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## INTERPRETATION OF THE THEME OF NATURE IN THE WORKS OF MENGZIYO SAFAROV

**Abstract:** The article analyzes the theme of nature in the works of Mengziyo Safarov. It focuses on the artist's ability to depict nature and the meaning behind it. The author's style of painting and some peculiarities are discussed.

**Key words:** naturalism, nature, animalistic literature, the problem of man and nature, plants, animals, society.

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### Introduction

The depiction of nature was the leading pictorial principle of the literary movement of "naturalism" that emerged in nineteenth-century France, in which the depiction of objects as they were in nature became poetic. The word "natura" is also a French word with a lexical meaning of "nature". "Yoz Writers such as J. London, E. Seton Thompson, Ch. Aitmatov, Sh. But their creative intentions, their attempts to express nature, plants, and society as they are, create a naturalistic image in itself." After all, a work about a bird, an insect, a rodent, or an animal that roams freely in the bosom of nature will not be complete unless it is observed with patience, perseverance, love, and natural curiosity [1.145]. Their appearance, anatomical structure, instinctual behavior, psychological state do not accept artificial, textured images.

Even if the writer enters an element through his imagination, such an element of the image remains redundant. Therefore, a writer who writes about nature must first of all love nature and be a person of nature.

Libraries around the world are full of works on natural phenomena, animals, birds, insects, and rocks. They have been attracting students since time immemorial and are gaining new audiences. Scientific literature of this nature often addresses issues such as "anamalystic literature", "anamalystic works", "the

problem of man and nature", "the relationship between man and nature", "nature, plants, society". As a result, it has become a literary term for the study of such works.

Literary critic Abdugafur Rasulov, while analyzing the problem of man and nature, derives from the Eastern philosophy of literature "plants, animals, communities." He considers natural phenomena, plants, and even inanimate objects to be the only dialectical phenomena. He explains the human problem as part of that unity. We agree with the scientist. Indeed, the so-called scientific problem of man and nature cannot be studied without acknowledging the compatibility of the four concepts mentioned by A. Rasulov (plant, animal, community, man - "boy"). Researcher Shahnoza Ashurova in her dissertation entitled "Features of the genre of anamalystics in English-Western literature and Uzbek literature (on the example of the work of E. Seton-Thompson and N. Norkobilov)" examines the issue in the "genre of anamalystics." The definition of this genre is based on the views of a number of world literary critics. "Human and animals are united by a long evolutionary process," he said. That is why man praises animals, applauds them, bows to them, and dedicates to them the best works he has created in sculpture, architecture, fine arts, and finally in fiction. So the depiction of animals in fiction, the relationship

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between humans and animals, the role of animals in human life is not a new phenomenon in world literature[2.15 ].”

### Analysis of Subject Matters

The scientist's views do not require proof. In fact, humans have lived in harmony with nature and animals since ancient times. He expresses his impressions in words. Often, this way of reflecting the problems of nature and man serves to cultivate the worldview, morals, and perfection of people in society and individuals. There are some artists whose works are created through a creative look at man and the world, life and reality, the creatures of nature and selflessness, a genuine love of nature. Mengziyo Safarov was one of the artists who paid special attention to the theme of nature and man with his works and began to study the human psyche. In his works, nature is depicted as a sacred and eternal abode, a common home for humanity, and the feelings of its preservation and reverence are artistically analyzed through a variety of experiences. Man is considered an integral part of nature.

Although we often encounter the theme of nature in Mengziyo Safarov's work, there is a certain purposeful division in these works, and today we will analyze this conditional division.

The first is journalism, which focuses on the protection of the environment, nature conservation, and the rational use of its resources. We can include his essay on "Bobotag" and a number of journalistic articles in this direction. In these works, Mengziyo Safarov is portrayed as a traveling writer, a patriot and a selfless person. As you read these works, you will be amazed at the writer's meticulousness, extensive knowledge of nature, and strong passion.

The second direction is the image of nature, which is expressed in a passionate, fiery love. This category includes works such as "Flying Cranes", "Behind the Far Hills", "Ayrishoh" and others, as well as a number of such images of nature.

There are also works by Mengziyo Safarov, which have a strong ability to create images of nature and animals, which we will include in the third direction. Stories like "Scented Scentses," "Mother Sparrow," and "Quail" have a similar style.

There is another group of works by the author, in which the nature and attitude to it, the images of the work, the language of the protagonists have a special respect. Among them are Said aka in the story "Return of deer", a loving mother in the story "Bakhmal", a passionate old woman in the story "Dear scents".

### Research Methodology

"Babotag", "Prophet's Island", "Masters", "Velvet", "Dear Scentses", "Return of Deer", "Ayrishoh" there is one thing that unites these works into one, and that is the respect and reverence for the mother earth, for man, for nature. All of this is

ingrained in the psyche of the work and its protagonists. The image of the mother and the mother cow depicted in the artist's story "Velvet" is a bright proof of our opinion. The image of a bereaved person suffering from the pain of separation, the fig tree groaning in the sky, sighing sadly, and its proud head bowed in astonishment is astonishing. Velvet was sinking in front of the whole family every day. It didn't help that the mother was squirming around the cow and trying to force her to eat. One day, the eldest son, who had a family, said to his mother:

– "Here, let's kill the cow," he said, but at once he was frightened. "What do you say?" Did you say slaughter? "I don't want him to die." It's a waste. On top of that, the poor man has suffered a lot, and we are guilty of it. I'll have another one...

The mother remained silent for a long time, as if agreeing with her son. The wrinkles on his forehead thickened. Then all of a sudden, her whole body shook and she started crying. The eldest son stood up. That's why he didn't talk about slaughtering the cow again. The image of a mother who accepts a cow as the only hope of the family as a member of a real family will no doubt make the reader gasp. Perhaps the fact that the story is taken from life itself adds to the impact of the short story.

The dumb creature, who felt the mother's affection, was not indifferent to him either, for the mother was also very kind to the cow. Apparently, the cow also noticed this, and when her mother always called her "Velvet", she would come to her mother and shake her tail. The mother was not worried, but she never forgot her cow. But at the end of the play, the mother is afraid of any danger to her life. "While he was lying in the field, a tractor plowing him accidentally pushed him in the evening light. The cow was still alive when the boy ran to the barn with his mother. But he couldn't look at his head. The cow was always trying to raise her head in agony, snorting heavily. The mother took her limp head in her hands[5.169]. Bakhmal stuck out his tongue and licked the wrists of the unfortunate old woman. The mother pressed her face against the cow's. The boy saw tears in Bakhmal's eyes. Her mother, who had been through a difficult time, cried silently. Velvet died at the hands of the old woman.

It is at this point that we see the combination of animal and human images. As can be seen from the image, the writer concretizes the artistic image by showing its individual characteristics, gives the image vitality, vitality, naturalness, achieves emotion, affects the feelings of the reader, convinces him. In fact, time and environment bring up, shape and educate a person in a certain sense, so the environment has a significant impact on the formation of human character. In the words of the talented writer Shukur Kholmiraev, there was a bitter reality at the heart of the idea that "literature is for man", "his heart, his sorrow, his destiny must be expressed[6.17 ]."

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It is appropriate to continue our opinion with the following thoughts of Bolta Yoriyev, Candidate of Philological Sciences, Associate Professor: The author's whole attention is focused on the freedom to see man in the embrace of nature, to celebrate the achievements of human labor and thought in these vast expanses, to sing the truth, only the truth." Indeed, one of the main ideological motives of these works is to highlight the contradictions in nature, society and human thought, and to glorify the victory of good in this eternal struggle between good and evil[3. 336].

### Analysis and results

The strong winds, the bottomless desert, the barren wheat straws, the camel-like hills, which are as yellow as a camel, all have their own peculiarities. In a single essay, *The Prophet's Island*, the author depicts the plants and animals of the mountains through the eyes of both a naturalist and a creator. The reader who reads the picture will be amazed by this magical desert with its fauna and flora, an island that can fit a piece of land with reeds, impassable groves, forests, deserts and deserts. It is as if nature itself has gathered all the miraculous landscapes of the great riverbanks on this

island. "The island is an ancient nature sanctuary," he said[4.110].

In addition, when the author expresses his views on nature, an integral part of this nature, he openly calls man selfish. That's the decent thing to do, and it should end there. The reason for this is that man is not only helpless in the face of the miracles he has created, but also in the face of nature. The dialectical unity of nature and man has come to the point of oblivion. But even then, people did not understand the reasons for this. It was only after nature began to take "revenge" on man that it began to feel more deeply that it was approaching environmental tragedies. As the literary critic Abdugafur Rasulov put it, "Nature has endured all the rages of man, and he has come to his senses." It didn't work. Nature, too, has rebelled against man.

The conflict between nature and man has made the Day of Judgment cash. Man hastened to destroy not only nature, but himself. Doomsday is apparent. "Over the years, Mengziyo Safarov has also described human suffering in the above-mentioned works through the natural world. In short, the works of Mengziyo Safarov reflect the attitude of nature to man, man's relationship to nature.

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