

The Evolution of the Bird Image in Karakalpak Literature

Sh. A. Arziev

Annotation: The great representatives of the classical literature of the East also wrote works of high art, using the image of birds in their works as an artistic detail, a means of transfer of meaning. Such methods are vividly reflected in the works of poets Rabguzi, Fadiriddin Attor, Fuzuli, Alisher Navoi and others.

Keywords: birds, classical literature, "Tutinoma", nightingale, Ajiniyaz.

Nukus State Pedagogical Institute, Independent Researcher of Karakalpak Literature

The image of birds has appeared in fiction since ancient times and has played an important role in revealing a certain idea and its content in the works.

In legends found in Old Turkic and Oriental classical literature, the image of birds is often used as an allegorical image in written sources, but later as a symbolic image in classical literature.

The protagonists of Qalila and Dimna, which are widely used in world literature, are animals and birds. Using these images in a figurative sense, the author of the book Beydabo describes the relationship of people to each other. For example, the strong: Elephant, lion, tiger, wolf; cunning - a fox with a fox; nickname - pig, pig, donkey; kind - a dove with a swallow... [1:24]. All of this resembles the image of people with a unique individual character.

One of the Arabic written memoirs, the main composition of the work "Tutinoma" consists of oriental legends, the main character of which is not a man, but a parrot. In doing so, the wise parrot, with his intelligence, keeps people away from all kinds of negative actions. That is, the parrot in the play tells an interesting story to a beautiful bride named Hajat for thirty-five evenings, turning her away from the path of betraying her husband. Through these stories, the parrot re-educates the woman, subjugating her to his idea.

In addition, the image of birds can be found in ancient works, legends and stories. Although all of them are described as almost mythological and figurative images, to a certain extent they showed a positive effect on the artistic interpretation of life events, phenomena.

The great representatives of the classical literature of the East also wrote works of high art, using the image of birds in their works as an artistic detail, a means of transfer of meaning. Such methods are vividly reflected in the works of poets Rabguzi, Fadiriddin Attor, Fuzuli, Alisher Navoi and others. For example, in the 16th-century Azerbaijani poet Muhammad Fuzuli's gazelles on the theme of love, the image of birds is often depicted symbolically.

I can't stand a stranger until the moon sees your face,

The reason I have never seen a nightingale is that there is no pain in front of the flower.

In this case, the "nightingale" is a guy in love, and the "flower" is a beautiful girl.

Also, in Alisher Navoi's ghazals, symbolic images represent concepts and events other than their basic meaning.

The nightingale who lost Gulistan cannot sing properly,

The parrot that lost the sugarcane can't say a sweet word.

In this example, too, the nightingale is a symbol of love, the parrot is a palace poet. [2:35].

In their works, the representatives of the classical literature of the East have used many and effectively in the creation of the symbolic image of birds. At the same time, such methods of image creation are common not only in writing, but also in the oral art of the Karakalpak people. For example, it is widely used in fairy tales, fairy tales and epics.

In folk epics, images of eagles, falcons, hawks, crows, nightingales and other birds are artistically depicted in metaphorical, epithet and allegorical ways.

In the epic "Olpomish", Olpomish lay in prison, vaccinated a wounded goose, tied a letter to his wing and flew away, informing Gulparshin of his plight. At the same time, the image of a goose is an artistic detail that is important for the artistry of the work, although it does not have a full

meaning as a separate image in the plot of the epic.

The image of crows in the Karakalpak folk epic "Sharyar" has a similar feature. Other folk tales also contain various episodes related to birds, in which the image of birds had a significant impact on the interesting depiction of events.

The use of the image of birds in fiction based on different conditions is also common in the works of Karakalpak poets of the XVII-XVIII centuries. For example, the use of the image of birds in the works of Soppasli Sipira jirov, Muyten jirov, Asan kaygi and Dospanbet jirov was very close to folk art in terms of originality, but also had genre, ideological-thematic, figurative features. During this period, as in previous periods, along with the theme of heroism, more didactic poetic works were created, and we witnessed a deepening of the features of the artistic interpretation of the image of birds.

Such methods of image creation continued in the Karakalpak classical literature of the XIX century, which had a unique tradition of devotion to the previous artistic ways and traditions in poetry. Especially in the poems of Ajiniyaz and Berdakh poets allegorical and symbolic images are often used. However, due to the peculiarities of the creative style of these poets, the creation of the image of birds also differs from each other.

Along with the mystical content in Ajiniyaz's work, its secular roots are deepened and the influence of Sufi teachings is clearly felt. The inner meaning of the poet's works on the theme of love is related to the idea of giving the love of truth (god). This is because the main idea of Sufi poetry is to fall in love with the truth, and thus to reach the level of a perfect human being.

Sitting is a crane, walking is a goose,

From head to toe, the whole member is flirting,

Good picture, good manners, a heavy gray,

For example, feeding falcons. [3: 149]

As can be seen through these lines, the poet expresses his aesthetic ideal through images, along with an artistic depiction of the image of a beautiful girl.

If we pay attention to the features of the use of the image of birds as an artistic image in the works of the poet Berdakh, then the birds appear not as a mystical image, but as realistic images. The poet often expressed his views on the period in which he lived, the difficulties of the time, often in a figurative sense.

As the days go by,

With a loaded caravan,

With the name Nightingale,

There will be no period like a sparrow. [4:33]

The nightingale is a symbol of the poet. She dreams of bright days, looking for a place to sing freely. This image of the nightingale can be found in other poems of the poet.

The symbolic and figurative representation of the image of birds continued in the works of folk poets Saribay and Gulmurat in the post-Karakalpak classical literature. For example, in Saribay's poems "Talking with a Bat", "Talking with a Sparrow", and Gulmart's "Lonely Goose in Sorrow" the skill of illuminating the truth of the time in a figurative form with artistic images is clearly

visible.

The above-mentioned methods of image-making continued in twentieth-century Karakalpak poetry. In the literature of this period, the genres of epic and drama were on an equal footing with the genre of lyricism, and the tradition of creating the image of birds as an artistic image was preserved in more lyrical works. Almost all Karakalpak poets of today use the image of birds productively and effectively to enhance the level of art and imagery of their works. Especially in the poetry of the great Karakalpak poet Ibrayim Yusupov, the image of birds was interpreted in a new context, in a new way, in addition to the traditional forms of his predecessors. In the poems of the poet "Cranes", "On the wings of geese", "Swallow", "Boyugliga" and others, in the poem "Nightingale's Nest" the image of birds is skillfully created in accordance with the content of the work. In expressing the idea of his works, the poet uses various methods of image creation, sometimes talking to members of nature, and sometimes comparing them in parallel with humans.

In Karakalpak literature, the image of birds has its own centuries-old history of creation and has been widely used as an artistic image in works of art since ancient times.

REFERENCES

1. Mambetov K. History of Oriental Literature. Nukus. «Knowledge» .1993.
2. Jarimbetov Q. Ashiq Ziy'o'ar. Nukus. "Knowledge." 1998.
3. Ajiniyoz. Nukus. "Karakalpakstan". 1975.
4. Berdaq. Selected works. Nukus. "Karakalpakstan". 1997.