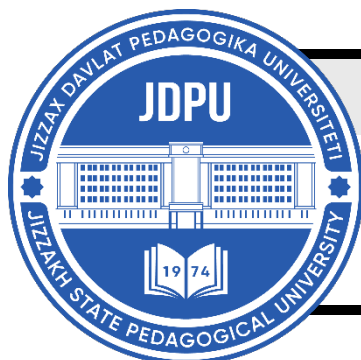


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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**LANDSCAPE IN SHORT ART****Shakhlo Isamiddinovna Botirova***Doctor of Pedagogical Sciences, Professor**Chirchik State Pedagogical University**Chirchik, Uzbekistan***ABOUT ARTICLE**

**Key words:** story, artistic portrait, landscape, image, concept, artistic psychology, past and future, symbolic images.

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**Abstract:** In this article, the function of the artistic portrait and landscape in the poetics of the short story is the harmony of the main character and the creative concept of the work, the artistic psychology in the structure of the short story is manifested as the symbols of the present, which is happening between the past and the future, and the fact of the writer's life is stabilized on the basis of symbolic symbols, and the nature is the biggest UNIVERSE. Assumptions Stated.

**INTRODUCTION**

It plays an important role in the emergence of a psychological portrait in its own way. Dynamic portrait - thickens the landscape (image). Through the actions of the characters, the image of the innocent and innocent Stranger gradually shows its reflection. At the same time, combining the unity of the writer-tabita and the hero, he brings the mode of analysis into a new world in the composition of the story. "...psychological determinism shows that human behavior is the cause of his spiritual world and psychology, and puts forward the ability to penetrate deeply into the inner world of a person as another very important factor and requirement of artistic creativity"<sup>4</sup>. It seems that the psychological situation creates conditions for knowing a person more deeply than ever before. It will be processed by the writer. It is natural that the hero's fate, thoughts, experiences, and outlook create psychological tension.

Yana Parandovsky noted in his article "The Chemistry of Words": "Writers have always surprised everyone with one quality: they do not understand anything in everyday life, they are psychologists capable of making shocking discoveries about a person, but they do not

distinguish between the people they meet in life. and they are always caught in the snares of deceitful and deceitful people. The reason for this is that they do not get their knowledge about a person from observing the actions and expressions on the faces of their loved ones, but from communicating with the idea of a person reflected in their hearts. The process of knowing takes place within us from head to toe.

### **MATERIALS AND METHODS**

The value of each external impression is determined by the value placed on it by the mind of the recipient. A weaker intellect reflects reality like water, that is, superficially transient. And creative intelligence completely changes, recreates and reflects reality. He makes great things out of small things." In fact, the same can be said about Isajon Sultan's artistic pursuits. His image techniques in any situation mean that it is not difficult to notice that Garib is a personification of icons from a dynamically moving portrait or landscape. Garib is very intellectual. In the current state of the world's thinking, it means that the former alliance is crumbling from the inside and is on the brink. A stranger does not like to knock his head on any door of this system. As a result, Adol does not follow the explanation of the sister and the neighboring women. He likes to live in his physical and spiritual world, and he steps there with serious confidence that he will find happiness and live life there.

"Now, new trends in world literature are being rapidly adopted by sensitive artists. In today's advanced prose, the feature of putting as much meaning as possible into every sentence, phrase, and word is clearly felt. Intellect, sensibility is leading in prose rather than feeling. True prose has always understood the psyche as the main "working space". At first, it attracted our attention not to the story in prose, but to the growth and change of the character. Now such incidents and events are described, regardless of whether they are frequent or rare in life, they have a strong sense of meaning, inner flow. A writer can have a completely different goal while describing one event. Therefore, researches in the current prose require reconsideration of such issues as the reality of life, the nationality of the image, typicality, and literary tradition, which are sometimes taught with seriousness in literary studies," writes Prof. A. Rasulov. The reviewer's comments are valid. The issue of existentialism is raised in it. Realizing the riddle of existence and living in search of meaning in life formed the basis of Western artistic thinking. It can be recognized that Isajon Sultan studied world literature in depth, he correctly explored the frontiers of thinking of Kafka and Camus. At the same time, the diversity and complexity of the artistic world of closeness of human relations make images such as Gharib pass the test of life. Any character who passes this test is promoted to personality status and grasps the hem of the scepter of faith and belief.

It is important to describe the methods and directions of psychological portraiture in the story in the following ways:

1. It turns out that the stranger is a complex person who is preparing himself for great goals in the trials of life, in his thinking and the test of fate.

2. The function of the artistic portrait and landscape in the poetics of the story indicates the harmony of the main character and the creative concept of the work.

3. In the story, the image of the Mother is one of the main centers of the work, and it prepares the ground for the formation of the image of the Stranger based on the assessment of reality and comparison of its necessary aspects.

4. In the structure of the story, artistic psychologism is manifested in the form of images of the present, which is happening between the past and the future. The deceased Father figure acts as a thinking star in fulfilling the Stranger's instinct to live happily ever after.

5. As the writer stabilizes the reality of life on the basis of symbolic images, it is evident that nature is the biggest UNIVERSE with images and saturates its material and spiritual borders with folk art.

These five characteristics show that they are important choices made by the writer in the poetics of the story, and it turns out that they are one of the most important fragments in giving lines to the portrait of the Stranger:

- Stranger...

The boy glared at his mother.

- What are you doing here?

"I'm talking again," answered the boy.

"With that bush," Garib pointed to a tree in front of him whose leaves were wilting from the heat. - He is telling a story about his life.

- When you see the grass walking, when you talk to the bells... What kind of child are you?  
- sister Adol told him.

- When I came to the corner of the cucumber, it seemed that someone was calling. I did not see anyone around me. As I bent over the palaks, I heard a voice again. I see this bush. You know he was once a man. It is said that in ancient times... I was a hermit, praying under a tree day and night. A saint lived at that time. By the order of the mayor of Balkh and Queduz, they wanted to kill him and chased after him. When the ascetic was returning to his place after finishing his prayer, that saint passed by on his horse and disappeared from sight. After a while, the polytheists agreed. He was lost and confused, and his eyes fell on the ascetic: O pious one, a man passed by here, where did he go? "Swear in the name of Allah and tell only the truth." Zahid

thought. The saint was a pure person who did not do any corrupt deeds, such people will not be born again, says the bush. The polytheists became impatient and began to fight. Then the ascetic said: "O Allah, forgive me" and answered them: "I say in the name of Allah that he went towards the sunrise..." Immediately he fell to the ground and surrendered his life..." .

On the basis of Gharib's short conversation with sister Adol, the portrait of the holy saint is clarified. In it, the experiences of the ascetic who knew the truth of life and God testify that he is reporting about Mashrab. It means that the one who knows where Mashrab has gone and that his life will be ruined if he falls into the hands of the polytheists, has saved him from death at least once. The warm sayings of Garib, who spoke to the bushes, make sister Adol think deeply. Because Gharib was also interested in painting. He also reflected his thoughts in a picture of a melancholy melody he had drawn recently. The author blends this picture with the poetics of the story so much that the viewer's thoughts are lost and he feels as if he has fallen into an unknown world. These are the aspects that guarantee the importance of unexpected growth and changes in the nature of the West. The stranger always lives in the world of secrets. No matter how hard he tries to bring others into this world, his efforts often fail. That's why he likes solitude. Loneliness is a stranger's best friend.

## **RESULTS AND DISCUSSIONS**

The writer Ulugbek Hamdam comments on Isajon Sultan's short story "Munojot": "The strange writer himself. At the heart of art, in fact, lies self-expression (samovyrajenie). In my opinion, the pain that entered the character of Garib lived in the writer's heart for a long time and tormented him. He didn't leave Garib alone, and finally, the image of Mashrab or Munojot, which was put on paper in the form of a statue, is new. But in some places the writer separates from the Stranger and speaks as another person:

"The stranger came to the conclusion that it is impossible to achieve absolute purity in this world and began to eat more meat... However, even if you strive for purity with all your heart, you will still remain evil. The meaning of the struggle for living is to sacrifice others for yourself. ... In this way, it came to a stop typical of the philosophers of the last century, who said that living as a stranger is nothing but a nightmare. Love is suffering, disease. The lover is a prisoner of this disease. The only acceptable thing he can do is not to rush to the side, to get burned on the way, to mediate... to say smart things. In this sense, Gharib is also a slave to his pain. He doesn't have the desire, the opportunity, or the opportunity to understand that life is nothing but a great tragedy.

The foreigner is doomed only to suffer." In addition to the cited source, it can be said that Isajon has unconsciously drawn his childhood phenomenon in the image of Sultan Gharib.

Especially, Gharib appears as an artist, a reader, a spectator, a thinker, and an ordinary peasant wandering in the fields. "Behind any image, more precisely, in the body, the soul of the person who created it, brought it to the world, resides to some extent. This spirit creates the spirit of the image. This process is related to the writer's artistic intention and creative search, the development of his talent. The author of the short story can also allow some confusion in giving a complete picture of the reality of life. After all, it is natural that there is another world in front of the visible world. It is possible to conquer the "time of occurrence of reality" only when the spiritual flight is high, when it penetrates among the people, into their psyche. Because a writer cannot remember everything. He revives the forgotten reality on the scales of re-perception. Even at the maximum level of observation, as time passes, forgetfulness occurs. It depends on the storyteller's mission.

Events and changes of time resonate in the human heart. The flow of social-political, cultural-educational moods is directed to the soul, affects its beats. Since the work of art is a product of the soul, it is a very personal and at the same time a social product, so the changing times and the renewal of thinking leave its mark on it. A work of art is a mirror of such changes and growth. It is possible to observe the realization of ideas, the development of human consciousness and spirituality, and the processes of acquiring positive news. Accordingly, a character created in one period differs from a character created in another period, a character created by one creator from a character created by another creator. At the same time, there are common aspects in the nature of characters and heroes, which is seen, first of all, in the artistic exploration of the spiritual world of heroes:

"Is there a miraculous power in the world? If not, what rules the universe? The man himself? A person's life is like a fish that has bitten off its own tail, it cannot predict where it is going, it can rely on very tentative and shallow thoughts and see ten years in advance. This once again confirms the relativity of striving for good and avoiding evil. After reading the Mashrba, Gharib was once again convinced that his assumptions were correct. He is a dear and dear one, how true you have been with your warnings?

The stranger had now arrived at the age-old question of whether it is possible to know the universe on his own, without any ready-made knowledge. Attempting to solve this problem frightened him: a person who has mastered scientific knowledge to the limit, in the end, finds himself alone in the kingdom of infinite space, dominated by cold silence and terrible glaciers, all his achievements are nothing in front of the universe, every movement, as well as life, are spatial dimensions. Don't you feel depressed when you realize that it will disappear in front of you? What is the end of knowing? Is it necessary to go from knowing oneself to knowing the

world, or is it necessary to return from knowing the world to knowing oneself? How lonely is that man! In front of infinity he is nothing, he is worth nothing, infinity crushes him and passes him away, like millions of tiny creatures lost under the heel of a boot. But how delicious, leisurely, enjoyable is life in nothingness - a few decades of life?"

The culminating point of "Munojot" shines brightly here. Because Garib has already perceived the external world and the internal "I". He understands that the struggle for survival of any essence shows that this does not happen by itself, that the fate that brought Mashrab to the gallows is nothing more than the tricks of the dragon, the evil world (actually, evil and oppressive people are meant!). This shout, echo, in the poetics of the story, the uniqueness of the landscape and the artistic portrait - in the language of symbols, in the direction of the sign, the call signal, requires the writer and the reader to be thoughtful. The Stranger, who has found a good thing in the eternal feelings of love that has been living in his heart, suffers from the birth of evil as a result of lack of education. Sister Adol is deeply distressed that these qualities are living in her son. It's another matter to think that a stranger is an alien, or to realize that there is no soul that understands his spiritual existence. Only his uncle gives him high hopes, pats him on the shoulder and encourages him with words. In the story, Gharib does not complain about being an orphan. A symbolic expression has also taken place in the fact that he quietly got used to fate, saying that orphanhood is my forehead. These thought-provoking aspects of the work give the reader a great impulse to read more.

It is known that when researching the text of a work of art, taking into account the interplay of all elements in it allows to come to correct scientific conclusions. From this point of view, studying the relationship between plot and psychologism in the novel also allows to clarify the individual style and skill of a certain writer. As the plot describes the chain of events, the changes in space and time, the life of the characters in alternating situations and situations with the help of artistic psychology, the spiritual world, feelings and experiences of the literary hero are expressed in the development of the plot events. If the events described by the writer form the subject world of the work, the description of the psyche of the characters is considered the beginning of artistic psychology in the novel.

It should be noted that in Nazar Eshanqul's story "Night Bars", the hero likes to live in solitude. His speech is not very relevant to the outside world. He likes to go on the basis of the principle of fatness - to the inner unrest that does not give peace, which began in childhood. Especially when the hero leads himself to the field of lonely imagination and contemplation at night, he realizes that the Universe has no resistance in the series of secrets that are not known to me. The hero of Ulugbek Hamdam's story "Loneliness" is a character who is mentally healthy

and physically ill. A wisdom flows from the rustling of the surrounding trees as if they are whispering the verses. It reminds us of the image of a person who is searching for himself in this space between nature and society, waiting for a magical future and spending his life in the torture of struggles. Garib, the hero of Isajon Sulto's short story "Munojot", also grows up following the wisdom he received from nature. He describes that the faster he learns wisdom, the happier he will be, that loneliness will tell him many secrets of the world, and he analyzes his philosophical and spiritual world by painting the landscape.

### **CONCLUSION**

In general, in Isajon Sultan's short story "Munojot", the landscape not only expands the scope of psychological analysis, but also directs the development of images of the artistic image in various episodes. Stranger - in the process of knowing the truth of life, he considers it the essence of the wisdom he hears from the whispers of ordinary grasses. Until the end of life, sister Adol's care for her son and her heart proves that the mother is also sincere in her compassion. Because, just as a mother does not want to burden her child's language, she gives the art of thinking with breast milk, Garib learns the value of this gift by "knowing", it encourages the student to think and draw definite conclusions from it.

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