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INTERPRETATION OF THE IMAGE OF "HORSE" IN UZBEK AND ENGLISH LITERATURE

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ANNOTATION

The article dealt with the image of the horse. In particular, a brief account of the importance of the horse in the literature, its characteristic features and the species separated according to breed and sex. There are several legends, proverbs about horse. Particularly, analysed the similarities and differences between the artistic depiction of the horse image in Uzbek and English literature.

KEYWORDS: *image, "horse" image, emblem, hero, story, totemism, image, Uzbek literature, English literature, epic.*

DISCUSSION

The way of life of literature and art is reflected in the image (5.63). Among such images perfected in world literature, the image of the horse occupies a special place. It is known that the genesis of this image, primarily, goes back to the examples of folk oral art. In particular, it is known that in the ancient system of mythological views, the horse was considered a totem. Because our ancient ancestors believed in horses, dogs, oxen, wolves, snakes, and others. Meanwhile, these beliefs also influenced fairy tales, epics, proverbs and the horse began to be interpreted in works of such genres as man's closest friend, an image of both external and internal beauty, a symbol of will and power. Essentially, the epic horses, which have become the symbols of the nation in folklore, such as the famous Girkok ("Gorogly"), Boychibor, Kokdonan ("Alpomish"), Jyronkush ("Ravshan") show that the roots of this traditional image are strong.

It is known that the horse is distinguished from other creatures by its external beauty, sharpness, alertness and vigilance, attractiveness. In addition, in ancient times it was widely used as a means of hunting. However, it is known that in ancient times the horse's way was used in the treatment of various diseases.

In modern Uzbek and English literature, a unique artistic system of works in which horses are the main image has been created. Among them is the story of Togay Murad "Horse neighed night" (Ot kishnagan oqshom). According to the author, he lived

with the riders for forty days to write this work. In the play, the image of the Uzbek rider Ziyodulla Kal is depicted. Ziyodulla understands the "language" and character of bald horses: *"Brethren, no matter how good a horse may be, no matter how clever it may be, no matter how good-natured it may be, a horse, a horse with its own horse! A four-legged creature! A beast with a tail!" [1,15]. If we pay attention, we can understand from this record that the appearance of a horse is characteristic and intelligent by nature. However, he does not overlook the fact that he is a four-legged beast.*

According to the play, Ziyodulla buys a seven-year-old gray horse and gives it to him, even though he has given everything he has. Horse is not a car. He writes about it: *"Brothers, cars are iron! There is no life! A lifeless iron man cannot be touched! Iron has no heart! The horse becomes the hand of man. Because a horse has a soul and a heart! [1,14] In fact, it emphasizes the horse's friendliness to man, his heart, and the advantage of an iron car with these qualities. Among animals, the horse is distinguished by its gentleness, sensitivity, and even human intelligence.*

Ziyodulla raised a bald horse for two years, later naming it Tarlon. The reason is that when horses reach the age of nine, it becomes clear that they are not gray, but tarlon. This means that Ziyodulla also distinguishes the type of bald horses. According to



the science of Zoology, horses change during the growth process depending on their age and sex. For example, when a toy is born, it is called a slave, a two-year-old is called a toy, a three-year-old is called - *Gonon*, and a four-year-old is called - *Donon*. At the age of seven it is called - *Bo'z* and at the age of nine it is called - *Tarlon*. [1,17] ***"Brothers, if you don't know a horse, get a tarlon! Our gray was nine, it was nine. ... One joy was ten joys! Brethren, my gray horse is a tarlon! I was a tarlon horseman! I didn't put Tarlon in black jobs. I was playing in the hills "[1,17].*** It is known that our ancestors were very careful with horses and saw them as members of their own family. This is why the love of the protagonist for the horse can be seen in the play. Such an attitude to the horse is inherited from the ancestors. In fact, the images of horses created in folklore and written literature form a separate artistic line with their richness of noble qualities. Therefore, in the epic "Alpomish" Hakimbek cares and loves his son Boychibor. He grew up with his horse from a young age and walked together, leaning on each other like brothers. In many cases, the Alpomish racehorse, arguably the celestial (straw) horse, wins battles and races because of Boychibor. History lessons show that there were battles for the horse. Consider, for example, the battle of the Chinese emperor for the Fergana horses. Historians point out that Chinese horses were small and could not run fast. Fergana's horses were descended from God's horses. There was a high mountain in the Fergana state, where an impregnable horse lived. A colorful horse was tied to the foot of this mountain and bred from it. When she was born, she was bleeding profusely. That is why he was called the child of the horse of God. When the Chinese emperor found out about these horses, he asked the ruler of Fergana to give these straw horses in exchange for a few kilos of gold. But Mugua, the ruler of Fergana, disagreed. The Chinese ambassador angrily insults the ruler, and Mugua kills him. When the Chinese emperor found out about the incident, he ordered his commander to attack Fergana and bring the Fergana horses. However, the commander is unable to accomplish this task. The Chinese emperor marches on Fergana for the second time. Unfortunately, in the second march, the ruler of Fergana died at the hands of traitors, and several of his celestial horses were selected and taken to China. Many works and poems have been written about the heavenly horses of Fergana. Historians write that in ancient times, the "sky (straw) horses of Central Asia were characterized by inequality. These horses are the ancestors of modern Akhaltaka, Karabayir and Laqay horses [2]. It should be noted that it can be divided according to the breed of horses. For example, the Arabian horse, the Akhaltaka horse, the Yovmut horse, and the English thoroughbred are the main breeds of horses. Don horse, Gutsul horse,

Laqay horse, Karabayir horse are horses that are ridden and added to the cart. Heavy-duty horses include Ardenna, Brabant, and Vladimir.

The horse in "Horse Neighed Night" (Ot kishnagan oqshom) belongs to the type of straw. In order to substantiate the horse's friendliness and virtue to man, the play contains folk proverbs. This explains why horses have become a part of human life:

A horse has wings - it has wings [1,14].

The horse is the young man's companion [1,14].

When you ride a horse - think of your head, when you fall to the ground - think of your horse [1,27].

From the above proverbs Ziyodulla was used to describe the situation when a rider wanted to buy a horse. Because Ziyodulla's mother was dissatisfied with the purchase of the horse: "Ziyodulla the rider said: ***"Our mother was dissatisfied. Betty twisted and ached. He turned his lips and muttered:***

"My horse is better than a car," he said.

"What is my car?" The horse has an anode, I said.

"Where's the horse?"

"Breastfeeding?" God creates every living thing with His sustenance. The horse is over - the wing is over. Breastfeeding is found "[1,14]. Despite these protests, Ziyodulla buys a bald horse. Because in his actions: "It is impossible to talk to a car, it is impossible to worry, it does not understand human feelings, and horses understand human feelings without words and eyes. They don't even need to explain anything to them. Horses feel human".

Indeed, there will be different situations in life, man will hurt man, hurt his heart, even do evil, but animals, especially horses, will never betray, will not leave man in a difficult situation, but will always support him until his last breath. This is why horses are seen as man's best friend. In addition, the horse has kindness. Although man is not the perfect masterpiece of nature, he is also unique in humility. Wolves and lions, no matter how wild and savage, do not eat each other. And people go so far as to "eat" each other in a short time. In this sense, horses are the most precious gift of Mother Nature to man. These noble ideas are embedded in the story "Horse Night".

In order to strengthen the national spirit of the work, to measure the role of horses in our lives, the writer quotes from epics and songs, and when the time comes, he writes a "peasant" poem about the horse:

"If you look at the horses, look at the horses,

Carry water from afar,



***Make sure you don't break,
 Add Emin to Emi "[1,21]***

The above lines also show Ziyodulla the rider's warm affection for his horse.

In English literature, too, works about horses form a unique artistic system. In the West, attitudes toward horses are different. The Christian book of the Bible contains information about horses with a single name. Horses are considered mythical and magical creatures. The horses of King Arthur, the founder of the historical figure Albion (England), also in a sense contributed immensely to his victories. However, no written stories or epics have been recorded about King Arthur's horses.

Ernest Seton Thompson's "Mustang" is one of the brightest figures in twentieth-century English literature. This work was translated by the famous Uzbek writer Togay Murod and delivered to Uzbek readers. It should be noted that this successful translation gave the author a creative impetus to the creation of the above-mentioned work "Ot kishnagan oqshom".

The image of the horse in the story has a special meaning as a stubborn, invincible hero who fought for his freedom. In "Ot kishnagan oqshom", the rider fights for the horse's fate, risking his life for it. But in the "Mustang", the horse fights for its destiny, its freedom. The author writes of the horse: "No one in the West pays attention to wild horses. First of all, it is not easy to catch it, and even if you catch it, the wild horse will remain stubborn, useless and wild for the rest of its life" [3,50]. A person's character is determined by the place and conditions in which he lives. Most of us know about Mowgli, Tarzan, for example. Both heroes think and live like animals because they live in the woods. They were forced to live this way as human beings. The same goes for animals. Horses also get used to the place where they live. They also have a sense of homeland. Western horses are distinguished by their savagery and striving for freedom, fighting: "But a black horse is as stubborn as a donkey and as fierce as a dog. If a black horse has claws, the lion will also bark" [3,51]. You can tell the character of a horse by its color. For example, straw horses have white skin, most stubborn horses, especially black horses in the West, are asov (disobedient), while brown horses are often submissive. The horse in the Wild Horse is also black and cannot be subdued by any rider, and although it is branded, it does not retreat in the path of freedom.

"The broad-shouldered, blue-eyed, giant black horse lived violently all over the country, and the Bethel came from various places, strengthened its ranks, and increased its herd to at least twenty heads" [3,52]. It is known from the events in the plot of the work that the black mustang

horse is very strong. No one can force him. That is why he protects the beetles with his teeth and nails. The gala is always free to roam and graze. No rider can saddle it. Those who want to saddle surrender and ignore him. But at the last moment, a cunning old rider named Tom catches the horse, a black, wild, furious, mustang horse that will not give anyone a handle, and puts his mark on the wild blanket. ***"According to Western tradition, whoever first puts his mark on the body of a wild blanket, the blanket belongs to him" [3,66]. So stamping means taking freedom from a smart animal.*** Thus the wild boar becomes dependent on man. When Tom pressed the seal, he untied the stallion he had tied as he took the horse home. At this point, the stallion tries to escape. ***"The wild boar gathered all its strength and strode up the slope on the way to freedom," he said. The wild boar climbed a steep cliff. He jumped down from the rock into the air, flew two hundred feet, and again and again slowed down and landed on the rock. He died, but he was released!" [3,67].*** Apparently the old man with the stallion is long and ruthless. It was better for a man to die than to live as a mute for a wild boar. He fought for freedom until his last breath and won a spiritual victory. Apparently, the plot line in the work is a depiction of the wild quilt moving forward in spite of various obstacles, without fear of anything. The writer humanizes the wild quilt. This image, as a symbol of freedom and liberty, does not repeat any of the horse carvings created in world literature.

The works of Uzbek and English literature that we have analyzed above show that the images of horses created in these stories have spiritual, regional differences. Therefore, in English literature, horses are a symbol of freedom, while in Uzbek literature they are a symbol of strength and friendship. This shows that the horse has become an important part of human life in world literature, as well as in the folklore, and is one of the main characters.

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