



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 02 Issue: 11 | November 2021

Allegoric Expression of Domestic and Moral Topics

Mohira Islomova

Teacher of the Department of Foreign Languages in the humanities of Fergana State University

Habibullo Juraev

Professor of the Department of Literary Studies, Fergana State University, Uzbekistan

Received 27th Oct 2021, Accepted 5th Nov 2021, Online 20th November 2021

Abstract: The article interprets and studies the socio-philosophical, domestic and moral events expressed in the image of a bird in the works of Muhammad Sharif Gulkhani, who was one of the representatives of Uzbek literature.

Key words: Reality, belief, imagination, epic image, philosophical expression, social idea, art, tradition, originality.

Introduction

Gulkhani, one of the most famous representatives of Uzbek classical literature, occupies a special place in the history of Uzbek classical literature not only with his lyrical works, but also with his satirical heritage. The poet skillfully uses elements of satire and humor in the artistic depiction of social reality, the flaws and shortcomings of life, the flaws and shortcomings of the character of his contemporaries. That is why Gulkhani's methods of creating a satirical image and character still serve as a school of experience.

Materials and Methods

The famous satire of the poet "Zarbulmasal" is familiar to today's generation from the school desk. Some of the arts, metaphors, and expressions used in it are still frequently mentioned in everyday conversation. This is a testament to the extremely popular and artistic-aesthetic impact of the work. Proverbs and sayings used in the play, such as

"There is no chaksa in the house, there is a double oven on the roof", "The mouse's nest, the tail of the garden" are still actively used in communication and interaction.

The work has certain plot and compositional features. The narrator's portrayal of the story in the language of the narrators helped to make the stories convincing and effective: At that time there was a homeland called Owl. But its air is pleasant and kind. The green basil, the wildflowers, the blossoms, the peacock's feathers, , the peacock's nest.

The narrator prepares the reader for the event and their meeting with the participants in the introductory part of the work. As it becomes clear from the following verses, we know that the plot of the work consists of a wedding and the wedding story, the main characters are Owls and Butterflies. The very description of Boyoglu's daughter at the beginning of the work prepares us for satirical laughter. Indeed, if he is a bird that flies at night and his name is Gunashbonu (My Sunshine), why not laugh at it! See also the poetic description given to Gunashbon by the author:

*Оразидин шамсу қамардур хижил,
Сўзларидин шахду шакар мунфайл,
Ҳосили умри эрди ул бойни,
Оти Гунашбону ўшал ойни.*

Appearance is also important when creating an image:

"And she cooked everything like the sun, no creature could see her during the day, and she hid her face."

The author-narrator is not satisfied with this either, but uses a more effective way of intensifying laughter, thickening the portrait and character lines. The changes in the character and psychological features of the adult girl are vividly described:

The arrival of Gunashbonu in the form of a girl arguing with her mother in front of our eyes not only evokes a strong laugh, but also exaggerates the imagery and character traits. Properly used proverbs and parables, figurative expressions do not vividly embody the state of the heroes. "She was devastated," he said.

"My boy, your heart is like a tongue, don't rush." "If a girl in love goes to the ground, she won't beg, and the hole in the bead won't stay on the ground," he would say.

Then the girl whispered, "Mother, you will guide us to patience and forbearance. The father of the young man who took me is also saying, 'A steel knife will not go unnoticed.'

At the end of such conflicts, two more lines of poetry were added instead of the conclusion. This passage seems to contribute to the story:

Зонки дар офоқ зи барноу нир,

Ҳеч кас аз жуфт надорад гузир.

(Content: It is not possible for the young and old in the world to be unmarried). [3. 18]

While creating an allegorical image and character, Gulkhani does not overlook the balance of content and form in terms of humorous content, and secondly, brings his protagonists to the forefront against the background of a certain social reality. It also creates an image based on the language of the narrator-author, the language of the characters themselves, and the logic of the events. The Owl,

who lives next door to the Owl, summons Korkush and asks him to go to the Owl's daughter, Gunashbonu, as a suitor for his son, Kulonkir Sultan.

In the communication between the Butterfly and the Scarecrow, a number of problems covering family-domestic, social, philosophical themes are expressed allegorically, through proverbs and parables. In particular, it is said with an irony: Phrases such as "There is no such thing as a false parable" and "Shame is harder than death" have a deep meaning in Shahristan.

The examples cited are examples of sharp satire that embarrassed some who, at the time of the poet's life, were members of various social strata, who, for their own benefit, turned the knife of oppression on the oppressors. The form of the work also corresponds to the expressed content and has a style in harmony with folk tales, collections and parables. In particular, the author's use of allegorical methods in the depiction of any social problem and in the solution of any social problem, using allegorical methods, ensured the effectiveness and memorableness of the work.

Conclusion

Thus, Gulkhani is one of the most famous poets in the history of Uzbek classical literature, as Mahmud, Turdi Farogiy, Zavkiy, who successfully continued the traditions of satire in the literary environment of Kokand, expanded the possibilities of comedy and invented new methods.

References:

1. Valixo'jaev B. History of Uzbek literature. T.: "Uzbekistan". 1993
2. Fireplace. Zarbulmasal. T.: 2016.
3. Sultan I. Literary theory. T.: 2006.
4. Qodirov V. Classical literature: Teaching problems and solutions. T.: 2009
5. Qayyumiy P. History of Khogand and its literature. T.: Tamaddun. 2011.

6. Islomova, M. (2019). Allegorical analysis of social life. *Proceedings of The ICECRS*, 3.
7. Islomova, M. (2021). The image of a bird in the works of alisher navoi. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(4), 916-919.
8. Islomova, M. (2019). THE METAPHORICAL EXPRESSION OF LONGING FOR THE COUNTRY IN BABUR'S WORKS (ASPECTS OF "BOBURNOMA" AND LYRICS). *European Journal of Research and Reflection in Educational Sciences Vol*, 7(11).