

The Writer's Perception in Dialogue with Nature and The Mode of Ideological Expression

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Abstract: This article compares the artistic expressive means in the novella “Bulut to‘sgan oy” by the Uzbek national writer Shukur Xolmirzayev with the poetic features of the novella “White Nights” by the Russian writer Fyodor Dostoevsky. The study examines the contribution of both writers to the development of the novella genre and analyzes their mastery in the use of literary elements such as landscape, composition, and characterization. Particular attention is given to the role of nature imagery in revealing the psychological state of the characters and the ideological content of the works. The article also highlights the literary interaction between Russian and Uzbek prose traditions and their influence on the formation of artistic imagery and narrative structure.

Keywords: Landscape, composition, harmony, synthesis, literary influence, plot, portrait.

Introduction: An intelligent person always lives in a state of inner unrest. Breaking free from the crowd’s mindset, avoiding the beaten path, and discerning dangers and virtues are tasks for a person whose faith is whole and spirit clear. For faith leads one to the recognition of God, and those who understand the Creator constantly meditate on this understanding without rest. Depictions of nature allow for profound metamorphoses in understanding and conveying the emotional and spiritual experiences of people in the 20th century and today. It should be noted that a person of the 20th century is fundamentally different from a person of the 19th century. It is natural that novella writers could not fully transcend the ideological boundaries of their time; yet they relentlessly struggled to comprehend the often inexplicable inner world of human consciousness. The uniqueness found in the works of Lev Tolstoy and Fyodor Dostoevsky later manifested in Uzbek literature in the works of O. Umarbekov, Shukur Xolmirzayev, and H. Dostmuhammad in a distinctively different manner. The reflections, fantasies, and imaginings of a person’s inner world always possess the capacity to express the

anxieties and lamentations of the heart. It would not be an exaggeration to say that the depiction of nature in Dostoevsky’s novella *White Nights* served as a major catalyst for the widespread influence of this literary approach within Uzbek literature.

METHODOLOGY

In Uzbek prose, the artistic portrait occupies a particularly significant place in the works of A. Qahhor and Shukur Xolmirzayev. This prominence is largely due to the distinctive depiction of nature (artistic character) in their stories, through which one can assess the degree of the writer’s mastery, whether it is exceptional or moderate. Within the composition of a story, simple details—such as objects, locations, spatial arrangements, and situations—are carefully coordinated, and the way in which artistic characters are introduced into the narrative, as well as their artistic function, is systematically organized.

When discussing the landscape, it is important to note that humans are an integral part of nature and live in order to comprehend the mystery of existence. They experience life and come to understand the essence of

being, of “living.” In many stories, a didactic spirit predominates, as any depicted problem is employed to elucidate a particular issue. When educational value is the primary criterion, the writer’s conceptual framework serves to realize this principle.

According to literary scholarship, “Landscape (fr. paysage – place, homeland) is a fundamental component of the artistic reality created in a literary work; it represents an open space where events occur (as opposed to a closed space – the interior). By tradition, landscape is understood primarily as the depiction of nature; however, this understanding is somewhat narrow. Landscape not only refers to nature itself (if one considers nature in the primary sense), but also encompasses objects created by humans. In this sense, for instance, the depiction of a boulevard or a city street also constitutes a landscape, although these are not natural landscapes but representations of place. The writer may render the landscape in detailed, static form, halting the development of events (static landscape), or may integrate descriptive elements dynamically within the progression of the narrative (dynamic landscape). The primary function of the landscape in a literary work is to provide a sense of the time and place in which events unfold. However, the functions of the landscape in a work are not limited to this; it possesses a polyfunctional character.”

Thus, the role of the landscape in the poetics of a literary work is exceptionally significant in ensuring the unity of plot and composition. Its psychological and philosophical-aesthetic dimensions are extensive. Particularly in short-term narratives, the evolution of character and situational demands often structure the artistic landscape. The creator evaluates both the external and internal aspects of a character from the perspective of artistic necessity, endeavoring to reveal certain shortcomings. As an artistic device, the landscape performs a critical function in generating the dynamic movement of both plot and composition, as well as their harmony. In this context, the value of the landscape is measured by the extent to which it serves to illuminate the writer’s chosen idea, concept, or theme.

In the story, the author narrates from the perspective of the protagonist, vividly portraying the psychological state of his beloved, the graceful Nastenka. The depiction of nature allows the reader to perceive, in the

deepest recesses of the character’s heart, a growing awareness of a profound love, along with its intimacy and sincerity. This occurs against the backdrop of the events of the story’s third night:

“Today, my future—like my old age—is dark, damp, and devoid of light. My mind is filled with strange thoughts, angry feelings, and questions I cannot resolve; I have neither the strength nor the desire to address them. Could I have solved all of this?”

We will not meet today. Yesterday, when we parted, clouds began to gather in the sky, and a fog settled. I thought the weather would be bad tomorrow. Nastenka said nothing; she did not wish to contradict herself, it seems. In her eyes, today had to be bright and radiant; no cloud could dim her happiness...

‘If it rains, we cannot meet!’ she finally said. ‘I will not come.’

‘I thought Nastenka would not mind today’s rain,’ I said, ‘but she did not come.’

‘Yesterday was our third meeting, our third bright night...’”

These descriptions reflect the psychological world of Dostoyevsky’s protagonist and the harmonic resonance between nature and human emotion. Within Nastenka’s night-bound and nature-related psyche, the yearning and suffering of a lover longing for his beloved find a tentative reconciliation. In this context, the author positions the rainy night, the delicate sensibility, longing, and yearning as a single aesthetic center. The protagonist is perpetually drawn to behold his beloved, contemplating her beautiful face and inner world. He lives and breathes to express his longing through letters and declarations of the heart.

In this way, Nastenka becomes a vehicle for the author to consolidate the truth of life, the writer’s conceptual intention, and the sense of hope, while simultaneously guiding the narrative movement along the protagonist’s plotline.

The dynamic compositional elements of the story provisionally create a distinct conceptual expression, thereby enabling a deeper understanding of the protagonist’s (lover-beloved) psychological world. It is particularly noteworthy that in stories or novels featuring depictions of nature, the literary language of the work attains a high degree of appeal—a quality that

can also be observed in the works of the Uzbek writer Shukur Xolmirzayev.

During the 1960s, a new wave of writers entered Uzbek literature, gaining considerable recognition through their diverse stories and novellas. Among them, as noted by M. Qo'shjonov, was Shukur Xolmirzayev. Scholars observe: "Shukur Xolmirzayev's inquiries are not merely stylistic experiments. His creative research begins with engagement with life. He explores new facets of existence, aspects that have been underrepresented in literature. Indeed, this is a positive trait characteristic of all contemporary young writers. Readers are familiar with Otkir Hoshimov's novella *Bahor qaytmaydi* ('Spring Will Not Return'). Its essence lies in how a young man, through his ambition and materialism, squanders not only his own youth but also that of those around him. This bears some resemblance to the content of Shukur Xolmirzayev's story *Bahor o'tdi* ('Spring Has Passed')."

Consequently, Shukur Xolmirzayev belongs to the ranks of writers who have studied world literature extensively, absorbed its influences, and assimilated them effectively. Many of his works emphasize the importance of striving to become a complete human being. He concluded that an imperfect person will inevitably falter in life, and only writers who have diligently worked on themselves can achieve literary distinction. Xolmirzayev himself was such a dedicated author, constantly studying and synthesizing the treasures of global literature, and offering significant insights—sometimes critical—on Russian, European, and American writers.

For instance, the writer states: "...we have adopted a single literary language. Our true literary language is that of Cho'lpon. When I write, I always try to use the authorial language, the literary language. Yet my characters act independently. Therefore, I dislike forcing everything into literary language and distorting pronunciation." Indeed, from these reflections, it is evident that the writer's use of literary language is both a tool for artistic imagery and a means through which his creative intention achieves its ultimate realization. The author has always been concerned with understanding human nature and linguistic skills, a preoccupation that never allowed him to remain at ease.

In his story *Bulut to'sgan oy* ('The Moon Covered by Clouds'), the writer imbues the depiction of nature with such significance that the narrative employs the dynamic perspective of the narrator:

"The rain began to pour so forcefully that it was impossible to remain on the station platform. Moreover, the wind whistled, bending and driving the rain even under the canopy, making it futile to hide behind the pillars. I lifted the collar of my cloak, lowered the brim of my hat, and ran toward the restaurant. Many others had also sought shelter from the rain under the canopy at the entrance. 'May I not catch a cold? In any case, I will not make it to dinner,' I muttered, opening the noisy, forceful door and stepping inside. Naturally, the smell of drinks and cigarettes reached my nose, and jazzy Western music filled my ears. I was heading toward the person who would take my outerwear, shaking off my hat and lowering my collar, when I saw before me—a young man, apparently emerging from the office, tall, wearing a long black overcoat that nearly brushed the ground, with a reddish complexion..."

The young man... was familiar to me, even dear enough to be considered an "older brother" in closeness. It was Tavakkal. He wore a dark suit and trousers suitable for a wedding; on his feet, pointed shoes with high heels (which made him appear even taller); his once-thick curly hair now thinned, yet still gleamed—perhaps from having been smoothed with a damp hand. He smiled, revealing shining gold teeth. It never occurred to him to hold the young woman's elbow or show any tenderness; the young man, meanwhile, lowered his head slightly, smiling as he walked. I wanted to look back, yet could not.

Although the author announces this work as a short story, from a poetic standpoint, the depth and intensity of the issues it raises are so substantial that it cannot be denied as a novella. The writer himself does not hide from the reader that he has written "stories larger than novels." In *The Moon Covered by Clouds*, he animates the characters of Tavakkal and Gulsara—two people who have not met for a long time, who had loved each other in the past, respected one another deeply, and considered each other their whole world.

The narrative reality of the story is the interplay between human beings and nature, a glorification of

nature itself. To exalt humanity is to feel the beauty and radiance of the natural world. The writer pays meticulous attention to artistic language, portraying profound changes in the human psyche through memories, reflections, and recollections of youth. This conceptual focus intensifies the depiction of nature within the story. Just as F. Dostoevsky, in *White Nights*, conveys the sincerity of love between two young people, Shukur Xolmirzayev's characters prefer walking not by night but in the rain. Rain, in his works, becomes the very life and spirit of his protagonists.

Shukur Xolmirzayev often constructs the inner world of his characters through a dialogic method (inspired by E. Hemingway), tirelessly working to reveal the essence of the text, theme, and idea. Human psychology, in his view, is a mysterious, magical realm that the writer disperses across dialogues. Dialogue, monologue, and polylogue thus hold critical importance. This is evident in the following excerpt:

The rain had not yet ceased. The wind seemed to have fallen, only to rise again unpredictably; in such moments, one involuntarily looked back...

We reached the station, chatting and laughing along the way. In the past, the square, where it seemed improbable that a "taxi" would ever stop, was now populated with vehicles—both public and private—waiting for passengers. Yet, given the exorbitant fares, approaching them remained difficult.

"Taksi! Taksi!" Tavakkal shouted, as if calling out, "Eshmat! Toshmat!" At that moment, the door of a nearby Zhiguli opened, and a young man stepped out.

"Are you free?" Tavakkal asked, somewhat nervously.

"Yes, yes, take a seat," replied the driver, and started the car. He then motioned to the approaching taxi driver: "Here's my client! Come along."

I opened the rear door and settled into the front seat. Tavakkal and Gulsara took their places in the back. The driver revved the engine and asked:

"Where to?"

Before I could answer, Tavakkal replied enthusiastically:

"To the writer's dacha!"

"Oh-ho, okay... you'll pay there and then," said the driver.

"Go ahead. This is the person sitting next to you..."

"Tavakkal, sir," I interjected.

"All right... and you, madam, shall I open the window a bit?"

"Yes."

"You must go to Kashkadarya!" Tavakkal declared with conviction. "The air in its mountains is so pure, you could eat a whole lamb in a day... Ha-ha-ha! We will eat, Quvvatjon."

"Yes, the appetite opens in such weather," I replied.

"But Gulsara, you won't regret going... You can rely on Tavakkal without concern."

RESULTS AND DISCUSSION

In the story, the characters' reflections on life are intensified by rainy days and nights. The moments of love, beauty, youth, and the separations they could not overcome are experienced with sincerity by Tavakkal and Gulsara, and in the mind of the narrator Quvvatjon, these are clarified through the motif of the landscape. The intense descriptive flow characteristic of Russian writers such as F. Dostoevsky and Lev Tolstoy is also discernible in Shukur Xolmirzayev's work.

The author lends his language and expressions a refined polish through the logic of dialogue. By deeply sensing the tonal qualities of words, he creates a metamorphosis of the spirit of the era, allowing the reader to comprehend love, its glorious history, and the vicissitudes of life. Every detail further enhances the transparency and openness of the two protagonists' inner worlds. When analyzed from this stylistic perspective, it is evident that the story's narrative form has evolved into a robust literary expression. Consequently, the tools for revealing style, artistic form, and imagery are manifold.

The allure of a literary text is measured by how well its characters are developed. Tavakkal and Gulsara's reunion, the years of separation, and the life spent amidst sorrow and yearning consistently offer a sense of longing and fulfillment to this love. As Professor I. Yoqubov notes:

"In the process of artistic expression, the writer's wonder at the beauty and majesty of nature is comparable to the depth of the human heart. This is central to understanding Shukur Xolmirzayev's creative credo, for he regards humanity as an integral part of

existence. The effort to reconcile these two separated worlds ultimately arises from the desire to elevate human sensitivity and empathy, grounded in the sincerity of expression. The qualities inherent to mountains—loftiness, grandeur, natural candidness, generosity, and solemnity—can be observed in most of his characters. This is undoubtedly a product of the writer’s perspective on the twin nature of humanity and the natural world.”

Thus, when discussing Russian and Uzbek short story traditions in terms of theme and historical context, it becomes evident that ideological and artistic concepts are deeply interwoven.

CONCLUSION

The study demonstrates that in Uzbek prose, particularly in the works of Shukur Xolmirzayev and A. Qahhor, depictions of nature and artistic portraits are central to narrative composition, psychological depth, and thematic cohesion. Landscape and environmental motifs are not merely descriptive but serve as dynamic instruments for revealing character evolution, emotion, and philosophical reflection. The influence of Russian literature, particularly Dostoevsky and Tolstoy, manifests in Uzbek literature’s nuanced portrayal of the inner world and the integration of dialogue, monologue, and polylogue. Xolmirzayev’s synthesis of global literary traditions illustrates how language, style, and imagery can be orchestrated to enhance both plot development and the aesthetic experience of readers. The study concludes that the artistic depiction of nature in Uzbek literature functions as a crucial mediator between human consciousness and the broader existential and aesthetic dimensions of life.

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