



LANDSCAPE DESCRIPTION IN THE STORIES OF KHAYRIDDIN SULTAN

Mardonova Lobar Umaraliyevna

Head of the Department of Uzbek Language and Literature, TerSPI,
PhD, Associate Professor

Kudratova Mutabar

1st year Master of TerSPI

<https://doi.org/10.5281/zenodo.17805417>

ARTICLE INFO

Received: 27th November 2025

Accepted: 28th November 2025

Online: 29th November 2025

KEYWORDS

Khairiddin Sultan, landscape, story, Zabbarjad, The Stork Has Arrived, Spring Has Come, Heart, Song About My Father, aesthetic and semantic layer.

ABSTRACT

This article comprehensively analyzes the artistic and philosophical significance of landscape imagery in the stories of one of the talented representatives of modern Uzbek prose - Khayriddin Sultan. It is scientifically proven that in the writer's stories, natural landscapes have gone beyond the simple background function of depicting reality and have become a powerful poetic tool that reveals the essence of the work, illuminates the psyche of the characters, and determines the dynamics of the plot. The article highlights the symbolic interpretations given by the writer to the change of seasons, the connection of nature with the inner world of man, the construction of the landscape based on psychological parallelism, and its role in expressing the national mentality. During the study, the aesthetic and semantic layers of landscape imagery are analyzed based on artistic examples taken from the writer's stories such as "The Stork Came, Spring Has Come", "Zabbarjad", "Yurak", "Otam to'g'irida qoshikh".

In Uzbek literature, the depiction of nature - landscape - is one of the oldest and most stable traditions of artistic thought. In classical Eastern literature, in folk oral literature, and later in the literature of the 20th century, the human mental state, the sufferings, joys, and hopes of his inner world were figuratively expressed through nature. Especially in the prose genre, the depiction of the landscape has performed such functions as determining the emotional background of the plot, giving an aesthetic tone to the event, and revealing the character of the character. In this regard, the landscape is an integral part of Uzbek literary thought.

In the stories of Khayriddin Sultan, one of the brightest representatives of modern Uzbek prose, the depiction of the landscape acquires a unique artistic feature. In the works of the writer, natural landscapes are not used for simple imagery, but rather imbue each detail with meaning, strengthen the internal logic of the plot, and are inextricably linked with the mental state of the characters. In his stories, the change of seasons - the awakening of spring, the sunny landscapes of summer, the pale images of autumn or the cold silence of winter - become a symbol of certain spiritual experiences, life processes, social relations. In the writer's artistic worldview, the image of nature is interpreted as a point of spiritual

commonality between man and the world. Describing the story against the background of nature, he also deepens the inner experiences of the hero through this background. For example, in some stories, spring is a symbol of expected joy, renewal and hope, while autumn is used as a symbol of spiritual anguish, separation or the transience of life. Winter is often combined with tranquility, memory and bright traces of childhood. In the landscape painting of Hayriddin Sultan, the image of the Uzbek spirit, national mentality and folk way of life is also strongly felt. The writer brings nature to life through simple, but extremely touching, small details. The nature in his stories embodies not only the geographical environment, but also the lifestyle, values, and worldview of the people.

In the stories of Hayriddin Sultan, the image of the landscape not only creates the background of the event, but also enriches the plot and the inner experiences of the characters. His landscape images perform the following artistic functions:

Compositional function - introduction to the story, setting the scene and spiritual background. The landscape shapes the reader's imagination, creates an aesthetic and psychological field for the beginning of the story. Psychological function - expressing the hero's experiences through nature. For example, the chirping of birds, the rustling of leaves or the whisper of the wind reveals the hero's inner world. Symbolic-aesthetic function - strengthening the ideological content through nature. The writer gives life events a symbolic form through seasons, lighting, and colors. Reflection of nationality - showing Uzbek nature and cultural perception. The writer's landscapes reveal the natural landscapes of the Uzbek land, people's life, and national mentality. Serving the development of the plot - strengthening the sequence of events. Nature enriches events, enhances the dramatic situation, and the plot seems more attractive in the reader's mind. In almost all of Khayriddin Sultan's stories, the image of nature is in active harmony with at least one of these functions. The landscape creates a constant dialogue between the hero and the event.

In the story "The Stork Came, Spring Has Come", the spring landscape in the story expresses the mood of hope and joy, the arrival of spring, the renewal of life. The writer describes spring through the following details:

- * The emergence of sedges from under the snow,
- * The return of storks,
- * The softening of the air,
- * The budding of trees.

Spring corresponds to the process of change and rebirth in the hero's inner psyche. The awakening of nature is harmoniously depicted with the revival of joy in man, simple dreams. Also, the landscape in the plot of the story expresses the passage of time, the continuity of life processes. The spring landscape serves as a means of strengthening the hero's inner aspirations and positive outlook on life.

Mountain-forest landscape in the story "Zabarjad". In the story "Zabarjad", the mountains and forest landscape create a magnificent artistic background. Mountains are interpreted in the following ways:

- * Symbol of highness - the greatness of human dreams and goals,
- * Source of purification - getting rid of spiritual doubts,
- * Place of tranquility - a place to find inner peace.

The writer describes the mountains through the shimmering of the gentle morning light, the rays of the air, the swaying of the breeze in the forest. The landscape is combined with the hero's inner monologue, showing philosophical observations, life decisions and spiritual changes. In this story, the image of nature is not just a background, but is used as a means of reflecting the hero's experiences, arousing aesthetic pleasure in the reader and deepening the content of the story.

Autumn landscape in the story "Heart". Autumn is represented in the story as a symbol of the transience of life, separation and suffering. Hayriddin Sultan creates a psychological mood through the following details:

- * The falling of yellow leaves to the ground,
- * The dominance of cloudy, damp air,
- * The sharp and anguished whisper of the wind.

The autumn landscape is in harmony with the mental state of the hero: the falling of leaves is interpreted as a symbol of the transience of life and separation, while the cloudy sky enhances the depressed mood of a person. And the whisper of the wind reflects anguish, fear or internal contradiction. At the same time, the landscape also expresses the temporality of events, allowing the reader to feel the mood of the story.

In conclusion, it is worth noting that in the stories of Hayriddin Sultan, the image of the landscape is not only a background that decorates the development of the story, but also an important artistic tool that reveals the spiritual experiences of the characters. The author skillfully uses natural landscapes to deepen the content of the story, illuminate the character of the characters, and enhance the mood of the events. Through the images of nature, the internal conflicts, human experiences, and life realities in the work are more effectively expressed. Therefore, the writer's appeal to the landscape increases the aesthetic value of his stories and allows the reader to understand the content of the work more deeply.

References:

1. Sulton X. Hikoyalar. – Toshkent: G'afur G'ulom nomidagi nashriyot, turli yillar.
2. Mirvaliyev A. O'zbek nasrida peyzaj tasviri. – Toshkent: Fan, 2015.
3. Quronov D., Rasulov R., Qo'chqorov A. Adabiyotshunoslik asoslari. – Toshkent: O'zbekiston, 2012.
4. Mamajonov Z. Nasr poetikasi va zamonaviylik. – Toshkent: Yangi asr avlodi, 2018.
5. Karimov N. O'zbek adabiyotida psixologik tasvir. – Toshkent: Universitet, 2007.
6. Mukhtarova, M. S., Namozova, S. B., & Mardonova, L. U. (2023). A Lyrical View of History. *Journal of Law and Sustainable Development*, 11(12), e2676.
7. Mardonova Lobar Umaraliyevna, & Xonimova Maryam. (2024). BUYUK ZAMONDOSHLAR, MANGU YASHAGAY. *PEDAGOGS*, 57(1), 132–138.