



USE OF STATIC PORTRAIT IN THE NOVEL "MAKHTUMKULI" BY THE WRITER K. MUHAMMADRIZO

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Abstract:

In the article, the problems of artistic image and artistic portrait are discussed using the example of the novel "Makhtumkuli" by K. Muhammadrizo. As a result, the importance of static portrait, a type of artistic portrait used in the novel, and its role in creating historical figures and prototype images is determined

Keywords: novel, prototype, image, historical figure, static portrait

At the present time, in our literature, we have brought back from the early eras, referring to our traditions that have passed the test of several centuries and learning them, the themes of the spiritual world of the people, national content, national images, character enrichment, artistic maturity, and in the course of the development of world literature based on its own national philosophical views, wide opportunities are being created for joint development. Amir Temur, Jalaladdin Manguberdi and others in fiction. The images of famous people, jewelers of words like Alisher Navoi, Makhtumkuli, Ajiniyaz, Berdakh are widely depicted and their images are being revived. In the creation of images of such historical figures in novels, their artistic portraits are also of great importance. This is because it is known that the problem of artistic portraiture is one of the topics that arouse interest in the science of world literature. In this regard, research studies were conducted by N. Schneider, E. D. Schmidt, M. M. Bakhtin, A. P. Belik, E. Dobin, M. B. Khrapchenko, V. Petelin, G. V. Starikova, M. S. Imomov, Y. I. Mineralov, M. N. Zhornikova, L. N. Dmitrievskoi, A. G. Kulygina, P. V. Trofimova, E. M. Kaurova, S. N. Kolosova, B. Maitanov, Kh. Annamukhammadov, S. Bahadyrova, Z. Bekbergenova, J. Kaniyazova, G. Allamuratov and others. We also focused on the theoretical issues of the scientific minutes of such authors and aimed to determine the skill of creating an artistic portrait in the novel "Makhtumkuli" by the Uzbek writer K. Muhammadrizo.

A historical novel should depict the main events in the history of the people, current issues from an artistic point of view. For this reason, the writer takes on a very responsible role with his personal experience and creative research. Therefore, historical information is clearly presented in historical novels. In addition, in these novels, the artistic portrait is of great importance in depicting the image of the hero, and

requires skill from the writer. G. Allamuratov conducted research on the issue of artistic portraits, "In literature, the image of a person is created based on characters and portraits. Portrait is considered a literary category that illuminates a person's appearance in any art - literature, painting, music, cinema, theater, sculpture, art photography and other art forms. A portrait not only describes the external appearance of a person, but also shows his inner mental state and psychology. In this case, the artist is required to skillfully use the artistic portrait to create the hero's image in accordance with the story. The knowledge gathered in the science of world literary studies was obtained on the poetic qualities of the portrait, its artistic nature, and its functions in the literary work. - expressed opinions. [1, 13]

From this point of view, the artistic portrait of the Uzbek writer K. Muhammadrizo's novel "Makhtumkuli" can be of great importance in creating the image of the hero, revealing his character, and radiating the spirit of the times. When talking about portraits, researcher G. Allamuratov divided them into two types based on the stylistic goal of the author, i.e.: static and dynamic types. A static portrait is at least similar to a portrait in the art of artistic drawing (like a thin pencil) in nature. If we see a momentary view of a person's image in a picture (photograph), in art literature, a person's appearance is presented in a static portrait drawn with artistic words. In some literature, the term static portrait - the term "exposure portrait" is also used. - if he describes it as a dynamic portrait, "The role of a portrait in a work of art is not limited to depicting the external appearance of the hero, it reveals the caches in the inner world of the image based on the dynamics of action. Here, the dynamic type of the portrait is guided. [1,47-78]

The historical novel "Makhtumkuli" by the author K. Muhammadrizo is a work that contains the images of historical figures of the Turkmen people of



the 18th century and also provides information about the social and political conditions of that era. The novel begins with the most accurate portrait of the era and time.

Asad month of 1173 Hijri year. Khiva. Horses and carts can easily walk over the city wall, which is surrounded by high straw that serves as a fortress. The interior of the castle is decorated with colorful towers. Magnificent mosques-madrasas, terraced houses with carefully restored high porches...

A small part of the population, exhausted by the struggle for the throne, inter-ethnic conflicts, inter-tribal wars, land-water conflicts, attends prayers in the mosque. However, the Jame Masjid in the heart of the city is crowded today for some reason with people gathered for Friday prayers. [2,4]

The writer describes the beautiful minarets, mosques-madrasas, and tall buildings of the city of Khiva with the help of artistic words. After this portrait, he tries to intervene in the space of events.

In the novel, external portraits of Makhtumkuli, Kiromiy and Andalyp are drawn based on the sympathetic view of the writer. "The 27-year-old Makhtumkuli's body is erect and energetic, and his deep, deep brows have a twinkle in his eyes, and he always charms his interlocutors. On his head is an old Turkmen hat made of goat skin, a collar on his neck, and a yellow dress with a Turkman carpet pattern on the hem.

Kiromi and Andalib are wearing gray summer vests and Khiva hat on their heads. Despite the fact that Kiromi is fifty-five years old, and Andalib has turned fifty, both of them are tall, but Andalib's hair and beard are white, his face is slightly round, and there is a thin wrinkle on his forehead like a pencil drawing, but light shines from his face. The name is appropriate - "Nurmuhammad"!

Kiromiy has a short black beard, a thick moustache, a chubby face, you don't have wheat, and you are a hot man." [2,5-6]

If we compare the theoretical opinions presented in this portrait in scientific minutes, we can fully answer their demands. Therefore, the portraits of three heroes in the novel are of a static nature, and the author aimed to introduce the main characters of the work Makhtumkuli, Kiromiy and Andalyp to the reader. The reason is that in the work, these characters are closely involved in the story from the beginning to the end, and play a vital role in the development of the plot.

The skill of the writer is to paint the portraits of these three heroes in one place and show their

differences from each other. Makhtumkuli, Andalyp poet - historical figures are listed here. In creating portraits of Makhtumkuli, Andalyp poet, every portrait detail is enhanced. For example, in the portrait of Makhtumkuli, he chooses such portrait features as "a slim body", "the meanings under thick thick brows give a spark like a spark in the sockets of his eyes", and in the portrait of Andalyp, "he has a bullet wound around his hair and scalpel", "his face is a little pensive", "a pen on his forehead". A delicate wrinkle as if drawn with a pencil", "a light shines from your face" and portrait features draw colors according to their inner character and refer to the plot structure of the hero's image in the novel. When we read the portraits in this place, we feel that based on the image of the heroes, the writer correctly chose the characteristics of the characters and gave them a description. Therefore, the author introduces the main characters of the work to the reader through static portraits.

In the novel, the portrait of ruler Khan is described as "Khan is still quite young, of medium height, and despite his thin stature, he looks mature and agile. The thin silk waistcoat on his shoulders and the frilled top on his head suit him very well" - the appearance is designed by static description. [2, 7]

In the episode "Nadirshah" of the work, we can see the appearance of Iran king Nadir is depicted in relation to his work character. For example, "Nadirshah is sitting on the throne. Among the soldiers, Ahmadshah, Khorozbek from Khiva and all the courtiers were with him. There is no way to stay calm in front of this king, who is of medium height, has a cold face, and is accustomed to cunning and determined actions. You never know whether he will stroke your head or tear your head from your body." (p. 37) In the portraits, the author is depicted as a "cold person", "the blood of his long face runs away", "cunning, learned to act decisively" and his actions are mixed with the outward appearance of the evil king, and his unjust, evil character is depicted. In the same way, in the novel, the portrait of the characters of Ahmadshah "This situation still prevails. His trusting tiger heart, hawk eyes, even one of the soldiers of Alp qamat, Ahmadbek, is trembling in front of the king" (p. 37). In this situation, the author Ahmadshoh appropriately used the simile "alpkomat" in drawing the portrait. Here, the word alpkomat is used in connection with the famous historical figure Alp Aryslyan, as described in the historical data. The reason is that the well-known sultan Alp Aryslyan Norasan, who was famous in the East, was the son of Davyt Chagri Bek, the famous ruler of Horasan. From his youth, Alp



Aryslan was a man with a strong character and a good knowledge of fighting methods. In 1043-1044, despite his youth, Alp Aryslan was recognized by his strength. When his grandfather Chargy Beg was ill, his enemy, Mewdud, the governors of Ghaznaly Turkmens, who wanted to take advantage of this opportunity, fought to this place with the aim of recapturing the land of Tokharstan from the Seljuks. A young Giant Lion fights instead of his grandfather against enemies. He will win the fight. Therefore, Alp Aryslan was recognized as a noble soldier. K. Muhammadrizo, who wrote in this place, used the word "alpkomat" in a symbolic sense when drawing the portrait of Ahmad Shah.

In the novel, in the section "Elbarskhan" there is a portrait of the historical person Elbarskhan "Elbarskhan is a king who knows how to control himself in any situation, is restrained, restrained, does not let his tongue run wild, has sound intentions, and is just. After he ascended the throne, the different nationalities and peoples of the country began to live together. Conflicts are ending. However, the frequent attacks of external and internal enemies undermined this unity and disturbed the peace of the citizens. In recent years, when the friendly relations with the neighboring countries of Bukhara and Afghanistan have been strengthened, Nadirshah appeared and made the situation tense again, starting to threaten Khorezm" (p. 40). In this portrait, attention is paid to the psychology of the hero's image, and it is noticeable that it influenced the interpretation of external historical events. "The character and functions of a portrait in a work of art are different. But the most important feature of the portrait is that it is more of a psychological portrait. A psychological portrait helps the writer to reveal the spiritual world of the character based on his appearance" [3, 252]. The writer describes the inner spiritual world of the image of Elbarshon based on the portrait and reveals that the king's good character and influence on the improvement of the people's marital status are related to the portrait. In this place, the writer's skill in creating the image of the king was able to depict the king with two characters, i.e., good and bad characters. It should also be mentioned that the main goal of parallel depiction of two kings in a portrait without the writer is to try to reveal the distinctive features of one character by comparing the other character, even if it is a prototype image. The reason is that the writer shows the psychological or character uniqueness of the two prototype images. In other words, Nodirshoh will appear as shown in the portrait, oppose Elbarshon, and will cause the realization of

historical events. Therefore, the writer depicts the clear features of the prototype "who can control himself in any conditions, is calm, free, does not give his tongue free will" and places the relevant characteristics in the artistic plot in connection with historical events.

Summing up, in the novel "Makhtumkuli" by the writer K. Muhammadrizo, the static portrait view is widely used, and it is of great importance in introducing the appearance of historical figures and prototype images to the reader.

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