

THE IMAGE OF THE HORSE IN KHOLIYOR SAFAROV'S WORKS

Mukhtorova Sevinch

*Tashkent State University of the Uzbek Language and Literature named after
 Alisher Navoi, Uzbekistan, 2nd year student:*

muxtorovasevinch332@gmail.com

Abstract. *This article discusses the significance of the image of the horse in the works of writer Kholiyor Safarov. It also explores the writer's artistic mastery.*

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The relationship between humans and nature is one of the leading themes in the field of literature. Depicting the animal world in literary fiction requires delicate skill from the writer. Indeed, the warm relationship between humans and horses has been noteworthy since ancient times and has been reflected in the creative works of authors. It is known that the horse has been a companion to humans since ancient times. In fact, in the holy source - the Qur'an, in the Surah "Al-Adiyat" ("Валъадият"), Allah swears by the horses: "Нафасидан овоз чиқариб (душман томон) чопаетган отлар билан қасам". "Туёғидан ўтлар чиқариб чопаетган отлар билан қасам. Ўша пайтда чанг қўзгатиб (чопдилар). Ва душман жамоаси ўртасига (ёриб) кирдилар". [5] ("By the (Steeds) that run, with panting (breath)". "By the (Steeds) that strike sparks of fire (with their hooves). They charge to the attack in the morning, raising a trail of dust, and penetrate into the center of the enemy host".) Allah swears by the various states of horses participating in war because, at that time, horses were the most important means of transportation. Particularly in battles and wars, their importance was extremely significant. Major conquests in history were carried out with the help of horses. Therefore, all nations, including Muslims, have given great attention to horses. The Qur'an also confirms that the horse is one of the great blessings given to humanity by Allah: "У зот яна сизлар миншингиз учун зийнат қилиб отлар, хачирлар ва эшакларни (яратди). Яна сизлар (ҳали) билмайдиган нарсаларни ҳам яратур" [5] ("And (He created) horses, mules, and donkeys for you to ride and as adornment. And He creates that

which you do not know.”) Indeed, in the hadiths, too, emphasis is placed on the blessings and benefits brought by these animals: “Қўй баракадир, туя азиздир, отнинг ёлларига эса қиёмат кунигача яхшилик боғлаб қўйилгандир” (“A sheep is a blessing, a camel is noble, and goodness is tied to the forelocks of horses until the Day of Judgment”.) Thus, the image of the horse plays an important role in the oral creativity of the people nourished by the Qur’an. In folklore works, it is impossible to imagine the hero’s life without the image of his constant companion, the horse. In the epic “Alpomish”, the hero’s companion is the horse Boychibor, and in the epic “Go‘ro‘g‘li”, it is G‘irot. Without the image of these horses, the plot of the epic cannot be fully understood. These horses move with the heroes within the composition of the epics, sharing their sorrows, pains, and, when the time comes, their joys.

Later, the image of the horse entered written literature and was depicted side by side with the main character in the plots of literary works. For instance, in the creative works of prominent figures in our literature, such as Turob Tula, Shukur Kholmirezayev, and Togay Murod, there are artistic interpretations of the image of the horse. Similarly, in the works of the prose writer Kholiyor Safarov, the image of the horse also appears. In his story “Jiyron”, the saying “*Ot - insonning yo‘ldoshi*” (“The horse is a man’s companion”) is used as an epigraph. The story vividly depicts village life, the game of named “ko‘pkari”, and the unique aspects of depicting the image of the horse. In the story, the rider Boykuvvat is nicknamed “wind” because of his horse: “*Odamlar ko‘pkarida otlarning Jiyronga yetolmay, shamolida qolib ketaverishidan buvaga shunday laqab qo‘yishgan edi*”. [1] (“People called him that because other horses in the game could not keep up with Jiyron and were left behind in his dust”.) The protagonist felt proud of the strength added to his name by Jiyron. However, when he falls ill and can no longer participate in games, the horse suffers the most. The psychological state of the horse and the human are so intertwined that even when Boykuvvat, the rider, is struggling to speak due to illness, he calls out “*Jiyron, Jiyronim...*” [1] (“Jiyron, my Jiyron...”) The horse senses the owner’s condition, displaying remarkable sensitivity and emotions:

“Derazadan egasining yuzini ko‘rgach pishqirar, yollarini silkitganча qoziq aylanib choparmish, derazaga qarab old oyoqlarini ko‘tarib-ko‘tarib kishnarmish”.

[1] (*“Seeing his owner’s face through the window, he would snort, shake his mane, run around the stake, and neigh while lifting his front legs towards the window”.*)

Artistic interpretations emphasize the horse’s human-like qualities and perceptiveness. Indeed, the prominent Uzbek poet Abdulla Oripov, in his poem “Oq ot” poetically acknowledged the horse’s senses and feelings:

Navoiy “Xamsa”ni tugatdi yozib,

Qutlashga yig‘ildi arkoni davlat.

Boyqaro ayricha hurmat ko‘rgazib,

Oq otin minishga ayladi da’vat.

Lekin uzr, dedi shoiri davron,

Ehtimol, bu holni kibr deb bildi.

Shunda sekingina lutf etdi Sulton:

- Buni otning o‘zi iltimos qildi. [8]

(Navoi finished writing “Xamsa”,

The state dignitaries gathered to congratulate him.

Boyqaro showed special respect,

Inviting Navoi to mount the white horse.

But the poet humbly refused,

Perhaps considering it pride.

Then the Sultan gently said:

- The horse itself requested this.)

Kholiyor Safarov portrays the horse as if it were a human in his story, highlighting that in some respects, it surpasses humans: *“Ot egasining o‘lganini bilgandek hech joyida turmas, arqonni uzgudek siltanib, tinmay pishqirib, qoziq aylanardi. Odamlar yig‘idan to‘xtasa-da, otning pishqirig‘i to‘xtamas, Polvon buvaning derazasiga qarab kishnagani kishnagan edi”.* [1] (*“The horse, sensing its owner’s death, would not stay in one place, tugging at the rope as if to break it, constantly snorting, and running around the stake. Even when people stopped*

crying, the horse's snorting did not stop, and it kept neighing towards Boykuvvat's window".) The horse senses the owner's death and grieves deeply: "*Yonoqlaridan yomg'ir tomchisiday-tomchisiday yosh qanshariga dumalaydi*". [1] ("*Tears rolling down its cheeks like raindrops*".) Jiyron refuses to let anyone else touch him, as most horses are selective about people and do not allow those they dislike to approach them. His journey to the cemetery and circling around the grave are signs of the horse's loyalty and dedication. At the end of the story, a surprising event occurs: "*Ertalab turishsa, ot buva yotgan xonaning ochiq derazasi tagida yotganmish. Otni turtib ko'rishsa, Jiyron qimirlamabdi... Jiyron tuni bilan uyni aylanib yurib-yurib, tong sahar Boyquvvat buvaning derazasi tagida jon bergan ekan...*" [1] ("*In the morning, they found the horse lying under the open window of the room where Buva was. When they nudged the horse, Jiyron did not move... Jiyron, having circled the house all night, passed away at dawn under Boyquvvat Buva's window...*") The horse does not want to live a day without its owner. Horses have many characteristics that are not immediately apparent, known well to those with long experience in horse keeping. At this point, it is worth mentioning Shukur Kholmirezayev's story "Ot egasi", where the horse is depicted not just as an animal but with human-like qualities. When they come to take away one of Inod's three treasures, he responds: "*Otamdan yodgorlik. Er yigitning oti bo'lishi kerak, der edilar. Shu ot... mening og'ir kunimga yaradi*". [9] ("*A memento from my father. He used to say, a man must have a horse. This horse... helped me in my tough times*".) At the end of the story, when he cannot be persuaded to part with the horse, Inod prefers to kill it rather than let others take it. After the horse dies, he buries it in the family cemetery. The love and reverence for horses are also vividly depicted in Togay Murod's work "Ot kishnagan oqshom". The writer portrays the horse affectionately and tenderly: "*Birodarlar, mashina deganlari temir! Joni yo'q! Joni yo'q temir odamga el bo'lmaydi. Temirning yuragi yo'q-da! Ot odamga el bo'ladi! Boisi otning joni bor, yuragi bor-da!*" [4] ("*Brothers, a car is made of iron! It has no soul! A soulless iron cannot be a friend to a man! Iron has no heart! A horse can be a friend to a man! Because a horse has a soul, a heart!*") The character values the horse so highly that

the author states: “*Ayo Tarlon, sen mening birodarimsan, qiyomatlik birodarim...*”[4] (“*Oh Tarlon, you are my brother, my eternal brother...*”

Moreover, the writer Kholiyor Safarov, in his story “Oriyat”, uses the image of the horse to convey the idea of honesty embedded in the story. The character Sulton Polvon, who treats the horse like a friend with “Ha, oynalay” feels more pain when the horse is whipped. Here, the closeness between human and animal can be observed. The plot of the story includes the courage of horses, the rivalry among riders, and the depiction of the game named “ko‘pkari”. The culmination of the story is marked by the corruption of the bakovul (referee), who does not award the prize to the winning rider, favoring his own clan instead, leading to a tense situation where all the riders leave the field. The moral of the story is that honor and honesty are the fundamental conditions of humanity. The use of the national value of the game and the image of the horse, the main creature in it, to convey this essence is significant.

In conclusion, it should be noted that works depicting the relationship between humans and creatures of nature in literary fiction provide readers with both aesthetic pleasure and a better understanding of the animal world. Understanding the animal world and expressing the unique characteristics of each in the composition of a work requires great skill from the writer. Kholiyor Safarov, who could depict the human-like qualities of horses, has skillfully portrayed the character of this loyal animal.

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