

Formation of Faunistic Images In Folk Lyrics

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Abstract. folk songs are the main part of Uzbek folklore. People's dreams, goals, and pains are glorified in them. The place of faunistic images in reflecting the artistic landscape of the world is incomparable. This article talks about animal images that appear in folk lyrics. Based on the ancient Turkic worldview, the people's belief in them is illustrated in the examples. The use of faunistic images in various symbolic meanings is proved by a number of poetic passages.

Key words: *folk lyrics, folklore, artistic landscape of the world, image, faunistic image, symbol, symbolic image, ancient Turkic peoples, belief, worldview.*

Introduction

The lyrics of the ancient Turkic peoples are distinguished by their imagery and richness of symbolic symbols. We can observe that, along with floristic images, faunistic images are given a wide place in it. The world of fauna is an inseparable second part of existence, standing side by side with the world of flora. Its representatives differ from plants in that they can move freely, feed on heterotrophs, and have a developed nervous system.

II. Literature review

If we look at the folk lyrics, we can see that almost all kinds of animals are used to express the artistic landscape of the world and illuminate the spiritual and spiritual world of the lyrical hero. Therefore, the Turkic peoples have had a spiritual connection with plants and trees, as well as with animals. This is confirmed by the traditions, rituals, and primitive views that have reached us in terms of some signs. Therefore, in ancient times, people believed that their ancestors were spread from certain plants, trees, and animals. Animalistic images embodied in ancient songs can be divided into several groups.

In Uzbek literary studies, the image of the horse, the foundations of its formation in folklore have been examined, and at the same time, it has also been studied in the field of animal studies. The genesis of the image of the horse in folklore is reflected in the works of A. Musakulov, M. Zorayev, T. Haydarov.

Sh. Ashurova, A. Tilavov, and S. Jumaeva's research related to this topic in Uzbek literature and linguistics are noteworthy. Among other animal images, the image of a horse is one of the most actively used symbols in poetry. Research shows that the genesis of this image goes back to examples of folk art. In addition, it is known that the horse was treated as a totem in the system of ancient

mythological views. After all, it is no secret that our ancestors used animals such as horses, dogs, oxen, wolves, and snakes. At the same time, these religious views influenced all kinds of genres, and in such works, the horse began to be considered as a person's best friend, an image with both external and internal beauty, a symbol of will and power.

III. Analysis

The image of the horse arose in connection with the long history of human life, and followed a unique gradual path in folklore and written literature. In folklore and classical literature, the horse is distinguished by a number of miraculous properties. Especially scenes from folk epics confirm this:

Falakning dastidan keldim omon-a,
Dunyoda tirik ayrilgan yomona,
Ot horitib uzoq yo'ldan kelaman,
Och darvozangni, darvozabon-a ...

[I came safely from the sky,
The worst in the world,
I am coming from a long way on a horse,
Open your gate, goalkeeper ... [1, 12]

This poetic excerpt is taken from the epic "Kuntug'mish" sung by the son of Ergash Jumanbulbul. According to him, the son of the king of Nogai, Saint Karakhan, saw in a dream Holbeka, the daughter of the poet minister in Zangar, Kuntugmish, and fell in love. It was the chiltons that brought them together in a dream. When he woke up, Kuntugmish saw that Holbeka was not there, everything happened in his sleep. After that, the son-in-law hides the girl and falls ill from love. With his father's permission, he sets off in search of Holbeka. Naturally, at such a time, the fastest and most reliable vehicle - the horse accompanies him.

Yilqichinda o'zi kelgan sinlidir,
To'bishqon tuyoqli, marol bellidir,
Arosat kuninda ajab hollidir,
Qimmat baho ekan o'zbakning oti.
Minganlarning haqdin etar maqsadi,
Qo'ltig'ida to'rt yarim gaz qanoti,
Asl tulpor ekan o'zbakning oti.

[It is the son who came in the year,
Tobishkan has hooves and a deer waist,
It is strange on the day of Arosat,
Uzbek's horse is expensive.
The purpose of those who ride,
Four-and-a-half gas wings in the armpit,
Asl tulpor is an Uzbek horse [2, 118].

The above lines from the folk epic "Alpomish" show that the horse has miraculous properties. Bakhshi achieved this result by exaggerating the image of a horse. Kosa Sinchi, who describes the horse in the epic, emphasizes not only the external appearance of the horse, but also its internal advantages. To the question "O'zbakning oti qanday ekan [What is the Uzbek's horse?]", he answers: "O'zbakning oti anday ekan, o'zbakning qiziga burilmay qo'yaqol [If the Uzbek's horse is like that,

don't turn your back on the Uzbek's daughter]". From this it can be seen that indeed, in folklore and classic literary examples, horses are described based on the style of romantic imagery.

The horse is one of the animals that occupies an important place in the life and activities of the Turkic peoples. For thousands of years, especially in the history of the Uzbek people, the horse cult has gained special importance. Based on this, young children are compared to horses, and alpine youths are compared to horses:

Tog‘da toychoq kishnaydi
Ot bo‘ldim deb, yor-yor.
Uyda kelin yig‘laydi
Yot bo‘ldim deb, yor-yor

[A mare neighs on the mountain
I'm a horse.
The bride is crying at home
Saying that I am a foreigner [3, 377].

As we mentioned above, the child's growth and maturity is paralleled by the mare's growth and transformation into a horse. If the newborn is a boy, the custom of tying a knot on a stake for him, decorating this knot at a circumcision wedding, and riding the child on it is still preserved.

Bizning yoqqa suv keladi loylanib,
Yor yuradi oq otida aylanib

[Water comes to us muddy,
Sweetheart rides around on a white horse [3, 66].

In this case, the "turbidity of the water" indicates the arrival of spring. As the whole nature awakens, this process also takes place in the hearts of people. The young men riding around on a white horse indicate that he was looking for his lover. A white horse is a symbol of puberty.

IV. Discussion

In Turkic peoples, horseshoes were hung above the gates of houses to protect them from various calamities. At all wedding ceremonies, a horse-racing competition was held.

Patterns representing the symbol of the horse were used on carpets and items. All this is an expression of faith in the horse cult. So, it is possible to prove in various examples that this belief is fully reflected in folk lyrics.

Deer, deer and gazelles have their own meanings in folk lyrics. They are mainly embodied as a symbol of a beautiful woman.

Tikilib turgan kiyikdek
Bo‘ylaringdan aylanay.
Oppoq-oppoq marvariddek
Tishlaringdan aylanay

[Like a staring deer
I'm all over you.
Like a white pearl
Spin your teeth [3, 26]

In this case, the height of the mistress is compared to that of a deer. Because he is a very handsome animal, such an allusion has become traditional.

Or:

—Ko‘zimni ko‘rib nima qilasiz,
Siz akajonim, yor-yor,
Jonim akajonim, yor-yor,
Ohularning ko‘zlarini
Ko‘rmabmidingiz, yor-yor

[What do you do when you see my eyes,
You, my brother, yor-yor,
My dear brother, yor-yor,
Deer eyes
Didn't you see, yor-yor [3, 380].

In the above lines, Sweetheart's eyes are compared to his eyes. Because his eyes will be big and attractive. Ancient lyrical songs, in particular, the image of these beautiful animals used in "Yor-yor" gives a person a lot of pleasure. In this place, in front of a young man in love or, in general, a lyrical hero, the girl (lover) in front of him looks like a leech creature. The direct transfer of their beautiful eyes, soulful gaze, graceful gait, dreamlike figure, unexpected agility, high intelligence and wisdom to the shore increases its status even more. This is a sign of the high respect shown to women and girls, considering them sacred.

In Turkic peoples, animals belonging to this family, such as moose, deer, gazelle, deer, are depicted in the form of beautiful, attractive, graceful women, and they are considered very sacred. Therefore, in this regard, examples of folk lyrics, legends and narratives serve as the main source. In "Nokas noning qadrin bilmas" the image of a wolf, which has its own genesis, is used. This animal belongs to the group of predators. In fiction, this wild animal is embodied in the form of short-minded, ignorant, rude, violent, arrogant palace officials:

Nokas noning qadrin bilmas,
Bir kun tashlab qochar seni.
Bo‘riga izzating abas,
Oxir tashlab qochar seni.

[Niggard does not know the value of bread,
He will leave you one day.
Honor the wolf,
The end will leave you[3, 368]

In fact, it is necessary to be careful when choosing a companion on the path of life. If the one you choose as a friend turns out to be bad, he will betray you without respecting your bread and a pinch of salt. In verse, the image of a wolf is paralleled to such nokas. After all, respect and attention to poor quality copies is meaningless, that is, it is useless. They eventually abuse trust.

"The wolf is one of the animals worshiped as a totem-ancestor by the Turkic peoples, and it is considered the ancestor of the Ashina clan. Since the Uyshuns, who are the direct descendants of the Ashina tribe, have become part of the Uzbek people today, the mythological views related to the wolf have been preserved more in Uzbek folklore". So, based on the initial mythological views, the

wolf had a high position in the history of the Turkic peoples. Accordingly, the image of the wolf was in the main position in the folk lyrics.

Among the wild animals belonging to the mammal family, the high spirit is clearly visible in the examples of folklore, which depict the images of lions, tigers, and leopards. They glorify the ideas of patriotism, bravery, victory, guidance and leadership. These animals represent the symbol of power:

Yo‘lbarslarday yuraklim,
Qoplonlarday bilaklim, alla.
Yaxshi-yomon kuminma
Menga juda keraklim, alla
[My heart is like a tiger,
My wrists are like leopards.
On a good or bad day
I really need you, alla [3, 389].

Good mothers always want their child to be strong like a lion or a tiger. At the root of the mother's wish in the verse "Alla" lies the motive of being patient in the struggle for life and finding strength against the surrounding blows.

One of the widely used images to express the artistic landscape of the universe is a snake. It belongs to the family of reptiles. It is distinguished from other animals of this category by its special features. There are also several types of snakes. It is distinguished by the fact that it lives both in water and on land. In addition to its meaning, the snake is also represented in a number of symbolic meanings in fiction. In order to understand such works from an ideological point of view, to assess their artistic level, to reach their essence, it is necessary to look at the history of this image.

The epic foundations of the image of the snake go back to the mythological visions of the snake and a number of folk beliefs related to ancient times. According to primitive views, the snake holds the world. Based on this aspect, there are also views that it is a symbol of wealth. In some Eastern countries, the snake is a symbol of wisdom. Some sources say that there is a belief among the people that he is embodied as the spirit of the deceased. The snake is also interpreted as a symbol of cold-hearted, stony, black, evil-minded, greedy people. It refers only to the black snake. Except for the white snake. It is a holy creature and is considered a symbol of goodness.

Folk song "Farg'onacha":
Oq ilon, oppoq ilon, oydinda yotgoning qani?
Men yomondan ayrilib, yaxshini topganing qani?
Bevafo, deb angladim, bag‘rimga toshlar bog‘ladim,
Bevafo sen yor uchun tun kechalar qon yig‘ladim

[White snake, white snake, where are you lying in the moon?
Where did you lose the bad and find the good?
I realized that I was unfaithful, I tied stones to my bosom,
I cried blood night and night for you, faithful [3, 31].

In this case, the white snake represented the symbol of unfaithful sweetheart.

Or:

Oq ilon, oppoq ilon,

Oydinda yotgan qani?
Men yomondan ayribil,
Yaxshini topgan qani?

[White snake, white snake,
Where are you lying on the moon?
I am free from evil
Where did you find the good one? [3, 41]

The poetic image of the white snake used in this example of the folk lyric "Galdir" does not have such a negative connotation. The word "snake" does not frighten a person at first glance. The reason for this is that the snake is white. Because white color is a symbol of purity, peace and goodness. In the above two songs, which are close to each other in form, the image of the snake is paralleled with the image of the unfaithful river. For a young man who is saddened by her pains and unfaithfulness, the infidelity of his wife evokes an unpleasant and cold feeling like a snake, and the use of white color in terms of love for him helped in the realization of the artistic intention. That is, even though the guy in love is unfaithful, he still continues to love her.

Thus, the poetic image of the snake has become one of the traditional mythological characters of Uzbek literature and folk art. It serves as the main source for a number of scientific studies.

Fish is one of the images associated with water beliefs and has a special position in folk lyrics:

Oh urarman, oh urarman,
Ohlarim tutgay seni.
Ko'zyoshim daryo bo'lib,
Baliqlari yutgay seni.

[Oh I beat, oh I beat
My sighs hold you.
My eyes are a river
The fish will eat you[3, 41]

Fish are considered to be very docile and docile animals. In the above lyric quatrain, due to the sighs of the lover who complains about the unfaithful wife, attention to this aspect fades and, most importantly, the appeal of the lyric hero to the fish is heard. In this, we can see that the glass is compared to the river, and the fish to the element that cleanses the impure world. This, of course, shows that fish are connected with water, that such a belief existed in the history of the Turkic peoples.

V. Conclusion

In short, folk lyrics indicate the richness of spiritual sources of Uzbek literature. Since ancient times, animals have been depicted in Uzbek folk songs and have expressed various symbolic and symbolic meanings in connection with their various beliefs, lifestyles, worldviews, customs and traditions.

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