



## THE IMAGE OF TARLAN IN TOG'AY MURAD'S STORY "EVENING NEIGHED A HORSE"

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### Annotation

This article discusses the image of Tarlan in the story "Evening neighed Horse" by Tog'ay Murad, one of the writers who made a significant contribution to the image and depiction of animals in modern Uzbek prose. First of all, in the epics such as "Alpomish" and "Gorogli", which are examples of folklore, there are views on the logical continuation of the images of Boychibor, Girat, as well as the creation of a new image and the writer's stylistic skills. The article reveals that the image of Tarlan and the protagonist Ziyodulla Kal reflect the feelings of friendship and brotherhood, examples of human and creative qualities in the relationship of the two images. There are comments and arguments about the peculiarities of this image and the writer's close national language.

**Keywords:** Stone age, totems, animals, Go'ro'g'li, Alpomish, Manas, Boychibor, Girat, horse, Evening neighed horse, Pirimkul Kadirov, Tog'ay Murod, Tarlan, Ziyodulla Kal

### Introduction

The art of speech has been created, in which the goal is to depict a certain event in a figurative way and thus reach the heart of the reader. It is more effective to influence a person through other elements and means, such as natural phenomena, animals and inanimate objects, than to show one's true self. The inclusion of the image of animals in literature is not only an attempt to show man his faults and shortcomings, but also to bring him closer to them, to make them friends, to treat them with love and humanity, and to make them .

In the Stone Age, primitive people, and in later times, some tribes also knew nature and creatures as their distant relatives, blood relatives, and tribal ancestors. They appeared in the form of various totems and fetishisms. Thoughts like these encouraged people to live in harmony with nature and animals, and feelings of love developed between them. That is why we see that people have been friends and close to different creatures until now: dogs, horses, eagles, wolves.

In epics such as "Gorogli", "Alpomish", "Manas", which are examples of oral works of the Turkic peoples, the closest companion of the heroes, who was with him on a difficult day and even gave advice (example image of Girat), in battle with the enemy, or embodied as images of their devotion in the most important situations and circumstances. In particular, in the epics of the "Gorogli" series, Girat (Girkok) is embodied as a living true friend for the hero, and his appearance and upbringing have a special place in the epic. The fantasy-style horse understands the main character's words throughout the story, guiding him when necessary (just like the characters in real life). The protagonist mourns, cries, takes the wounded and unconscious owner to the ground, guards him, and informs him of his captivity.



In the epic Alpomish, the image of Boychibor is also described as "in sight" (nazarkarda), and only those who know the breed of the horse can appreciate its original strength (Qaldirg'och, Kosa Sinchi, etc.). This image is portrayed as a strong-willed and loyal horse with human qualities (such as shedding tears, a horse running with injured). The image of Boychibor in the epic also contains some mythical and religious features that are not found in other epics. For example, his forty-hugy wings, his ability to fly, and the horse's gait, which stopped only after he returned the kalima with Alpomish's advice, when Karajon had a bad thought (kidnapping the horse and betraying Alpomish). In the same epics, it is safe to say that the features of the horse's image are incorporated into the image of Tarlon in a new, innovative way.

Writer Pirimkul Kadirov, a brilliant representative of Uzbek literature, wrote about Uncle Murad's work as a wish and a constant companion: Only for this purpose the writer should preserve his talent like a beggar guarding an army flag, not to tear it down, not to dust it, not to stain it. This is my sincere wish to Uncle Murad. "Indeed, to be a true nationalist writer is to be a fearless watchdog, because at every step one can meet those who block the path of wisdom like a thorn, the" agents "of political games. In the early 1980s, there were almost no writers who could express the Uzbek identity and values in the vernacular, in their own language.

Through his works, the writer brought examples of folklore and a national spirit to Uzbek prose. He were spoked his heroes in the national language, thinking of them as simple and sincere people. He was able to show purity, justice, and therefore be come calamities that followed. In particular, the melody of Surkhan, where he was born and raised, was absorbed by his works. Tog'ay Murad's story "Evening neighed a Horse" reveals this. Before writing the story, he studied the knowledge of horses and riding in order to create the image of Tarlan. It is mentioned in different parts of the work: "... if you take a horse, take it from Oboqli, if you take a woman take from Irgali", "one-year-old quluns, three-year-olds colts, four-year-olds gulons, five-year-old donans", "seme horse, gray horse, bay horse, burnoch horse, The words "white hoof horse, chag'ir horse ..." and the individual explanations given to them are a clear proof of this. In describing the image of Tarlon, the writer depicts him in a hearty and on conscious figuration. At the same time, Ziyodulla especially appreciates Kal's attention to him.

In various places, the protagonist places Tarlon among his closest relatives, saying "... my brother, nephew, doomsday brother". When he came ko'pkari, he told how many times he had saved him and helped him; He likens him to the unparalleled heroes of epics: "Tarlon is not a horse, Jumanbulbul sings" Kuntugmish "Fozil Yuldash sings" Alpomish ".

"... Is it possible to sell" Kuntugmish "for meat? Is it possible to make" Alpomish "for meat?

"Tarlon wanted feed-stuff and beseechingly snorted," "... as I lifted the kid (uloq), it shook like a man carrying a load on his shoulder." "Tarlon yemsirab iltijoli pishqirdi", "... Uloqni ko'tarayotganimda esa, yelkasiga yuk olayotgan odamdayin bir silkindi".

Ziyodulla is a proud and arrogant, sincere man. The fact that he helped someone in need, even if he was a stranger, and that he "swallowed blood" for his pride in the face of the hypocritical, accusatory people like Qatron, shows that he is a truly honorable Uzbek boy. The writer emphasizes the skill of Seton-Thompson in the language of the image of Qurbonnazar and the authenticity of his work. In some



places, Ziyodulla himself emphasizes the characteristics of horses through the rider: "A horse has a giant", "... a horse is like a woman", "a horse's heart is as delicate as a woman's heart".

Even in the most difficult moments, the horse was with him, a companion to him, a benefactor to him, a benefactor to him, a companion to him, a companion to him, a companion to him, a companion to him, a companion to him, a companion to him, a companion to him.

"That's why I saw Tarlon. Tarlon twisted his neck. He looked at the mountains, he moaned.

Tarlon's tails stretched out and moaned, his ways squeaked and squeaked.

Tarlon groaned with rage, and in the evening shuddered with grief. The evening was darker than the night, the night was darker than the evening, the night was sadder than the evening. "

"Ana shunga Tarlonni ko'rdim. Tarlon bo'ynini gajak-gajak qildi. Tog'larga qaradi, zorlanib - zorlanib kishnadi.

Tarlon dumlari yoyilib - yoyilib kishnadi, yollari hurpayib-hurpayib kishnadi.

Tarlon qahr ham iztirob bilan kishnadi, oqshom kishnashdan zir titradi. Oqshom, Tarlon kishnashidan, Tarlon kishnashi oqshomdan-da mungli bo'ldi, oqshomdan-da ayanchli bo'ldi ".

The writer portrayed the image of Tarlon with kindness, dignity, and a predominance of intellect from the images of horses created so far, giving him an "artistic life" as if he had revived it as an image with these elements. He revealed his dignity in the hearts and tongues of Uzbek riders. This is especially reflected in Ziyodulla Kal's pleading, gratitude, and conclusion at the end of the work:

"I know you, Tarlon. They are strangers to me, Tarlon ...

Ayo Tarlon, you are my little brother, my little brother.

That's it, I don't call them brothers anymore. You are my little brother. You are my little brother, Tarlon. You are like me, Tarlon, to me. His little brother looks like his brother, but Tarlon ...

Little brother Tarlon, what do we do now? Now, what do we say to the child? What do we say if Ell asks?

Ayo Tarlon, you are my nephew, my nephew.

That's it, I don't call them nephews anymore. You are my nephew, Tarlon. You resembled me, Tarlon. If you doesn't resembled me, who will resembled, Tarlon ...

Tarlon jiyanimov, or do we say we fell on the road? Don't they say: your had eyes? We say we slipped because stream was mud. Is it okey, my nephew Tarlon? Otherwise, we will be fun for the ell, we will be cranky for the people ...

Ayo Tarlon, you are my brother, brother ...

That's it, I don't call them my brother anymore. You are my brother, Tarlon. You have a little brother like me who can be called a little brother. I have a brother like you who can be called a brother. What a distress, Tarlon? □

Ayo Tarlon, you are my buddy, my buddy.

That's it, I don't call them my buddy anymore. You are my buddy, Tarlon ...

Ayo Tarlon, you are my dooms agnate buddy, dooms agnate buddy ...



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