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HUMAN AND NATURE IN THE WORKS OF IVAN SERGEEVICH TURGENEV

Abstract: This article examines the issues of artistic interpretation of the relationship between man and nature in the works of the famous Russian writer Ivan Sergeevich Turgenev.

Key words: Art, man, nature, interpretation, storytelling, creativity.

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Introduction

For a long time, writers and poets have glorified the unique beauty of nature. Many works of Russian classics reveal the diversity and richness of native nature. K.G. Paustovsky wrote: "Love for native nature is one of the most important signs of love for one's country ...". It is this kind of quivering love that explains the desire to glorify the multifaceted essence of nature.

Ivan Sergeevich Turgenev is considered one of the outstanding landscape painters in world literature. In one of his prose poems "Sparrow" there are the following lines: "Only by her, only by love, does life hold and move." With these words, the writer expressed the main pathos of his work. Love for Russia, for his native nature, for the land predetermined his literary fate. Stories, novels, novels by I.S. Turgenev are imbued with a poetic description of the world of Russian nature. His landscapes are distinguished by artless beauty, vitality, amazing poetic vigilance and observation are striking. The writer's work is rich in landscape sketches, which have their own independent meaning, but are compositionally subordinated to the key idea of the work.

S.E. Shatalov in his book "Problems of Turgenev's Poetics" noted: "In Turgenev's landscapes, multicolor, overflows of colors and light are a direct expression of the aesthetic wealth of

nature and a means of poeticizing it. Turgenev's landscapes represent the embodiment of the author's own perception of nature or the perception of his heroes, who in this respect are close to him and appear in the work as his representatives". [8]

Realism, established in the literature of the 19th century, as a way of displaying reality, largely determined the methods of creation and the principles of introducing the image of nature into the text of the work. Turgenev was born of the Russian manor culture, in which nature, music, painting, folk art, hunting, estates with home theaters and libraries merged together. "In the quiet world of the intimate beauty of estates, such giants of the Russian genius as Pushkin, Tolstoy, Turgenev, with their heartfelt love for the beauty of the earth and man, have matured" [5, 8] Turgenev introduces descriptions of nature into his works, various in content and structure: these are general characteristics of nature, and types of localities, and landscapes proper. In addition to detailed generalized pictures, Turgenev also resorts to the so-called landscape strokes, brief references to nature, forcing the reader to mentally finish drawing the nature description conceived by the author.

Creating landscapes, the artist reflects nature in all the complexity of the processes taking place and in diverse connections with humans. A characteristic feature of Turgenev's landscape is the ability to reflect the emotional mood and experiences of the

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characters. The embodiment of nature acts as a harmonious, independent force that affects a person. The writer is imbued with the description of nature so much that his landscapes seem to come to life. The brilliance of his paintings can be compared to the work of an artist. But with only one difference - Turgenyev's landscapes are dynamic, they are in constant motion.

Analysis of Subject Matters

It is also noteworthy that for the Russian classic it was important to saturate the description of nature with vivid emotions, as a result of which they acquired a lyrical coloration and a subjective character. When creating the landscape, the author was guided by his own philosophical views on nature, and the attitude of man to it. In the monograph "Nature and Man in Russian Literature of the 19th Century" V.A. Nikolsky rightly notes: "... Turgenyev declares ... the independence of nature from human history, the extrasociality of nature and its forces. Nature is eternal and unchanging. With her the writer connects questions about the infinite and finite, about happiness and duty, about harmonious and disharmonious " [3]. Turgenyev's nature is simple and infinitely complex in the manifestation of mysterious, spontaneous forces, often hostile to man. However, in happy moments, for a person, she is a source of joy, cheerfulness, height of spirit and consciousness. Thus, all of Turgenyev's paintings, which contain realism, concreteness, poetry, are imbued with a great feeling of love for the native Russian nature. The writer's rare ability to find the most appropriate and specific words and expressions to depict her greatness is striking.

The pale blue of the endless distant, endless sea of ripening rye, islets of birch groves on gentle hills, cool oak forests, rivers glistening in the sun, open green valleys, where bonfires are burning at night and the stamping of horses is heard. The Oryol region, a modest poetic land in central Russia, was always in the heart of Turgenyev. In this wonderful land, "in his beloved Mtsensk district," he spent his childhood, adolescence, youth. Here was his home, his homeland. I.S. Turgenyev was born on October 28 (November 9), 1818, in the family of the officer Sergei Nikolaevich Turgenyev and the heiress of the richest estates Varvara Petrovna Lutovinova. The father was stern and cold, little concerned with his children. The poet also saw little good from his mother, an unusually intelligent and educated woman, but heartless and cruel with her servants. The writer recalled the contentment and abundance of life in which he grew up among the round dance of servants, serfs. In the village, the Turgenyevs had their own orchestra of courtyard people, home performances were often given there. The main and not foreseen by the parents teacher turned out to be the courtyard Leonty Serebryakov. A homegrown

actor and poet, Serebryakov gave a fatherly warmth to a talented eight-year-old boy. It was he who instilled in him a love for the Russian language, for the poetic word and native literature..[4, 17]

The brilliant child was raised by life itself and the luxurious nature that surrounded him in childhood. The surroundings of the estate are picturesque and stately. A park with linden alleys, orchards and flower gardens was laid out around the spacious manor house with columns. In the park, mighty oaks grew next to century-old spruces, slender poplars, chestnuts and aspens. "The garden was very large and old, ending in a flowing pond in which loaches were found. At the head of the pond, a dense vine grew, followed by continuous bushes of hazel, elderberry, and honeysuckle. Here nightingales sang in the spring, blackbirds whistled, here in the summer heat there was coolness ". [4, 22] Spassky Park became a symbol of space and light for the future writer. Here he will write the first pages of a book of nature, which he never tires of reading all his life. Spassky's nature is eager to meet man, longs to explain himself to him with wordless hints of flowers, silent melodies of her compositions. She never frightened Turgenyev walking along the Spassky alleys - a child, a student, a hunter. Together with the serf mentors, he went into the fields where rye quietly ripples in summer, from where villages lost in the breads can be seen. He could often be seen among Spassky's foresters and hunters, who taught him how to shoot a gun, learn the habits of wild ducks, quails, partridges and songbirds. The hunters noticed the child's passion for fiddling with all kinds of animals and began to initiate him into the hunting world. These stories of the peasants impressed the boy's soul: more than once in his dreams he dreamed of birds. Gradually, a passion for hunting arose in the boy, which later became for him not only a favorite pastime, but also a time when he could get to know ordinary people better and get to know the peasant life better. [7, 20]

A lively, impressionable, precocious child listened attentively to the conversations of adults, from whom he learned a lot of new and interesting things: different stories, stories, legends, past times. With great eagerness he spent time in the park, where he had his favorite corners, in which he sat for hours, peering and listening to the secret life flowing around. [2,3] How much of the Russian soul, imagination, flesh of the language was taken from the "Spassky nest"!

But the time has come to part with Spassky for a long time. The Turgenyevs moved to Moscow, and then to Petersburg. Long years of life abroad, in Europe. Returning in June 1856 to his native Oryol land, he wrote to Pauline Viardot: "... I must nevertheless say that there is something elusive in the native air that touches you and grabs your heart. This is an involuntary and secret attraction of the body to

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the land on which it was born. And then childhood memories, these people speaking your language and made from the same test with you, everything, even to the imperfections of the nature around you - everything excites and captures you. At least sometimes it can be very bad - but you are in your native element. " [5, с. 492] After a long absence, as never before, he felt a sense of homeland and his all-consuming love for Russia. However, childhood impressions, deeply sunk into the soul, were reflected in the poetry of Turgenev.

Гуляют тучи золотые
Над отдыхающей землей;
Поля просторные, немые
Блестят, облитые росой...
Молчит и млеет лес высокий,
Зеленый, темный лес молчит.
Лишь иногда в тени глубокой
Бессонный лист прошелестит.
Звезда дрожит в огнях заката,
Любви прекрасная звезда,
А на душе легко и свято,
Легко, как в детские года.
(«Spring evening»).

Turgenev's first poetic experiments turned out to be so poetic that they later became famous romances ("Misty morning, gray morning", "Again one, one"). V.G. Belinsky, having met him in St. Petersburg, wrote: "I became somewhat close to Turgenev. This person is unusually intelligent and generally a good person ... He understands Russia ". [2,6] The "understanding" of the native country was largely the result of observations in the family estate.

Research Methodology

The creative personality of I.S. Turgenev, the peculiarities of his poetic perception of the world are reflected with special force in the depiction of nature. Man and the natural world in the writer's works appear in unity, regardless of whether they depict steppes, animals, forests or rivers. In the famous stories from the Hunter's Notes, this can be traced especially clearly.

Creating a cycle of stories "Notes of a Hunter", Turgenev relied on his own impressions of his native places, from the life of peasants in the Oryol province. In "Notes of a Hunter" the writer applied a peculiar technique: he brought into action the narrator - the image of a hunter. The reader seems to be wandering through the Oryol forests, fields, looking into the village huts together with an observant, intelligent and knowledgeable person who appreciates beauty and truth. But at the same time, his presence does not bother anyone and often even goes unnoticed. The image of a hunter helps the reader to understand reality deeper, to understand what is happening, to evaluate what is depicted, to reveal the secrets of the heroes. [1, 48]

The first story of the cycle "Bezhin Meadow" is permeated with the poetics of Russian nature. The story begins with a picture of the features of the change in nature during one July day, which ends with the onset of the evening. The weary hunter and the dog, lost on the road, are seized with a feeling of loss. The hero of the story enters into various relationships with nature. Their description creates the appropriate mood: now anxious, weary, then joyful, cheerful, clear. At the beginning of the story, nature lives a separate and independent life. A person seems to be looking at her from the bottom up (description of the sky, sun, clouds), admires the constantly changing pictures of the sky. A person can only rely on nature as a higher power - it depends on its location: "The farmer wants such weather for harvesting bread." In the description of the day of the hunt, nature frightens the hunter, is hostile to him (the hunter got lost, as if he was being led by some unclear force): "I was immediately seized by an unpleasant, motionless dampness, as if I had entered a cellar"; "The bats were already running, spinning and trembling mysteriously"; "Some kind of non-regular track"; "Everything around quickly grew dark and quiet"; "There was no light flickering anywhere, no sound was heard"; "I suddenly found myself above a terrible abyss." Man feels like a part of nature. The mysterious life of nocturnal nature puts pressure on the heroes due to its powerlessness in front of it. [3]

But Turgenev's night is not only eerie and mysterious, it presents to the reader the beauty of the "dark and clear sky", "solemnly and high" standing over people. Turgenev night gives a person spiritual liberation, the endless mysteries of the universe disturb his imagination: "I looked around: the night stood solemnly and regally ... on them, you seemed to vaguely feel the impetuous, non-stop running of the earth ... ". For the boys whom the hunter met at the night fire, nature is their life, even a holiday: "To drive out the herd before the evening and drive in the morning dawn is a great holiday for peasant boys." On the other hand, nature for them is full of mysteries, incomprehensible phenomena, which they explain by the action of otherworldly forces. Under the impression of the night nature around the fire, children tell fantastic stories. Nature itself prompts one to guess riddles, offering one after another, it also directs to possible answers. The rustling of reeds and mysterious splashes on the river, the flight of a shooting star precede the story of a mermaid, which is also caused by peasant beliefs. The nature at night in Turgenev's story responds to the laughter and cry of the mermaid: "Everyone is silent. Suddenly, somewhere in the distance, there was a lingering, ringing, almost groaning sound. It seemed that someone shouted for a long, long time under the very horizon, someone else seemed to have responded to him in the forest with a thin, sharp laugh and a weak, hissing whistle rushed along the river. " In their

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explanations of the mysterious phenomena of nature, peasant children are not spared the impressions of the world around them. Mythical creatures, mermaids, brownies at the beginning of the story in the imagination of the children are replaced by stories about the fate of people, about the drowned boy Vasya, the unfortunate Akulina. Man's thoughts are disturbed by the mysteries of nature. Nature requires a person to recognize his superiority, humbles human strength.

This is how the formation of Turgenev's philosophy of nature takes place. Short-term fears of a summer night give way to peaceful and restful sleep. The night, which itself acts as all-powerful in relation to man, is only an instant: "A fresh stream ran over my face. I opened my eyes: the morning was beginning ... "; "A thin, early breeze has already begun to wander and flutter over the earth. My body responded to him with a light, cheerful tremor.

Turgenev notes the subtlest poeticization of nature, which is expressed in his view of her as an artist. Turgenev is a master of halftones, a dynamic, heartfelt lyrical landscape. The main tonality of Turgenev's landscape, as in works of painting, is usually created by lighting. The writer captures the life of nature in the alternation of light and shadow, and in this movement notes the similarity with the changeable mood of the heroes. Turgenev's landscape is dynamic, it is related to the subjective states of the author and his hero. [8] "Bezhin Meadow" is a work about the complex ties between man and nature, which, according to Turgenev, has not only a "welcoming and radiant, but also menacingly indifferent face."

The story "Biryuk" begins with a description of the forest and the impending thunderstorm. Turgenev describes a field and a forest at different times of the day. His landscape is mobile: he lives, changes. Turgenev reveals himself to be a keen observer of various shades of colors, sounds, smells of fields and forests during the transition from summer to autumn, from day to night, from sunny weather to bad weather. In most cases, Turgenev's pictures of nature are small in volume. They are characterized by conciseness and brevity. In the story "Biryuk" the author depicted several moments of transformation of a stuffy evening into a stormy night. First part: "The storm was approaching. Ahead, a huge purple cloud rose slowly from behind the forest; long gray clouds rushed above me and towards me; the rakits stirred and babbled anxiously. The second part conveys that special moment when a thunderstorm persistently and inexorably subjugates the entire surrounding nature: "The stifling heat was suddenly replaced by a damp cold; the shadows thickened quickly. The last, third part of the picture, when everything around is filled with darkness and the forest plunges into the kingdom of thunderstorms: "A strong wind suddenly roared in the heights, the trees raged, large raindrops rattled

sharply, slapped on the leaves, lightning flashed, and the storm broke out. The rain poured down in streams.

The landscape acquires a dynamic character not only because nature is described in a state of transition, but also because the author's angle of view is constantly changing. At first he notices a huge purple cloud, long gray clouds, then he hears the rustling and babbling of brooms, and finally, his gaze falls to the ground. In addition to the color scale created by specific epithets ("purple", "gray"), other impressions are conveyed - auditory, tactile: "long clouds", "dry stream", "stifling heat", "damp cold". The techniques of alliteration and assonance in describing a forest and a thunderstorm allow the reader to hear how "the rakitas stirred and babbled alarmingly", "the raindrops pounded sharply, slapped on the leaves", "the thunderstorm broke out." This description of nature is comparable to the human world. Metaphorical images and personifications ("the rakitas babbled alarmingly," "the trees raged," "raindrops splashed on the leaves") animate the forest. [3]

Turgenev's landscape sketches are not only the background against which the action takes place, but also the most important means of characterizing the characters in the story. They help to reveal the feelings of the heroes, to shade their moods, feelings, to reveal the author's position. Biryuk appears unexpectedly "with a flash of lightning", the author immediately notes his tall figure and sonorous voice. The behavior of the hero that night reveals the traits of his character: inner strength, calmness, restraint, contrasting with the description of a thunderstorm. Despite the fact that the first appearance of Biryuk is accompanied by a certain romantic halo: "White lightning illuminated the forester from head to toe," there is nothing romantic in the hero's life, on the contrary, it is tragic. "I looked around - my heart ached: it was sad to enter the peasant hut at night". The picture of the thunderstorm prepares the central episode of the story: the clash between Biryuk and the man-thief caught by him. The image of Biryuk in the climactic scene deepens psychologically, he appears before us as an honest, stern, cruel man, unswervingly performing his duty. Biryuk lets the peasant go not out of fear of his threats, but out of sympathy for him. Biryuk cannot withstand that hopeless despair that grips the peasant at the thought of his future fate. The scene, extremely emotional and tense, takes place as if to the accompaniment of rain: "The rain began to drizzle again and soon began to pour streams. With difficulty we got to the hut"; "The rain was banging on the roof and sliding along the windows; we were all silent"; "The poor man looked down ... The rain did not stop. I was waiting for what would happen. " At the very end of the story, when Biryuk addresses the hunter, he again speaks of bad weather. "Yes, I'm better to see you," he added, "you know, you cannot wait out the rain ...". So the pictures of nature deepen

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the meaning of the story, remind that bad weather - bad weather in the soul of the heroes of the story, the entire Russian people - is still going on. [8]

According to VG Belinsky, Turgenev in the "Notes of a Hunter" "came to the people from a side from which no one had come before him." [2, c.7] Separate stories formed a big picture, from which it became clear that the Russian peasant is a talented person, but serfdom fetters the strength of the people, prevents them from manifesting them. The hard life of the peasants is given against the backdrop of poetic paintings of Russian nature. The landscape lives one life with the heroes, as if nature understands people. The peasants inspire not only pity, but also respect. As the living, images of peasants appear from the pages of a book, capable of feeling and understanding the beautiful, responding to someone else's grief and suffering. Nobody portrayed the people like that in Russian literature of the 19th century.

Brief and succinct generalizations that appeared in "Poems in Prose" are characteristic of the tendencies of Turgenev's art. Even trying to "turn out" the most intimate essence of his emotional experiences, Turgenev wants to elevate his confession to the general laws of life, to present his personal suffering and anxiety as a result of the influence of the forces of history or nature on man. Each person whom Turgenev draws appears in his image as the result of the invisible work of the elemental forces of nature. That is why Turgenev's story about a person, about a separate episode of his life, almost always turns into a story about his "fate". [7, 125]

The writer has always been delighted with the beauty and "endless harmony" of nature. His firm conviction was that a person only "leaning" on it has strength. The writer has always been concerned with questions about man and his place in nature. But at the same time he feared the power of her power, the need to obey her cruel laws that equalize everyone. Thoughts about the temporality of human existence tormented Turgenev. After all, human life is so beautiful and so small, so instantaneous in comparison with the life of nature. He was indignant at the property of nature to always be above good and evil. The question of the conflict between the life of man and nature remains unsolvable. "Don't let life slip between your fingers." This is the main philosophical motive and admonition of the writer, which is expressed in many "Poems in Prose". The writer's longtime reflections took the form of short stories, lyrical monologues, allegorical images, fantastic pictures, instructive parables, united by universal human problems. L. Ozerov: "The collection contains many so-called eternal themes and motives that confront all generations and unite people of different times." [1,399]

The main idea of the poem in prose "Conversation" - one of the first works of this genre -

is the eternity of nature and the mortality of mankind. Turgenev presents to us the events taking place as a dialogue between two inaccessible giant mountains - Jungfrau and Finsteraargon. The writer's imagination saw their souls, but they are very different from people. For mountains, one minute is a thousand human years. The heroes conduct an uncomplicated dialogue about what is happening under them. This is how Turgenev describes the evolution of mankind: first, emptiness, then the appearance of "boogers", after "some" time "the waters narrowed", "the forests thinned out", there were fewer people and again "it became neat everywhere, completely white." Humanity disappeared as suddenly as it appeared, as if it did not exist at all. Only the mountains are standing, as they were thousands of years ago: "Huge mountains are sleeping; the green light sky sleeps over the forever silent earth" [8]. In this figurative form, Turgenev reveals the main idea of the work - the existence of mankind is not eternal. The poem "Dog" demonstrates the desire to find something in common with all living nature, the continuity of all living things.

Let's try to trace how the life of all living things is drawn in a few lines of the poem. The background of the silent dialogue between the dog and the author is a terrible, violent storm. The only thing that is able to withstand this storm is the same attitude of two living beings. They have the same life. The life of a pet is connected with the thoughts and feelings of its owner. In all this, the relationship of close souls can be traced. Death appears before us in the form of a huge bird of prey, which "flies", "waves" at the spark of life with a "cold wide wing," and then "one life shyly clings to another." There is a tautology in the text: "she does not understand herself - but I understand her." The repetition of the verb "understand" is used as a stylistic device that emphasizes the invisible connection between a person and an animal that does not need words to understand each other. All living beings are equal before the "law" of nature: "two pairs of identical eyes." The author puts a person and an animal next to each other in order to emphasize the difference, but at the same time the kinship of the hero and his dog. [3]

The poem "Sparrow" presents a discourse on the noble impulse of a bird, which the author witnessed. He admires the sincere dedication of an adult sparrow who rushed to protect the chick. Even a bird that has lost its nest, for which death, it would seem, is inevitable, can be saved by love, which is stronger than will. "Only by her, only by love does life hold and move." For Turgenev there is only such selfless love. The author involuntarily draws a comparison with human life: the ability to sacrifice oneself, to take responsibility for what is happening can make a person strong and strong-willed, capable of feat. This kind of love can bring true happiness.

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Analysis and results

In the philosophical reflections of I.S. Turgenev was more than once convinced of the inviolability of the laws of nature, over which man had no influence. The author demonstrates this manifestation especially vividly in the poetic prose "Nature". Here Turgenev turns to Mother Nature with the question: "What are your thoughts? Is it about the future destinies of mankind ... "However, his answer was very amazed, it turns out that at this time she cares about improving the life of a flea, does not consider people as her favorite child," I care about them equally and destroy them in the same way. " "Reason is not my law," Nature answered in an iron cold voice. Everything is in her power, regardless of human desire. "I gave you life - I will take it away and give it to others, worms or people. I do not care. In the meantime, defend yourself - and don't bother me! "So, in the center of lyrical miniatures about nature lie the philosophical reflections of the writer. He not only reflects the experiences of the heroes, but also translates the situation into an eternal plane, emphasizing thoughts about the eternity and infinity of nature. The writer, possessing the great gift of a special artistic perception of nature, shows the following relationship man and nature: nature punishes a person for indifference and cruelty to her; in the world everything obeys the laws of nature and lives according to them; faith in the mind and kind heart of man.

In the depiction of nature, Turgenev embodied his multifaceted and ambiguous attitude towards it. Nature appears before us both as a source of inspiration and as a mysterious and enigmatic image. The author often uses the image of nature to enhance the perception of a certain state of mind of the characters. Also striking is the ability of the heroes to subtly feel nature, to understand its prophetic language, which characterizes it as an accomplice in their experiences. Poetic sketches of nature are imbued with deep philosophical reflections about its harmony, about eternity, about an indifferent attitude towards man. The characteristic features of the pictures of nature in the works of Turgenev are concreteness, reality, visibility. In the descriptions, the author does not act as an impassive observer, but his attitude towards her is expressed very clearly and clearly. Turgenev is very subtle in assessing natural sketches. The simplicity and accuracy of words, the brightness and richness of colors in the depiction of nature allows Turgenev to be considered an unsurpassed connoisseur of the Russian language.

Having studied the theme of nature and man in the works of I.S. Turgenev, one can speak of the writer as an extraordinary master of depicting paintings of Russian nature. According to V.G. Belinsky, "he loves nature ... as an artist, and therefore never tries to portray it only in its poetic forms, but takes it as it seems to him. His paintings are always true, you always recognize in them our native Russian nature ... " [1,400].

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