

**INTERPRETATION OF PERIOD AND PERSONALITY IN THE STORIES OF
MENGZIYO SAFAROV**

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Annotation: The article describes the attitude of individuals to nature and time in the stories of writer Mengziyo Safarov. the creator tries to reveal the human spirit, character, feelings and experiences by using the image of nature in the artistic work. At the same time, it is thought that the artistic-aesthetic influence of literature and the relationship of man to nature are also manifested.

Key words: Nature, period, personality, mood, character, experience, artistic and aesthetic effect.

The concept of man and nature is an inseparable part of life. This issue is expressed in fiction. The landscape is an important component of the reality created in the literary work, the image of the open space where the events take place, and it is used in fiction for 3 different purposes: to increase the aesthetic power of the work, to speed up or slow down the development of events, and to reveal the character of the heroes. That is, the creator tries to reveal the human psyche, character, feelings and experiences by using the image of nature in the artistic work. At the same time, it shows the artistic and aesthetic influence of literature and the attitude of man to nature. In the work of Mengziyo Safarov, the landscape is not only a component that reveals space and time, but it has become the main theme and essence of the work. It is known that the image of nature is used in an artistic work in two different ways. These are: depicting the psyche of the hero in parallel and contrast with nature. In this, the author puts forward his main ideological goal through the image of nature. We can see this in the example of the writer's stories. It is known that a story is a small epic genre in fiction, a prose work in which life events are concisely expressed. The term story in a broader sense also means to tell a story. Such a narrated reality can be characteristic of a short story or a novel in its scope, size, and variety. In such cases, this term is not understood in the sense of genre. The story has ancient traditions in world literature. In the past, the story was part of the narrative element of folklore works. As an independent genre, it was formed only in written literature. The genre of realistic stories in Uzbek literature was formed at the beginning of the 20th century. In the 1930s, Abdullah Qahhor became known as a story master. In the 1950s and 1960s, Said Ahmad, in the 1960s and 1990s, O'tkir Hashimov, Shukur Kholmirzayev, Mengziyo Safarov made a significant contribution to the development of this genre. Mengziyo Safarov also describes the inner world of man through the depiction of nature in his stories.

For example, in the story "Motherland" by Mengziyo Safarov, the character of the hero is depicted in parallel with nature. In the work, the image of a person who loves the motherland and is not indifferent to nature is created. In addition, there is a connection between the capriciousness of the character of the main character Shodmon Baba and the image of the flood. "The joyful sound of the nightingales singing, flying and landing in the stream belts was the reason for the formation of peace in his soul. Here, too, they are animals, as if nothing happened, as if they did not see anything, when it rained, it rained, and when the avalanche moved, it moved. Summer has come. Everything falls into place.

In his stories, the writer describes all the hopes and worries of the heroes in harmony with nature. We can see the proof of the above idea in the story "Clovers". Sometimes a person feels helpless and depressed. The writer used the image of a quail to more openly express this mood of the hero, and this image also has a symbolism that recalls childhood memories and the motherland.

"The quail would shake its small gray, walnut-shaped head, rest on the mesh cages, splash, shake the pumpkin cage, and the water from the water tank would spill on the ground. It seemed to me that there was a similarity between my situation and the captivity of the quail. I felt like I found an end to the pain that was crushing my soul". In general, while creating an image of a person, Mengziyo Safarov describes each of his situations, inner experiences, in connection with the small details of existence. In his stories, the mountain is a symbol of life, nature is a comfort to the wounded soul, the loyalty of the eagle is love for one's life, autumn is the perfection of man, rivers are a symbol of the country, the people, and serene flowers are the secret of the hero's dreamy, pure love. The peculiarity of Mengziyo Safarov's stories is that although his heroes are ordinary, hardworking people, they have a broad worldview, look at the surroundings with a special look, and comment on small details that are overlooked by many. are the driving people. His characters do not show extraordinary heroism, but in unexpected situations, they show their humanity through a small action. For example, Azam, the hero of the story "Red Belts", saves the lives of two people with his passion. A high example of spiritual maturity can be seen in the character of Sora in the story "Days Passing". In the story, the author used the art of animating by transferring human characteristics to inanimate objects and various natural phenomena. The depression in the hero's spirit is revealed by the words "wind", "whirlwind", "black cloud", "rain". "At noon, a dark cloud covered the mountains to the east. The cloud that was thinning over the river thickened. The wind picked up and moved the clouds. It got dark. Without him, it started to rain. The mood and longing typical of the last days of autumn were gnawing at his body." At the same time, during the story, his sad and tired mood in autumn is replaced by hope for life and the future with the arrival of spring.

The next story of the writer is called "Masters". The prototype of this story is the poet Tesha Saidaliyev. It is known that Tesha Saidaliyev died tragically in 1972. It was a very hard parting for artists from Surkhandarya. This story was inspired by the poet's death. Mengziyo Safarov himself tells this story to his friend Bolta Yoriyev. The story is based on a simple plot. The hero of the story was a child in the years after the end of the war. After returning from the war, his brother hesitates to mow the yard and restore the broken house. Children do not see in him the "miracle capable of building a house". Because the master was a thin, old-fashioned man with a belt tied around his waist. The master began work. He was helped by two students. The children entered the butterfly around them. The children liked the master's sincerity. Although he himself is very modest and few words, what he says is meaningful. He especially loves children. "If a master comes out of this village, then these masters will be these black eyes," he said pointing to the children. Children's heads are in the sky. But this joy of children will not last long. An accident happens and the master dies. The building that is supposed to be finished will remain unfinished. The story tells about a new master. He demolishes the old master's works and demolishes the wall, re-plans and builds the wall. Children don't like his work. Because they got used to an unfinished house, and with the collapse of its walls, many of their hopeful feelings and excitement also collapsed. His brother encourages the children, and when they grow up, he intends to build a house of their own. The story ends with an optimistic sentence: "Most of my friends who are running around like that are masters." Naturally, the person who reads the story does not even think about the connection with Tesha Saidaliyev's work. But there is a similarity. First, the story mentions the problem of finding a master and building a house. In life, Tesha Saidaliyev also had the responsibility of connecting and organizing young artists in addition to poetry. It was very difficult to open a branch of the Union of Writers in the region. Because most of the artists in the region were young, and there were only two members of the association. Second, in the story, the craftsman accidentally falls off his horse and dies, leaving the house

unfinished. Even in his life, the mentor poet died tragically. The work of fully restoring the regional branch of the Union of Writers was left unfinished.

Thirdly, the master was humble, sincere, and had great faith in the children's future. Even in life, Tesha Saidaliyev was a very humble, warm-hearted and sincere person. Just like the master in the story. The story is intended to express a concise event that happened in a person's life. An important feature of a compact story, but only one scene from the life of a character in it can be the whole life path of the characters of a long period of events, the fate of not one, but several people, the process of character formation, the change of mental states, can be an important quality. However, in any view, the image is rendered in a compact manner. The ideological and artistic features of Mengziyo Safarov's stories attract attention due to his realistic depiction of life with words, the vitality of events, and the closeness of thoughts to the human heart.

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