

LANDSCAPE AND PORTRAIT IN INDEPENDENCE ERA STORIES (ON THE EXAMPLE OF ISAJON SULTAN'S STORY "AIRILIQ")*Ishbekova Dildora Muminkhanovna**Teacher of native language and literature at school No. 32, Nukus*

Abstract: This article provides an analysis of landscapes and portraits in Isajon Sultan's story "Separation". In this work, portraits of the images of nature, including the soil and people, are given with the help of examples.

Key words: landscape, soil, sun, literary portrait

Аннотация: В данной статье проводится анализ пейзажей и портретов в рассказе Исаджона Султана «Разлука». В данной работе с помощью примеров даны портреты изображений природы, в том числе почвы и людей.

Ключевые слова: ландшафт, почва, солнце, литературный портрет.

Annotatsiya: Ushbu maqolada Isajon Sul-tonning “Ayriliq” hikoyasidagi peyzaj va portretlar tahlili berilgan. Ushbu asarda uchrovchi tabiat tasvirlari, jumladan, tuproq va insonlar tasviri qanday berilganligi portretlari misollar yordamida berilgan.

Kalit soʻzlar: peyzaj, tuproq, quyosh, adabiy portret

Fiction occupies a special position among other types of art. Because it is a tool that plays a key role in the formation of human spirituality. Fiction, which is an extremely multidimensional complex whole, becomes an impressive aesthetic and spiritual energy only when it is read, felt and understood by the reader. Unfelt and uncomprehended beauty cannot affect spirituality. That is why the analysis of a work of art in teaching literature has a special position and importance. In order to achieve the main goal of literary education, a philologist must master the methods of analyzing a work of art. The formation of a well-rounded personality without the analysis of a literary text is just an unfulfilled dream. Where there is no true artistic analysis, a literary text does not affect the feelings of the reader and does not serve the formation of his spirituality. Teaching ideological literature was, in fact, literary education without a work of art. In this case, the focus was not on the literary text itself, but only on the social meaning that could be extracted from it. As a result, teaching literature turned into dry exhortation, naked dogmatism, political science, and social science.

During the period of independence, the scope of political topics in artistic creation was somewhat narrowed and a wider focus on topics about social relations began to be created. During this period, many artists began to create. These were Ulugbek Hamdam, Isajon Sultan, Salomat Vafo, Erkin A'zam, Omon Mukhtor, and others.

One of the artists who took his place among the artists of this period was Isajon Sultanov, who was born on April 6, 1967 in the village of Avazboy, Rishton district, Fergana region. After graduating from high school with honors, the future writer graduated from the Faculty of Journalism of Tashkent

State University in 1990. His first story, "Munojot", was also published in the same year. He was accepted into the Writers' Union of Uzbekistan in 1996. Isajon Sultan's stories "Star of the East", "Friendship of Peoples", "Intellectual. Saint Petersburg", "Russian Pole", "Lexicon", "Kurgan Literature", etc. have been published. The novels "Boqiy darbadar", "Ozod" were awarded the Prize of the Writers' Union of Uzbekistan (2012). The stories "Oydinbuloq" and "Suvdagi kosa" were included in the "Anthology of Uzbek Prose of the 20th Century". His published books include: "Munojot", "Boqiy darbadar", "Ozod", "Bogi Eram", "Selected Works", "In the Footsteps of Hazrati Khizr", "Bilga Khagan", "Alisher Navoi", "Ma'suma".

Landscape is French for "country, place". This term is used in two places: the first is in the visual arts, the second is in fiction. In painting (painting, graphics) and sculpture (relief) it is considered a genre that reflects nature or a separate work created in this genre, while in fiction it is considered a depiction, expression of nature in the artistic word. Landscape can perform various functions depending on the method of expression and creative style chosen by the writer in his work. Through the depiction of a natural landscape, the writer expresses his attitude to his country, homeland, and mother nature. The depiction of nature is one of the components of the plot and performs such functions as increasing the ideological and aesthetic power of the work, accelerating or slowing down the development of the plot, and revealing the inner world of the hero. In this way, Landscape helps to more fully express the characters participating in the work of art. In a work of art, the landscape is used in two ways: to describe the mental state of the hero in parallel with the image of nature and to depict it in a contrasting way. Through the image of the landscape, the author can also put forward his main ideological intention. In our time, when ideas, works in which ideas are embedded are as diverse as varieties of flowers, it is very difficult to give the reader a thought, a painful thought, a thoughtful conclusion. And many cannot include this in the circle of grace. Isajon Sultan's "Ayriliq" is a work that reflects a number of scientific data or scientific influences, and invites the reader to think. The first part describes rural life and people who are stuck in the middle because of the border. People are stuck in the middle because of the border. The red stones of the country are red with blood, and the flowers that grow on them seem to bleed from the blood of the young men of the country. If you look to the left, Nakhchivan and Shusha lie there, showing off their red apples and black grapes. If you look to the right, Shirvan, Tabriz, and Khorasan flirt in the distance. Isajon Sultan's story "Ayriliq" talks about the border that Tsarist Russia drew without taking anything into account. In this, the border does not care about the interests of people, whether they are blood relatives, but rather, the people who set it do not care. It cannot be said that they do not care, because a thorough plan was drawn up and then these things were carried out. This plan was to destroy the language, customs, and nation. "And the peoples, as you can see, walk around the borders with customs, languages, and nations, they become victims for the ideas we have invented, they are declared heroes, and those heroes also disappear and reappear... In fact... both the language and the nation will one day disappear. Strength will remain, strength!" - says Katta.

The scatteredness of the plot did not serve to increase the reader's attention, but rather served the opposite, I think. It reminded of the feeling of a single nation, the sorrow of the people, the talent that has been ingrained in our blood from our ancestors. This reminder should have been an incentive in some way to move forward, to set a grand goal for itself. You will think to yourself, what talent do I have that has not yet awakened!? After all, the reasons are convincing. This is the overall idea given by the work. This work is very important, because the heroes of the work are living in such a difficult time because they are separated from each other. There is a proverb in our people: "The wolf eats the

divided, the bear eats the separated.” This proverb finds its expression in the work, “Once upon a time, there were fierce Azar khanates in these places. They were fighting over land with the Georgians. We came in without saying that we would protect them from others. We really took advantage of the hostility of their khans.” – says Katta. Other enemies take advantage of the hostility of one people towards another. There is another aspect that attracts the reader’s attention when reading the work. The heroes of the work think very simply. They cannot adequately assess the strength of the people standing in front of them. In the work, the 96-year-old chieftain of the clan dies. The chieftain makes a will like this: “Put me in my own land, next to my parents.” His parents' graves are on this side of the border. In the morning, the men go to the commandant's office to ask for permission, but they are not given permission. A grave has been dug on that side, and people are standing on both sides, wondering what will happen. But for people who do not know God, death is simply annihilation. They cannot take the leader across the border and bury him here. At this time, a Bakhshi sings a song. In fact, songs are not sung at funerals, but in this situation no one can remain silent. Everyone sings this song together.

If we touch on the landscapes given in the story, “The red stones of the country are red with blood, and the flowers that grow on them are as if they are bleeding from the blood of the young men of the country” - this is how the description of nature is given in the poem. Through this sentence, the warmth of the village streets and the villagers is felt. Let's pay attention to another place, the powerful wind coming from the Far East turns the surrounding gray. Maybe the sky turns gray because it raises dust? At first it rises in the blue, and then, when it falls, it creates an incredible number of sounds.

Portrait. Fiction is a description, depiction of the character's appearance; one of the means of creating an artistic image, the nature of which depends on the genre of the work and the characteristics of the writer's creative method and individual style. Usually, a portrait reveals the aspects of the character's character that the writer considers the most important. Portraits have existed in literature for a long time. As a means of depiction, they have changed and improved. Since in folk oral works a person is not depicted as an individualized person, his portrait is often abstract, general in nature. In folklore, a portrait is created in a mythological, fantastic or traditional way. Therefore, it is devoid of clear social, historical, national and individual signs.

Separation, separation, safe separation,

Every pain is a bad separation...

The soldiers stationed at the border are taken from the local people. That's why Osobist is worried, but "They have already become ours," says Katta. "It's okay, don't worry." In fact, Katta is calm about the soldiers of a foreign nation, but he doesn't know that his own soldier will write a report on him and "accuse him of imperialism."

The border is a long expanse of land about two hundred cubits wide. On the Tabriz side, fifty meters of fine black soil is spread, even if a bird walks, it can be seen. On the Shusha side, fifty meters of black soil is also spread, even if a bird lands on this side, it leaves a mark. In the middle, several layers of barbed wire are tied to two-meter wooden poles, stretching up and down.

This work, however, reveals the tragic fate of one people and the attempt of another people to dominate it. It shows how powerful states try to use weak states.

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