

PORTRAIT IN THE STORIES OF KHAYRIDDIN SULTANOV

Abdullayeva Gulmira Norpolatovna
JSPU mainstay PhD student

Abstract: This article presents the spiritual world of the heroes in the stories of Hayriddin Sultan in a unique way through portraiture. Portraiture is one of the most important factors for the reader to understand the hero of the work. At the same time, theoretical views on portraiture are discussed.

Keywords: Story, image, portrait, static portrait, dynamic portrait, spiritual world.

Portrait (fr. *portraire* - to portray) - 1) the appearance of a character (appearance, figure, clothing, facial expressions, body posture and movements, gestures) described in words, one of the means of creating a full-fledged image of a person that comes to life in the reader's imagination and revealing his character. A portrait is a type of description, which is a compositional element of an epic work. 1 One of the means of depiction that helps to vividly embody the hero of a work of art before our eyes is their portrait. A portrait is a depiction of the appearance, clothing, movement, behavior, facial expressions, etc. of the hero of the work. "When creating a creative portrait, the artist is not limited to depicting parts such as the face, eyes, eyebrows, lips, and nose, but also pays great attention to activities related to the human psyche, such as body, hand, and head movements, tone and pace of speech, laughter, and crying (facial expressions in these situations)." We can find two types of portraits of literary heroes: the external appearance of the hero and the depiction of his inner world. Such classifications are, of course, conditional, and in both cases the artist seeks to penetrate the psyche and character of his characters through the portrait.

The portrait, along with demonstrating the writer's deep understanding of the human world, also expands the reader's imagination about human nature, encourages them to understand and feel the pain of the characters in the work. From this it can be understood that the artistic skill of the creator can also be assessed by his portrayal of a literary hero. We can observe such skill in the portraits of characters in the stories of Hayriddin Sultan. The writer created the images of various heroes in a number of his works. Each of the characters he created is clearly embodied before the reader's eyes with his own unique appearance and spiritual world. When the author describes the characters of the story "The Chamber of the Old Men" - Grandfather Islamboy and his wife - he uses the expository type of portrait, that is, he describes the appearance of the character as soon as he first appears in the work: "On the bed in front of the door sat a round-headed, small-boned, white-haired old man of sixty-five, his eyes staring blankly.

Only one thing remained on his face, a chubby, chubby nose. His wife, who was a watchman above him, a red-haired, pale woman with a pea-sized scar above her left eyebrow, stopped Muhammad on the very first day on the sidewalk and complained that Grandpa Islamboy had been suffering from a "blood-curdling" illness for ages, that he had been paralyzed for three months, that he had no shrine to worship at or a threshold to bow to, that he was not sick, but sick because he was sick, and that he had even made a monument to himself...

In some places, the writer does not describe the portrait of the character himself, but describes it in the speech of another character, and sometimes in his thoughts. For example, the appearance of Ergash Mouylov is quoted from the language of another character: "The handsome, bearded old man, who was resting his feet on the radiator under the window, had closed his eyes and gone to sleep. Muhammad looked intently at his sharp nose, his handsome face, and his slender figure. "He must have really seduced girls in his youth," the thought crossed his mind.

In the corner, a strong, muscular man with a broken bone lay on his back, his thick arms crossed under his head, his mustache, slightly mingled with white, curled up towards his ear in a frightening way, and his brown eyes, under his thick eyebrows, were sparkling with laughter. Muhammad recognized him: an old driver named Ergash Moylov from the Soy Mahalla. (p. 98). Some of Khairuddin Sultan's characters are very humble people who cannot defend themselves and do not harm those around them. By creating such images, it is proven that any person is worthy of attention, that he can become a hero of the work. This situation seems somewhat contrary to Hegel's ideas, because, according to Hegel, man is a complex being who embodies the idea of "polytheism".

The human soul is vast and boundless, a real person carries many "gods" in his soul. Therefore, the depiction of a character requires a comprehensive approach to it and a view of a person as a "complete subject in himself", that is, as a holistic subjectivity. Otherwise, the character becomes one-sided, weak and helpless. "If the character is not depicted with this completeness and subjectivity, but remains only a play of passions," wrote Hegel, "then it is reflected as an uncharacteristic or unstable, weak and helpless character." ⁴ However, the image in the work of the writer analyzed below was able to become a hero because it was clearly and convincingly depicted. The hero of H. Sultan's story "One Night" is blind in both eyes, and although the entire village knows him, no one knows his real name. Even though people call him "Blind Old Man" after him, and even though "the children in their pants who walk around the streets and mix in the dirt and say, "Koraka, Koraka, how's the movie today?", he is not offended by them and laughs at them.

Through the image of Qori, the writer tried to show that there is a special world in his heart, paying more attention to the image of the inner world of a person than his external appearance. The people's writer of Uzbekistan, Said Ahmad, says about the story: "After reading this story full of sorrow and regret, I felt sorry for Qori aka from the bottom of my heart. For what sin should he be blamed and cursed by people? He has never hurt anyone's heart. After all, he strives for people. He says that I wish I were among them. And people are pushing him away. In the story "Sinchalak", Abdulla Qahhor finds a suitable job for a madman who, like Qori aka, has become a source of income and wealth, saying that he "cannot be a waste of a person."

In order to convey the reader to the logic of the image, Hayriddin Sultan created a psychological portrait of the characters in several places of the story. "In a psychological portrait, the author focuses on a unique detail that reveals the character of the hero and expresses his thoughts and feelings. Such a detail, filling the image with spiritual and moral-spiritual content, gives the portrait its uniqueness. Through it, the spiritual characteristics of the hero are clearly visible."⁵ For example, the portrait of Qori is described as follows: "In short, this man, short in stature, with protruding thin shoulders, and a face like a scythe, is a harmless joke for everyone - "Qori aka", and so on. Instead of eyes - two blue beards that shine under hairless eyebrows; he is wearing a winter-summer black trench coat and trousers; On his feet are the rough boots that his brother once wore when he returned from the army; on his lips — ...a song!⁶ This figurative image, especially the phrase "a song on his lips," vividly brings Qori's image to life before our eyes. Once upon a time, the chairman of the village council called him into his office and said:

Even though Karini is openly mocked at weddings, called "the local singer with a beautiful voice," "Long live, old man, let no one die but you!", "Look at his mouth, his mouth! It looks just like a collective farm garden, wah-ha-ha!", "Oh, creature, give me four layers!" (p. 154), he does not take offense at anyone, he wants to be among people. Although the image of Karini is pitiful at first glance, a mere child, arouses pity and compassion in everyone, he has his own spiritual wealth - a tender heart. In this respect, he stands out from the drunken, self-absorbed youth at the wedding. Although he is blind and weak, his heart is open, he can feel beauty, and he knows his

worth. When creating an image and describing its character traits, the writer sometimes uses the appearance of the hero, that is, drawing a portrait. As is known, through the portrait, the appearance, outlook on life, nature and morality, age and other characteristics of the characters are also clarified. However, the writer never describes the portrait of his heroes from one point, perfectly. On the contrary, along the way, in the text, when the time comes or when describing his state in a certain situation, he also draws a portrait of the hero in three or four words, but clearly. The words of literary critic A. Sabirdinov, "In Oybek's poems, the portrait not only provides visibility, but also illuminates the character and psyche of the image. After all, a portrait, by its very nature, is to illuminate the spiritual world of a character through his external appearance, or, conversely, to embody his external appearance through his spiritual world. In this sense, an artistic portrait can be considered one of the important conditions for creating an image in poetry"⁷ can also be applied to the works of Khayriddin Sultan.

REFERENS:

1. Salaev F., Kurbanioyozov G. Explanatory dictionary of literary terms. – Tashkent: Yangi asr avlod, 2010. –p. 185.
2. Khairiddin Sultan. Three hundred and sixty-four days. –Tashkent: „O_zbekistan“, 2019. –p. 97. (Hereinafter, examples are taken from this source and the page is given in brackets after the excerpt.)
3. Hegel. Aesthetics. Volume 1. –M: Iskustvo, 1969. p. 245.
4. Bobokhonov M. The role of the portrait of the hero in the depiction of the mental state// „Uzbek language and literature“. – 2010, issue 3. –p. 53.
5. Khairiddin Sultan. Three hundred and sixty-four days. –Tashkent: „O_zbekistan“, 2019. 97-p. . (Hereinafter, examples are taken from this source and the page is given in brackets after the excerpt.)