

ELEMENTS OF “MEDITATE LYRICS” IN UZBEK FOLKLORE



Literature

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Abstract

Meditate lyrics is a national phenomenon that is a core of our poetic thought. Therefore, the current Uzbek meditate poetry is not an art phenomenon that has emerged for the last ten or even hundreds of years, which was derived from random or non-traditional literature. It has a number of important stages as prominently artistic, historical, spiritual and cultural phenomenon. In order to have a right idea about these stages, firstly, it is worthwhile to find out the aspects of meditate lyrics which are in the connection with a sociological period and a cultural circumstance, its historical figures in the world poetry, evolutional and dynamic features, its version as an expression of their identity in which lyrical genres are dominant, in short, the poetic cognitive criteria. This theoretical prospect, the collective definition helps to learn Uzbek meditate lyrics based on a scientific basis, in addition, allow us to identify individual aspects of our national poetry.

Meditate lyrical samples, in particular the lyrical poem of Lamartin were written to have been criticized by V. Belinskiy in numerous researches and terminological dictionaries. [5.7.8.16.2.]. Especially, this attitude had ironic nature in the interpretation L. Yudkevich. The scientist said that the term “meditate lyrics” was used in an ironic manner in the 19th century literary criticism. Belinskiy used it to describe the poetry of Lemartin which was made up unrealistic one. [8. P. 204.]. Such recordings and facts not only make us not understand about the nature of the meditation but also have a doubt whether there is a relation between the nature of the meditation and social reality, real life. However, we have come to the conclusion that any work which is connected to this form of lyrical interpretation can not be absolutely out of the sociality in the process of systematic study of meditate lyric samples. Influence of the poet on the welfare of real life, the internal emotional attitude to it will be the reason for the writing of meditate poetry.

It should be noted that meditate lyrics is directly linked to the social period and cultural circumstance. In other words, any period presents examples of meditate poetry within their cultural circumstance. We can see this state not only in samples of ancient, classic or current poetry but also first in one of folklore. In particular, samples of meditate lyrics appear in the oral epic, song and other genres of Uzbek folklore. Meditate lyrics is reflected quite literally in seasonal and ceremonial forms of the song but it is completely different in lyric songs. For instance:

*Olma deb borib edim,
Olichaga etti qo'lim.
Yaxshini ko'zlab turib,
Yomon bilan qoldi kunim... [17.]*

This poem shows the meaning of meditate lyrics with a help of the expressiveness of the song, the terms of the nature (an apple, a cherry). The distress of the lyric hero who could not get

an apple in a high branch and had to have a cherry in a low one is not actually due to a fruit. He cried out for the fate that he had not been given what he wanted and he had to live with a undesirable woman. It was unfortunately true and tragic that the lyric hero could no longer enjoy his love. The main reason of his misfortune and grieving cry was described in the song.

*Daryoma daryo tosh otay,
Alvon po'tangni bo'shatay.
Olti oylardan beri,
Turqingni kimga o'xshatay... [17.]*

The song reflected the attitude of the hero to the separation. The lyrical hero addressing to his beloved, who had left him for six months and could not return because of desperate situation, expressed his feelings with natural phenomena. There is an aphorism among the people “When you are in arrogance go to the cemetery but if you are in trouble you must go along the river”. The lyric hero in distress went to the river in order to get rid of his trouble. However, the river which helped everybody to forget their grief could not support him to do. For this reason he threw a stone at the water in the river. He looked at surroundings with suffering but he could not see his beloved in other's place. Unfortunately, he did not find peace of mind. The general conclusion about the agitation of love, faithfulness, loyalty and patience reflected in the miraculous work.

Although the picture of the social period and the cultural circumstance were not clearly described, symbolical points informed literally about problems of the period, disciplines and traditions of the area in both of the songs. Because the woman, who grew up in Turkish spiritual life, never expressed her intimate feelings and the pain because of her missing him to the social community including either family or woman society. She had sense of shame to tell her feelings to a person who was not her husband. It reflected her inner philosophy about her unique nature, world, fate, society and way of life. These aspects demonstrate certain features that can be observed in contemporary Uzbek meditate lyrics.

When the doctor of the philological sciences, M. Yoqubbekova told about the following folk lyric song:

*Yonamanu kuyaman
Yochoqqa tushgan chaladek.
Za'farondek sarg'ayaman
Bandida qolgan olmadek...*

He came up this idea that the similitude, which is a product of artistic expression in the Uzbek people's songs, is a logical cross-reference of the person, body, feature, concept, event, phenomenon, movement and situation which is compared emotionally or sentimentally according to the associative conclusion. [9. P. 50.]. In our opinion, there is an important aspect in folk lyrics of meditate lyrics in this poem and the analysis conclusion about it. The lyric hero described

literally his internal emotional feelings in the comparison with two characteristic detail such as entity (an oven) and nature (an apple). Consequently, a listener feels a lively appearance of uncertain internal mood of the hero. Besides it, the internal world of the human is reflected in common with conflicts of life.

General matters, in which life is not eternal, human beings have no chance to be born twice and there is a great edifying concept in it, are clearly described in Uzbek ritual folklore.

*Bu qorong'u kechaniing oydini yo'qdir,
Bu ketmoqning endi kelmog'i yo'qdir.
Zor yig'lab ketdingiz,
Borsa kelmas ketdingiz,
Etti qat yer ostidan-o,
Manzil, makon tutgan, otam.
Safar qildi uzoq yerga,
Endi ko'rmoq qaydadir.*

D. Urayeva, the folklore scientist and doctor of philological sciences described psychological emotional state in the ceremonial song so: "After a person dies and go to real life, alive people see off him to the last journey. This kind of observation takes place in the form of a special meeting, emotional – psychological situation. Everybody take the deed's leave of the unreal world and observe till a particular place." [15. P. 50.]. Though this song and similar mourning songs are expressly sung, they are about the sudden turmoil in human life like birth-death, finding-losing, happiness-sorrow that are specific to the ancient folk lyrics. The journey and its cause reflected in the song are linked with religious and well educating perceptions. They took a place with their content and shape in the contemporary form of poetry.

This aspect was used in the Uzbek people's heroic époque "Alpomish" to emphasize the hero's internal and external world and qualities belonging to human and brave man. When Bakhshi describes heroes emotionally he uses astronomical, physical, biological and zoological events on behalf of his heroic characters in the song and these details serve as metaphor. At the same time he represents the attitude of the society and the social surroundings towards the hero. The points mentioned are directly related to the following extract telling to Alpomish on behalf of Kayqubot:

*Jamoling o'xshaydi osmonda oyga,
Qoshingni o'xshatdim egilgan yoyga,
Jasading o'xshaydi bo'z qarchig'ayga,
Yonboshlab yotishing ming qo'yli boyga,
Boyvachcha sifatlim qaydan bo'lasan... [1.]*

According to the folklore writer Sh. Turdimov, one of the greatest poetical arts is the fact that all things and living ones must be compared themselves such as object with object, phenomenon with phenomenon and person with person. It is the secret and power of exaggeration, comparison and emulation. The Hercules who could make the mind faster and fearful were overcome by Alpomish. [11. P. 40.]. Indeed, this description is more like a portrait of the epic hero. Of course, it is impossible to such an image in the text. In addition, the truth about the connection of the brave man and the three worlds that the performer described the one in the comparison of the elements of the sky (moon), the earth (a rich man) underground elements (spatial) and the soul's immortality is also confirmed.

There are a lot of lyrical poems reflecting the leading properties of the meditate lyrics in the epic of "Gurugli". In particular, the underground world, the epic heritage with the world and the link between the two worlds were clearly described in the main theme of the series "The birth of Gurugli". Having known about Gurugli who grew up sucking the breast of his dead mother, urged his nephew to go home together with him. Gurugli hesitated because he considered the underground as his home. He asked for advice from the dead body of his mother who had become black and torn in the grave:

*Anal bilan Mansurga qurgan dormidi,
Tirik ayrilgan, bir ko'rgali zormidi,
Yur chirog'im deydi, meni qo'ymaydi,
Senda aka, menda tog'a bormidi?
Yig'laganda yosh yog'ilar yuzima,
Quluq sol, enajon, aytgan so'zima,
Senda aka, menda tog'a bormidi ... [6. P. 56.]*

In scientifically-theoretical research on the meditate lyrics this form of expression is characterized by a sharp turning, finding, separating from one's life, from the same lifestyle to psychological momentum from one stage to another. In this case the hero's intentions changed and the emotional turmoil leads to contradictory feelings in the process of turning the news into a new era. The way chosen by the lyrical hero was not only the listener or the reader, but also his own. The result of this emotional conflict is that of meditate poetry. Gurugli who was hesitant to change his way of life and move to a new level turned back the grave imploring to his uncle. He wanted to know about his past and asked his dead mother if he had an uncle and she had a brother. His position seemed logical - rational if we looked superficially at this. But when we pay attention to the subtitle of the poetry it is clear that it is purely psychological state that the hero was essentially intermingled with himself, not with his mother's corpse. Thus, without the pure lyrical genre, epic coverage and epic images the essence of meditate lyrics existed in the mythological imaginations of heroic epics. The poet's poem can be seen as a controversy in the conflict of Gurugli, life, death as well as living in the grave or going to the light. The connection of the living to the dead nature

and the organic environment to the inorganic world, in one word, is the dead philosophy of the resurrection.

*Kuysin o'lim bandi-bo'g'in bo'shadi,
Rustambekning suyaklari shovshadi.
Go'ro'g'li "enam" deb, Rustam "singlim" deb
Shu mozorda ikkovi yig'lashdi.
Rustambekman Go'ro'g'li dod ayladi,
Gohi yig'lab, gohi faryod ayladi.
Bilar-bilmas Qur'on o'qib ikkovi,
Hiloloyning arvohin shod ayladi... [6. P. 57.]*

On the one hand death is loss, sorrow but it is that we can learn a edifying thing on the other hand. Everyone is looking at themselves in front of death and feels incompetence. But a person ending up fatal in death will have a spiritual, moral effect on those who are in the light of the world just as he depends on his kingdom. He makes them find out about the value of life. Hopeless to live and a sentimental attitude towards it created the culminating state in which death is dominant ruler for alive people. He wrote about it so: "Tragedy is a significant and complete event that displays a specific volume, different parts of a variety of sophisticated language, described by means of movement, not with a help of an expression, but the agony of the human soul." [3. P.16.]. Indeed, a person who lags behind will suffer from pain, weep and regret in his heart. One asks for advice from the dead as Gurugli or cries out as Rustambek and decided to support a child of his sister. The heart is purified because the human being suffers from such actions, decisions and goals. In his heart such things as arrogance, pride, worldly ignorance, jealousy and gossip are flared up in grief and at some point in time he turns into another. It is also an element of the meditate lyrics to encourage people to purify themselves and be sorry about their faults.

These aspects can be traced directly in the samples of ancient Turkish folk music, their season, ceremony, work and lyric singularity, which reached us through the work "Devonu lugotit turk" by Mahmud Koshgariy. S. Mutalibov who prepared the work for publication and was scientifically-based, a great writer, wrote about the literary fragments of the work: "The articles and literary fragments of the collection are important for the history of folklore and literature as an example of ancient literary genres. Even though the literary fragments are not in the whole work, Mahmud Koshgariy's instructions on these passages indicate that the ones are parts of the songs, poems and odes. They can be subdivided into some works under the spring joys, voice of fights, songs of brave men, love emotions, educational tracks, scenery of nature and others. [10. P. 33.]

S. Mutalibov's ideas are so important that they have some elements of meditate even in the very simple classification of songs. The first Turkish folk songs on nature, spring joys, love, heroism and didactic reflect the general features of meditate lyrics. As he pointed out, before

“Devon” was published Fitrat concealed the existing fragments of the song under the heading “Examples of the oldest Turkish literature”. “The ode for a brave man, Tunga” written on the first pages of the work, is one of the most striking examples of the Turkish folk meditate poetry. Not only details on his death but also the philosophy of life and death were provided, in addition, the unfaithfulness of the world is said in the ode.

Alb ar To'nga o'ldimu

Esiz ajun qoldimu.

O'zlak o'jun oldimu

Emdi yurak yirtilur...

Fitrat tabdili:

Alb Erto'nga o'ldimi

Yomon dunyo qoldimi

Zamona o'chini ldimi

Emdi bu voqeadan yuraklar yirtilmoqda...! [12. P. 15.]

Although the work was presented as a model of folklore in all scientific sources, the author's speech, attitude to the reality and image were evident. It is clear that the brave man Tunga was dead but the author began the first verse by questioning whether he died. The clever scientist did not quench this quiz and felt the content of the questionnaire sincerely. Because in the passage there is a emotional- expressive attitude towards the fact whether “Tunga, the brave and shaking the world died” rather than asking about his death. This kind of relationship is a universal human philosophy that the one who is hidden beneath him like king or needy, an uneducated person or a scholar, good or evil one. This world is not worth in loving by heart and a temporary, lying one. The second sentence of the poem testified to the point. The meaning of the term “yomon dunyo” meant false, tricky and not eternal one. Fitrat used the word “Uzrak” as the meaning “Zamona” which was suitable for the essence of the poem. Besides it, there was a meaning of sharp passing time and not eternal life in the basic idea of the word “Uzrak”. When human beings are born they have an idea that they can rule time. They realized that their idea was false at the end of their life. Time revenges from them in this way. The last lines of the poem mean emotional interactions. It is desirable to understand the broken heart in two terms: When the first is the grief of the character's death the second is the weakness and fear of death and its inevitable vibration of the heart.

It is evident that there are so many emotional, logical, spiritual, , philosophical meanings in the poem. Also, there are two human beings. The first is an artist who expressed his sorrow over the death of a great man in poetry. He came to the conclusion and led many of them to the community. The latter is the brave man Tunga. He was well-known in the community with his vigorous life, his great deeds. However, he was trapped in death despite the fact that he was such a valiant, courageous person. This is edifying example for a reader who logically reasoned on his death.

Thus, the poem dedicated to the death of a particular person though directed to a real event, had also revealed the emotional explicit remarks about the socialization of a person with meditate linguistic identity, the combination of logical and emotional perception, life and death. It is important that the issue is about death which makes the subject look thoughtful and think about memories of the past. For that reason, elegy is a unique example of meditative lyrical poetry.

One of the important sources in the modern literary and spiritual enlightenment of contemporary Uzbek meditative lyrics is the Uzbek classic literature. The several features of the modern Uzbek meditative lyrics can we see in the poetries of classical poets like Yassaviy, Sulaymon Boqirgoniy, Sufi Olloyor, Boborahim Mashrab, Zahiriddin Muhammad Bobur, Turdi Farogiy, Muhammadrizo Ogahiy, Xujanazar Huvaydo, Muhammad Aminxuja Muqimiy, Zokirjon Furqat, besides them, in the work "Hibatul haqoyiq" by Ahmad Yunakiy and "Qissasi Rabguziy" by Burhoniddin Rabguziy. The universal, philosophical, general motifs, roots of images and symbols observed in the creativity of the brightest figures of the 20th century Uzbek poetry are the color of the magnificent poetry.

It is impossible to dwell on the excitement of all the creators within this little article. Taking this into account, we find it expedient to have an exciting view of two poets' works like "Qutadgu bilig" by Yusuf Xos Hojib and the poetry of Ahmad Yassaviy which summarizes the features of ancient and classic poetry.

In the work "Qutadgu bilig" by Yusuf Xos Hojib eternal and infinite problems of humanity were expressed as well as examples of people's creativities. The author's individual state and emotions are reflected lyrically with the social, spiritual issues:

*Afsuslarim, afsuslarim, qani u odamlar (ku),
Vafo otin olamda qoldirib ketdilar, (ularni) madh qilayin.
(Ular) bu kun ushbu odat, qoida-qonun, fe'l-atvorni ko'rsa (lar) edi,
(Agar bularni) ular qoldirgan bo'lsalar, sevinchli bo'layin.
Bo'lmasa odab, qoida-qonun, fe'l-atvor (qanday bo'lishini) aytib bersin (lar),
Hamma ezgu (lar) o'ldi (lar), ezgu qoida-qonun, odatlarni olib ketdi (lar),
Odam (lar)ning pasti qoldi, qanaqa ezgu topayin
Ushbu bo'y ko'tarib yurganlar barchasi odam bo'lsa,
Ular (ya'ni oldingi o'tganlar) farishta ekanlarmi, qayerdan bilayin.
Ular o'lib ketdi (lar), men bular bilan qoldim,
Qanday qilib yurayin, qaysi fe'l (larim) bilan yarayin...[13. P. 945-947].*

Meditative is explained in the sources about Indian yoga: "A physical manifestation of a particular human soul through the divine education with physical exercises that leads to a mutton transic situation and mystical ectasis". Patanjali, who lived in the first century BC, is indicated to be the first founder of yoga. [14. P. 183.]. Yoga teaching which is based on Induizm recognizes a

physical meditation as a leading tool. But this view of meditation is different from the lyrical one of Oriental Enlightenment Literature, the Oriental Islamic Sufism, the expression of the mystical education. It is important to distinguish these two states each other. Otherwise, we can not understand the modern Uzbek meditative lyrics and conclude accurately about its genetic sources. In general, the abovementioned and the Oriental Islam written lyrics is based on the concept of enlightenment. The lyric picture of psychic processes such as the incarnation of the soul, the body and the spiritual world is the essence of the Islamic meditative poetry in the East. Physical exercise leading to physical perfection is ignored. The essence of a recurring event in Sufism literature is that it further clarifies our view. Sources say that a great shayx who reached the Allah gave two students a seven-year period and sent them to find and possess the greatest wisdom in the world. Seven years later, after the two students had come to their shayx, he asked them what they had learnt. One of them read namaz on the air and the latter did on the water thinking their shayx to be surprised. The Shayx said so: " The dust can stand on the air and so does cut straw on the water. You have learnt nothing and given up the way which I began. Go away, you are not in our group."

This narrative reveals the difference between meditation in the Indian yoga and the meditation of the East in Islamic history. A man in Islam Sufism said that the person cannot be perfected if he is not in the heart of God although he is in physically good. It also means the same meaning in his poetry. In wise stories by Ahmad Yassaviy this high sense is clearly expressed in a single byte.

*Shariatsiz kishi uchsa havog'a,
Ko'ngil berma aningdek benavoga...*

The tube melody which was described Rumi'y like "Бишнава аз най чун хикоят мекунад, Аз жудойеҳо шикоят мекунад" is the action within Sharia, the remembrance of Allah, the love for Allah and the closeness to Allah. Because it seems the only human soul - the tube melody to be talked about at one glance. In essence, this is a wise person who is in pain and suffering. At the same place lyric "I" is broadly social. This is one of the most important sighs of meditative poetry.

The meaning of the lines of poetry written by Yusuf Xos Hojib led us to this conclusion. The poet was sorry remembering his past time: "Афсусларим, афсусларим, қани у одамлар (ки), Вафо отин оламда қолдириб кетдилар, (уларни) мадҳ қилайн..." The cause of his grief was that the wise people with whom he saw and talked passed away. Those who were left behind were deceived the deceitfulness of the goods. The personalities and lifestyle of the past perfect people are now only in their memory. The society has forgotten them and lived by the law that they want. The poet expressed his trouble so: "Одам (лар)нинг энг пасти қолди, қанақа эзгу топайин, Ушбу бўй кўтариб юрганлар барчаси одам бўлса, Улар (яъни олдинги ўтганлар) фаришталар эканларми" In this place he came a conclusion comparing the past with the present days. Not being satisfying with the social life in his time he longed for the past. He thought about

real humanity. He was sorry and wept that evil characters like love for wealthy, envy, gossip, greediness occupied in the place of the concept about soul perfectness and habit. But we must understand that it was not worthy weeping but it was the one that can purify souls and lead to good qualities. It is very close to the poetry of Yusuf Xos Hojib and Ahmad Yassaviy in terms of the evaluation of the reality of what he himself is doing through the societies of the poet and the motive for the subversion of human societies:

*Azal kunda Izim bizga qildi taqdir,
Bizdin o'tib oncha xato, qildik taqsir,
Oning uchun norasida bo'ldi asir,
Fe'limizdan bizga fafo soldi, ko'ring.*

*Na onoda rahm qoldi, na otoda,
Og'o-ini bir-biriga mo'roroda,
Musulmonli da'vo qilur, ichur boda,
Mastlig' bilan qarindoshdin tondi, ko'rung.*

*Nokas, xasis, bediyonat qullar hokim,
Moumanlik haddin oshib bo'ldi zolim,
Xalq ichinda xor bo'ldilar darvesh, olim,
Himoyati xalqni kofir bo'ldi, ko'rung... [4. P.. 189-190.]*

The scientist learning the creation of Yassaviy explained the poetry of the poet connecting with the social-historical events in Turkistan at that time so: “Yassaviy lived and created at the time of great difficulty and calamities. He saw the wars and the terrible consequences of the war between the Karahaniys and karakitays and expressed their attitude towards those tragedies. In the mercilessness and wrong social argument at the time when evil people ruled the society he wrote in one of his wise stories so “greedy, dishonest, treacherous rulers”. [4. P. 5.]. True, such a sharp controversy arises from the social events that led to the inner displeasure of controversial thoughts which the author viewed in real time, understood the essence of the meaning. With these lines, (Азал кунда Изим бизга қилди тақдир, Биздан ўтиб онча хато, қилдик тақсир...)Yassaviy, on the one hand, approaches Yusuf Xos Hojib and on the other hand, spoke of reality and relationship to him. These lines do not reflect the attitude and the value of the author's criticism of social rights, complexity of the condemnation which I. Haqqulov emphasized. Perhaps, all this is being discussed under the question of what is happening. It is not limited to reporting in such a form or by complaining about social life. In the last line of the first paragraph the author gave a general philosophical conclusion in terms of reason and consequence and said “Феълимиздан бизга жафо солди, кўринг...”. In the books of Scriptures, articles, folklore, folk wisdom tell us what kind of difficulty a man because of his character. It is said that if the behavior of people, especially violence and persecution increases in the society, such a society have various disaster. Yassaviy explained the cause of social disturbances not from the massive social events but from the heart of

those members of the community as a result of moral corruption. In later chapters, the poet explicitly explained the causes of his suffering and the affects. In the text of the poem the following aspects were clear explained: 1. Pulling apart bonds of the relationship, loss of affection between relatives. 2. Drinking – the inculcation of public opinion by what Islam prohibits. 3. Increasing arrogance in the rulers' character and oppression in their activities. 4. The scientist living in that society and the perfect men's impoverishing and disappearance from the society's attention who walk in the way of God. Or, after praise be to Allah and to the Prophet (peace and blessing of Allah be upon him), the matter of social and human life were written in the poem by Yassaviy. Comparing the ignorant and the scientist with each other the poet emphasized that one of them was harmful for the society and the other was useful. Besides it, he was regretted that most of them were in the past and underground:

*Zaboni hol ila ummone to'kdim,
Haqiqat so'z bila johilni so'kdim.
Agar olim bo'lsa jonim tasadduq,
Duru gavhar so'zumni eshitib o'q.
Duru gavhar so'zun olamg'a sochsa,
Oqib uqsa kalomi haqni ochsa.
O'shal olimg'a jon qurbon qilurmen,
Tamomi xonumon ehson qilurmen.
Qani olim, qani amal yoronlar,
Xudodin soz'lasa siz beringlar.
Chin olim yostig'in toshtin yaratti,
Nima uqti ani olamg'a aytdi.
O'zini bildi ersa xalqni bildi,
Xudodin qo'rqtayu insofqa keldi... [4. P. 199].*

In addition, the question who is the real scientist and who is the fake one was discussed. According to Yassaviy, the path to the fake scholar is hypocrisy and falsehood. It is easy to live, have career and fake reputation in tremendous world because he does not fear God. He does not think about the end. Being a real scientist is walking with trouble along a narrow pathway that has thorns. He brings water for the society with tiredness but the people humiliate and do not value him. He does not choose the light path of a fake scholar because he realized himself. Understanding the fullness of human society with self-consciousness, he comprehended the essence of the false world. There are hardly any people like these scientists among the society. Even most of them passed away. Because of the fear for Allah he does not pay attention to offence by people and keep quiet as well as confident along the way of God and the truth. The traditions of Yusuf Xos Hojib, Ahmad Yassaviy did not come directly into the 20th century poetry. They were evolved in the series of all generation's poetry. It turns out that such poetic interpretations of the social, cultural and moral crises of the people at some point are found in the one of each generation. It is clearly seen in the works of 20th-Uzbek poets who lived and created a number of

years later after Yassaviy like Abdulla Oripov, Erkin Vohidov, Omon Matjon, Rauf Parfi, Halima Xudoyberdiyeva, Shavkat Rahmon, Xurshid Davron, Eshqobil Shukur. All of these shows that meditative lyricism is poetry coming from a historical legitimate source and national tradition.

Conclusion

1. Examples of national folklore can be considered as the first factor of the modern Uzbek meditative lyrics. Heroic epics, season and ceremonial songs include folk philosophies, interpretations and descriptions of the world and its essence. 2. One piece of these explanations is based on Islamic religion and its doctrinal meaning, while the other is come from the folk wisdom realized during their life experiences, their conclusion. 3. A relatively common, professionally poetic form of meditative lyricism is Uzbek written literature. The works, which are based on the Uzbek classical literature and reflect the peculiarities of the meditative lyrics, have four important foundations. 4. The first of these is the Kuran, the edifying sayings of Muhammad, the scholars of the saints and the works of the saints; the second is the adaption of folk poetic creativity in Islamic literature in new poetic form. The third is Oriental mystic literature traditions. The fourth is the individual talents of poets formed in Islamic environments such as Yusuf Xos Hojib, Ahmad Yugnakiy, Atoyi, Sakkokiy, Lutfiy, Navoi and the ways of meditative perception

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15. O'zbek folklorshunosligi masalalari. 1-kitob. – T.: 2006.
16. Hotamov N, Sarimsoqov B. Adabiyotshunoslik terminlarining ruscha-o'zbekcha izohli lug'ati. – T.: 1983.
17. The song which was sung by our mother was recorded in 1987 and stored in our personal archive. 1987 yilda momomoz og'zidan yozib olingan. Shaxsiy arxiv (G.E.).