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THE IMAGE OF A BIRD IN THE WORKS OF ALISHER NAVOI

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ABSTRACT

This article deals with the ideas put forward in the world and Uzbek literature through the image of a bird, the artistic interpretation of lyrical experiences. In particular, social events expressed through the image of a bird are interpreted and studied in the works of Alisher Navoi. The image of the bird Simurg, popular among people in the form of a state bird, a bird of happiness, a nightingale, first appeared in Eastern literature in Firdavsi's "Shohnoma". Although his name is not mentioned in Abu Ali ibn Sina's Book of Birds, Simurg refers to the king of birds.

KEYWORDS: *Reality, Belief, Imagination, Epic Image, Lyrical Expression, Idea, Literary, Tradition, Features*

INTRODUCTION

Imagining, describing reality through the images of birds, searching for solutions to problems is one of the ancient features of human beings. Birds were formed on the basis of primitive concepts in the history of world thinking, primarily based on the religious-philosophical, mythological-mythological concepts. There is a fact that Prophet Solomon knew the language of birds and was able to subdue them to his rule is a clear proof the existing in the religious books.

These include the Phoenix in the west, the legendary bird **Qaqnus** in the East, the **Jarptitsa** in the Slavs, **Turan**, and **Humo** in Iran, and **the Semurg** (sometimes called Ango) deified by our ancestors. In Uzbek folk tales such as "Kenja botir", "Guliqahqah", "Qora holli ot" there are scenes about birds that save and protect the hero. The image of the bird Simurg, popular among people in the form of a state bird, a bird of happiness, a nightingale, first appeared in Eastern literature in Firdavsi's "Shohnoma". Although his name is not mentioned in Abu Ali ibn Sina's Book of Birds, Simurg refers to the king of birds. In the ancient East, the legendary bird that sponsors the protagonist in legends, fairy tales and epics, Anqa is embodied in the work of Imam al-Ghazali in his work "Risalat-ut tayr" as a mystical symbol of Allah.

MATERIALS AND METHODS

The works of the famous American naturalist Seton Thompson, the English writer Jack London, the masterpiece of the ancient Indian epic "Kalila and Dimna" (original name "Panchatantra"), the epic "Lison-ut tayr" by Alisher Navoi, "Zarbulmasal" by Muhammad Sharif Gulkhani, the details of the image of birds in world and Uzbek folk tales have been the subject of various studies, and research is still ongoing.

Regardless of the different styles, worldviews, attitudes, positions, views of different peoples of the world in the creation of the image of birds, at the heart of the reality they write, figurative images are the human person and his character, spirituality, spiritual world. In particular, the great Uzbek poet and thinker Alisher Navoi, although using a unique method of choosing the plot and composition, draws spiritual-enlightenment, moral-philosophical conclusions from the fate of the hero, who represents a certain environment in the formation of personality and character, analysis of events and the problems tried to find solutions.

Alisher Navoi is shown not only in his literary works, but also in his scientific works as a scholar of the world of birds. In particular, in the work "Muhokamat-ul lug'atayn" ("Discussion of two languages"), comparing the possibilities of the Turkic (Uzbek) language with the Persian-Tajik language, proves the lexical richness of his native language in the example of birds. *"Va qushlarki, anda muqarrar va mashhur ilbosun (yovvoyi) o'rdakdur. Va sort (fors) el ilbosunni xud bilmas. Tag'i turk o'rdakning erkagin "so'na" va tishisin (urg'ochisini) "bo'rchin" der. Va sort munga ham ot qo'ymaydur. Va nar va moda ikkalasini ham "murg'obi" (suv qushi) der. Va o'rdakning anvoi bilur Qushchilar qoshida, masalan, jo'rka va erka, suqtur va olmabosh, chokirqanot va temirqanot, aldaldag'a va alapaka, bog'chol va bu yo'sunluq derlarkim, etmish xil bo'lurkim, sort borisin murg'obi deb qo'ya qoladi.*[1.115]

Alisher Navoi in his work "Lison-ut tayr" artistically described the problem of nature and divinity with a human-being. The author expresses his views figuratively through the language, deeds and adventures of more than thirty birds, such as Hudhud (popishak), Parrot and Peacock. The scientists V. Zohidov and Sh. Sharipov have done significant research in their time and presented their findings. In any case, the epic "Lison-ut tayr", a collection of symbols and images of birds, has a special place in the author's work as a work that summarizes the advanced philosophical and mystical views put forward throughout the creative career of the great thinker.

RESULTS AND DISCUSSIONS

In the lyrical heritage of Alisher Navoi, the image and image of birds are widely used. Here are some characteristic examples of them. The deaths of his close friends Abdurahman Jami, Said Hasan Ardasher, Pahlavon Muhammad and others have strengthened the poet's feelings of loneliness and sadness.

Ey Navoiy, uhti bulbullar xazonda bog'din,

Men qanotsiz QUSH masallik aylab afg'on qolmisham.

Meaning: O, Navoi feels downhearted like a wingless bird.

It is known that the main part of the samples of Eastern classical lyric poetry, in particular, consists of poems on the theme of love. Through such poems, the authors tried to express

themselves artistically, from personal experiences to major historical and social events. While addressing topics such as complaints about emigration, grievances, aggression and threats from rivals, the author has often focused on figurative imagery, impressive logos. Among such images and lyrical images is the image of a bird. For example, in one of Alisher Navoi's famous poems, the image of a bird falling in love is also referred to as a bird:

Jahdim andoqdur etishgaymen deb vaslig'a bot

Kim, qabul etmon og'ir deb chiqsa egnimdin qanot. [1. 75]

Here, the lyrical protagonist exaggerates that I am so in love with my friend that I will give it up, even if I have wings like birds, so that they do not weigh me down on the road.

Human life is fleeting, say the wise. It is the dream of the wise not to miss an opportunity, to rely on good and noble deeds, to make a good name. Alisher Navoi expressed similar ideas through various figurative expressions. In particular, views on the transience of life are lyrically expressed through the image of birds:

Dahr bo'stonida qilmoq sayr aylab hoyu huy

Harza kezmaktur hayotning qushlarini urkutib. [1. 55]

If we consider the short-lived world as empty, to miss an opportunity with various pleasures is to frighten the birds of life, to miss precious moments, says the poet.

The image of a bird also helps in the lyrical expression of the lover's heart tied to the yoke:

Ko'ngul qushidur oning zulfi tobdori bila

Chibinki bog'liq erur Ankabut tori bila. [1. 553]

The children turn on the lights in the dark of night, their eyes blinded by the light, and the wild birds, which have lost consciousness, catch them when they hit the lamp. This real and vital event, in which the image of a bird is involved, is compared to the actions of a spouse to win the heart of a lover:

Hajr aro ul sho'x ko'nglum sayd etar ruxsor ochib,

Tifl oqshom QUSH tutarg'a Ravshan etgandek charog'. [1.298]

When we learned the four devons of Alisher Navoi's "Khazoin-ul maoniy" turn by turn, according to our calculations, the number of bytes depicting the image of Bulbul in the devon of the poet "Gharoyib-us sig'ar" is forty. In the devon "Navodir-ush Shabob" this image consists of 28. We also came across this image in the 13th place in the devon Badoe'ul Vasat and in the 27th place in the devon Favoyid-ul Kibar.

In Khazayn-ul-Maoniy, we found the image of Bulbul (nightingale) in 122nd place. The great poet sometimes uses the term "Andalib" instead of "Bulbul"(nightingale). The word andalib, according to our observations, was used only in a few places. These are: 1). In the 330th ghazal of the devon Navodir-ush Shabab. 2). It is found in the 26th, 159th and 445th ghazals of the devon Favoyid-ul-Kibar. The remaining 118 bytes were used as Bulbul (nightingale). It is noteworthy that even if the poet refers to this image in more than a hundred places, the content of one byte does not duplicate the other, neither in character nor in meaning.

CONCLUSION

Every writer is a son of his time. First of all, he breathes with the environment in which he lives, is influenced by the events of life, writes them down, expresses his worldview, position, and attitude. Birds, on the other hand, are an integral part of the environment that surrounds every writer. Therefore, our approach from this point of view will be useful in analyzing the aesthetic ideals, ideological and philosophical conclusions, artistic skills of the poet.

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