

PORTRAIT AND THE WRITER'S INTENT

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Abstract. *The issue of artistic skill is a relatively broad concept, which consists of a set of principles, such as storytelling, description, portrait and landscape creation, which are unique to the writer's creative path. One of the leading representatives of modern Uzbek literature - Shukur Kholmiraev's work deserves special attention from this point of view. In this article, the writer "Essiz, Eshniyoz!" on the example of the story, the intention of the writer in the process of creating a portrait and writing a work is discussed*

Keywords: *artistry, writing skills, portraiture, image tools, the idea of the work, the mental world of the hero, the role of word art, romantic painting, historical truth, artistic and visual tools, the writer's skill of character creation, brutal realistic style detail, character portrait, idea put forward by the writer.*

Getting into the reader's heart and becoming an important part of his memory requires the writer to describe the events and events he wants to describe in an impressive way. Because the more believable, the more vividly the events and events that the reader is familiar with, the more vividly the characters are depicted, the more the writer's idea will affect him.

Portrait is one of the tools that make the character alive and alive. "Like other image tools, a portrait has a place and function in a work of art. The place assigned to the portrait, the assigned task must be subordinated to a logic, a certain artistic law. A portrait cannot deviate from the ideological direction of the work" [5, 14]. No matter what type of portrait the writer uses, if he tries to reveal the spiritual world of the hero, to reflect his unique features, the reader will see a living person.

So, the literary portrait serves not only to describe the appearance and appearance of the heroes of the work, but also to reveal the spiritual world of the hero, to show their unique characteristics.

Each writer has his own unique characteristics when creating a portrait. As an example, let's take a look at the skill of creating portraits of Shukur Kholmiraev's teachers Abdulla Kadiri and Abdulla Kahhor.

Abdulla creates a portrait of Kadiri's heroes (Kumush, Otabek, Anvar, Rano) as a whole. He does not detail them, he does not fill in the lines of the portrait through the imagination of others. His positive characters, especially the main characters (Kumush, Rano) acquire legendary beauty. Writer continues the life-long traditions of our classical literature and accepts the view that good people are beautiful and bad people are ugly. That is why, while his positive characters have acquired legendary beauty, his negative characters (Hamid, Jannat, Sadiq, etc.) look and speak coldly and unpleasantly. Another principle of portrait creation by A. Kadiri is that he draws portraits of heroes himself. He sees each character through his own eyes and creates a complete portrait of him without the eyes of other characters. (It is enough to recall the portraits of Kumush in the novel "Gone Days" or Rano's portraits in the novel "Scorpion trail altar").

Abdulla Kahhor's principle of creating a portrait is completely different. He widely uses the method of comparing characters and repeating family resemblances. When A. Kahhor draws

portraits of his heroes, he makes them look like someone or something. In this way, the image of the hero comes to life before the eyes of the reader and is imprinted in his memory.

Although Abdulla Kahhor is close to Abdulla Kadiri in terms of portraying positive characters as beautiful and negative characters as ugly, he is significantly inferior to him in terms of contenting himself with drawing one or two characteristic features of the characters' portraits. Abdulla Kahhor is not interested in external beauty, but more in the inner beauty of a person, the beauty of the heart.

So, what are Shukur Kholmirzaev's originality, artistry, portrait drawing principles and unique individual characteristics? What makes him different from other writers?

For this purpose, looking at the portraits of Shukur Kholmirzaev's heroes, it is clearly visible that, as the writer himself noted, he enjoyed the lessons of his teachers and learned from them. We see that the portrait of the characters created by writer is reflected in his own way.

The skill of Shukur Kholmirzaev is that he does not paint the faces of the characters just to show them, he does not create a vivid portrait that will appear before the eyes of the reader. That is why the portrait of the heroes he created carries a special psychological "load", reveals the spiritual face and the spiritual world of the heroes, conveys to the reader the unspoken thoughts of the writer.

It is not difficult for a person who carefully observes the work of Shukur Kholmirzaev to feel that the path to achieving such mastery was not easy. Because the skill itself is not born, it is achieved. The path to the top of mastery is long and difficult.

Shukur Kholmirzaev learned from Abdulla Kahhor the secrets of stinginess of words, giving great meaning to details, conflict in the hero's psyche, a simple and vital description of conflicts, the secrets of creating a live scene from dialogues. However, this effect should not be sought only in appearance. This effect should not be sought in the generality of the artistic principles of reflecting the spiritual world of the characters.

Let's talk about the writer "Essiz, Eshniyoz!" (1987-1988) story, we considered it appropriate to cover it.

"You don't care, Eshniyoz!" in the story, the image of Eshniyoz was created based on the requirements of *brutal realism*.

Literary scholar Sh. Doniyorova noted, "in his style (Shukur Kholmirzaev - M.H.) we can see the positive influence of Western literature and art, in particular, the "brutal realism" of Italian cinema. His realism is devoid of pomp and airiness. On the contrary, it has a strong artistic gloss" [2, 106].

Such brutal realism dominates the story from beginning to end.

A logical question arises as to how concepts that seem to contradict each other, such as the method of socialist realism and the work of independence, work together in the realization of the author's creative goal. This question cannot be answered in one sentence. Therefore, we will try to solve this issue gradually in the process of analysis. There are specific reasons for this.

First, "Essiz, Eshniyoz!" the story is dedicated to describing the life of the young socialist regime, standing on the side of the revolutionaries.

Secondly, the concept of socialist realism means depicting socialist life in a realistic way.

Thirdly, the story aims to describe the life and tragic fate of the red commander Eshniyoz, who showed bravery to finish off the rebels.

In order to realize this artistic intention, the author portrays the main character Eshniyoz as a person who follows the laws and rules of the new regime, works without deviating from these rules, and as a selfless soldier of the Soviet regime.

The laws of the new system were not in practice, but on paper, they protected the interests of the local people.

The main conflict arises between these pro-people laws of the new regime and the actions of officials at various levels of power. In other words, the more the laws of the Soviet state were filled with beautiful promises, the more difficult it was to implement them.

Eshniyoz, who throughout his life relied on practical factors such as honest work, struggle for the people's interest, and sincere service to the Soviet government, faced the opposition of this hypocritical policy.

"You don't care, Eshniyoz!" The main conflict of the story is built on the basis of the struggle between Eshniyoz, whose whole life is honest work, justice, and loyal service to state affairs, and the politics of hypocrisy.

The story begins with an artistic depiction of the place where Eshniyoz was born and raised:

"There is a village of Koshbulok in the north-east of Boysun, in the lap of low and high mountains. Most of the people who live there are Barvasta and Aqba people, who are called "ors" of the Uzbek-Kungirov clan, and the word worthy of their name and body was said to them. Her boyfriends are stubborn and single-minded; moreover, a horseman, a sniper - in this respect Boysun was ahead of the boys" [6, 140].

After this information, the writer introduces the reader to the villagers, their profession, and the family situation of the hero of the work, Eshniyoz.

"The biggest rich man of Koshbulok is Mamarajab jebachi, he had three wives, more than a thousand large and small property and many servants. One of the servants of this rich man, Yunus obkash, carried water from the stream to the houses of the poor people in meshes loaded on two donkeys from morning till night.

A second son was born in this obkash's coffin. The child's head was like a hum, there was a palm on the top of his head, and his eyes were burning.

On the day of his birthday, his mother Janghil old woman said: "There is a light, it will be good. Kengizlar, may this prayer be fulfilled for life", he named Eshniyoz.

As it is told in fairy tales, he became a big boy in the blink of an eye: a ten-year-old boy who is three or four years older than him, like his older brother, fights hard against the boys; in this case, if he runs, the dog will go without a handle like a wheel that has fallen down, and will pile up under the horses" [6, 140].

When Eshniyoz turned sixteen, his father died suddenly, and he was hired as a shepherd on the condition that he would receive one sheep a year.

"The rain of 1915 went down in Boysun history...

A third of Eshniyoz's flock became "bait" for the water.

When the rich man with big eyes and a turban had whipped all his shepherds and came to Eshniyoz:

- Go! I have no right! The flood has gone! - he said.

Eshniyoz lost ten sheep and returned to the fold" [6, 141].

Thus, Eshniyoz experienced social injustice for the first time. This, in turn, gave impetus to the development of Eshniyoz's future activities - paved the way.

Eshniyoz Koshbulok is appointed as a red elder. He will serve the Soviet government faithfully for a lifetime and will not even think of betraying him.

Eshniyaz now becomes an enemy of his countrymen who are fighting for the freedom of the country.

After he graduated from the school of red commanders, he began to destroy gangs of oppressors who were divided into small groups one by one.

"The name of the unknown commander is mentioned not only with hatred, but also with terror, among the oppressors and soldiers, that's why some soldiers and gangs surrender before fighting. Did he show his defeat? it seemed like an appointment.

Eshniyaz himself had a strange feeling: if he came close to the presser's ball, then he must defeat... capture or kill him. He absolutely believed in it, he had no idea that he could be shot.

In addition, hearing the name "printer" has become a way of life for Eshniyoz, to follow him like a sheep smelling sheep and not rest until he reaches him" [6, 194].

Eshniyoz's reputation among the local people was increasing day by day, which was not very pleasing to the Soviet leaders.

For such patriotism, the GPU was declared an enemy of the people by the state political administration and died in prison. He is punished as an enemy of the people for winning the people's love.

The story exposes the hypocritical policy of the Soviet government by describing Eshniyoz's life path - based on cruel realism. It is concluded that the Soviet system, which has ruled for more than 70 years, will be gradually destroyed by this policy of hypocrisy.

In general, Shukur Kholmiraev creates in "Essiz, Eshniyoz!" a portrait of the heroes of the story with their struggle, laughter, facial expressions. In addition to enriching the portrait of the hero, the unspoken relationships in the work show changes in the character of the hero and his inner world.

Shukur Kholmiraev, who has his own way of creating portraits, also approaches the characters' portraits in a colorful way, depicting their spiritual world. In some cases, he goes from creating a relatively complete portrait of the heroes or drawing them in detail from part to whole to creating a characteristic sign, a specially emphasized detail. For example, "Essiz, Eshniyoz!" The portrait of Eshniyoz in the story was created in the same way, and the details depicted in it in order to concretely show the appearance of the heroes also served to clearly show his spiritual image.

In general, Shukur Kholmiraev effectively uses the portrait of the hero not only in his stories and short stories, but also in his novels and dramatic works, in which the portrait of the hero and the idea that the writer had previously expressed are intertwined and combined.

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