

## INTERPRETATION OF ANIMALISM IN UZBEK LITERATURE ON THE EXAMPLE OF THE WORK OF TAĞAY MURAD “HORSE WHINING EVENING” (OT KISHNAGAN OQSHOM)

Eshkuvatov Jasur Buriboevich  
independent researcher

### ABSTRACT:

**This article is devoted to animalistic and its specific study. In the article, the work of Tağay Murad “Horse whining evening” (Ot kishnagan oqshom) is analyzed as a figurative interpretation, the writer's intention through the image of the animal in the story, the idea of the work and the characteristics of the character as an artistic image, the harmony of relations between man and animal is illuminated.**

**KEY WORDS:** animalistic, artistic literature, metaphysics, animal images, external and internal world, artistic interpretation, imagination.

### INTRODUCTION:

The genre of animalism, which is characterized by its artistic interpretation in world literature, is not a novelty for Uzbek literature either. In modern literature, this genre is studied as a separate scientific research direction. Animalism means a figurative representation of animal images in artistic works. This term, which was originally used in painting in relation to the image of an animal, later it began to be used even in artistic literature. Excellent examples of animalistic literature were created by such writers as Ernest Seton Thompson, Jack London, Mikhail Sholokhov and Genghis Aytmatov. Such works also existed in Uzbek literature from ancient times.

Indeed, in the “Avesto”, which was created three thousand years ago, animal images are also visible. In addition, we can see that the

image of animals bears a special meaning in the work of Nasiruddin Rabguzi “The story of Rabguzi” by the XIII century.

Initially, animals were introduced into the artistic literature in a figurative way with the aim of displaying some aspects of man, then the image of animals became a target, and not a means. Even in modern Uzbek literature, works of the animalistic genre began to see the face of the world. Tağay Murad turned the work of Ernest Seton Thompson “Wild ambler” (Yovvoyi yo’rg’a) into Uzbek and made a contribution to Uzbek readers. The translation leaves its imprint on the creativity of each of the creators, the impact of which, of course, can be positively assessed. In the story of Tağay Murad “Horse whining evening” (Ot kishnagan oqshom), horse's friendship with a man is manifested in artistic paints. The protagonist-Ziyodulla kal will spend his time in a lifetime with a horse named Tarlon. Tarlon is the nickname of a horse. The horses, which itself is white and after the age of nine, are spotted, put a name as Tarlon.

In general, each work of Tağay Murad is devoted to a specific topic, the author strongly studies the realities and the essence of this work before writing it to the chosen one. It is also in the “Horse whining evening” (Ot kishnagan oqshom): detailed information is given about the breeds of horses, what kind of feline they have. At the beginning of the work, the horse's friendship with a man is emphasized in several places: “...Buddies, car is iron! There is no soul! Iron without soul, to a person will not be friends! Although iron does

not have a heart! The horse becomes a friend to the man. Because the horse has a soul, although he has a heart! . During the reading of the work, it can be seen that there are two main heroes in the story : if one is a rider with a Ziyodulla, the other is a Tarlon. At this point in time, we can see the peculiarity of Animalism, that is, the image of animal is introduced into the work as the main goal, and not as a means of describing something. It should be noted separately that the horse is not depicted as a divine animal that descended from heaven in his work as Tağay Murad, but also indicates the need to educate any animal. The Ziyodullo rider first breeds the horse from the head. In particular, the following passage shows that the rider also needs great skill: "While being a four-legged creature horse... yes-yes, while the horse is going... what disposition finds, remains the same dispositio . What finds the deed, remains in the same act. What it sees, what it knows, what it learns, all-all remain in the body, remain in the brain. That's when the rider says that he will fix the horse, he will suffer. The horse can not be corrected! The friends, best horse, riders are mind-blowing building! The best of all is a horse rider heartbroken building!". The breeding of a horse does not consist only of stroking and plowing.

In the story, it is believed that the horse is also a biological creature, the reserve of food for its growth should be energetic illuminated: "I started feeding barley to the Tarlon. I gave four kilos of barley in azahn. I gave six kilograms of barley in a lunch. I gave five kilos of barley in the evening. I gave salt in my palm. Tarlon ate a lot of salt. I kept white sugar in my palm. Tarlon took the candy with his lips. Kars-Kars ate. Now I salted the tail of the slaughtered sheep-salted... Buddies, the horse is anesthetized, the mouth is hell!" . If the horse's super paradise is to enjoy riding it, then the mouth hell is in difficulty to feed its belly.

The sensitivity of horses in the story is also described in several pages. In general, the sensitivity of horses among the people is expressed in many stages. Turkmen poet Mahtumkuli also stood in the question-answer poem with the poet Turdi:" The horses that are not taught to catch will feel like a man", giving the idea. We observe that the same sensitivity is also taken into the pen several times in the "Horse whining evening" (Ot kishnagan oqshom):"There is not what the friends do not know about the horse! The horse knows the snow-rain, the dove in advance. Especially, the wedding and the mistress immediately knows". During the reading of the story, we will witness that the horse is depicted in more places than the rider, its desires, desires are revealed in an incredibly natural way. A lot of riders, of course, want to get a capricorn, but our Tarlon wants more than a rider though. Ziyodulla rider, who knows its desire, also understands his horse very well. In this place, one can say that the creation of a clear artistic interpretation of what it wants without letting the horse into the language is one of the great achievements of Tağay Murad. Tarlon for the first time very much wants to get goatling, but the goatling will fall out of the hands of the rider. But the Ziyodulla rider, who did not want his horse to die, shows himself as if he had taken a capricorn. This is also a way to find a language with a horse: "The Tarlon has reached the trough, beating in the compression of the horses. Capricorn stopped a wander. I toothed the whip from the stalk. I myself went to the trough. Now I would raise a horse, having pressed a hoof, the goatling fell out of my hand. The Tarlon was pushed by a gang of horses. The Tarlon stood and wandered away from the patchwork. Left aside. Tarlon do not be offended, do not let the soul fall, I went to the earth for a mile, and I came to Tarlon. I took out the fur collar!"

In the story, the character of some people is also revealed during the depiction of human and horse friendship. Especially, in the image of the cub, it can be seen that the horses performed the image of the leader, showing the bravery or rascal character of the wrestlers. Tarlon throws itself into a deep shadow, so as not to give the capricorn, and the stream will run away. But due to the fact that the rider dropped the capricorn, wrestler refused to give him money. In this situation, the bearded rider puts a heavy condition to the wrestler: "Look where Tarlon threw itself! The horse did not throw away from you, from fear of me, no , threw out of self-sacrifice to the man! So even though you roll dice from the horse's head, your fee will not go away! Give me your fee! If you give, you give, do not give, I will bring a sheep from my house to this field! Tell them, tell them". Here in such situations, we can also witness that the character of the heroes is revealed by means of animals.

In general, one of the main features of animalism is the delivery of the external and internal world of animals to the reader. Since Ziyodulla was a rider who understood the character of the horse, he also expressed to it that Tarlon was such a loyal friend. In the story, it is said that the horse is still a four-legged animal, accordingly, he was also given convincing feedback about the need to be treated: "I know, there is no mood in the Tarlon, I know! Friends, each horse will have its own character, mood. The days when the horse does not have a mood do not bend the neck to a person. On these days, a person does not return at all from the grinding of the bladder, although if it touches a lot of irritation, then the person will be gnawed from the shoulder, and the tooth will be gnawed! At such times, some riders hit the horse's head with a whip handle. As a result, the horse will run away, tearing his rider in the agony of the soul.

That's how the horse was decorated from a man. The horse returns from man! Draws to his ogres ancestor! He puts his ancestors, escapes depending on the fields. It is added to go horses. They see with their bears, they pamper with their paws. It takes the air of its ancestors!". From the above lines it can be seen that even a horse can not make any rider, for this it will be necessary to understand its language. Changes in social life, as in other works, do not show their impact on the fate of the heroes, even in the "Horse whining evening" (Ot kishnagan oqshom). In particular, over the policy of giving horses to meat, the Ziyodulla kal had suffers a lot. He can not even imagine what kind of meat he comes from the market, and Tarlon also turns out to be such a meat: "One hand was left in the meat, one hand in the knife. My eye remained in the Tarlon! You are the best! Hand over to meat? So the breed? So who is the good-natured? Is there any other creature that makes meat? Itself, how does the meat? Is that? I stared at the meat on the table. Those so though? Although Tarlon will be so? Although the solder is a collar, the bone is a collar? Next, the skull-race will be separate. They throw their hooves at the dog. Dogs eat hooves gnawing. They bury their tails by the mane. Mane rot under the soil. So mane? It is not mane, silk, silk!". It remains only to protect the rider from the transfer of his horse to meat. For this he uses the trick that he has in himself. This goodness that he did to the horse, of course, will not remain unanswered.

At the end of the work, Tarlon saves the owner from the inevitable death in the clutches of hooligans. These places of the work bring joy to the reader's soul. We go to the realization that the horse, the four-legged animal, is superior to the two-legged savages. Tarlon's scene of falling in love with horse Olakuz is also described as incredibly natural and touching. Tarlon, who fell in love, without even going into

the talk of the owner, goes to the Olakuz and, having reached his intention, finds his house at night. Of particular importance in the story is the characterization of the interaction of animals with the concept of human emotions: "Tarlon and Olmakuz kissed one another. It was piquant and piquant. And the Olmakuz ripened into his mouth, and the nose began to ripen. What it said to the Olmakuz, what it said. What it said, what it said—it knew its own, it knew its own, it knew its own Olmakuz... Tarlon was disappointed, Olmakuz was disappointed!" .

During the reading of the story "Horse whining evening" (Ot kishnagan oqshom), the attributes of the horse such as loyalty, loyalty are revealed. As we reach the end of the story, it becomes clear why it is so named: Tarlon, who sees his owner being chased by unknown people, whispers of anger: " It looked at the fields and stared at them. Tarlon's ears gnawed. And it looked at the village, and it looked down. Tarlon shrugged its razor. Then, it looked at me. It spread its legs big. It stretched its neck. It stretched its snouts. It did not pinch its ears". On this night, the horse Tarlon shows its solidarity to the rider Ziyodulla, preserving his life: "I felt Tarlan's breath. I embraced the tumult and embraced it. I wiped its forehead. Then my palm became a mound. I thought sweat, horse skin. I brought my palm to my eyes and looked. Then, I looked at the Tarlon with a stitch.. Tarlon leaked blood from his forehead... I cried. I said press my lungs, I could not press..." . As Tarlon rode the owner on his own and went to his house in search of salvation from all over the world, it will be as if the main idea of the story, which the rider passed through the soul of Ziyodulla, who found this comfort only from his horse, was reflected in himself: "Tarlon, you are my friend, my friend. Was, I do not say them my friend

anymore. My friend is you, Tarlon... Tarlon, you are my friend of doom, my friend of doom..." .

In the place of the summary, it should be noted that the direction of animalistic has existed in Uzbek literature since ancient times and has its place in modern literature. The main feature of the direction of animalism is explained by the fact that in this artistic story animals are depicted not as a means, but as a goal. Through it, the fact that nature and man are an integral whole is reflected in the works of art.

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