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## THE DEVELOPMENT OF “MEDITATE LYRICS” IN THE UZBEK CLASSICAL POETRY

**Abstract:** This article analyzes the meditate lyrics in Uzbek classic poetry in the examples by Alisher Navoi, Mashrab, Ogahiy, Furkat.

**Key words:** Uzbek lyrics, Mashrab, Bobur, Ogahiy, Furkat.

**Language:** English

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### Introduction

When the development of “meditate lyrics” in Uzbek classical poetry is explained we understand the new stage developed through the use of philosophical symbols, rich in poetic dyes, which has enriched the traditions of Uzbek folklore and ancient writing poetry. In this article we try to describe a “Meditate lyrics” problem as an example of the greatest poets creating in this period.

The poetry of Alisher Navoi is full of poems, which are characterized by completed philosophy of Sufism, sophisticated social and human problems. Clearly, it also calls for learning of Alisher Navoi poetry with other classic poets together as a medieval lyric problem. Here are some examples of some meditate aspects in the poet’s work.

An addition story for “Avalgi maqolat” in the poem “Hayratul –abror” is about human and society, human life as well as its meaning. Unlike his ancestors like Yusuf Xos Hojib and Yassaviy who illustrated humanistic, social problems in the form of monolog, Alisher Navoi represented the sentences of the characters in a lively and dialogic way.

### Materials and Methods

In the narrative his student asked him to express the reason of his trouble noticing well-known sheikh Boyazid Bastomiy sit in distress. The sheikh explains the cause of his sorrow to his student so:

*Kim bu jahon ichraki eldur g'ulu,  
El to'la, ammo kishidindur hulu.. [1. 108].*

So, I have not found a real human among people living in the world with bustle. In another way, the world is full of people but I have not seen one whom can be considered as a human.

Surprised at this answer, the student also asked a question: Who are you living among them, if you have an idea that there is not a man in the world? Do not you belong to this society? The reply of the sheikh is so intelligent that the student could not understand it and had to ask another one. In that case the sheikh explained clearly so what he meant when he told about a human:

Шайх деди: “Эй иши гумроҳлик,

Topmag'on ish sirridin ogohliq.  
Men dog'i yuz ming meni sargashtadek,  
Ashki bog'ir qonig'a og'ushtadek,  
Bo'lmasa imon bila ketmak ishi  
Anglaki oni desa bo'lmas kishi...  
Kim chu vido' aylagusi jon anga,  
Hamroh o'lur yo'qsa imon anga...” [1. 109]

It was revealed in his answer that Boyazid Bastomiy was in distress because he thought about a general question whether the human’s life would pass with faith or not. The cause of sorrow that is general and leads one in a deep thought can be not realized by a human being concerned with living things. A person who lives with thinking about the next world (in Islam), like saying in Nakshband propaganda: “One must think about only Allah even though they are doing something” can comprehend it. Another side of this concept is that the people can have no idea

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whether they pass away with faith or not until they die. We think it is the essence of his dignity, tragedy, unbalance and sadness. Moreover, remembrance of the past, looking at their lives from the point of view and a panic at the same time are clearly described in the story. The character in the story not only remembered his ancestors but also had a feeling of sorrow about their death. Besides this, he expressed his distress for obligation of existence in the period that is unsuitable for his feelings.

Although the term “Meditate lyrics” appeared in Europe and its original examples have been described in the English sentimentalism poetry, their roots are connected with the East. Courage and friendship ethics in the North literature during the Islam period and their existence in the poetry of religious belief influenced deeply on Salb movements as long as the poetry of knights having visited the North. There are special notes in the works of scientists like N. Komilov, F. Sulaymanov who have seriously studied comparative literary criticism. As a result, the features of meditate lyrics such as considering death as the standpoint of immortality, considering death as a transition of the eternal life, contradicting the independence on society and the exotic nature each other, thinking about childhood, chaos, having freedom of feelings based on the memory of travel, the motive of understanding the philosophy of life on the journey, having a fear of industry and the aspiration of nature, keeping death in memory, a great deal of devotions to ideal ancestors in the past, siblings and temporary love, in addition to socialization of the poet’s personality gradually developed in the Western poetry. Therefore, we do not meet by chance a lot of poetic elements of meditate lyricism in the archaic and the classical period of the Uzbek poetry.

At the time, a number of features in Uzbek poetry like meditate lyrics are connected with Islam dogmas passing from centuries to centuries as a tradition and to understand the reality of the world on the basis of Islamic beliefs and the principles of artistic expression.

The reconfigure and updates of the traditions written in Oriental poetry can be meet in the work of Mashrab. This not only appears in poetic form, but also in content, internal structure, image, rhythmic acceleration and pessimism. Life of the human, the world lifestyle and its value, and the attitude of the man to the place where he lives as well as the period are essentially new in the style of Mashrab.

Dunya sarig'a bir kelibon g'amzada kettim,  
Bir lahza dam olmay dam olmay, turibon lahzada kettim.

Bir mushfiqi hamroz jahon ichra topolmay,  
Hasrat o'tidin kuydimu motamzoda kettim.

Surtmay bu qaro yuzni oshal ravzada bir yo'l,  
Yuz hasratu motam bila mehnatzada kettim.

Har jon keliru ketgusiur bilsam oni ham,  
Yuz g'amzada bo'ldum, yana motamzoda kettim.

Har ne bo'libon dunyoda yurdi necha gumroh,  
Uryon kelibon munda yana arbada kettim.

G'ofil kishilar kechayu-kunduz tilagay mol,  
Dunyo dedimu oxiratimni sota kettim.

Yorni xayol ayladi, Mashrab, ko'zin ochdi,  
Yuz dardu alam birlaki mehnatzada kettim. [5. 73.]

Although a lyric character speaking, thinking, interacting, evaluating and coming to the conclusion in this ghazal seems to have a common characteristic like the poet, he expressed the general picture of a glorious person’s image who is in respect essence. The time and reality told by the lyric character do not fit in the biography of a single person. It is not impossible to determine the beginning and end of the space in the poetry. First of all, the radif of the ghazal must be explained. The term “radif” used as “a key word” in the majority of the works in ghazal genre has the same function as one in the ghazal of Mashrab.

In the Uzbek language the word “ketdim” is an example of the verb which expresses poetic varieties in speech. It can convey the meaning and the end of the activity without grammatically connecting with other words and word expressions. In first case, this word means to say good-bye in the Present simple having the same function. If the question like “Weren’t you in school at 9 00 in the morning?” is answered like “Ketdim”, it means as “I had gone at this time”. In this sentence it expresses an activity which is completed and happened only in the Past tense. When the question like “Have not you gone yet?” is replied like this, the expression like “I am going now” is realized. Because there is a speaker’s intention we must understand it in the future meaning.

Apparently, “a key word” was correctly picked for this ghazal of Mashrab. The varieties of the meaning were used perfectly in the poetic construction of Mashrab’s ghazal, leading to intensification of meditate spirit at the same time. As there were the varieties of the meaning in this key word meditate lyric criteria like “travel and travel experiences”, “stranger’s position and keep away from it”, “chaos”, “death and realizing it as edifying source” and “socialization of lyric personality” were completely expressed in the ghazal. We can clearly feel in from the beginning till the end of the ghazal.

Dunyo sarig'a bir kelibon g'amzada kettim,  
Lahza dam olmay, turibon lahzada kettim.

In this couplet the lyric character emphasized that life would end in an instant and was in sorrow

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about it. Though the one is completely short consisting of two lines of poetry, it expresses a great history of the human being from his birth till death. The time when a person leaves is really a moment for the one coming from the eternal world. Because after leaving the world, the human goes to the place where he came from. The lyric hero's happiness for leaving caused for grief, merry-making with dance in this ghazal. Because he was happy about leaving the world where was full of trouble, falsehood and evil deed and coming back his own homeland. Likewise, a version of Mashrab's "Masnaviy" is described with a help of the image of a leaf dying up and leaving on the ground. However, the expression like "I have gone" is realized accurately, it is clearly explained that this biographic history belongs to not only Mashrab, the author of the ghazal but also all the humanity. Because no one can know when and in which situation they came and which mood he will leave in. In addition, the person has no chance to speak, communicate, explain his/her opinion to others. The dead human cannot say "I have died". In the ghazal, there is a meaning which means to die, to leave the world under the radif like "I left" and it expresses all the humanity, the human history in an example of a person. The following lines of poetry are directed to the image of the world life in this lyric expressed. In the second line the poet emphasized that he could find a friend having ideas as he had and living in grief, when he complaint about his behavior in the third line that he confessed not having knelled on the prophet's feet. The poet said that this kind of life was not only for him, but also others. Of course, it is definite that every living thing will leave the world. So human beings must be properly aware of the birth and the dying to be true that birth is the main page of death in the book of life. The only thing to do is to live in a world of goodness and righteousness in order to go out with joy, as Mashrab went. Therefore, the fifth line shows the position of a stray who did not comprehend that there was not eternal life. In the sixth line this idea is further developed and the poet pointed out that the status of the people who want only to have wealth and do not think about their end of life is definitely in bad situation:

G'ofil kishilar kechayu kunduz tilagay mol,  
Dunyo dedimu oxiratimni sota kettim.

He said that social and ethical problems may lead to deteriorate of the society as well as the world. So there is an interesting question. How must the human live in order to leave the world with happiness? He / she must live only thinking about the God and act as God orders to achieve something. The poet put forward to his general conclusion in his line like "Yorni xayol ayladi, Mashrab, ko'zin ochdi". In this way, the reader should comprehend that the poet's trouble and happiness are the same as all the human being's. Such a thoughtful conclusion develops

meditation in the version of the poet leading to the high point and causes to appearance of the feeling of meditation in the heart of the reader.

In general, we can frequently see characteristics which are specific to meditate lyrics in the work of the poets who lived till the century of XX. As it is clearly explained in our observation, the lyric interpretation of the world on the basis of Islam etiquette causes the poet's meditative thought, comprehension regardless of wanting or not. We see that meditative lyrics was highly reflected in the following Ogahiy's poetry who continued writing traditions of Atoy, Sakkokiy, Lutfiy, especially, Navoi:

Bo'ldi chun umrung kunining vaqti tush,  
Nafsi sarkash otini ko'p chopma, tush,  
Xobgoh etgil anoat manzilin,  
Yo'qsa hargiz ko'magungdur rost tush [6. 563.].

This poem was written in the style of Tajnis and according to early Turkic classic style of Tuyuk. However, when the contents of the essence is looked through with attention it is clear that it was written in a philosophical style of the quatrain genre. Because in the Islam education living in meaningless life and passing time with contentment, evil, quarrel is wasting one's life away. We have long been witnesses of the fact that our classic poets identified it with sleep and dream. Ogahiy addressed to people who spent their life in vain and wasted their time: "You are trying fast to have everything like possessions but you live in wasted life. Life goes as fast as a dream. Do not keep this way of living. Learn how to live with patience. In the way you can get rid of greediness and you will have real life." Tuyuk including history, enlightenment, spiritual advancement and psychological state of a person reflects the philosophy of life, the meditate lyrical content of the Oriental life.

An important aspect of meditate lyrics is the fact that experiences of travel were described in a poetic expression. Similarly, literary works are found in the works of all poets who were ancestors and descendants of Navoi. Especially, this theme was the leading one in the creativities of our poets like Zaridin Muhammad Bobur, Furqat who lost their homeland and lived in homesickness. "Baburnama", in its nature, compiled the poems of Babur as part of the story including the events of his journey, and also consisted of the lyric writing about his such memories. In lyrical genre samples of "Baburnama", memories of travel are different from ordinary travel stories with their philosophical, religious, tragic nature. Therefore, it is possible to call them lyrical interpretation of philosophical, psychological, tragic experiences existed in Babur's magnificent journeys. The poet and the great king Babur reflected on the essence of his military journey describing the events of 1526-27s. He was reflected as an experienced person in the quatrain,

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written in the result of Bobur's observation during the travel.

Islom uchun ovorai yozi bo'ldum,  
Kufforu hunud harbsozi bo'ldum,  
Jazm aylab erdim o'zni shahd o'moqqa,  
Al-minnatu lillohki, g'ozi bo'ldum [4. 229].

The person who is in the journey has different mind than other people. He observed himself in two situations. When he saw his own image in a foreign country in the first one, a stranger who was being watched by inhabitants in this country in the latter one. Dual observation makes a person who is in a foreign country think carefully about the meaning and outcome of his trip and find the answer of questions like "Why did I come here?" What did I achieve? Those questions always made the great and well known poet be in trouble. After gaining victory over Raana Sanga non-Muslims in India he got this exaggerated quatrain written. The purpose of his campaign was to spread Islam, to march to disbelievers in it and Babur expressed widely the conclusion of his life, his activities as a king as well as philosophy of his life in the quatrain where the God gave him to have chance of being Muslim. Also, Islam dogmas which in everything with human beings would happen according to their fate was the main essence of the quatrain.

Memories about his travel, experiences and the description of events happened during the journey were clearly described in the creative work of Furqat, another poet having no chance to live in his own homeland. The work "A legend in Greece" was in the writing style of description of events so it was written in Masnaviy. The work included in two parts. In the former the poet wrote about himself in the center of the place and period where there was the description of a journey. However, in the latter one of the work the place and period changed and a real event like a legend occupied in the middle.

Eshitkil, sarguzashtkim safarda,  
Ko'rub xavfu xatarlar bahru barda.  
Ko'ribon beadad shahar diyoru,  
Guzorim tushdi Yunon mulki sori... [7. 49.]

In the first part we can realize that the event happened during the journey and the main character was the poet himself. He described how he had reached in Greece and sailed through the seas and rivers having terrible dangers and a long way journey. He told with a great surprise about spacious streets, marble-built buildings, shops, the Lungi is made of silk and baths with basins made of glass in the country with beautiful trees and he accidentally met a church

during his journey. He described in the second part that a woman whom he met in the church had told a narrative and that one was expressed by that woman, in a direct speech. That one telling a narrative played a great role and placed in the center of the second part. The period in the narrative was connected with the biography and the experiences of that woman. The narrative of hers included in a four-part composition. In the first part is about the childhood and adolescence periods of that Italian woman: She was a daughter of a rich merchant who liked her very much, brought up with care. She grew up and was so beautiful that everybody was surprised at her beauty. She suffered in tuberculosis but doctors could not treat her though they had done all their best. In the second part she told that a doctor recommended her to live by the sea and her father got a place for her relaxing built, having treated for the disease she recovered completely but she fell down in the sea while she was fishing. In the third part a fisherman rescued her with a fish net and brought her to her father in a good position. In the fourth one her place and period connected with those of Furqat. The woman telling her narratives to the poet explained why she was there and had told him everything belonging to her:

Iqobat aylabon har yerda tanho  
Boray har erdakim bo'lsa kaliso.  
O'zim birla olib ko'p siymu zarni  
Sayohat ayladim bahr ila barni... []<sup>1</sup>

She also stated that she was visiting sacred places because of her gratitude for having getting over the disease and rescuing from sinking in the sea.

### Conclusion

In our opinion, the reason why Furkat described about the beautiful woman's legend though he had his interesting journey experiences, he also presented with his new and independent narratives about his journeys like that woman. The experiences in other countries, observation of other's fate and immediate conclusion provide meditate character of the work "A legend in Greece".

In general, the meditate nature of contemporary Uzbek poetry is not the result of coincidence or external influence, but rather its historical foundations, deep genetic roots. Consequently, the following conclusion can be drawn to the fact that the stages of formation of modern Uzbek meditative poetry are independent art phenomena:

1. By means of Mashrab and Babur's creativity it is felt that meditative lyrical poetry is consistent with human psychology. It is now commonplace in private to show that the general public's personality is

<sup>1</sup>Кўрсатилган китоб. – Б. 55.

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the main feature of individual meditative interpretation.

2. The poetry of Babur and Furkat has been reflected in the memories of meditative lyrical poetry,

the philosophical –psychological interpretation of the new social reality. Poetic and meditative updates like chaos, thoughts about death, are noticed in the poetries of Mashrab and Ogahiy.

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