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## IDEOLOGICAL AND ARTISTIC FEATURES OF «ZARBULMASAL»

**Abstract:** "Zarbulmasal" is a unique example of Uzbek prose art, as well as a unique original work in terms of structure, content, language, sharpness of artistic means. A great deal of attention has been given to this work by artistic people, as it's literary critics, originality in terms of content and ideological direction totally differs from other works. In this article, the ideological, artistic and historical features of "Zarbulmasal" are elucidated.

**Key words:** Gulkhani approach, ideological feature, artistic feature, literary environment, scientific-critical text, images of birds, eloquence of the writer, plot, folklore, originality.

**Language:** English

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### Introduction

"Zarbulmasal" is a masterpiece that has passed down the name of Gulkhani from generation to generation and has given the poet an eternal place in the history of Eastern literature. Gulkhani is a writer who managed to create a beautiful and original work in the genre of parables in the literary environment of Kokand in the first half of the XIX century.

"Zarbulmasal" attracted the attention of Russian orientalists in the 80s of the XIX century. In 1890, it was published in the printing house of Kazan University and translated into Russian. It was once again translated into Russian by M. Sale in 1951. The translator relied on Soviet-era editions of the work. In 1948, R. Mukimov, a literary critic from Samarkand, summarized his work on Gulkhani and his literary heritage and defended his dissertation on "Life and literary activity of Gulkhani". In the scientific assessment of Gulkhani's work, the preface of the work states that it was written at the behest of Umorkhan. The patron of literature says that this image should be turned into a book by thinking deeply about the popular proverbs - folk proverbs, and considers Gulkhani worthy of this delicate service.

### II. Analysis.

In order to better understand how and on what basis the scientific-critical text of the work is based, it

is necessary to know and consider the history of the work, the reasons for writing, and then the content, ideological direction, the main plot. It is of paramount importance to have a certain idea about the composition, language, methodological features.

In the introductory part of the work, Gulkhani tells an interesting story about the history of writing "Zarbulmasal". At one of the usual "Bazmi Jamshidlar" (parties) literary evenings in the palace of Emir Umorkhan, the important role of "burung`i-yaxshilardin qolg`on zarbulmasallarning so`zlanmishda va chechanlik bobida" (the eloquence of zarbulmasals which are passed from the best poets) is discussed. In the conversation, Alisher Navoi's words "Oshning ta`mi tuzi bilan, suvning ta`mi muz bilan" (The taste of soup with salt, the taste of water with ice) were recalled by Emir, and the order of the Emir Umorkhan was focused on the need to collect these zarbulmasals among the people. After this task, the writer began to write "Zarbulmasal", obliging the orders of the Emir and to chaotically narrate "Yapaloqqush bilan Boyqushning qudaliqlari arosinda to`rt yuz zarbulmasali avomunnos" (between the relationship of Yapaloqqush and Boshqush, there are four hundred illiterate).

There are great conclusions to be drawn from this brief description of the writing history of the work. One is that the Emir and those around him

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recognized Gulkhani's populist nature and sharp literary ability. On the other hand, in an effort to fully demonstrate his talent, Gulkhani needed only a signal from authority, which was born under the pretext of "Zarbulmasal".

Another conclusion to be driven from this episode, which should be noted here, is that by gathering the rulers, khans, people of science, art and literature of the past around them, along with demanding scientific and creative works from them, they guided them, guided the field of spirituality in certain ways. The task is to study and generalize the methods and experience of not only Emir Umarmkhan, but also the rulers of the Ghaznavids, Karakhanids, Temurids and khanates in the cultural centers of history.

Gulkhani's work "Zarbulmasal" is based on prose, in which the events of material life, the interaction of people of different social backgrounds are figuratively transferred to the image of birds. This is the aspect of Zarbulmasal that is closer to the traditions of Eastern meditation, especially "Kalila and Dimna". However, the images of birds in the work breathed in the local environment, spoke about the national language and customs, quoted a number of Uzbek proverbs, sayings and stories, and exchanged ideas in a non-violent way, which is a method of artistic expression; not exactly seen in the history of masals.

In terms of storytelling, the work is close to pre-Gulkhani examples of Uzbek fiction, such as the stories of Rabguzi and Khoja. However, in terms of the beginning, direction, structure, content and methods and means of expression of the work, "Zarbulmasal" differs significantly from all examples of fiction.

The complexity of the nature of the genre, that is, its inability to fit into any literary genre, which is not considered as a story, parable, or comedy, is itself a sign of the originality of "Zarbulmasal". In the play, the peculiarities of each of these genres, the ways of expression are mixed, creating a clear general tone.

In literary theory, "Zarbulmasal" was described as a "humorous story." In our opinion, it is necessary to add the adjective "metaphorical" to it. "Zarbulmasal" is a story aimed at expressing the purpose in a metaphorical way. Even if it is a metaphor, it is not a simple metaphor, but a complex one. The first metaphor for the movement of birds is the use of various legends of people such as Halvoki Misgar, Yodgor postindoz, camels, scorpions, tortoises and other insects.

The main idea of "Zarbulmasal" has been described by our literary critics as "to show and expose the dominance of destruction not only in the Fergana region, but in Movorounnahr in general".

The ideological direction of the work is very clear in the expressions, which were given during the presentation of the bold for Boyoglu's daughter. In the

political rivalry between the two khans, Gulkhani wants to show the superiority of his khanate and discriminate against the opposition. It turns out that the main idea of the work is not to show and expose corruption, but to be proud of the prosperity and victory of their country and the idea of patriotism.

In "Zarbulmasal" the reader wonders why Gulkhani so eloquently praises the Kokand khanate and insults Bukhara. In Kokand, there were ruined lands, such as the village of Hapalak.

An overwhelming majority of scholars have suggested that Gulkhani's approach and remarks are ironic and deceptive, in effect denouncing the destructive policies of his khanate.

As in the whole content of the work, of course, in this case, too, the writer may have meant irony and evasion. However, the most important aspect of this issue is that Gulkhani, no matter how progressive he was, was first and foremost man of his time - the era of khanates, a citizen of the Kokand khanate. Like his contemporaries and compatriots, he rejoiced in the success of the Kokand khan and khanate, and the narrow sense of patriotism created by the historical situation was not alien to him. By depicting the villages of Bukhara in ruins, the author not only exposes the Bukhara Khanate for that period, but also gives a broad and clear picture of the socio-political landscape of the historical period for the next generation.

"Zarbulmasal" is a work with a complex plot. It has a molded main plot line. There are side plot lines molded into the main plot. In the formation of the scientific-critical text of the work, special attention should be paid to the logic and rigor of the plot.

### III. Discussion

It should be noted that the main plot of "Zarbulmasal" - the relationship of owls, the demand for thousands of cramped walls for a girl in the form of small episodes in historical sources up to Gulkhani also occurs. For example, in Article 11 of Nizami Ganjavi's Mahzun-ul-Asror, it is narrated that Nushirvan went hunting in a remote village and there were two birds "talking" in an unusual way. According to the minister, the birds were talking in the way of the gods, and one of them demanded the other to give him the ruins. In response, the second bird replied, "If our king survives, there will be a hundred thousand ruined villages." The same content is expressed in a different form in the work of Abu Bakr Muhammad Tartushi "Siroj-ul Mulk", which predates Nizami. Among the stories of Rabguzi, the stories of Khoja, we come across such episodes as above, but each of them has a different content, a different direction. In fact, Gulkhani expanded this subject to the level of an epic work, gave it a deep social meaning, introduced a large number of characters, turned the direction of the event into an exciting dramatic pattern, which existed in the folklore and

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moved from it to religious and educational works. On the basis of this event, he created a unique work in terms of language, style and art. Most importantly, Gulkhani connected the pillars of the Uzbek people's spirituality into a single thread by striking out the birds.

The work has the appearance of a collection of stories, consisting of various proverbs and stories. Based on the informations, some people say that there are more than 400 (or less) proverbs in "Zarbulmasal". In fact, there are only about 200 folk sayings generalized here under the name of proverbs.

Taken together all various literary passages, stories and narrations, hadith narrations, literary arts, expressions, the number of masals in Zarbulmasal is about 300. Among them there are many stories and narratives, which have an independent plot and are formed on the main plot of the work. It is important to know the place of these stories in the work in the formation of the scientific-critical text and in determining the level of integrity of the manuscripts.

The main points of the main plot line in "Zarbulmasal" are:

1. Argument between the owl and his daughter Kunushbonu (beginning of the story).
2. Conversation with a butterfly (invitation to a gift).
3. The presence of Korkush at the residence of Kulangir sultan.
4. On the way to the Boyoglu, settlement of Korkush, he met Hudhud.
5. Conversation between Korkush and Boyoglu on good deeds.
6. The boy makes a proposal to Kunushbonu (to get married).
7. The sending of Shoranul to Malikshabohang as a gift by a butterfly.

8. Malikshabohang's trip to Kordon and Turumtoy. On their way to the wedding, the incidents between them.

9. Disputes and conflicts between Kordon and Boyoglu.

10. Cordon's meeting with Korkush.

11. The return of fear to the Owl's mausoleum and the emergence of a compromise.

12. Dowry and marriage ceremonies.

In the examples of folklore, written literary and historical sources, the name Kaykubod is rarely used as a place name. This name is not one of the most actively used traditional names, such as Bukhara, Samarkand, Kashmir, Baghdad. Therefore, the question arises as to whether the name given by Gulkhani is historically real or legendary. If so, in which part of the Fergana climate can its place be? The content of the parable, observing the historical basis of some of the scenes in it, we came to the conclusion that all the words in the play have their own vital basis, and nothing in it is said in vain and without reason. The popularity of this work must have increased because of the fact that the events were told in the language of birds, which attracted the attention of many in life.

## IV. Conclusion.

In general, "Zarbulmasal" deserves special attention in terms of its ideological direction and art. It reflects the spiritual maturity of man, the ideas of self-realization with artistic sophistication. "Zarbulmasal" is a unique example of Uzbek literature as a multifaceted, interesting plot line, rich in folklore, a very popular figurative work. It reflects the recent history, national values, customs, language and traditions of permanent residents.

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