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Abstract – *"Life is the subject, foundation, pillar, and heart of literature."*¹ In this case, portraits are a tool that allows us to describe life for literature. Portrait is a role player of literature. In this respect, portraits are extremely important in revealing the author's artistic goal (including describing life, which is the pillar of literature). Portraits are a literary image and serve as a basis for the creation of an artistic character. For example, we can learn that the creation of a portrait in Isajon Sultan's novel "Navoi" was created during the preparation process due to several factors.

Key words: portrait, literature, role player, literary image, artistic character, novel, Isajon Sultan, "Navoi".

I. Introduction

First of all, it should be noted that there are several creative difficulties for the author in the process of creating a historical novel:

First of all, the portrait of the main characters in historical novels is almost always clear, and moreover, the portrait of the main characters is depicted by several creators in works of art. In this case, when the author creates a portrait of a historical person, first of all, it is permissible to depict him without destroying the original image of the portrait, but the portrait he creates should not be a repetition of the portraits created by other artists. Otherwise, the artistic level of the work will be damaged, and the new portrait will not be suitable. After all, it is permissible for one person to be recreated as a separate portrait in each work, to have a separate spirit - character, different from other works.

Secondly, the portrait of the hero in each work should reflect the style, creative method, and skill of the author, and should show the characteristic of staying alive in the eyes of the reader.

II. Literature review

When studying the issue of portrait and character in the novel "Navoi", it is permissible to start the analysis by focusing on the portraits. Because in the novel, portraits act as a root for the creation of characters. In the process of studying the portraits in the work, it is permissible to divide them into classifications according to *their vital basis*:

- Historical portraits;
- Artistic textile portraits;

Historical portraits. Historical portraits are not addressed by only one artist. For example, portraits of historical figures such as Temur, Babur, Navoi are the most frequently referenced portraits in Uzbek literature. In the process of creating these portraits, the authors rely on history, study it perfectly, and create portraits of historical figures based on historical truth without violating the historical foundations. But this does not mean that historical portraits are completely free from the individual thinking of the author. A single literary portrait of Navoi can be created by tens or hundreds of artists, but these portraits can never be exactly the same, they can never be duplicates of each other.

Each of them has the author's personal signature, style, and unique spark of thought. Portrait - the external appearance of a character described by means of words (face, figure, clothes, facial

¹ Umurov H. Criteria of artistry in Uzbek literature and their merits. T. Generation of the new age. 2011. p.355.

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expressions, body position and movements, gestures), creating a full-fledged human image that comes to life in the reader's imagination and revealing his character one of the tools². If we rely on the idea that a portrait is a compositional element of an epic work, the word is the basis of the artistic portrait. With the skill of choosing these words, the author gives individuality to the portrait he is creating among thousands of portraits. While creating portraits of historical figures in Navoi's novel, Isajon Sultan, without destroying history, gives his portraits the characteristics of being different from other portraits. In creating historical portraits, Isajon Sultan chooses *brevity*, *accuracy*, *fluency* and *concreteness* without being too attached to artistry.

III. Analysis

Literary experts emphasize the existence of two types of portraits.

1. Static
2. Dynamic

"The reason why it is called static is that in this type of portrait, the appearance of the character is drawn in more detail, with the plot event suspended. Usually, such portraits are given at the stage when the character enters the reality of the work for the first time. And Isajon Sultan hardly refers to a static portrait in the novel "Navoi"³. He does not create images of long portraits in one place of the work while stopping the subject. He mainly chooses to turn to dynamic portraits as the most suitable way of creating an image. "Dynamic portrait is not a detailed image, but some details specific to the appearance of the character given in the image of events and dialogues, that is, during the action. Such portrait details (face-eye expressions, body position and movements, gestures) take place in more remarks and serve to express the mental state of the character at the moment⁴.

This method helps to make the historical portrait more reliable and accurate.

- *What if there is a polaponi in the nest? - answered the short-haired boy he is an enthusiastic boy, wearing neat boots, with a clear white face, and squinting eyes.*

Here, a dynamic portrait is created with the help of dialogue. Continuing the story, the writer dwells on the image of the boy Alisher. In another place, he creates the portrait of Navoi, who is the main figure of the work, returning from Samarkand to Herat in this way: *If you look at it from the height of a bird's flight, you can see among the people in this small caravan a young man with a slender body, wearing a small ethnic tunic and wearing a compact turban. were He was Alisher Navoi.* As you can see, the portrait is very short and clear. When creating a portrait, the author focuses on the features that he considers the most important. It tries to create a clear image of the character in the short image.

IV. Discussion

The most important thing is that when creating a portrait, he creates a portrait taking into account all the realities of his mental state, living conditions, how the subject is doing, and skillfully uses artistic image tools that are suitable for these situations and serve as an auxiliary factor for illuminating the portrait. For example, when Alisher created the above-mentioned portrait of Navoi in the process of returning from Samarkand to Herat, he combines the portrait with the landscape, and this situation ensures artistry. We have already mentioned that in the process of creating historical portraits, the writer mainly followed accuracy and brevity. In order to add artistry to this situation, so that the portrait image does not become dry and emotionless, the author pays great attention to the

² Kuronov D. Dictionary of literary studies. T. Academic edition. 2010. P. 185

³ Kuronov D. Dictionary of literary studies. T. Academic edition. 2010. P. 185

⁴ Kuronov D. Dictionary of literary studies. T. Academic edition. 2010. P. 185

means of artistic representation. We will now re-read the above-mentioned portrait of Navoi together with the landscape as an artistic image medium:

From a bird's eye view, one could see among the people in this small caravan a young man with a chubby body, wearing a small ethnic tunic and a compact turban. He was Alisher Navoi. Alisher, who did not spare the blessings of beauty, received all kinds of blessings with the emerald autumn, silver winter, zabarjad spring and mercurial summer. Now the student gets a completely new impression, a new mood. In some sense, the portrait seems more complete now, the aesthetic effect increases. This situation can be called a unique new way and method of the author in the process of creating a portrait. While depicting historical portraits clearly and succinctly, he imposes artistry on them through the means of artistic representation. Another historical person, Abulhairkhan, uses almost the same method as we mentioned above for the process of creating his portrait.

While creating the portrait of Navoi, he first created the portrait of Navoi, then the landscape, while creating the portrait of Abulhairkhan, he uses the opposite of the same method. First of all, with a brief landscape, the reader embodies the image of that moment in front of his eyes, and then creates a portrait: *Abulhairkhanshu, a descendant of the mighty Temuchin, was once resting in one of the Dashti Kipchak farms, which were hidden in the distance.* As the vast pastures of Dashti Kipchak come to life in front of the reader's eyes, one side of which is adjacent to the high heavens, embodying all the power of nature, he seems to understand to some extent the power and appearance of Abulhairkhan, whose portrait has not yet been given: *Abulhairkhan is of medium height, he was a man with wide shoulders, a mature body, narrow eyes, he did not like to sit in cities, he often slept with the army, and he also conducted state affairs on the move.*

The portrait of his personality and appearance in harmony will not leave the reader indifferent. In this way, Isajon Sultan in the novel "Navoi" shows unique new methods and innovation in creating portraits of historical figures. It is also worth noting that the writer tries to approach historical images more as characters, and not as portraits, and the analysis and description of the psyche, mood, and thoughts of the characters dominates the novel. The author prefers to present the main character and historical characters to the reader as artistic characters.

Artistic textile portraits. The novel also contains portraits of artistic textile characters with an important artistic function. In the process of creating them, the author creates artistic innovations based on certain unique traditional trends. First of all, it should be noted that the portraits of artistic characters in literature often have a typical appearance.

Because the authors approach artistic portraits as a portrait that expresses some of their feelings and fulfills a certain task in the artistic work. But it should not be forgotten that "Typicality in life is the unity of the objective existence of the common and the individual."⁵ The existence of individuality at the root of this typicality is a phenomenon related to the author's style, artistic thinking, and the skill of creating a portrait. After all, it can be said that the portraits of textile characters are not completely life-like, absent in society or not found in real life, but simply a generalization of several images in these portraits. In fact, what is artistic tissue and how does it appear? We can answer this as follows: "A new, artistic fact created based on real reality is called an artistic texture. It is based on probability and necessity. The artistic texture fills the empty space in the work, connects images and parts, and becomes a bridge between them"⁶. Taking into account the fact that the artistic texture is created as a result of necessity, fills the empty spaces in the work, and brings artistic perfection, the artistic texture of the portraits is not just created and their function is

⁵ Umurov H. Criteria of artistry in Uzbek literature and their merits. T. Generation of the new age. 2011. p.295.

⁶ Umurov H. Criteria of artistry in Uzbek literature and their merits. T. Generation of the new age. 2011. p.296.

extremely great, their creation requires special preparation from the author. we can see that talent is also required.

Above, we have divided the portraits into two groups, *historical and artistic*, based on their texture. Now we consider it permissible to divide the portraits into two groups according to their role in the work:

□ **Main (Leading) portraits** - such portraits of the main characters in the work are portraits. They are portraits that participate in the work from the beginning to the end and play an important role in the dynamics of the work, and these portraits play an important role in the development of the subject and composition. Most of the historical portraits that we analyzed above act as *the main (leading portrait)* in the work. (Including portraits of characters such as Navoi, Husayn Boyqaro);

The leading characters are mostly characters.

□ **Auxiliary portraits** - these are portraits of secondary characters in the work are portraits, and they have an important role in the development of the work. The author aims for a certain goal in creating these portraits and serves for the development of the subject. In the novel "Navoi" there are several auxiliary portraits, most of them are portraits of artistic characters. For example, Navoi, led by his teacher, goes for a walk with the students from the madrasa, and there he meets a young man named Farhad. This guy is engaged in digging water, he loves a girl named Shirin. At the beginning of the novel, the writer touches a little on the portrait of this young man, and his main goal in the work is to create a source for Navoi's situation in writing "Khamsa".

Navoi mentions that this young man, whom he met as a child, will become the main character of his epic in the future, and that the great poet's beautiful childhood memories are the basis for creating his works. The auxiliary portrait found in this one place serves to reveal the artistic purpose of Isajon Sultan. However, it should be emphasized that not all portraits of artistic textile figures always serve as auxiliary portraits. There are such artistic characters that can even become the leading character, that is, they act as the main protagonist of the work.

In the process of creating portraits, Isajon Sultan uses *monologue, dialogue, various artistic visual tools (simile, contrast, qualification)* and creates literary innovations specific to his style. According to these aspects, the portraits created by him will remain firmly in the reader's memory. There are two ways to create portraits in the novel "Navoiy":

□ **Portraits created through the author's language;**

□ **Portraits created through the language of images;**

Let's pay attention to the portrait of the mudarris in the work: *"Look at this, my dear," said Alisher with pleasure, running over a little girl's head. - He is silent and has a large table. As soon as he stood up, he looked like our school teacher Abu Abdullah Kulahi. The dress is green, the table is yellow, and there is a red one next to it.* In this place, the portrait of Mudarris Abu Abdullah Kulohi is among the **portraits created through the language of images**. The portrait of Mudarris is drawn from the language of the character Alisher by the child, skillfully using similes in the process.

From the language of Alisher Navoi, we can learn that his teacher was a man with a small body, wearing a green tunic and a yellow tablecloth. It is the wonder of the child when he sees the little girl, remembering his teacher at that very moment and creating his portrait with childish wonder and language, which makes the portrait come out naturally and memorable.

The author chooses how and in whose language to create portraits according to the situation in the work, the development of the subject and the artistic purpose. There is a portrait of Bulduruq Bahadir in the novel. We can include this portrait in the series of portraits created by the author's language: *The sight of this frowning tax man was terrifying. A long dark face, deep lines running from the side of the nose to the jaw, furrows between the forehead and the two eyebrows, a pointed nose, a stubble growing on each side, broad shoulders, head bent slightly down, swaying as if on a horse. he looked like the commander of a victorious army.*

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We mentioned above that the main part of the portraits in the novel is a dynamic portrait, that Isajon Sultan focused on creating a detailed portrait, rarely stopping the subject. But the portrait of Bulduruq Bahadir is one of the portraits that the writer paid special attention to, as well as one of the few static characters in the novel. A legitimate question arises here. Who is Bulduruq Bahadir? Is it a historical image or an artistic textile image? Why did the writer choose a dynamic portrait when creating the image of the main characters of the work, and a static portrait when creating the portrait of *Bulduruq Bahadir*? We have an important reason for this, because in fact this portrait was a portrait of the social environment, a society that was not increasing due to the struggle for the crown and throne during the period of the Timurid rulers.

V. Conclusion

It is not so important whether the image of Bulduruq Bahadir is actually historical or an artistic image. It can be said that *the deep lines from the side of the nose to the jaw, the furrows between the forehead and the two eyebrows* in his appearance were a general portrait of Timurid rulers who could not unite, people who have more wounds in their hearts than the wounds on the face of Bulduruq Bahadir. In this regard, emphasizing Isajon Sultan's innovation in creating portraits, we have every right to recognize him as a *symbolic portrait creator who reflects the social situation* in Uzbek literature.

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