



THE ROLE OF LANDSCAPE DEPICTION IN CREATING THE HERO'S IMAGE

Seytniyazov Tursinboy

Independent Researcher

Nukus State Pedagogical Institute named after Ajiniyaz

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ABSTRACT

The article presents evidence in literary criticism about the relationship of the image of nature to the creation of a chronotope in a work of art. Nature also often participates in the expression of time, which is the main part of the chronotope. Especially when the images of nature express the seasons of the year, this is the attitude of the artist to artistic reality. The representation of seasonal time by the image of nature is also a figurative expression of the chronotope

The depiction of nature scenes (landscape descriptions) is not just a reflection of a spatial image, but also one of the artistic techniques that expresses and influences the characters' mood and mental state at that moment. By depicting the tension in the weather at the time of an event or incident, the author might hint at a similar unexpected twist in the characters' fates, or by depicting the flora and fauna at a given point, they might indicate a situation that influences their fates.

Literary theorists have also expressed their views on the fulfillment of such functions by landscape depictions. "Nature can define a certain aspect of a character's emotional experiences or reflect certain characteristics of their character through similar or contrasting depictions." The validity of this statement can be seen by citing examples from literary works:

«Because the nature of this place is changeable. Whether it's summer or winter, regardless of the season, the weather changes. Even in summer, there's a chaotic storm. Dust will come from afar, it won't let you open your eyes, or it will rain, the water will stick to your clothes, and dust will stick to your teeth. G'oyib Khan, the Khan of the land, had a character similar to the nature of this land» [2.30-31].

To describe the character of G'oyibxon, who was considered the Khan of the Karakalpaks in the 19th century, he compares it to the climate of the Karakalpak region. Here, the writer has two artistic purposes in mind. Firstly, it aims to provide readers with information about the nature and climate of the Syr Darya region where the Karakalpaks lived at that time, and secondly, as mentioned, it aims to reveal G'oyib Khan's inner world. As L.M. Krupchanov noted, the hero's image is depicted in comparison with natural phenomena in terms of similarities. Regardless of the season, whether it's summer or winter, the sun keeps changing. Even in summer, there's a chaotic storm. It brings dust from afar, makes you blink, or it rains) the comparisons turned out very successful. The changeable weather, both winter and summer, was not as stable as G'oyib Khan's temperament. G'oyib Khan's inherent fickleness is particularly evident in his efforts to maintain a constant atmosphere of discord among the biys to govern the people. Thus, the author's description of the hero's image corresponds to

his actions in interaction with other characters. G'oyib Khan also incites the biys against each other to sow discord among the people and thereby firmly hold onto the reins of power. As a result, the people are divided, and internal and external strife blinds them. Indeed, it's worth noting the successful comparison between a natural phenomenon and the character of a hero. Therefore, it can be understood that this method is useful in creating a character's image.

Sometimes, however, the depicted scenes of nature are completely opposite to the hero's image, and as the scholar suggests, they can be contrasting: «Like a desert tree barely withstanding a blizzard, trembling, Mother's cotton-like hair fluttered, and she stood upright, clasping her hands together, so that the wind-swaying edges of her beshmet wouldn't disturb her feet» [3.420-421] Indeed, these depictions are based on contrast with the hero's image. A passionate motherhood, through her heroism and courage, has become a legend passed down through generations. But they are also human. It is evident that the state depicted here is not due to mental weakness, but due to physical fatigue and hunger. Depicting natural phenomena by adapting them to the mood of most people, or conversely, expressing the mood of a group of people by depicting natural phenomena, differs from the situation we discussed above. In this case, natural phenomena should also have a common character:

The weather, like their mood, changed. The clouds in the sky suddenly turned into rain [2.31].

Sometimes, when the conversation was interrupted, everyone would listen to the thunderous rain outside, and if not one, then another would wrinkle their foreheads in anguish. At that moment, despite the rain intensifying and beating down on the felt ring, no one's forehead wrinkled [2.87].

The first example is from the novel "The Legend of Maman Biy." The panic that arose among the young men of this tribe after Irisqul Biy, the chief biy of the Qo'ng'irot tribe, disappeared from the field is compared to a natural phenomenon. The gathered crowd, unaware of the biy's sudden disappearance, were lost in thought, each speculating on their own. Although they didn't know exactly how the biy disappeared, they attributed this mysterious disappearance to the Yobi clan. Nature reacted to this misconception: "The clouds in the sky suddenly poured like rain"

The writer skillfully conveys the mood of a group of characters and the fluctuating events within them. At first, when the gathered crowd was agitated, unable to reach a consensus, the weather also experienced fluctuations. But when all of them succumbed to false suspicion and came to the wrong conclusion, nature reacted sharply to them. This is a manifestation of the very strong connection between landscape depiction and the character's image.

In the second example, although a similar natural phenomenon is depicted, it is, on the contrary, conveyed through people's positive attitude towards it. This also depicts a natural phenomenon - the process of rainfall. But this process has a positive impact on people's mood. In this black house, there was talk about the future of a people. After Orazan Botir's conversation about meeting with Russian officials and asking them for help in protecting our people from external enemies, a stir in everyone present was a natural phenomenon. This phenomenon is described alongside natural phenomena. Interestingly, even here, people react positively to the "rapid rain outside." Here too, the external natural phenomenon indicates the

people gathered inside the yurt's decision that "the rain is getting stronger than before, beating the felt ring." But this attitude was related to the fact that several characters made the right decision.

S. Tursunova, who conducted research on landscape depictions and images in Uzbek literature, also expressed the following opinion about the correspondence of natural phenomena to the inner world of the characters and their state: "Man is an integral part of nature. The writer depicted this beautiful scene of despair, stemming from a person's inner feelings. It is also an art to depict the ongoing changes in accordance with the character's state"[4.82]. Thus, through landscape imagery or descriptions, the writer delves deeper into the character's inner world. We have examined this through the expression of the character's mood or the relationship of nature to a group of characters reaching a mutual agreement.

In conclusion, shaping a character's image through landscape depictions is an artistic method of landscape depiction that can directly influence the formation of the character.

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