

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 0.126
ESJI (KZ) = 8.997
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 06 Volume: 86

Published: 22.06.2020 <http://T-Science.org>

QR – Issue



QR – Article



Gulnoz Khamrayevna Irnazarova

Tashkent SUULL after Alisher Navai

Candidate of Philology Sciences, assistant professor, Self-researcher

Karshi city, Republic of Uzbekistan

maysaradaniyeva@gmail.com

PECULIARITIES OF MEDITATIVE LYRICISM OF UZBEK CLASSICAL POETRY

Abstract: The article deals with the problems of meditative poetry. The main peculiarities of Modern Uzbek meditative poetry is that it is appeared before centuries and it has its stages as an artistic phenomenon. The poems of well-known poets as Yusuf Khos Khojib and Akhmad Yassavy are analyzed as examples.

Key words: meditative poetry, phenomenon, lyrics, social and cultural, dynamic peculiarities, lyrical genres, criteria, interpretation, systematic study.

Language: English

Citation: Irnazarova, G. K. (2020). Peculiarities of meditative lyricism of Uzbek classical poetry. *ISJ Theoretical & Applied Science*, 06 (86), 301-305.

Soi: <http://s-o-i.org/1.1/TAS-06-86-57> **Doi:**  <https://dx.doi.org/10.15863/TAS.2020.06.86.57>

Scopus ASCC: 1208.

Introduction

Modern Uzbek meditative poetry is not a random literary phenomenon that appeared within the nearest ten or even hundred years or assimilated from the literature of other nations. Its artistic-historical, spiritual-educational roots are very deep. It has some important stages as an artistic phenomenon. In order to develop a clear idea about these stages first of all it is expedient to come to a certain point about aspects of meditative lyricism related to the social period and cultural environment, its historical forms that can be found in the world poetry, evolutionary and dynamic peculiarities, lyrical genres in which it appears as a formal-semantic property, in short, poetic criteria peculiar to meditative lyricism. Such kind of theoretical combination, complex interpretation besides being usable in the study of the Uzbek meditative lyricism on the base of scientific foundation give the opportunity of determining the proper peculiarities of this phenomenon in our national poetry.

A number of researches, terminological dictionaries show that the Russian critic V. Belinsky criticized examples of meditative lyrics, especially the poetry of the outstanding representative of meditative lyrics Lamartin [7]. In L. Yudkevich's interpretation such an attitude has directly ironic essence. "In the

Literature of the XIXth century the term of "meditative lyrics" was applied in ironic meaning [17]. For instance, V. G. Belinskiy applies this term towards Lamartin's poems which are away from the realistic poetry and mostly full of idle sighs", - writes the scholar about this [17: 204]. Such kind of notes and confirmations besides blurring our imaginations about the nature of meditative lyrics, puts its relation with social events and real life under doubt. But in the process of systematic study of meditative lyrics examples we came to such a conclusion that, every kind of work belonging to this type of lyric interpretation cannot be absolutely free from sociality. Poet's feelings affected by social situations, realities of life and his sensitive-emotional reaction to them become a factor for occurrence of meditative poetry. V. Belinskiy was known not only as a literary critic in the Russian society, but he was a faithful patriot, a propagandist of socio-political ideas, a supporter of the attempts to renew the Russian life and modernize it and he was the one who always kept his position all his life. He could not be fully satisfied by the sensitiveness characteristic to meditative lyrics and expression of social problems given on the background of the image of inner evolution and dynamics. It must be naturally and legally accepted that Belinskiy preferred the poetry

Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIIHQ (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.997	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

directed to an exact social purpose to the poetry intimated to a certain sense.

DISCUSSION: It should be separately emphasized that meditative lyrics is directly related to social age and cultural environment. In other words, every age presents their own examples of meditative poetry within their own cultural environment. We can observe this case not only in the old, classic or modern written poetry, but firstly in folk samples. Meditative lyricism samples obviously appear in dastans, songs and other genres of Uzbek folk creation. In the songs belonging to season and ceremony forms it appears in dense artistic vividness. It appears in completely different colors in lyrical songs. For instance,

I went asking for an apple,
I could only get a cherry.
Wanting to be with the loving one,
Remained only with a bad one...

Expressiveness in the song, means of natural things (apple, cherry) via the lyric hero tries to express the emotion of his inner world show that this quatrain represents the signs of meditative lyrics. The hero who intended to get the apple grown high in the tree was able to get the cherry from the low, feels regret not only about the fruit. He bitterly cries as the fate gifted him not the one he admires but vice versa the one he does not love. The tragedy of this regret is that the event has already happened and now the lyric hero cannot be with his beloved. Deep artistic basis of tragedy and regretful cry are in this.

In the Uzbek folk epic poem “Alpomish” this aspect works to present internal and external world of the hero and to point out virtues of him as a human being and a hero. The bard uses astronomic, physic, biologic, zoologic phenomena and their shapes and forms to characterize heroes by their own language sensitively and emotionally and these items serve as metaphorical device for him. At the same time they express people’s attitude to the hero living in the same society and social atmosphere. In the following passage taken from Kaykubot’s language treated to Alpomish the mentioned points are reflexed:

Your face looks like a moon in the sky,
Eyebrow is as being just bent bow,
Your figure corresponds to the Pheasant
You are lying on side as a rich man
Who owns thousand sheep,
My rich man where are You from?

Folk-lore critic scientist Sh. Turdimov notes: “One of the biggest poetic skill in the Arts is being property of the thing to the thing; of the event to the event and of the person to himself. When you can say Alpomish to Alpomish. The power and secret of exaggeration, property and simile exists in this fact... . Alpomish won the victory over the courageous heroes who are too clever and whose danger frightens the danger itself” (Ninety heroes from the land of Kalmik are mentioned here)”[12: 40]. From the first sight this extract is really like to the description of the hero’s

portrait in the epos. Of course, it is difficult to refuse such a description of a mild difference in colour in the text. But in the same time the associative world of a reader accepts the connection of the elements of three worlds existing in sky (moon, pheasant), land (rich man, owner of thousand sheep) and earth (bent bow) through their sensitive emotional; in this way the trust of the immortality of the spirit of the nation is revealed.

Abdurauf Fitrat gathered all the passages of the song existed in separate form under the title “Specimens of the oldest Turkic literature”. The song “Ode to the courageous hero Tunga” placed in the first pages of “Specimens of the oldest Turkic literature” is a bright example of meditative lyrics. Not only the descriptions of death of the courageous hero Tunga are rendered in the Oda, but there is a philosophy of Death and Life is dominating. The main point is given to the un-eternality of the life:

Did the courageous hero Tunga die
Was he left without soul.
Did the enemy revenge him
Now our hearts will tear...
According to Fitrat’s interpretation:
Did the courageous hero Tunga die
Was the bad world left
Did the epoch revenge him
Our hearts are tearing now of this event...[14:15]

In spite of being given as a specimen of folk-lore the character of the author, his speech, his attitude to the reality is seen in the ode. In reality the death of Tunga is exact. But the author began the ode with a question in the first line: “Did the courageous hero Tunga die” and did not put an interrogative mark at the end. The meaning of the question gives to the content of the line fineness. Because there is another attitude to the reality, instead of asking about the death of the hero the expressive statement as follows exists: it cannot be true that such a hero died!

Rendering the attitude in this way means that everybody is he a king or a prayer, it does not differ, is he good or bad, scientist or illiterate also does not play any role, will die one day – it means a philosophy of the humanity. The second line of the ode proves this idea by using the phrase “*bad world*”. Instead of the word *enemy* Fitrat uses another word – *epoch*, if this word is used in the meaning of *time, period* Fitrat is right while choosing it. Because every person until his death thinks that he is owner of the time. He thinks that he can bridle the time. He realizes that he was not right only that moment when his days come to end. The time revenges him in this way. And the last line shows the emotional attitude to the reality. The tearing of the heart can be interpreted in two ways: the first is to grieve for hero’s death; and the second is humans’ being weak before the death, that the death is reality, and the heart may tear because of fear of it.

It is seen that there are a lot of emotional, expressive, logical, ideological and philosophical meanings in a small four lined poem. At the same time

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 0.126
ESJI (KZ) = 8.997
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

there are two "I"s are socialized in it. The first of them is the creator who got sorrow because of the death of the hero and expressed his feelings in the poem; the second one is the courageous hero Tunga's "I". He became well known among the society with his noble life and great affairs. But in spite of being courageous, generous and well known he also died. He capitulated to the Death. His death is really edification for those readers who think logically.

Though the poem was devoted to the real event - to the real death of a human it also contains the socializing of a person which is appropriate to the meditative lyrics; the connection of logics and emotions; expressive-emotional thoughts about life and death. It is important that the theme of the ode makes the readers to think about the death deeply. On this issue such poetic works as odes, elegies are considered to be the examples of meditative lyrics.

The elements of meditative lyrics can also be met in the extracts of the book "Specimens of the oldest Turkic literature" by Fitrat in the form of description of nature, seasons of a year, the life in village and admonition. One of important sources of modern Uzbek meditative lyrics indicating to the historical-literary, ideological and enlightenment bases is an Uzbek classic written literature. There are a lot of peculiarities of meditative lyrics in the literary works of well-known Uzbek classic poets as Yassavy, Sulaymon Bokirgony, Suphi Olloyor, Boborakhim Mashrab, Zakhiriddin Mukhammad Bobur, Turdi Farogy, Mukhammadrizo Ogakhy, Khujanazar Khuvaydo, Mukhammad Aminkhuja Mukimy, Zokirjon Furkat and in the literary work "Khibatul Khakhoyik" by Akhmad Yugnaky, "Kissai Rabguzy" by Burkhoniddin Rabguzy which were the bases of modern Uzbek meditative lyrics. It will be true to say that the best representatives of Uzbek poetry of XX century were inspired by them while creating their philosophical, psychological motives, characters and symbols. Likewise the ancient and permanent problems specific for humanity being analyzed in the eposes "Alpomish" and "Courageous Hero Tunga" are continued in the literary work "Kutadgy Bilig" by Yusuf Khos Khojib. Individual state of the author and his feelings are expressed lyrically in the combination with social and ideological problems:

My repentances, my repentances,
where are those people,
They left fidelity in the world,
and let me praise them.
If they could see this habit,
rule-law, character today,
I would be happy if they left these too.
If not, let them explain how must be
the habit, rule-law, character,
All good people died taking with them
the habit, rule-law, character,
Only the people of low estate left,
how can I find a goodness,

Because they are also the people... ,
they continue living
Perhaps the people were angels who died
Anyway they died and I left with bad ones
How can I live with my habits
and my character... [18: 945-947]

In the sources about the Indian Yoga there is written that the human spirit will join to the sacred system in the process of exercises when the body is in the absolute Trans state and mythical ecstasies. Patanjaly is considered to be the founder of Yoga who lived in the I century B.C. [13: 183]. The concept of Yoga standing in the bases of Induism accepts the physical meditation as the dominant device. But this type of meditation differs completely from the lyrical meditation in the Oriental literature which is the verbal expression of the Oriental Muslim thought. It is important to differ these two meditative types from each other. In opposite case it will be difficult to understand the content and genetic sources of Uzbek meditative lyrics. The Oriental Muslim written meditative literature based on enlightenment. It means to be closer to God: while being separate from the body the spirit becomes complete and the lyrical description of this process forms the content of the Oriental Muslim written meditative literature. It does not take into consideration the physical exercises leading to physical complexity.

The content of an event coming across repeatedly in the literature about the thoughts helps to clarify above mentioned situation. According to written sources, a great saint sent far two of his apprentices for seven years period to find the another saint who is cleverer than himself and get education from him. After given period apprentices returned and the saint asked them to show what they learned. One of them showed how he can to pray the God on the water, and the other on the stream of air. The apprentices thought that they were unique, they could surprise their teacher and he is in the chock. But the teacher replied that they learnt nothing, even dust can stay on the air; even straw can stay on the water. The saint said goodbye to his apprentices.

This legend shows the difference between the meditation of Indian Yoga and Oriental Muslim meditative thought. Reaching the highest level physically nobody can become complete unless being close to God sincerely. In the poetry of Akhmad Yassaviy this great concept is expressed very clear and exact:

If somebody gets high level
without religious knowledge
Do not fall in love
with such an illiterate person...

The content of the lines taken from the literary works by Yusuf Khos Khojib lead to such a conclusion. The poet regrets about the past days: My repentances, my repentances. The reason of the regret is the leaving the world by good people, who lived before, whom the

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 0.126
ESJI (KZ) = 8.997
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

poet saw by himself and knew them. And the people who left in the world are bad ones. The manner of life of good people keeps only in the memory. The society has forgotten them and continues living according to the rules which are suitable for it. The poet regrets that bad people left he comes into conclusion on comparing the past and today. He misses the past days; thinks lyrically about the humanity. He cries of regret but his cry promises the grandiose future.

The poetry of Yusuf Khos Khojib and Akhmad Yassavy are very close on the point of making rebellion against the bad habits existing in the human society through their socialized device "I".

In one past day we were permitted to everything
And we made a lot of mistakes.
At the result of our guilt the infants were prisoners
We were punished because of our character.

No mother was mercy upon us and no father,
Brothers made a quarrel with each other,
Muslims began drinking vine,
And getting drunk they refused their relatives.

Greedy and illiterate slaves were owners,
Act haughtily was over and they become evil,
Scientists based themselves among the people,
See, the defenders of the nation was a pagan...
[6: 189-190]

I.Khakkulov, the scientist carrying the researches on the literary heritage of Yassavy, comments such kind of poems connecting with the social-historical events in Turkistan: "Yassavy lived and created in the period when the people suffered from difficulties and misfortunes. He was evident of the struggle and the dangerous outcomes of these wars between the Turkic ownerships – khorakhonys and khorakhitoys and has shown his attitude to these tragedies in his poems". Yassavy observed such intense argues in reality, he comprehended the actual meaning of discord which appeared at the result of social discrimination. So he made concrete conclusions in his poems [15: 5]. In the lines above the author not only shows his attitude but according to I.Khakkulov the author is thinking about the reasons how it can happen. He is never limited with the description of the events, no complain of the manner of life is felt but the author comes into the philosophical conclusion that "*We were punished because of our character*". In the sources on the wisdom of the people, in sacred books, in proverbs, folk-lore specimens it is always emphasized that all ill fortune in the human life happens only because of the character of the people. If the character of the people in any society gets bad it results with the tragedies, such a society faces with the disasters. Yassavy explains the reason of the disorders not connecting with the social-political events but from his point of view any disorder comes from the people's soul.

It is known that about the declines of certain period the poems appear by the representatives of the generation of the same period. This feature is observed clearly in the literary activity of such XX century Uzbek poets as Abdulla Oripov, Erkin Vokhidov, Omon Matchon, Rauf Parpi, Khalima Khudoyberdiyeva, Shavkat Rakhmon, Khurshid Davron, Eshkobil Shukur who lived several centuries after Yassavy. All of them prove that the meditative lyrics in XX century and modern Uzbek poetry has its historical legal bases, it was formed according to the national traditions.

The traditions of Yusuf Khos Khojib and Akhmad Yassavy did not enter the XX century poetry straightly, but they were rendered step by step through the poetry of the whole generations. For example, there are such poems in the literary activity of Alisher Navoiy which are like on content and form to the poems of the authors who lived before him.

Alisher Navoiy created a lot of philosophical, social poems on the human problems. It is necessary to investigate the problem of meditative lyrics in the works of Navoiy too together with a number of classical poets. Further we'll analyze some peculiarities of meditation in the works of Alisher Navoiy.

In the story "Avvalgi makolat (the former article)" from the epic poem "Khayrat-ul-abror" by Alisher Navoiy the theme on human life, human and society as it was in the literary works by Yusuf Khos Khojib and Akhmad Yassavy is discussed. The difference between their works is in the description of the events, if Yusuf Khos Khojib and Akhmad Yassavy render the acute human social problems from the author's language in the form of monologue, Alisher Navoiy describes them vivid in the form of dialogue.

According to the plot of the story once upon a time well-known sheikh Boyazid Bastomy sat very sad and his apprentice asked him the reason of being in a such condition. Sheikh explains in this way:

People live making noise in the world full of lie
A lot of people, but no person with character... [3:
108]

The meaning is as follows: this world where we live is not permanent and many people live in it, they live making noise – making quarrels; among a lot of people I cannot find one person whom I could call a Human, nobody worthies to the name of a human.

The apprentice was surprised of the answer of his teacher and asked again: "If You can not find a Human among a lot of people, in this case living with them, who are You? And after all do not You belong to this society?"

When sheikh replied his answer was full of sub-meaning, but his apprentice did not realize it and asked one more time another question. After that question sheikh explained who was mentioned under the word *a Human*. He explains that the reason of Boyazid

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHII (Russia) = 0.126
ESJI (KZ) = 8.997
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

Bastomy's being sad is that he cannot solve such a general human problem of dying with or without the faith. While being alive people are always busy with care of finding wealth, and never have a time to think about trust of life which was defined by the study of nakshbandys: "the people whose hands are always for the work and whose soul is with God are able to comprehend this trust". One more problem is in realizing the death: nobody can answer the question until passing away will he/she dye with faith or not. The real reason of Boyazid Bastomy's sadness is in having grandiose and unsolved situation. Besides the features of ode as remembering the dyed people, to take an example from their lives are described in this story.

In the conclusion should be pointed that though the term "meditative lyrics" appeared in Europe and its original specimens were seen in the English sentimental poetry, their roots are connected with the Oriental literature. The etiquette of generosity peculiar to the Islamic period of the Oriental literature influences the knights' literature after their attending the oriental countries during the wars. This fact was noted in their works by the scientists N.Komilov, F.Sulaymonova who carry the investigations on the problems of comparative literature [9; 11]. Finally the peculiarities of meditative literature as realizing the

death as the transitive period of the permanent life of humans from one view to another; putting opposite the manner of life of the society and exotics of a nature; remembering the childhood; realizing the philosophy of life while travelling; remembering the ideal ancestors; odes devoted to the abandon of love; socializing the poet's "I" began to be formulated step by step, dynamically. It can be determined that in both archaic and classic periods of the Uzbek literature the elements of meditative lyrics existed.

Nowadays the number of peculiarities of meditative lyrics of Uzbek classic poetry is connected with realizing the events all over the world from the point of Islamic ideas and the principles of literary explanation.

On this issue the peculiarities of meditative lyrics can be found in literary works of all authors lived until the XX century.

Coming into conclusion, the meditative nature of Uzbek literature is not spontaneously or the result of external influence, but it has its historical bases and deep genetic roots. Relying on it can be pointed that the Uzbek meditative lyrics is an independent literary phenomenon having its concrete sources of formulation and poetic criteria.

References:

1. Katzner, K. (2004). *English Russian, Russian English dictionary*. (p.904). New York etc., cop., XIII.
2. (1992). *Adabiy tur va zhanrlar*. 2-zhild. Lirika. Kollektiv. Toshkent: Fan.
3. Navoj, A. (1991). *Mukammal asarlar tÿplami. Hamsa. Xajrat ul abror*. Toshkent: Fan.
4. (1998). *Alpomish*. Toshkent: Shark.
5. (1980). *Aristotel. Pojetika*. Toshkent: F.Fulom nomidagi Adabijot va san#at nashrijoti.
6. Jassavij, A. (1991). *Xikmatlar. Nashrga tajjorlovchi, sÿzboshi va izoqlar muallifi I.Xakkulov*. Toshkent: F.Fulom.
7. Belinskij, V.G. (1948). *Makolalar*. Toshkent: ÷zbekiston davlat nashrijoti.
8. (1967). *Gÿrÿëlining tuzilishi. Jynus pari*. Toshkent F.Fulom nomidagi badiij adabijot nashrijoti. . .
9. Komilov, N. (1982). *Ibn Sino va Dante*. Toshkent: ÷kituvchi.
10. Murav`jov, V.S. (1987). *Meditativnaja lirika /Literaturnyj jenciklopedicheskij slovar`*. Moscow: Sovetskaja jenciklopedija.
11. Sulajmonva, F. (1997). *Shark va Farb*. Toshkent: F.Fulom.
12. Turdimov, Sh. (2012). *Jetnos va jepos*. Toshkent: ÷zbekiston.
13. (1987). *Filosofskij slovar`*. Pod redakciej I.T.Frolova. Izdanie pjatoe. Moscow: Izdatel`stvo politicheskoy literatury.
14. (2008). *Fitrat. Jeng jeski turk adabijoti namunalari* (Adabijotimizning tarihi uchun materiallar). Toshkent: MUMTOZ SO`Z.
15. Xakkulov, I. (1991). *Axmad Jassavij/Axmad Jassavij. Xikmatlar*. Toshkent: F.Fulom.
16. Xotamov, N., & Sarimsokov, B. (1983). *Adabijotshunoslik terminlarining ruscha-÷zbekcha izoqli luzati*. Toshkent: ÷kituvchi.
17. Jydkevich, L. (1974). *Meditativnaja lirika /Slovar` literaturovedcheskih terminov*. Moscow: Prosveshhenie.
18. (1971). *Jysuf Hos Xozhib. Kutadzu bilig* (Saodatga jÿlllovchi bilim). Toshkent: Fan.