



ANALYSIS OF THE IMAGE OF "HORSE" IN THE WORK OF "THE HEADLESS HORSEMAN" BY THOMAS MAYNE REID

Ochilova Nilufar Ulmasovna

PhD, Methods of Teaching

English language and Literature department, Bukhara State Pedagogical Institute, 200114, Bukhara, Uzbekistan

e-mail: nilu.2018@inbox.ru

Article history:	Abstract:
Received: 10 th July 2023 Accepted: 10 th August 2023 Published: 14 th September 2023	(1)Background. "The Headless Horseman" by Maine Reid conveys special significance to the image of "horse" which the work acquired a deeper meaning. This figure is in modern English and Uzbek literature which is adapted to realism, expressed in harmony with the scenes of national life. In this article, the image of "horse" in "The Headless Horseman" by Thomas Mayne Reid is interpreted from artistic and comparative aspects. (2)Methods. Theoretical analysis and scientific interpretation methods of observation were used while working with "The Headless Horseman" by Maine Reid. (3)Results. Maine Reid created the image of the horse very skillfully. In it, the stallion stands out as an unstoppable, fierce image that puts freedom above all else. In addition, the influence of the Eastern outlook can be felt in the horse portraits created by the author. The image of the mustang in the work "Headless Horseman" shows the oriental spirit. (4)Conclusion. In "Headless Horseman", the writer expresses the connection between the psyche and psychology of the horse and human being, and reveals through its actions that the speechless animal feels human love.

Keywords: The image of horse, mustang, mustang rider, stallion, freedom, portrait

INTRODUCTION.

In English literature, Maine Reid's "Headless Horseman", "War Horse" by Michael Morpurgo draw special attention. The cause is that the works dedicated to horses. It should be noted that Mayne Reid's "Headless Horseman" is one of the premier work was created which devoted to the horses. This work, which combines the Western and Eastern worldviews of the horse, is distinguished by its universal characteristics.

MATERIALS AND METHODS.

In the work there are a great deal of attention is given for the image of Maurice's mustang. "A wonderful thoroughbred horse. Even an Arab sheikh would have ridden such a horse! A magnificent horse with a broad chest, thin and strong legs, broad shoulders and a thick tail was creating a beautiful scene. On such a horse sat a handsome young man of twenty-five."¹

In many ways, this portrait reminds us of the image of Boychibor in the epic "Alpomish". This is confirmed by the oriental lines that express the beautiful appearance of the horse, such as "a thoroughbred horse",

"breasted", "slender and strong with a wide rump, a thick tail". The author to the reader:

"In the meadows where big grass was growing in the same steppes, the noblest and best of all animals, the most intelligent and friendly horses were grazing. They wander here, oblivious to the whims of man. He does not know what a bridle is. Even they never endure from saddle's sufferings," he introduces closely. The image of "meadows with big grass" also reminds us of Eastern life and military color. Moreover, the horse is described as man's most intelligent four-legged friend.

The play also tells about a wild horse. Maurice caught a stallion by a mustang. According to it, a barn is built by horse breeders to train wild horses. In that place, he said: "Indeed, ten or more horses were walking in this barn. It was evident from their eyes, which reflected wild fear, and from the way they beat themselves on all four sides, that they had recently been captured and could not endure slavery."

It is known that horses love freedom and space. This idea can be understood from the picture above, where more than ten stallions are locked. Moreover, their eyes, which reflect wild fear, and the way they beat

¹file:///C:/Users/PLAYTECH/Downloads/The%20Headless%20Horseman%20Mayne%20Reid_en.epub



themselves on all four sides show that they are experiencing captivity.

The writer describes the wild stallion as follows: "The Galway man went to the door and saw a mustang on a horse. The red horse, drenched in sweat, looked like black, and his neck was foaming with the horse's hooves. The horse was not alone. He was pulling another horse, which was attached to the bridle of the saddle. This horse had a very beautiful color."²

This glimpse, which expresses the oriental spirit, mentions two wild horses. The first horse is a "straight black horse with a thick neck and a short mane", the second is a "dark brown horse with white and white markings, with a handsome body, chest, thin, beautiful legs".

"Three attempts of capturing- this beautiful horse were aborted," Maurice said. For the fourth time, he achieved his goal. Maurice finally caught up with the ragged mustang on a long, smooth leash. No one but the mustanger himself knew that he was so interested in catching this horse."³

Finally, he caught the stallion. The goal was to make glad the planter's lonely daughter: "Now, my friend, tell me why I came here. The planter has an only daughter, her father does not spare her life, and the daughter is a lover of good horses. He rode the smoothest, most lively horses in Louisiana.

One day he overheard me telling his old father a story about a mustang. After that, he did not let go of the horse until his father promised to pay a large sum of money to whoever caught it. His father promised two hundred dollars for the horse"⁴.

The girl's father loves her very much, he overcomes everything to fulfill her wishes. The girl overheard the Spump's story told her father about the horse. After that, he convinced his father to catch that horse, and in return, two hundred dollars is promised to the person who catches the horse. It reminds me of princesses in fairy tales. Because they also set different conditions. It is known that Barchin set four conditions in the folk epic "Alpomish".

Maurice managed to catch the wild and gorgeous stallion. Nevertheless, it was not easy. The cause was

wild horses are more sensitive, agile and nimble, the writer describes the process of capturing the horse as follows: "Putting the bow under the lower jaw of the mustang and tying it on the animal's head like a bridle, Maurice Gerald jumped on the horse. It was the first time the wild horse had seen such an insult. He let out a loud snarl of rage as he defied those who had encroached on his freedom. The horse raised its front legs and leaped into the sky and stood in this position for several minutes."⁵

Putting a bridle on the head of a wild horse was a "humiliating" for him. That is why he sneers in anger. It was his rebellion against captivity. However: "The rider did not lose himself, he tightly hugged the horse's neck with both hands. He was clinging to the horse with his whole body by squeezing the horse's neck.

Otherwise, the horse would have picked him up and crushed him. After that, the mustang began to raise his body to the sky, as wild horses always behave in such conditions. As the horse raises its saddle, the mustanger deftly turns around and wraps both arms around the horse's saddle, and puts its legs around the horse's neck....

When the maddened animal believed that all his efforts were in vain, he stopped jumping and shot from the ground where he stood like an arrow and took the rider away towards the steppe."⁶. These views are reminiscent of Seton-Thompson's story "Mustang". Because even the master of horse rider Joe could not catch wild Mustang who was chasing him till the end of the story. The same courage, agility and bravery can be seen in the actions of the Mustang. The rider must not be idle to get it. Nevertheless, only at the last minutes the stallion convinced that his freedom is lost and stops jumping. The author was able to convincingly describe this lively process - the actions of the wild horse and Maurice the rider - in a realistic way.

RESULT AND DISCUSSION.

Horse is one of the man's smartest four-legged friend. This work deals with the description of wild horses and mustangs. Additionally, the work analyzes the depiction of Maurice's skillful catch of the stallions and mustangs.

² file:///C:/Users/PLAYTECH/Downloads/The%20Headless%20Horseman%202020Mayne%20Reid_en.epub

³ file:///C:/Users/PLAYTECH/Downloads/The%20Headless%20Horseman%202020Mayne%20Reid_en.epub

⁴ file:///C:/Users/PLAYTECH/Downloads/The%20Headless%20Horseman%202020Mayne%20Reid_en.epub

⁵ file:///C:/Users/PLAYTECH/Downloads/The%20Headless%20Horseman%202020Mayne%20Reid_en.epub

⁶ file:///C:/Users/PLAYTECH/Downloads/The%20Headless%20Horseman%202020Mayne%20Reid_en.epub



It states that several techniques were used by horse breeders to tame wild horses.

CONCLUSION.

Based on the above interpretation, the following conclusions can be drawn:

Primarily, Maine Reid created the image of the horse very skillfully. In it, the stallion stands out as an unstoppable, fierce image that puts freedom above all else. In addition, the influence of the Eastern worldview can be felt in the horse portraits created by the artist. Secondly, the image of the mustang in the work "Headless Horseman" by Thomas Mayne Reid shows the oriental spirit. This is mostly observed in similarities with scenes from the folk epic "Alpomish". In particular, the lines expressing the external beauty of the horse confirm this.

Generally, the horse is the friendliest animal to the human being. Meanwhile, the horse has been a symbol of freedom and liberty in most novels.

REFERENCES

1. Зарифов Х.Т. Ўзбек халқ дostonларининг тарихий асослари бўйича
2. текширишлар. Жанговор от образининг қадимий асосларига доир // Ўзбек халқ ижоди бўйича тадқиқотлар. 4-китоб. Пўлкан шоир. –Т.:1976. –119 б.
3. 38. Имомов К. Ўзбек халқ прозаси. – Тошкент,1981.
4. Dancer. A. Ernest Thompson Seton and the Canadian Wilderness Imaginary: The Realistic Illusion of Nature Dream, Imagination and Reality in Literature. South Bohemian Anglo-American Studies. University of British Columbia, 2007. №1. –215 p.
5. Koshg'ariy M. Devonu lug'otit turk. Uch tomlik. I tom. – Toshkent: Fan, 1960. – 499 b.
6. Tomas Mayn Rid. Boshsiz chavandoz. (rus tilidan Sulton Muhammadjonov tarjimasi). – Toshkent: Yangi asr avlodi, 2017.
7. Саидов М. Ўзбек халқ дostonлари ва дostonчилик маҳорати масалалари. Док.дисс. – Тошкент,1971.
8. <http://agreenhorse.blogspot.com>
9. [file:///C:/Users/user/Downloads/stebih I 0009 074784%20\(1\).pdf](file:///C:/Users/user/Downloads/stebih%20I%20009074784%20(1).pdf)