



REFLECTIONS ON THE IMAGE OF THE NIGHTINGALE

Submission Date: December 01, 2024, **Accepted Date:** December 05, 2024,

Published Date: December 10, 2024

Crossref doi: <https://doi.org/10.37547/philological-crijps-05-12-05>

Journal Website:
<https://masterjournals.com/index.php/crijps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

Kholboyeva Muslima

Doctoral student of the Institute of Uzbek language, literature and folklore of the Academy of Sciences of the Republic of Uzbekistan

ABSTRACT

Uzbek literature attracts the attention of literary critics with its diversity and wide range of images. From ancient times to the present day, these images have been manifested in their own unique way. Most of the images came from society and nature, and were initially found in examples of folk oral art. Classical literature serves as the foundation for the development of most of them. The image of the nightingale is widely used in both folk oral art and fiction. In folklore, it is found in songs, proverbs, folk epics and riddle, askia, and in fiction, it is found in Mahmud Kashgari's "Devoni lug'otut-turk". This article analyzes the genesis of this image and the scope of its use in Uzbek classical literature.

KEYWORDS

Nightingale, East, classical literature, Persian, sanduvach, andalib, hazordoston, dictionaries.

INTRODUCTION

In classical Eastern literature, there is a variety and abundance of images from history, most of which are manifested in connection with the environment. The nightingale is one of the images brought from nature to classical literature, which can be observed in the artistic art of all peoples. The emergence of this image is directly related to the way of life of mankind.

Because most of the early peoples lived a nomadic life. They used birds as food products, and later in fine arts. The nightingale is a small bird with a very pleasant voice. It is a small bird with the words sanduvach in Turkish, andalib [1] (anadil) or bulbul [2] in Arabic, and bulbul [1] (balobil) in Persian. In classical literature, the adjectives hazarova, hazarovo, hazordoston, hazaro, shabohang, shabhon (night-singing bird), murg'i



shabiz (night-watchful bird), murgi bog' (garden bird), murgi chaman (chaman bird), tundur, zandbof, zandhon (beautiful-voiced bird) [3], zandlof (nightingale), dezend [4] also express the concept of nightingale. The words hazar and andalib are widely used as synonyms for this word, and because it is a bird with a beautiful voice, the meanings "hazardoston" (tells a thousand and one stories), khushon (reads well), khusgu (sings well), khushohang (with a beautiful voice) are also used. The nightingale, which is mentioned in various dialects of the Turkish language with names such as boberdek, buburdek, kelejek, kujulak, otlugen, and sanduvach [5], is also found in Mahmud Kashgari's "Divoni lug'otut turk". In Ottoman Turkish dictionaries, the meaning of "nightingale" is defined as "a glass with a jug, a water vessel, a goblet, a jug" [6]. In the dictionary of Navoi's works, the following explanation is given: Nightingale: bulbuli goyo-sayraqi, khushkhan nightingale; bulbuli shaydogiven, in love, a nightingale that cries out [7]. In "Burkhani Qote" the word "bo'burdak" is used for nightingale [8].

The "nightingale" is one of the most important images in Eastern and Western literature, and according to experts, "it sings loudly during the spring months when flowers bloom, and this situation is accepted in literature as an imaginary love between the nightingale and the flower" [9]. In this imaginary love, the nightingale is imagined as the lover and the flower as the beloved, and this relationship is considered a literary and legendary motif [4]. The theme of love between a flower and a nightingale has been observed in Turkish literature since the 13th century. According to research, a total of 22 works have been written on the theme of a flower and a nightingale. These images entered Western literature from Iranian literature to Arabic literature, and from there through Spain and Sicily [10].

In Mahmud Kashgari's "Devoni lug'otut turk", which reflects the culture, literature, traditions and, most importantly, the richness of the language of the ancient Turkic peoples, the nightingale is depicted as a bird, that is, it does not appear in the image of a lover, but rather as a beautiful singer, a small bird. Kashgari did not assign it any role. In this book, he uses the Turkish word "sanduvach" سندوق instead of the Persian word bulbul.

مندا نتر قرغلاج	سندلاج
آرکک تشی اجر شور	بتلغ اتر سندواج
Sëndä qachar sundilach,	Mëndä tinar qarg'ilach,
Tatlig' otar sunduvach,	Èrkäk tishi uchrashur.

Content: Summer says to winter: The swallow flees from you, the swallow delights in me. The nightingale delights with her varied songs.

Yusuf Khos Hajib also uses the nightingale in his work "Kutadgu bilig" to depict nature and the sky. The use of words and expressions in folk speech such as "bulbul" (a melodious singer), "bulbuligo'yo" (a talkative or talkative person), "bulbul" (a pattern used in folk applied art), "bulbulnavo" (one who sings like a nightingale) [1] indicates that the word "bulbul" is widely used in subjects other than love.

The nightangle was also used in the work of Nasiruddin Rabguzi, who listed it among the birds.

O'rlasa bulutlari gulchirar bog'u bo'ston,
Tol yig'ochlar eng solishur o'ynayurtek qo'y-qo'zi.
... Lola sag'roqin icharda sayrar usrub sanduvach,
Turnalar un tortib o'tarda sakrashur baqlan, qo'zi.
Ko'kda o'ynar, qo'l solishur qug'u, g'oz, qil,
qarlug'och,
Yerda yugurub juft olishur os, tiyin, kish, qunduzi.
Tol yig'ochlar minbarinda to'ti qush majlis tutar,
Qumri, bulbul muqri bo'lub un tuzar tun-kunduzi.
... Huri ayn ujmoq ichinda eng solib tahsin qilur,
Yoz uza mundog' g'azallar aymishdi Nosir Rabg'uziy.
Rabguzi describes the arrival of spring as "the gardens are covered with flowers" and "the birds are playing



and singing.” He uses the words sanduvach and bulbul, which are synonymous, together in one ghazal.

In classical literature, the nightingale represents the soul of the creator, and sometimes even himself. Accordingly, Sayyid Ahmad compares himself to a nightingale in his work "Taashshuqnama":

Ne bo'ldi ko'zga ilmassen qulungni,
Unutting, ey yuzi gul, bulbulingni.

The nightingale suffered because of the beauty of its voice, was imprisoned in cages, and became a legend. That is why our ancestors said, “The nightingale's tongue is a curse.” Another reason why this bird is legendary is the idea that it is in love with a flower.

In the ghazals written by artists who lived before Alisher Navoi, the face, cheek, mouth, lips, and ear of the beloved were traditionally represented by a flower, and her lover, sometimes the poet, and sometimes the poet's soul, was represented by a nightingale. Alisher Navoi often refers to the image of a flower and a nightingale. The reason is that in the work of poets, it is common in literature to present the image of a lover through some image. Navoi also compares himself to a nightingale in many places. “In Navoi's ghazals, there are many lyrical landscapes, lyrical scenes, or philosophical-lyrical images created using the metaphors of a garden, a flowerbed, a flower, a nightingale, a flower petal, and a thorn (thorn)”[12].

CONCLUSION

In conclusion, the nightingale is a historical image, first mentioned in ancient literary sources as a bird. Later, it rose to the level of an artistic image, taking on the form of various symbols.

REFERENCES

1. O'zbek tilining izohli lug'ati. A.Madvaliyev tahriri ostida. – T.: “O'zbekiston milliy ensiklopediyasi” davlat ilmiy nashriyoti, 2005
2. Юшманов. А.С. Большой арабско-русский словарь. 250 000 слов и сочетений. – М.:ООО «Дом Славянской книги», 2010. - 640 С. С58
3. Бертельс Е.Э. Избранные труды. Том III. Суфизм и суфийская литература. – Москва: Восточная литература, 1965. – 524 с.
4. Osman Kufaci.Necati Bey Divanı'nda bülbüle dair tespitler.
5. <https://www.edebiyatvesanatakademisi.com/post/gul-ile-bulbul-hikayesi-siirlerde-gul-ile-andelip/118119>
6. <https://osmanlica.ihya.org/bulbule-nedir-ne-demek.html>
7. Navoiy asarlari lug'ati. Alisher Navoiy asarlarining o'n besh tomligiga ishora- T.:G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 1972.
8. Мухаммад Хусайн Бурхон. Бурхони қотەъ. 1 жилд. – Душанбе: Адиб, 2014. – Б. 196.
9. Fatih BAKIRCI . Salahi gul u bulbul. (GİRİŞ — METİN — TÜRKİYE TÜRKÇESİ ÇEVİRİSİ — DİZİN — TIPKIBASIM) CİELİ (Doktora Tezi). İSTANBUL – 2013.
10. Cemal Kurnaz, “Gül”, 1996.
11. Fatih BAKIRCI. Türk dünyasında ortak bir tema: gül ile bülbül. Hırkatî, Salâhî, Rifâî, Kara Fazlî, İznikli Bekâyî'de Gül ile Bülbül Temasının Karşılaştırılması Uluslararası .Uygur Araştırmaları Dergisi 2015/6.
12. Istiqlol davri o'zbek navoiyshunosligi. 30 jildlik, 3- jild / Natan Mallayev: Navoiyxonlik suhbatlari; Botirxon Akramov: Fasohat mulkinging sohibqironi; Sharofiddin Sharipov: “Lison-ut tayr” haqiqati; nashrga tayyorlovchilar: O.Davlatov, D.Yusupova; Alisher Navoiy nomidagi xalqaro jamoat fondi. – Tamaddun.;2021. B 288.