

THE IMAGE OF BIRDS IN WORLD ARTISTIC THOUGHT

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Abstract

It is known that myths and legends occupy a very important place in world literature. If we look at the literature of any nation, we can see that myths and fairy tales embody the nation's way of life and characteristics. Despite the fact that the main heroes of myths and fairy tales are different in the literature of different nations, they are all images that invite goodness and goodness. Although some of these characters do not exist in real life, it is not an exaggeration to say that they have taken a place in the hearts of many through their characters in fairy tales and legends. Among the mythological images in his literature, one can see common features as well as differences. The image of birds occupies a special place in the oral and written literature of different peoples of the world. Although they differ from each other in appearance and sound, they often attract attention in terms of interpretation in close meanings and similar artistic and aesthetic functions. Among the peoples of the same side of the world, the myths and legends about birds are noteworthy.

Keywords. Image of birds, myth, myth, written literature, national value, figurative image, symbolic image, mythological image.

Introduction

In fiction, the images that show the creator's goal and desire determine his poetic image" [8.36-37]. The image and its nature is the main factor determining the perfection of literature and the level of the writer's skill. This means that the creator creates a system of his artistic and philosophical ideas in literature. Since the beginning of literature, the thought that the author wants to express has been realized as words, images, and ideas, and this phenomenon has become legal. Although views on the representation of reality through images in art and literature exist since the time of Aristotle, mainly by the first half of the 19th century, according to Hegel's theory, the purpose of art is a beautiful image that finds the true nature of freedom, emotional expression creation problem is set [37.17]. Representatives of various fields of science, literary experts, linguists, and art experts have reacted to certain aspects of the "image" conquest. At first glance, when we think of an image, we see before our eyes scenes and characters that reflect life in a unique artistic form in art and literature. But the research aimed at researching the image has not yet come to an end. The last opinion about the image and its nature, characteristics, social, linguistic, artistic, psychological aspects has not been expressed.



Literature Analysis

Scholars have expressed their views on the problem of the poetic image in literary studies since the time of the Greek-Greek civilization. These researches are mainly devoted to the origin of the image and methods of expression, and were carried out by the Greek philosopher Aristotle, Eastern thinkers Abu Nasr Farabi, Ibn Sina, German scientist Hegel, and modern thinkers Fitrat and Cholpon. It should be said that the image cannot be objectively evaluated. After all, just as each sitter is a separate phenomenon, the criteria for evaluating the images created by him should also be separate. The German philosopher I. Kant recommends a subjective approach to the image from this point of view. It seems that the image is created by a certain situation, period.

The image was studied by A. T. Baumgarten, G. W. G. Hegel, and I. Kant, representatives of European renaissance. Later, V.G. Belinsky, N.A. Dobrolyubov denied the view that it is the truth of life, and it is shown as the life dreamed and realized by the author. And Abdurauf Fitrat shows that art is a means of re-creation.

Research Methodology

The article discusses aspects specific to the nature of the poetic image, one of the age-old problems of literary studies. Aspects related to its origin and realization in the last quarter of the 20th century are described.

In Uzbekistan, the criteria of bird images characteristic of Eastern and Western literature were analyzed and compared. The theory of the norms of approach to the poetic image in higher education was based on the analysis.

Analyzes and Results

The image of birds occupies a special place in the oral and written literature of different peoples of the world. The main thing is that although they differ from each other in terms of appearance and sound, they often attract attention in terms of being interpreted in close terms and similar artistic and aesthetic functions. In the same way, the legends and tales that are widespread among the peoples of the world about birds are noteworthy. In them, birds flying over the earth and sky are often depicted as messengers of the gods. For example, in Greek mythology, pigeons are the cause of the formation of mythological images such as Astarte bird, Aphrodite, Venus, the Holy Spirit, and are represented as the soul of the dead, the symbol of the dead. In Irish mythology, the image of Odin is embodied in the form of a crow, while cranes are interpreted as Hermes, the sacred bird of Mercury, in Celtic mythology, the bird of the Moon, and eagles are the descendants of Zeus and Jupiter. The owl is one of the widely used images in the oral and written literature of almost all nations. It is said that owls have an "inner light", which is why they developed the ability to see at night. There is a fact that in legends and fairy tales, the relationship to the owl is different. The image of the owl was first interpreted in folklore works. Then it entered the written literature. Some nations look at the owl with fear and hatred, while other nations respect it as a symbol of wisdom, a healer, a sorcerer, a "bridge" between life and death. For example, in Indian folklore, owls are depicted as symbols of wisdom with the power to predict the future. In Greek myths and Aesop's fables, the owl is



embodied with similar characteristics. But by the middle ages in Europe, the views about the owl began to change gradually. In the literature of this period, owls are associated with evil forces, live in dark and dirty places, are friends with owls, and are interpreted as a negative image that prefers solitude.

It is described as a bird that frightens people with its eyes shining in the middle of the night and an unpleasant cry, and is a sign of evil and the specter of death.

By the 18th century, as a result of the in-depth study of the ornithological characteristics of owls, the understanding of them expanded, and in the 20th century, they regained their positive interpretation as a symbol of wisdom and prophecy. If we take a deeper look at the history of the depiction of the owl, it can be seen that one of its roots goes back to ancient Greek mythology. Therefore, it is said that Athena, the goddess of wisdom, was impressed by the owl's large size and majestic appearance, and expelled the crow, who was her assistant, from her palace and replaced her with an owl. It is said that the little owl (*Athene noctua*) became the favorite bird of Athena, and the family of these birds was protected and gradually spread in the Acropolis. That is why the Greek troops recognized the owl as a symbol of Athena and used it for themselves in various wars. carried as a constant companion and helper. If an owl flies over the soldiers before the battle, it is considered a sign of victory in the upcoming battle. The Greeks, who had so much faith and respect for the owl, displayed its image on the back of their coats of arms. The image of an owl on coins was associated with the belief that trade would be successful and profitable. In addition, the Greeks considered the owl to be a bird of inspiration in their daily life. [3] In ancient Rome, the owl's body was hung on the door of the house in order to prevent or stop any unpleasantness. But in some sources, the screech of an owl is indicated as a sign of impending death. For example, it is said that the death of Julius Caesar, Augustus, and Agrippa was predicted by the cry of a bird. For example, in William Shakespeare's famous work "Julius Caesar" there is the following passage related to such an interpretation: "...yesterday, the bird of night did sit Even at noonday, upon the market place, Hooting and shrieking". that is, the image of a night bird refers to an owl with a feather, and its "hooting and shrieking" is a sign of impending death. The defeat of the Roman army in the plain between the Tigris and Euphrates rivers It is said in legends that it was foretold by owls. [3] Artemidorus, a soothsayer of the second century, stated that seeing an owl in a dream means failure of the upcoming journey. The owl is a mythological image that is used a lot in English literature and is expressed in both positive and negative characteristics. For example, barn owls (Barn Owls) were considered a symbol of evil, because they were considered to be the harbinger of death as birds of darkness. Eighteenth and nineteenth century poets Robert Blair and William Wordsworth in their poems Barn owls are often used as bird of doom. Owls were considered their favorite symbols. In England, barn owls were also regarded as weather forecasters. The screeching of owls was considered to be a sign of approaching cold weather or a storm. In England in the nineteenth century, dead bodies of owls were hung on barn doors to ward off lightning and bad weather. In English fairy tales and legends, owls are also interpreted as a cure for certain diseases. For example, drinking an owl's egg raw is considered to prevent intoxication and alcoholism. Eating fried eggs is believed to improve eyesight. A decoction made from owl meat was used to treat chronic cough. Such customs are still used in



English folk medicine. In the northern part of England, seeing an owl was considered a sign of good luck. [1] One of the most used bird images in world literature is the crow. The image of the raven is also represented as a symbol of time and place, just like owls.[1]

One of them is the image of Morrigan (Mórrigan or Morrighu) in Irish legends. The word "Morrigan" means "ghost queen" and in ancient Irish literature she was considered the goddess of war, fate and death. This image is embodied in legends, which can often change its appearance and often appears in the form of a black crow, which, if seen before a war, is considered a harbinger of terrible news. , Morrigan was actually one of three twin sisters named Badb(Badb), Macha(Macha) and Nemain(Nemain). However, in some sources, Morrigan is shown as one of the famous trinity of earth gods - Ériu (Ériu), Banba (Banba) and Fódla (Fódla). In some sources, there are opinions that the name of Ireland also comes from this myth. That is, the words "Eire" and "land" are said to have caused the formation of the word Ireland. [4] The Morrigan is mainly a famous tale about the brave Cuchulainn who defended the city of Ulster against the army of Connaught during the reign of Queen Maiv. was in the center of attention as a hero. And Cuchulainn is one of the main heroes of Irish mythology. As described in this series of fairy tales, when Cuchulin fights off enemies one by one, Morrigan disguises herself as a beautiful girl and tries to seduce him several times. But Cuchulainn rejects Morrigan's charms. Enraged by this, the Morrigan quickly disguises herself as an eel and tries to trip him under his feet as he walks through the Cuhulinfjord. However, the dexterous Kukhulini quickly catches the snake and beats it hard. And Morrigan uses her magical power again and immediately turns into a wolf. Cúhulínus drives the surrounding cattle away, but Chuchulfain again shows his dexterity and shoots Morrigan in the eye with a crossbow, injuring one of her eyes. Morrigan this time immediately transforms into a calf and attacks Cuchulainn, but this time her efforts are futile and she shoots Cuchulainn with an arrow from her bow, wounding him in the leg. In the morning, when he was returning home from his victory at Kuhulinjang, he met an old woman milking a cow. Unfortunately, the fact that this woman is blind in one eye and lame in one leg does not remind Cuchulainn of the Morrigan. The woman gives him three sips of milk. He blesses Kuhulinayol for the milk he gave her. Every wound of a woman begins to heal while praying. Cuchulinesa does not even think that this woman is a new form of Morrigan and continues to heal her with her prayers. This is how Morrigan appears for the last time in Cuchulainn's death. In one of the Kuhulinjangs, he is seriously wounded, but despite his injuries, he looks straight at the enemy. At this moment, the Morrigan lands on his shoulder in the form of a black raven, signaling Cuchulainn's death.[4] In English literature, the mythological mountain bird, the robin, is another image used. In European literature, this bird is called "red breast". In Swedish legends, the owl was called Tommii Liden, and in Norwegian fairy tales, Peter Ros Tentak. In English literature, the poet Wordsworth referred to this bird many times in his poetry. Robin is the general name of this mountain bird, and in fairy tales and legends, it has other names such as Robin Goodfellow, Hobgoblin, and Robgoblin. It is observed that it is described as a household bird. In this sense, he is raised at home. People believed that the house where this bird was kept would bring good luck. It is said that if this bird is kept in a cage or killed, the whole family will suffer. The fact that they are a legendary and sacred bird is mentioned in the reading as an example of their choice of church roofs.



Mountain bird - robins are one of the images that often appear in the poems of English poets such as George Smith, Alexander Pope, and Don John. Around 1500, William Wager in his famous drama "The longer thou livest the more fool thou art" describes how robins fled from the harsh winter and sought refuge in the church, and it was the roof of the church that took care of them, thereby emphasizing that these birds have divine power and character. The depiction of cygnets as a mythological image can also be seen in the works of William Shakespeare. For example, he named this bird Ruddock in the play "Cymbeline". "Rad" means "red" in English. The poet represented the mountain bird in his work with the name "red neck". The symbol of birds is expressed as a means of communication with the divine world in Turkic peoples, including Uzbek mythology, as well as in English and many other peoples. The visions of a person's soul turning into a bird and flying away after death or during sleep are interpreted in a unique way in the folklore and ritual traditions of the people.

The image of birds in the work can be divided into the following groups and analyzed:

- a) legendary birds: Simurg, Anko, Humo, Qaqnus;
- b) real birds: hummingbird, nightingale, parrot, peacock, pigeon, kabki dari (partridge), tazarv, karchigai, shunkor, eagle, kuf, duck and chicken.

Also, in the epic, the common symbolic meaning of the bird of life, the bird of the heart, and the likeness of the angelic bird are associated. For example, in English literature, the owl is often interpreted in connection with the event of death. In the explanatory dictionary of the Uzbek language, the owl is defined as follows: "The harbinger of negative and unpleasant events, the cause (figuratively). Mirkarim Asim describes owls in Otrar as follows: Once he (Temirtash) had achieved this happiness, an owl of disaster began to flap its wings over the land. Or owls are also described as birds of ignorance, superstition, heresy. [6] As mentioned above, in the famous play "Julius Caesar" by William Shakespeare, the owl is represented as a harbinger of death. Ibn Sina in his short story "Tair" describes the souls of people in the form of birds, that is, he says that after a person dies, his soul turns into a bird. In Navoi's lyrics, there are symbols of birds such as soul bird, soul bird, maloik bird, ghost holy bird, guide bird, wasl bird, khirad bird, junun bird. Of course, the genesis of the symbol of the soul bird is the ancient people's belief that when a person dies, his soul turns into a bird. goes back to animistic imaginations. In this sense, in Alisher Navoi's works "Garayib us-sigar" and "Lison ut-tayr" the exit of the human soul is compared to the flight of a bird.[5] In Uzbek literature, the Simurgh myth is widely used as one of the mythical birds. Its historical roots go back very far. Simurg (Semurg) - in the mythology of the Iranian-Sogdian peoples, it is depicted as a symbol of a magical, all-powerful bird, and is equated with Ahuramazda. It is depicted as a magical bird with an eagle-like beak, large wings, and feathers. This image has different names in the literature of different periods. The holy book of Zoroastrians is mentioned in "Avesta" in the form of "Varagun" and "Saena irtga".

In Uzbek folk tales, there are variants of the image of Simurgh, such as the Bird of State, the Bird of Happiness, and the Nightingale. In fairy tales, Simurgh sometimes appears as a rare bird that attracts kings, one feather equal to half a kingdom, sometimes as a patron and protector of the main character, sometimes as a beautiful bird that charms people. In Uzbek literature, the Simurgh myth is often expressed as a bird with divine properties. In Alisher Navoi's epic



"Lison ut-Tair", the image of Simurgh as the protagonist of the epic is expressed in the interpretation of Simurgh - thirty birds, a symbolic symbol of God. Ornithomiphopoetonyms-mythological birds are colorful in world literature. One such ornithomiphopoetonym is Anqo. This mythical bird is shown as a patronizing bird of the main character in the legends, fairy tales and epics of the ancient peoples of the East. There are different opinions about Anqo. For example, in Uzbek folklore, there are beliefs related to happiness, tole, the state bird, and the one whose shadow falls on him will be happy. Anko Simurg and Humogaham are compared in legends and fairy tales.

In addition, the unique, valuable, unobtainable characteristics of the Anqo bird, like the bird that lives in Kohi Qaf, are present. In oral speech, the phrase "the seed of an ango" is used in relation to rare things. In the Angokushikatori, Qaqnus is interpreted as a mythical, rare bird. In the "Dictionary of Navoi's works" he said: "The hawk is an abstract bird, according to legend, it has many holes in its beak, and the sounds coming out of these holes seem to make music." But the history of the origin of this myth dates back to ancient times. In Greek mythology, this bird was called the Phoenix. His appearance is like an eagle, and his color is red-gold, the color of fire. It is included in the list of long-lived birds. In Uzbek literature, Alisher Navoi often referred to the image of Qaqnus (Samandar) in the epics "Lison ut-Tair" and "Farhod and Shirin". This image is a legendary and sacred animal glorified in Zoroastrianism. Poet Nasir Muhammed's treatise "Ankoni mahram kerdyngiz" described Samandar as "sometimes a bird, sometimes an animal like a lizard" and more attention was paid to its non-flammability feature. In classical Uzbek literature, Samandar is symbolically used as a symbol of eternity and love. For example, in the epic "Farhad and Shirin", his teacher Suhailo Hakim gives Farhad Samandar oil in order to defeat the selfish dragon, in order to return his fire, and in this place, it is observed that Samandar oil is expressed as a symbol of love that opposes lust.

Summary

In conclusion, it should be noted that the image of birds has its place in the examples of world literature, and they are considered important symbols. In Uzbek folklore and literature, they embody the human soul, its approach to theology and its aspiration, while in English oral and written literature they are expressed as the soul of a person after death.

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