



## THE MEDITATIVE NATURE OF RELIGIOUS-EDUCATIONAL POEMS IN CONTEMPORARY UZBEK POETRY

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### Abstract

This article analyzes the religious-enlightenment meditative features in the poetry of talented representatives of modern Uzbek poetry (S. Sayyid, I. Mirzo, A. Oktam, A. Qutbiddin).

**Keywords:** contemporary Uzbek poetry, religious-enlightenment motives, meditative poetry, Islamic enlightenment.

In the poems of religious and educational content, one can observe the vision of a unique human life - the way of life. Such a "way of life", a journey to the meaning of life, naturally connects with the phenomenon of meditation and fully reveals this phenomenon. In fact, in the content of meditative poems, sadness is embodied, elegiac character is embodied along with a number of features such as philosophy, traditionalism, sentimentality, observation, thoughtfulness.

As the "most important motive" of such poems is described as "loss", it is natural that such separations and losses will prompt any reader to think about observation, life and death, the essence of life, this world and various religious concepts. This in itself appears as an important aspect of philosophical-meditative poems. It is appropriate to study and evaluate the elegiac poems in modern Uzbek poetry, describing sorrows, separation and losses, from the point of view of meditation and elegiac concepts.

From this point of view, the poems of the talented poet Azam Oktam can serve as an important source. Poems in the poet's books such as "Taraddud", "Fortieth Spring", "Blessings of Two Worlds" are considered a poetic interpretation of human religious views. Azam Oktam writes in the poem "Way":

"Year after year,  
Memories are a hit.  
My shoulder hurts, my shoulder hurts,  
Hope shakes under the load.

Accept my fate  
Is it over?  
Leading the way year after year –





My dreams didn't come true?!"

The lyrical hero, reflecting on his life, the way of life, is a thinking person. This lyrical hero is always on the alert, he walks his path with awareness. Because his "walking path is covered with thick thorns", his life is also very long according to his estimate. Regarding the dream, the long road and the path he has chosen, he again emphasizes that:

"I stretch out my hand on high,  
Amon etay rubs against him.  
I chose the harder path,  
I want to live a little lighter.

Stepping harder and harder,  
Life is short. Qaqshar Ustikhon.  
As I move forward  
"Years fall on top of each other."

These last lines, "Years fall upon years," refer to the passage of life. "I chose a slightly harder path, to give a lighter life" - the contrast in this combination - the issue of a hard life and a light life - fills everyone with thoughts.

Sheikh Muhammad Sadiq Muhammad Yusuf expresses very important thoughts about the great pain and Islamic interpretation of Azam Oktam's poems, analyzing his poems, he writes: "Does the poet want to emphasize that the return of people and people to their original state is a great thing, a great thing? If this nation were to come back to itself, He says that if death calls the people to acquire their character, if it is an impetus, then death is fine, so be it. We know this from the poem "Longing". That poem has the following lines:

Why should I go to the funeral?  
My eyes are happy.  
It just seems like that  
Man to man, woman to woman.  
A pain made the heart,  
My hand is shaking as I write:  
If he returns the country to its origin,  
Let there be death every day, death.

If we really think about it, people are used to returning to their original state at the time of death. At other times, he does not even remember his condition, his religion, his character, his customs, Sharia, faith. He does whatever he wants. He tries his best to be like other nations by imitating their customs and actions. Men are also not





interested in doing things specific to their nature, their nationality, their religion. Maybe they will try to others. Women also go into very strange situations. This is the return to the original at death. Men also become serious, as mentioned in the previous stanzas, wear their national clothes, behave politely, and be kind to each other, even if they don't fight because of some disagreements before, they talk about the cause of death and move to a very good situation. Women, even though they may have walked around at other times, because of the cause of death, put on their good, elegant clothes, wrap their heads with a scarf, and behave with a very solemn attitude. Even when they come to the house where there is death, they stop and move aside when they see men standing. And the men, run away, move aside so that the women can pass. All these things are clearly visible in the death ceremony. Indeed, death is a great terror. After someone dies, no matter who it is, those who are alive will shudder at that death. Even in their heads, they clearly feel that one day this will happen. This leads them to open their hearts to remember Allah, to remember death, to remember Resurrection and to behave well by remembering other responsibilities. In our society, this situation exists only in death, so the poet exaggerates and says that "if the nation returns to its state, death should be frequent." But saying that he said this meaning because he was fed up with his soul, he was forced to say it by the unfavorable circumstances in the society, and in the next lines he asks for forgiveness from Allah Almighty. It explains what made him say this. So here, the poet is living in sympathy with his people, he is extremely saddened by the shortcomings of his society, and he dreams that they will be on the right path, that the people will live knowing their origin, knowing their identity, following their religion, faith and sharia. we consider it a symbol of a wish from the heart. This was the dream of every self-aware Muslim at that time." His Highness the Sheikh pays attention to the social side of the poem and most importantly, he very clearly analyzes the issue related to death, the verses of the poet about death. These thoughts are consistent with the following thoughts written by the great literary scholar O. Sharafiddinov about religion, faith, belief and religious traditions: "Thanks to religion, people's hearts are enlightened, with the help of religion, they understand the meaning of human life and build a mature structure of mutual relations. The history of religions has firmly proved that nowhere, no society of people can live only relying on material interests, only satisfying their material needs - in order for a person's life to be happy, for a person to live with joy and dignity, conscience and faith should be the priority in his life.

It is possible to establish the kingdom of honesty and religion only with the help of conscience, faith and belief." Poet Azam Oktam also deeply understood the concept that "it is possible to establish the kingdom of honesty and religion only with the help





of conscience, faith and belief" and expressed his feelings in harmony with such religious concepts. The poem "Prayer" is an artistic analysis of the meaning of life and the event of coming into the world and leaving. The poet continues the theme in the poem "Question" in the style of "Say, how did you come to the world" and shows "I" through the address "you":

"Your hand that sprinkled grain to the birds in winter,  
Your hand that avoids foul bites,  
The hand that you opened in prayer saying, Allah -  
Uzatdin's eating and work are forbidden.

Satisfy the bleeding heart,  
Kill the heart full of truth,  
The heart that withered and laughed with love,  
How do you fit into the bright world?"

Concepts of honesty and purity against the words "unclean" and "unclean" take over the imagination by themselves. He emphasizes looking at "you" again. In fact, the poet reproaches himself, saying, "How can I fit in the bright world?" Looking at such identity, avoiding impurity, impurity is the essence of Azam Oktam's poems on the subject of the world and the hereafter, life and death, the meaning of life, and the path of life. Literary critic B. Karimov, who paid attention to these aspects, writes a thoughtful comment: "Azam Oktam's poems are majestic, wise, painful, playful, emotional; contrasting, allegorical, proverbial, sarcastic... In his poems, the pairs "own" and "other", "I" and "you", "someone" are often used. There is no mistake in juxtaposing the lyrical "me" with the creative me in most cases. But the scope of "you" and "someone" is wide. Behind "someone" are images such as neighbor, friend, enemy, student, teacher, and even "I". "I don't scold anyone, I don't scold, I don't give, I remember the salt that I tasted." Naturally, a self-aware person gives salt to someone; eats someone else's salt. But if someone wants to scold, he will not scold. So much courage. The master said to him: "Stand your chest, Azam Oktam will die - if he bends down", so he looked at someone and said: "Chip-e, whose coat are you, Pisht-e, whose cat are you!" (The poem "Salomga Alik") freely recites his interpretations. A'zam Oktam's character traits such as correctness, determination, asceticism, sense of humor, and immediate responsibility are embodied in his poems. In fact, paying attention to words, sticking to his words, not giving his words to someone else's discretion indicates the poet's high culture." Of course, some aspects of Azam Otkam's poetry and human aspects are expressed in this quote. It is obvious that the meditative





features embedded in the essence of poet Azam Oktam's poems are directly related to religious and educational, human faith and belief.

In the work of another representative of this generation, Eshqabil Shukur and Abduvali Qutbiddin, there are examples of creative work that are in harmony with the meaningful poems analyzed above.

"On the water, on the waters

My heart is pounding.

From the beginning of love, from the beginning of hijran,

My bones are aching."

This is a description of the mood of the poet. Eshqabil Shukur, who entered the path of love, is the state of mind of the lyrical hero. Also, the poet's poems often contain images of road travelers. In his imagination, the road down the mountain reminds him of his childhood and youth. "The Road" comes to life. Childhood, youth on this road, the traveler talks to the eagle and the crazy wind. Then the surprised poet said, "The road winding like a mountain, You are the original road, or a traveler?" hesitates. In the poetry of Abduvali Qutbiddin, it is observed that religious tones are combined with mystical feelings. After all, in the sects and statuses of the mystical literature of the past, the rise of man from the ladder of perfection is observed. Accordingly, A. Qutbiddin's poems are examples of high poetry. In a poem similar to a ghazal exercise, "The world is full of the wine of cunning, drowning in whey is a call to the vigilant." In any case, concepts such as the deception of the world, wine, drunkenness and sobriety can in some sense be connected to the traditions of classical mystical poetry. Let's say that the name of the poem "Halloj, interpretation of the cry" directly directs the imagination to Mansur Halloj.

"Ahil zuod has no zuhd,

Ahl ahd ahd ahd.

There is no soul in the people of the soul,

At the right time...

The poem begins with such a short but profound meaning. Ahli zuhd means ascetics. Asceticism is a mystical concept. Faithfulness to the promise, ascension towards spiritual perfection are also religious-mystical concepts. Then the view of the lyrical hero from the distant past to the present day is presented. From his point of view, the events of the time do not sit well with him. Because it is difficult for a person to live among "jealousy like a camel". Senses are wasted on momentary, one-day pleasures. However, "Momentaryness does not pass to the dowry of eternity", and being a noble person is another phenomenon. It is a part of a human being at a high level, that is,



"standing in the nobleness of his race". The exclamation of Halloj is an exclamation that connects the past with the present. And the poem ends like this:

"Who am I, O people of zuhd, if I can ask for zuhd,  
If I ask for a promise from the people of the covenant,  
Entering the people of Shaboda in the morning,  
If I wrap myself in the fire and have enough.  
What's not?  
What..."

It is appropriate to connect the places where the philosophy of absorption into existence, the hysterical states of the Sufi are given, with the phenomenon of meditation in world literature. In one of his poems, the poet envies those perfect beings, looking at himself through the language of the lyrical hero, and expresses a wish, a dream from the bottom of his heart: "Anyway, you will be a little more perfect." In order to be perfect, one must go through many things, especially one must curb the scourge of the ego. The dog of desire must be restrained and shackled. Then a man does not become a dog. The poet is not humiliated by his interpretation. That's why he writes from the verse "Every time you become a little more perfect", "You don't get wise every time you are humiliated".

For the ascetic, the pleasures of the world can be meaningless. Ascetics look into their hearts and insides. They look at the outside world with some irony.

"I think we said let's have a good time -  
Lots of crescent moon smiles,  
Mastu is like a magician.  
During the rioting milk season,  
We are neither sane nor sane -  
- we are sorry"

The lyrical hero of the poet wants to live like all people. However, its nature is different. He immediately tells himself, returns to himself. It is difficult to be in line with everyone. He wants to be alone. He can look at himself critically and say, "We are not sane." And the lyrical hero emphasizes that he is right. In general, it is difficult to present rules as judgments in the analysis of such poems of Abduvali Qutbiddin. His poems are multi-layered. If each reader gives his own meaning, then such a poem is considered ambiguous. After all, a person's mind and heart are complex and ambiguous. The poem reflects the human heart.

From this point of view, the poem "Heart" by Sirojiddin Syed, one of the creators of the same age as Abduvali, the national poet of Uzbekistan, is important. In it, he gives views of the inner state of man:





"The heart is to pluck from the heart,  
Pulling out means staying in it again.

It means to be happy and complain for a lifetime."

The heart means endless longing,

According to S. Sayid, this is the poetic description of the human heart. Everything is in the heart. How good it is when the great dwell.

"Jami lives in it, Navoi lives,  
The heart means to know these beings.

The heart is for love, for love,  
If there is no love in him, it means to stay."

When a person's heart is alien to love, it becomes a very simple piece of cloth. The poet takes the soul to a very high level. It is not for nothing that he remembers Alisher Navoi and Abdurrahman Jami. After all, the basis of their creativity is the heart and the gospel of love in it.

After Alisher Navoi, Cholpon, Erkin Vahidov and Abdulla Oripov, he reached Sirojiddin Syed and Iqbal Mirza. One of the first poetry collections of Iqbal Mirza is called "Kungil". One poem is called "O heart". "Hey, heart, what do you want from bare blue", "Hey, heart, you don't hurt, you don't smoke" the poet appeals to his heart and mind. When analyzing the meditative nature of Iqbal Mirza's poems in relation to the theme of the world and the hereafter, the transience of the world, his poem "Shavkat Rahman" immediately comes to mind.

"Flying and landing, flying and landing evenings and mornings

The race is on in the fine art scene.

Shaukat Rahman is sad, brothers,

Gone to a place where butterflies don't fly.'

In fact, according to religious-enlightenment analysis, it is appropriate to accept "The place where butterflies don't fly" in this paragraph as a metaphorical expression and to explain that place as the eternal world. This metaphorical expression to the question "Shavkat Rahman has gone to grief, brothers" becomes more meaningful in the next paragraphs, and the following lines are given as an answer to it: "He went to a place where the lamp does not burn", "He went to a place where no false oath is taken", "He went to a place where the stone of slander does not fall". The poet ends the poem with the following clause:



It should be noted separately that among the poets whose names were mentioned above, poems on religious and educational topics can be found in the works of many other poets and poets, such as Fakhriyor, Bahrom Rozimuhammad, Halima Ahmedova, Zebo Mirzaeva.

In short, in modern Uzbek poetry, poetic traditions from the distant past have been revived. In these, the phenomenon of narrating hadiths is observed. In their poems, poets interpreted the religious theme with knowledge.

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