

The Figurative Meaning Expressed Through The Characters In The Stories Of Gulkhani's "Zarbulmasal"

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Abstract: Gulkhani's work "Zarbulmasal" is one of the major representatives of Uzbek classical literature, and its content is considered an important stage not only in the development of the fable genre but also in Uzbek prose satire. In the work, Gulkhani, using the language of birds and animals, sharply criticizes the social and political life of his time, the internal contradictions of the feudal system, the tyranny of officials, ignorance, and foolishness. The name "Zarbulmasal" is formed from the combination of the Arabic words "zarb" and "masal," and the work contains fables, proverbs, and symbolic stories. The composition of the work, mainly through the images of animals and birds, symbolically illuminates the conflicts between different strata of society and moral vices. Gulkhani expands the content of the fables, creating an opportunity to read and interpret issues relevant not only for his time but also for today. Thus, the work "Zarbulmasal," with its figurative and allegorical content, occupies an important place not only in Uzbek literature but also in world literature.

Keywords: Gulkhani, "Zarbulmasal," allegory, metaphor, animal image, bird image, fable, proverb, symbol, satire.

Introduction: Muhammad Sharif Gulhani is one of the prominent representatives of Uzbek classical literature, and his work "Zarbulmasal" is an important stage not only in the development of the fable genre, but also in the development of Uzbek prose satire in general. Speaking in the language of birds and animals, Gulxani sharply criticizes the socio-cultural life of his time, the internal contradictions of the feudal system, the tyranny of officials, ignorance, and foolishness. Therefore, "Zarbulmasal" is evaluated in literary studies as a figurative, allegorical work.

The name "Zarbulmasal" itself consists of the combination of the Arabic words "zarb" and "masal," which mean "to tell a parable," "to speak after parables," and it is called so because the work contains many parables, proverbs, sayings, and symbolic stories.

The composition of the work is built on the basis of "The in-law relationship between Yapaloqqush and Boyog'li (Owl)," and stories such as "The Tortoise and the Scorpion," "The Camel and the Calf," "The Monkey and the Najjor" are sequentially arranged around this relationship. Each of these, while being a separate instructive story, serves as a metaphorical link serving the general plot and main idea.

Even today, such social ills as careerism, injustice, self-interest, ignorance, and ingratitude are encountered in the life of society. Since Gulhani raised these issues not directly, but through symbols, the work has not lost its significance as a work that can be read and interpreted by the modern reader.

The main goal of our article is to analyze the figurative meanings expressed through the system of characters in the main stories of "Zarbulmasal" based on literary theories, to reveal their socio-philosophical, moral and aesthetic essence.

In our research, we use the methods of comparative-analytical, historical-typological, structural-semantic analysis, and text commentary.

The work "Zarbulmasal" was studied by a number of researchers in literary studies before and after independence. Rahmonqul Orzibekov, in his textbook "History of Uzbek Literature," provides detailed information on the genre characteristics, composition, and role of "Zarbulmasal" in the fable genre.

In the book "Theory of Literary Studies," Hotam Umurov, along with general theoretical views on allegorical images, mentions such images as the Tortoise, Scorpion, Monkey, Camel, and Calf in

"Zarbulmasal" as vivid examples of allegory.

In her monograph "Zarbulmasal poetics of Gulkhani," Madina Abdullayeva separately analyzes the poetic structure of the work, the system of symbols, figurative layers, and moral-didactic essence.

Contemporary researchers such as H. Absalomova, M. Ergashova, S. Shukurova in various scientific articles highlight the artistry of "Zarbulmasal," genre features, system of images, interpretation of figurative images, and educational significance in teaching the work.

Recognizing the research of the above-mentioned scholars, we will try to explain its figurative meanings by identifying the birds and animals represented as heroes in the stories presented below in the work "Zarbulmasal."

MAIN PART


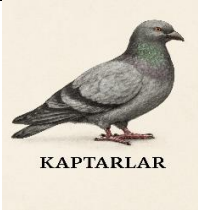
Gulkhani's real name was Muhammad Sharif, and he wrote in Uzbek and Tajik under the pseudonym Gulkhani. His surviving prose work is "Zarbulmasal." Literary scholars consider it a high example of Uzbek fables and prose satire. "Zarbulmasal" is distinguished in the history of Uzbek literature not only by its content,

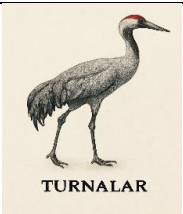

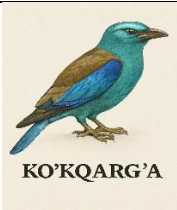
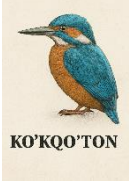
but also by its unique compositional structure, the harmony of elements of both prose and poetry, satirical tone, language, and system of images. It is noted in scientific literature that it served as a school for the next generation of writers, especially in revealing the symbolic meaning of the images of birds and animals. "Zarbulmasal" is a collection of educational stories created on the basis of proverbs, sayings, and symbolic stories, in which proverbs and sayings are often cited as a conclusion of the story or, conversely, the story is built on the content of the proverb. In the work, figurative meaning, irony, and symbolism are the leading artistic means. Around the main event, the "in-law's affair," various types of birds and animals emerge and tell about the events that happened to them, and such episodic stories have a special figurative layer.

The main characters of "Zarbulmasal" are birds. The play features characters ranging from birds of prey to small birds, as well as wild animals (monkey, fox), domestic animals (camel, baby camel, donkey), and insects (scorpion). Each image is considered as a metaphorical symbol representing a certain character, mental state, and social type of people.

Table 1

Bird image in stories


No.	Bird name	From the National Encyclopedia of Uzbekistan	Explanation	Parable
1	 <p>"Falconiformes"</p>	Family of Daytime Predators. In the fauna of Uzbekistan, 32 species are found, belonging to 14 genera (halfies, songbirds, woodpeckers, hyenas, eagles, bee-eaters, snows, hawks, vultures, hawks, hawkes, and others). [p.73]	Based on the fact that in literature the hawk is a symbol of courage and bravery, not everyone can achieve courage and agility through the image of the hawk in the story.	One day, Kulang, intending to do the work of a hawk, decided to hunt a heron and got stuck in the mud. [p. 13]
2	 <p>Pigeons</p>	A family of birds belonging to the pigeon family. [p. 137]	In classical literature, we have seen the dove as a symbol of peace, tranquility, and purity in various examples, while Muhammad Sharif Gulxaniy in his work also presents it as a symbol of patience and wisdom, striving to create innovation in literature.	The pigeon flew and recovered. [p. 16]


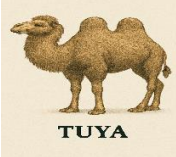

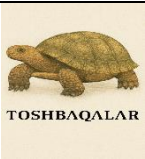
3	 TURNALAR Cranes	<i>Cranberry family. There are 15 species united in 4 genera. Large, with long legs and neck, relatively wide wings. [p.777]</i>	<i>In fiction, the image of a crane is mainly depicted as positive, while in the work "Zarbulmasal" it is reflected in the image of an awkward, selfish person.</i>	<i>One day, Kulang, intending to do the work of a hawk, decided to hunt a heron and got stuck in the mud. [Proverb, page 13]</i>
4	 ZOG' Crow	<i>Crow, raven. [p. 140]</i>	<i>In the work "Zarbulmasal," the crow is depicted as a person who does not know his place, as an ignoramus.</i>	<i>If the crow had wandered with its kind in the desert, or in the meadow, or in the old threshing floor, it would not have been eaten by the arrow. [Proverb, page 16]</i>
5	 KO'KQARG'A Magpie	<i>A family of birds belonging to the order Marsh-like. The tip of the sharp or wide beak is curved like a hook. The feather color is greenish-blue, mixed with brown and reddish. It feeds mainly on insects and fruits.[p. 855]</i>	<i>In the story of the work "Zarbulmasal," the blue crow is represented by a herald.</i>	<i>At that time, Kokqarga was sitting in the courtyard of the monastery, warmed by the scorching sun. [p. 49]</i>
6	 KO'KQO'TON Heron	<i>A bird belonging to the stork family of the stork family. Cockroaches feed on fish, frogs, tadpoles, snakes, lizards, and rodents. [p. 855]</i>	<i>In the work "Zarbulmasal," he is depicted as an awkward, selfish person.</i>	<i>If they see, from the ranks of cranes there is something like a crane or a blue deer. [p. 48]</i>



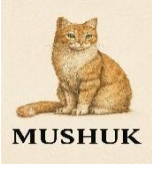
As can be seen from Table 1 above, the image of birds in "Zarbulmasal" is expressed on the basis of wonderful ideas, deviating from artistic traditions. For example: Pigeon - a character who chooses to live within the

framework of his natural ability, honesty and contentment; The crow is represented as a symbol of an unsatisfied, airy person who imitates others and denies their natural capabilities.

Table 2
Animal imagery in stories

No.	Animal name	From the National Encyclopedia of Uzbekistan	Explanation	Parable
1	 Donkey	<i>An animal belonging to the subgenus of odd-toed mammals of the genus Horses. Common donkeys are fed on a complete ration consisting of various herbs, hay, barley, and pedigree donkeys - hay, concentrated and succulent feed. From the</i>	<i>Usually in fiction, the symbol of the donkey is expressed as a love of labor, and in the work "Zarbulmasal" it is depicted in the</i>	<i>Too toxic, The grief of daily life is futile. [p. 42]</i>

		<i>age of 2, it can be used for household work. [p. 271].</i>	<i>images of ignorance and stupidity.</i>	
2	 <p>Calf</p>	<i>A baby camel up to one year old. A newborn calf is very fragile and small (5-7% of the mother's weight). Since calves are not born twins at all, they are initially kept separated from their mothers in special warm rooms. [p. 869].</i>	<i>Based on the stories presented in the work, the camel calf is presented in the image of an invalid, a victim.</i>	<i>The world's harvest was one camel, The camel from behind the Ematurgan. [p. 20]</i>
3	 <p>Camel</p>	<i>An even-toed mammal belonging to the camel family, the order Lamiaceae. They have 2 types: single-humped (S. dromedarius - dromedar - fast-running) camels, double-humped (S. bactrianus - bactrian - fork) camels, lower, dark brown in color. [p.59]</i>	<i>The peculiarities of the work "Zarbulmasal" are that in one story, the author depicts the camel as a symbol of a hard worker, a devotee, and in another story, he portrays it as a clumsy, deceitful person.</i>	<i>There, a camel fell into the mud, tilted to its sides, sunk up to its tail, and not a single hair of mud could escape the disgrace. [p. 49]</i>
4	 <p>Foxes</p>	<i>Belongs to the group of mammals of the wolf family. [p.681].</i>	<i>In fiction, the fox is presented as a symbol of cunning, while Muhammad Sharif Gulkhani takes a unique approach to the image of the fox and depicts it as a symbol of wisdom.</i>	<i>On the way, they met a fox. After greeting, the fox asked about the camel's condition. [p. 49]</i>
5	 <p>Turtles</p>	<i>Reptile order. The body is covered with bony horns or bones. The armor consists of a back (carapax) and a belly (plastron) shield. The structure of most turtles has remained virtually unchanged from ancient times to the present day due to the declining number of turtles. 38 species and subspecies are listed in the International Red Book. (O'zb.M.E., T. 517-b.)</i>	<i>In the work "Zarbulmasal," the image of the tortoise is presented as a faithful friend, a good companion, which shows the diversity of images in our literature. This demonstrates Muhammad Sharif Gulxaniy's deep</i>	<i>Bozanda said: "The good ones have said that a stonemason used to go from Iraq to Hijaz. A scorpion became his companion. The two of them were leaving, but the stone-bearer was extremely perceptive and insightful, having gained much</i>

			<i>knowledge of folk oral tradition.</i>	<i>experience traveling with both good and bad people, but he trusted the scorpion and walked steadfastly. [p. 35]</i>
6	 <p>MAYMUNLAR</p> <p>Monkeys</p>	<i>A highly developed suborder of mammals belonging to the Primaria order. Humans also belong to this suborder. Monkeys mainly feed on plants and fruits. [Uzb.M.E., M.93-b]</i>	<i>The image of a monkey, rarely encountered in fiction, in the work "Zarbulmasal" represents the image of ignorant, selfish, and foolish.</i>	<i>A flowerbush was bigger than him, A monkey had taken home there. [p. 18]</i>
7	 <p>CHAYONLAR</p> <p>Scorpions</p>	<i>The order Arachnids is sometimes considered an independent class. There are about 750 species of scorpions, including several species in Uzbekistan. Yellow scorpions are common. A predator, hunts at night. It hurts badly when it stings. The bite of some tropical species can be fatal. [p. 7].</i>	<i>Based on artistic traditions, Muhammad Sharif Gulkhani presents the scorpion in his work in the image of a cruel, unfaithful friend.</i>	<i>Mount me, but do not strive in vain, for you will harm yourself." Then the scorpion said: "Everyone knows their own advice." [p. 36]</i>
8	 <p>MUSHUK</p> <p>Cat</p>	<i>A genus of predatory mammals of the feline family. Domestic M. benefits by killing rodents and causes harm by eating birds. 7 species and 4 subspecies are included in the International Red Book, and all species found in Uzbekistan are also included in the Red Book. [p.891]</i>	<i>In the work "Zarbulmasal," the cat is presented as a symbol of arrogance and laziness.</i>	<i>The cat couldn't remove the tail from the hook and said, "It's stinking!" (p. 55)</i>

If we look at Table 2 above, as a result of the images of animals in the work, wonderful ideas emerge, in particular: Monkey is a symbol of a person who blindly imitates, who, without mastering the craft perfectly, considers himself equal to a master, as a result of which both he and others suffer. Metaphorically, Bo'taloq is young people who are inexperienced but think that they "know everything"; The camel is a symbol of a generation that has spent its life in labor, has seen much, but seems worthless in the eyes of its children.

Their interaction is understood as a symbol of the difference between generations, the devaluation of experience, and the weakening of gratitude.

The Tortoise and the Scorpion are brought closer to the image of a flawed person who is stable in nature, but internally ready to cause harm, "doesn't change his nature." Such a system allowed Gulhani to depict various strata and vices of society not openly, but with the help of symbols, as well as to freely use the tools of irony and sarcasm.

RESULT

Gulhani's work "Zarbulmasal" is not a collection of simple stories told by animals and birds, but a multi-layered allegorical work with a complex composition. In the short stories of the work, the socio-political structure of feudal society, conflicts between different strata, moral and spiritual problems, and vices in human character are symbolically revealed through images such as the Dove, Crow, Camel, Calf, Monkey, Tortoise, Scorpion, and each episode is imbued with deep moral and philosophical meaning.

Thus, the allegorical meaning expressed through the stories in "Zarbulmasal" and the characters in them is an artistic mirror that can see not only the era of Gulhani, but also today's society itself.

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