



INTERPRETATION OF NATURE AND HUMAN RELATIONS IN MODERN UZBEK STORYTELLING

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ABSTRACT

The fact that man has always lived in harmony with nature since creation determines the relevance of general research related to this topic. There has always been an intimate connection between man and nature. Therefore, this topic is interpreted as one of the main issues in the literature. Done. Sh. Kholmirezayev's and N. Eshonkul's artistic skills in storytelling are explored through their stories reflecting nature and human relations.

KEYWORDS

Shukur Kholmirezayev, Boysun, Surkhan Eli, Uzbek, nature and man, story, "He laughed with laughter, "The man who flew into a cliff, Nazar Eshonkul, the smell of mint.

In the literature, the issues of the interrelationship between man and nature have been organized in the series of important themes since the long sixties. The fact that man has always lived in harmony with nature since creation determines the relevance of general research related to this topic. As part of our research, we will analyze this topic based on the stories of Shukur Kholmirezayev and Nazar Eshonkul. In the stories of Shukur Kholmirezayev, we get acquainted with the unique landscapes of the Surkhan oasis, the nature of these mountains, which are as blue as the mountains and the pride of the country, and with the nature of the people who are shy, shy, sometimes tall, but generous. In the middle of the 80s of the last century, the talented writer publishes the collection Almond blossoms in winter. Although he has his own burden in the play, he creates his work in the problems of the Uzbek nation, which are related to the pain, anxiety, and dream of the main character. With the story of the owner of the horse, which was finished in 1971, the mature writer goes to the artistic embodiment of a deep social problem through the fate of the writer. The village teacher Inod, the hero of Kismat, has a very heavy burden on his head. Two children and his wife died in the fire, now his only wealth is a two-room school, and his life is a Karabayir.

In the years when the government banned keeping horses, Inod's Karabayir began to be noticed. Karabayir was not just a horse of Inod, but a mountain on which he leaned. He prefers to shoot the horse with his own hands rather than hand it over. In the story, the writer puts all the blame on the policeman Egamberdi, who wants to break the government's decision for his own benefit and capture the Karabayir of Inod, but in fact, the author sharply exposes the image of those who implement this policy in his example. In the stories of the writer, the problems, themes, characters are colorful and diverse. The work of Shukur Kholmirezayev, a talented and beautiful painter of nature, by the end of

the 80s of the last century, the spirit of the time deepened: Green Fruit, Teacher, Humor and Cry stories like

Sh. The main part of Kholmirezayev's stories is devoted to the artistic study of nature and human relations. Because the writer was born in the mountainous Boisun district of the Surkhan oasis, he directly observed their life and way of living, and was in harmony with nature. Writer's note: I was born in Boysun district. Boysun is a mountainous place. When I was twelve years old, I used to go hunting alone with a rifle. So there is no need to hide here: I was more stubborn, but I liked one thing: to understand the essence of the matter [1], we can see that he sees human life, the way of life, the source of eternal life in connection with nature, in harmony. Shukur Kholmirezayev "introduced the Surkhan color to literature - the landscapes of Boysun mountains where he was born, the life and customs of Surkhandarya people, the unique style of setting - dialect" This feature is more visible in the writer's stories rich in national and local color.[2}

In the works of the writer in the 70s, nature and human themes were chosen, because this theme was very close to the heart of the writer, who spent his childhood in the bosom of nature. In the stories created during these years, the writer shows the interdependence of the human and animal worlds, the human and plant worlds, their incompatibility, the influence of one on the other, and the role of nature in human education.

The critic U. Normatov in his article "We live on the earth, we moon the earth" says about this characteristic of Sh. Kholmirezayev's stories: "The relationship between man and nature has become the leading leitmotif of Sh. Kholmirezayev's stories." It is characteristic that although almost all the stories created by the writer in recent years revolve around this topic, they do not repeat each other, each time the author discovers a new side of the issue, creates a new character, opens a new side of the character's heart...

". From this point of view, if we look at the writer's stories on the subject of man and nature, we will see how complex the human character is, and these complexities are manifested even in his relationship to nature. For example, the garden where the writer Shudring fell, Bahar, Man among Thorns, Boychechak opened, " He created unique stories such as The Man Who Made You Laugh, The Man Who Flew to the Cliff, The Scientist of the Amon Hunter, which is a special edge of the writer's creativity.

For example, in the story "Laughing with laughter" (1972), Shukur Kholmirezayev puts forward the issue of preserving the beauty and wealth of the homeland, which worries people who love nature, and shows the essence of this issue through a simple incident. In the story "Laughter with Laughter", the main character cares about the cuckoos in the mountains, he is determined to save not just one or two birds, but all the birds in the area from the harsh frost.

"And the man who flew into the ravine, the filmmaker who wanted to make a film about nature and its preservation shaved off the entire head of a bear (Ismail Yusupovich wanted to give the bear skin to his wife) and orphaned his two children, not by the relevant organizations, but by an ordinary nature lover, a father, the mountain devil, whom he considers both his mother and his friend, will be punished mercilessly.

In the story Amon's Death of a Hunter (1985), the writer consciously shows the consequences of the cruel attitude towards nature, the spiritual and physical degradation of man.

The issue of the relationship between man and nature explored in Shukur Kholmirezayev's stories is central to almost all stages of the writer's creative evolution. One part of these stories talks about

preserving nature, while the other part describes the beauty of nature and reflects the beautiful relationship between man and nature. For example, in the stories of the writer Horse Owner, Shepherd, we can witness the loyalty of animals to humans in the stories of Cockboy, Shepherd.

In the literature of the peoples of the world, we are witness to the fact that various spiritual and social relations are reflected in the works of writers such as Jack London, Seton-Thompson, Orosio Kiroga, Lev Brand, Yuriy Kazakov about the animal world. Sh. In Kholmirezayev's stories about the relationship between humans and animals, the nature and people of Boysun, who was born as a writer, were artistically interpreted in a unique way. For example, in the story of Kokboy, we see the loyalty of an animal to a person. The hero of the play Qalandar brings the scientist of his faithful companion dog to the scientist. In the story, the writer expresses the characteristics of the dog in various scenes of life, in hunting conditions, especially in his efforts to help his owner when he is lying down, in his behavior in the process of calling people for help when he is not strong enough, and in his conflicts with others. Kokboy slept for a long time near the cave, lay down on the pile of frozen dirt and put his beak on his front legs. When someone watched him from the side, he could see tears flowing from his eyes. Kokboy lay in this cave for two more days. On the third day, people saw his frozen body [Sh X] In fact, in the story, the child is a witness of the high level of love and loyalty of animals to humans. But the gist of the story is that a man may be born a man, but living a human life is a complicated matter. It is a pity that human beings lack such feelings as love, loyalty, pity, which exist in animals. After all, nature punishes brother Qalandar, who has no choice but to shoot partridges in his eyes. If the hunter had not gone so far, the tragedy would not have happened. In the work, it is as if a person and an animal have exchanged roles, that is, when Qalandar acts as a child, he shows human kindness towards the owner of the dog. So, there is a great educational content in the knowledge of a dog that is so loyal and self-sacrificing to its owner. In such stories, the writer artistically interpreted that some mysterious feeling of the animal, that they are also close to the human race, is a characteristic of the human being, and that the animal's thoughts are also manifested to a certain extent. It is not wrong to say that these aspects of the writer's work, that is, the creative processes that reflect nature and human relations, have a special role for artists such as Nazar Eshankul and Erkin Azam.

In the works of Nazar Eshanqul, the meaning of life is artistically reflected through the harmony between man and nature. As the reader begins to read the story of the smell of mint, the title of the work itself illuminates his consciousness. At first, the feeling of vastness, purity, and spring come alive in his mind. It seems as if the first spring breeze is caressing their faces. While reading the work, it becomes clear that the smell of mint meant by the writer is a completely different human psyche, a concept related to the longing for pure childhood dreams. The hero of the story will never forget the smell and delicious taste of the mint soup that his mother prepared when he was young. Although he drank mint soup many times later, he remembers that he never tasted the taste of that childhood. One day, the smell of mint soup from his childhood catches his breath, and his life changes completely. From this moment, he begins to analyze his life path, tries to understand what is the meaning of living. This expression alone revives his memories and awakens his dormant feelings.

The story begins with a series called Cancer. In fact, this series is a symbol of the hottest period in the life of Samandar, the main character of the work, and not only him, but also many samandars in society. During this period, a person runs, tries to do something, and does not pay attention to how time passes. As a result, many things are lost during this period: sincerity, pure feelings, love, attention... the author describes this rather complicated situation in his own way in the Cancer section.

The writer does not disclose the essence of the symbols he left behind, does not explain to the reader. In order to understand and understand such hidden meanings in the essence of the work, it is necessary to read it not only with the mind, but also with the heart, to feel the inner content. Especially in the work "the garden has risen to the level of a perfect artistic image. The garden was extremely messy and everything grew in its own way. The truth in the writer's interpretation is that this is the beauty of the garden. Every tree, flower, every plant grew in its own way, acquired a special beauty and freshness. Human life can essentially be compared to the same garden. Life is in accordance with the true nature of a person, when it is in accordance with the talent and will that God has given him, then a person becomes the master of his life. Samandar's life was in a certain order: he went to work on time, returned as soon as the work was over, read a book on weekends or went to a friend's house. A seven-year biography consists of this one sentence."

In this way, a person who lives in a certain pattern will be deprived of the blessings of pleasure and creative thinking. The opportunity given to him will waste his life, he will not achieve any noteworthy achievements in life. For Samandar, a garden is an enviable symbol of a life full of freedom. In order to find such symbols and describe them skillfully, the artist needs to have the right heart and mind.

When Nazar Eshanqul says: Thought and heart are the manifestation of the soul that the Creator has put in us"[4], it shows that the work is a product of the storms that have passed in the author's heart, the storms that have shaken his world of thought. These thoughts, in turn, serve to clarify the concept of Nazar Eshanqul's creativity. After all, for a writer, the heart and mind are an incomparable wealth given to humanity by God Almighty. The soul is awake and alive because of these two. That is why the writer's heroes constantly search their hearts, strive to constantly think and understand the essence of living. Naturally, the awakened feelings in the heart of the main character of the work will not leave the reader indifferent.

In the play, the arrival of the Khazonrez season after "Saraton" represents the rapid passage of life. It describes how a person's life becomes a waste if he loses the ability to think and freedom of thought. It can be said that Samandar's realization of the meaning of living the smell of mint at this critical stage of his life reflects the author's creative intention. Otherwise, it was almost true that the life of the main character would be lost from its original meaning, as is the case with many people. In this way, the writer artistically interprets his creative position related to the fact that from the moment a person realizes the essence of life, he begins to live honestly, only then can he feel the pleasure of life, and more deeply understand the value of the blessings given by God. In the story, the philosophy of life, that the life not realized is considered not actually lived, is shown on the basis of logical consistency from the essence of the text. Each person is given enough opportunity to understand the meaning of life. Unfortunately, most people miss this opportunity, wasting irretrievable time. Samandar rose to the level of a truly living person because he was able to realize this opportunity in time. More precisely, this is the creative intention of the author. he absorbed this philosophy of life into the essence of the artistic image without commenting on it. After all, this is the literary nature of literature: it tells without telling, it shows without explaining. Teran places the philosophical essence in the mind and heart of the reader. From the moment a person realizes the meaning of his life, he begins to deeply feel the people around him and their hearts, he appreciates his loved ones more.

At this point in the story, Samandar gets to know the woman he has been living with all his life, understands her heart, and rediscovers it for himself. Because a person cannot understand others until he understands himself, and he does not know the Lord who created him until he knows himself. As

the plot of the story reaches its end, it becomes clear that the abandoned garden is an artistic symbol, that it represents Samandar's soul. He finds a red rose in his neglected heart, the meaning of life. After that, her life changes completely, she gains beauty. Because only when a person finds the purpose of living, his life will have a real meaning.

Samandar thought, as the story's narrator, i.e. the author, says: In the heart of every human being there is a thirst for harmony with the universe. This thirst is there, even if it seems to be lost in the daily mists of ugliness and life. The essence of human life is actually in this thirst... . These thoughts reveal the whole essence of the work, the creative intention of the writer. In the work, man and nature are depicted harmoniously to such an extent that this situation is important because it allows to feel the miracle and power of the Creator. After all, this is the reason why nature and human relations are the main topic of literature.

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