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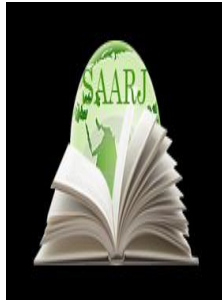
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THE IMAGE OF BIRDS IN ENGLISH AND UZBEK LITERATURE

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ABSTRACT

It is known that myths and legends play a very important role in the world literature. Observing the literature of any nation, we will see that myths and fairy tales embody the way of life and characteristics of the nation. The main characters of myths and fairy tales, although unique in the literature of different nations, are images calling for kindness and kindness. While some of these images may not exist in real life, it is no exaggeration to say that they have won the hearts of many with their portrayal in fairy tales and legends. Comparing mythological images in English and Uzbek literature, we see common features and differences between mythological images in the literature of these two peoples. The depiction of birds occupies a special place in the oral and written literature of different nations of the world. Although they differ from each other in appearance and sound, they often attract attention from the point of view of interpretation in a similar sense, in similar literary and aesthetic functions. Myths and fairy tales about birds in the same direction, widespread among the peoples of the world, draw attention to themselves. Of the birds commonly used in myths and fairy tales, the image of birds such as owls, crows, and hawks has a unique image in both literary examples.

KEYWORDS: Owl, Aesop's Fables, Morrigan, Celtic Mythology, Robin, Qaqnus, Anqo, Simurg, Khumo

INTRODUCTION

The image of birds has a special place in the oral and written literature of different nations of the world. The main thing is that, although they differ from each other in appearance and sound, they often attract attention in terms of interpretation in close senses, in similar artistic-aesthetic functions. The common myths and tales about birds among the peoples of the world in the same

direction are noteworthy. In them, birds flying over the earth and sky are often depicted as messengers of the gods. For example, in Greek mythology, pigeons are the cause of the formation of mythological images such as the bird Astarte, Aphrodite, Venus, the Holy Spirit, and the spirits of the dead are represented as symbols of the dead. In Irish mythology, the image of Odin is embodied in the image of a crow, while cranes are interpreted as Hermes, the sacred bird of Mercury, in Celtic mythology, the moon bird, eagles are interpreted as descendants of Zeus and Jupiter.

The owl is one of the most widely used images in the oral and written literature of almost all nations. It is said that owls have “inner light”, which is why they have the ability to see at night. The fact is that in myths and fairy tales the attitude to the owl is different. The image of the owl was first interpreted in folklore. He then entered the written literature as well. Some peoples look at the owl with fear and hatred, while others respect it as a symbol of wisdom, a healer, a magician, a “bridge” between life and death.

In Indian folklore, for example, owls are depicted as a symbol of wisdom that has the power to predict the future. In Greek mythology and Aesop's fables, the owl is embodied with similar characteristics. But by the Middle Ages, views on the owl in Europe gradually began to change. In the literature of this period, owls were interpreted in the form of a negative image that combined with evil forces, settled in dark and filthy places, befriended lizards, and preferred solitude. It is portrayed as a bird that frightens people with its twinkling eyes and unpleasant cries in the depths of the night, a sign of evil and death. By the 18th century, however, as a result of an in-depth study of the ornithological features of owls, the concept of owls had expanded, and by the twentieth century, they had regained their positive interpretation as a symbol of wisdom and prophecy.

A closer look at the history of the owl's depiction reveals that one of its roots goes back to ancient Greek mythology. Consequently, it is said that Athena, the goddess of wisdom, was moved by the owl's large eyes and majestic appearance, and drove the crow, his helper, out of the palace and replaced the owl as his helper. The same Little Owl (*Athene noctua*) became a favorite bird of Athens, and the family of these birds is said to have been given special protection and gradually began to spread in the Acropolis. That is why the Greek army knew the owl as the symbol of Athens and carried it as a constant companion and helper in various wars. If an owl flew over soldiers before a battle, it was considered accepted as a sign of victory in a future battle. The Greeks, who had so much faith and respect for the owl, painted a picture of it on the back of their coins. The depiction of an owl on the coins was associated with confidence in the success and profitability of the trade. The Greeks also considered the owl to be an inspiring bird in their daily lives. [3]

In ancient Rome, the body of an owl was hung on the door of an apartment to prevent or stop any trouble. But some sources point to the owl's cries as a sign of a threatening death. For example, it is said that the death of Julius Caesar, Augustus, and Agrippa was predicted by this bird's call. For example, in William Shakespeare's famous *Julius Caesar*, the following passage is found regarding such an interpretation: “... yesterday, the bird of night did sit Even at noonday, upon the market place, Hooting and shrieking.” The bird of night in this passage is meant to be an owl, and its “hooting and shrieking” is a sign of impending death. Legend has it that the defeat of the Roman army on the plain between the Tigris and Euphrates rivers was foretold by the owls.[3]

In English literature the owl is a widely used mythological image, expressed in both positive and negative features as well. For example, barn owls were considered a symbol of evil because they were considered a tree of death as birds of darkness. Eighteenth and nineteenth-century poets Robert Blair and William Wordsworth used Barn Owls as a “bird of doom” in their poems. Owls are their favorite emblems. In England, it was also seen as a weather forecaster for barn owls. The cries of the owls were a sign that cold weather or a storm was approaching. In nineteenth-century England, the dead body of an owl was hung on warehouse doors to prevent lightning and bad weather. In English fairy tales and legends, owls are also interpreted as a cure for certain diseases. For example, drinking raw owl eggs is considered to prevent addiction to alcohol. Eating fried eggs is believed to improve eyesight. Boiled soup made from owl meat was used to treat chronic cough. Such customs are still used in English folk medicine. In the north of England, seeing an owl was considered a sign of good luck. [1]

Another of the most commonly used bird images in English literature is the crow. The image of the crow, like the owl, is portrayed as both a negative and a positive symbol. [1] One of them is the image of Morrigan (Mórrigan or Morrighu) in Irish mythology. The word “Morrigan” means “ghost queen” and was considered the goddess of war, destiny and death in ancient Irish literature. This image is embodied in myths, which can often change their appearance and often appear in the form of a black crow, which, if seen before the war, is considered a terrible messenger of news.

As it is described in the legends, Morrigan was actually one of three twin sisters named Badb, Macha and Nemain. But in some sources Morrigan is mentioned as one of the famous trinity, i.e. the earth gods - Eriu (Ériu), Banba (Banba) and Fodla (Fódla). Some sources suggest that the name Ireland is also derived from this myth. That is, the words "Eire" and "land" are said to have later given rise to the Irish word. [4]

Morrigan was mainly in the spotlight as the protagonist of the famous fairy tale about the brave Kuchulainn (Cuchulainn), who defended the city of Ulster in the battle against the Connath army during the reign of Queen Mave. Kukhulin is one of the main heroes of Irish mythology. As this series of tales depicts, as Kukhulin destroys the enemy one by one in a fight, Morrigan enters the appearance of a beautiful girl and tries to seduce him several times. But Kukhulin rejects Morrigan's charm without flying into it. Outraged, Morrigan quickly takes on the appearance of a snake, trying to fall under his feet as Kukhulin walks through the fjord (a rocky, narrow and deep bay off the coast of Norway). However, the agile Kukhulin quickly grabs the snake and beats it hard. Morrigan, on the other hand, uses his magic power again and immediately turns into a wolf. He chases the surrounding animal over Kukhulin, but Chuchulainn again shows his dexterity, shooting Morrigan in the eye with a bow, injuring one of his eyes.[4]

The mythological mountain bird in English literature - Robin is another widely used image. In European literature, this bird is called a “red-breasted” bird. In Swedish legends, this bird was called Tommii Liden, and in Norwegian fairy tales, Peter Ros Tentak. In English literature, however, the poet Wordsworth refers to this bird many times in his poetry. Robin is the common name for this mountain bird, and in fairy tales and legends its other names such as Robin Goodfellow, Hobgoblin, Robgoblin are also found. It is observed that it is described as a domestic bird. In this sense, it is fed at home. People believed that luck would come to the house where this bird was kept. It is said that if this bird is kept in a cage or killed, the whole family

will be in trouble. The fact that they are a legendary and sacred bird is mentioned in the example of choosing church roofs in winter. The mountain bird is one of the most common characters in the poems of English poets such as Robins George Smith, Alexander Pop, Don John. Around 1500, William Wager, in his famous drama *The Long Thou Live the More Fool Thou Art*, describes how the Robins escaped the harsh winter and sought refuge in the church, and it was the church roofs that adopted them, thus emphasizing the divine power and character of these birds.

The depiction of red-breasted birds as a mythological image can also be seen in the works of William Shakespeare. For example, in *Cymbeline*, he named this bird Raddock. "Rad" means "red" in English. The poet also called the mountain bird "red neck" in his work.

The image of birds, as in English and many other peoples, is represented in Turkic mythology, including Uzbek mythology, as a mediator of communication with the divine world. The notion that a person's soul flies into a bird after death or in his/her sleep has been interpreted in a unique way in the folklore and rituals of the people. For example, Uzbek folk tales such as "Mayna", "Opa-uka", "Dev qiz", "Gunohsiz musicha", "Rustam" contain such interpretations. Even in Uzbek classical literature, the image of a bird plays an important role. In particular, in the epic "Lison ut-tayr" by Alisher Navoi, a great representative of Uzbek classical literature, the image of birds is skillfully used in symbolic terms. The image of birds in the work can be divided into the following groups:

- a) Legendary birds: Simurg, Ango, Humo, Qaqnus;
- b) Real birds: hudhud, nightingale, parrot, peacock, antelope, pigeon, kabki dari (sparrow), tazarv, hawk, shunkar, eagle, kuf, duck and chicken.

The epic also mentions a bird of the soul, a bird of the soul, and a bird of angels in a general symbolic sense. [5]

If the interpretation of the image of birds in English literature is compared with the interpretation of the image of birds in Uzbek literature, several similar features can be seen. For example, in English literature, the owl is often interpreted in connection with a fatal event. An explanatory dictionary of the Uzbek language defines an owl as follows: "The herald, the cause (in a figurative sense) of negative and unpleasant events. Mirkarim Osim describes the owls in *Otrar* as follows: Once, when he (Temirtash) had achieved this happiness, a catastrophic owl began to flutter its wings over the land. Or owls are also described as birds of ignorance, superstition, heresy. [6]

As mentioned above, in William Shakespeare's famous *Julius Caesar*, the owl is represented in the image of the tree of death. Ibn Sina, in his story *Tayr*, describes human souls in the form of birds, that is, when a person dies, his soul turns into a bird. In Navoi's lyrics, the birds are represented as the bird of the soul, the bird of the heart, the bird of the angel, the bird of the ghost, the bird of guidance, the bird of vasl, the bird of hirad, the bird of wool. Of course, the genesis of the image of the soul bird goes back to the animistic notions of the ancients that the soul becomes a bird when a person dies. In this sense, in Alisher Navoi's "Garoyib us-sig'ar" and "Lison ut-tayr" the departure of the human soul is compared to the flight of a bird. [5]

In Uzbek literature, the myth of Simurg is widely used as one of the legendary birds. Its historical roots go back a long way. Simurg in the mythology of the Iranian-Sogdian peoples is described as a magical, omnipotent bird symbol and is equated with Ahuramazda. It has an eagle-like beak, large wings, giants and feathers are also depicted as a magical bird. This image is referred to by different names in the literature of different periods. In the Zoroastrian holy book Avesto it is mentioned in the form of “Varagn”, “Saena irgga”. In Uzbek folk tales, there are also variants of the image of Simurg, such as the State Bird, the Bird of Happiness, Bulbuligoyo. In fairy tales, Simurg sometimes comes in the form of a unique bird that attracts kings, a feather in the form of a half-kingdom, sometimes in the form of a patron and protector of the protagonist, and sometimes in the form of a wandering and beautiful bird. In Uzbek literature, the myth of Simurg is often expressed as a bird with a divine character. In Alisher Navoi's epic “Lison ut-tayr” the image of Simurg as the protagonist of the epic is expressed in the interpretation of Simurg - thirty birds, a symbolic image of Allah. [5]

In the English and Uzbek literature there is a variety of ornithomiphopoetonyms - mythological birds. One such ornithomiphopoetonym is Anqo. This legendary bird is depicted in the legends, fairy tales and epics of the peoples of the ancient East as a bird that sponsors the protagonist. There are different opinions about Anqo. For example, in Uzbek folklore there is a belief that happiness, fortune, the bird of the state, and whoever is overshadowed by it, will be happy. In legends and fairy tales, Anqo is compared to Simurg and Humo. In addition, the Anqo bird has unique, valuable, non-existent features such as a bird that lives in Kohi Qof. In oral speech, there are cases when the phrase “the seed of the soul” is used in reference to something rare.

Along with the Anqo bird, the Qaqnus is also interpreted as a legendary, rare bird. In the Dictionary of Navoi's works, he is described as: but the history of the origin of this myth goes back to ancient times. In Greek mythology, this bird was called the Phoenix. Its appearance is thought to be eagle-like and reddish-golden in color, fiery in color. It is included in the list of long-lived birds. In Uzbek literature, Alisher Navoi often referred to the image of Qaqnus (Samandar) in the epics “Lison ut-tayr” and “Farhod and Shirin”. This image is a mythical and sacred creature glorified in the Zoroastrian era. The poet Nasir Muhammad's pamphlet, “You have deprived Anqani,” describes Samandar as “sometimes a bird, sometimes an animal like a lizard,” and pays more attention to its non-flammability.

In Uzbek classical literature, Samandar is used symbolically as a symbol of longevity and love. For example, in the epic Farhod and Shirin, Farhod is given samandar oil by his teacher Suhaylo Hakim to return his fire in order to defeat the dragon, which is a symbol of lust, and it is observed that samandar oil is expressed in the image of love against lust.

In conclusion, it should be noted that the image of birds has its place in the examples of English and Uzbek literature, and they are important symbols. In Uzbek folklore and literature, they embodied the human spirit, its rapprochement and aspiration to theology, while in English oral and written literature it is expressed as the human soul after death.

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