

Allegorical and Philosophical Interpretations of the Bird Image

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ABSTRACT

The relationship between man and the environment has long occupied an important place in our social life. In extant examples of folklore, especially in fairy tales and proverbs, anecdotes and fabrics, the image of a particular person plays an important role in reflecting folk wisdom and ingenuity. For example, we can say that the relationship with the environment has passed a certain stage of development, when folk heroes, through the images of birds, demonstrate their potential, baralla speaks of the troubles of the masses. Since ancient times, people have expressed their kinship through proverbs in the image of birds and through the language of their literary heroes, albeit coming from a faulty time or an incongruous system.

Keywords: Personality, nature, society, public life, home life, bird image, idea, philosophy, environment, thinking, artistic creation, nationalism, indigenous color, universal.

INTRODUCTION

The word "literature" is the plural form of the Arabic word *adab*, which is used in a broad and narrow sense. In the broad sense, "literature" includes all works written and printed for reading. In the narrow sense, the word "literature" means fiction.

Literary science studies the origin of fiction, the laws of development, social relations in all respects and details. The range of scientific problems related to fiction, which is

considered the subject of literary studies, is very wide. While some of them belong to the category of general aesthetic (characteristic of all areas of fine arts) problems, another part is considered purely literary.

A number of problems, such as the relationship between the artistic image and the picture, the artistic image and reality, worldview and artistic creation, the peculiarities of the process of artistic creation, the peculiarities of the process of obtaining a work of art, are of general aesthetic character. As for all kinds of art, this problem is studied by literary studies from the point of view of fiction, in connection with fiction and on its example. There are a number of issues, such as the essence of fiction, factors and regularities of its development, the nature of an artistic (literary) work, its structure, features of artistic (poetic) language, literary type and genres, which can be considered problems of pure literary studies.

LITERARY DETAILS AND METHODS

The achievements of literary science are needed by the creators; the masses also need the reader. Literary scholars, analyzing a work of fiction, identify the elements that give it charm, increase its expressiveness and representativeness, the power of artistic impact, methods and means that help the author to achieve a certain artistic effect. Comprehensive and in-depth scientific study of problems related to fiction is the task of literary studies, the development of fiction through its scientific conclusions and generalizations, serving the development of artistic thinking and affecting the education of artistic taste, is its goal. The author studies these means, improves them, in some cases enriching the folk language by discovering new linguistic means. On this basis, Oybek wrote: "the writer gets as much material as he wants from the rich treasury of the folk language. In the artistic texture of the work shine hundreds of proverbs, special expressions, various sayings, quips, word games. "All this makes the language comic, lively, figurative."

The relationship of man with the environment to which he belongs has long occupied an important place in our social life.

In extant examples of folklore, especially in fairy tales and proverbs, anecdotes and fabrics, the image of a particular person plays an important role in reflecting folk wisdom, ingenuity. For example, we can say that the relationship with the environment has passed a certain stage of development, when folk heroes, through the images of birds, demonstrate their potential, CAN speak of the troubles of the masses.

The relationship between the individual and society, man and the animal world has long played an important role not only in the economic but also in the spiritual life of mankind. Each nation is formed in the process of long historical progress. Its formation takes place in specific natural, socio-economic conditions. And the formation of a person, who is a representative of society, is influenced not only by economic conditions, everyday life, socio-cultural environment of the nation to which he belongs, but, in general, the totality of social relations, society and nature. It is these social relations that determine the spiritual shape of man. In art, the degree to which a particular folk spirit, desire, national mentality can be correctly expressed is largely determined by the extent to which the artist of the word is spiritually close to this nation. It follows that artists of the word resort to various methods and tools to artistically express their ideas, desires. Such a method, as well as one of the most ancient and influential means is allegory. Allegory (from Greek - special expression, irony, avoidance) is an artistic image, a type of representation; abstract concepts or ideas expressed by a particular thing, event and language bearer. For example: while the term *Toti* means "talkative," "Nightingale" means "flattering", negative connotations representing "evil", "guile", "cunning" are conveyed by the words "wolf", "fox".

And in symbol, which is different from allegory, the connection between word and image is based on similarity or harmony (e.g., soul-love). In Eastern literature, medieval Western literature, images created with the help of symbolism are found in art in the spirit of Baroque, classicism (for example: in the field of justice, "justice" is expressed in the form of a

woman carrying scales). Symbol, as well as allegory, is widely used in some types of parables and fairy tales.

Metaphor also refers to the means that serve to increase the artistic and aesthetic value of the work, the power of impact. Metaphor is a type of literary and artistic technique or figurative expression, similar to allegory. With the help of metaphor any abstract concept or reasoning is expressed by concrete figurative means. With the help of this method, a new conventional expression is created based on the proximity between two concepts. Spiritual values (mas. truth, love, conscience, faith, etc.) are figuratively embodied, along with generally accepted concepts, by means of certain typical phenomena, characters, mythological characters, sometimes some specific personalities. In this case, the meaning is primary and the image is secondary. Because thoughts and concepts, which are foreseen in advance, are fixed in the image. That is why sometimes a figurative image can dictate a special interpretation, unlike a simple image.

In the samples of oriental folklore and literature, forms like statuette are found in large numbers. Especially in the works of Jalaliddin Rumi, Fariddin Attor, Jami, AlisherNavoi, Bedil there are extremely conventional cultural-symbolic images, the large-scale content of which does not fit into the image of the object. Pluralism and philosophical theratism, richness and artistic magnification of universal ideas and problems are achieved in many popular works with the help of such figurative images. Among them are the mythical bird called Phoenix in the West, Kakunus in the East, Yartisa in the Slavs, Turon and birds that personify happiness in Iran, Semurg (sometimes also called Ango), which was deified by our ancestors. In Uzbek folk tales, such as "The Younger Godfather", "Gulikahka", "black sharp-leaved horse", there are inscriptions of birds patronizing various saviors and heroes. Popular in the people in the images of the bird of state, the bird of happiness, Bulbuligoyo, Simurgobrazi first appeared in oriental literature in Firdavsi's "Chronicle". Although the name of the king of birds is not mentioned in Abu Ali ibn Sina's "treatise on birds," it is said that he was caught in Simurnazar. In the Ancient East, the legendary bird patronizing the main hero of legends, fairy tales and epics - Ango, is

symbolically and figuratively embodied in "Risalat-ut-tayr" by Imam Ghazali as a mystical incarnation of Allah.

In the evolution of human thinking, the process of comprehension of the Universe, of being, was gradually taking place. Because before cognizing the Universe by means of logical thinking, the human being formed figurative thinking. Our ancient ancestors comprehended the Universe by comparing an object or event with a similar object or event. Thus, works of art were created with the help of images related to the perception of the Universe, of being. The need for ancestors with life experience and qualifications to pass on instructive conclusions by means of images, comparisons, to the next generations by the example of their own lives has existed for a very long time. The image of birds was also effectively used in these comparisons and analogies.

RESULT AND DISCUSSION

As we said earlier, in most folk tales, too, the leading place is taken by the illumination of the theme of the interconnection of personality and identity through the images of birds. Because reality is a dwelling that embodies different categories of people, different characters, unique events and appearances, and serves as an important resource that ensures the viability of the characters of a work of art, the truthfulness of events.

From the above examples it becomes clear that the idea of man thrown into the middle through the images of birds, his relationship with reality, issues of the influence of events on human spirituality have been formed in our people for a very long time, lived as an important component of our values. Prosperity of the land, fasting, human enterprise, as well as spiritual and philosophical characteristics, views on morality are also connected with the theme of the role of man in the social environment in the image of a particular bird, which is of great importance both from the historical and philosophical point of view. On the other hand, the human experience expressed through figurative representation also served as an important resource to prepare young people for marriage by teaching life lessons.

The fact that we can be impartial in assessing reality, the art of the word, which is also a mirror of social life, in that we apply the positive characteristics of each person to our way of life - literature becomes our close analog, a means of education, a factor of influence. Therefore, in recent years, the question of society and the fate of man has become one of the most acute and important problems of literature. In this regard, the Indian epic Panchatantra, Nawai's Lisonut Tair, Gulhani's Zarbulmasal have a special place and significance. In the works of the above artists the images of birds are worked out deeply, from different points of view, on the basis of different approaches. The understanding of man himself, the process of personality formation, which has its artistic expression through the embodiment of birds, improvement of material status, enrichment of his spiritual world, artistic solution of such problems as the attitude to reality, the study of various phenomena in the psyche of people have become the ideological and philosophical goal of the above works.

Through the images of birds, both nature and social life, as well as works depicted in the domestic aspect, have always attracted a wide audience of readers, regardless of age, gender, profession, nationality. There are not many such works in world literature. The most famous is the Indian epic "Kalila and Dimna", and in written literature such writers include Alisher Navoi, Gulhani, Seton Thompson. In all of them, the authors illuminate the most complex aspects of human activity through the example of bird imagery. Therefore, they are not works of purely scientific, religious-philosophical or domestic character.

Analyzing the image of birds in world and Uzbek literature, we are once again convinced that the history of literary ties has a centuries-old history. After all, in allegorical works depicting the images of birds, there are wandering plots, each nation recreates the image of this or that bird based on its national peculiarities. In particular, the continuation and development of the tradition can be traced in "Kalila and Dimna", "Lizon-ut-tayr", "Zarbulmasala", as well as in some folklore samples. When we familiarize ourselves with "Zarbulmasale", we see that the work is created in the spirit of folk asceticism as well as story within a

story, which is common in oriental folk oralism and also used by word artists such as Alisher Navoi. This is evident in Gulhani's careful performance of works such as *Kalila and Dimna*, as well as his good knowledge of the legacy of his former vocalists. At times, the author omits detailed descriptions and shows the reader the source material to familiarize himself with it fully. The details of this statement can be read in Bilal Desang Jami's book *Silsilat-uzzahab* ("golden chains"). OrJapalakkush in response to the show, "You make fun of me and tell me the story of Karchigai, I am also a builder, and nobino tells the story of bilurman.... This narrative statement calls for a reading of the Hindu epic *Kalila and Dimna*, a "get religion" if you will, an event.

Gulhani tries not to follow the path that has taken the shade of tradition in creating the character of the hero, the image of the image. That is, the negative recedes from the image of the hero entirely in black colors, and the positive image in bright colors. He, above all, finds the drawings on the character, gait, outlook of the images within the environment in which he raised his heroes. This atmosphere is reflected in their thoughts, their attitude to life, their treatment of people. The hero of the work also falls into an often helpless and pathetic state over time as the environment in which he grew up changes, his own worldview is shaped, his attitude towards people is lost and confusing problems arise. - Owl said: "The power of Evil will reach the Leaf" - I don't understand - "the unthinkable will die without pain, and those who eat without chewing will become unthinkable".

In order to ensure that the readability of the work, the depiction of the events was convincing, the author of the work found his ways and techniques. The most important of these is the use in their characters of the impermissible facets of the characters' character in illuminating their spiritual world. With this method, we are told that the narrator forces the character to interpret, to reveal himself. It is clear that positions described from the point of view of a particular environment are important in connection with changes in the hero's spirituality, both external influences and internal factors. The author's reflections

clearly reflect the changes that arise in the character, consciousness and understanding of the hero as a result of external influence. And one of the external factors are the different categories of people surrounding it. " Alquissa, Yapalakkusha had a dwarf friend: Shuranul-gol in the eyes of birds, miserable in his work, Haramsodaitaror, thief of a teddy bear, cunning harifi, Mumsicabeor in the cause of righteous statesmen, ready for every corpse, giving five out of twenty Muttachikas and striking at fifteen of his friends. a sheep whose snout resembles that of the Zokirboyjomafurush."

Every writer is a child of his time. He, above all, breathes with the environment in which he lives, is under the influence of life events, expresses his attitude, standing in the position of his worldview as he describes them. Therefore, we will have to approach from this point of view the analysis of aesthetic ideals, ideological-philosophical conclusions, the artistic skill of the writer.

Every era is an integral part of human history. At the same time, life is constantly changing towards renewal, and various changes determine the progress of society. Changes are taking place in the fate of the individual, an integral part of this society, in his character, in his spiritual and psychological world, just as in social marriage. Humans have a certain influence on changing times and environments, as do those who obey Zamona's Zamona. The bitter struggle between good and evil, nobility and the abyss, delight and selfishness that has been a tradition since ancient times, the triumph of good, the factor of progress, leads mankind to new happiness.

Uzbek literature, which is part of the world culture and art, is also invariably an artistic expression of the evolutionary progress of society, of the changes that are taking place in the consciousness of people. In the 21st century, global problems arising on a global scale, along with new views, landscapes of human spirituality, inner spiritual world are consistently expressed through the art of words. In particular, social relations, new manifestations of the economic environment and the fate of the individual who is directly involved also play an important role in artistic analysis.

We can clearly see the image of the relationship between personality and environment in fiction and the analysis of the spirituality of the literary hero using the example of the Indian epic "Khalil and Dimna" and the works of Alisher Navoi "Lison-ut-tair", Gulhani "Zarbulmasal" created in later times on a relatively new topic. Although these works, based on the interpretation of the bird image, aim to express the relationship between one subject - human and environmental - through the images of birds, they differ from each other in genre attention, artistic analysis, approach to problem solving.

With great skill, "Khalila and Dimna", telling a true story about the life of birds, teaches us the need not to allow one-sided thinking about man, with such attention to all aspects of the question. Another quality of "Kalila and Dimna" is the sharpness of the narrator's thought when creating ideas. Each time he tries to get to the bottom of the matter with inimitable care, and as a result, the reader follows him on the heels, revealing aspects on which he previously paid little attention, causing him even more interest.

CONCLUSION

Hence the ideological and aesthetic philosophy expressed through the images of birds, as well as, according to the conclusions, human spirituality is difficult to set priorities in any environment and conditions, so that laws do not fade away, kindness between people does not fade away, not every man has strayed from the noble path. purpose.

According to press reports, Japanese scientists have recently been able to find out what they are trying to say with devices that put birds on their necks. So, first of all, mankind's interest in the world of birds and the desire to communicate with them have not ceased to this day. Secondly, it was also, to some extent, a scientific justification that our ancestors expressed their philosophical observations, ideological allegories through the image of birds.

Many feather owners artistically express their thoughts and views on the social environment and spirituality of the characters

in the form of birds. Careful study of these works and impartial evaluation is one of the important tasks of our literary studies.

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