

**NAMANGAN DAVLAT UNIVERSITETI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
PhD.03/04.06.2020.Fil.76.04 RAQAMLI ILMIY KENGASH**

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**NAMANGAN DAVLAT UNIVERSITETI**

**ISLOMOVA MOXIRAXON INOMJONOVNA**

**O‘ZBEK ADABIYOTIDA QUSH OBRAZI TALQINLARI  
("Zarbulmasal" asari misolida)**

**10.00.02 – O‘zbek adabiyoti**

**FILOLOGIYA FANLARI bo‘yicha falsafa doktori (PhD) dissertatsiyasi  
AVTOREFERATI**

**Namangan – 2025**

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi  
avtoreferati mundarijasi**

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philological sciences**

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**Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy Attestatsiya Komissiyasida B2022.2.PhD/Fil2439 raqami bilan ro'yxatga olingan.**

Dissertatsiya Farg'ona davlat universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume)) Ilmiy kengash veb-sahifasida (www.namdu.uz) va «Ziyonet» Axborot ta'lim portalida (www.ziyonet.uz) joylashtirilgan.

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Dissertatsiya avtoreferati 2025-yil "\_\_\_\_\_" \_\_\_\_\_ kuni tarqatildi.  
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## KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida majoziy – allegorik obrazlar qushlar mavzusi va ular bilan bog‘liq an‘ana, o‘ziga xoslik, qahramon ma‘naviyati muammolari, obrazlarning g‘oyaviy-estetik, badiiy funksiyasi kabi jihatlar qadimgi davrlardan to bugungi kungacha badiiyat tadqiqotchilarining doimiy diqqat markazida bo‘lib kelmoqda. Ayniqsa, qushlar obrazi simvolikasi, metaforizatsiyasi, qo‘llangan syujet voqeliklari mazmun-mohiyati tadqiqi bo‘yicha chiqarilgan xulosalar, qush obrazi talqinlari asosida dunyo xalqlarining badiiy-estetik qarashlarini umumlashtirish, umuminsoniy qadriyatlarni aks ettirish darajasini ilmiy asoslash, amaliy ta‘sirini tadqiq etish muhim masalalardan biri bo‘lib qolmoqda. Yozma adabiyotda badiiy tasvir, obrazlilik turlari hamda mavhum tushuncha yoki g‘oyalarni muayyan narsa, voqea va hodisalarni qush – ma‘juziy obrazlar orqali ifodalanishining o‘ziga xos tomonlarini o‘rganishda ham muhim va dolzarb zaruratlar yuzaga chiqmoqda.

Dunyo adabiyotshunosligida qushlar kulti bilan bog‘liq mifologik, ijtimoiy, falsafiy va diniy qarashlarni o‘rganish, badiiy asarlardagi majoziy-allegorik talqinlarni tadqiq etishga e‘tibor kuchayib bormoqda. Chunki, bunday asarlarning maydonga kelishi yozuvchidan yuksak mahoratni talab qilsa, ulardagi badiiyat sirlarining ilmiy-nazariy jihatlarini tadqiqi ham katta ilmiy tajriba va o‘ziga xos bosqichlarni talab etmoqda. Borliq jonzotlarining badiiy tasviri, obraz darajasiga ko‘tarish, ularning turlari, majoziy mavhum tushunchalar idroki yoki ifoda g‘oyalarining ma‘lum narsa, voqea va hodisa orqali tasvirlash, ularning badiiy xususiyatlarini o‘rganish muayyan millatning badiiy tafakkur tarzini va madaniyatini anglashda muhim ilmiy ahamiyat kasb etmoqda.

O‘zbek adabiyotida ham qushlar obrazining badiiy ijoddagi o‘rni, turli janrlardagi talqini, genezisi, estetik-tarbiyaviy mohiyati, majoziy-allegorik xususiyatlarini belgilash badiiy tafakkur tadrijida muhimdir. Voqelikni qushlar obrazi orqali tasvirlash qadimdan insoniyatga xos xususiyatlardan bo‘lib, bunday talqinlar xalqimizning mifologik tasavvurlari va diniy-e‘tiqodiy qarashlarini o‘zida mujassam etgan, hamda badiiy asarlarga ko‘chgan adabiy hodisa hisoblanadi. Muhammad Sharif Gulxaniyning “Zarbulmasal” asarida qush obrazi bilan bog‘liq mifologik, ramziy, allegorik tushuncha va tasavvurlar badiiy so‘z san‘atida keng ifoda etilganligini tadqiq etish bugungi adabiyotshunoslik taraqqiyoti tadrijida Gulxaniy adabiy merosining o‘rnini ko‘rsatishga xizmat qiladi. Shu ma‘noda, “Hozirgi kunda xalqimizning ong-u tafakkurini yuksaltirish va shu orqali o‘zligimizni saqlab qolish, mamlakatimizni izchil taraqqiy ettirish uchun, avvalambor, adabiyot, madaniyat va san‘at sohalarini qo‘llab-quvvatlashimiz zarur”ligi<sup>1</sup> adabiyotshunoslik faniga ham nazariy tadqiqotlarni jahon andozalari darajasida olib borish majburiyatini yuklaydi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi PF-2789-sonli “Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2019-yil 8-oktabrdagi PF-5847-sonli “O‘zbekiston Respublikasi

<sup>1</sup> Мирзиёев Ш. Янги Ўзбекистон тараққиёт стратегияси. – Тошкент: O‘zbekiston, 2022. – Б.

Oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi, 2020-yil 6-noyabrdagi PF-6108-sonli "O'zbekistonning Yangi taraqqiyot davrida ta'lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to'g'risida"gi, 2021-yil 1-apreldagi PF-6198-sonli "Ilmiy va innovatsion faoliyatni rivojlantirish bo'yicha davlat boshqaruvi tizimini takomillashtirish to'g'risida"gi, 2022-yil 28-yanvardagi PF-60-sonli "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi farmonlari, 2023-yil 20-apreldagi PQ-128-sonli "Ilmiy-metodik va tadqiqot ishlari sifatini oshirish orqali ta'lim tizimini kompleks rivojlantirishni jadallashtirish bo'yicha chora-tadbirlar to'g'risida"gi Qonuni, 2017-yil 20-apreldagi PQ-2909-sonli "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida"gi Qarori hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalar rivojlanishining ustuvor yo'nalishlariga mosligi.** Dissertatsiya Respublika fan va texnologiyalar rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda, innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishi doirasida amalga oshirilgan.

**Muammoning o'rganilganlik darajasi.** Jahon adabiyotshunosligida qushlar obrazi genezisi, mifologiya va folklor bilan bog'liq qush kulti borasida N.P.Ostroumov, V.Y.Propp, O.M.Ivanova-Kazas, M.Myager, S.V.Sokolov, E.F.Ishberdin, M.M.Ginatulin, K.Ibragimov, E.I.Safina, N.M.Kurbonxonovalar tomonidan tadqiqotlar olib borilgan<sup>2</sup>.

O'zbek adabiyotshunosligi, xususan, folklorshunoslik sohasida qushlar obrazining qo'llanilishi, ularning badiiy-estetik talqini K.Imomov, M.Jo'rayev, A.Musaqulov, Sh.Turdimov, D.O'rayeva, M.Rahmonovalar<sup>3</sup> ilmiy izlanishlarida bo'lsa, B.Valixo'jayev, Z.Mamadaliyeva, L.Mirzohidova, Y.Karimova,

<sup>2</sup> Остроумов Н.П. Народные сказки сартов // Сарты. Этнографический материал. – Ташкент: II Вып., 1892; Пропп В.Я. Исторические корни волшебной сказки. 2-ое издания. – Л.: Наука, 1986. – С.184-185; Иванова-Казас О.М. Мифологическая зоология. – СПб., 2004. – С. 263; Иванова-Казас О.М. Птицы в мифологии, фольклоре и искусстве. – Петербург: «Нестор-История», 2006. – С.172; Мьягер М. Эстонские названия птиц. автореф. дисс... канд. филол. наук. – Таллин, 1963. –С. 28; Соколов С.В. Этимология некоторых названий птиц в удмуртском языке // Вопросы финно-угорского языкознания. Выпуск 1У. – Ижевск, 1967. – С.189-197; Ишбердин Э.Ф. Названия домашних животных и птиц в башкирских говорах. автореф. дисс... канд. филол. наук. – Уфа, 1969. – С. 29; Ишбердин Э.Ф. Наименования птиц в башкирских говорах // Вопросы башкирского языкознания. – Уфа, 1973. – С. 154; Гинатулин М.М. К исследованию мотивации лексических единиц (на материале наименований птиц). автореф. дисс... канд. филол. наук. – Алма-Ата, 1973. – С.27; Ибрагимов К. Некоторые древнетюркские названия птиц и их параллели в современных тюркских языках // Советская тюркология. – Баку, 1974. – № 6. – С.37-47; Сафина Э.И. Названия птиц в татарском языке и их лексикографирование. Автореф. дисс... канд. филол. наук. – Казань, 2005. – С.24; Курбонхонова Н.М. Мифы о животных и птицах в фольклоре населения Горного Бадахшана: автореф. дисс... канд. филол. наук. – Душанбе, 2006. – С. 26.

<sup>3</sup> Имомов К. Ўзбек фольклорига Хумо куши // Ўзбек тили ва адабиёти. – 2011. – 5-сон. – Б.21-24.; Жўраев М. "Анқо" образи талкинига доир баъзи мулоҳазалар. – Ўзбек тили ва адабиёти. – Тошкент, 2001. – 2-сон. – Б.52-54.; Мусақулов А. Ўзбек халқ лирикаси. – Тошкент: Фан, 2010; Турдимов Ш. Хабарчи рамзмлар // Халқ кўшиқларида рамз. – Тошкент: Фан, 2020. – Б.18-28; Ўраева Д. Мотам айтимида куш образи. – Педагогик маҳорат. – Бухоро. – 2004. – №2. – Б.48-51; Ўраева Д., Тўраева Л. Фитрат шеърларида кушлар образининг рамзийлаштирилиши // "Истиклол ва Фитрат" мавзусидаги анъанавий республика илмий-амалий анжумани материаллари. – Бухоро, 2017 йил, 6-7 апрель. – Б. 13-16; Раҳмонова М. Ўзбек халқ афсоналарининг бадийати. – Тошкент: Фан, 2009. – Б. 63-66.

M.Rajabova<sup>4</sup>lar asarlardagi qush obrazlarining badiiy-estetik vazifasini turli rakurslarda o‘rganganligini kuzatamiz. Muhammadsharif Gulxaniy ijodi bo‘yicha dastlab olim R.Muqimov Gulxaniyning hayoti va adabiy faoliyatiga doir nomzodlik ishini yoqlagan<sup>5</sup>, akademik F.Ishoqov “Zarbulmasal” asarining ilmiy-tanqidiy matni bilan ishlab, uning til va janr xususiyatlari, g‘oyaviy mazmunini o‘zbek adabiyotshunosligida birinchi bo‘lib ilmiy tahlil qilgan asardagi qush nomlariga munosabat bildirgan<sup>6</sup>. V.Zohidov “Zarbulmasal”ning satirik uslubi xalq og‘zaki ijodi bilan bog‘liqligini o‘rgangan<sup>7</sup> bo‘lsa, olima S.Qodirova “Zarbulmasal” asaridagi maqollarning manbalari, rivojlanish xususiyatlarini tadqiq etgan<sup>8</sup>.

O‘zbek tilshunosligida ham ornitonimlarning lisoniy tadqiqi Sh.Rahmatullayev, D.Bozorov, Sh.Nosirov, H.Nizomxonov, Z.Xolmanova, R.Normurodovlar tomonidan amalga oshirilgan<sup>9</sup>, biroq o‘zbek adabiyotida, xususan, “Zarbulmasal” asarida qush timsolining badiiy talqinlari monografik planda to‘la o‘rganilmagan.

**Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta‘lim muassasasi ilmiy tadqiqot ishlari rejaları bilan bog‘liqligi.** Dissertatsiya Farg‘ona davlat universiteti ilmiy-tadqiqot ishlari rejasining “Poetika muammolari” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** o‘zbek adabiyotida qush obrazi talqinlarini tahlil etish asnosida Gulxaniyning “Zarbulmasal” asariga xos g‘oyaviy-falsafiy, badiiy-estetik jihatlarni tadqiq etishdan iborat.

#### **Tadqiqotning vazifalari:**

adabiyotshunoslikda qush timsoli genezisi, uning tadrijiy jarayon va takomil bosqichlarini o‘rganish hamda qush obrazi talqinlarida mifologik tasavvur, agiografik tushunchalarni tahlil etish;

<sup>4</sup> Валихўжаев Б. Навоийнинг “Лисон ут-тайр” асарида шеърлий минатюралар қайта ишлашдаги маҳорати. Ўзбек тили ва адабиёти. – Тошкент, 1976. - № 6. – Б. 35-41; Мамадалиева З. Алишер Навоийнинг “Лисон ут - тайр” дostonидаги рамзий образлар тизими: Фил.фан.номз... дисс. – Тошкент, 2011; Мамадалиева З. Қакнус тимсоли талқинлари./“Ёшлик” журнали. – 2010. – №6. – В.19; «Шарқ юлдузи». – 2013. – № 6.; Мирзохидова Л. XI-XII асрлар туркий адабиётида мажозий тасвир бадиияти. Фил. фан.фалс.докт... дисс. – Самарқанд, 2018; Каримова Ю. Алишер Навоийнинг “Лисон ут-тайр” дostonида поэтик тафаккур ва услуб масаласи. Фил. фан. б. фалс. докт... дисс. – Фарғона, 2023; Ражабова М. Навоий ижодида қушлар ва ҳайвонлар образининг халқона асосларда ифодаланиши. ФарДУ илмий хабарлари. – Фарғона, 2021. № 2. – Б. 74-79;

<sup>5</sup> Муқимов Р. Муҳаммадшариф Гулханийнинг ҳаёти ва адабий фаолияти. Фил.фан. номз. дисс.... Самарқанд, 1948.

<sup>6</sup> Исҳоқов Ф. “Зарбулмасал”даги қуш номларига доир // Ўзбек тили ва адабиёти. –Тошкент, 1973. – № 1. – Б.43-50.

<sup>7</sup> Зоҳидов В. Ўзбек адабиёти тарихидан. – Тошкент, Ўзадабийнашр, 1961. – Б.б. 194-195./ Зоҳидов В. Ҳаётбахш бадиият тароналари. – Тошкент, 1975.

<sup>8</sup> Kodirova S. “Zarbulmasal” maqollari: semantik-struktural va tadrijiy takomilning qiyosiy tahlili. Fil. Fanl. b. Fals. doktori diss. ...avtoreferati. – Vuxoro, 2023.

<sup>9</sup> Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати I (туркий сўзлар). – Тошкент: Университет, 2000. – Б. 600; Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати II (араб сўзлари ва улар билан ҳосилалар). – Тошкент: Университет, 2003. – Б.600; Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати III (форсча, тожикча бирликлар ва улар билан ҳосилалар). – Тошкент: Университет, 2009. – Б. 284; Базарова Д.Х. История формирования и развития зоологической терминологии узбекского языка (на материале названий птиц). – Тошкент: Фан, 1978. – С.224. Носиров Ш. Диалектал орнитологияга оид кузатишлар // Ўзбек тили ва адабиёти. – Тошкент, 1986. – № 4. – Б. 56-60; Низомхонов Х. Эски ўзбек тилида «булбул» маъносидаги сўзлар // Ўзбек тили ва адабиёти. – Тошкент, 1993. – № 3. – Б. 67-71; Холманова З. «Бобурнома» лексикаси. – Тошкент: Фан, 2007. – Б. 176; Нормуродов Р. Қуш номлари билан алоқадор перифразалар // Ўзбек тилшунослиги XXI асрда (илмий-назарий анжуман материаллари). – Қарши: ҚаршиДУ нашри, 2008. –Б. 97-100; Нормуродов Р. Ўзбек тилида иккиламчи номинация. – Тошкент: Фан, 2010. – Б. 109-118.

o‘zbek folklori janrlarida ifodalangan qush obrazi bilan bog‘liq ma‘naviy-ma‘rifiy, axloqiy-ta‘limiy jihatlarni ochib berish;

adabiy aloqa va an‘analar asosida ijtimoiy-tarixiy voqelik hamda uning majoziy-allegorik talqinlarini asoslash;

Gulxaniyning “Zarbulmasal” asaridagi obrazlar tasnifi va tavsifini hamda asardagi oilaviy-maishiy, ijtimoiy-siyosiy muammolar ifodasini ochib berish;

badiiy vositalar va poetik usullarni qo‘llashi borasidagi muallif mahoratini ko‘rsatish.

**Tadqiqotning obyekti** sifatida Gulxaniyning “Zarbulmasal” asari tanlab olingan.

**Tadqiqotning predmetini** “Zarbulmasal” asaridagi obrazlar tasnifi va tavsifi, asardagi oilaviy-maishiy, ijtimoiy-siyosiy muammolar ifodasi, badiiy vositalar hamda poetik usullarni qo‘llashda muallif mahorati kabi masalalarni tadqiq etish tashkil etadi.

**Tadqiqotning usullari.** Tadqiqot jarayonida qiyosiy-tipologik, struktural, biografik metodlardan, tasniflash hamda ta‘riflash tahlil usullaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

genezis nuqtai nazaridan o‘zbek adabiyotidagi qush kulti bilan bog‘liq qadimiy qarashlarning mazmun-mohiyati, tarixiy-mifologik kelib chiqish asoslari, qushlarga aloqador e‘tiqodiy munosabatlarning mifologik, folklor va yozma adabiyotdagi poetik tadrijiy taraqqiyoti, talqinlardagi turli qirralar, obrazlantirilish masalalarining badiiy qonuniyat hamda tamoyillari asoslangan;

ijtimoiy-falsafiy qarashlar ifodasi, voqelik tasvirlarida qushlarning ramziy obraz sifatida tutgan o‘rni, qiyosiy talqinlari, asosan, ularning yo‘l ko‘rsatuvchi, ilohiy hikmatlar va saboqlarni yetkazuvchi vosita sifatida ramziy-majoziy qo‘llanish, muayyan g‘oyani yoritishdagi estetik vazifasi aniqlangan;

Gulxaniy mumtoz adabiyot an‘analarini davom ettirib, yangi allegorik obrazlar yarata olganligi, o‘z zamondoshlarini tasvirlashda tanqidiy-realizm uslubining ustuvorligi hamda o‘zbek masalchiligini yangilanish, rivojlanish bosqichiga olib chiqqanligi dalillangan;

“Zarbulmasal” asari muallifining ijtimoiy-siyosiy hayotga faol tanqidiy qarashlari, jamiyatdagi ijtimoiy kayfiyat, xalq boshqaruvi vakillarining bir-biriga va millatga munosabati, kofliktlar, xonlik davri siyosiy jarayonlari, xususan, Qo‘qon xonligi va Buxoro amirligi o‘rtasidagi ziddiyatli vaziyatlar, ularning xalq hayotiga ta‘siri ochib berilgan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

qushlar obrazidan foydalanishning poetik taraqqiyot xususiyatlari mif-folklor-yozma adabiyot bosqichlarida ochib berilgan hamda qush obrazi talqinlariga doir mifologik tasavvur va agiografik tushunchalar yoritilgan;

adabiy aloqalar asosida muayyan davrlarga mansub ijtimoiy-tarixiy voqelik va uning majoziy-allegorik, badiiy-estetik talqinlari asoslangan;

Gulxaniyning “Zarbulmasal” asaridagi obrazlar tasnifi va tavsifi hamda asardagi oilaviy-maishiy, ijtimoiy-siyosiy muammolar ifodasi asoslangan, badiiy vositalar va poetik usullarni qo‘llashda muallif mahorati dalillangan.

“Zarbulmasal” asari orqali davrning siyosiy jarayonlari, xalq va hokimiyat o‘rtasidagi ziddiyatli keskinliklar, ularning jamiyat hayotiga ta’siri masalasi mumtoz badiiyat ifodalari ochib berilgan.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo‘yilganligi, adabiyotshunoslikda qo‘llanilayotgan tadqiq usullari asosida tadqiqot maqsadiga mos ilmiy asoslangan nazariy xulosalar chiqarilganligi, nazariy ma’lumotlar rasmiy manbalardan, so‘nggi yillarda chop etilayotgan ilmiy adabiyotlardan olinganligi, fikrlar tavsiflash, tasniflash, tahliliy va qiyosiy metodlar vositasida asoslanganligi, xulosa, taklif va tavsiyalarining amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi, tadqiqotchi tomonidan e’lon qilingan ilmiy ishlarda o‘z ifodasini topganligi hamda bu xulosalar ilmiy jamoatchilik tomonidan ijobiy tarzda baholanganligi bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati o‘zbek adabiyotshunosligida xalq va millat madaniyatini uning badiiyati vositasida o‘rganishning nazariy asoslarini o‘rgangan holda majoziy asarlarning matnlari, xususan, “Zarbulmasal” asaridagi qushlarning ijtimoiy-umumiy va individual-xususiy jihatlari aniqlanganligi, qushlar obrazi poetikasiga doir nazariy xulosalarni, tasavvurlarni kengaytirishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati dissertatsiyadagi xulosa va talqinlardan oliy ta’lim muassasalari uchun “O‘zbek adabiyoti tarixi”, “Adabiyotshunoslik asoslari”, “Qiyosiy adabiyotshunoslik” kabi darslik va qo‘llanmalar yaratishda, ma’ruza va seminar mashg‘ulotlari mazmunini boyitishda, magistrlik dissertatsiyalari yozishda foydalanish mumkinligi bilan izohlanadi.

**Tadqiqot natijalarining joriy qilinishi.** O‘zbek adabiyotida “Zarbulmasal” asari orqali qush obrazi talqinlarini tadqiq etish orqali olingan ilmiy natijalar asosida:

genezis nuqtai nazaridan o‘zbek adabiyotidagi qush kulti bilan bog‘liq qadimiy qarashlarning mazmun-mohiyati, tarixiy-mifologik jihatdan kelib chiqish asoslari, qushlarga aloqador e’tiqodiy munosabatlarning mifologik, folklor va yozma adabiyotdagi poetik tadrijiy taraqqiyoti, talqinlardagi turli qirralar, obrazlantirish masalalarining badiiy qonuniyat hamda tamoyillari asoslangan o‘rinlardan O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi Namangan davlat universiteti bajarilgan FZ-201912099 raqamli “O‘zbek folklorining o‘zbek va ingliz tillarida veb sayti va multimedia mahsulotlarini yaratish” mavzusidagi amaliy loyihada foydalanilgan (O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi Namangan davlat universitetining 2025-yil 19-martdagi №12099-19/03-son ma’lumotnomasi). Natijada qushlar obrazining og‘zaki va yozma adabiyotda homiy ruhlar haqidagi qadimgi mifologik tasavvurtushunchalar, e’tiqodiy qarashlar bilan bog‘liqlikda talqin qilinishi, ramziy ma’nolari ko‘lamini ochishga xizmat qilgan;

Gulxaniy o‘zigacha bo‘lgan mumtoz adabiyot an’analarini davom ettirib, yangi allegorik obrazlar yarata olganligi, o‘z zamondoshlarini tasvirlashda tanqidiy-realizm uslubining ustuvorligi hamda o‘zbek masalchiligini yangilanish, rivojlanish bosqichiga olib chiqqanligi dalillangan fikr va xulosalardan

O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi Namangan davlat universitetida bajarilgan FZ-20190815110 raqamli “Kodeks kumanikus” qo‘lyozmasining elektron ilmiy izohli lug‘atini yaratish” mavzusidagi innovatsion loyihada foydalanilgan (O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi Namangan davlat universitetining 2025-yil 2-apreldagi №15110-02/04-son ma’lumotnomasi). Natijada qushlar obrazining og‘zaki va yozma adabiyotda homiy ruhlar haqidagi qadimgi mifologik tasavvurtushunchalar, e’tiqodiy qarashlar bilan bog‘liqlikda talqin qilinishi, ramziy ma’nolari ko‘lamini ochishga xizmat qilgan;

“Zarbulmasal” asarida ijodkorning ijtimoiy-siyosiy hayotga faol tanqidiy qarashlari, jamiyatdagi ijtimoiy kayfiyat, xalq boshqaruvi vakillarining bir-biriga va millatga bo‘lgan munosabati, konfliktlar, umuman, xonlik davri siyosiy jarayonlari, xususan, Qo‘qon xonligi va Buxoro amirligi o‘rtasidagi ziddiyatli vaziyatlar, ularning xalq hayotiga ta’siri ochib berilgan fikr-mulohaza va xulosalardan O‘zbekiston Milliy teleradiokompaniyasining “Mahalla” teleradiokanalida 2025-yilning birinchi choragida efirga uzatilgan “Bir asar tarixi” eshittirishini tayyorlashda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi “Mahalla” teleradiokanalining 2025-yil 21-apreldagi № 25-son ma’lumotnomasi). Natijada ko‘rsatuv va eshittirishlarning badiiylik va ilmiylik jihati oshib, tinglovchi va tomoshabinlarning mumtoz asarlar xususiyatlariga doir bilim va tasavvurlari boyitilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Mazkur tadqiqot natijalari 6 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

**Tadqiqot natijalarining e’lon qilinganligi.** Dissertatsiyaning asosiy mazmuni yuzasidan 21 ta ilmiy ish, O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 13 ta maqola, jumladan, 5 ta respublika hamda 8 ta xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, olti faslni o‘z ichiga oluvchi uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan bo‘lib, umumiy hajmi 119 sahifadan iborat.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon etilgan, olingan natijalarining ilmiy va amaliy ahamiyati ochib berilgan, natijalarni amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Qush timsoli genezisi: tadrijiy jarayon va takomil bosqichlari”** deb nomlangan. **“Mifologik tasavvurlar va folklorlarda qush obrazi talqinlari”** deb nomlangan birinchi faslda jahon va turkiy xalqlar mifologiyasidagi tafakkur talqini, dunyo xalqlarining qushlar bilan bog‘liq

e'tiqodi, marosimlari hamda urf-odatlari, folklor janrlarida qush timsolining genezisi o'rganilgan.

Folklor va badiiy adabiyotda qushlar obrazi alohida o'rin tutadi. Nafaqat turkiy xalqlar mifologik qarashlari, balki jahon xalqlari mifologik tasavvurlari ham qushlar bilan bog'liqdir. Chunki inson va tabiat doimo o'zaro bog'liqlikda bo'lgan. Tabiat ham insonning falsafiy va psixologik fikrlash tarziga o'z ta'sirini o'tkazgani tabiiy. Shuning uchun, qushlar jahon xalqlari mifologiyasida ham muhim ahamiyatga egadir. Ma'lumki, "mif – bu muayyan voqelik bayoni bo'lib, unda hikoya qilingan voqea-hodisa nechog'lik uydirma bo'lmasin, yaratilgan va yashab kelgan joyida u hamisha haqiqat, real voqelik ifodasi sifatida qabul qilingan"<sup>10</sup>.

Dunyoning yaratilishi haqidagi mif va afsonalarda qush kultiga alohida e'tibor qaratilgan. "Qush kultiga ishonch tufayli qadimda ayrim diniy-magik marosimlar tashkil qilinib, ularda qushlardan foydalanilgan. Qushlar osmon ilohlari, olov, suv ruhlari, quyoshning bir parchasi sifatida talqin etilishi an'anaga aylangan. Insonlar qadimdan ovchilik, chorvachilik, dehqonchilik faoliyati bilan shug'ullanar ekan, qushlar harakatini bevosita kuzatib, yil fasllarini belgilash (laylak – bahor darakchisi, qarg'a – qish kelayotganidan xabar beruvchi va h.k.) tajribasini o'zlashtirganlar. Harbiy sohada esa qushlardan xabarchi sifatida foydalanilgan. Insonlarning qushlar bilan bog'liq e'tiqodiy qarashlari ayrim antroponimlar (shaxs ismlari) va toponimlar (joy nomlari), ayrim urf-odatlarda ham namoyon bo'ladi"<sup>11</sup>. Jumladan, o'zbek xalq eposi "Alpomish"da Hakimbekning singlisiga Qaldirg'och ismining qo'yilishi qadimiy elatlarning e'tiqodiy qarashlarini ifoda etgan. Shuningdek, Lochin, Burgut kabi qushlar nomi bilan bog'liq antroponimlar ham bugungi kunda uchraydi.

Xalq orasida turlicha munosabatda bo'lib, adabiyotda o'zining badiiy ifodasini topgan yana bir qush boyo'g'li bo'lib, dunyo xalqlari folklorida boyqush obrazining turlicha talqinlari uchraydi. A.Jumayev o'z tadqiqotlarida Qadimgi Meksika, Xitoy, Misr, Yunoniston, Germaniya, Avstraliya, Amerikada boyqushga munosabat masalasini o'rgangan<sup>12</sup>. Ingliz adabiyotida boyqush ko'pincha o'lim hodisasi bilan bog'liqlikda talqin etiladi. Qadimgi yunon mifologiyasiga ko'ra "donolik ma'budasi Afina boyqushning katta-katta ko'zlari va viqorli ko'rinishidan ta'sirlanib, o'z yordamchisi bo'lgan qarg'ani saroyidan haydashi va o'rniga boyqushni yordamchi qilib olishi aytiladi. Yunon qo'shinlari boyqushni Afinaning timsoli bilib, uni turli urushlarda o'zlariga doimiy hamroh, madadkor sifatida olib yurishgan. Agar jang oldidan boyqush askarlar ustidan uchib o'tsa, bu bo'lajak jangda g'alabaga erishish belgisi sifatida qaralgan. Boyqushga shunchalik ishonch va ehtiromda bo'lgan yunonlar o'z tangalarining orqa qismida uning suratini aks ettirishgan. Tangalarda boyqush suratining aks ettirilishi savdo-sotiq ishlarining omadli va daromadli bo'lishiga ishonch bilan bog'liq bo'lgan. Qolaversa, yunonlar boyqushni kundalik hayotlarida ilhom bag'ishlovchi qush deb bilganlar"<sup>13</sup>.

<sup>10</sup> Стеблин-Каменский М.И. Миф. – Л.: Наука, 1976. – С.4-5.

<sup>11</sup> Жумаев А. Ўзбек ва немис эртақларида қушлар образи типологияси ҳамда спецификаси: Филол. фан. б. фалс. докт. дисс... автореф. – Бухоро, 2022. – Б.19.

<sup>12</sup> Жумаев А. Ўзбек ва немис эртақларида қушлар образи типологияси ҳамда спецификаси: Филол. фан. б. фалс. докт. дисс. ... автореф. – Бухоро, 2022. – Б.16.

<sup>13</sup> <https://www.owlpages.com/owl/articles.php?a=62> (murojaat sanasi 22.10.2024).

Qadimgi Rimda esa boyqush jasadi biror-bir noxushlik oldini olish yoki uni to'xtatish maqsadida xonadonlar eshigiga ilib qo'yilgan.

Boyqush obrazi turkiy xalqlar folklorida ham alohida ahamiyatga egadir. Bu obraz o'lim darakchisi, vayronagarchilik timsoli sifatida talqin qilinadi. Xalqimiz orasida boyqush sayragan yer vayronazorga aylanadi tarzidagi ishonch mavjud. Bu qush yomonlik keltiruvchi, tunda kimning xonadoniga kelib sayrasa, shu joydan o'lik chiqishiga sabab bo'luvchi qushdir, deb qaraladi.

Bizgacha yetib kelgan folklor namunalari, ayniqsa, ertak va maqollarda, latifa hamda matallarda muayyan shaxs obrazining allegorik-majoziy ifodasi xalq donishmandligi, zukkoligini aks ettirishda qo'l kelgan. Qush obrazlari vositasida xalq qahramonlari o'z salohiyatlarini namoyish etishlarida, ommaning dard-tashvishlarini baralla aytishlarida muhit bilan munosabatlari muayyan sahna rolini o'tagan, deyish mumkin.

Dunyo xalqlari tomonidan yaratilgan folklor namunalari muayyan xalqning urf-odatlarini, turli an'analarini, milliy qadriyatlarini, turmush tarzi, ruhiyati, fikrlash falsafasi aks etadi. Shunga muvofiq folklor etnografiya, psixologiya, falsafa kabi fanlar ham o'rganadi. Chunki folklor namunalari har bir xalq madaniyati va falsafasi tarixida muhim rol o'ynaydi. Masalan, xalqimiz qarashlariga ko'ra "turna uchib kelishi issiq kunlar boshlanganligining belgisi deb qaralgan"<sup>14</sup>. Qadim zamonlardan o'q xalqimiz turnalarning baland yoki pastga uchishiga qarab, yilning qanday kelishini, ya'ni issiq yoki sovuq kelishini taxmin qilishgan. Qadimiy ibtidoiy ajdodlarimizning qush totemiga e'tiqodi qushlarning obraz sifatida folklor namunalari kirib kelishiga sabab bo'lgan. O'zbek folklorining turli janrlarida qush obrazi va ular bilan bog'liq ma'naviy-ma'rifiy hamda axloqiy-ta'limiy jihatlarni kuzatilib, ularda, asosan, tarbiya, qadriyatlarni shakllantirish, insoniy tuyg'ularni ifodalash muhim rol o'ynaydi. Sehrli ertaklarda ko'p tasvirlanadigan laylak, qarg'a, qaldirg'och, bulbul kabi qushlar obrazi hayotiy asosga egaligi bilan ajralib turadi. Chunki bunday qushlar hayotda mavjud bo'lsa-da, sehrli ertaklar tarkibida keltirilganda ular ba'zan g'aroyib xususiyatli tarzda tasvirlanadi. Xususan, "Ur to'qmoq", "Oltin tarvuz" kabi ertaklarda laylak, "Ochko'z boy" ertagida o'rdak ertak qahramonlariga tilsim buyumlar bersa, "Oypari" ertagida qaldirg'och, "Xotam" ertagida kaptar tilga kirib, insondek gapiradi, shum kampir esa qora qarg'a ko'rinishiga evriladi. Mazkur qushlar obrazlarida ramziylik ifodalari xalq turmush tarzi bilan bog'liq. Ertaklarning an'anaviy boshlanma qismida ham qushlar obrazi o'ziga xos xususiyatlari orqali "... qirg'ovul qizil ekan, quyrug'i uzun ekan, qarg'a qaqimchi ekan, chumchuq chaqimchi ekan, g'oz karnaychi ekan, o'rdak surnaychi ekan..." tarzida talqin qilinadi. M.B.Kenin-Lopsonning tapkidlashicha, tavaliklar mifologiyasiga ko'ra, qarg'a ba'zan shomonlar bilan yordamchi ruh o'rtasida aloqachi bo'lgan. "O'zbeklar ham qarg'aning qag'illashini biror yomonlik bo'lishiga tapbir qiladilar. Demak, ertakdagi qarg'aning qaqimchiligi ham mifologik tasavvurlar bilan bog'liq"<sup>15</sup>. Shomon marosimlarida ham qushlar alohida qayd etilgan. L.P.Potapovning fikricha, shomon childirmasida qarg'a, quzg'un, chumchuq, kakku kabi qushlar... hamda homiy-personajlarning

<sup>14</sup> Жўраев М. Наврўз байрами. – Тошкент: Фан, 2009. – Б. 229.

<sup>15</sup> Мусақулова А. Ўзбек халқ лирикаси. – Тошкент: Фан, 2010. – Б.254.

antropomorf tasviri tushirilgani qayd etilgan<sup>16</sup>. Turkiy xalqlar mifologik tasavvurlari, xususan, totem qushlarga bo‘lgan qadimiy ishonchlar qushlarning badiiy adabiyotga obraz sifatida kirib kelishida asosiy nuqta edi. Qush obrazi bosqichma-bosqich: magik-mifologik tasavvurlardan sekin-asta mifopoetik obrazga aylana boshlagan. So‘ng ijtimoiy-falsafiy qarashlar zaminida badiiy-estetik funksiyalarni bajargan. Zero, “folklor shunchaki so‘z san’ati namunasigina emas, balki xalqning til zahirasi, tushuncha va tafakkur tarzini bor bo‘y-basti bilan o‘zida aks ettirgan, olis o‘tmishdan to bugungi kungacha jonli holatda xalqning o‘zi bilan birga yashab kelayotgan doimiy harakatdagi tarixi va madaniyati hamdir”<sup>17</sup>. Qadimgi mifik qarashlar ta’sirida totem qushlar – g‘oz, o‘rdak, qaldirg‘och, laylak kabi o‘zbek xalq folklori janrlari obraziga aylangan. Bu mifopoetik hodisa o‘tmishdagi xalq turmush tarzi, madaniyati, ijtimoiy hayoti, olamni anglash tasavvurlari bilan bog‘liqlikda kechgan.

Bobning **“Qush timsolidagi diniy-e’tiqodiy tasavvurlarning badiiy-falsafiy ifodasi”** nomli ikkinchi faslida agiografik asarlar, xususan, Qur’on va qur’on qissalari asosida yozilgan “Qisasi Rabg‘uziy”, “Tarixi anbiyo va hukamo” asarlaridagi qush obrazlari tahlil qilindi.

Qushlar badiiy obraz sifatida dastlab, jahon xalqlari tafakkuri tarixida diniy-falsafiy, afsonaviy-mifologik tushunchalar asosida shakllangan bo‘lib, ular adabiyotshunoslikda agiografik xarakterdagi asarlar tarkibida ham uchraydi. “Agiografiya – anbiyolar, sahobalar (havoriylar), tobeinlar, chahoriyorlar, azizlar, avliyolar, tariqat pirlari, diniy rahnamolarning hayoti va faoliyatini o‘zida namoyon etuvchi badiiy jihatlari ustun bo‘lgan asarlar”<sup>18</sup>, bunday asarlar bevosita e’tiqodiy qarashlar bilan bog‘liqdir.

Voqelikni qush obrazlari orqali tasavvur qilish, tasvirlash, muammolarga yechim axtarish insoniyatga qadimdan xos bo‘lgan xususiyatlardan biridir. Ular Sharq va G‘arbda qadimdan rivojlangan<sup>19</sup>. Payg‘ambarlar, azizlar hayoti va hadislarida tasvirlangan voqeliklar mohiyatini agoigrafik adabiyot ijtimoiy hayot bilan qorishiq holda tasvirlab beradi. Har bir inson dunyoqarashida diniy-e’tiqodiy bilimlar o‘ziga xos o‘rin tutadi. U insonlarning his-tuyg‘ulari, irodasi va faoliyatini belgilaydi, ularni boshqaradi, shaxsning yashash tarziga o‘z ta’sirini o‘tkazadi.

Darhaqiqat, bunday turdagi asarlar o‘zbek adabiyotining, xususan, sharq mumtoz tafakkurining katta qismini tasavvuf adabiyoti sifatida tashkil etadi.

Qushlar timsolining agiografik asarlardagi talqini haqida so‘z yuritishda, avvalo, Qur’oni karimda keltirilgan qushlar haqida aytib o‘tish joiz. Hech kimga sir emaski, Qur’oni karim o‘zining ilohiy ta’limotlari bilan o‘n to‘rt asrdan beri dunyodagi turli millat va elatlarga mansub halklarni axloqiy poklikka asoslangan turmush tarzini barpo etishga, jamiyatda adolat hukm surishiga, insonlar orasida o‘zaro hurmat va ehtiromni shakllantirib, ularni tinch-totuv, osoyishta hayot kechirishlariga da’vat etadi. Qur’on oyatlari zamiriga jo etilgan va qadimgi zamon

<sup>16</sup> Потапов Л.П. Шаманский бубен качинцев / Материальная культура и мифология. – Л.: Наука, 1981. – С. 134–135.

<sup>17</sup> Мирзаев Т, Турдимов Ш, М.Жўраев, Ж.Эшонкулов, А.Тилавов. Ўзбек фольклори. – Тошкент, 2020. – Б.10.

<sup>18</sup> Sayidolimov J. Agiografik asarlarning badiiy xususiyatlari va g‘oyaviy-falsafiy talqinlar (“Qisasi Rabg‘uziy” va “Tarixi anbiyo va hukamo” asarlari misolida). Fil. fan. b. fals. dokt. diss....avtoref. – Farg‘ona, 2024. – B. 12.

<sup>19</sup> Жаҳон адабиёти ва санъати қисқача қомуси // Жаҳон адабиёти. 2018. №2 – Б. 203.

xalklarining tarixidan hikoya qiluvchi ibratomuz qissalar mazmun va mohiyat jihatidan e'tiborlidir. Qur'on suralarining "Moida", "Naml", "Fil" kabi suralarida qushlar insoniyatga yaxshiliklar keltirib, yordam beruvchi mavjudotlar sifatida beriladi. Oyatlarda keltirilgan 28 ta payg'ambar<sup>20</sup>ning hayoti, faoliyatiga doir qissalar agiografik asarlar uchun muhim manba vazifasini o'tagan. Qalam ahlining, xususan, mumtoz ijodkorlarning yaratgan asarlariga asos bo'lib xizmat qilgan. Sharqning zabardast ijodkorlaridan Abdurahmon Jomiy, Firdavsiy, Rabg'uziy, Durbek va Navoiy kabi ulug'lar Qur'on qissalaridan ta'sirlanib, o'lmas badiiy asarlar yozib qoldirishgan. Mana shunday asarlarning voqeligi hamda g'oyaviy mazmunida qushlar yetakchi obrazlar hisoblanadi.

"Qisasi Rabg'uziy", "Tarixi anbiyo va hukamo" asarlarining shu kungacha mashhur bo'lishida "din – folklor – adabiyot" uchligining o'rni muhimdir. Asar tarkibidagi qissalarda qushlar haqidagi miflar qush obrazi talqinlaridagi agiografik tushunchalarni ham ifodalaydi. Masalan, "Qisasi Rabg'uziy" asarida bir qush obrazi beriladiki, uning so'zlari orqali muallif o'quvchiga ta'lim beradi. Bilamizki, Sulaymon a.s.ga Alloh taolo jumla mavjudotning tilini bilish va ularni boshqarish ilmini bergan, jumladan, qushlarning ham. Bir kuni payg'ambar boyqushdan nima uchun vayronada yashab, xalq orasiga kirmasligini, bug'doy yemay, suv ichmasligini so'radilar. Boyqush esa vayronaning meros qolgani, odam farzandining bir-biriga qilgan zulmini ko'rishni xohlamasligini, Odam a.s.bug'doy yeb gunohkor bo'lgani va Nuh a.s. qavmlari suvda halok bo'lganini aytdi. Hazrat Sulaymon yana so'radilar: " – Makoningda nima ish qilasan?"

– Ey odamlar, hammalaring o'lasizlar, o'lmasdan burun qiyomat tadorigini qilinglar, deyman"<sup>21</sup>. Muallif boyqush tili bilan nima demoqchi? E'tibor bersak, boyqush berayotgan javoblarda Odam a.s.ning taqiqlangan bug'doy donasini yeb gunohkor bo'lgani, jannatdan tushirilib, yer yuziga qanday kelib qolganidan to qiyomat kunigacha nima qilishi kerakligi, yer ahlining yo'qlikka yuz tutgan eng katta fojeasi tilga olingan. Asar muallifi insoniyatga nima uchun yaralganini ta'kidlayotgan Boyqush obrazini tanlashi tabiiy, chunki, dunyoning ko'zni qamashtiruvchi molidan, o'tkinchi hoyu-havasidan voz kechgan oriflar, odatda, uzlatda, nuragan kulbalarda arzimas kichik rizqqa qanoat qilib, kecha-yu kunduz ibodatda yashaganlar. Boyo'g'lining xalqdan qochib, xarobalarda yashashi, kunduz ko'zga tashlanmay, tunda sayrashi, go'yo shunga ishoradek tuyuladi. Ushbu kichik savol-javobda butun asarning mazmun-mohiyati, muallifning badiiy niyati aks etadi.

Shu bilan bir qatorda diniy manba va ilohiy mazmundagi adabiyotda tasvirlangan qushlar bilan bog'liq bunday holatlar badiiy adabiyotimizda insonlarga ta'lim berish yo bashorat qilish shaklida ham namoyon bo'ldi. Demak, agiografik tushunchalar asosida qushlar obrazi alohida ahamiyat kasb etgan. Kabutar, qarg'a, xo'roz singari parrandalarning ijtimoiy-mishiy hayotimizdagi o'rni genezisi ham bevosita agiografik adabiyot bilan bog'liqdir. Odamzot tafakkuri taraqqiy etgani sari atrof-olamni qaytadan anglab, voqea-hodisalarni kuzatib xulosa qila boshlagan. Mehnat faoliyati natijasida tabiat va olamni sekin-

<sup>20</sup> Қаранг: Ислом дини асослари. 1-китоб. – Тошкент, 1991. – Б. 9.

<sup>21</sup> Носируддин Бурхонуддин Рабғузий. Қиссаси Рабғузий. – Тошкент, Ёшлар нашриёт уйи, 2018. – Б. 67.

asta o'zgartira olgan insonning badiiy tafakkuri ham taraqqiy etgan. Tabiatni bir qadar o'ziga bo'ysundira olgan inson yaratilajak asar markaziga o'zini qo'ya boshlagan.

Biz agiografik asarlarni, asosan, adabiy nuqtai nazardan o'rganamiz. Hayvon hamda qushlarga bo'lgan munosabatlarda ham diniy va dunyoviy qarashlarning qorishiqligiga duch kelamiz. Hadislarda ham bu haqida ta'kidlab o'tilgan. Abu Dovud va Nasoiy rivoyat qilgan hadisda yozilishicha, Rasululloh (s.a.v.) kabutarni hurmat qilgan va u Ka'ba atrofida uchib yuruvchi qush ekanini ta'kidlagan. Shuningdek, muqaddas tafsir kitoblarida ham qushlar ulug'langan bo'lib, Ibn Kafirning "Tafsir al-Qur'an al-Azim" kitobida burgut shunday ta'riflangan: "Burgut kuch, qudrat va yuksaklikni ifodalaydi". Bu tafsirda burgut asosan ramziy ma'noda talqin qilinadi. Burgutning bunday ramziy ma'nosi yaxudiylik manbalari Tavrotida ham keltirilgan bo'lib, unda "Burgut xudoning kuch-qudrati va himoyasi" tarzida ifodalangan.

Ijtimoiy turmushda ham biz bevosita e'tiqodiy qarashlarimiz asosida jonzotlarga munosabatda bo'lamiz va buning natijasida sinkretizm hodisasi yuzaga keladi. Chunki bunday diniy-e'tiqodiy qarashlar ijtimoiy-maishiy hayotimiz bilan uyg'unlikda bayon etiladi.

Dissertatsiyaning ikkinchi bobi "**Adabiy an'ana va ijodiy ta'sirlanish**" deb nomlanadi. Uning ilk fasli "**Ijtimoiy-tarixiy voqelik va uning majoziy-allegorik talqinlari**" tadqiqiga bag'ishlanib, unda qush obrazining timsol sifatida shakllanish tadriji va Gulxaniy ijodida adabiy an'analarning ta'siri o'rganildi.

Har bir davr o'zidan oldingi davr adabiyotida mavjud eng yaxshi jihatlarni o'ziga singdiradi va unga nimadir qo'shishga intiladi. Qolaversa, jahon adabiyotining noyob durdonalari, ularning o'ziga xos jihatlarini o'zlashtiradi. Bunday adabiy tajribalar falsafiy-estetik qarashlar, tasviriy vositalar, obrazlilik va uslubdagi rang-baranglikda aks etadi. Gulxaniy ijodi davrigacha Markaziy Osiyoda, xususan, o'zbek adabiyoti tarixida qushlar obrazi orqali majoziy-allegorik talqinlar, uning badiiy an'anaga aylanishi IX-X asrlarda shakllana boshlagan.

Ma'lumki, tasavvuf adabiyoti so'zni ramz va majoz orqali anglatishdan ta'lim beradi. Sharq mumtoz adabiyotida tasavvuf (majoz bilan ifodalash) adabiyoti o'z takomiliga yetmasdan, ya'ni X asrdayoq Ibn Sinoning "Hayy ibn Yaqzon" ("Uyg'oq o'g'li Tirik"), "Tayr qissasi" ("Qush qissasi"), "Salomon va Ibsol" kabi falsafiy qissalari majoziy uslubda yozilishining o'zi musulmon Sharqi adabiyotida obrazli fikrlash va so'zlashning o'rnini ko'rsatib beradi. Ibn Sinoning "Tayr qissasi" qissasida ma'lum bir qush alohida ta'kidlab ko'rsatilmagan, umumiy ma'noda qushlar bir guruh bo'lib harakat qiladi. Lekin ijodkor qushlar obrazi orqali inson hayotining mohiyatini anglashga undaydi.

XII-XIII asrlarda Yaqin va O'rta Sharqda keng tarqalgan diniy-tasavvuf ta'limoti bilan islom dini o'rtasidagi o'zaro aloqalar nisbati ularning har ikkalasini yagona konsepsiyaga birlashtirishni taqozo etgan. Ushbu taraqqiyot jarayonida ko'plab ijodkorlar o'z diniy-falsafiy qarashlari bilan tasavvuf adabiyotining shakllanishi va rivojlanishiga katta hissa qo'shgan. Tasavvuf adabiyotining bu davrdagi vakili Abu Homid Muhammad G'azzoliy bo'lib, u tasavvuf falsafasini

islom dinining ilmlari bilan uyg'unlashtirdi. Imom G'azzoliy nazariy jihatdan Sharq falsafasi tarixida majoz orqali ilmiy-badiiy tasvirlash yo'lini boshlab berdi. Uning "Risolat ut-tayr" asari ham muallifning ana shu falsafiy konsepsiyasini o'zida to'liq mujassam etadi.

G'azzoliy Ibn Sino asarining syujeti va obrazlarini mutlaqo yangi g'oyaga safarbar qildirdi – tasavvufiy qissa yaratdi. Biroq bu qissalar orasida yana bir o'xshashlik bor edi, bu ham bo'lsa "har ikki faylasufning ramziy qissalarida badiiylik omili ikkinchi darajali hisoblanadi, ya'ni u asarda yetakchilik qilmaydi. Obrazlar faqat muallifning fikrini bayon etish uchun xizmat qildi. Ya'ni bu asarlar badiiy-falsafiy asarlar emas, balki falsafiy-badiiy risolalardir"<sup>22</sup>.

Lekin tafakkur taraqqiyoti rivojlanishda davom etadi, ushbu davrda yashab o'tgan, diniy-falsafiy qarashlarning majoziy ifodasining shakllanish jarayoniga o'ziga xos xissa qo'shgan tasavvuf olamining yirik namoyandasi Sulaymon Boqirg'oniy ijodida ham qush obrazlarining majoziy tarzda ifodalanishini kuzatamiz. Yassaviyshunos olim I.Mannopov Sulaymon Boqirg'oniy ijodiga izoh berar ekan, quyidagicha munosabat bildiradi "turkiy adabiyotda mavjud bo'lgan asarni qushlar tili bilan bayon qilish, zikr va zokirlikni majoziy obrazlar orqali badiiy talqin qilish ijodiy an'anasini birinchi bo'lib Sulaymon Boqirg'oniy tatbiq etdi. Ijodkor o'zining g'oyaviy-falsafiy ijod namunasini qushlar tili orqali bayon etib, yassaviylik she'riyatida yangilik yaratgan"<sup>23</sup>. Demak, adabiyotga qushlarning majoziy obraz sifatida kirib kelishi Markaziy Osiyoda tasavvuf adabiyotining shakllanishi bilan bog'liq ekanligini kuzatamiz.

O'zbek adabiyoti taraqqiyotida qushlarning majoziy ishtiroki dastlab, badiiy adabiyotda falsafiy g'oyalarni ilgari surgan bo'lsa, o'rta asrlarga kelib sof tasavvufona asarlarda aks etdi, ushbu taraqqiyot jarayoni takomillashib, Gulxaniy ijodida ijtimoiy-maishiy muammolarni allegorik talqinda aks etganini kuzatamiz.

Har bir ijodkor o'z faoliyati davomida adabiy aloqa va an'analarning yuksak namunalari o'zining badiiy tafakkuri doirasida iste'dodiga yarasha foydalana oladi. Bir qancha adabiy aloqa va an'analarni o'zida aks ettira olgan Gulxaniyning "Zarbulmasal" asari badiiy-estetik qimmatini bilan o'zbek adabiyoti tarixida munosib o'ringa ega. "Zarbulmasal" bilan tanishganimizda asar kompozitsiyasida turkiy xalq og'zaki ijodida keng tarqalgan maqol va matallarning o'rinli keltirilishi, hikoya ichida hikoya qo'llanilishi, qissadan hissa kabi sheriylar parchalarning berilishi, shuningdek, xalq askiyachiligi usulidagi zakiylik bilan yaratilgan adibning bir necha adabiy an'analarga novatorona munosabatda bo'lganini ko'rsatadi. Bu esa Gulxaniyning "Kalila va Dimna", "Ming bir kecha" kabi jahon adabiyoti durdonalari bilan birga sharq mumtoz poetikasining bir qancha diniy-falsafiy, tasavvufiy asarlarini puxta o'zlashtirganidan, o'zidan avvalgi so'z san'atkorlari merosidan yaxshi xabardorligidan dalolat beradi. Ba'zan muallif biror hikoyani mufassal bayon qilmay, uni to'la o'qish uchun kitobxonga manba ko'rsatadi. "Bu so'zning tafsilini bilay desang, Jomiyning "Silsilat-uz zahab" ("Oltin zanjirlar") asarini o'qi", deydi. Yoki Yapaloqqush Ko'rqushga

<sup>22</sup> Мамадалиева З. "Лисон ут-тайр" образлари: рамз ва мажоз олами. Монография. – Тошкент, 2021. – Б. 15.

<sup>23</sup> Mannopov I. Yassaviylik adabiyotining genezisi, takomillashuvi va badiiyati. Fil.fan.dokt. diss....avtoref. – Farg'ona, 2024. – B. 31.

javoban “Sen menga Kulang va Qarchig‘ay voqeasini hikoya qilursan, men ham Bino va Nobino hikoyatin bilurmen. Bu hikoya bayoni voqesini tilasang “Kalila va Dimna”din top”, deya hind eposini o‘qishga da‘vat etadi.

Bobning **“Gulxaniyning “Zarbulmasal” asarida obrazlar tasnifi va tavsifi”** nomli ikkinchi faslida “Zarbulmasal” asaridagi majoziy-allegorik obrazlar keng tahlilga tortiladi.

Mazkur asarda yaxshilik va yomonlik, ezgulik hamda munofiqlik haqidagi umumbashariy masalalar majoziy-allegorik tarzda ko‘tarib chiqilgan. Asar qahramoni taqdiri misolida muayyan davr muammolari, odamlar o‘rtasidagi munosabatlardagi murakkabliklar, muhit ta‘sirida chigallashgan taqdirlar haqida muayyan tasavvurlarga ega bo‘lish mumkin.

“Zarbulmasal” asarida allegorik obrazlar yetakchi mavqega ega. Gulxaniyning ushbu asarida eng yirtqich qushlardan tortib oddiy qushlargacha namoyon bo‘ladi, ba‘zan yo‘l-yo‘lakay yovvoyi hayvonlar maymun, tulki, uy hayvonlari tuya, bo‘taloq, eshak, hasharotlardan chayon kabi obrazlar ham asarda ko‘zga tashlanadi. Yapaloqqush asardagi yetakchi obrazlardan biri hisoblanib ko‘pincha ijtimoiy-siyosiy holatlarni yuzga keltirishga xizmat qiladi. Bu obraz orqali Gulxaniy o‘z so‘zidan qaytamaydigan, reallikni hisobga olmaydigan hukmdorlar obrazini gavdalantiradi. Yapaloqqushning o‘g‘li Kulonkir sulton shaxsiyatida ham qattiqo‘llikni ko‘rishimiz mumkin. Kulonkir sultonning keyingi o‘rinlardagi fikrlari uning ham mavjud tartiblardan chiqa olmaydigan shaxs ekanligini namoyon etadi. Asardagi muhim obrazlardan yana biri – Hudhud obrazi. Gulxaniygacha bo‘lgan davrda Hudhud ilohiy ishq sari yetaklovchi pir vazifasini bajargan bo‘lsa “Zarbulmasal”da asar mazmun-mohiyatidan kelib chiqqan holda ijtimoiy muammolarga daxldor obraz sifatida gavdalantirilgan. Asardagi o‘ziga xos obrazlardan yana biri Kulonkir sultonning yordamchisi Kuykunak hisoblanadi. Kuykunak hukmron doiraga yaqin yurgan amaldorlar obrazini gavdalantirish uchun xizmat qiladi. Gulxaniy mazkur obrazni mukammal holda tasvirlashining sababi navkarlik davrida ulardan ko‘p aziyat ko‘rgan, ya‘ni o‘z xizmatiga munosib taqdirlanmaganligi haqida yuqorida aytib o‘tgan edik. Muallif Kuykunak obrazini asarga olib kirgan dastlabki o‘rinlaridayoq amaldorlarga xos bo‘lgan fe‘l-atvor, muomala va xatti-harakatlarni ochib beradi. Kordon (xazinachi)ham asardagi muhim obrazlardan biri hisoblanadi. Muallif Kordon obrazi orqali har ishni sinchiklab o‘rgangandan so‘ng boshqalar bilan maslahatlashib ish ko‘radi. Uning turli vaziyatlarda muammolarga yechim topishi va ikki tarafning manfaatlarini ko‘zlagan holda ish olib borishi bizningcha Gulxaniyning idealidagi amaldor qanday bo‘lishi kerak, degan savollarga javob Kordon obrazi orqali ko‘rsatib berilgan. Kordonning yordamchisi bo‘lgan Turumtoy obrazi ko‘proq muallifga xos xususiyatlarni namoyon etadi. Turumtoyga ta‘rif berilar ekan “jilov saqlamaydigan” obraz ekanligi ta‘kidlanadi.

“Zarbulmasal” asarida muayyan davr qahramonlari haqida yozilgan bo‘lsa-da, shoir unda yagona shaxsning turmush yo‘sini va xulq-atvoriga tegishli bo‘lgan xususiyatlarning oddiy tasvirini emas, balki shunday insonlar guruhining xatti-harakati, hayotiy faoliyatlari, ichki va tashqi qiyofasiga xos salbiy sifatlarni tanlab, ularni Boyo‘g‘li shaxsiyatida jamlab, uni satirik shaxsning badiiy portreti

darajasiga ko‘tarishga muvaffaq bo‘lgan. Haqiqatan, asarni o‘qir ekanmiz, XIX asrning birinchi yarmida tarix sahnasiga chiqa boshlagan tiplar timsolida namoyon bo‘lgan yuqori tabaqa vakillaridan biri ko‘z oldimizda gavdalanadi. Boyo‘g‘li o‘z manfaati yo‘lida iymonini yutgan kishilar timsolidir. Pul va mol to‘plash yo‘lida har qanday kasb va yumushdan qaytmaydi. Savdogarlikdan tortib, muttahamlikkacha bo‘lgan hunarlar sohibi bo‘lgan bu kimsa o‘z manfaati yo‘lida xilma-xil nayranglar ishlatadi, hiylalar ijod qiladi, o‘zini turli ko‘yga soladi, buqalamundek istalgan rang va tusga kira oladi.

Muallif jamiyatdagi bo‘layotgan voqealarga ijtimoiy-siyosiy vaziyatdan kelib chiqqan holda masal orqali munosabat bildiradi. Gulxaniy an’anaviy allegorik obrazlarga murojaat qilgan holda asar yaratgan bo‘lsa-da, ijodiy niyatidan kelib chiqqan holda ularni boyitgan, natijada o‘quvchi yana bir bor bunday asarni o‘qir ekan, obrazlarning takrorlanmasligini angelaydi. “Masalda odamlarning hatti-harakatlari, fe‘l-atvorlari, qiliqlari, nuqsonlari, odat va kamchiliklari tanqid qilinib, kulgi ostiga olinadi. Masalda tanqidiy mazmun, kinoya, hajv ustuvor bo‘ladi”<sup>24</sup>. Allegorik obrazlar orqali bu kitobxonga yanada yaqindan tanishtiriladi. Shu sababli ham masallarda rang-barang mavzular, takrorlanmas obrazlarning mavjudligi bu janrda yaratilgan asarlarning keng omma, ya’ni kattalar bir qatorda kichik yoshdagi bolalarni ham o‘ziga jalb etishi bilan xarakterlidir.

1-jadval

### **“Zarbulmasal” asaridagi qush obrazlarining ijtimoiy mavqe jihatidan majoziy-allegorik tasnifi**

<b>Boyo‘g‘li</b>	O‘z manfaati yo‘lida iymonini yutgan kishilar timsoli
<b>Yapaloqqush</b>	O‘z so‘zidan qaytmaydigan, reallikni hisobga olmaydigan xukmdorlar obrazi
<b>Gunashbonu</b>	Ushbu qushning biologik tuzilishi va yashash tarziga nisbatan teskari, kinoya asosida yaratilgan obraz
<b>Kaykunak</b>	Xukmdor doiraga yaqin yurgan amaldorlar obrazi
<b>Ko‘rqush</b>	Murakkab obraz. Ushbu obraz orqali muallif jamiyat illatlarini ko‘rib anglagan, lekin yon-atrofidagilarga anglatolmagan shaxs obrazini yaratadi
<b>Qarg‘a</b>	Mehnatsiz tayyor boylikka intilgan shaxslar timsoli
<b>Kulonkir sulton</b>	Mavjud tartiblardan chiqa olmaydigan shaxs
<b>Hudhud</b>	Yaxshilikka da‘vat qiluvchi shaxs timsoli
<b>Kordon</b>	Har ishni sinchiklab o‘rganadigan, boshqalar bilan maslahatlashib ish ko‘radigan ishbilarmon shaxs
<b>Turumtoy</b>	Haqiqatni gapiradigan shaxs timsoli. Ushbu obrazda muallifga xos xususiyatlar ham namoyon bo‘ladi.

Muallif asarning umumiy mazmun-mohiyatidan kelib chiqqan holda har bir maqol, matal, hikoya va masallarning xalqonaligini saqlab qolgan. Ya’ni o‘zigacha bo‘lgan masallarda voqea-hodisalar uzoq o‘tmishda yoki afsonaviy mamlakatlarda tasvirlansa, “Zarbulmasal”da barcha voqealar ijodkor yashab turgan zamonda bo‘ladi. Asarda insonlardagi nomaqbul ishlar qushlarni hayratga solgan bo‘lsa, ayrim o‘rinlarida qushlar tilidan keltirilgan hayvonlar haqidagi masallar asarning badiiyligini yanada oshirgan.

<sup>24</sup> Abdullayeva D., Tillaboyeva S. Masal bilan munozaraning mushtark va o‘ziga xos xususiyatlari // Zahiriddin Muhammad Bobur nomidagi Andijon davlat universiteti “Ilmiy xabarnoma”si // 2010. 1-son. – B. 79.

Dissertatsiyaning uchinchi bobi **“Zarbulmasal” asarida g‘oyaviy-falsafiy, badiiy-estetik jihatlar**”, deb nomlangan. Bobning **“Oilaviy-maishiy, ijtimoiy-siyosiy muammolarning badiiy ifodasi”** nomli birinchi faslida **“Zarbulmasal”** asarining g‘oyaviy-falsafiy jihatlari ijtimoiy-siyosiy, maishiy talqinlari yoritildi.

Ijodkor asar yaratar ekan o‘z davri siyosiy, iqtisodiy, ijtimoiy va madaniy hayotiga faol munosabatda bo‘ladi. O‘z asari orqali jamiyatga oyna tutadi. Bu jarayonda muallif turli xil ramziy va majoziy obrazlardan foydalanishi, asariga singdirmoqchi bo‘lgan g‘oyalarini bir necha ko‘rinishdagi badiiy qoliplar, tasvir vositalari yordamida ifodalashi mumkin.

Ma‘lumki, **“Zarbulmasal”** asari voqealarini asosan ikki masala harakatlantirishi ma‘lum. Bular quda-andachilik mojarolari va mahr masalasi. Gulxaniy qudachilik mojarolarini tasvirlash davomida o‘sha zamondagi ijtimoiy munosabatlarni, milliy odatlarni, xususan, sovchilik, mahr so‘rash, xutba o‘qitish kabi rasm-rusmlarni ko‘rsatishga muvaffaq bo‘lgan. **“Asardagi Boyo‘g‘li, Yapaloqqush, Gunashbonu, Kulonkir sulton, Ko‘rqush shunchaki oddiy parrandalar bo‘lmay, balki o‘sha zamonda yashagan turli kishilarning ma‘lum xulq-atvorini o‘zida mujassamlashtirgan allegorik obrazlardir”**<sup>25</sup>. **“Zarbulmasal”** asarida jamiyatdagi juda ko‘p tasvirlangan munosabatlardan biri ijtimoiy tabaqalanishdir. Asarda Yapaloqqush Ko‘rqushni yoniga chaqirib uni sovchilikka jo‘natmoqchi ekanligini aytgandan so‘ng, ular o‘rtasida o‘zaro **“aytishuv”** bo‘lib o‘tadi. Dialoglarda Ko‘rqush Boyo‘g‘li va Yapaloqqush oilalari o‘rtasida tafovut borligi, kelinning qalini borasidagi talabga Yapaloqqushning kuchi yetmasligini ta‘kidlaydi. Bu fikr asarda Ko‘rqush tilidan aytilgan **“Bo‘l! Og‘iz bo‘lma oyoq bo‘l”, eshitmadingmuki, “oyoq yugurigi oshqa, og‘iz yugurigi boshqa”**... Sen kim, Boyo‘g‘lining eshigiga kishi yubormoq kim? Hech bilmasmusanki, **“teng-tengi birla, tezak qopi birla”**<sup>26</sup>. Yoki **“Sening ahvoling olamga ma‘lumdir. “Oyni etak birla yashursa bo‘lurmu?”**, **“Chumchuq semursa, botmon bo‘lurmu?”**, **“Olako‘zananak ola bo‘lsa ham, arslon bo‘lmas, olato‘g‘anoq olg‘ur bo‘lsa ham, ahvoli ma‘lum”**<sup>27</sup> parchalar orqali o‘sha davr amaldori va oddiy xalq vakili o‘rtasidagi ijtimoiy farqni ko‘rishimiz mumkin. Asarda personajlar tilidan juda ko‘plab hikoyatlar keltirilgan. Bu hikoyatlar asarning g‘oyaviy-badiiy qimmatini oshirishga xizmat qiladi. Bundan tashqari hikoyatlar orqali ijtimoiy-axloqiy masalalar yoritiladi, asar xalqchilligi ta‘minlanadi. Gulxaniy **“qoliplash”** usulidan ustalik bilan foydalanib, ularni asarning umumiy kompozitsiyasiga uzviy ravishda bog‘laydi, singdiradi”<sup>28</sup>. Masalan, Hudhud tilidan **“Maymun bilan Najjor”** hikoyati keltiriladi. Bu hikoyatda jamiyat a‘zolari o‘rtasidagi munosabatlardagi ikki jihatga urg‘u berilganini ko‘rish mumkin. Birinchisi, ko‘zga tashlanib turgan jihat: har qanday vazifani yoki topshiriqni o‘sha soha mutaxassisiga ishonib topshirish kerakligi bo‘lsa, ikkinchi jihat Gulxaniy davri hunarmandchiligi, xususan hunar ahllariga bo‘lgan munosabatdir. Asarda Hudhud tilidan Ko‘rqushga qarata aytilgan: **“Bilmasmusankim: Yumruq bukulub sang bo‘lmas, echki yugurib lang bo‘lmas”**<sup>29</sup>, ya‘ni **“Musht bukilsa ham, tosh bo‘lolmaydi, echki yugursa ham,**

<sup>25</sup> Абдуллаев В. Ўзбек адабиёти тарихи – Тошкент: Ўқитувчи, 1980. – Б. 254

<sup>26</sup> Гулханий. Зарбулмасал. Нашрга тайёрловчи – Ишқоков Ф. Тошкент: Фафур Фулом нашриёти, 1974. – Б. 11.

<sup>27</sup> Гулханий. Зарбулмасал. Нашрга тайёрловчи – Ишқоков Ф. Тошкент: Фафур Фулом нашриёти, 1974. – Б. 12.

<sup>28</sup> Абдуллаев В. Ўзбек адабиёти тарихи – Тошкент: Ўқитувчи, 1980. – Б. 255.

<sup>29</sup> Гулханий. Зарбулмасал. Нашрга тайёрловчи – Ишқоков Ф. Тошкент: Фафур Фулом, 1974. – Б. 14.

cho‘loq bo‘lmaydi” parchasi orqali jamiyatdagi biror bir muhim ishni o‘z “usta”sichalik hech kim bajara olmasligi, uddalagan taqdirda ham mukammal bo‘lmasligi ta’kidlangan. Gulxaniy bu orqali ijtimoiy-siyosiy vaziyat, davlatning rivojlanishi yoki tanazzulga uchrashi, vazifa va topshiriqlarni, aniqroq aytsak, davlat lavozimlarini o‘z “egasi”ga topshirilishida ekanligini nazarda tutgan. Buning aksi bo‘lsa, amaldorlar ko‘proq boyishga harakat qilishi, saroyda aysh-u ishrat avj olishi, turli xil mantiqsiz harbiy yurishlar uyushtirilishi holatlari ko‘payadi. Ularning og‘ir yuki esa oddiy xalqning: dehqon, hunarmand, chorvadorning gardaniga tushadi, qashshoqlik avj oladi va davlat parokandalikka yuz tutadi. Gulxaniy yuqoridagi holatlardan o‘z masallari, hikoyatlari orqali jamiyatni ogoh bo‘lishga chaqiradi. Bunga qo‘shimcha, hikoyatdagi yana bir nuqta bu – hunar va hunar ahlini ulug‘lashdir.

“Zarbulmasal” asaridagi yana bir ijtimoiy-siyosiy jihati ham e’tiborimizni tortadi. Bizga tarixdan ma’lumki, elchilik va u bilan bog‘liq jarayonlar davlatlararo munosabatlarning kayfiyatini belgilovchi asosiy omil hisoblanadi. Elchilarning qanday kutib olinishining o‘ziyoq diplomatik munosabatlarning qay oqimda ketishini hal qilib bergan. Asardagi Kuykunak tomonidan Ko‘rqushning kutib olinish voqealari va undan keyingi jarayonlarda bunga ishoralar borligini ko‘rishimiz mumkin.

Asarni tadqiq qilgan ko‘plab adabiyotshunos olimlar “Zarbulmasal” asarining asosiy g‘oyalaridan biri o‘sha davr xonliklar o‘rtasidagi vayrongarchilikka asoslangan davlat siyosatini ko‘rsatish va uni ochib berishligini ta’kidlab keladilar. U davrda Qo‘qon xonligi va Buxoro amirligi o‘rtasida muammoli hududlar bo‘lgan. Bunday hududlarni har ikki davlat ham o‘zining mulki ekanligini ta’kidlab kelishgan va bunday muammolarni qurol kuchi yordamida hal qilishga kirishishgan. Xususan, O‘ratepa masalasi ikki davlat munosabatlari keskinlashuviga, siyosiy tanglikka va oxir-oqibatda ko‘plab qirg‘inbarot urushlarga olib kelgan.

Ijodkor “Zarbulmasal” asari bilan o‘z davri adabiyoti uchun katta evrilish qildi. Asosan nazmda ijod qilinadigan, an’anaviy mavzulardan chetga chiqmaydigan adabiy jarayonda u yangi yo‘nalishda ijtimoiy-siyosiy, oilaviy-maishiy mavzularni ko‘tarib chiqdi. “Zarbulmasal”da Gulxaniyning teran fikrliligi, adabiy va ijtimoiy-siyosiy jarayonlarga bo‘lgan faol munosabati, o‘zi yashab turgan muhitda sodir bo‘layotgan voqea-hodisalar, jamiyatda qandaydir mavqeni egallab turgan shaxslarga bo‘lgan munosabati majoziy-ramziy qush obrazlari orqali o‘z aksini topgan.

Uchinchi bobning **“Badiiy vositalar, poetik usullarni qo‘llashda muallif mahorati”** deb atalgan ikkinchi faslida asar badiiyati mukammal, o‘ziga xos bo‘lishi uchun qo‘llanilgan badiiy san’atlar va ularning asar kompozitsiyasida tutgan o‘rni haqida fikr yuritiladi.

Muallifning lirik mahorati keltirilgan she’riy parchalarning xalqonaligi, asarda keltirilgan voqealarga hamohang tarzda bayon etilishi, badiiy san’atlardan samarali foydalanganligi, ulardagi Gulxaniyga xos badiiy topilmalar bilan boyitilganligi asarga bo‘lgan qiziqishni yanada oshirgan. Gulxaniy ham o‘zigacha yaratilgan Sharq mumtoz adabiyotini sinchiklab o‘rganganligi hamda mavjud

an'analardan unumli foydalangani asarning ta'sir kuchini yanada oshirgan. Shu jihatdan "Zarbulmasal"da an'ana va izdoshlik yaqqol ko'zga tashlanadi.

Bizga ma'lumki, "Zarbulmasal" asari nasriy yo'lda (hikoyatlar she'riy yo'lda ham yozilgan) bitilgan manba hisoblanadi. Gulxaniy ijod qilgan davrda badiiy ijod namunalari asosan nazmda (she'riy) yaratilar edi. Ijodkor o'z hayotiy tajribasida, ijodiy faoliyatida nazm, xususan g'azal janri voqea-hodisalarni atroflicha tasvirlay olmasligini, uning qat'iy adabiy an'analardan chetga chiqmasligini, g'azalning bosh mavzusi ishq va oshiqlik ekanligini anglab yetgan. Shuning uchun ham, Gulxaniy o'zining muhim ijtimoiy-siyosiy qarashlarini, xalq taqdiriga bo'lgan munosabatini nasrda ifodalashni maqsad qilgan va "Zarbulmasal" asarini yaratgan. "U orqali xonliklar o'rtasidagi siyosiy jarayonlar, tinimsiz kurashlar, qarama-qarshiliklar, ijtimoiy hayot badiiy obrazlar orqali asarga singgan va davr muhitini yoritgan"<sup>30</sup>. Xalq og'zaki ijodidan yaxshi xabardor bo'lgan, uning asosiy janrlaridan hisoblangan ertak va masal janrlarida ham voqea-hodisalar asosan allegorik obrazlar, xususan hayvonlar, qushlar va hashorotlar ustiga qurilishini bilgan, bundan tashqari feodal munosabatlar va diniy tafakkur tarzi hukmron bo'lgan, oddiy kishilarning haq-huquqini, manfaatini himoya qilib chiqishga qaratilgan har bir urinish tazyiqqa uchraydigan bir davrda Gulxaniydek adiblarning ma'rifatvarparlik qarashlarini, xalqchilik g'oyalarini targ'ib qilish uchun eng qulay badiiy shakllardan biri allegoriya edi.

Muallif o'zi yashab turgan davrga xos illatlarni badiiy jihatdan qayta ishlagan holda jamiyatga qaytaradi. Bu jarayonda Gulxaniy xalq og'zaki ijodida va ijtimoiy hayotda keng qo'llanilgan masal va naqlardan, hikmatli so'zlardan, maqollardan foydalangan holda zamona muammolarini qushlar tilidan bayon qiladi. "Masal, bu – insoniyatning jonivorlar haqidagi ilk ibtidoiy ertaklari bilan ulardan ancha keyin paydo bo'lgan maqol, matal va zamonaviy latifalar orasidagi muhim bir ma'juziy bekatdir. Uning yoshi ming yillar bilan o'lchanadi"<sup>31</sup>. Shu sababli ham muallif o'zigacha bo'lgan davrdagi bu turdagi asarlarni o'rgangan holda ularni takrorlamaydigan badiiy jihatdan yuksak bir asar yarata olgan. "Zarbulmasal" asarining mavzu jihatdan ko'p ma'noliligi, voqealarning rang-barang tasvirlanishi, qushlar tilidan keltirilgan munozaralar, savol-javoblar, hikoyalarda turli vositalardan samarali foydalanilganligi asar badiiyatini yanada oshirgan. Shu bilan bir qatorda nasr va nazmda ham ijodiy niyatdan kelib chiqqan holda birday yondoshganligini ko'rishimiz mumkin. Asarning nasriy qismidan keltirilgan voqealar bayonida nasriy shakldagi maqol va matallar keltirilsa, she'riy voqealar bayonida shu voqeani xulosalovchi nazmiy maqol va matallar qissadan hissa shaklida keltiriladi. Misol uchun sabr haqida Ko'rqush tilidan aytilgan quyidagi parchada buni ko'rishimiz mumkin:

Sabr bilan basta eshik kushod,  
Sabr bilan eranlar topdi murod.  
Sabr sening dardingga darmon bo'lur,  
Sabr bilan xor guliston bo'lur,

<sup>30</sup> Улжаева Х. Гулханий "Зарбулмасал"ида тарихий ҳақиқатнинг бадий талқини. – Б. 255. <https://journal.fledu.uz/uz/gulhanij-zarbulmasalida-tarihij/>

<sup>31</sup> Igor Klex. Masalning xazina dunyosi. (Tarj. M.Xudoyqulov). – Toshkent: Jahon adabiyoti, – № 3, 2020. – B. 48.

Sho‘ra zamin bog‘ ila bo‘ston bo‘lur.  
Basta eshik ochg‘usidir sabr, bil,  
Sabr qil-u, sabr qil-u sabr qil.

Yuqoridagi lirik parchadan so‘ng asar mazmun-mohiyatidan kelib chiqqan holda va sabr haqidagi parchaga mos tarzda she‘riy maqol qo‘llaydi: “Va aytmishlarkim:

“Sabr qilsang, g‘o‘radin halvo bitar,  
Besabrlar o‘z ayog‘idi yitar”(9-bet).

Gulxaniyning yana bir poetik mahorati shundaki, asarda zullisonaynlik an‘anasidan foydalangan holda asar badiiyatini yanada oshirgan. “Zarbulmasal”da keltirilgan voqealar nasrda berilishi barobarida she‘riy parchalarga ham katta e‘tibor qaratilgan. Muallif tomonidan keltirilgan lirik namunalarning ko‘p qismi mumtoz Sharq adabiyotining zabardast ijodkorlari Jomiy, Navoiy va boshqalarning ijodidan iqtibos badiiy san‘atidan foydalangan holda tasvirlanayotgan voqealarga mos parchalar bilan boyitilgan. Iqtibos badiiy san‘atidan faqat she‘riy parchalardagi emas, balki nasriy voqealar rivojida ham keng foydalaniladi. Ahamiyatli jihati Gulxaniy ayrim ijodkorlardan farqli ravishda keltirilayotgan misollar qaysi tilda bo‘lsa, asarga shundayligicha olib kiradi. Bu orqali asar ta‘sirchanligi oshishi barobarida, o‘quvchi fors-tojik tildagi misollarni o‘zining saviyasi va dunyoqarashidan kelib chiqqan holda tushunadi hamda estetik zavq oladi. Asarning boshidan to so‘ngiga qadar muallif tomonidan keltirilgan lirik parchalar yuqoridagi fikrlarni tasdiqlaydi. Voqealar boshlanmasida Bo‘yo‘g‘lining qizi Gunashbonuni quyidagicha ta‘svirlaydi:

“Orazidin shams-u qamardur xijil,  
So‘zlaridin shahd-u shaker munfail.  
Hosili umri edi ul boyning,  
Oti Gunash bobu o‘shal oyning.”

Bu misralarda qizning yuzi Sharq quyoshidan ham go‘zal ekanligi va shu sababli Sharq quyoshi uning yuziga qul, oy esa uning yuzidan uyalar edi, deya ta‘riflanmoqda. Mazkur misralarning keltirilish “husni ibtido” badiiy san‘atini yuzaga keltirmoqda. “Husni ibtido – chiroyli boshlash, debocha ko‘rki, go‘zal muqaddima, nafis so‘zboshi ma‘nolarini mohiyat jihatidan ifodalovchi she‘riy san‘atdir. ...husni ibtido san‘ati bilan bezalgan bosh baytlar xoh u dunyoviy, axloqiy bo‘lsin, xoh ilohiy tasavvufiy talqinda bo‘lsin, fikr salmog‘i bilan ajralib turadi”<sup>32</sup>. Buning natijasida kitobxon asar mutolaasiga ruhan tayyorlanadi va boshqa narsalarga chalg‘imay o‘qishni boshlaydi. Husni ibtido san‘ati bilan bir qatorda Gunashbonuning chiroyi husni ta‘lil badiiy san‘ati orqali tasvirlanishi o‘quvchida asardagi voqealar rivoji uchun asos bo‘lgan qalin masalasi haqiqatdan ham jiddiy ekanligini namoyon etadi. Shundan so‘ng asosiy voqealar bayon etiladi. Gulxaniy voqealar rivojida turkiy tildagi she‘rlar bilan bir qatorda fors-tojik tilidagi misralarni keltirish orqali “Zarbulmasal”ning badiiyatini ham oshirgan. Bu jarayonda ijodkorning poetik mahorati yanada yaqqolroq namoyon bo‘ladi.

Gulxaniyning poetik mahorati asarning xalqchilligini ta‘minlash barobarida keyingi avlod uchun ham muhim manba bo‘lib xizmat qilmoqda. “Zarbulmasal”da

<sup>32</sup> Vahob Rahmon. She‘r san‘atlari. – Toshkent: Sharq, 2020. – B. 149-150.

qo‘llanilgan badiiy san‘atlar esa uning ta‘sir kuchini yanada oshirgan. Majoziy obrazlar orqali tasvirlangan voqealarning real hayot bilan uyg‘unligi, xalqona tilda bayon etilishi, kundalik turmushda ishlatiladigan maqol va matallarning qushlar tili orqali keltirilishi asarning yashovchanligini ta‘minlagan. Salaflarga ergashish, ular boshlab bergan an‘anani davom ettirish hamda zamon talabidan kelib chiqqan holda o‘zi yashayotgan muhitga moslashtirish Gulxaniyning mohir so‘z ustasi ekanligini namoyon etgan.

## XULOSA

1. Dunyoning yaratilishi haqidagi mif va afsonalarda qush kultiga alohida e‘tibor qaratilgan. Bu esa mifologik qushlar obrazining yaratilishiga sabab bo‘lgan. Qadimgi mifik qarashlar ta‘sirida totem qushlar o‘zbek xalq folklori janrlari obraziga aylanganini kuzatamiz. Ushbu mifopoetik hodisa o‘tmishdagi xalq turmush tarzi, madaniyati, ijtimoiy hayoti, olamni anglash tasavvurlari bilan bog‘liqlikda kechgan.

2. Agiografik tushunchalar asosida qushlar obrazi alohida ahamiyat kasb etgan. Ular, asosan, yo‘l ko‘rsatuvchi, ilohiy hikmatlar va saboqlarni yetkazuvchi qushlar sifatida ramziy ma‘noda qo‘llangan. Qushlarning ijtimoiy-maishiy hayotimizdagi o‘rni, genezisi ham bevosita agiografik adabiyot bilan bog‘liqdir. Odamzot tafakkuri taraqqiy etgani sari atrof-olamni qaytadan anglab, voqea-hodisalarni kuzatib, xulosa qila boshlagan. Mehnat faoliyati natijasida tabiat va olamni sekin-asta o‘zgartira olgan insonning badiiy tafakkuri ham taraqqiy etgan.

3. Qushlar obrazi tasvirida adabiy aloqa va an‘ana masalalari ko‘p asrlik tarixga ega. Qushlar obrazining yozma adabiyotga majoziy-ramziy timsol sifatida Ibn Sino, Imom Homid G‘azzoliy, Sulaymon Boqirg‘oniy ijodidagi asarlardan boshlab kirib kelishi Gulxaniyning “Zarbulmasal”igacha bo‘lgan davr adabiyoti namunalarida minglab yillar tajribasi bilan o‘lchanadigan adabiy-madaniy an‘analarimiz izlari borligini ko‘rsatadi.

4. Har bir asardagi obrazlar tizimi asarning badiiyatini oshirishga xizmat qiladi. Allegorik obrazlar vositasida ijodkor ideallarining aks ettirilishi muayyan davr, muhit hamda zamon muammolarining yechimining berilishini ham ta‘minlaydi. Gulxaniyning poetik mahorati o‘zigacha bo‘lgan an‘analarni o‘rgangan holda, allegorik obrazlar bilan bir qatorda zamondoshlarining obrazini ochiq berishi masalchilikda yangilanishning boshlanishiga ham xizmat qildi.

5. Allegorik obrazlarning milliy xarakter jihatidan yoritib berilishi “Zarbulmasal”ning xalqchilligini ta‘minlagan. Voqealar rivojiga turtki bo‘lgan qalin masalasi orqali milliy koloritning namoyon bo‘lishi asardagi obrazlarning mazmun-mohiyatiga katta ta‘sir ko‘rsatgan. Qushlar va hayvonlar tilidan insonlarning xatti-harakatlari masal shaklida bayon etilishi muallifning ijtimoiy masalalarni yoritishiga imkon bergan.

6. “Zarbulmasal” asarida keltirilgan masal, hikoyat va naqllarda maslahat qilishdan ko‘ra, fosh qilish tamoyili ustunlik qiladi. Bunda XIX asr adabiy jarayoni uchun muhim bir yo‘nalishning - tanqidiy realizmning ruhini sezish qiyin emas. Ayniqsa, asarda keltirilgan ko‘plab hajviy parchalarda tanqidiy realizm ruhi yaqqol seziladi. Bunga qo‘shimcha, o‘sha davrdagi xalqning madaniy saviyasi, urf-

odatlari, etnografiyasi va kayfiyati tasvirlari ham asarning o'ziga xos organalligini ta'minlagan.

7. Gulxaniyning Sharq mumtoz adabiyoti bilan yaqindan tanish ekanligi, turkiy va fors-tojik manbalarini yaxshi o'zlashtirgani, shoirlar asarlaridan parchalar keltirilishi, ularning asarlariga ishoralarning mavjudligi asar badiiyatini oshirgan.

8. Muallifning poetik mahorati ushbu asarda ikki tilda birdek foydalanishdan tashqari, husni ibtido, tashbeh, husni ta'lil, peyzaj, iqtibos kabi badiiy vositalardan mohirona foydalanganligida aks etib, asarga ishonchlilik, ta'sirchanlik va hayotiylik bag'ishlagan.

9. "Zarbulmasal" muallifning o'z davri ijtimoiy-siyosiy holatiga faol munosabatidir. Bu munosabatni shartli ravishda ikkiga bo'lish mumkin: birinchisi, jamiyat o'rtasidagi ijtimoiy kayfiyat, xalq vakillarining bir-biriga bo'lgan o'zaro munosabati va konfliktlari bo'lsa, ikkinchisi, xonlik davri siyosiy jarayonlari, ular orasidagi o'zaro ziddiyat hamda keskinliklarning xalq hayotiga bevosita ta'siri masalasidir.

10. O'zbek adabiyoti taraqqiyotida qushlarning majoziy ishtiroki dastlab badiiy adabiyotda falsafiy g'oyalarni ilgari surgan bo'lsa, o'rta asrlarga kelib sof tasavvufona asarlarda aks etdi, ushbu taraqqiyot jarayoni takomillashib, Gulxaniy ijodida ijtimoiy-maishiy muammolarning allegorik talqinda aks etganini kuzatamiz. "Zarbulmasal" asari qush obrazlari vositasida shaxs va jamiyat munosabatlarini chuqur tadqiq etish, ma'lum xarakterlarning ijtimoiy muhitga munosabat va aloqalarini ilmiy tekshirishda muhim manba bo'lib xizmat qiladi.

**SCIENTIFIC COUNCIL AWARDING OF THE SCIENTIFIC  
DEGREES PhD.03/04.06.2020.Fil.76.04  
AT NAMANGAN STATE UNIVERSITY**

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**NAMANGAN STATE UNIVERSITY**

**ISLOMOVA MOKHIRAKHON INOMJONOVNA**

**INTERPRETATIONS OF BIRD SYMBOLS IN UZBEK LITERATURE  
(in the example of *Zarbulmasal*)**

**10.00.02 – Uzbek Literature**

**ABSTRACT  
of dissertation of doctor of philosophy (PhD) on PHILOLOGICAL SCIENCE**

**Namangan – 2025**

**The them of the Doctor of Philosophy (PhD) dissertation is registered by Supreme Attestation Commission of the Republic of Uzbekistan under the number B2022.2.PhD/Fil2439.**

Dissertation was carried out at Fergana State University.

The abstract of the PhD dissertation was in three (uzbek, english, russian (resume)) languages on the website at ([www.namdu.uz](http://www.namdu.uz)) and on the website of «Ziyonet» Information and Education Portal at ([www.ziyonet.uz](http://www.ziyonet.uz)).

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The abstract of the dissertation was distributed on "\_\_\_\_\_" \_\_\_\_\_ 2025.  
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## INTRODUCTION (Abstract of the (PhD) dissertation)

**Relevance and necessity of the dissertation topic.** In world literary studies, aspects such as the theme of bird symbols and the associated traditions, uniqueness, problems of the hero's spirituality, and the ideological-aesthetic and artistic functions of bird symbols from ancient times to the present have been the focus of constant attention from researchers. One of the important questions is the generalization of the artistic-aesthetic views of the people of the world based on interpretations of bird symbols, the scientific justification of the level of reflection of universal human values, and the conclusions drawn from the study of symbolism, metaphorization of bird imagery, and the content and essence of the plot realities they use.

In world literary studies, there has been an increased focus on the interpretations of mythological, social, philosophical, and religious views related to the cult of birds and the study of figurative-allegorical interpretations in poetic language. This is because the study of the creative features of such novels plays an important role in understanding the poetic language and culture of a specific nation.

In Uzbek literature, defining the place of bird symbols in artistic creativity, their interpretations in various genres, genesis, aesthetic-educational essence, and figurative-allegorical features are important in the evolution of poetic thought. Depicting reality through the bird symbol has long been a characteristic feature of humanity, and such interpretations are a literary phenomenon that embodies the mythological representations and religious views of our people, which have transitioned into artistic fables.

The study of how mythological, symbolic, and allegorical concepts and representations associated with the image of a bird are widely expressed in the art of the world in Mukhammad Sharif Gulkhani's *Zarbulmasal* serves to demonstrate the place of Gulkhani's literary heritage in the development of modern literary studies. At this point, the fact that "currently, to raise the consciousness and thinking of our people and thereby preserve our identity and the consistent development of our country, it is primarily necessary to support the fields of literature, culture, and art"<sup>1</sup> imposes an obligation on literary studies to conduct theoretical research at the level of world standards.

This dissertation, to a certain extent, contributes to the implementation of the tasks outlined in the following decrees, resolutions, and other relevant normative legal documents: Presidential Decree of the Republic of Uzbekistan No. PF-2789 dated February 17, 2017, "On Measures to Further Improve the Activities of the Academy of Sciences, the Organization, Management, and Financing of Scientific Research"; Presidential Decree No. PF-5847 dated October 8, 2019, "On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030"; Presidential Decree No. PF-6108 dated November 6, 2020, "On Measures for the Development of Education, Upbringing, and Science in the New Era of Development of Uzbekistan"; Presidential Decree

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<sup>1</sup> Мирзиёев Ш. Янги Ўзбекистон тараққиёт стратегияси. – Тошкент: O'zbekiston, 2022.

No. PF-6198 dated April 1, 2021, “On Improving the State Management System for the Development of Scientific and Innovative Activities”; Presidential Decree No. PF-60 dated January 28, 2022, “On the Development Strategy of New Uzbekistan for 2022–2026”; Presidential Resolution No. PQ-128 dated April 20, 2023, “On Measures to Accelerate the Comprehensive Development of the Education System by Improving the Quality of Scientific, Methodological, and Research Fable”; Presidential Resolution No. PQ-2909 dated April 20, 2017, “On Measures to Further Develop the Higher Education System”; and other relevant normative-legal acts related to this activity.

**Relevance of the research with the main priority directions of development of science and technology in the republic.** The dissertation was carried out in the frameable of the priority direction II of the development of science and technology in the republic: “Formation of a system of innovative ideas and ways to implement them in the social, legal, economic, cultural, and spiritual-educational development of an information society and a democratic state”.

**The extent of analysis of the problem.** In world literary studies, the genesis of bird symbols and the cult of birds, associated with mythology and folklore, have been researched by N.P.Ostromov, V.Ya.Prop, O.M.Ivanova-Kazas, M.Myager, S.V.Sokolov, E.F.Ishberdin, M.M.Ginatulin, K.Ibragimov, E.I.Safina, and N.M.Kurbonkhonova<sup>2</sup>.

In Uzbek literary studies, particularly in the study of folklore, K.Imomov, M.Dzhuraev, A.Musakulov, Sh.Turdimov, D.Uraeva, and M.Rakhmonova<sup>3</sup> expressed their opinions using the bird symbol and its artistic-aesthetic interpretation. B.Valikhodjaev, Z.Mamadaliyeva, L.Mirzokhidova, Yu.Karimova, and M.Rajabova<sup>4</sup> studied the artistic-aesthetic function of bird symbols in novels

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<sup>2</sup> Остроумов Н.П. Народные сказки сартов // Сарты. Этнографический материал. – Ташкент: II Вып., 1892; Пропп В.Я. Исторические корни волшебной сказки. 2-ое издания. – Л.: Наука, 1986. – С.184-185; Иванова-Казас О.М. Мифологическая зоология. – СПб., 2004. – С. 263; Иванова-Казас О.М. Птицы в мифологии, фольклоре и искусстве. – Петербург: «Нестор-История», 2006. – С.172; Мягер М. Эстонские названия птиц. автореф. дисс... канд. филол. наук. – Таллин, 1963. –С. 28; Соколов С.В. Этимология некоторых названий птиц в удмуртском языке // Вопросы финно-угорского языкознания. Выпуск 1У. – Ижевск, 1967. – С.189-197; Ишбердин Э.Ф. Названия домашних животных и птиц в башкирских говорах. автореф. дисс... канд. филол. наук. – Уфа, 1969. – С. 29; Ишбердин Э.Ф. Наименования птиц в башкирских говорах // Вопросы башкирского языкознания. – Уфа, 1973. – С. 154; Курбонхонова Н.М. Мифы о животных и птицах в фольклоре населения Горного Бадахшана: автореф. дисс... канд. филол. наук. – Душанбе, 2006; Гинатулин М.М. К исследованию мотивации лексических единиц (на материале наименований птиц). автореф. дисс... канд. филол. наук. – Алма-Ата, 1973. – С.27; Ибрагимов К. Некоторые древнетюркские названия птиц и их параллели в современных тюркских языках // Советская тюркология. – Баку, 1974. – № 6. – С.37-47; Сафина Э.И. Названия птиц в татарском языке и их лексикографирование. Автореф. дисс... канд. филол. наук. – Казань, 2005. – С.24; Курбонхонова Н.М. Мифы о животных и птицах в фольклоре населения Горного Бадахшана: автореф. дисс... канд. филол. наук. – Душанбе, 2006.

<sup>3</sup> Имомов К. Ўзбек фольклорида Хумо қуши // Ўзбек тили ва адабиёти. – 2011. – 5-сон. – Б. 21-24.; Жўраев М. “Анқо” образи талқинига доир баъзи мулоҳазалар. – Ўзбек тили ва адабиёти. – Тошкент, 2001. – 2-сон. – Б.52-54.; Мусақулов А. Ўзбек халқ лирикаси. – Тошкент: Фан, 2010; Турдимов Ш. Хабарчи рамзмлар // Халқ қўшиқларида рамз. – Тошкент: Фан, 2020. – Б.18-28; Ўраева Д. Мотам айтимларида қуш образи. – Педагогик маҳорат. – Бухоро. – 2004. – №2. – Б.48-51; Ўраева Д., Тўраева Л. Фитрат шеърларида қушлар образининг рамзийлаштирилиши // “Истиқлол ва Фитрат” мавзусидаги анъанавий республика илмий-амалий анжумани материаллари. – Бухоро, 2017 йил, 6-7 апрель. – Б. 13-16; Раҳмонова М. Ўзбек халқ афсоналарининг бадиияти. – Тошкент: Фан, 2009. – Б.63-66.

<sup>4</sup> Валихўжаев Б. Навоийнинг “Лисон ут-тайр” асарига шеърин минатюралар қайта ишлашдаги маҳорати. Ўзбек тили ва адабиёти. – Тошкент, 1976. - № 6. – Б. 35-41; Мамадалиева З. Алишер Навоийнинг “Лисон ут - тайр” достонидаги рамзий образлар тизими: Фил.фан.номз... дисс. – Тошкент, 2011; Қақнус тимсоли

from different perspectives. The first scholarly study of Muhammadsharif Gulkhani's works was carried out by the scholar R.Mukimov, who defended a doctoral dissertation devoted to Gulkhani's life and literary activity<sup>5</sup>, academician F.Ishakov, while fableing on the scientific-critical text of the fable *Zarbulmasal* about the creativity of Muhammad Sharif Gulkhani, was the first in Uzbek literary studies to analyze its linguistic and genre features, ideological content and express his views on the names of birds in the fable<sup>6</sup>. V. Zokhidov, in his book "Hayotbakhsh Badiyat Toronalari" explored the connection between the satirical style<sup>7</sup> of *Zarbulmasal* and oral folk creativity, while the scholar S. Kodirova examined the sources of proverbs in the fable *Zarbulmasal* and the peculiarities of their development<sup>8</sup>.

In Uzbek literature, linguistic studies of ornithonyms were conducted by Sh.Rakhmatullaev, D.Bozorov, Sh.Nosirov, Kh.Nizomkhonov, Z.Kholmanova, and R.Normurodov<sup>9</sup>.

As seen from the conducted studies, the artistic interpretations of the bird image in Uzbek literature, particularly in the fable *Zarbulmasal* have not been fully explored in a monographic manner.

**Connection of the dissertation topic with the search fables carried out at the higher educational institution.** The dissertation was carried out within the regulations of the research plan of Fergana State University.

**The aim of the research** is to study the ideological-philosophical and artistic-aesthetic aspects of Gulkhani's *Zarbulmasal* based on the analysis of interpretations of the bird image in Uzbek literature.

#### **Objectives of the research:**

the study of the genesis of the bird image in literary studies, its evolutionary processes and stages of development, as well as the analysis of mythological representations and hagiographic concepts in the interpretations of the bird image;

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талкинлари. – "Ёшлик" журнали. – 2010. – №6; «Шарқ юлдузи» журнали. – 2013. – № 6.; Мирзохидова Л. XI-XII асрлар туркий адабиётида мажозий тасвир бадиияти. Фил. фан.фалс.докт... дисс. – Самарқанд, 2018; Каримова Ю. Алишер Навоийнинг "Лисон уг-тайр" достонида поэтик тафаккур ва услуб масаласи: Фил.фан.фалс.фан.докт... дисс. – Тошкент, 2023; Ражабова М. Навоий ижодида кушлар ва ҳайвонлар образининг халқона асосларда ифодаланиши. ФарДУ илмий хабарлари. – Фарғона, 2021. - № 2. – Б. 74-79;

<sup>5</sup> Муқимов Р. Муҳаммадшариф Гулханийнинг ҳаёти ва адабий фаолияти. Фил.фан. номз. дисс.... Самарқанд, 1948.

<sup>6</sup> Исҳоқов Ф. "Зарбулмасал"даги куш номларига доир // Ўзбек тили ва адабиёти. –Т., 1973. – № 1. –Б.43-50.

<sup>7</sup> Зоҳидов В. Ўзбек адабиёти тарихидан. – Тошкент, Ўзадабийнашр, 1961. – Б. 194-195./ Зоҳидов В. Ҳаётбахш бадиият тароналари. – Тошкент, 1975.

<sup>8</sup> Kodirova S. "Zarbulmasal" maqollari: semantik-struktural va tadrijiy takomilning qiyosiy tahlili. Fil.fan.b.fals.doktori diss...avtoreferati. – Buxoro, 2023.

<sup>9</sup> Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати I (туркий сўзлар). – Тошкент: Университет, 2000. – Б.600; Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати II (араб сўзлари ва улар билан ҳосилалар). – Тошкент: Университет, 2003. – Б. 600; Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати III (форсча, тожикча бирликлар ва улар билан ҳосилалар). – Тошкент: Университет, 2009. – Б. 284; Базарова Д.Х. История формирования и развитие зоологической терминологии узбекского языка (на материале названий птиц). – Тошкент: Фан, 1978. – С.224. Носиров Ш. Диалектал орнитологияга оид кузатишлар // Ўзбек тили ва адабиёти. – Тошкент, 1986. – № 4. – Б. 56- 60; Низомхонов Х. Эски ўзбек тилида «булбул» маъносидаги сўзлар // Ўзбек тили ва адабиёти. – Тошкент, 1993. – № 3. – Б. 67-71; Холманова З. «Бобурнома» лексикаси. – Тошкент: Фан, 2007. – Б. 176; Нормуродов Р. Куш номлари билан алоқадор перифразалар // Ўзбек тилшунослиги XXI асрда (илмий-назарий анжуман материаллари). – Қарши: ҚаршиДУ нашри, 2008. –Б. 97-100; Нормуродов Р. Ўзбек тилида иккиламчи номинация. – Тошкент: Фан, 2010. – Б.109-118.

revealing the spiritual-educational and moral-ethical aspects associated with the image of the bird, expressed in the genres of Uzbek folklore;

justification of the socio-historical reality and its figurative-allegorical interpretations based on literary connections and traditions;

reveal the classification and description of images in Gulkhani's *Zarbulmasal* as well as the expression of family-domestic and socio-political issues in the fable;

demonstration of the author's mastery in the use of artistic techniques and poetic devices.

**The object of the research** is the fable of Gulkhani, *Zarbulmasal*.

**The subject of the research** is the study of questions such as the classification and description of images in the *Zarbulmasal*, the expression of family, domestic, and socio-political issues in the fable, and the author's mastery in the use of artistic means and poetic techniques.

**Research methods.** In the course of the research, comparative-typological, structural, biographical, classification, and descriptive analysis methods were used.

**The scientific novelty of the research is as follows:**

from the perspective of genesis, the content and essence of ancient views associated with the bird cult in Uzbek literature, the historical-mythological bases of their origin, the poetic, gradual development of belief-related attitudes toward birds in mythology, folklore and written literature, the various facets of interpretation and the artistic regularities and principles governing issues of figurative representation have been substantiated;

the expression of socio-philosophical views, the place of birds as symbolic images in depictions of reality, their comparative interpretations primarily, their symbolic-allegorical uses as guides and as a means of conveying divine wisdom and lessons and their aesthetic function in illuminating a particular idea have been identified;

it is proved that Gulkhani, continuing the traditions of classical literature before him, was able to create new allegorical images, the priority of the style of critical-realism in the depiction of his contemporaries, and brought Uzbek allegory to the stage of renewal, development;

active critical views of the author of the work *Zarbulmasal* on socio-political life, social mood in society, attitude of representatives of people's rule to each other and to the nation, political processes of the conflicts, Khanate period, in particular, conflict situations between the Kokand Khanate and the emirate of Bukhara, their impact on people's life are revealed.

**The practical results of the research are as follows:**

the features of the poetic development of the use of the image of birds are revealed at the stages of myth-folklore-written literature, and mythological imagination and hagiographic concepts are highlighted in the interpretations of the image of birds;

based on literary connections, socio-historical reality of certain periods and their figurative-allegorical, artistic-aesthetic interpretations are substantiated;

the classification and description of the characters in Gulkhani's *Zarbulmasal* as well as the expression of family-domestic and socio-political problems in the novel, are based on the author's skill in using artistic means and poetic methods.

**The reliability of the research results** is determined by the fact that the conclusions drawn from the study are reflected in the scientific fables published by the researcher, and these conclusions are positively evaluated by the scientific community. The clearly defined problem is solved using comparative-typological and contextual methods.

**Scientific and practical significance of the research results.**

The scientific significance of the research results is determined by the fact that the theoretical conclusions drawn in it expand the understanding of the poetics of bird imagery, revealing both socially general and individually specific aspects of birds in the *Zarbulmasal*.

The practical significance of the research results is explained by the fact that the conclusions and recommendations presented in the dissertation can be used in the creation of textbooks and manuals for higher education institutions on subjects such as “History of Uzbek literature,” “Fundamentals of literary studies,” and “Comparative literature.” They can also be utilized to enrich the content of lectures and seminar sessions, as well as in the writing of master’s dissertations.

**The implementation of research results.** From the point of view of genesis, the content and essence of ancient views related to the bird cult in Uzbek literature, the foundations of historical-mythological origin, the poetic evolutionary progress of bird-related ecclesiastical relations in mythological, folklore and written literature, various facets in interpretations, artistic law and principles of figurative issues are based on the positions of Higher Education of the Republic of Uzbekistan, Ministry of Science and innovation Namangan State University completed FZ-201912099 was used in a practical project on the topic “website of Uzbek folklore in Uzbek and English and the creation of multimedia products” (reference №12099-19/03 of Namangan State University, Ministry of Higher Education, Science and innovation of the Republic of Uzbekistan dated March 19, 2025). As a result, the interpretation of the image of birds in oral and written literature in connection with the ancient mythological perception of Patron Spirits-concepts, ecclesiastical views, served to reveal the scope of its symbolic meanings.

Gulkhani continued the traditions of classical literature before him and was able to create new allegorical images, the priority of the critical-realism style in describing his contemporaries, and brought Uzbek allegory to the stage of renewal, development of ideas and conclusions were used in an innovative project on the topic FZ-20190815110, performed at Namangan State University of the Ministry of Higher Education, Ministry of Science and innovation Namangan State University Reference No. 15110-02/04 dated April 2, 2025). As a result, the interpretation of the image of birds in connection with the ancient mythological perception of Patron Spirits in oral and written literature-concepts, ecclesiastical views, served to reveal the scope of its symbolic meanings;

In his work *Zarbulmasal*, the artist’s active critical views on socio-political life, social mood in society, the attitude of representatives of people’s rule to each other and the nation, conflicts, political processes of the Khanate in general, in particular, conflict situations between the Kokand Khanate and the emirate of Bukhara, the feedback and conclusions that reveal their impact on the life of the

people were used in the preparation of the broadcast “History of a work”, which was broadcast in the first quarter of 2025 on the national broadcaster of Uzbekistan “Makhalla” (Reference No. 25 of the national broadcaster of Uzbekistan “Makhalla” on April 21, 2025). The feedback and conclusions that reveal their impact on the life of the people were used in the preparation of the broadcast “History of a work” (Bir asar tarixi), which was broadcast in the first quarter of 2025.

**Approbation of the research results.** The results of this study were discussed at 6 international and 2 national scientific-practical conferences.

**Publication of the research results.** Based on the main content of the dissertation, 21 scientific fables have been published, including 13 articles in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan for the publication of the main results of doctoral dissertations, including 5 in national and 8 in international journals.

The volume and structure of the dissertation. The dissertation consists of an introduction, three chapters, including six sections, a conclusion, and a list of references, with a total volume of 119 pages.

## MAIN CONTENT OF THE DISSERTATION

**The introduction** of the dissertation presents the relevance and demand for the topic as justified, the aim and objectives, the object and subject of the research are characterized, its alignment with the priority areas of science and technology development in the republic is demonstrated, the scientific novelty and practical results are presented, the scientific and practical significance of the obtained results are revealed, information on the implementation of the results in practice, published fables, and the structure of the dissertation is provided.

The first chapter of the dissertation is titled “**The genesis of the bird symbol: evolutionary process and stages of development**”. The first section, entitled “**Interpretations of the bird symbol in mythological perceptions and folklore**” examines conceptual views in world and Turkic mythology, as well as beliefs, rituals, and customs of different people related to birds. It also explores the genesis of the bird symbol within folklore genres.

In both folklore and artistic literature, bird symbol occupies a special place. This connection is found not only in the mythological views of Turkic people but also in the mythologies of nations around the world, as humans and nature have always been interconnected. Naturally, nature has influenced the philosophical and psychological thinking of humans. Therefore, birds hold significant meaning in the mythologies of many people across the globe. As is known, “myth is a representation of a certain reality, and regardless of how fictional the narrated event may seem, in the place where it was created and lived, it has always been perceived as truth and a reflection of real existence”<sup>10</sup>

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<sup>10</sup> Стеблин-Каменский М.И. Миф. – Л.: Наука, 1976. – С.4-5.

In the myths and legends about the creation of the world, special attention is given to the cult of birds. “Due to the belief in the cult of birds, some religious-magical rituals were organized in ancient times, in which birds were used. It became a tradition to interpret birds as celestial deities, spirits of fire, water, and particles of the sun. Since ancient times, people have engaged in hunting, animal husbandry, and agriculture, directly observing the movement of birds and gaining experience in determining the seasons (the stork as the harbinger of spring, the crow as the harbinger of winter, etc.). In the military sphere, birds were used as transmitters. People’s beliefs related to birds are also manifested in some anthroponyms (personal names) and toponyms (place names) and some customs”<sup>11</sup>.

In particular, in the Uzbek folk epic “Alpamish” the naming of Hakimbek’s sister Kaldyrgach expressed the religious views of ancient people. Today, anthroponyms related to the names of birds such as Falcon and Eagle are also encountered.

Another bird that has a varied relationship with humans and has found its artistic expression in literature is the owl, and different interpretations of the owl’s image can be found in the folklore of various people around the world. Literary scholar A. Djumayev studied the attitude towards owls in ancient Mexico, China, Egypt, Greece, Germany, Australia, and America<sup>12</sup>. In English literature, the owl is often interpreted in connection with the phenomenon of death. According to ancient Greek mythology, “the goddess of wisdom, Athena, impressed by the large eyes and majestic appearance of the owl, drove the crow out of her palace and made the owl her assistant”. Greek troops considered the owl a symbol of Athens and carried it as a constant companion and helper in various wars. If an owl flew over the soldiers before a battle, it was seen as a sign of victory in the upcoming fight. The Greeks, who trusted and respected the owl so much, depicted it on the reverse side of their coins. The image of the owl on coins was associated with the belief in the success and profitability of trade. Moreover, the Greeks considered the owl an inspiring bird in everyday life. In Ancient Rome, the body of an owl was hung on the doors of houses to prevent or stop any misfortune<sup>13</sup>.

The image of the owl also holds special significance in the folklore of Turkic people. This image is interpreted as a harbinger of death, a symbol of destruction. Among our people, there is a belief that the land where owls sing will turn into ruins. It is believed that these birds bring misfortune and cause death in the house where they sing at night.

The folklore samples that have reached us, especially in tales and proverbs, anecdotes, and sayings, were used in an allegorical and figurative expression of the image of a specific person to reflect the people’s wisdom and insight. It can be said that the relationship with the environment played a certain theatrical role in how

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<sup>11</sup> Жумаев А. Ўзбек ва немис эртакларида кушлар образи типологияси ҳамда спецификаси. Филол.фан.бўй. фалс.докт.дисс... автореф. – Бухоро, 2022. – Б.19.

<sup>12</sup> Жумаев А. Ўзбек ва немис эртакларида кушлар образи типологияси ҳамда спецификаси. Филол.фан.бўй. фалс.докт.дисс... автореф. – Бухоро, 2022. – Б.16.

<sup>13</sup> <https://www.owlpages.com/owls/articles.php?a=62> (murojaat sanasi 22.10.2024).

folk heroes demonstrated their potential through bird symbols and openly expressed the concerns and anxieties of the masses.

Samples of folklore created by the people of the world reflect the customs, traditions, national values, way of life, psychology, and philosophy of a particular nation. Accordingly, sciences such as ethnography, psychology, and philosophy also study folklore. Because samples of folklore play an important role in the history of the culture and philosophy of each nation. For example, according to our people's beliefs, "the arrival of the crane was considered a sign of the onset of hot days"<sup>14</sup>. Since ancient times, our people have predicted what the year would be like, whether it would be hot or cold, by observing whether cranes fly high or low. The belief of our ancient primitive ancestors in the totem of birds led to birds being included in samples of folklore. In various genres of Uzbek folklore, the image of the bird and the spiritually enlightening and morally educational aspects associated with it are observed, in which upbringing, value formation, and expression of human feelings play an important role. The images of birds such as the stork, crow, swallow, and nightingale, which are often depicted in fairy tales, differ in that they have a life basis. Although these birds exist in real life, when they are presented in fairy tales, they are sometimes depicted with unusual characteristics. In particular, in tales like "*Ur to'qmoq*" ("Hit with a hammer"), "*Oltin tarvuz*" ("Golden watermelon"), the stork, in the tale "*Ochko'z boy*" ("The greedy rich man"), the duck gives magical items to the heroes of the tale, in the tale "*Oypari*", the swallow, in the tale "*Khotam*", the dove begins to speak and talk like a human, and the wicked old woman turns into a black crow. The expressions of symbolism in the images of these birds are related to the way of life of the people. In the traditional beginning part of the tales, the image of birds is interpreted through their characteristics as follows: "*.....qirg'ovul qizil ekan, quyrug'i uzun ekan, qarg'a qaqimchi ekan, chumchuq chaqimchi ekan, g'oz karnaychi ekan, o'rdak surnaychi ekan...*" (the pheasant shows off with a red tail, the crow keeps croaking a useless tale. The sparrow whispers, the gossiping kind, the goose blows horns, noisy behind, the duck toots too – they all just make noise, not a wise word from these feathered boys). M.B. Kenin-Lopsan asserts that in Tuvan mythology, the crow was sometimes a link between shamans and the helper spirit. "Uzbeks also consider the cawing of a crow to be something bad. Therefore, the mythical crow is also connected to mythological concepts". Birds were also particularly noted in shamanic rituals<sup>15</sup>. According to L.P.Potapov, the shaman's drum depicts birds such as crows, ravens, sparrows, cuckoos, and anthropomorphic images of guardian characters<sup>16</sup>. The mythological concepts of the Turkic people, in particular, ancient beliefs about totemic birds, were the main point in the entry of birds into artistic literature as an image. The image of the bird gradually began to transform from magical-mythological concepts into a mythopoetic image<sup>17</sup>. Then it performed artistic and aesthetic functions based on socio-philosophical views. After all, "folklore is not just a sample of verbal art, but also a continuously

<sup>14</sup> Жўраев М. Наврўз байрами. – Тошкент: Фан, 2009. – Б.229

<sup>15</sup> Мусақулова А. Ўзбек халқ лирикаси. – Тошкент: Фан, 2010. – Б.254.

<sup>16</sup> Потапов Л.П. Шаманский бубен качинцев / Материальная культура и мифология. – Л.: Наука, 1981. – С. 134–135.

<sup>17</sup> Мирзаев Т, Турдимов Ш, М.Жўраев, Ж.Эшонқулов, А.Тилавов. Ўзбек фольклори. – Тошкент, 2020. – Б.10.

moving history and culture of the people, reflecting their vocabulary, concepts, and way of thinking in all their fullness, alive from ancient times to the present day”. Under the influence of ancient mythical beliefs, totemic birds – goose, duck, swallow, and stork – became symbols of genres in Uzbek folklore. This mythopoetic phenomenon occurred in connection with the way of life, culture, social life, and the people’s understanding of the world in the past.

The second section of the chapter, titled **“The artistic-philosophical expression of religious-ethical concepts in the image of a bird”**, analyzes bird symbols in hagiographic texts, particularly in *“Qissasi Rabghuzi”* and *“Tarikhi anbiya va Hukama”*, which are based on the Qur’an and Qur’an stories.

Birds as artistic images initially emerged in the history of world thought on the basis of religious-philosophical and mythological concepts. In literary studies, such imagery also appears within hagiographic fables. Hagiography refers to literary fables – rich in poetic elements – that depict the lives and activities of prophets, companions, followers, the four caliphs, saints, spiritual guides, and religious leaders. These fables are directly connected to belief systems and religious worldviews<sup>18</sup>.

The representation and description of reality through the imagery of birds, the search for solutions to problems – these are characteristics inherent to humanity since ancient times<sup>19</sup>. They have long developed in both the East and the West. Hagiographic literature depicts the essence of the lives of prophets, saints, and events described in hadiths, closely intertwined with social life. Religious knowledge occupies a special place in the worldview of every individual. It shapes people’s feelings, will, and activities, governs them, and influences a person’s way of life.

Indeed, such fables constitute a significant part of Uzbek literature and, more broadly, the classical Eastern intellectual tradition, forming the foundation of Sufi literature.

Pointing out the interpretation of the image of birds in hagiographic fables, it is first necessary to mention the birds mentioned in the Qur’an. It is no secret that the Qur’an, with its divine teachings, has been calling upon people of different nationalities and ethnic groups around the world for fourteen centuries to build a way of life based on moral purity, to achieve justice in society, to foster mutual respect and reverence among people, and to encourage them to live in peace and harmony. The instructive stories woven into the verses of the Qur’an, recounting the history of ancient people, are remarkable in content and essence. In the surah of the Qur’an, such as *“Al-Ma’idah”*, *“An-Naml”*, and *“Al-Fil”* birds are depicted as beings that bring benefits to humanity and assist it.

The stories of the lives and deeds of the 28 prophets<sup>20</sup>, as recounted in the verses, served as an important source for hagiographic fables. They formed the basis for fables created by writers, particularly the classics. Great Eastern writers

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<sup>18</sup> Sayidolimov J. *Agiografik asarlarning badiiy xususiyatlari va g’oyaviy-falsafiy talqinlar (“Qisasi Rabg’uziy” va “Tarixi anbiyo va hukamo” asarlari misolida)*. Fil.fan.b.fals.dokt. diss....avtoref. – Farg’ona, 2024. – B. 12.

<sup>19</sup> Жаҳон адабиёти ва санъати қисқача қомуси // Жаҳон адабиёти. 2018. №2 – Б. 203

<sup>20</sup> Қаранг: *Ислом дини асослари*. 1-китоб. – Тошкент, 1991. – Б. 9.

such as Abdurrahman Djami, Firdavsi, Rabghuzi, Durbek, and Navoi were influenced by the tales from the Quran and left behind immortal fables of art. Birds are considered the leading characters in the reality and ideological content of such fables.

The continued fame of the fables “Qisasi Rabghuzi” and “Tarikhi anbiya va Hukama” today is largely due to the significance of the triad “religion – folklore – literature”. In the stories within these fables, myths about birds also express hagiographic (narratives about the lives of prophets and saints) concepts. For example, in “Qisasi Rabghuzi” there is a depiction of a bird through which the author conveys moral teachings to the reader.

As we know, Almighty Allah granted Prophet Solomon (Sulaiman, peace be upon him) the knowledge of the languages of all creatures and the ability to govern them – including birds. One day, the Prophet asked an owl why it lives in ruins, avoids people, doesn’t eat wheat or drink water. The owl replied that the ruins were inherited, that it does not wish to witness the cruelty humans inflict upon one another, and that Adam (peace be upon him) became sinful by eating wheat, while the people of Noah (peace be upon him) perished in the flood. Prophet Solomon then asked again: “– Makoningda nima ish qilasan? (What do you do in your dwelling place?)” – Ey odamlar, hammalaring o‘lasizlar, o‘lmasdan burun qiyomat tadorigini qilinglar, deyman”<sup>21</sup> (Oh people, you will all die; before your death, prepare for the Day of Judgment.) the owl replied. What is the author trying to say through the words of the owl? If we pay attention, the owl’s answers allude to the story of Adam eating the forbidden grain, being cast out of paradise to Earth, and the fate of mankind until the Day of Judgment. The author’s choice of the owl to deliver this message is natural – as spiritual seekers often reject the dazzling temptations of the material world, live in seclusion, in crumbling dwellings, with minimal sustenance, and spend day and night in worship.

The owl’s seclusion from people, its life in ruins, its silence during the day and song at night – all serve as symbolic gestures. This short dialogue between Solomon and the owl encapsulates the full essence of the fable, revealing the author’s artistic intent.

Alongside this, similar cases involving birds depicted in religious sources and divine literature also manifested in our artistic literature in the form of teaching or prophecy to people. Consequently, the images of birds acquired special significance based on hagiographic concepts. The genesis of the role of such birds as doves, crows, and roosters in our social and domestic life is also directly linked to hagiographic literature. As human thought developed, people began to rethink the surrounding world, observe events, and draw conclusions. As a result of labor activities, human artistic thinking evolved, enabling people to gradually transform nature and the world. Having managed to somewhat subjugate nature, humans began to place themselves at the center of the created fable.

We primarily study hagiographic fables from a literary perspective. In the attitudes toward animals and birds within these texts, we often encounter a fusion of religious and secular viewpoints. This is also emphasized in hadiths. According

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<sup>21</sup> Носируддин Бурхонуддин Рабғузий. Қиссаси Рабғузий. – Тошкент, Ёшлар нашриёт уйи, 2018. – Б. 67.

to a narration by Abu Dawud and al-Nasa'i, the Messenger of Allah (peace be upon him) respected the pigeon, noting that it was a bird flying around the Kaaba.

Moreover, birds are revered in sacred exegetical texts as well. In Ibn Kathir's *Tafsir al-Qur'an al-Azim*, the eagle is described as follows: "The eagle symbolizes strength, power, and elevation". In this tafsir, the eagle is primarily interpreted in a symbolic sense. A similar symbolic meaning of the eagle appears in Jewish sources, particularly in the Torah, where it is referred to as representing God's power and protection.

In social life, we also directly relate to creatures based on our beliefs, and as a result, the phenomenon of syncretism arises. Because such religious and belief views are expressed in harmony with our social and everyday life.

The second chapter of the dissertation is called "**Literary tradition and creative influence**". Its first section is devoted to the study of "**Socio-historical reality and its allegorical-allegorical interpretations**", in which the evolution of the formation of the image of the bird as a symbol and the influence of literary traditions in Gulkhani's fable are studied.

Each period absorbs the best aspects present in the literature of the preceding period and strives to add something to it. Moreover, it assimilates unique masterpieces of world literature and their unique aspects. Such literary experiences are reflected in the diversity of philosophical and aesthetic views, figurative means, imagery, and style. In Central Asia, in particular, in the history of Uzbek literature, metaphorical-allegorical interpretations through the image of birds, its transformation into an artistic tradition began to take shape in the 9th-10th centuries.

In Eastern classical literature, even before Sufi (allegorical) literature had fully developed, the very fact that as early as the 10th century Ibn Sina authored philosophical tales such as "*Hayy ibn Yaqzan*" ("The Living Son of the Awake"), "*Tayr qissasi*" ("The Tale of the Birds") and "*Salomon va Ibsol*" ("Salomon and Ibsal") in an allegorical style clearly demonstrates the significant role of figurative thinking and expression in Muslim Eastern literature.

In "*Tayr qissasi*" by Ibn Sina, no specific bird is emphasized; rather, birds act collectively as a group in a symbolic and unified movement. But the creator encourages understanding the essence of human life through the image of birds.

The relationship between religious-Sufi teachings and Islam, which were widespread in the Near and Middle East in the 12th-13th centuries, necessitated their unification into a single concept. In the process of this development, many artists made a significant contribution to the formation and development of Sufi literature with their religious and philosophical views. The representative of Sufi literature of this period was Abu Hamid Muhammad Ghazali, who combined Sufi philosophy with the sciences of Islam. Imam Ghazali theoretically initiated the path of scientific and artistic depiction through metaphor in the history of Eastern philosophy. His fable "*Risalat ut-tayr*" fully embodies the author's philosophical concept.

Ghazali mobilized the plot and imagery of Ibn Sina's fable towards a completely new idea - he created a Sufi tale. However, there was another similarity between these narratives: "in the symbolic tales of both philosophers, the artistic

factor is secondary, meaning it is not the leading element in the fable. The images served merely to express the author's thoughts. In other words, these fables are not artistic-philosophical fables but philosophical-artistic treatises"<sup>22</sup>.

But the development of thought continues to evolve, and we observe the figurative expression of bird images in the fables of Suleiman Bakirgani, a prominent representative of the mystical world who lived during this period and contributed to the process of shaping the figurative expression of religious-philosophical views. The Yassawi scholar I. Mannopov, commenting on the fables of Suleiman Bakirgani, expresses the following opinion: "Suleiman Bakirgani was the first to introduce the creative tradition existing in Turkic literature of presenting fables in the language of birds, and the artistic interpretation of dhikr and through dhikr metaphorical images"<sup>23</sup>. The writer, by expressing his ideational-philosophical model of creativity through the language of birds, introduced an innovation in Yasawi's poetry. Thus, we observe that the appearance of birds in literature as a metaphorical image is linked to the formation of Sufi literature in Central Asia.

If the metaphorical participation of birds in the development of Uzbek literature initially introduced philosophical ideas into artistic literature, by the Middle Ages, it found reflection in purely Sufi fables. This process of development was refined, and we observe that in Gulkhani's fables, social and domestic issues are reflected in allegorical interpretation.

Within the framework of their creative thought, any writer can use excellent instances of literary connections and traditions according to their skill level. Because of its visual and aesthetic merits, Gulkhani's "Zarb-ul-Masal", which represents a variety of literary ties and traditions, deserves a place in Uzbek literature.

Every artist can use high examples of literary connections and traditions in the course of his artistic thinking according to his talent. Gulkhani's work *Zarbulmasal*, which reflects a number of literary connections and traditions, has a worthy place in the history of Uzbek literature with its artistic and aesthetic value. When we get acquainted with *Zarbulmasal*, the appropriate use of proverbs and sayings widespread in Turkic folk oral literature in the composition of the work, the use of stories within stories, the provision of poetic fragments such as *hissa* from stories, as well as the clever creation of folk asceticism show that the writer had an innovative attitude to several literary traditions. This indicates that Gulkhani, along with masterpieces of world literature such as "*Kalila va Dimna*" (Kalila and Dimna), "*Ming bir kecha*" ("One Thousand and One Nights"), has thoroughly mastered a number of religious-philosophical, mystical works of oriental classical poetics, and is well aware of the heritage of his predecessors. Sometimes, without describing a story in detail, the author shows the reader a source for reading it in full. "If you want to know the details of this story, read Jami's *Silsilat-uz zahab* ("Golden Chains")," he says. Or Yapalaqqush, in response

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<sup>22</sup> Мамадалиева З. "Лисон ут-тайр" образлари: рамз ва мажоз олами. Монография. – Тошкент, 2021. – Б. 15.

<sup>23</sup> Mannopov I. Yassaviylik adabiyotining genezisi, takomillashuvi va badiiyati. Fil.fan.dokt. diss....avtoref. – Farg'ona, 2024. – B. 31.

to Korqush, “*Sen menga Kulang va Qarchig‘ay voqelasini hikoya qilursan, men ham Bino va Nobino hikoyatin bilurmen. Bu hikoya bayoni voqelasini tilasang “Kalila va Dimna”din top*”. (You tell me the story of Kulang and Qarchigai, and I know the story of Bino and Nobino. If you want the truth of this story, find *Kalila and Dimna*, and invite you to read the Indian epic”).

The second section of the chapter is titled “**Classification and description of symbols in “Zarb-ul-Masal”**” where the figurative-allegorical images in the “Zarb-ul-Masal” are subjected to extensive analysis.

In this fable, universal questions of good and evil and good and hypocrisy are metaphorically and allegorically raised. By examining the fate of the protagonist, one can gain certain insights into the problems of a specific period, the complexities of human relationships, and destinies complicated by the influence of the surrounding environment.

In the work *Zarbulmasal*, allegorical images occupy a leading position. In this work of Gulkhani, from the most predatory birds to ordinary birds, sometimes wild animals such as monkeys, foxes, domestic animals such as camels, ostriches, donkeys, and insects such as scorpions are also visible in the work. The butterfly is considered one of the leading images in the work and often serves to bring about socio-political situations. Through this image, Gulkhani embodies the image of rulers who do not go back on their word and do not take reality into account. We can also see harshness in the personality of the son of the butterfly, Kulonkir Sultan. The thoughts of Kulonkir Sultan in the following places show that he is also a person who cannot get out of the existing order. Another important image in the work is the image of Hudhud. In the period before Gulkhani, Hudhud served as a guide to divine love, but in *Zarbulmasal* he is embodied as a character related to social problems, based on the content and essence of the work. Another unique character in the work is Kuykunak, the assistant of Sultan Kulonkir. Kuykunak serves to embody the image of officials close to the ruling circle. As we mentioned above, the reason why Gulkhani perfectly portrayed this character is that he suffered a lot from them during the Navkar period, that is, he was not rewarded for his service. The author, in the first place where he introduced the image of Kuykunak into the work, reveals the character, behavior and actions typical of officials. Kordon (treasurer) is also one of the important characters in the work. The author, after carefully studying every matter through the image of Kordon, consults with others and acts. His ability to find solutions to problems in various situations and work in the interests of both parties is shown through the image of Kordon, which answers the questions of what Gulkhani's ideal official should be. The image of Turumtoy, Kordon's assistant, shows more of the author's characteristics. When describing Turumtoy, it is emphasized that he is a "restrained" character.

Although this fable is written about heroes of a certain period, the poet managed to elevate it to the level of an artistic portrait of a satirical personality, choosing not just a simple depiction of the characteristics inherent in the lifestyle and behavior of one person, but the negative qualities inherent in the behavior, life activities, and inner and outer appearance of a group of such people. Indeed, while

reading the fable, we imagine one of the representatives of the upper class, manifested in the image of types that began to appear on the historical stage in the first half of the 19th century. The owl is a symbol of those who have swallowed their faith for their own benefit. He will not stop at any profession or job to accumulate money and wealth. This person, mastering all trades from commerce to fraud, uses various tricks, creates cunning plans, pretends like a chameleon, and can take on any color and shade.

The portrait images and actions of the heroes are described, and their appearance is initially brought to the reader's mind. Their engagement in various professions and their ability to take on any form demonstrate the leading traits of their character. Because at the core of their actions, based on circumstances, lies selfishness. When necessary, they do not hesitate to pretend to be mad.

The authors respond to societal events through fables based on the socio-political situation. Although Gulkhani created his fable by referring to traditional allegorical images, he enriched them according to his creative vision, and as a result, when the reader revisits such a fable, they realize that the images are unique. "In the fable, actions, character traits, deeds, shortcomings, habits, and flaws of people are criticized and ridiculed. The fable predominantly features critical content, irony, and satire"<sup>24</sup>. The reader is brought closer through the use of allegorical images. For this reason, the presence of diverse themes and unique images in fables is characterized by the fact that fables created in this genre attract a wide audience, both adults and younger children.

**Table 1.**

**The Classification of Birds imajeri in "Zarbulmasal" from the Perspective of Social Status: A Metaphorical-Allegorical Analysis**

<b>Owl</b>	A symbol of people who sacrifice their faith for their own benefit.
<b>Tawny Owl</b>	The image of authorities who do not consider reality and do not break their word.
<b>Gunashbonu</b>	An image generated through irony, contrasting the biological anatomy and behavior of this avian species.
<b>Kaykunak</b>	A symbol of officials who are close to the governing family.
<b>Nightjar</b>	It is an intricate image. The author depicts a character who has perceived and comprehended societal vices yet is unable to convey this understanding to those in their vicinity.
<b>Crow</b>	A symbol of those people who want for easy money without having to work for it.
<b>Kulonkir Sultan</b>	Someone who is unable to break established norms.
<b>Hudhud</b>	A symbol of someone who stands for goodness.
<b>Kordon</b>	A smart individual who carefully considers all issues and seeks advice from others before acting.
<b>Turumtoy</b>	A symbol of a truth-teller. In this picture, the author's own characteristics are also represented.

Based on the overall content of the fable, the author preserved the folk essence of each proverb, saying, story, and fable. That is, while in previous fables

<sup>24</sup> Abdullayeva D., Tillaboyeva S. Masal bilan munozaraning mushtark va o'ziga xos xususiyatlari // Zahiriddin Muhammad Bobur nomidagi Andijon davlat universiteti "Ilmiy xabarnoma"si // 2010. 1-son. – B. 79.

events are described in the distant past or in legendary lands, in *Zarbulmasal* all events take place when the creator lived. While the inappropriate actions of people in the fable astonish the birds, in some places, the animal fables quoted by the birds further enhance the artistic quality of the fable.

The third chapter of the dissertation is titled "**Ideological-philosophical, artistic-aesthetic aspects in the work "Zarbulmasal"**". The first part of the chapter, titled "**Artistic expression of family-domestic, socio-political issues**", examines the ideological-philosophical aspects of the fable *Zarbulmasal* and its socio-political, domestic interpretations.

Creating a fable book, the creator actively engages with the political, economic, social, and cultural life of their time. Through their art, they hold up a mirror to society. In this process, the author may use various symbolic and figurative images, expressing ideas they wish to embed in their fable through several types of artistic templates and visual means.

It is known that the events of the *Zarbulmasal* are mainly driven by two issues: conflicts related to kinship through marriage (*quda-andachilik*) and the issue of dowry (*mahr*). In describing kinship conflicts, Gulkhani successfully portrays the social relations, national customs, and in particular, rituals such as matchmaking (*sovchilik*), demanding dowry (*mahr so'rash*), and the sermon reading (*khutba o'qitish*) of that era. "The characters such as – Boyo'g'li (Owl), Yapaloqqush (Tawny Owl), Gunashbonu, Kulonkir Sultan, and Ko'rqush (Nightjar) – are not just ordinary birds, but rather allegorical images embodying the specific behaviors of various people who lived in that time"<sup>25</sup>. One of the many relationships depicted in *Zarbulmasal* is social stratification. After Tawny Owl asks Nightjar to his side and tells him that he intends to send him as a matchmaker, an argument ensues between them. In the dialogues, Nightjar emphasizes the difference between the families of Owl and Tawny Owl, and that Tawny Owl's means are insufficient to meet the demands regarding the bride's payment (*qalin*). This idea is expressed in the fable through Nightjar's words: "*Bo'l! Og'iz bo'lma oyoq bo'l*", *eshitmadingmuki*, "*oyoq yugurigi boshqa, og'iz yugurigi boshqa*"... *Sen kim, Boyo'g'lining eshigiga kishi yubormoq kim? Hech bilmasmusanki, "tengtengi birla, tezak qopi birla"*<sup>26</sup> – ("Let's! Be feet, not just a mouth, haven't you heard, Actions speak louder than words... Who are you to send someone to Tawny Owl's door? Don't you know at all that – like marries like, birds of a feather flock together?) *Yoki "Sening ahvoling olamga ma'lumdir. "Oyni etak birla yashursa bo'lurmu?", "Chumchuq semursa, botmon bo'lurmu?", "Olako'zank ola bo'lsa ham, arslon bo'lmas, olato'g'anoq olg'ur bo'lsa ham, ahvoli ma'lum"*<sup>27</sup> (Or, "Your situation is known to the world. One day the truth will out! A leopard can't change its spots, its true nature is known") – through these excerpts, we can see the social difference between an official of that time and a representative of the common people. The fable features a great number of narratives through the characters' speech. These narratives serve to enhance the ideological and artistic value of the fable. Furthermore, social and moral issues are illuminated through the

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<sup>25</sup> Абдуллаев В. Ўзбек адабиёти тарихи – Тошкент: Ўқитувчи, 1980. – Б. 254

<sup>26</sup> Гулханий. Зарбулмасал. Нашрга тайёрловчи – Исҳоқов Ф. Тошкент: Ғафур Ғулом нашриёти, 1974. – Б. 11.

<sup>27</sup> Гулханий. Зарбулмасал. Нашрга тайёрловчи – Исҳоқов Ф. Тошкент: Ғафур Ғулом нашриёти, 1974. – Б. 12.

narratives, ensuring the fable's popularity among the people. Gulkhani "skillfully uses the method of "embedding" (qoliplash), organically connecting and integrating them into the overall composition of the fable"<sup>28</sup>. For example, the story "The Monkey and the Carpenter" is narrated through the voice of the Hoopoe. This story emphasizes two aspects of relationships among members of society. The first, which is immediately apparent, is the idea that any task or responsibility should be entrusted to a specialist in the relevant field. The second aspect reflects craftsmanship in Gulkhani's era, particularly attitudes toward artisans and skilled professionals. In the work, the Hoopoe addresses the Crow with the words: "Do you not know that a clenched fist cannot become stone, and a goat, even if it runs, cannot become a deer?"<sup>29</sup>, Through this expression "Even if a fist is clenched, it cannot become stone; even if a goat runs, it cannot become a deer" it is emphasized that no one can perform an important task in society as well as its true "master"; even if someone manages to do so, the outcome will not be perfect.

By this, Gulkhani implies that the socio-political condition of a society, as well as the development or decline of the state, depends on entrusting duties and responsibilities more precisely, state positions to their rightful holders. Otherwise, officials tend to focus primarily on personal enrichment, indulgence and extravagance flourish at court, and various irrational military campaigns become more frequent. The heavy burden of these actions ultimately falls upon ordinary people peasants, artisans, and herders leading to the spread of poverty and the fragmentation of the state. Through his fables and stories, Gulkhani calls on society to remain vigilant against such circumstances. In addition, another important aspect of the story is the glorification of craftsmanship and skilled artisans.

Writer with the fable *Zarbulmasal* brought about a significant turning point for the literature of his time. In a literary process predominantly focused on poetry and adhering to traditional themes, he raised new socio-political and domestic issues in a novel direction. In *Zarbulmasal* Gulkhani's profound thinking, his active engagement with literary and socio-political processes, the events occurring in his environment, and his attitude towards individuals holding certain positions in society are reflected through metaphorical and symbolic bird imagery.

Many literary scholars who have studied the work emphasize that one of the central ideas of *Zarbulmasal* is to reveal and expose the state policy of the period, which was based on destruction and devastation resulting from conflicts among the khanates. During that time, there were disputed territories between the Kokand Khanate and the Emirate of Bukhara. Both states claimed such territories as their own and sought to resolve these disputes through military force. In particular, the issue of Ura-Tepa led to the escalation of relations between the two states, political tension, and ultimately numerous devastating wars.

The second chapter of the third section, titled: "**The author's mastery in the use of artistic means and poetic techniques**" discusses the artistic devices used to make the fable aesthetically complete and unique, as well as their role in the composition of the fable.

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<sup>28</sup> Абдуллаев В. Ўзбек адабиёти тарихи – Тошкент: Ўқитувчи, 1980. – Б. 255

<sup>29</sup> Гулханий. Зарбулмасал. Нашрга тайёрловчи – Ишоқов Ф. Тошкент: Ғафур Ғулом, 1974. – Б. 14.

The author's lyrical mastery evident in the folk-like quality of the poetic passages, their harmonious integration with the events depicted in the work, the effective use of artistic devices, and their enrichment with Gulkhani's distinctive artistic innovations has further enhanced readers' interest in the work. Gulkhani's careful study of the classical Eastern literary tradition created before his time, as well as his skillful use of existing conventions, has also significantly increased the work's expressive power. In this respect, "*Zarbulmasal*" clearly demonstrates the presence of literary tradition and continuity.

It is known that the fable "*Zarbulmasal*" is a source written in prose (stories are also written in verse). During the period of Gulkhani's creativity, examples of artistic creativity were mainly created in verse. In his life experience and creative activity, the poet realized that poetry, particularly the ghazal genre, cannot comprehensively describe events, that it does not deviate from strict literary traditions, and that the main theme of the ghazal is love and attachment. Therefore, Gulkhani aimed to express his important socio-political views and his attitude towards the fate of the people in prose and created the fable "*Zarbulmasal*". "The political processes between the khanates, the continuous struggle, contradictions, and social life penetrated the fable through artistic images and illuminated the atmosphere of the era"<sup>30</sup>. He was well-acquainted with oral folk literature, knowing that in its main genres, fairy tales and fables, events are primarily built on allegorical images, particularly animals, birds, and insects. Moreover, in an era dominated by feudal relations and religious thinking, when every attempt to defend the rights and interests of ordinary people was met with pressure, allegory was one of the most convenient artistic forms for propagating the Enlightenment views and popular ideas of writers like Gulkhani.

The author artistically refables the vices characteristic of his era and returns them to society. In this process, Gulkhani narrates the problems of his time through the language of birds, utilizing proverbs and sayings, wise words, and maxims widely used in folk oral tradition and social life. "The fable is an important metaphorical station between humanity's earliest primitive tales about animals and the much later proverbs, riddles, and modern anecdotes. Its age is measured in thousands of years"<sup>31</sup>. For this reason, the author, having studied fables of this kind from the period before him, was able to create an artistically superior fable that does not repeat them. The author's making "*Zarbulmasal*" thematically multifaceted, the vivid depiction of events, the debates and question-and-answer sessions presented through the language of birds, and the effective use of artistic means in the stories further enhanced the fable's artistry. At the same time, we can see his equally balanced approach to both prose and poetry, stemming from a creative intention. In the narration of events from the prose part of the fable, proverbs and sayings in prose form are presented, while in the narration of poetic events, poetic proverbs and sayings that conclude the event are presented in the form of a lesson from the story. For example, we can see this in the following excerpt spoken by Nightjar about patience:

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<sup>30</sup> Улжаева Х. Гулханий "*Зарбулмасал*"ида тарихий ҳақиқатнинг бадиий талқини. – Б. 255. <https://journal.fledu.uz/uz/gulhanij-zarbulmasalida-tarihij/>

<sup>31</sup> Igor Klex. Masalning xazina dunyosi. (Tarj. M.Xudoyqulov). – Toshkent: Jahon adabiyoti, 3/2020

*Sabr bilan basta eshik kushod,  
 Sabr bilan eranlar topdi murod.  
 Sabr sening dardingga darmon bo 'lur,  
 Sabr bilan xor guliston bo 'lur,  
 Sho 'ra zamin bog ' ila bo 'ston bo 'lur.  
 Basta eshik ochg 'usidir sabr, bil,  
 Sabr qil-u, sabr qil-u sabr qil.*

Following the above lyrical excerpt, the fable uses a poetic proverb that arises from the content and essence of the fable and is relevant to the passage about patience: and they have said:

*"Sabr qilsang, g 'o 'radin halvo bitar,  
 Besabrlar o 'z ayog 'idi yitar"*(page 9).

Another poetic skill of Gulkhani is his use of the *zullisonayn* (bilingualism) tradition in the fable, which further enhances its artistry. While the events in *Zarbulmasal* are presented in prose, great attention is also paid to poetic passages. Most of the lyrical examples provided by the author are enriched with excerpts from the fables of prominent figures of classical Eastern literature such as Jami, Navoi, and others, using the artistic device of quotation to match the events being described. The artistic device of quotation is widely used not only in poetic passages but also in the development of prose events. Significantly, unlike some creators, Gulkhani incorporates the examples in the language they were originally written in. This not only increases the fable's impact but also allows the reader to understand the Persian-Tajik examples based on their own level and worldview, thereby deriving aesthetic pleasure. The lyrical passages presented by the author throughout the work, from beginning to end, confirm the ideas discussed above. At the outset of the narrative, the author depicts Bo'yo'g'li's daughter, Gunashbonu, in the following manner:

*"Orazidin shams-u qamardur xijil,  
 So 'zlaridin shahd-u shaker munfail.  
 Hosili umri edi ul boyning,  
 Oti Gunash bobu o 'shal oying."*

In these lines, the girl's face is portrayed as more beautiful than the Eastern sun; therefore, the sun is depicted as a servant to her face, while the moon is said to feel shy before it. The inclusion of these lines gives rise to the artistic device known as *husni ibtido*. "*Husn-i ibtido* is a poetic figure that essentially conveys the notions of a beautiful beginning, the elegance of a preface, a graceful introduction, and a refined opening. ...opening couplets adorned with the *husn-i ibtido* device whether secular and ethical in nature or interpreted within a divine and mystical framework are distinguished by the weight and depth of their ideas"<sup>32</sup>. As a result, the reader becomes mentally prepared for reading the work and begins it without distraction. Alongside the device of *husn-i ibtido*, the depiction of Gunashbonu's beauty through the artistic device of *husn-i ta 'lil* demonstrates to the reader that the issue of the bride price (*qalin*), which forms the basis for the development of events in the work, is indeed a serious matter. After this, the main events are

<sup>32</sup> Vahob Rahmon. *She'r san'atlari*. – Toshkent: Sharq, 2020. – B. 149-150.

narrated. In developing the plot, Gulkhani enhances the artistic quality of “*Zarbulmasal*” by incorporating poetic lines not only in turkic but also in persian-tajik. Through this process, the poet’s creative and poetic mastery becomes even more vividly apparent.

Gulkhani’s poetic mastery, while ensuring the novel’s popularity among the people, also serves as an important resource for future generations. The artistic devices employed in “*Zarbulmasal*” have further enhanced its power of influence. The harmony between the events depicted through metaphorical images and real life, the narration in a folk language, and the presentation of proverbs and sayings used in everyday life through the language of birds have ensured the fable’s longevity. Following the predecessors, continuing the tradition they initiated, and adapting it to his own environment in accordance with the demands of the time demonstrate Gulkhani’s skill as a master of words.

## CONCLUSION

1. In the myths and legends about the creation of the world, special attention is paid to the cult of birds. This led to the creation of the image of mythological birds. Under the influence of ancient mythical views, totem birds became part of the imagery in various genres of Uzbek folk folklore. This mythopoetic phenomenon occurred in connection with the past way of life, culture, social life, and understanding of the world of the people.

2. Based on hagiographic concepts, the image of birds acquired special significance. They were mainly used symbolically as guiding birds, conveying divine wisdom and lessons. The place and genesis of birds in our socio-domestic life are also directly related to hagiographic literature. As human thought developed, people began to reinterpret the surrounding world, observe events, and draw conclusions. The artistic thinking of humans, who could gradually change nature and the world as a result of their labor activities, also developed.

3. The issues of literary connection and tradition in the depiction of bird symbols have a centuries-old history. The entry of the bird image into written literature as a metaphorical and symbolic representation, starting from the fables of Ibn Sina, Imam Hamid Ghazali, and Sulaiman Bakirgoni, up to Gulkhani’s *Zarbulmasal* shows that the literary examples of this period bear trace of our literary and cultural traditions, measured by thousands of years of experience.

4. The system of images in every fable serves to enhance its artistry. The reflection of the writer’s ideals through allegorical images also ensures the provision of solutions to the problems of a specific period, environment, and time. Gulkhani’s poetic mastery, while studying the traditions before him, and his explicit portrayal of the images of his contemporaries alongside allegorical ones, also served as the beginning of innovation in the genre of fables.

5. The national character aspect of the allegorical images ensured the popularity of *Zarbulmasal* among the people. The manifestation of national color through the issue of bride-price (*qalin*), which spurred the development of events, had a great influence on the content and essence of the images in the fable. The

narration of human actions in the form of fables through the language of birds and animals allowed the author to shed light on social issues.

6. In the fables, stories, and sayings presented in Zarbulmasal the principle of exposing rather than advising prevails. In this, it is not difficult to sense the spirit of critical realism, an important direction for the literary process of the 19th century. Especially in the numerous satirical passages in the fable, the spirit of critical realism is clearly felt. In addition, the descriptions of the people's cultural level, customs, ethnography, and mood of that time also ensured the unique originality of the fable.

7. Gulkhani's close familiarity with classical Eastern literature, his good command of Turkic and Persian-Tajik sources, the inclusion of excerpts from the fables of poets, and the presence of references to their fables enhanced the artistry of the fable.

8. The author's poetic mastery is reflected not only in the equal use of two languages in this fable but also in the skillful use of artistic devices such as "khusni ibtido" (beautiful beginning), simile (tashbih), "khusni ta'lil" (poetic justification), landscape (manzara), and quotation (iqtibos), which lent credibility, impact, and realism to the fable.

9. Zarbulmasal is Gulkhani's active response to the socio-political situation of his time. This response can be conditionally divided into two parts: the first is the social mood within society, the mutual relations and conflicts of the people's representatives, and the second is the issue of the direct impact of the political processes of the khanate period, the mutual contradictions and tensions among them, on the life of the people.

10. In the development of Uzbek literature, the metaphorical participation of birds initially promoted philosophical ideas in fiction, and by the Middle Ages, it was reflected in purely Sufi fables. This process of development improved, and in Gulkhani's fable, we observe the allegorical interpretation of socio-domestic problems. The fable "Zarbulmasal" serves as an important source for the in-depth study of the relationship between the individual and society through bird symbols, and for the scientific investigation of the attitudes and interactions of certain characters with the social environment.

**НАУЧНЫЙ СОВЕТ PhD.03/04.06.2022.Fil.76.04  
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ  
НАМАНГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**  

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**НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**ИСЛОМОВА МОХИРАХОН ИНОМЖАНОВНА**

**ИНТЕРПРИТАЦИИ ОБРАЗА ПТИЦЫ В УЗБЕКСКОЙ ЛИТЕРАТУРЕ  
(на примере произведения “Зарбулмасал”)**

**10.00.02 – Узбекская литература**

**АВТОРЕФЕРАТ  
диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за № В2022.2.PhD/Fil2439.**

Диссертация выполнена в Ферганском государственном университете.

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещен на веб-странице Научного совета ([www.namdu.uz](http://www.namdu.uz)) и Информационно-образовательном портале “Ziyonet” ([www.ziyonet.uz](http://www.ziyonet.uz)).

**Научный руководитель:**

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**Официальные оппоненты:**

**Тоджибоева Мукаддас Абдурахимовна,**  
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**Сулаймонов Моминджон Юсубджонович,**  
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**Ведущая организация:**

**Гулистанский государственный университет**

Защита диссертации состоится « \_\_\_\_\_ » \_\_\_\_\_ 2026 года в \_\_\_\_\_ часов на заседании Научного совета PhD.03/04.06.2020. Fil.76.04 при Наманганском государственном университете. (Адрес: 160107, город Наманган, улица Бабуршах, дом 161. Тел.: (99869) 228-85-01; факс: (99869) 228-85-02; e-mail: [info@namdu.uz](mailto:info@namdu.uz)).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Наманганского государственного университета (зарегистрирована под № \_\_\_\_\_). (Адрес: 160107, город Наманган, улица Бабуршах, дом 161. Тел.: (99869) 228-85-01).

Автореферат диссертации разослан « \_\_\_\_\_ » \_\_\_\_\_ 2025 года.  
(протокол реестра № \_\_\_\_\_ от « \_\_\_\_\_ » \_\_\_\_\_ 2025 года).

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## **ВВЕДЕНИЕ (аннотация докторской (PhD) диссертации)**

**Целью исследования** является изучение идейно-философских и художественно-эстетических аспектов произведения Гульхани «Зарбулмасал» на основе анализа трактовок образа птицы в узбекской литературе.

### **Задачи исследования:**

изучение генезиса образа птицы в литературоведении, его эволюционных процессов и этапов развития, а также анализ мифологических представлений и агиографических концепций в трактовках образа птицы;

выявление духовно-просветительских и нравственно-этических аспектов, связанных с образом птицы, выраженных в жанрах узбекского фольклора;

обоснование социально-исторической действительности и ее образно-аллегорических интерпретаций на основе литературных связей и традиций;

раскрытие классификации и описания образов в произведении «Зарбулмасал» Гулхани, а также выражение семейно-бытовой и общественно-политической проблематики в басне;

демонстрация мастерства автора в использовании художественных приемов и поэтических приемов.

**Объектом исследования** являются басни Гульхани «Зарбулмасал».

**Методы исследования:** В ходе исследования использовались методы сравнительно-типологического, структурного, биографического, классификационного и описательного анализа.

### **Научная новизна исследования состоит следующем:**

с точки зрения генезиса, содержания и сути древних представлений, связанных с культом птиц в узбекской литературе, историко-мифологические основы их возникновения, поэтическое, постепенное развитие отношения к птицам, связанного с верой, в мифологии, фольклоре и письменной литературе, различные аспекты интерпретации и художественные закономерности обоснованы принципы, регулирующие вопросы образного представления;

были определены выражение социально-философских взглядов, место птиц как символических образов в изображении действительности, прежде всего их сравнительные интерпретации, их символично-аллегорическое использование в качестве ориентиров и средств передачи божественной мудрости и уроков, а также их эстетическая функция в освещении определенной идеи;

доказано, что Гульхани, продолжая традиции классической литературы до него, смог создать новые аллегорические образы, подчеркнув приоритет стиля критического реализма в изображении своих современников, и вывел узбекскую аллегория на стадию обновления, развития;

активные критические взгляды автора произведения «Зарбулмасал» на общественно-политическую жизнь, социальные настроения в обществе, отношение представителей народной власти друг к другу и к нации,

политические процессы конфликтов, период ханства, в частности, конфликтные ситуации между Кокандским ханством и эмиратом Бухара, раскрывается их влияние на жизнь людей.

#### **Внедрение результатов исследований:**

с точки зрения генезиса, содержания и сущности древних воззрений, связанных с культом птиц в узбекской литературе, основы историко-мифологического происхождения, поэтический эволюционный ход церковных отношений, связанных с птицами, в мифологической, фольклорной и письменной литературе, различные аспекты интерпретаций, художественные законы и принципы образные вопросы основаны на позициях высшего образования Республики Узбекистан, Подготовленный Министерством науки и инноваций Наманганского государственного университета проект FZ-201912099 был использован в практическом проекте на тему “Веб-сайт узбекского фольклора на узбекском и английском языках и создание мультимедийных продуктов” (Справка №12099-19/03 Наманганского государственного университета, Министерство высшего образования, науки и инноваций Республики Узбекистан). Узбекистан от 19 марта 2025 года). В результате интерпретация образа птиц в устной и письменной литературе в связи с древним мифологическим восприятием Духов-покровителей-концепций, церковных воззрений - позволила раскрыть сферу его символических значений;

Гюльхани продолжил традиции классической литературы до него и смог создать новые аллегорические образы, приоритет стиля критического реализма в описании своих современников, и довел узбекскую аллегорию до стадии обновления, развитие идей и выводов были использованы в инновационном проекте по теме FZ-20190815110, выполненном в Наманганском государственном университете Министерства высшего образования, Министерство науки и инноваций Наманганский государственный университет, Справка № 15110-02/04 от 2 апреля 2025 года). В результате интерпретация образа птицы в связи с древним мифологическим восприятием духов-покровителей в устной и письменной литературе -концепциях, церковных воззрениях - позволила раскрыть масштаб его символических значений;

в произведении «Зарбулмасал» раскрываются активные критические взгляды автора на общественно-политическую жизнь, общественные настроения в обществе, отношение представителей народной власти друг к другу и к народу, конфликты, политические процессы периода ханства в целом, в частности, конфликтные ситуации между Кокандским ханством и Бухарским эмиратом, и их влияние на жизнь народа. Высказанные в произведении мнения и выводы были использованы при подготовке программы «История одного произведения», которая вышла в эфир на телерадиоканале «Махалла» Национальной телерадиокомпании Узбекистана в первом квартале 2025 года (Справка №25 телерадиоканала «Махалла» Национальной телерадиокомпании Узбекистана от 21 апреля 2025 года). В результате повысилась художественная и научная составляющая передач и

передач, обогатились знания и воображение слушателей и зрителей об особенностях классических произведений.

**Апробация результатов исследования.** Результаты исследований были обсуждены на 8 научно-практических конференциях, в том числе 6 международных конференциях.

**Публикация результатов исследования.** По теме диссертации опубликовано 13 научных работ, 5 статей в научных изданиях, рекомендованных ВАК Республики Узбекистан к публикации основных результатов докторских диссертаций, в том числе 8 в зарубежных журналах.

**Объем и структура научной работы.** Диссертация состоит из введения, трех основных глав, каждая глава состоит из двух параграфов, заключения, списка использованной литературы и состоит из 119 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**LIST OF PUBLISHED WORKS**  
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Avtoreferat Namangan davlat universitetining  
“NamDU ilmiy axborotnomasi” jurnali tahririyatida  
2025-yilning 18-dekabrida tahrirdan o‘tkazildi

Bosishga ruxsat etildi: 19.12.2025-y.  
Bichimi 60x84 1/16 Hajmi 3,3 bosma taboq.  
Times New Roman garniturasida. Ofset usulida bosildi.  
Buyurtma raqami –204, Adadi 70 nusxa.

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“Vodiy Poligraf” MCHJ bosmaxonasida chop etildi.  
Namangan sh., 5-kichik tuman, G‘alaba ko‘chasi, 19-uy.



