



THE ROLE OF THE FABLE IN UNDERSTANDING THE TRUTH OF LIFE

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ABSTRACT

This article interprets the system of understanding the truth of life. It discusses the didactic concept and philosophical harmony. It also explores the interrelation of social issues and the truth of life in English and Uzbek literature.

KEYWORDS: Plot, sociality, philosophy, image, concept, integrity, education.

INTRODUCTION

“Literary creation is a blessing with immensely broad possibilities. This is because its medium is the word — not an ordinary word, but an artistic one. For this reason, it can, like an honored guest, enter all the realms of life, the heart, and consciousness. For a creator endowed with talent, every work is a new creative journey. And every journey has always required great preparation and a sense of responsibility. Even mature masters of words begin each new creative work with the same excitement as amateurs taking up the pen for the first time. No matter how strong and refined talent may be, no matter how deeply it perceives existence and the divine, knowingly or unknowingly it always remains in need of the Creator’s support. At the same time, the perfection or imperfection, completeness or deficiency of a work all ultimately depend on the author and on the inner factors within him. It is not without reason that great artists increase the power of expression, avoid illogical and weak writing, fear the Creator in matters of the word, and ask His forgiveness.”

Consequently, the heroes of the road and the traveler have always remained steadfast in striving to achieve the ideals toward which they aspired. Living and breathing in a time when society did not permit freedom did not always bring happiness even to a true poet. To express openly in poetry what was regarded as truth also led to major conflicts. These very aspects created certain obstacles in Islamic lyric poetry when it came to fully depicting time and space. At the core of the poet’s confessions and reflections, these issues ultimately lead to living with a sense of need for the Creator and seeking help only from Him. However, in poets who devoted their heartfelt inclinations to a faithful beloved and union with her, these matters are graded differently. This gradation sounds different in the style of every poet. In Gulkhaniy’s fables, various poetic narratives are encountered concerning the understanding of Truth and the recognition of the self. It is as though the poet is not fully satisfied with what he has written, yet he strives toward some suddenly flashing height. These very aspects inspire great hope in the poet:

What kind of night is this, one with no dawn?
Or do its muezzins have no call?
Did the muezzin perhaps climb the minaret?
Did he fall and break his neck?



Or did the fox seize the rooster

Firmly by the throat, or did the earth swallow it?

After some time, he fell silent, and the moth of the candle lay unconscious in a corner; or, like an instrument whose string had snapped, he lay out of tune, unable to cry out because of the pain of separation. He regretted it, saying, "If only I had questioned him while he still had a voice." After some time, he again began his usual habit. Then the king entered the khanaqah, took the young man by the hand, and led him outside. The youth had no custom other than lamenting and wailing. Then the king said: "O young man, have you not heard that if a sick person is destined to recover, the physician himself will come on foot?"

In the cited passage, Gulkhaniy puts forward a very great philosophical-aesthetic concept. He also draws conclusions with the judgment of supreme justice by giving examples from the narrative. In this scene, he affirms that all the hardships of life fall upon a person's head, and that only the one who endures them with fortitude can truly be happy. Thus, through writing he also conveys his inner torments, the crooked affairs of Amir Umar Khan's era, and the decline of the kingdom. In this way, real-life scenes become even clearer through satirical expression. As in Zarbulmasal, in Abdulla Avloniy's fables the character of allegorical heroes is revealed through their speech. For example:

(Goose): "There is no bird in the world more skillful than I am. I run on land, I swim in water, and I fly in the air. I alone possess three different skills."

(Frog): "Brother, do not boast so much. You cannot swim like a fish, run like a deer, or fly like a falcon. It would have been better for you to master one skill properly than to know three only half-way."

From the goose's speech, its boastfulness becomes evident, while from the frog's reply one can sense the calmness typical of elder speech, along with a spirit of advice and moral instruction. Indeed, based on the cited source, it may additionally be stated that, first, Gulkhaniy interprets allegorical images as a continuation of Navoi's traditions. The socio-political events of his time, poverty, and the failure to appreciate true talent had a profound effect on the writer. Symbolic meaning is also embodied in his use of irony and satire. Second, this also touches upon the issue of polygamy among the palace elite; the ugly life of Amir Umar Khan and the khans before him, as well as the internal decay of the kingdom and its slide into tragedy, deeply troubled him. For this reason, Gulkhaniy places a particular burden upon lyrical experiences and harmonizes them with tales of past times. Had he not done so, Gulkhaniy would likely have been executed in his own era. This, too, was part of his destiny, for historical sources testify that his life passed in severe hardship, deprivation, and poverty.

Zarbulmasal is a didactic work that sharpens the critical gaze toward society and teaches one to become aware of and rise above its vices. At the heart of this didactic text stands the human phenomenon. It is precisely on the basis of this interpretation that the writer's contribution to universal humanistic expression stands out clearly. Thus, it becomes evident that at every point in life a person should live with the question of whether he or she is beneficial to society or not. The Russian critic V. G. Belinsky wrote: "The things in the world are countless and diverse, yet there is a certain commonality among them, and all of them are particular manifestations of the universal. That is why philosophy says that there exists one single universal whole. The breathing of a living chest is but a particular manifestation. People are born and die, they come and go, yet life itself never dies, never disappears. Waves arise in the ocean, waves chase waves,

waves replace other waves, but the ocean remains as vast and deep as before, steady in its bottomless and boundless space. And in its crystal drops the radiant light of the sun continues to shine triumphantly, while the star-filled night sky still trembles and sways upon its bosom. Every human being is a separate world of passions, feelings, dreams, and thoughts. Yet these passions, feelings, dreams, and thoughts do not belong to only one individual, but constitute the common property of human nature shared by all mankind.”

Indeed, the critic's thoughts have not lost their significance even today. It should be noted that life, passing amid various contradictions, is in fact a trust given to each of us. Betraying or wasting this trust leads to the wrath of the Creator. Many poets whose faith and belief are whole strive to live according to this measure. In their poems they sing this sorrowful cry. They grieve over frozen hearts and the condition of the immature. This powerful depression spiritually elevates poets. Especially when they remain in a state of uncertainty on the path of finding themselves, they speak out in the effort to educate helpless human beings. In such figurative comparisons, the spirit of the age and the fate of the space hold decisive importance. In lyrical expression, the harmony of experience and metaphor leads thoughtful people toward deeper reflection. Therefore, under the basis of each of life's "contradictions," the theme and content of poetry also change on a large scale. The unity of theme and time is likewise connected to universal human ideas:

For the one who seeks vice, the world is vice,
For the one who seeks exile, the world is exile,
Whatever one seeks, one surely finds,
For the one who seeks wisdom, the world is wisdom.

In the plot of this poem, the issue of every person's intention, action, and faith stands out vividly. In other words, it conveys with deep concern that whatever a person intends, dreams of, or values will eventually come to pass in his or her own life. Within the framework of artistic time, not only the beauty, colorfulness, and love of the world are reflected, but also ugly vices that move alongside them, the harm and suffering they bring to people, and the satanic temptations that lead one astray. What keeps the inhabitants of this space alert is, in fact, also measured by the manifestation of the conflict between spirit and heart, which move in harmony and tension with one another. It should be noted that the roads of life have many rises and falls. On this path, errors, separations, love, and hatred are always side by side. It must also be emphasized that this world is always lacking in some respect. What gives consolation and peace to the poet is the conviction that the greatest aim is not to depart from the guidance of Truth. In Islamic thought, the glorification of friendship also constitutes an important link. Loyalty and faithfulness to a friend are noble virtues for all times. Fulfilling one's duty toward a friend leads to the pleasure of the Creator. A great many poems, fables, and narrative ghazals have been written on this subject.

There is information that, besides Zarbulmasal, Gulkhaniy also wrote many ghazals. However, only a very small part of them has survived. Some sources state that he compiled a divan, while others note that his writings were burned. This suggests that the writer looked critically at his own era. It also testifies that he considered artistic literature and moral education to be the true means of reforming society, people's hearts, their spirit, and their lives. Such literature leads one to penetrate deeply into other corners of life.

When we look at the poem (ghazal) written at the end of the poet's life, we witness a lyrical manifestation of Zarbulmasal, in which he openly lays bare his own pain and sorrow:

Not even one of the afflictions I have seen came to Majnun,
Nor one of the sufferings endured in the valley of separation.
Seeing my oppression, none asks of my condition in pity,
Neither one of the silver-bodied ones, nor one in rose-colored garments.
Farhod once revealed the pain of Shirin,
Yet in the realm of love, she was one of the shameless ones.
Do not become too intimate with eyebrow, eye, mole, and curl,
Lest one of those dark-faced ones bring you to disgrace...
To you, O Majnun of madness, I surrender in knowledge,
You are one of the accomplished, while I am one of the incomplete.

Gulkhaniy, never cease praying for the king of lovers,
For he is a king, while you are but one of the beggars.
In the fate of Gulkhaniy, who lived his whole life quietly in the presence of goodness, yet was noticed by the famous poets of his time, separation and the code of عاشقlik were elevated to the level of a distinct phenomenon. In this ghazal, he advances the concept that let everyone else live a happy life; there is no beloved who listens to my pain and sorrow, yet even if they live like emperors and I pass my life as a beggar, I still will not complain. He knew very well that tranquility of the heart, fullness of spirit, firmness of faith and trust, not being without belief, not betraying another's rights, and not failing to restrain the ego for the sake of this fleeting world are all matters that, if neglected, lead to bad consequences. Gulkhaniy, who studied Navoi diligently, was able to reinterpret the world of meanings with great interest. He loved Persian-Tajik literature just as much as he read Turkic literature, and he wrote beautifully whatever his heart inspired. In Zarbulmasal, the proverbs are connected in content with the main plot events. Proverbs and sayings served as the principal ideological and artistic means by which Gulkhaniy illuminated the social issues of his own time. Gulkhaniy creatively reworked the plot of the story in Kalila and Dimna about the monkey trying to become a carpenter, and through artistic devices he rendered the event more vividly.

In general, in Gulkhaniy's Zarbulmasal, ever new images are reflected on lyrical, dramatic, and epic planes. He enriches lyrical experiences with historical legends, ever new satirical narratives, humor, and exemplary stories rich in philosophical and psychological reflections. This phenomenon became an inseparable part of the writer's творчество. Fabulists of the peoples of the world have likewise benefited from such didactic works. It has been translated into many languages. Many social and family issues from which we may draw lessons in our own lives are presented there, and if we compare them with our own destinies in a positive sense, the essence of the matter becomes clearer. Indeed, the literary phenomenon of Gulkhaniy has for many years continued to give birth to masterfully structured plots.

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