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MEDITATIVE INTERPRETATION IN THE POETRY OF ERKIN VOHIDOV

Abstract: This article also explores the meditative interpretation of the lyrics of Erkin Vohidov, one of the brightest representatives of modern Uzbek poetry (travel, idealization of great ancestors, emotional experiences based on the impressions of the trip).

Key words: meditative interpretation, Erkin Vohidov, image of ancestors, lyric with emotional experience.

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Introduction

Special scientific dictionaries on the theory state that "a combination of meditative lyricism is derived from the Latin word meditation, which translates as deep observation." If we look at the creative process, the psychology of creativity, the concept and interpretations of the creative laboratory, it becomes clear that this concept is related to the creative personality.

E.Vohidov, who was formed in the national environment, experienced the wounds of war, and deeply felt the violence of his father's love, wrote a poem seeing the uprooting of the slate and the soil rooted in its roots. He was able to turn every action, situation, situation and detail in everyday reality into a lyrical image.

II.Literature review

Observation poetry also encourages the reader or researcher to observe, of course. As we read this poem of the poet in deep observation, we are involuntarily reminded of the recent history of the Second World War, the political call of the Soviets and the civil obligation of our ancestors to go to war. It is known that in our national traditions, our ancestors, who went on a long journey, received a handful of soil in their native land, the purpose of which is to bury my body

in the soil if a foreigner dies. How many of our ancestors were killed on the battlefields of World War II as well. Among them is the poet's father. This point in the biography of E.Vohidov is lyrically interpreted from different angles in a number of poems and epics. In all such poems we clearly feel that the poet's father was a brave, courageous, patriotic, family-oriented, loyal man. In this poem, too, in our opinion, an Uzbek young man on the battlefield, including the poet's father, is portrayed as a slate.

III.Analysis

From the world of poetry of the famous poet E.Vohidov we can find many works based on such a deep observation. We pay attention to the poem "Loyalty", written in 1964, which belongs to the first stages of the poet's career:

Keksa qayrag'ochning
Ildizin ochib
Tortdilar qo'sh arqon solib belidan.
Lekin u tuproqqa panjasin sanchib,
Sira qo'zg'almasdi
Ungan yeridan...
Nihoyat, gurs etib yerga quladi,
Butab, so'ng ko'tarib ketdilar, biroq –
U o'z panjasida olib jo'nadi
Yashagan yeridan

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Bir hovuch tuproq¹.

Indeed, a person who sincerely loves his homeland can be persecuted, tortured, separated from his limbs, family and society as a whole. But they will never be able to separate him from his love for his homeland. In this sense, the meditative scope of this poem is not limited to the factors in the poet's biography itself. Historically, it also refers to the fate of our great ancestors, such as Najmiddin Kubro, Babur, Furkat, Jadid intellectuals such as Fitrat, Cholpon, Abdullah Qadiri. Hence, the nature of meditative lyricism is also characterized by the multiplicity of symbols and images.

It is clear that the poem is built on a deep observational basis. This aspect is reflected not only in the content of the poem, but also in its formal construction. The reversal of the lines in the poem, the fact that one line is two words where appropriate, served to reflect the intensity and originality of the slate story. The use of three dots in the sixth line of the poem, in the reader's imagination, puts a "double rope" on the body of the poplar and enlivens the most tragic processes that took place before it fell. The reader, who has seen many such cases in life, clearly feels the pull of the rope, the bending of the tree, the mournful sound, the bending, and the eager recovery. As a result of the association with a real event, the reader is reminded that this event is not just about a tree.

In particular, the metaphor of the "claw" and the earthy detail at the end of the poem strengthen the reader's mind and make him fully realize that human destiny is imprinted in the image of the slate. Because, in fact, the cut root of a tree uprooted from the ground, is like human fingers. In most of the poet's poems such an episodic event, a meditative interpretation built from a small detail to a huge observation and historical association, is clearly visible. The wide-ranging metaphorical movement leads to the scale of the meditative range of words used in the poem.

Analyzing one of the poems of the poet, Professor Bahodir Karimov emphasizes the following:

"Ish o'ldirmas, ishkal o'ldirar,
Jon zavoli yuz yoshmas, ko'z yosh".

In this case, "ish" and "ishkal", "yuz yosh" and "ko'z yosh" are metaphorical migratory, influential, truly oriental findings."²

In E.Vohidov's poem "Po'lat" it is as if we are talking about a metal (steel) and its history. There are lines that he was first an oybolta, then a cannon, and gradually a sword, a rifle, a nagan, a bomb. But at the same time it is clear that the war in the history of mankind, the warlike nature of human behavior, the

spirit of aggression is lyrically described. Mankind made weapons out of steel and killed each other. He was used in the way of ignorance. The culmination of the poem, the pinnacle of its pathos, and the author's ideal are reflected in the last two verses:

Lekin olgan jahonni faqat
Pero bo'lib quyilgan po'lat³.

It is known that the history of good science and enlightenment began with the pen. The divine books also say that God "commanded the pen" before creating all human beings. The word "pero" here generally means pen. The etymology of this word, which comes from the Russian language, also means pen. Pero expressed the patina of the bird and used it as a pen in the history of Russian written culture. E.Vohidov's meditative poetry confirms that "Po'lat" is a practical manifestation of beauty. This poem is concise and succinct in "Beauty" (meaning "Beauty" poem. G.E.). Man made sweat-soaked steel oybolta, cannons, swords, rifles, nagans, bombs.

Using his mind, he realized that neither an ax, nor a sword, nor a bomb could be a feather. The feather, the fruit of the mind, was able to conquer the world. The aesthetic impression of the composition of the miniature poem, the poetic beauty seeps through. In other words, talent, a unique style, discovers artistic beauty."⁴

These lines of the poet are written by Hazrat Mir Alisher Navoi:

Turk nazmida chu men tortib alam,
Ayladim bu mamlakatni yakqalam...

reminiscent of verses. In this, of course, the poet meant that he spread enlightenment to the whole Turkic world. The pen acted as a means of spreading enlightenment.

We find similar lines in E.Vohidov's contemporary and comrade A.Oripov:

Temur tig'i yetmagan joyni,
Qalam bilan oldi Alisher...

that is, in this poem, as in E.Vohidov, ignorance is described with kindness by contrasting the details of the pen and the weapon.

The height of the humanistic pathos in E.Vohidov's poem is that war, massacre and enmity lead the society to ignorance, science, enlightenment, literature, and poetry leads to happiness.

The meditative lyrical features of Erkin Vohidov's travel impressions are also evident in his poems. It is known that the poet traveled to different countries of the world.

None of his travels did not find their poetic expression and fall on paper. Among the poems of the poet about his travels in the Caucasus are "The Sea", "To the summit of Ararat", "Azganush", the poems

¹ Vohidov E. Selected works. - Tashkent: Sharq, 2016. - p. 57.

² Karimov B. The alphabet of the soul. - Tashkent: G'afur Gulom, 2016. - p. 89

³ Vohidov E. Selected works. - Tashkent: Sharq, 2016. - p. 20.

⁴ Rasulov A. Art is a novelty. - Tashkent: Sharq, 2007. - p. 142.

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"To the Armenian girl", "Under the statue of Fuzuli" have a special place. At first glance, two aspects of meditative lyricism appear vivid in these works. The first is the impressions of travel, the second is the manifestation of socio-historical, philosophical-artistic interpretation based on the lyrical depiction of the landscape.

IV. Discussion

In the poem "To the summit of Ararat" first comes the figurative image of the mountain. Almost all of these figurative metaphors are realistic. A situation typical of really high mountain peaks.

But after the line marked with a question mark at the end of the second paragraph of the poem, the method of interpretation changes dramatically. Based on the metaphors of the mountain landscape, the poet turns to the associative description of completely different, historical, psychological, tragic events.

...Goh og'ir sukutda o'ylar surasan,
Uzoq o'tmishgami eltadi xayol?

In the same place, the connection of the artistic allegory with the real landscape reality is broken. The mountain will be revived. He becomes a living person. He is endowed with human qualities, such as imagination. By giving this quality, the poet brings the object belonging to the world of society into the world of humanity.

Professor Abdugafur Rasulov thinks that the issue of congregation in the work of art has its own millennial traditions, our ancient ancestors understood the essence of congregation, that is, inanimate objects, in our opinion: "By the way, our ancient ancestors created miracles from congregational bodies. No one has not heard of the seven wonders of the universe. But most people do not know the age of the ancient miracles and what they were made of. In addition, some of the miracles are reminiscent of the song "Yoriltosh"⁵.

In fact, in the writings of our ancient ancestors, there was a tradition of treating inanimate objects such as earth, stone, wood, iron, as if they were living things, which must have a certain natural, scientific basis. In Imam al-Bukhari's collection of hadiths, "Al-Jami', as-Sahih", when Muhammad (peace and blessings of Allaah be upon him) left him and went to another pulpit built by his Companions, he was weeping over the tonka that he used to give. The fact that Moses went to Mount Tur to communicate with God, spoke to him again with a tree, and that Jesus' staff turned into a dragon are mentioned in Burhanuddin Rabguzi's "Qissasul Anbiyo". This aspect in the poetry of Navoi, Babur, Mashrab, Agahi comes in the form of most appeals, descriptions of the situation, communication, attitudes. Our classical poets speak with confidence that the lover wept stones

for his misery, that iron ore melted from the word of his heart, and that the woods were amazed. In this poem by E. Vohidov, the principle of connection to the traditions of the ancestors, the principle of reflection and observation, like the ancestors, prevails.

The poet now turns to Mount Ararat as if addressing a man:

Qo'y og'ir o'ylarini tark et, Ararat,
Mashriqqa ko'z tashla bu nuqra sahar.
Ko'ngilga taskin ber, qalbga harorat,
Diyoru yorimdan keltirgin xabar...⁶

In this verse of the poem, the poet expresses three features of meditative lyricism. The first is that the poet refers to Mount Ararat as a living being. By saying, "og'ir o'ylarini tark et", he is referring to the tragic past of the mountain, the fraternal Armenian people through the mountains. Because the ancient Mount Ararat is a witness and sympathy for all the difficult days that this people went through. Secondly, when talking about the dignity and height of the mountain, he emphasizes that it is a tourist, coming from the East, based on this natural structure. As you know, tourism means alienation. The stranger will be disappointed. As he travels through a foreign land, he finds a companion and a friend. He misses his homeland. The parable of the "nuqra sahar" in the band fully expresses the calm state of the lyrical protagonist. Because in the morning, when the sun has not yet risen, there is a certain heaviness, a worry of the coming day. It is a transition period, a night of losing power and a dawn of taking responsibility. After all, neither of them still knows which way the sun rises. The threat of an exit from the West makes both think. Similarly, a stranger, a tourist, does not know what awaits him today in a foreign land. Hence the weight of the weight of the heart. In the "Dictionary of Navoi Works", the word "nuqra" means "kumush". Silver signifies whiteness, transparency. But this silver color also has the meaning of intiho, the end. The whitewashed castle of the epic "Sab'ai Sayyor" also symbolizes the transition period in the life of the hero. After this mixed phase, the protagonist either finds happiness or faces eternal decline. This metaphor in the poem represents the end of the tourist-poet's journey, the longing to reach his homeland. Thirdly, in the last verse of the verse, the poet remembers the verse of his predecessor, Zakirjon Furkat, who lived in exile with nostalgia. Expressing his feelings in the form of "Diyoru yorimdan keltirgin xabar", he recalls Furkat's address to Saba. Thus, in every word addressed to Mount Ararat, associativity, tourist motive, foreign-tourist psyche, ancient historical landscapes, ancestral life find a harmonious expression.

⁵ Rasulov A. Art is a novelty. - Tashkent: Sharq, 2007. - p. 130.

⁶ Vohidov E. Selected works. - Tashkent: Sharq, 2016. - p. 42.

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In the last verse of the poem, the best feelings hidden in the poet's heart become words. Nostalgia for homeland and companion emerges in harmony:

Boq, balki ko'rarsan ayni sahar payt,
U ham ko'z tikkandir balki sen tomon.
Yoring seni juda sog'indi deb ayt,
Xabar ber, tez kunda qaytur deb omon⁷.

A trip across the Caucasus takes the poet to the statue of Fuzuli. Here the famous poem of E.Vohidov "Under the statue of Fuzuli" is born. This poem is a very unique work in terms of its high lyrical pathos, meditative scope, and the poet's sincere respect for Fuzuli's personality and creativity.

The poem "Fuzuli's Statue" reflects the philosophy of the community, as in the previously analyzed poem. Only here did a somewhat new, non-ancestral form of congregation serve as a lyrical object. After all, the statue, addressing or communicating with them is not typical of the period and spiritual life of Navoi, Fuzuli, Babur, Mashrabu Agahi. This tradition emerged only as a socio-political form of glorification, immortalizing the memory of the greats of the former Soviet era. In a sense, the form of the concept of polytheism, which was popular in Europe and existed in the ancient history of mankind, has been adapted to the new era. But for the poet, who was well acquainted with the enlightenment of his perfect ancestors, the statue was, of course, a means of expressing his feelings and thoughts, a detail defined as a lyrical object. Most importantly, the poet was able to shed through this detail the pain he was hiding inside, despite the Soviet era.

The poem begins with an appeal to natural phenomena, i.e. plants and animals. Such a beginning gives the poetic psyche a special mystery, grandeur and lyrical reality:

Yellar, bir daqiqa to'xtang esishdan,
Sernavo bulbullar, sayramang bir oz.
Karbalo dashtida yayov kezishdan
Charchab tin olmoqda Fuzuliy ustoz...⁸

It is clear from the first verse that the poem is built on a meditative interpretation. This is evidenced by the fact that in the first two lines the reference to the plant, in the second and third lines the sample of the congregation, i.e. the statue, is taken as the object of reference. The poet connects these two separate concepts by addressing the representatives of animals

and the community in four lines. Serves one to the other. While these two creatures have nothing to do with each other, they are both busy living life in their own way. The Karbala steppe is a place in classical literature that one who is in love with the Truth must walk. This is a very long, arduous journey. Only the path of life can suffice to overcome it. No need to disturb him anymore. All you have to do is enjoy his poems and learn from them.

The meditation in this poem was further increased and realized as a result of E.Vohidov's own experiment.

Literary critic B. Karimov noted: "Erkin Vohidov's poetry is soft, delicate, graceful, beautiful, half-smiling, sometimes graceful, deep poetry."⁹ If we compare the opinions of these two great scholars, the features of tradition and innovation in the poetry of E.Vohidov are obvious. In other words, if you look at the poems of E.Vohidov, you can see that the poems of Cholpon and G.Gulam combine serious, observational philosophy, on the other hand, lyrical tones full of demonic irony and humor. This aspect indicates that the poet was able to add novelty to the criteria of poetry, which has become a lyrically-meditatively strong tradition.

Professor Umarali Normatov emphasizes that E.Vohidov's poetry is not just a product of emotions, but a poem full of social life, national pain. In each of his poems, he emphasizes the presence of omissions and omissions related to the shortcomings of the time, which proves that the poet has always been in step with social life: "Erkin Vohidov combined his creative work with public affairs."¹⁰

V. Conclusion

Indeed, it is impossible to have a poem that does not mix social pain in the work of the awake poets of the time.

After all, the poet is a barometer of his time. He has to write about the problems of the period if he can. He is obliged to write down the painful problems of his time by expressing his allegories and metaphors, allusions and allusions. Social pain, the rise of the social "I" to the level of poetry is one of the important aspects of meditative lyricism, and this aspect leads in every poem of E.Vohidov.

⁷ That source. – p. 42.

⁸ Vohidov E. Specified source. - p. 44..

⁹ Karimov B. The alphabet of the soul. - Tashkent: G'afur Gulom, 2016. - p. 89.

¹⁰ Normatov U. Creation magic. - Tashkent: Sharq, 2007. - p. 136

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