

## ALLEGORICAL MANIFESTATIONS OF ATTITUDE TO REALITY

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**Annotation.** The relationship with the environment has passed a certain stage of development, when folk heroes, through the images of birds, demonstrate their potential, speaks of the troubles of the masses. Since ancient times, people have expressed their kinship through proverbs in the image of birds and through the language of their literary heroes, albeit coming from a faulty time or an incongruous system.

**Keywords.** folk heroes, nature, society, public life, home life, bird image, idea, philosophy, environment, thinking, artistic creation, nationalism, indigenous color, universal, proverbs, literary heroes.

The fact that we can be impartial in assessing reality, the art of the word, which is also a mirror of social life, in that we apply the positive characteristics of each person to our way of life - literature becomes our close analog, a means of education, a factor of influence. Therefore, in recent years, the question of society and the fate of man has become one of the most acute and important problems of literature. In this regard, the Indian epics “Panchatantra”, “Lisonut Tair” by Nawai, “Zarbulmasal” by Gulhani have a special place and significance. In the works of the above authors the images of birds are deeply worked out from different points of view, on the basis of different approaches. The understanding of man himself, the process of personality formation, which has its artistic expression through the embodiment of birds, improvement of material status, enrichment of his spiritual world, artistic solution of such problems as the attitude to reality, the study of various phenomena in the psyche of people have become the ideological and philosophical goal of the above works.

Through the images of birds, both nature and social life, as well as works depicted in the domestic aspect, have always attracted a wide audience of readers, regardless of age, gender, profession, nationality. There are not many such works in world literature. The most famous is the Indian epic “Kalila and Dimna”, and in written literature such writers include Alisher Navoi, Gulhani, Seton Thompson. In all of them, the authors cover the most complex aspects of human activity using the example of bird imagery.

Analyzing the image of birds in world and Uzbek literature, we are once again convinced that the history of literary ties has a centuries-old history. After all, in allegorical works depicting the images of birds, there are wandering plots, each nation recreates the image of this or that bird based on its national peculiarities. In particular, the continuation and development of the tradition can be traced in “Kalila and Dimna”, “Lison-ut-tayr”, “Zarbulmasala”, as well as in some folklore samples. When we familiarize ourselves with “Zarbulmasal”, we see that the work is created in the spirit of folk asceticism, as well as story within a story, which is common in oriental folk oral art, and also used by artists of the word such as Alisher Navoi. This is evidenced by Gulhani's careful performance of works such as Kalila and Dimna, as well as his good knowledge of the legacy of his former vocalists. Sometimes the author omits to give detailed descriptions and shows the reader the source material to familiarize himself with it fully. The details of this statement can be read in Bilai Desang Jami's book Silsilat-uz zahab (“golden chains”). Or Japalakkush in response to the show, “You laugh at me and tell me the story of Karchigai, I am also a builder, and the nobino tells the story of the bilurman.... This



narrative statement calls for a reading of the Hindu epic Kalila and Dimna, a “get religion” if you will, wokesi.

Gulhani tries not to follow the path that has taken the shade of tradition in creating the character of the hero, the image of the image. That is, the negative recedes from the image of the hero entirely in black colors, and the positive image in bright colors. He, above all, finds the drawings on the character, gait, outlook of the images within the environment in which he raised his heroes. This atmosphere is reflected in their thoughts, their attitude to life, their treatment of people. The hero of the work also falls into an often helpless and pathetic state over time as the environment in which he grew up changes, his own worldview is shaped, his attitude towards people is lost and confusing problems arise. - Owl said: “The power of Evil will reach the Leaf” - I don't understand - ‘the unthinkable will die without pain, and those who eat without chewing will become unthinkable’.

Achieving that the readability of the work, the portrayal of events was convincing, the author of the work found his own ways and techniques. The most important of them is the use of the unacceptable for those times facets of the character of the heroes in the illumination of their spiritual world. With this method we are informed that the author-narrator forces the hero to interpret and reveal himself independently. It is clearly noticeable that the positions described from the point of view of a particular environment are important due to changes in the hero's spirituality, both external influences and internal factors. The author's reflections vividly reflect the changes that arise in the character, consciousness and understanding of the hero as a result of external influences. And one of the external influences is the different categories of people surrounding him. “Alkissa, Japalakkush had a dwarf friend: Shuranul-gol in the eyes of birds, devoted to his cause, unclean, haramzadai tarror, thief mishik, cunning harifi, mumsiki beor in the cause of righteous statesmen, ready for every corpse, giving five out of twenty muttahiku, to his sheep he gives fifteen blows, and his muzzle resembles the muzzle of Zokirboy jomafurush.”

In order to ensure that the readability of the work, the depiction of the events was convincing, the author of the work found his ways and techniques. The most important of these is the use in their characters of the impermissible facets of the characters' character in illuminating their spiritual world. With this method, we are told that the narrator forces the character to interpret, to reveal himself. It is clear that positions described from the point of view of a particular environment are important in connection with changes in the hero's spirituality, both external influences and internal factors. The author's reflections clearly reflect the changes that arise in the character, consciousness and understanding of the hero as a result of external influence. And one of the external factors are the different categories of people surrounding it. " Alquissa, Yapalakkusha had a dwarf friend: Shuranul-gol in the eyes of birds, miserable in his work, Haramsodai tarror, thief of a teddy bear, cunning harifi, Mumsica beor in the cause of righteous statesmen, ready for every corpse, giving five out of twenty Muttachikas and striking at fifteen of his friends. a sheep whose snout resembles that of the Zokirboy jomafurush."

Every WRITER is a child of his time. He, above all, breathes with the environment in which he lives, is under the influence of life events, expresses his attitude, standing in the position of his worldview as he describes them. Therefore, we will have to approach from this point of view the analysis of aesthetic ideals, ideological-philosophical conclusions, the artistic skill of the writer.

Every era is an integral part of human history. At the same time, life is constantly changing towards renewal, and various changes determine the progress of society. Changes are taking



place in the fate of the individual, an integral part of this society, in his character, in his spiritual and psychological world, just as in social marriage. Humans have a certain influence on changing times and environments, as do those who obey Zamona's Zamona. The bitter struggle between good and evil, nobility and the abyss, delight and selfishness that has been a tradition since ancient times, the triumph of good, the factor of progress, leads mankind to new happiness.

Uzbek literature, which is part of the world culture and art, is also invariably an artistic expression of the evolutionary progress of society, of the changes that are taking place in the consciousness of people. In the 21st century, global problems arising on a global scale, along with new views, landscapes of human spirituality, inner spiritual world are consistently expressed through the art of words. In particular, social relations, new manifestations of the economic environment and the fate of the individual who is directly involved also play an important role in artistic analysis.

As a conclusion, we can say that every adib is a child of his time. He, first of all, breathes together with the environment in which he lives, is influenced by the events in life, expresses his attitude, standing on the positions of his worldview as he describes them. Therefore, we will have to approach from this point of view to the analysis of aesthetic ideals, ideological and philosophical conclusions, artistic skill of the writer.

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