

### The Genesis and Artistic Development of the Parable in World Literature

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#### ABSTRACT

*This article discusses the origin and history of Uzbek literature and folklore.*

It is clear to everyone that the beginning of the formation of the history of literature as an independent field in Uzbek literary studies corresponds to the first quarter of the 20th century. In the formation and development of the field, great scientists such as A. Fitrat, A. Sa'diy, O. Sharafuddinov, V. Zohidov, V. Abdullaev, H. Sulaymonov, G'. Karimov, N. Mallaev, A. Qayumov, A. Khayitmetov, A. Abdug'afurov services should be highlighted. In their studies, various stages of the history of our literature were widely covered, the life and work of many great artists were studied in a monographic plan. Independence put on the agenda the need to change the attitude to the literary heritage of the past, the need for a new scientific interpretation of a number of literary events, facts, the fate and activities of creative individuals. A number of studies have been carried out in this direction. However, it should be noted that most of the tasks in this regard fall on the literary experts who have grown up in new conditions. So, the students who are taking lessons today have a huge and difficult and honorable task to study the history of our national literature in an unbiased scientific way, to create a new "History of Uzbek Literature". According to legend, Aesop was a Phrygian slave and then freed. Served in the court of Croesus, king of Lydia, killed at Delphi. The plot of almost all fables known in antiquity was considered to be Aesop's. They were collected from the 4th-3rd centuries BC and included in the book "Aesop's Fables". More than 300 such parables have been preserved in manuscripts of the 10th-15th centuries AD.

Aesop's fables are ideologically written in the spirit of depression and despair, the characters (mainly animals) are extremely conditional, the events are concisely described; the language is simple, close to lively language. The plot of Aesop's fables formed the basis of the plot of

European fables. From the Latin parable Phaedrus (1st century) and the Greek parable Babrius (2nd century) to the French J. Lafontaine and the Russian Ivan Krylov creatively developed the plot of Aesop's fables in accordance with the times.

People's books with a heroic spirit reflect the traces of real life in feudal society, history, ethnography, dreams, marriage, patriotism, and struggle for free love. Valuable young men, righteous princes and generals are described and idealized in it. On the other hand, in *nam una*, where the spirit of romance and adventure is the ruler, aspects related to the sacred feelings of lovers, high virtues and humanity in the chapter of pure love occupy the main place. Lovers fight valiantly against obstacles on the way to their dreams. In such works, everything is reflected from the birth of the heroine and the obstacles that appeared in their path, and how they bravely overcome these obstacles and reach their desired goals. Of course, the authors of folk books expressed the aspirations, dreams and ideals of the working people in the team of such heroes. In some folk books, heroes die in the path of their beliefs and dreams ("Tahir and Zuhra", "Farhad and Shirin"). The interesting thing is that these heroes act in situations related to people's pain, sorrow, and dreams. Although the characters of such works are nobles in many cases, they are seen as noble, purposeful, heroic figures representing the aspirations of the people. They always pit good against evil, humanity and justice against tyranny and ignorance. Farhad, Shirin, Layli, Majnun, Bahrom, Gulandom, Sanobar, Gulparizad, Tahir, Zuhra, Varqa, Gulshah, Ashiq Garib, Shahsanam, Khurshid, D ilorom, Asli, Karam, www.ziyouz.com library in folk books Positive images such as Zyigit, Hafiza, Yusuf, Ziyarak, Ziyod, Mohim are contrasted with negative images such as Karamulla, Yosuman, Khisrav, Ibn Salam, Shah Abbas, Shahvalad, Kara Bahadir, Babakhan, and Zaytun. It is possible to see that the work "Ashiq Gharib va Shahsanam" began to take the form of a folk book already in the 17th century from the verses in it, which are in harmony with the poems of Alisher Navoi and the 17th century poets Vafai and Sayido Nasafi. In Alisher Navoi's "Khamsa" it is said: The lover is painful, both his eyes and his tongue are pure, but in the epic "Ashiq Gharib va Shahsanam" the same line is sung. Verses close to the order of the poem are quoted from the language of Shahsanam in the style: "The path of love is one with a lover, and one's heart, loyalty, and heart are needed." So, with the emergence of the epic, its transformation into a folk book happened almost immediately. However, the different weight of the theme in the epic, as well as the integration of Azerbaijani and Khorezm nationalities, distinguishes it from epics of the same weight or the same poetic form. That's why ("from your pain", "Yoming guli galdi", "what happened", "Sabo is here", "I need you, not the world"), as soon as you mention it, let its playful or sad melody keeps coming. This clearly shows the connection between literature and music, and its skillful embodiment in folk art. a great epic is a folk book. In the same way, the thoughts of Sanam, who prophesied with firm confidence: "Flower to your heart, friend, don't bring sadness, Zamona will always be like this," were absorbed into the blood of your asa, adding to the ideological and artistic value of the book. increased Sayyadi and his epic "Tahir and Zuhra". The famous plot about the sincere love of Tahir and Zuhra, but the tragic fate, exists in the oral works of many peoples of the East in the form of narratives and stories. Its folklore samples, poems and versions in the form of a folk book are widespread among the Uzbek, Turkmen, and Azerbaijani peoples.

The oral and written epic creation of the Uzbek people has a rich history. This history includes the process of myths, magic-fantasy tales, historical narratives and chronicles, heroic and amazing romantic epics, folk books, which were created as a result of the conflicts of the people of the primitive society with the elements of nature. Such an ancient, rich oral and written epic heritage of the Uzbek people existed even in the 17th-19th centuries. Historical romantic and heroic epics, "Tahir and Zuhra", "Ashiq Gharib and Shahsanam", "Sayyod and Hamro", "Asli and Karam", "SanobaD", "Yusufbek and Ahmadbek", "Alibek and Bolibek", Epics such as "Khurshid and Malikai Dilorom", folklore and folk book versions of the ulam were spread. These works are a special type of epic creation and occupy an important place in the history of our folklore and written literature. "Uzbeks have countless such novels, and in them you can find

many scenes that reflect the national feeling and pride, bravery and heroism of the Uzbeks." Of course, such a series of works appeared as a result of the aesthetic needs of fans of artistic creations at a certain stage of social development and reached us in different ways. Therefore, they have traces of different social conditions and periods. People's books have come down to us mostly through narrators, storytellers, storytellers, sometimes in the form of books. The following description of the characteristics of such works can be approved: masterpieces of oral creativity that migrated to the language are works copied, processed and translated by folk poets or calligraphers. Some people who are fond of literature, who have mastered the practice of writing letters, repeatedly copied the existing folk books, choosing the ones according to their taste and level. Therefore, dozens of manuscript copies, variants and versions of them were created in different periods, in different places, copied by different people. , "Yusuf and Ahmed" work). Some of the folk books are also created based on examples of written literature (for example, the works of Umar Baqi). [www.ziyouz.com](http://www.ziyouz.com) library Folk books are not a separate genre of epic creation, but it is an intermediate type of folklore and written literature, a term for a series of works. It is a product of oral and written literature. The connecting bridge is a collection of cyclical works composed of the synthesis of various types and genres". , the meeting of individual works in different versions, traditionalism and anonymity. In general, the creative process in folklore has a collective nature. In folk epics, the text is a combination of prose and verse. The prose part of it is narrated by the poet, and the poetic part is sung with a drum. He also plays the role of a performer, absorbing the musical situation. Due to the fact that most of the folk poets were illiterate and far away from the influence of the old literary style, the complexity of style and Arabic-Persian expressions is very rare in folk epics. In addition to these, there are many traditional places and motifs in folklore epics, which are transferred from one work to another. Written works of literature are written in verse and they are mostly rhymed in masnavi form. In oral epic works, finger weight is the main poetic measure, and in written epic works, aruz weight is the main poetic measure. People's books are similar to both types of written and oral epic works, but at the same time, they have specific characteristics that differ from them. People's books are basically a certain legendary or traditional plot written by a creative person, reworked, literary, authorized example.

This plot has been improved over the centuries through the repertoire and creativity of narrators, storytellers, poets and writers, has been artistically polished, and has been passed down from generation to generation as a monument of elegant literature. The first example of this wonderful story in Uzbek epic poetry belongs to the poet Sayyodi. Sayyodi reworked it artistically on the basis of folklore materials and brought it to the status of a poetic epic. Now there are more than 10 manuscripts of this epic. Dostan's: Suyfulmuluk Said unite again, One hundred thousand soldiers unite forever; Verses like: "If you see a stranger, don't hurt a stranger, strangers are nightingales in the garden of Eram" indicate that it was created after the epic "Qissai Saifulmuluk" by the poet Majlisi. Sayyadi says that he created his work on the basis of a famous and popular fairy tale in "India and Syria", and the poet turned this jazra (tale) into a boston (poem) and finished a "good epic" for lovers. The events of the epic "Tahir and Zuhra" take place in places from Tatar country to Baghdad. The poet describes the complicated and difficult life and adventures of Tahir and Zuhra, the main characters of the work, from their birth to their death in ignorance; introduces a number of episodic images in the work in order to fully reveal the beautiful qualities, struggles and aspirations of two young people. The epic "Tahir and Zuhra" can be conditionally called a folk book only because it is widely spread among the people like short stories, and it was created in a popular style. In fact, it belongs to the genre of romantic-romantic epic created on the basis of legends and folk tales. Because the story of the events in the epic, the narrative part is given in a traditional way, like in other poems in Uzbek literature. The attitude of the poet to events and heroes, the characters' appeal to each other, psychological state and experiences are expressed in ghazals and other lyrical poems, which are tightly connected with the plot line and ideological content of the work. The most sacred feelings

and qualities of a traveller. glorifies sincere love and loyalty, expresses anger and hatred against the cruel and tyrannical person who trampled on this feeling, feels sorry for the plight of the working people, perishes without being able to break through the darkness in the path of true love It protects the dreams and aspirations of the youth. In some of these ghazals, the psychological image is very strong, and it is used to express the emotional wounds, sad and sad laments, and spiritual drama of characters such as Tahir, Zuhra, Shahikhuban, who are suffering from mental suffering. I wish I hadn't been old friends, I wish I hadn't done Ahdu wafa ul yor. I wish I could have gotten away without the trouble of the district trade.

The poet skillfully described not only the beautiful appearance of Venus, but also her spiritual world. Such words enrich the works in terms of content and increase the power of her influence. In general, from ancient times, all examples of folk art were reflected, and later parables began to appear.

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