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TAGAY MURAD'S STORY "TWILIGHT, WHEN THE HORSE RUMBLED" IN THE STUDY OF LITERARY SCHOLARS

Submission Date: April 09, 2024, Accepted Date: April 14, 2024,

Published Date: April 19, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue04-14>

H. P. Sultonova

Lecturer, NUUZ, Uzbekistan

ABSTRACT

The article analyzes the scientific works of literary critics who considered the story "Twilight, when the horse rumbled" from the linguistic and literary side.

KEYWORDS

New hero, detail, nature, artistic dominance, nationality.

INTRODUCTION

Tagay Murad's work attracts the attention of Uzbek researchers because the writer's works are the newest, most progressive stage in the development of Uzbek literature. They embody the spiritual world of eternal folk values, an innovative aesthetic program of artistic creation, and the "new" psychology of the Uzbek people. Gafur Ibrokhimov notes that "Tagay Murad was the most popular writer of the 70s of the 20th century in Uzbek literature. No other writer has such a style as his. He occupies his own, special place in

literature. In 1977 his novella "Stars Burn Forever" was published, in 1979 the novel "Father's Fields", in 1983 the novella "People Walking in the Moonlight", then other famous works were published" [1]

Tagay Murad was one of the creators of the artistic image of a new hero. The writer was concerned with social issues, first of all the moral image of man, his attitude to work, to people. Duty, obligation, industriousness, courage, honesty, sincerity,

benevolence - these are the human traits that he embodied in the new hero, such enduring values are established through the images of their bearers - modest, hardworking good-natured cattle breeders and gardeners. The hero of Tagaya Murad's story "Twilight, when the horse rumbled", a simple shepherd Ziyodulla, possesses these traits. At the beginning of the story, the writer created the image of the hero of a weirdo nicknamed "bald", who is characterized by such qualities as diligence, kindness, truthfulness, naivety, modesty, subtle humor. Sanjar Yanyshv speaks about the hero as follows: "This Ziyadulla the bald man is a strange man! Simple as a calaca, and yet - ah-ha, not simple, with his own subtle drawings. He likes to take offense. But the truth is also vital to him. He is all outward, like a golden jaw, but he swallows the tooth knocked out during the ulak, rather than spitting it out: not to stain the white snow and not to give pleasure to his foe. In Uzbek tradition he is his own, like Nasreddin Afandi. For the Russian field, he is an alien. Probably, this is the valor of real literature, meeting with which is always a holiday (and Tagai Murad's prose is just such a holiday!): to show another world, with other people, different from you, to make him understand and if not to love with all your heart, then to accept it as equal to yours." [2]

As the action develops, the hero is reincarnated as a skillful horseman. The plot of the story is constructed in such a way that the hero of the story is tested on the

strength of his physical and spiritual qualities. First, Ziyodulla is shown fighting for ulak, where his physical strength, agility, wit and honesty are revealed. Then he witnesses the massacre of a man in the bazaar, he does not remain indifferent, helps the victim; he testifies in the police and here he faces law and order violators; at the end of the story he faces another test - he is attacked by young men from the bazaar. As in the folk tale, he is helped by his faithful horse Tarlan - good has triumphed.

Literary scholar U. Rasulova analyzes the story from the point of view of human interaction with nature: "In Tagai Murad's story "Ot kishnagan ishnagan okshom" ("The evening when the horse rumbled") the way of life of a courageous, good-natured rider is illuminated in unity with the life of the horse. Ziyodulla from childhood grew up freely in the mountains. The grandeur of the mountains, the crystal clarity of spring water, the purity of the air sow the seeds of purity of thoughts and nobility in the character of the hero. He lovingly takes care of the horse Tarlan since his birth. The writer depicts with an artist's eye how Tarlan grows up in the sequence of the plot in accordance with the dynamics of the hero. The author, as a great connoisseur of horses, describes the inherent features of the horse. The horse fights for his master's honor in the horsemen's competitions and becomes his partner in achieving victory. Ziyodulla takes care of the horse, talks to him, listens to his heart, with his soul subtly

feels everything walking. There is a serious moment in the story: the cruelty, meanness of man is contrasted with the loyalty, courage of the animal. Man wants to kill man, and the horse (animal) - to save. While a reasonable, living creature forgets his "I", why he came into existence, the animal, which is considered unreasonable, appears as an instructive example by its noble deed. At the end of the work, the hero spoils his horse, calling it his native, "inseparable friend", and recognizes it as the closest relative. The writer sees true value and nobility in the unity of man and nature. Tagay Murad's novels reflect the greatness of thought, brightness of expressions, originality of depiction of the best samples of oral folk art. He notes that an uncultured person without national values is doomed to mental scarcity and unfreedom. Reminds that the solution of problems of concern to mankind should be sought on the basis of spiritual values" [3]

M. R. Bobokhonov considers psychological dominants in the story. He states that "The story is interesting not just for its stylized form, but also for the author's "finds" in creating an accurate national character. The hero addresses the reader with such a dastan address: "Brothers". This determines the intonation-syntactic structure, rhythmic and tempo organization of the narrative, enhances attention to this or that situation in which the "narrator" finds himself. The national character of Ziedulla the bald expresses the whole structure of the narrative: "The main and often the only

means of creating this image is his inherent speech manner, behind which a certain character, way of thinking, worldview can be seen". It should be noted that the author, emphasizing the simplicity of his hero (five grades of education, a certain complexity due to the lack of hair on his head, the social status of a shepherd), does not make him folklore-straightforward or standardly naive. Ziedulla perceives the world acutely but evaluates it selectively. The author creates his speech (linguistic self-characterization) quite figurative and expressive, although the structure of the phrase is simple. Tagay Murad avoids the use of complex syntactic constructions in order not to destroy the imitation of the shepherd's lively speech. Short phrases, two-membered sentences, verbs in personal form - these syntactic constructions also contribute to the dynamics of the narrative, forming a peculiar pace of speech. From the large number of definitions of the function of detail, I would like to emphasize the following: "The detail...acts as a material representation of facts and processes, not limited to the mentioned superficial features in the detail is not a substitution, but a reversal, disclosure". For example, Ziyedulla's remark about the "tall" girls from Irgali: "The smallest one wears size 6 overshoes" becomes understandable in the context of his discourse about horses and is a purely national category. Some poses reflecting the psychological state acquire the same national connotation. Emphasized humility is

expressed in the pose: "Exactly like a mirab folded his hands on his belly" [5]. I note that attention to the behavioral pattern, to the expressive pose can be considered a style dominant of Tagay Murad's prose. In the story there are almost no direct characterizations of characters, but there is a precise drawing, or an outline of his pose, gesture. Thus, childless Djura-bobo, "whose name was almost never pronounced by people, ... at weddings did not raise his eyes above the tablecloth" [5]. [5]. So, the detail becomes "the core of psychological characterization".

In Tagaya Murad's story "Twilight, when the horse rumbled", the detail becomes a "micro-image of the world", growing into a picture of the national world. The author uses the potential power of the detail in the context, which can activate perception, encourage the reader to co-creation, give space to his associative imagination. The complex of verbal and non-verbal (psychological dominants) leads to the creation of a deeply motivated national character of the hero - a simple Surkhandarya shepherd Ziedulla plashivogo" [4].

Studying the national traditions of Uzbekistan A. Urazov, notes: "Through the description of one of the national traditions of the game of ulak, the author managed to convey the national peculiarities of horseback riding and the fact that it is with the horse that the ability to demonstrate this art form is associated.

In the work of Tagai Murad, it is clearly seen that, firstly, ulak is a national value for the Uzbek people, and secondly, that the highest skill of a rider is required to participate in this game. In addition, the author notes all the subtleties of the relationship between man and horse, the horse's attitude to man, and man's understanding of his four-legged friend. And here it should be noted that the writer was able to show the forgotten national values, how dear they are to people, that each of them reflects the national identity of the people.

Thus, the idea put by the author in one small sketch expresses the feelings of the whole nation, reflects the level of its perception of national values. It indicates that, despite the change of epochs, people strive to preserve national identity and preserve it for future generations. And this he talentedly formulated in one phrase: "Friends, ulak has a special breath" [6]

The question of national character is a topic that nowadays needs to be more widely researched in literary studies. And as an answer to this question we can cite the images of national heroes in the works of Tagay Murad. These are the heroes seeking, changing under the influence of various life situations and collisions. And they, their consciousness and thought are constantly and intensely searching for the moral meaning of life, its high purpose and destiny. Depicting psychologically accurate mechanism of action and deeds of their heroes, writers not only show their

dependence on society, its norms and opinions, but also the overcoming of this dependence when it comes into conflict with the truth, morality and the high purpose of man. [6]

Thus, it is possible to distinguish the following aspects of the direction in the study of artistic originality of works of Tagay Murad:

1. Creating a new image of the hero - the weirdo.
2. The interaction of these concepts calls for preserving humanity and love. The call to preserve a careful attitude to all living things, to understand that the mother of all living things - nature - is a universal human good, a sacred gift. It gives a person an impetus to understand himself, the essence of the world around him, the philosophy of life.
3. Psychological dominance as a profound disclosure of the national character of the hero.
4. The study of national culture in the work is the preservation of national traditions and custom.

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