient history, it is worth recognizing the creative potential that has left a significant poetic legacy in enriching the treasury of our classical literature.

The fact that Miskin is a talented poet is primarily due to the fact that she has written more than three hundred ghazals in Uzbek and Tajik languages, as well as in mulamma, and she has created poetry in various genres, especially in the mustazad, mukhammas, musaddas. , mustasne', muashshar, tarje'band are observed when poems are finished in large genres of the lyric type. At the same time, the presence of examples of small lyrical genres such as rubai, unique four-verse soqiynama, in her divans, shows that the poetess has deeply studied Eastern classical poetics and was able to skillfully apply them in artistic creation. In general, creation in more than ten genres of classical lyrics requires the artist to have a high poetic potential as well as a thorough study of the science of classical poetry. The presence of this kind of talent and knowledge in Muslihabegim Miskin can be felt in the comparative study of Divans.

A.Hayitmetov, who carefully studied the lyrics of Alisher Navoi, interprets them as extended genres that grew out of the ghazal based on the theme and form similarity of genres such as mustazad, mukhammas, musaddas and musakmal in "Khazayin ul-Maoni". In our opinion, genres such as tarjeband and takhkband are derived from the ghazal and are considered a product of its expansion. If the issue is approached from this point of view, the lyrics of Muslihabegim Miskin can be classified as follows:

1. Ghazal and related lyrical genres: ghazal, mustazad, mukhamas, musaddas, mustasne', muashshar, tarje'band.

2. Other lyrical genres: rubai, fard, sokiynama, masnavi.

The number of examples of certain genres in the lyrical heritage of the poetess is extremely small. For example, the individual, which is important in terms of the creator's self-presentation, and which is included in the first chapter of our research, is composed of the lines "Nomi man Muslihabegim buvad guftam: "Yod dor , Guft Miskin: "Nomi khudro to nagardad zakaran" [972/1, page 1a] is considered the only example written in this genre. This shows that Muslihabegim was not so inclined to create in the fard. However, it will not be correct to come to such an opinion regarding the poems written in genres such as musaddas, mustasne', muashshar in the poetry of the poetess. After all, these are examples of musammat, and among them, poems written in musaddas are very common in Uzbek classical literature. However, there are rare examples of mustasne' and muashshar musammat. Nadira's work known as "Firoqnoma" is such a poetic work written in Musashshar. Mustasne' is not observed in the works of other poets. Therefore, it is recognized that the forms of musammat, such as murabba', mukhammas, musaddas, musabba', and musammam, are widespread in Uzbek classical literature. Based on this, Miskin's work in the same genres should be evaluated as his ability to write poems in various genres of poetry.

The ghazal is a significant part of the poet's work, as observed in other artists. Its first examples appeared in Arabic literature in the 8th-9th centuries, and Rodaki is mentioned as the poet who wrote the first ghazal in Persian-Tajik literature. In Uzbek literature, the first ghazal can be found in Rabguzi's "The Tale of Rabguzi" (XIV century). Ghazal's encounter in epics begins with Khorezmi's Muhabbatnama for the first time. It is known that in Uzbek literature, the length of a ghazal is from 3 to 19 bytes. Professor Abdurauf Fitrat defines the ghazal in the book "Rules of Literature" as follows: "Lyric poetry of the heart" is written in the form of a ghazal...".

Creation in ghazal and related lyrical genres is the most important part of the poet's poetry. In her ghazals, it was observed that the traditions of ghazal writing in the classical literature of the East were continued in their own way, and the talent of the poetess was also demonstrated in the ghazal and related lyrical genres. It can be said that the poetess was able to show her potential as a ghazal writer even with the completion of Musammat. In particular, the fact that he created a masterpiece strengthens our opinion. It is important to interpret Miskin's talent in such genres on the example of his poems written in mustazad, which require a special talent from the creator with specific weight and rhyme art requirements, which are relatively rare in the works of poets.

It is clear from the observations that Muslihabegim Miskin is a talented poetess who can show her talent in ghazal and related lyrical genres. The fact that her ghazals, written in the spirit of encouraging obedience, are composed of a number of motifs, indicates the breadth of the poet's world of thought. In the ghazals of the poet's prayer, she interprets the fact that she could not continue in obedience and her sins have increased, and also expresses her hope for God's mercy in her own melodious tone. Foiylun) artisticization in his ghazals is shown as his unique style. Although Muslihabegim envies Majnun's bravery, as seen in Miskin's ghazals of prayer, he does not deny the destitution of his fate.

The poet makes good use of the symbols of Laila, Majnun, and nightingale in her poetry. By comparing the talmehs referring to traditional literary heroes and the demonic nightingale in

love with the lyrical hero, the ghazal is able to bring a romantic spirit to the ghazal and achieves to describe the mental state of the lyrical hero with artistic discoveries.

Especially, his depiction of the manzur described in the ghazal as a metaphorical lover in the form of "hesh", "hey king" is a factor in the harmonious expression of divine and metaphorical love in the ghazal. The fact that the poetess created ghazals in the Uzbek-Tajik language indicates her special artistic skills. Mulammas written one verse in Uzbek and one verse in Tajik, in particular, the continuation of the verse originally written in Tajik in the next verse in Uzbek, shows that he created with the same unique potential in both languages. Also, the fact that the poetess created in the mustazad means that poetry is not only a means of artisticizing the expressions of the heart for her. Especially, in the acquired verses of this genre, Muhammad (peace be upon him) uses allegorical adjectives in a dynamic manner, while allegorizing the attributes of himself and others like him, creating a contrast and a unique playfulness in the mustazad. appears as a form of taste.

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