

The Meditative Nature of Folklore of Turkic Peoples

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Abstract: The article justifies the direct connection of editorial lyrics with the social period and cultural environment. In the Uzbek folk ritual songs, universal human problems such as the transience of the world, the fact that a person who has left this world does not return, and a great educational lesson are interpreted with examples.

Keywords: Meditative lyrics, national thought, folk art, Sufi symbols, basic artistic foundations of tragedy and lamentation, folk heroic epics.

Introduction. Meditative lyrics are directly related to the social period and cultural environment. In other words, every era has presented examples of meditative poetry within its cultural environment. We observe this situation not only in ancient, classical or modern written poetry examples of Turkic peoples, but primarily in folklore examples. Examples of meditative lyrics are evident in epics, songs and other genres of Uzbek folk art. In the seasonal and ceremonial forms of the song, it manifests itself in dark artistic coloring. In lyrical songs, the theme is polished in different colors. For example,

I went to get an apple,
Seven hands to Olycha.
Looking for the best
I had a bad day...

This quartet shows the properties of meditative lyrics in terms of expressiveness in the song, details of nature (apples, cherries) expressing the inner world of the lyrical hero. The suffering of the lyrical hero, who cannot take the apple that grew on a high branch, but has a low-growing cherry, is not actually because of the fruit. He weeps because fate did not give him what he wanted, but on the contrary caused him to do what he did not want. Okinch's truth, turned to tragedy, is that the deed has happened, the lyrical hero will never be able to get the one he loves. This is the fundamental artistic basis of tragedy and lamentation.

Or,
Throw a stone into the river,
Alvon, I will empty your pot.
For six months,
Who do you look like...

This song reflects the attitude of the lyrical hero to hijran. The lyrical hero, who is turning to the shore, which he has abandoned for six months, but cannot return to because of helplessness, expresses his feelings with natural phenomena. There is a wise saying among the people: "If you are angry, go to the cemetery, if you are sad, burn water." The lyrical hero, who is suffering for Yor Visoli, goes to the river bank to get rid of his sorrows. But even the river, which can wipe away the sorrows of others, cannot be a balm for his heart. For this reason, he throws a stone into the river. He takes his knowledge from the water that he could not convey to the earth. He burns around with pain, but he can't make anyone like him. He does not find comfort in the suffering of Hijran. This wonderful work reflects the

painful moments of love, the universal conclusion about loyalty, loyalty and patience.

Although these two lyrical songs do not openly depict the image of the social era and cultural environment, the symbolic signs under the text provide artistic information about the problems of the time, the place-specific procedures, and customs. Because literally, a woman who was brought up on the basis of Turkish spirituality and was formed in this environment will never openly express her intimate feelings and sufferings, whether it is a family or a social circle consisting of women's society. He is ashamed to tell the secrets of his heart to someone who is not a mahram. This reflects the unique nature of an Uzbek woman, her inner philosophy about the world, destiny, society, and life. With such aspects, it shows certain aspects of modern Uzbek meditative lyrics. M. Yaqubbekova, doctor of philological sciences, in one of her studies:

I will burn you
It's like a straw that fell into the oven.
I am yellow as saffron
Like an apple left in the band...

speaking about the sample of the folk lyric song: "The simile, which is a fruitful artistic image tool in Uzbek folk songs, is a logical comparison of the corresponding person, body, feature, concept, event, event, action and situation with each other according to their characteristics, It is an emotional or sentimental comparison according to an analogical or associative conclusion. In our opinion, this poem and the analytical conclusion about it also reflect an important aspect of meditative lyrics, characteristic of folk lyrical creativity.¹ In this artistic text, the lyrical hero reflects his inner emotional state by means of two characteristic details related to domestic life (stove) and nature (apple), comparing them artistically and logically. As a result, the complex inner state of the lyrical hero is vividly displayed before the eyes of the listener. At the same time, the inner world of a person finds expression in a harmonious way with the conflicts of life.

In Uzbek folk ritual songs, universal human problems such as the transience of the world, the fact that a person who has left this world does not return, and a great educational lesson are depicted.

This dark night has no moon,
There is no point in leaving.
You cried hard
You left without coming,
Seven times underground,
The address, the venue, my father.
He traveled far away,
Now it's time to see.

Folklorist scientist, doctor of philology D. O'raeva expresses the mental and emotional state of this mourning song as follows: "When a person's soul is cut off and he travels to the world, the living follow him to the "last road" - the road he cannot take. Such observation takes place in the form of a special meeting, in an emotional-spiritual situation. Everyone says goodbye to the deceased before the last journey. They will follow him to a certain place."² These and similar mourning songs, although performed in an expressive manner, talk about life-death, finding-loss, turning joy into pain, laughter into sadness, typical of ancient folk meditative lyrics, about sharp turning points in human life. The roots of the road motifs reflected in the song are connected to religious and educational concepts. They

¹ Ёқуббекова М. Халқ қўшиқларида сўз сеҳри / Ўзбек фольклоршунослиги масалалари. Тўплам. 1-жилд. – Т.: Фан, 2006. – Б. 50.

² Ўраева Д. Ўзбек мотам маросими қўшиқларида сафар мотиви / Ўзбек фольклоршунослиги масалалари. Тўплам. 1-жилд. – Т.: Фан, 2006. – Б. 50.

are part of modern poetry with certain content and form changes.

In the Uzbek folk heroic epic "Alpomish", this aspect is also useful to illuminate the inner and outer world of the hero, to highlight his qualities as a human and an alp. Bakhshi uses astronomical, physical, biological, and zoological phenomena, their shape and form in describing and describing the hero in an emotional-emotional way, these details serve as a metaphor for him. At the same time, it represents the attitude of the people of the society and the social environment towards the hero. It can be said that the following points are directly reflected in the passage from the Kayqubot language to Alpomish:

Your beauty is like the moon in the sky,
I likened your brow to a bent bow,
Your body looks like a gray elk,
Lie down on your side, rich man with a thousand sheep,
You will be fine, my quality...³

Folklorist Sh. Turdimov writes: "One of the greatest poetic arts in art is the attribution of things to things, events to events, and people to themselves. To say Alpomish - Alpomish. That's the secret and power of exaggeration, qualification, simile... Alpomish has won from the mind-boggling, panic-scaring Alps (the ninety Alps in the Kalmyk land are meant - G.E.)". In fact, this piece looks like a portrait of an epic hero. Of course, such an image in the text cannot be denied. But at the same time, in the associative world of the performer or the reader who is listening to him, who emotionally portrays the hero with the elements of the sky (moon, starling), earth (little girl, rich man with a thousand sheep) and underground (bent bow), the connection of the alpine with the three worlds, the immortality of the national spirit the real truth about is also confirmed.

In the epic "Gorogli" there are many lyrical passages that reflect the leading features of meditative lyrics. In particular, the underworld, the epic hero's direct connection with it, serving as a link between the two worlds, is vividly reflected in the series' initial epic "Birth of Goroguli". His uncle Rustambek, who found out about the presence of Gorogli, who came to earth sucking his dead mother's breast after three years, finds him and invites him to go home with him. Gorogli, who considers the underground as his home, hesitates at the moment. He asks for advice from his mother's corpse, which has rotted and darkened in the grave:

He slept with Anal and Mansoor,
Was he a dead man, a dead man?
My light says, it won't let me go
Do you have a brother and I have an uncle?
When I cry, young fat is on my face,
Listen, baby, to what I say,
You have a brother, I have an uncle...⁴

In the scientific-theoretical studies of meditative lyrics, it is said that this form of interpretation corresponds to the psychological moments of a sharp turn in a person's life, finding, losing, transitioning from one lifestyle to another, and rising from one stage to another. In this case, the internal goals of the hero change, in the process of accepting the news, the stagnant emotions before the turning point come into conflict with the newly born emotions. Which path the lyrical hero chooses is initially unknown not only to the listener or reader, but also to him. As a result of this emotional conflict, a meditative poem is born. In the quoted passage, Gorogli, who is hesitating about the situation's demand to change his way of life and move to a new level of quality, begs his uncle and returns to the grave. He asks his dead

³ Алпомиш. – Т.: Шарқ, 1998.

⁴ Гўрўғлининг туғилиши. Юнус пари. – Т.: Ғафур Ғулом НМИУ, 1967. – Б. 56.

mother for advice in this way. "You have a brother, I have an uncle," he wants to know about his past. On the surface, this situation of Gorogli seems to be a rational-logical situation. But if you pay attention to the bottom layer of the poem, it becomes clear that it is a purely psychological situation, that the hero is not actually arguing with his mother's corpse, but with himself.

Therefore, despite the fact that it is not a purely lyrical genre, but is built on the basis of epic coverage and the proportion of epic images, the basic foundations of meditative lyrics are present in folk heroic epics and mythological imaginations.

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