

Depiction of Romantic Love in Muslihabegim Miskin's Poetry

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ABSTRACT

The following article investigates the creations and works of Bukharanian poetess Muslihabegim who wrote poems under the pseudonym of Miskin. The paper decodes her some poems as literary lines addressed to different types of commencing from her beloved ones to Allah and his prophet Muhammad. The poetess's unique style and devotion makes her poems influential and attention grabbing.

Key words: *Muslihabegim Miskin, divan, symbolic love, spiritual love, gazal.*

I. Introduction

Muslihabegim is one of the female authors of the Bukhara literary environment, and the poetess who wrote under the pseudonym Miskin.

Although Muslihabegim Miskin's divans (collections of poems) do not contain information about the years of his birth and death, literary scholar Mahbuba Kadyrova draws on the analysis of the author's poems and notes that he worked in the second half of the XIX century.

Muslihabegim Miskin is a talented poetess who lived in the 19th century and left a significant literary legacy. She lost her children early in her life and lived in an endless grief. Faith in God, instilled in her heart from a young age, she was able to endure these bitter moments in her life with a feeling of constant hope for God's blessings. However, since it was impossible to completely irrigate them from the heart, under the pseudonym Miskin she created artistically perfect examples of poetry, which glorified high human qualities in the Uzbek and Tajik languages. The author has successfully written in various genres of poetry, as she deeply studied the traditions of classical literature created before her.

II. The Main Part

The personality, abilities, and even gender of the creator are important in composing poems. After all, in the praise of poets there is a sense of courtesy, flattery, and in the description of poets, modesty, elegance and expressiveness have a special part. Among the themes of the poetess Muslihabegim Miskin's poetry, the love poem takes a leading role. Poems about love in Miskin's poetry can be classified as romantic and divine (spiritual) loves.

Poems glorifying romantic love are significant in Miskin's work and form the basis of Miskin's divan, and the theme of symbolic love, though relatively small, was still in the focus of the author's attention. In most of the poems of her poetry there is a mixture of both romantic and spiritual love.

The gazal (Oriental poetry style) , which begins with the following lines "Chashmam nigoron" (translation: "My eyes are seeking") can be considered as a beautiful example of symbolic love poems.

Original version

Chashmam nigoron bar rahi zeboyi shumo xesh,

Mahzun diliman bar rahi zeboyi shumo xesh.

Translated version

My eyes are impatiently looking at your footsteps, my dear,
My full in grief heart is waiting for you, my dear.

In other words, in these verses the poetess gives the usual description of love, which is the basis for all creators.

Interpretation of these lines: It can be emphasized that a beloved lady is longing for her beloved one, her eyes are longing for him, and her heart is sad for her dear.

Original version

Ey rohati jonam-u dilam az ishq kabobast,
Devona shavam vola-yu shaydoyi shumo xesh .

Translated version

Oh pleasure of soul, my heart is in ablaze,
I seem to be mad with your love, my dear.

Interpretation of these lines: Although the heart and soul of the lover are burning in the fire of love, it is pleasantly acknowledged that this love can turn her into a mad lover.

Original version

Devonaam az ishq tu, ey shohi dilorum,
Majnun shudaam man ba tamannoi, ey shumo xesh.

Translated version

I am even mad by falling love with you, oh king of my heart,
I became like Mejnun by feeling love of you.

Interpretation of these lines: Images similar to the romantic poetry and gazals of the East appear in this gazals of Muslihabegim Miskin. To be mad in the love of a lover, to become a madman, is to show how strong the symbolic love is.

Gazals 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 fact that it requires patience and contentment, found their artistic expression in a simple and fluent style.

In the process of reading Muslihabegim Miskin's gazals, we are convinced that the poetess was deeply fascinated by the fiery romantic adventures of Layla and Majnun. The below verses from this poem also support our thinking. In order to make the reader feel the chastity and elegance of the women of the East, the author artistically depicts the protagonist of the poem - Layla.

It is known that the father, who was ashamed that his beloved daughter had fallen in love with Majnun, decided to move to another place with his tribe. This debauchery, of course, causes Leila mental anguish as well.

At the same time, just as Majnun and Layla made the desert their homeland under the influence of love, so the lovers who are intoxicated by the light of the beauty of the mistress find their place in the deserts. The poetess focuses on one of the most important scenes of the romantic adventures of Yusuf and Zulayho. As soon as Zulayho sees Yusuf, she becomes a captive of his beauty.

The same thing happened to the astonished lovers, who felt intimacy with the Absolute Spirit. Therefore, their insanity and drunkenness pave the way for the emergence of various myths among the

people. So, these lovers, like Majnun Zulayho, fall into the vernacular. In order to further define the situation of the hero of the poem and the lovers who are destined for it, the author refers to the traditional artistic symbol, which is often found in her poems:

I have gone mad and lost my temper.

A moth flew around the candle on his face.

Meaning: I have become mad, your love made us lovers fall in love with the face of the candle and turn it into a butterfly fly that revolves around it.

The propellers that revolve around the candle give the impression of being in love with its beauty. The same is true of lovers who are under the influence of that love. The fate of the propellers is known to all. They circled around the candle, eventually burning in its flame and turning into a candle. Until this happens, their instability will not cease for a moment. It turns out that the purpose of true love is to meet the lover, to form unity with him. In the next verse of the poem, the poetess focuses on this aspect of the issue and continues to discuss the state of love:

I can't stand the memory of his face in this world,

As a prisoner constantly put us in the tavern.

I have always wandered in the mountains and in the fields,

The memory of the candle on his face made us a crazy lover.

O Miskin, because of her love, everyone is crazy and crazy,

This place has always been a fairy tale for us.

Meaning: I cannot bear to stand in this world with the memory of my lover's permission. I always wandered the mountain deserts in his work. He drove us crazy with the fantasy of his candle-like face. It has made us a legend in the world from the pain of separation.

III. Conclusion

Muslihabegim Miskin is a talented poetess who lived in the 19th century and left a significant literary legacy. She lost her children early in her life and lived in an endless grief. Faith in God, instilled in her heart from a young age, she was able to endure these bitter moments in her life with a feeling of constant hope for God's blessings. In conclusion, Muslihabegim Miskin's gazals, written in a romantic tone, are in harmony with the traditions of traditional Oriental literature, in particular, classical literature, which clearly shows that the poet is aware of the works of poets and poetesses who created in this way.

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