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Interpretation of Bird Images in “Zarbulmasal”

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ABSTRACT

This article explores the symbolic bird images that are often found in the literature. The image of birds depicted in Gulkhani's work "Zarbulmasal" is analyzed. The role and peculiarities of the work in literature are revealed.

If we look at the life of Muhammad Sharif Gulkhani, one of the great figures of Uzbek classic literature, we can find different genres in his work. Gulkhani contributed to the literary atmosphere of Kokan in the last quarter of the 13th century and the first half of the 19th century. During the reign of Amir Umar Khan, Gulkhani created in the palace. Some information about Gulkhani can be found in Fazliy Namoangoni's book "Majmuat ush-shuaro". Each of his works has an important place in the history of our literature. In particular, the work "Zarbulmasal" is a bright example of the zarbulmasal genre. Zarbulmasal - educational stories created on the basis of proverbs, proverbs and symbolic stories. Figurative meaning, irony, and symbol are used as leading tools in proverbs. "Kalila and Dimna", "Marzbonnoma", "Sindbodnoma", "Qabusnoma", "Gulistan" by Saadi Shirozi, "Jome uttamsil" by Muhammad Ali Habali are examples of zarbulmasal. "Zarbulmasal" works by Gulkhani and Roji are perfect examples of zarbulmasal. In particular, through this work, Gulkhani exposed the evil customs of the ruling classes of the feudal society of the Kokan khanate of the 18th-19th centuries. The work contains about 400 folk proverbs, proverbial wise words, hymns, parables and stories created by Gulkhani himself. This work is distinguished by its social value. The debaucheries, hypocrisies, dark times brought upon the people by the khan and the archetypal state supports that surrounded him changed the attitude of a sensitive poet like Gulkhani towards the courtiers. Because he saw with his own eyes the hard life of the hardworking people, he noticed that the palace parties and the

continuous feasts were at the expense of robbing the people. As a result, Gulkhani's hatred towards the courtiers increased. But since it was impossible to express all this in an open form, he began to write the figurative work "Zarbulmasal". In the work, he revealed the behavior and characteristics of palace officials through the figurative images of Yapalaqqush, Boyogli, Korqush, Kolankir Sultan, Hudhud, Sho'ranul, Prince Malik, Kordon. The story of the work takes place in "an old city" located in the "climate of Fergana". Through the complex relationship of birds, Gulkhani created a critical picture of the social life of his time. In the work, he cites the story of Boyogli and Yapalokqush being godfather. These two gods are destroying the whole country under the pretext of a wedding. After arguments and arguments, the amount of money given to the girl is determined as one thousand chordevor.

*- The sight is in the hand of a chipmunk,
This person's eyes are on their way,
I have as much free will as a particle
If there were, I wouldn't be [2. page 26].*

mentioned the pitiful situation of the common people, that their will is not in their hands. It is very impressively revealed that the courtiers only thought of their own interests, and that they were not interested in the state of the people. The above-mentioned birds actively participate in this process. In particular, if we dwell on the image of Boyogly, before Islam, there was a false notion that "Boyogly is a careless bird, the place where it lands becomes a ruin." In Islam, it is emphasized that every creature is sacred. "Every animal that crawls on the earth and every bird that flaps its wings in the sky is from the communities (under Our control) just like you" (An'am, 38). Through the image of Boyogly, Gulkhani depicted the feudal lords who aggravated the situation of the people and were prone to gratuity. Blinded by the rich world, Boyogly even trades his daughter for money. This situation could be observed a lot during Gulkhani's time. It became a custom to force young girls to marry officials much older than them, to spoil their fate like a flower. Also, the development of the society, the interests of the people did not interest the khan and even the palace officials at all. All these situations affect Gulkhani very strongly and he describes this process through figurative bird images. Gunashbanu, the daughter of Butterfly, is described in the work as follows:

*Orazidin shamsu kamardur khilil,
The shahdu sugar of your words is munfail,
He lived a fruitful life and was rich.
Oti Gunashbonu is that month [2. page 30].*

Through the image of a butterfly, the images of a lowly, cunning, merciless person are revealed. He sends Korkurush to Boyogli's house as a suitor. When Korqush asked his son for his horse, he replied, "My son's blessed horse is Kulonkir Sultan." Then the Scarecrow answers as follows: "Is it your duty to ride a dark horse?" This horse is Humo, Uqob, Karchigai, Bahrin, Falcon, Itolgu, and it is a worthy horse for them" [2. page 31]. It can be seen that Yapalaqqush is given to the command of lust when naming his son. Kulonkir Sultan is also depicted as a greedy, imprudent character. After all, when the Scarecrow goes to him, he swims from the remaining soup.

*Karam na erdi You said a word of stinginess, king
Fire more and more until it gives a small amount of food [2. page 45].*

Even then, he eats the food that he puts out. The work also includes the image of

Yapalokqush's friend, the crow, who "turns from a scoundrel who is devoted to his work to a terror-stricken cat, a sly sly one, a swindler in the ranks of statemen, ready for every corpse, giving five to the mustakh, ten it is described as "hitting the five on the chest". Also, in the work "Devonu Lugatit Turk" the image of a crow is described as an image of people who cannot cope with the hardships of life, who lead a light-hearted life, are greedy, and look out for someone else's rights.

If the crow knows how to stay, it will sing.

A hunter living in a trap, call me.

A hungry and thirsty crow breaks the ice

He stretches his beak towards the trap without caring [2. page 34].

For example, in "Kutadgu Bilig" the joy of the people is summarized by the image of birds. In particular, in the work, birds with different names and different appearances - geese, ducks, swans, dovetails, cranes, partridges, nightingales, blackbirds - are used to reveal the behavior of people. That is, the arrival of Bugrokhan as a king is welcomed by the birds with indescribable joy. But for some reason the blackbird does not like such happiness. It sounds like "snorting and clucking", "her voice is more unpleasant", "the voice of a girl crying bitterly".

They made bird meal from it,

Let the gentle girl give you a little help

His three cockroaches are ashen

He has a red mouth and dark eyebrows.

The black sparrow has a milky bill

The girl who cares for him wears him [3]. page 75].

In the play, Karakarga is depicted as the enemies of the new righteous beg, who do not want Bugra Khan to be the king, who does not want him to conduct politics with justice.

In conclusion, through the image of birds in the fiction literature of the 11th-19th centuries, helplessness in society, feudal psychology, and relationships within the social strata are described. Bird images are a secret means of communication of a certain category of people and provide information about social and political processes.

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2. Gulkhani. Zarbulmasal and ghazals. - Tashkent: 1960. 23 p.
3. Mahmoud Kashgari. Devonu Lugatit Turkish . - Tashkent: 1984. 401 p.
4. Uzbek of the language explanatory dictionary . Five volume , volume 3 . - To Shkent : " Uzbekistan national encyclopedia " State scientific publisher . 2006 .

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