

On the Imagery of Animals and Birds in Fiction

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ABSTRACT: This article discusses the socio-philosophical foundations of the problem of man and nature, its role in the formation of faith, art, science and culture. In general, fiction, which is the art of words, analyzes the image of nature (animals, plants, and animals) and its expression in folklore, classical and modern works. The author Normurod Norqabilov's short story "Kurash" uses the image of a bird to reveal the psychological state of the characters, the characteristics of the wrestlers, and human feelings.

KEYWORD: symbol, fiction, image, approach, image, artistic image, image of nature, image of a bird, detail, ideological-artistic goal, semiotic content, character.

INTRODUCTION

Mankind has been living in harmony with nature since ancient times. As a conscious being, he observes, studies natural phenomena and, if necessary, is forced to deal with them. As a result of observing, studying, imitating and creatively approaching nature, examples of art come into the world. "The object of imitation of art is not only the behavior of people, even if it is behavior, but also their actions that reflect their moral nature. In short, the task of fine art is to express human nature, i.e. to imitate it. But this imitation, this perception is not just a copy of reality, but a perception based on a creative approach. In this regard, Aristotle compares poetry and history and says: "The task of the poet is not to speak about the event that actually happened, but about the event that may happen due to probability or necessity." [1.31]

The topic of man and nature is not new in literature. However, in recent years, literary scholars have become particularly interested in the in-depth study of animalistic images in the context of cultural tradition and literary and artistic practice. In this regard, as one of the forms of embodying the phenomena of the natural world in the figurative system of individual and social consciousness, it is considered necessary to give importance to the cultural-historical aspect of the relationship between man and nature.

LITERATURE ANALYSIS AND METHODS

According to N.Y. Mikhaylovna, a literary scholar who studied the chronology of world civilization, nature and human issues in it, the first examples of cultural creativity are related to images of animals. Animals make up more than 80% of all images in Paleolithic monuments found in France and Spain, while people make up about 4%. [2. 12]. The researcher emphasizes that it is possible to observe the first efforts of mankind to understand the world through the means of depicting nature.

The subject of man and nature in fiction was written by the Russian literary critic G.A. While researching, Koblyakova divides the image of nature presented in the work into the following types. Classical naturalism, empathic naturalism, comparative anthropology, sentimental animalistics, parables, literary tales about

animals. [3.208]. The author paid special attention to the importance of the image of nature (mainly animals and birds) used in artistic works, its role in revealing the theme and idea of the work.

In Uzbek literature, this issue has been studied as a separate research direction since the 80s and 90s of the last century. It was reflected in the form of a monograph by scientists such as M. Farmonova, F. Salayev, Kh. Fayzullayev, and scientific articles by many other writers.

RESULTS AND DISCUSSION

In philosophy, it is said that arts and sciences were created through human's attitude to nature, observing and imitating it. Scholars believe that ancient Greek philosophy developed in an inextricable connection with theological knowledge, mythology, and art, and mythology served as the source and material of philosophy during that period. they emphasize that they started [4.5]. At this point, it is worth remembering that the first form of belief was directly related to nature, and its foundations were reflected in myths in fiction.

Depending on the signs (letters) in the pictographic writing, people exchanged information such as time, weather, place, social status, how to move. Those who were able to get information about the physical capabilities, character, and condition of the informant through the pictures and signs of various animals and birds. This is reminiscent of the "announcement column", a form of self-reporting, which is considered an innate instinct in animals. Writer Normurod Norqabilov's short story "Pahmoq" contains these images, and it is this "announcement column" that is of particular importance in the work.

In fiction, nature, animals, birds, and plants in it have risen to the level of images, starting with folklore. A number of Uzbek folk tales also feature various animals, and there are also such tales that tell the story of a specific animal or predator. In the fairy tale "Susambil", the reason for the unity of animals towards a common goal is the relationship between nature and animals, and between humans and animals.

It is a one-sided view to say that the image of animals in these and similar fairy tales is only the result of fairy-tale imagination. The reason is that the natural relationship between humans and animals is important.

Natural phenomena, animals and birds also take an active part in proverbs, which are short and concise expressions of the life experiences and views of ancestors, and are considered to be pure thoughts. For example: *The crow does not leave, the snow does not leave, the crane does not come, the ice does not leave* [5.249]. The quoted proverb describes not only the specific weather of the seasons, but also the way of life of birds.

This situation is often found in proverbs expressing the character, good and bad habits of people: *1. The work is done, the donkey has passed through the mud. 2. The dog commands the dog, the dog commands the tail.* [5.14]. In proverbs, people are criticized for thinking about themselves and making friends only when they are in trouble, lazy people and those who delegate their tasks to subordinates.

Seasonal and ritual songs of our people also depict various natural phenomena - change of seasons, day and night, rain, snow, flood, flood, wind, earthquake, sowing, harvesting, forest, lake, various animals, special songs about the world of the dead, song images or certain figurative references to them are reflected consistently. From the ritual songs, "Sust Khotin" is performed during the ceremony of summoning rain: *Make the air rain, Sust Khotun, Split the wheat, Sust Khotun, Drop a drop from the sky, Sust Khotun, Feed the earth, Sust wife.*[6.131]

The ceremony of "Silent wife" was created during matriarchy. It was created as a result of primitive people not knowing the root causes of nature's vagaries and unable to find measures to prevent them. In agreement with the above opinions of the literary scholar Okhunjon Safarov, in this ritual song, they created the deified image of the Slow Woman in their imaginations regarding the appeal of people to nature and the satisfaction of their needs. . It is also possible to observe the reflection of the social life of this period through the dialog

between animals and people in folk songs: *I have a yoke on my neck, My plows are combing. If I go in the evening, the manger is dry, how can I help the couple?! Add to this: The neck of my ox has been crushed, The youths have lined up from your eyes, If you don't pull the plow with the yoke, graves have been dug for you and me.* [7. 131-132]. In the song, the process of struggle for survival of an ox and a goat is the same, both of them are condemned to hard work to stay alive. It is useless for the ox to complain to the farmer about hard work and hunger. Koshchi's condition is not good either, he regretfully notes that he can survive only if he works together, otherwise, a grave will be dug for both of them. In general, in folk songs, one can see a person's attitude to natural phenomena and animals, and the unity of man and the universe.

In classic written literature, the images of animals and birds were widely used by creators as symbolic images. As the basis of our opinion, we can cite Ibn Sina's *Risalat-at-Tair*, Fariduddin Attar's *"Mantiq-ut-Tair"*, Alisher Navoi's *"Lison-ut-Tair"*, Gulkhani's *"Zarbulmasal"*. These works reflect the positive and negative characteristics of a person - striving for the truth, enlightenment, patriotism, hard work, but also malice, greed for wealth, self-centeredness, etc. In general, in many works created in classical literature, we can expect a lot of images of nature, animals and plants (as symbols of flowers and lovers in lyrical works).

In modern literature, nature is important because it is depicted realistically. In world literature, in the works of artists such as E.S. Thompson, J. London, Ch. Aitmatov, the appearance of animals and birds, their lifestyle, and their (animals') natural instincts are also described. In Uzbek literature, the image of nature is in the main place, and there are many works that are described at the level of the main images. In their works, this style, that is, animals and birds at the level of the leading image, realistic depiction of their lifestyle, can be observed in the works of N. Norqabilov and M. Safarov.

Normurod Norqabilov's ten-page short story *"The Struggle"* describes such qualities as honesty, correctness, bravery, kindness. The work revealed the village people on the mountainside, their unique views, and the character of the village people in general. The events of the story begin with the news that Hamida's mother has a broken arm and is lying in bed. In rural settings, both good news and bad news travel fast. Besides, according to Momo's words, people who believed more in their imaginations than in her words forgot about Boygozi, who had a lavish wedding. Instead of asking how things are going, Momo greets the villagers who came with her for the show, according to their needs. *"Only Mom's close friend Mayram was far from this kind of opinion. When he came scurrying like a mother hen trying to save her baby, Hamida was just watching the next "guests" and went back to bed"*[8.245]. Four birds are named in this short story. The rooster and the chicken in the quoted passage only served to express the psychophysiological state of the loving friend. Later, the eagle symbol mentioned in two parts of the work was assigned a great ideological and artistic task.

In the play, the reason for the muwadak (disability) of the mother, who "has always had a closed mouth, doesn't say whether you have eyes on your face, but always takes it from your face", becomes clear in a conversation with her friend:

- Did he become an anima?
- Nothing to say...
- Say now, don't let the dog scratch my belly.
- So... I struggled.
- With whom?
- With my son. [8.247]

From the interview, it becomes clear that the mother's son, Shamurod, fought with the wrestler, his arm came out from the gap in his belt, and his arm came off as a result of falling, unable to right himself. The reason for this was that he saw his son fighting, kicked his opponent in the sensitive area without even noticing, his opponent fell from the pain, and without even seeing it, Shomurod was declared the winner. He rubbed many young men's shovels on the ground saying, "Whoever knocks me down, I will touch him", his father Tora stopped fighting and got married after the wrestler reprimanded him, he disrespected his father, he beat the sons of Tirkash black and broke his arm, mud in the steppe It is a natural situation for the character of Momo, who wanted to do Amon, who kicked the shepherd from the sky and did not let the old man fall even once in the fight.

In the work, the eagle and the scavenger bird are ideologically and artistically opposed to each other, that is, the eagle is a symbol of honesty, the spirit of a brave wrestler, and the scavenger is a symbol of indolence. When Shamurod came back from the mountain and greeted his mother, she did not look at her son. He fixed his eyes on the eagle flying softly in the sky: *"I wonder, the eagle did not circle over the village, why did it appear today?" It's like following in his son's footsteps. May this Torah not be the soul of a wrestler. The frightened mother spits on her chest and looks painfully at her son and friend. Then he stares at the blue again. However, the eagle was no longer visible, and a dying bird flapped its wings to touch the poplar branches. Mom's heart would have been tighter than that".* [8.251] If comparing the eagle to the spirit of Torah wrestler, for Mom Hamida, it means the attitude towards the father, who became a symbol of honesty and courage, then the death-eating bird can be compared to Shamurod, who makes a mistake in the fight. Literary scholars believe that the eagle has been used in Turkish folklore for a long time, that it has a totemistic character, that it is recognized as the owner of the sky, a lover of vastness, freedom, a proud, brave and honest person,[9.45] and that the sun, claim to be a symbol of heavenly power, immortality, and soul[10.97].

In the short story, the author's description of the eagle flying gently in the sky and the carrion fly touching the poplar branches has a concrete ideological and artistic purpose. It is said that a high human feeling - honesty gains glory through the vivid detail of an eagle, while a carrion eater flying high above a poplar shows insignificance, inferiority, and inferiority. Here, the eagle is depicted as a symbol of Tora, an honest fighter, and Shamurod, a scavenger, and a bottomless wrestler. When Hamida Momo defeated the naughty boy in the fight, the blue-colored eagle appeared, the trail of the death-eating bird disappeared, and the eagle's flight fell into the sky. defeat, he feels the victory of righteousness once again through the birds.

CONCLUSION

The history of science, culture and art, their formation was formed on the basis of nature, people's attitude towards nature. In the history of painting, petroglyphs, pictographic signs in the history of writing, and forms in nature in architecture have the main importance in the development of these fields. Medicine cannot be imagined without nature and plants.

In literary literature, the approach to nature was based on divinity (in myths and legends), symbolism (in folklore and classic literature), reality (in modern literature) along with equality with nature. Social life and the existing system were also reflected in the nature depicted in the works of art. In many works, the desire for enlightenment, manhood, spirituality and emotions is represented by the image of birds, hard work and hard life are weak and domesticated animals (horse, donkey, ox), conflict and war situations are represented by the image of wild animals. expressed with The image of the weather plays an important role in revealing the mental state and character of the character.

Normurod Norqabilov's description of the eagle in flight and the carrion in the state of flapping its wings also has its own semiotic meaning. Because, the author points out that "flapping of wings" cannot be achieved by

213	<p>ISSN 2690-9626 (online), Published by "Global Research Network LLC" under Volume: 3 Issue: 12 in Dec-2022 https://grnjournals.us/index.php/AJSHR</p>
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itself, and for the sake of honesty, it is necessary to flap wings correctly - to fly. In general, human characters, moods, and feelings are important in depicting a logically consistent, content-perfect reality through the depiction of nature (animals, birds, plants).

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