

The Expression of Muslikha begim Miskin's Autobiography in Her Own Literary Collections

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Abstract

This article presents important information about the life and literary creation of poetess Muslihabegim Miskin who lived in Bukhara and these findings are proved on the basis of facts in her poems. The author of the article discloses the news through an analytical method.

Keywords: oriental poetry, classic styles, pseudonym, autobiography, female author, Bukhara.

I. Introduction

Muslihabegim Miskin is a talented poetess who lived and contributed to the literature of Bukhara in the 19th century. The fact that the poetess created under the pseudonym "Miskin", which corresponds to her name in terms of tone, also indicates that she has a high talent. The Turkish scholar Baitullah Aqtash focuses on the broader meaning of the word "Poor" in the Holy Qur'an, which means "fragile", "needy", "weak", "dependent". According to him, the word "Poor" mentioned in the verses of 23 surahs, which were revealed in 9 Makkah and 14 Madinah, is a prominent concept from the beginning of the revelation of the Holy Qur'an to the end of the same process. The concept of "poor" in the verses that are found mainly refers to people who need to be fed with food. According to this meaning, it is synonymous with the above-mentioned words. However, the word "Miskin" meaning of "poor" also expresses the need

for God's grace and the intercession of the Prophet . Therefore, in the wisdom of the great mystic Khwaja Ahmed Yassavi, this word, in addition to being an adjective of the poetess's name, also meant one of her nicknames.

In the poetry of Muslihabegim Miskin, the observation of natural motifs and tones suggests that the choice of this nickname by the poetess is in harmony with her name, as well as with her religious views and lifestyle. We can witness that the nickname "Miskin" was used as a nickname for a number of other poets besides these two authors.

II. Literature review

Ghulomkhalil Tashmuhammad oglu (1880-1937) is one of the poets with the pseudonym "Miskin" who lived and worked in Tashkent. Two collections of his poems were compiled, the first collection of more than 33 pages contained the poems of Ghulomkhalil

Tashmuhammad's son Miskin, written and published before 1925. Her last poems are collected in the second volume, which consists of 160-170 pages. Information about the life and work of the poet is given in the appendices written by Mominjon Muhammadjanov to "Biographies of Tashkent Poets", "Tazkirai Qayumi" by Polatjon Domla Qayumi, "History of Tashkent" by Murodhoja Salihhoja's son. Because of his double toe on his left foot, he was more popularly known as Mulla Koshaq. His poems are "Bayozi Muhallo", "Bayozi Haji Sabir", "Bayozi yangi", "Bayozi Hazini", "Armughani khislat", "Savgoti Shavkat", "Bayozi Mullah O'tab", "Bayozi Murtaza and Mulla O'tab", "Bayozi maa gulshani ash'ar", "Sabzazor" came through a number of poems.

At the same time, his poems were published in the newspapers "Shuhrat", "Gazette of the Turkistan Region", "Sadoyi Turkistan", "Turon", "Maarif va oqitguvchi", "Yer Yuzi".

III. Analysis

Mulla Qilich (1847-1906), who gained fame as a Turkmen folk poet and musician, also created under the pseudonym "Miskin". He studied first in village schools and then in Bukhara madrasa. He diligently studied the works of Eastern classics and folklore. More than a hundred of his poems and epics "Batir Napis", "Bekzoda Qurban" reflect social issues. The hard life of the people is described in his poems such as "Nishon", "Topmadim", "Gider". The poems "Doglar", "Kovaq selma", "The horse is good", "Seni", "Kelin", "Oppokqina", "Gamzang oqi", "Yanglig" are popular among the people.

It seems that the mystical meaning of the word Miskin interested Muslihabegim as well as the above-mentioned poets. She is

the only female poet who used the word "Miskin" as a pseudonym, like Khoja Ahmed Yassavi and her older and younger contemporaries mentioned above.

Muslihabegim Miskin was educated on the basis of centuries-old religious views, and wrote poems calling for obedience, as observed in the poetry of Khoja Ahmed Yassavi and his followers, on this basis, to get rid of disobedience, to achieve the intercession of Muhammad, to receive the grace and blessings of God.

Three divans of the poetess, which are not sharply different from each other, have come down to us, and when compared, it is observed that these divans contain more than ten thousand verses of Muslihabegim Miskin's poetic heritage. In one of them, the poetess introduces herself humbly and states that she is a supporter of anonymity:

Номи ман Муслихабегим бувад гуфтам:
«Ёд дор»,

Гуфт Мискин: «Номи худро то нагардад
ошкор».¹

Meaning: My name is Muslihabegim, I tell you to always remember this. Miskin says: "Don't reveal this name at all."

Muslihabegim, whose nickname was "Miskin", did not want her name to be revealed. At the same time, it also means that her poetry is known among the people. However, among the people of Bukhara, examples of the poetess's work are mentioned in the weddings and parties, which have become a tradition, which proves that she is a well-known poetess. However, there is no information about the poetess in the sources created during her lifetime.

¹ ЎзР ФАШИ қўлёзмалар фонди. Инв.972/1, 1-а варақ. (Бундан кейин шоира девонларига мурожаат этилганда қавс ичида инвентарь рақами ҳамда варағини кўрсатиш билан кифояланамиз – Д.С.)

Admittedly, it is possible to create a certain impression about Miskin's life and work on the example of two poetic stories and a series of verses that have come down to us from him. The poetic story ending in the masnavi beginning with the line "Man na shaikham, na avliya, na izam" ("I am neither a sheikh, nor a saint, nor one of the great") is significant from the point of view of what has been said. In it, the poetess introduces herself as follows:

Каминаи ном шуд Муслиҳабегим,
Ба Мискин номи худро гуфт таъйин.
Ки мавлуди зи фарзанди Бухоро,
Падарро ном шуд мулло Нурилло.
Ки чаддам номи Абдуллоҳ хоча эшон,
Зи фарзанди Бухоро бувад, эй жон
Ки, буданд доимо чўёни Аллоҳ,
Ки ҳоло рафтаанд Каъбатуллоҳ² [972/1,
121⁶ варақ].

Meaning: My name is Muslihabegim. I called myself Miskin, that is, I introduced my nickname as Miskin. I am a child of Bukhara, I was born here. My father's name was Mullo Nurillo. My grandfather's name is Abdullah Khoja Eshan. He was also a child of Bukhara. He was always busy thinking about God, went to Ka'batullah, and has not returned yet.

From this masnavi, it is understood that the real name of the poetess is Muslihabegim, she published her poems under the pseudonym Miskin. The poet's ancestors were from Bukhara and were pious.

In particular, if you pay attention to the fact that her father's name Nurulullah is recognized as mullah, you can be sure that

he was a religious person. Abdullah Khoja Eshan is the grandfather of the poetess, and the addition of words such as "Khoja" and "Eshan" to his name, which express family name and prestige, is the basis for coming to such a conclusion. From the fact that he rode towards the Kaaba, it can be understood that he was one of those who were devoted to the path of God. In particular, the line "Ki, budand zadudi joyani Allah" in the masnavi testifies to the fact that Abdullah Khoja Eshan lived with the love of God.

According to the request where she was from Muslihabegim Miskin wrote that both of her grandfathers were from Khiyabon. The alley is one of the 16 avenues of the ancient city of Bukhara, and it is located in the territory of the old city, on the side of the "Karakol gate" of the Bukhara fortress. This expression means that the poetess was a Bukhara from both her mother's and father's side. According to interpretations of the autobiography case in the Masnavi, the great grandfather of the poetess was named Haji Habib.

His description as "Jarohatho'i dilhoro tabiband" [1962, page 25a], i.e. "healer of wounded hearts" also indicates that her grandfather was a scholar of religious sciences. According to the artistic interpretation of the Masnavi, the fact that people show Haji Habib's pure body and visit his grave is the basis for reaching such a conclusion. Muslihabegim Miskin introduces her second grandfather as Imlo Eshon. People also visited the graves of this person. It seems that when the poet says my second grandfather, she means her grandfather on the mother's side. It is reported that people named Eshoni Imlo (1686-1748/1749) and Khoja Habibullo or Eshon Khoja (died 1699/1700) lived in Khiyabon region of Bukhara.

² Ўзбекистон Республикаси Фанлар академияси Абу Райҳон Беруний номидаги қўлёзмалар фонди. Инв.1972.

These signs indicate that the lineage of the poetess also goes back to religious traditions. Unfortunately, accurate information about the date of birth and death of the poetess is not found in her divans. Only the record "Tamom shud in noma 1295" (that is, this message ended in 1295) written on sheet 143a of Miskin's divan number 972/1 is valuable as a unique historical fact. When this Hijri date is converted into AD, it is known that the devan was established in 1878. Also, the following fard from the divan after the above masnavi helps to understand in which era the poetess lived. It mentions the name of one of the emirs of Bukhara:

Дар замони Мир Саййид Музаффар Баходир Султон,
Ин ғазалҳоро бехоно ба чигар кардам баён [972/1, 121^б варақ].

Meaning: I recited these ghazals during the reign of Mir Sayyid Muzaffar Bahadur and narrated them to Jigar (my close friend).

At this point, there is a hint to estimate the years of the poetess's life. According to historical facts, the ruler of Bukhara, Mir Sayyid Muzaffar Bahadur (1859-1885), ruled for a quarter of a century.

After the death of Bukhara emir Nasrullah Khan, his son Sayyid Muzaffaruddin came from Karmana and sat on the throne of Bukhara in 1859. For more than 25 years, until 1885, he ruled the Emirate of Bukhara in a very dangerous time, when rebellions were taking place in various regions, disobeying the decrees of the ruler, and at the same time, the Russians began to march into the territory of Turkestan.

IV. Discussion

It can be said that the poetess was well aware of the events happening in Turkestan during this period, she was the

author of a number of poetic works and reached her maturity as a creative artist.

In the poetess's divan number 972/1, after the divine word "Bismillohir rahmonir rahim", there is a 42-verse story written in the masnavi about Sheikh Abdulvahid. The poetess describes the hero of the work as follows:

Ки дар шаҳри Бухоро бувад як дарвеш
доное

Ки, шайхи номдор бувад он маҳбуби
доное.

Давомат дар пайи чуду сахою адл
кӯшида,

Либоси ашхиёро дар бадани он шайх
пӯшида.

Тамоми муфлису мискин зи хонаш
баҳравар буданд,

Мудом он шайх аз тарси худо бо чаши
тар буданд.

Ки султони Бухоро доимо мекард
инъоме,

Ки буданд мардуми шаҳри Бухоро
мухлиси жони [1962, 2^а варақ].

Meaning: There was a wise dervish in the city of Bukhara. He was a wise beloved famous sheikh. He was always active in the path of generosity, justice, and giving gifts, and he wore the clothes of the nobles on his body. All the poor wretched people would enjoy his house, and he always had wet eyes because he feared God. The sultan of Bukhara always gave him gifts, and he was a fan of the soul of the city's inhabitants.

In the next verses of the Masnavi, the description of the hero of the story is gradually developed, it is emphasized that he is one of the famous sheikhs of his time, and it is noted that his name is Abdul Wahid:

Ҳар он касро ки пеш ояд агар як қиссаи
мушкил,

Равад дар назди ўро он замон он муддао
ҳосил.

Чаҳон файзи футуҳи у ки машҳури
Бухоро шуд,

Баназди подшоҳ он шайхро мартабаи
аъло шуд.

Шуда номи шарифи ў ба Абдулвоҳид
машҳур,

Ки бувад доим ба зикри он худованди
чаҳон мағрур [1962, 2^a varaқ].

Meaning: If there is a difficult story in the fate of any person, the difficulty would disappear from his eyes at that time, and the future would be formed. He became one of the famous people of Bukhara, a fayzu futuhi of the world. He was one of the high-ranking sheikhs in the king's eyes. This man, who was known as Abdulwahid, was always proud of the remembrance of God.

From the descriptions in the Masnavi, it is clear that this sheikh, known as Abdul Wahid, was known for his piety, generosity, generosity and justice. His house was open to the poor and needy. The fear of God was always reflected in his moist eyes. These qualities made him fall in the eyes of the ruler of Bukhara.

The fact that the ruler gives him gifts and the high respect of the city's residents for him is evidence of the high status of the sheikh. In particular, his quality of making the problems of any people easy caused his career to rise further. This situation is clearly manifested when his career is excellent in the eyes of the ruler. According to sources, in the 19th century Bukhara Emirate, in addition to officials, religious scholars also had a dominant position. Among them, the sayyids belonging to the descendants of Muhammad (pbuh) and the Khojas (Sheikhs of Joybor) who were counted from the descendants of Chariyar caliphs:

Abu Bakr, Umar, Usman and Ali, were extremely influential.

They had large land, trade stores, craft workshops. Dzhoybor sheikhs had a special position in the Emirate, and in the 19th century they lived in 16 neighborhoods in Bukhara. From the first verses of the poetic story about Abdulvahid, it can be assumed that he was considered worthy of such a status. The interpretations of the story indicate that Muslihabegim Miskin was destined to be with a sheikh who had a great position like Avdulvahid. However, after this shaykh always had a desire to visit Ka'batullah and decided to make it come true, Muslihabegim Miskin's troubled days began:

Бигуфто: «Меравам дар ин замон дар
Каъбатуллоҳ ман,

Ки чони худ фидо созам бар пойи
анбиёуллоҳ ман» . [1962, 2^a varaқ]

Зану фарзанди ҳар чанд бо ў илтижо
овард,

Наёмад коргар рӯй ў сӯйи Каъботуллоҳ
кард. [1962, 2^a varaқ]

Meaning: The sheikh said: "I will now go to Ka'batullah and sacrifice my life at the feet of the Prophet." No matter how much his wife and child plead, they cannot stop him from his wish, he still goes to Ka'batullah.

The Sheikh never wanted his six-year-old child to be separated from him. Therefore, he takes her with him. Thus, the father and son go without a house for five years:

Ки рафтанд панж сол инҳо шуданд дур
ҳам ғойиб,

Мудом аз интизорий модари бечора
менолид [1962, 2^a varaқ].

Meaning: They disappeared for five years and went far away. The poor mother was waiting on their way and complaining.

She stays with her nine-year-old daughter. Sheikh Abdulvahid's daughter will grow up to be very intelligent, wise, "good-mannered, sweet-spoken, beautiful and generous". However, the poor mother cannot live to enjoy his perfection. The following verse from the Masnavi is a figurative expression of this terrible event:

Баногоҳ дар камоли ӯ заволи бемаҳал омад,

Хазон шуд навбахори ӯ чунон боди ачал омад [972/1, 2⁶ варақ].

Meaning: Her perfection suddenly suffered, the wind of death blew, and her life was miserable.

After her daughter leaves this mortal world, there is a message from the mysterious wanderers. The sheikh and his son returned safely to their country and meet their relatives:

Саломат омад он дарвеш боҳамроҳи фарзанд,

Бедиданд чумлаи хешу табори ӯ шуданд хурсанд [972/1, 2⁶ варақ].

The mother was able to meet her eleven-year-old son, who had grown up to be extremely handsome and wise. The dervish son who was "as beautiful as Yusuf Sani" was very similar to his pious father. Mother thanked God and does not leave her son for a moment. A year later, "Kazani Bemahal" left an indelible mark on the poor mother's heart and took away her child at a tender age. Sheikh Abdulvahid could not tolerate these tragedies any longer:

Ки он шайхи чаҳон дар он замон дар сӯхти дунё шуд,

Накарда истиқомат боз сӯйи Каъбатуллоҳ шуд.

Бигуфт: «Бар ман ҳаром аст ин Бухоро, нест ҷойи ман,

Дар инҷо нест истодани дигар сабру қарори ман» .

Ба худ ҳамраҳ бурд ӯ як-ду сола фарзандаш,

Қазоро дар расид тири ажал бар он чигарбандаш [972/1, 3^a варақ].

Meaning: The Shaykh's world turned into a burning sun at that time. He could not stay here any longer and headed towards Ka'batullah again. "Now Bukhara is forbidden to me, this place is not my place. "I have no more patience to stay here," he said. He had taken his two-three-year-old child with him, and as fate would have it, the arrow of death reached this liver band.

Sheikh Abdulvahid agrees to Allakh's order and leaves his children in the dust, but he can't bear the stain of separation and smokes non-stop. He marries another woman to find solace. If he disappears for a few years, he is sometimes seen in Bukhara. This happens repeatedly. Mother, who has lost his beloved, is patient with the judgment of fate and devotes the rest of his life to obedience.

The mutual harmony of the mental state of the mother described in the poetic story and the examples of poems dedicated to the interpretation of the poetess in the divans also gives satisfaction that the bitter fate of the creator has found an artistic expression in this masnavi. Such a similarity is manifested, first of all, in poems written in different lyrical genres, dedicated to the artistic interpretation of the strangeness of the mistress of the lyrical hero. The following verses in the seventh stanza of the eight-stanza "Tanho" radifil mukhammas are significant from the point of view of what has been said:

Қани як меҳрубону ҳамдам як дилрабои ман?!

Кучо шуд ҳамнишинон ки шуданд бовафои ман?!

Қани хешу табору ёру дӯсту ошнои ман?!

На модар, на падар, на хеш монд
акрабои ман?!

Мабодо мисли ман ҳаргиз ки ҳайрон
мондаам танҳо?! [1962, 21^бварақ].

Meaning: Where is my beloved, my
beloved? Where did those who were loyal
to me go? Where are my relatives, friends,
acquaintances? I have no mother, no father,
no relatives left. I was surprised and left
alone.

The ghazal of the poetess's 9-verse was
written in the absence of her son, Husayn,
as the following verses show:

Бигуфто он Хусайн нури чашми ман
гучо рафти,

Гули он рӯи шӯри ман-ей боман бисёр
пурмонам.

Гули ношигуфта аз боғи падар охир
хазон гашти,

Чунон монандаи булбул ту рафти аз
гулистонам.

Туро домод мекардам бачандин орзуҳои
ман,

Шуди бо хоки хун оғушта эй барнойи
давронам [1277, 4^бварақ].

Meaning: "Husayn, the light of my eyes,
where did he go?" - I say. His flower is
salty on my forehead, and I am so full (of
tears). The unopened bud went from the
father's garden to the foliage. You left my
garden like a nightingale. It has been my
dream to marry you for a long time. O
baron of my time, you have become a
griftor in the bloody soil.

Comparing these verses with the masnavi
dedicated to Sheikh Abdulvahid, this
ghazal beginning with the line "Bigufto
chashmi nargiz boz kun, eī nuri
chashmonam" ("O light of my eyes, come
to the game, daffodil-eyed, - I say") is
dedicated to the eldest son of
Muslihabegim Miskin. it becomes clear.
The mother, who sent her son Hussein
with his father to visit Ka'batullah when he

was 6 years old, met him five years later.
Naturally, Muslihabegim lived with the
dream of marrying this young man, who
was very tall and was called "Yusufi's
number" by the poetess.

V. Conclusion

Untimely death separated him from his
mother. In this ghazal, the same sufferings
are expressed. The poet's second son went
to visit Ka'batullah with his father when he
was 2-3 years old. Although the poetess In
the poetry of Muslihabegim Miskin, there
are poems written in connection with the
visit of Khojai Ubon, Gavsul Azam
Abdulkadir Jilani, who is honored as "Piri
dastgir" in Bukhara, Hazrat Aghoi Buzurg
- Qizbibi, and Babayi Samosiy, a
Naqshbandi pir. Khojai Ubon, Boboyi
Samosi shrines are located in present-day
Romitan, Hazrat Aghoi Buzurg-Kizbibi
shrine is located in Jondar district, they are
not so far from each other.

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