

LITERARY CONTINUITY AND TRADITIONS IN THE
MASTERPIECE "ZARBULMASAL"

Mokhira Islomova Inomjonovna

Phd, Senior lecturer of the Department of

Foreign Languages of Fergana State University

Annotation: Article is devoted to the study of ancient source of symbols and figurative in the works of the Indian epic "Panchatantra" which is well known as "Kalila and Dimna", Navoi's "Lisonut Tair" and "Zarbulmasal" by Gulkhaniy. It also discusses the ideological and philosophical goal of these works and the artistic solution to such problems as the human self-awareness, the improvement of material life, the enrichment of the spiritual world, and the attitude towards reality.

Key words: Symbol, figurativeness, figurative expression, metaphor, images, heroes, artictic, epic , epic poems, fiction, creative, plot.

The fact that we can be impartial in our assessment of reality, and in the implementation of the positive features of each individual in our lives, is a key element of social life - literature is our close companion a means of education, an influential factor. Therefore, in recent years the question of society and human destiny has become one of the most important and actual issues in literature.

Concerning above mentioned, the works of the Indian epic "Panchatantra", Navoi "Lisonut Tair" and "Zarbulmasal" by Gulkhaniy have a special place. In the works of the above-mentioned authors, the images of birds are deeply elaborated on different points of view and on different approaches.

The ideological and philosophical goal of these works is the artistic solution to such problems as the human self-awareness, the improvement of material life, the enrichment of the spiritual world, and the attitude towards reality.

Birds' images have always attracted a wide range of readers, regardless of their age, gender, occupation or nationality. There are not many such works in world literature. The most famous are the Indian epic "Kalila and Dimna", and the writers are Alisher Navoi, Gulhani, Seton Thompson. In all of these, the authors illustrate some of the most complex aspects of human activity, such as birds' images. Therefore, they are not purely scientific, religious, philosophical or social works.

India is one of the cradles of ancient culture. As early as the first century AD, fiction was developing in this country along with various specific disciplines. Ramayana, Mahabhorat, Kural, Shakuntala, Panchatantra and dozens of other famous works still reflect the immutable philosophical views of the Indian people.

The most popular and most popular of these works is Panchatantra, which is well known to us as "Kalila and Dimna", created in the third century AD.

The creation of this literary monument dates back to the period when the Gupt dynasty ruled. This period of Indian history is known for its complex social contradictions, brilliant achievements in science and culture, and is cited as a "golden age" in sources. In that period,



feudal relations improved, trade and other sectors flourished. Indian merchants have penetrated all Asian countries with their products. The heroes of Panchatantra, a literary product of that time, are not separated by stratification barriers. A wealthy weaver and a poor barman, they may happen to participate as heroes next to each other in a barefoot career with a famous merchant.

Through Panchatantra we get an idea of ancient palaces. The lion, the king of the animal kingdom, represents the rulers, the foxes, and the wolves are their advisers. Other animals and poultry have also been transformed into artistic and figurative symbols of palace officials. At the same time, the plot, content, and envy in the palace environment are all embodied in the work.

Because the images in Panchatantra are from real life, we are also close to our spirits. The stubborn, ignorant woman, a naive husband who always trusts his cunning wife, the sophisticated thief, the slaves to his lust are familiar images for every librarian. The artistic portrayal of such people in figurative clothing - in the form of animals or birds - adds to the fascination of the work.

In the book, the stories are divided into special categories in order to prepare young people for the challenges of life, to increase their knowledge and skills. The facts of life, the issues of human perfection are characterized by a gradual literary and artistic description. Mind is the best remedy for the inevitable catastrophe (the story of the Hare defeating the Lion); good-for-nothing enemy from a foolish friend (King's friend with Monkey, a monkey throws a fly into the sleeping king, and the king also dies); the ability to solve any problems with entrepreneurship (the old raven destroys owls); the importance of not trying to do things (Monkey and Carpenter) and so on.

Panchatantra is so unique in its style, genre and composition that it cannot be described as a collection of parables, a collection of stories. In this book, reality is intertwined with fantasy and life on earth is theological. The history of the triumphal procession of this literary monument is also interesting. There are various legends and myths along with historical facts and information about this. In India itself, there are several variants of this book. In addition to the ancient copy, there is a variant of medieval versions.

According to half-truths, in the eleventh century AD, Anushirvan, the Iranian king, brought this book through the physician Barzuya and translated it into ancient Persian. It was translated into Syrian in the same century, and in the 13th century into Arabic. Almost all of the translations are called Kalila and Dimna, with the names of the bears (Karataka, Damanaka) leading figures in Panchatantra. The birth of Kalila and Dimna in Europe dates back to 1080. In the same year it was translated into Greek, and in the 12th century - into Slavic languages.

According to some sources, the Turkic peoples enjoyed this work in the 13th century. Later, Hussein Baikaro, a contemporary and friend of Alisher Navoi, translated this work into Persian and contributed to the spread of the book.

The work Kalila and Dimna, translated into the Uzbek language by Muhammad Niyaz in the fourteenth century, can be considered a relatively complete translation. According to the translator, the work is in Uzbek language to its most subtle meanings. The most popular translation of Kalila and Dimna is the Almai pen in the late 19th and early 20th centuries. This translation was published several times in the early thirties of the last century. However, due to



the complexity of the style and the complexity of the language, this translation has also failed to meet the requirements

It should be noted that at the time, Ganiyeva sought to reduce some of the positions of Panchatantra and simplify the narrative. As a result, this translation did not completely capture the charm of the Indian epic. Nevertheless, the work played an important role in enriching the spiritual, moral, and philosophical realms of a particular generation.

The latest translation of the Panchatantra was made by the famous literary critic and literary translator Ibrahim Gafurov, who published the Panchatantra in the early years of independence. It can be said that this translation is relatively perfect and fits the taste and the needs of today's reader.

Panchatantra has been influencing writers and poets who have been working in Turkish for many centuries. The great poet and thinker Alisher Navoi also undoubtedly took advantage of this Indian epic in identifying the compositional features of the epic poem Sab'ai Sayyor. There are also examples of poems such as "The Lion and the Dragon", "The Lost Shepherd" and a number of stories from the Lison-ut Tayr epic poem.

Khoja, one of the well-known writers of the sixteenth century, in his writings "Miftah-ul adl" and "Gulzor" artistic expressions of the events that coincide with the Panchatantra stories. The creative use of Kalila and Dimna, the successful continuation of the tradition is evident in the work of Muhammadsharif Gulkhaniy. The parable of this monster in "Zarbulmasal", "The Monkey and the Dragon," and "The Scorpion with the Turtle" is almost exactly the story in Panchatantra.

The events described in "Kalila and Dimna" have been used effectively by educators, poets and writers, such as Hamza Hakimzoda and Abdulla Avloni. That is why this unique example of the Indian epic is still a master class for the people of the pen, and an endless source of spiritual nourishment for the reader.

The personality and biographical features of the word artist, and his relation to socio-political reality are reflected to some extent in his works, which is a literary product, and this is a positive fact. Especially in epic genres, it is possible to see the author's storyteller's worldview, aspirations, ideological orientations, and human qualities aswell.

References

1. Alisher Navoi. Lison ut tayr. Tashkent 1989.
2. Aristotle. Poetics. Tashkent.
3. Bobojonov M. About world languages. T: 2010
4. Panchatantra. Translated by I. Gafurov. Tashkent. 2019
5. Kalila and Dimna. Translated by S. Ganiyeva. Tashkent 1966
6. Gulhani. Unacceptable. Tashkent. 2019
7. Sarimsakov B. Basics and criteria of fiction. Tashkent. 2004
8. Seton Tompson. Wild Duck. Translated by Togay Murod. T : 1990



9. Sayfiddin Rafiddin. The metaphor and the truth. T: 1998

10. Kuronov D. and b. Literary Dictionary. Tashkent. 2010

