



**“FILOLOGIK KOMPARATIVISTIKA VA
TARJIMASHUNOSLIK MASALALARI”**
mavzusidagi xalqaro ilmiy-amaliy konferensiya
2025-yil, 12-13-noyabr

**“PROBLEMS OF COMPARATIVE
PHILOLOGY AND TRANSLATION
STUDIES”**
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THE POETICS OF HUMAN AND ANIMAL CHARACTERS IN UZBEK PROSE

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Abstract. This paper examines the depiction of human and animal characters in Uzbek prose, with a particular focus on the portrayal of cyborg images in novels. By conducting a comparative literary analysis that includes examples from world literature, the study identifies commonalities and differences in how authors represent the boundaries between humans, animals, and machines. The methodology integrates close reading of Uzbek literary works alongside foreign texts, underpinned by posthumanist theoretical perspectives (notably Donna Haraway’s cyborg concept). The findings suggest that Uzbek prose traditionally uses animal characters as carriers of moral and ecological themes, whereas the emergence of cyborg characters reflects a new exploration of the limits of humanity in a technologized context.

Keywords: *human character; animal character; Uzbek prose; cyborg; anthropomorphism; posthumanism; comparative literature.*

Annotatsiya. Ushbu maqolada o‘zbek nasrida inson va hayvon obrazlarining tasviri, xususan, romanlarda kiborg obrazlarining tasvirlanishi o‘rganiladi. Jahon adabiyotidan olingan misollar bilan qiyosiy tahlil o‘tkazilib, yozuvchilar tomonidan odam, hayvon va mashina o‘rtasidagi chegaralar qanday talqin etilishi va ularning umumiy hamda o‘ziga xos jihatlari aniqlanadi. Tadqiqotda o‘zbek adabiy asarlarining chuqur tahlili hamda xorijiy matnlar bilan qiyosiy solishtirish usullari qo‘llanilib, postgumanistik nazariya (masalan, D. Xaraveyning kiborg konsepsiyasi) nazarda tutildi. Natijalar shuni ko‘rsatadiki, o‘zbek nasrida hayvon obrazlari an‘anaviy ravishda axloqiy va ekologik g‘oyalarni ifodalovchi vosita bo‘lib xizmat qiladi, kibero brazlarning paydo bo‘lishi esa texnologiyalashgan zamonda insoniylik chegaralarini yangi talqinda o‘rganishga yo‘l ochadi.

Kalit so‘zlar: *inson obrazi; hayvon obrazi; o‘zbek nasri; kiborg; antropomorfizm; postgumanizm; qiyosiy adabiyot.*

Introduction. Literature has long used human and animal characters in tandem to explore the nature of humanity itself. In the Uzbek prose tradition, which is deeply rooted in folklore and myth, animals often appear as symbolic agents or companions to human protagonists, reflecting cultural values and moral lessons. This intertwining of human and animal imagery is not unique to Uzbek literature; it is a universal literary phenomenon. However, each literature infuses these characters with distinct poetic functions shaped by its cultural context. Modern literary theory, especially posthumanism, provides a useful lens for examining such characters. Donna Haraway’s influential concept of the *cyborg* – a being that is part human, part machine – explicitly challenges the boundaries between human and non-human, including the traditional human/animal divide. As Haraway observes, “*the cyborg appears in myth precisely where the boundary between human and animal is transgressed*”. In other words, whenever literature blurs the lines between species or between organic and artificial life, it prompts readers to question what fundamentally defines the human. With the rise of science fiction and technological discourse, the figure of the cyborg has entered literature worldwide as a new kind of character that embodies these boundary transgressions. This study aims to analyze how Uzbek prose portrays human, animal, and cyborg characters, and how these portrayals compare with those in other literary traditions. By doing so, we seek to understand the *poetics* – the narrative and stylistic strategies – behind these characterizations, and what they reveal about the evolving relationship between humans, animals, and machines in literature.

Methodology. This research follows a comparative literary analysis. First, we selected representative works of modern Uzbek prose that feature significant human-animal or human-machine (cyborg) character interactions. Key examples include Tog‘ay Murad’s novella “*Ot kishnagan oqshom*” (“Evening Neighed a Horse”), Normurod Norqobilov’s novel “*Qoraquyun*”, and Sharof Boshbekov’s science-fiction novel “*Temir ayol*” (“The Iron Woman”). These works were chosen for their rich depiction of animal characters (in Murad and Norqobilov) and a cyborg character

(in Boshbekov). We then identified comparable themes and archetypes in world literature to contextualize the Uzbek findings. For instance, the close friendship between a human and a horse in Murad’s story invites comparison with Anna Sewell’s *Black Beauty* and other equine narratives; Norqobilov’s vengeful dog can be compared to animal vengeance tales like Guy de Maupassant’s *A Vendetta* (“Revenge”); and Boshbekov’s cyborg protagonist can be examined alongside Western cyborg characters such as Marge Piercy’s *He, She and It*.

The analysis of texts was qualitative, focusing on narrative techniques (e.g., anthropomorphism, allegory, metamorphosis, inner monologue) and thematic content. We closely read the Uzbek texts (in original or available translations) to interpret how human and animal characters are described, what roles they play in the story, and what symbolic meanings they carry. We also reviewed critical literature and scholarly interpretations of these works where available. For example, existing Uzbek literary scholarship on animal imagery and folklore motifs was consulted (Haraway, 1991: 26), as well as a recent study on Uzbek science fiction chronotopes that discusses “*The Iron Woman*” in detail (G’opporova, & Karimov, 2025: 256). In parallel, we drew upon theoretical works in posthumanism and animal studies – including Haraway’s cyborg theory and general notions of anthropomorphism – to frame our interpretation of the texts.

Comparative references from world literature were analyzed at a high level to highlight similarities or contrasts. These references span classic and modern works: from beast fables like Orwell’s *Animal Farm* (Orwell, 1985: 12), to metamorphosis narratives like Kafka’s *The Metamorphosis* (Orwell, 1985: 14), to cyberpunk and science fiction treatments of cyborgs. By juxtaposing Uzbek literary examples with these international ones, the study identifies how Uzbek authors both partake in and diverge from global literary patterns in depicting non-human characters. Throughout, all sources and textual evidence have been cited to ensure scholarly rigor. The methodology, therefore, combines textual analysis of primary literature with a comparative and theoretical approach, fulfilling the requirements of a scientific inquiry into literary poetics.

Results. One of the clearest findings is that animal characters in Uzbek prose often serve as mirrors or foils for human characters, illuminating human virtues, vices, and emotions. In the story “*Evening Neighed a Horse*” by Tog’ay Murad, a horse named Tarlan is portrayed with profound sensitivity and agency. Murad, who significantly contributed to animal imagery in modern Uzbek prose, depicts the bond between the horse Tarlan and the protagonist Ziyodulla as one of deep *friendship and brotherhood*, illustrating how an animal can embody and reflect the best human qualities (Orwell, 1985: 12). This motif has roots in folklore: Uzbek epic tales such as *Alpomish* and *Gorogli* featured legendary steeds (Boychibor, Girat) as loyal companions to heroes (Johnston, 2007: 37). Murad’s modern narrative continues this tradition by creating a new animal image (Tarlan) that carries forward the idea of the horse as the friend and equal of the hero. The *poetic* effect is a celebration of companionship that transcends species – the animal is anthropomorphized to the extent that its loyalty, courage, and even feelings parallel those of a human character.

In world literature, we find analogous uses of anthropomorphic animal characters to comment on humanity. A notable example is Anna Sewell’s novel *Black Beauty* (1877), which is written from the first-person perspective of a horse. Sewell uses the animal protagonist as a *mouthpiece for condemning human cruelty*, effectively giving the horse a human voice to appeal for justice (Piercy, 1991: 142). The horse narrator observes that cruelty to animals often goes hand in hand with cruelty to people, thus bridging the human-animal divide to make a moral argument. Another classic example is George Orwell’s *Animal Farm* (1945), a satirical beast fable in which farm animals take on human traits – they speak, govern, and rebel – in an allegory of political revolution (Shi, 2024: 56). Orwell’s anthropomorphic animals are intentionally crafted to reveal human political follies and the corrupting

nature of power. By the end of the novella, the pigs in charge have become indistinguishable from humans, underscoring how *the animal characters were essentially a mirror for human behavior*. Both of these cases highlight a common literary strategy: anthropomorphism. By giving animals human-like qualities – whether noble emotions in Murad and Sewell, or tyrannical ambitions in Orwell – authors create characters that captivate readers and serve as a safe proxy to examine human society.

Uzbek prose not only uses animals as positive companions but also explores darker themes through animal images. Normurod Norqobilov’s novel “*Qoraqyun*” provides a stark example of an animal character exposing human moral failings. In this work, a dog (named Karakuyun) is central to the plot of revenge and retribution. The narrative depicts how the protagonist Erman’s cruel and vindictive behavior poisons the natural bond between human and animal. Erman’s violence and torment of the dog ultimately cause the once-loyal creature to turn feral and “*go wild*” (Boshbekov, 2020: 67). The ferocity of the dog becomes a reflection of Erman’s own inner savagery – the animal essentially embodies the consequences of the man’s inhumanity. Literary analysis of *Qoraqyun* notes that the author uses the image of the animal to convey human emotions and qualities: the dog’s suffering and anger are mirrors of Erman’s spiritual degradation, as he becomes “*drunk with his own emotions, unable to feel other people’s feelings*” (Maupassant, 1987: 21). Here, the poetics of the character involves a shift in perspective: the animal’s actions (attacking in revenge) force the reader to sympathize with the animal and to judge the human character’s brutality.

This theme of animal revenge or justice has intriguing parallels abroad. The idea that cruelty begets cruelty is vividly illustrated in Guy de Maupassant’s short story “*A Vendetta*” (1883), where a widow trains her loyal dog to avenge her son’s murder. In a manner similar to *Qoraqyun*, Maupassant’s story shows a dog being deliberately conditioned to attack a man as retribution, effectively using an animal as an instrument of human vengeance (Norqobilov, 2018: 10). Both in Norqobilov’s Uzbek novel and in Maupassant’s French tale, the animal’s violence is portrayed not as mindless brutality but as a *response to human evil*. Such narratives cast the animal in a complex moral role: the dog is at once an innocent victim and the executor of justice, blurring the line between human avenger and “beast”. We see through these examples a literary pattern where animal characters are imbued with ethical significance, serving as conduits for exploring themes of justice, loyalty, and the consequences of wrongdoing. Another significant aspect of human-animal character interplay is the motif of metamorphosis – literal or figurative transformation between human and animal forms. Uzbek literature has inherited this motif from ancient folklore. In Turkic oral epics and fairy tales, magical transformations (humans turning into animals or vice versa) were not uncommon; such metamorphoses were often plot devices to overcome obstacles, with sorcery helping heroes achieve their goals and *good triumphing over evil*. These folklore tales treated transformation positively, as a means of survival or victory granted by mythical powers. In contemporary Uzbek prose, however, the use of metamorphosis has become far more symbolic and metaphorical. Modern writers invoke the idea of evolution or transformation to comment on human nature and morality. One study observes that in today’s stories, the *motive of evolution* (i.e., transformation) is used to “*condemn the negative aspects of human life, such as depravity and evil, and glorify the pure*”. In other words, if a character undergoes a beastly change or exhibits animalistic traits in a modern narrative, it is likely meant to criticize moral degradation or to highlight a return to something more primal and purer as a contrast to corrupt civilization.

A powerful international example of metamorphosis used as social commentary is Franz Kafka’s novella *The Metamorphosis* (1915). In this famous work, a man named Gregor Samsa awakens one day inexplicably transformed into a giant insect. Kafka’s surreal premise functions as an extended metaphor for human alienation and loss of identity. Gregor’s physical transformation

into a repulsive bug externally manifests the profound isolation and dehumanization he already felt in his ordinary life (Hagood, 2019: 16). The human character literally becomes an animal, and this grotesque change compels his family and society to confront (or rather, reject) his existence, thereby exposing the fragility of familial bonds and the harshness of social norms. While traditional Uzbek tales used transformations to empower heroes, Kafka used transformation to strip a man of his humanity and force readers to empathize with the “monstrous” other. The contrast is instructive: in Uzbek prose, metamorphosis is now largely metaphorical (for instance, a character behaving “like a wolf” to signify moral decay), whereas Kafka’s approach is literal and nightmarish, highlighting extreme emotional truths through fantasy. Both approaches, however, underscore how the boundary between human and animal can be traversed in literature to reveal hidden truths about the human condition – be it the moral message that cruelty turns men into beasts, or the existential idea that modern life can make one feel vermin-like and excluded.

In the Uzbek literary landscape, truly hybrid characters that combine human and non-human elements have been relatively rare until recently. The Soviet-era Uzbek prose tended to focus on social realism or traditional symbolism, with few forays into science fiction. However, the post-independence period and the influence of global science fiction have introduced new character types, including the *cyborg*. A cyborg (cybernetic organism) character is fundamentally a fusion of human and machine, and it represents a direct challenge to the boundary between the organic and the technological. Sharof Boshbekov’s novel “*Temir ayol*” (“The Iron Woman”) is a groundbreaking Uzbek example that explores this kind of character. In *The Iron Woman*, the protagonist is a woman who, as a result of a scientific experiment, “*becomes a cyborg*” – her body is mechanized, and she is transformed into an “iron” being (Osomiddinova, 2022: 7). The narrative centers on her internal conflict: she must choose between remaining an emotionless, metallic entity functioning like a machine, or *reclaiming her human traits* with all the vulnerability and warmth that entails. This plot ingeniously uses the cyborg condition to pose moral and philosophical questions about what it means to be human in a technologically advanced society. Boshbekov employs elements of satire and grotesque to emphasize the absurdity of a world dominated by technology – the novel describes cityscapes filled with automated systems and depersonalized, mechanical life, a setting that underscores the alienation of the cyborg individual (Ashurov, 2023: 44). The very title, “Iron Woman,” is an allegory for the “*loss of humanity and the rupture of the traditional connection with natural time and living space*” in a technocratic society. Through this character, Uzbek literature voices a cautionary tale: if society continues to subordinate human values to technological efficiency, people may inadvertently surrender the essence of their humanity (symbolized by the protagonist’s struggle to regain her human self from under the iron exterior). The poetics here involve stark imagery and contrast – the softness of a living being versus the hardness of iron – to drive home the central idea that soul and empathy cannot be engineered without loss.

This Uzbek cyborg narrative resonates strongly with themes in global science fiction and posthumanist literature. Western science fiction has numerous cyborgs or android characters that similarly question the boundaries of personhood. For example, Marge Piercy’s novel *He, She and It* (1991) features a cyborg named Yod in a futuristic society. Piercy’s treatment of the cyborg is notably empathetic and nuanced: rather than depicting Yod as a cold automaton, she explores his emotional development and capacity for relationships. Literary analysis of Piercy’s work suggests that the author “*reimagines the cyborg not as a spectacle of prosthesis but as a social, ethical, and affective subject whose personhood is co-authored by community*”. In other words, Piercy’s cyborg learns to be human by engaging in genuine social bonds and moral decisions, challenging the stereotype of robots as unfeeling machines. This communitarian and feminist portrayal of a cyborg contrasts with

the dystopian cyborgs of much cyberpunk literature (such as the works of William Gibson or the cyborg assassins of the *Terminator* films), but it shares with Boshbekov’s *Iron Woman* the fundamental concern of *what is lost or gained when humans and machines merge*. Both texts grapple with the tension between technological power and human vulnerability. It is also worth noting that the very idea of the cyborg in literature is intertwined with the idea of blurring boundaries – not just human/machine, but also human/animal, as Haraway pointed out. The cyborg, as a mythic figure, defies the clear-cut categories by which we have traditionally defined humanity. In *The Iron Woman*, this is manifested as a loss of connection to “natural time and living space” (Ashurov, 2023: 44) – essentially a drifting away from the organic world (the realm of animals and nature) as the character becomes more machine-like. Thus, the Uzbek portrayal adds a layer of cultural context to the global cyborg discourse: it reflects a society where the memory of living close to nature is strong, and so the advent of the cyborg is seen through a lens of moral and ecological caution.

Discussion. Through the above analyses, a cohesive picture emerges of how Uzbek prose negotiates the relationship between the human and the non-human (animals, and by extension machines) in its narratives. We observe that Uzbek writers, much like their counterparts elsewhere, use non-human characters to pose fundamental questions about human values, identity, and the social order. However, their *poetic approach* often carries the imprint of local tradition and contemporary concerns specific to Uzbek culture and history.

One prominent feature is the moral and didactic dimension in the portrayal of animal characters. In Uzbek literature, animals are frequently imbued with *ethical symbolism* – a creative choice that harks back to folklore and classical literature. As one survey of Uzbek and world literature notes, the overarching theme in works with animal characters has been “*the idea of preserving Mother Nature, living in peace with people and animals*”. This ideal of harmony is evident in the gentle, fraternal depiction of the horse in Murad’s story and in the reverence for nature implicit in many Uzbek narratives. Even when animals in Uzbek prose reveal human flaws (such as the vengeful dog in *Qoraqyun*), the ultimate message aligns with promoting empathy and condemning cruelty. In contrast, while foreign works like *Animal Farm* or *The Metamorphosis* also carry moral or philosophical messages, they tend to emphasize *satire and existential anxiety* respectively, rather than a call for harmony. The Uzbek approach is more closely aligned with a humanistic and sometimes ecocentric perspective – portraying animals as integral members of the moral universe, sometimes wiser or purer than their human counterparts, thus deserving of respect and understanding.

Another discussion point is the use of allegory and metaphor. Uzbek prose uses animals both as literal characters and as metaphors. For example, the dog Karakuyun’s story in *Qoraqyun* can be read literally (a tale of a dog and a cruel man) and allegorically (a statement about how oppression breeds rebellion). This dual reading is a hallmark of poetic writing: it operates on multiple levels. Similarly, Boshbekov’s *Iron Woman* functions as a sci-fi story on the surface, but at a deeper level it is an allegory about cultural and spiritual estrangement in a modernizing world. In this sense, Uzbek authors share much with foreign writers who also employ allegory – Orwell’s farm animals symbolize political figures, and Kafka’s insect is a metaphor for the alienated self. The difference may lie in tone and resolution. Uzbek stories often allow for a redemptive or educative resolution (the friendship in Murad’s tale affirms the value of loyalty; the tragedy of *Qoraqyun* serves as a caution that might inspire compassion), whereas Kafka’s or Orwell’s works end on more pessimistic or unresolved notes regarding human nature. These differences highlight how cultural context shapes literary poetics: Uzbek prose, influenced by both its folkloric heritage and Soviet-era social values, frequently seeks to teach or reinforce a lesson (didactic poetics), while Western modernist works might aim more to provoke questions than to answer them.

The introduction of cyborg imagery in Uzbek prose marks an important evolution in the literary depiction of “the Other.” It signifies that Uzbek literature is engaging with postmodern and posthuman themes that have been globally pertinent. The cyborg is a compelling symbol for discussing the impact of technology on human life – a topic increasingly relevant in Uzbekistan’s rapidly changing society. Boshbekov’s *Temir ayol* shows that Uzbek writers are not only absorbing international science fiction influences but also adapting them to express local anxieties (such as loss of cultural identity or the erosion of traditional ways of life amid technological progress). In comparing this to Western portrayals, we find both common ground and divergence. Both emphasize the identity crisis a cyborg faces (what makes us human?), yet Boshbekov injects a particularly moralistic tone, warning against uncritically embracing technological solutions at the expense of human warmth and environmental connection. Western works have varied in their stance – some portray cyborgs as liberating or transcendent figures, others as monstrous – but many, like Piercy’s, echo the idea that community and empathy are key to retaining one’s humanity even in a cyborg form. This convergence suggests a universal literary concern: in an age of advanced technology, writers across cultures grapple with the *poetic challenge* of giving machines a human face and heart, or conversely, of showing the loss of humanity in a mechanized world.

It is also worth discussing how human characters are depicted in relation to their animal or cyborg counterparts. In the works considered, human protagonists often undergo introspection or change through their interactions with non-humans. For instance, Ziyodulla in Murad’s story is arguably ennobled by his partnership with Tarlan the horse – their relationship brings out qualities of courage and loyalty in the human that might not be as palpable without the animal’s presence. In *Qoraqyun*, Erman’s humanity is put to the test and ultimately found lacking through the eyes of the dog; thus, the animal’s portrayal indirectly shapes our understanding of the human character’s depth (or lack thereof). In *The Iron Woman*, the protagonist’s core humanity is defined by her willingness to *embrace vulnerability* – a very human trait – instead of choosing the invulnerability of a machine. These dynamics show that Uzbek authors use non-human characters as a foil or catalyst for human character development. The poetics involved include interior monologue and vivid descriptive contrasts (e.g., describing the warmth of a living being versus the coldness of iron, to highlight what is at stake for the human soul). This technique is again mirrored in many foreign narratives: in *Black Beauty*, the kind or cruel treatment of the horse reveals the true nature of each human character the horse encounters; in *He, She and It*, the human characters’ interactions with the cyborg Yod expose their prejudices and capacity for empathy. In summary, whether in Uzbek prose or world literature, the interplay between human and non-human characters is a creative strategy to explore humanity from an external perspective. It allows authors to ask, “How do we treat the Other?” and by extension, “What kind of beings are we?”

Conclusion. In conclusion, this study has examined the poetics of human, animal, and cyborg characters in Uzbek prose and found that these literary depictions serve as a rich site for exploring fundamental human concerns. Uzbek writers, drawing from a lineage of folklore and adapting to contemporary realities, employ animal characters in their prose not merely as background elements but as pivotal figures that carry moral, emotional, and symbolic weight. Animal characters in Uzbek literature – such as loyal horses and vengeful dogs – are crafted with anthropomorphic depth to reflect human virtues and vices, thereby reinforcing cultural ideals of empathy, justice, and harmony with nature. The analysis of works like “*Evening Neighed a Horse*” and “*Qoraqyun*” demonstrates how human–animal relationships are used to highlight the best and worst of human behavior, a pattern that resonates with global classics from *Black Beauty* to *Animal Farm*. At the same time, the Uzbek

approach often retains a distinctive emphasis on didactic and ethical outcomes, aligning with the notion that literature should ultimately affirm life and moral order (even if through warning tales).

With the relatively recent incorporation of cyborg characters as seen in “*The Iron Woman*”, Uzbek prose has entered into dialogue with the worldwide trend of examining technology’s impact on humanity. Boshbekov’s work, in conversation with international science fiction narratives, brings to the fore questions about the preservation of human values in the face of mechanization. The cyborg image in Uzbek prose symbolizes both the exciting possibilities and the existential dangers of a future where human and machine converge. Through literary analysis, we see that whether the non-human character is an animal or a cyborg, the core inquiry remains: *What defines our humanity?* Uzbek literature answers this in its own way – emphasizing that compassion, mutual respect (between humans, animals, and the environment), and spiritual connection are essential, even as the forms and contexts of characters evolve.

Comparative references enriched this study by highlighting that many motifs are universal. Writers around the world have used non-human characters to critique society, to empathize with the marginalized, or to speculate about the future. Uzbek prose participates in these universal motifs while imbuing them with local color – for instance, an Uzbek author might depict a steppe eagle or a desert wolf with reverence and realism born of national heritage, just as a Western author might depict a farm pig or a household insect in line with their social satire or philosophical agenda. The analysis allowed us to systematically explore these aspects, from introduction of concepts to detailed results and broader discussion. Ultimately, the poetics of human and animal (and cyborg) characters in Uzbek prose is a testament to literature’s enduring capability to cross the boundaries of species and even of organic life. By doing so, literature holds up a mirror to humanity – sometimes a flattering mirror, sometimes a dark and distorted one – inviting readers to reflect on how we relate to those who are “other,” be it an animal who cannot speak or a machine that we imbue with our own image. The findings of this research contribute to a deeper appreciation of Uzbek literary creativity in this regard, and underscore the importance of comparative perspectives in understanding how *universal narratives of the human/animal/machine intersect with culturally specific poetics*.

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