

GULXANIY TALES - THE MOST IMPORTANT MEANS OF EDUCATING STUDENTS

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Anotation: The parable is a most small poetic, sometimes prose work, which reflects the content of morality, satirical and indicative in ironic images. Features characteristic of human character are transferred in the parable to the world of figurative images - animals, animals and plants. This article provides an idea of the educational significance of Bonfire parables.

Keywords: parable, character, lyrical hero, poem, poem, gazelle, figurative image

Annotatsiya: Masal — axloqiy, satirik va kesatiq mazmunini kinoyaviy obrazlarda aks ettirgan aksariyat kichik she'riy, ba'zan nasriy asardir. Inson xarakteriga xos xususiyatlar masalda majoziy obrazlar - hayvonlar, jonivorlar va o'simliklar dunyosiga ko'chiriladi. Ushbu maqolada Gulxaniy masallarining tarbiyaviy ahamiyati haqida fikr yuritiladi.

Kalit so'zlar: masal, xarakter, lirik qahramon, she'r, radif, g'azal, majoziy obraz

Аннотация: Притча-это преимущественно небольшое поэтическое, иногда прозаическое произведение, в котором нравственное, сатирическое и сатирическое содержание выражено в ироничных образах. Черты характера человека переносятся в басне в мир образных образов - животных, зверей и растений.

Ключевые слова: притча, персонаж, лирический герой, поэма, поэма, газель, образный образ

Isyonkor kuychi Gulxaniy XVIII asrning oxiri va XIX asrning boshlarida yashab ijod etgan va bu davr o'zbek adabiyotida o'ziga xos o'rinda turadigan yozuvchidir. Uning asl ism-sharifi Muhammad Sharif bo'lib, Gulxaniy uning adabiy taxallusidir. Taxminlarga ko'ra, u XVIII asrning 70-yillarida hozirgi Xo'jand viloyatining Darvoza qishlog'ida tug'ilgan.

The child of a future writer spends winter holidays in a village that has come to the world. Here he reads a lot, makes money, and develops a love for literature. He reads many works related to religion, learns the oral creativity of the people, and slowly begins to engage in poetic exercises. In order to improve his knowledge, he first goes to Namangan and then to Fergana, where he begins to be recognized among people with his curiosity, current affairs, and humorous poems. Especially, he impresses people with his quatrains and rubaiyat in the style of foreign poetry. Later, the poet goes to Kokand and lives with material difficulties. He uses the pen name Gulxaniy for his Uzbek poems and Jur'at for his Tajik poems.

For several years, Gulxani served at the Qo'qon Khan's palace and showed heroism in battles, but deceit, greed, and necessity became his downfall

Gulxani's poem "Ask Me" was written during his time as a court poet. The ghazal begins with a fallen man begging for bread from his lord and ends with the lyrical hero revealing his innermost feelings in the final couplets.

Looking deeper into the tale, it's not just about one person who fell from grace due to their own shortcomings, but a larger social issue - the internal lives of the Khan's courtiers. The poem raises the lyrical hero's image to a universal level, as Olimkhon couldn't win the loyalty of all his courtiers, not just Gulxani. Therefore, the lyrical hero - a courtier himself - reveals the disloyalty and disorder among Olimkhon's courtiers, exposing the abuses of power and demanding his own rights while encouraging other courtiers to do the same.

My master, I am dying of hunger, give me bread,

If I become an infidel, I'll accept it, just give me food.

I need a hat, a coat, and shoes, please give me these things, I'm not lying, give me rubies and pearls.

Cover my naked body with bread, and let me eat my fill,

I won't ask for anything else, just give me faith and religion. Even if your courtiers die of hunger, why are you afraid, Oh, doctor, give me medicine for my sickness and pain.

Give me a piece of bread and relieve me of my suffering,

When have I ever said no to you, give me some bread like a treasure from Qoran...

Don't underestimate Gulxani and other brave men, Give them weapons, horses, and new clothes.

"Zarbulmasal". In this work, the poet does not directly express her relationship with life, the environment in which she lived, and her relationship with the ruling class, but rather describes them through allegorical images of animals, birds, and similar things. In this way, the poet portrays specific and characteristic events and situations that occurred during her lifetime, as well as her own attitude towards them.

In her tales, the author reveals the representatives of the ruling class of that time through allegorical images, exposing the impoverishment of the country, the oppression of the people, and the wars of the feudal lords against each other, expressing the general dissatisfaction with the situation. Gulxani could only express her criticism openly through the use of metaphorical means. Therefore, through

the stories of Qo'rqush, Kulankirsulton, Sho'ranul, Malik Shohim, and Kordon, she opened up the fantastic content of the work.

Yapaloqqush and Boyo'g'lilar are representatives of the upper class. Their behavior and actions are like a hawk and a vulture, ruthless and cunning, similar to devilish demons. Their thoughts and actions bring joy to cities and villages, as they bring destruction and chaos.

The tale of "The Monkey and the Carpenter" highlights the skill and expertise of artisans and craftsmen. It shows that one should not resort to menial labor that they are not skilled at, and should not mimic others blindly without using their own talents.

The Carpenter, Najjor, is portrayed as an intelligent and talented craftsman who takes pride in his productive work. Gulxaniy depicts Najjor and his work with great affection, and even the monkey admires his hard work and dedication to his craft. The monkey realizes that Najjor has a passion for his work and that it brings him joy and satisfaction.

When describing the challenging life and hard work of the working class, their oppression and exploitation, Gulxaniy uses the phrase "Tuya bilan bo'taloq" (meaning a relationship of dependence on the spade). According to Gulxaniy, this phrase represents the plight of the oppressed workers who have been subjugated and forced to engage in laborious and unskilled work. On the other hand, "bo'taloq" is a representation of those who have lived a life of toil and hardship, struggling to survive in poverty and need.

In Gulxaniy's tale "The Fox and the Jackal," two contrasting characters are portrayed: the Jackal and the Fox. The Jackal is depicted as intelligent, observant, well-traveled, experienced, fair, honest, and a loyal friend. When he realizes that his friend the Fox cannot swim, he extends a helping hand to her. However, when he hears the Fox's response, "Whether the Fox's goal is the sky or the enemy's back, let her die trying," he condemns her to death. Through this tale, Gulxaniy urges people not to be friends with those who are similar to the Fox, those who do not value goodness or one's own destiny.

The Fox, on the other hand, represents a group of people who have caused harm to others throughout their lives, who have inflicted pain and suffering without any remorse or recognition of the value of kindness. She is a symbol of those who have lived their lives being cruel, ignorant of goodness, and who turn good things into evil.

In this story, Gulxaniy has added a valuable contribution to the literature for Uzbek children, by emphasizing the importance of choosing one's friends wisely, and not entrusting one's destiny and fate to individuals who do not value goodness.

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