



## THE PORTRAIT AND ITS FUNCTIONS IN THE WORK

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<b>Received:</b> 4 <sup>th</sup> October 2023 <b>Accepted:</b> 3 <sup>rd</sup> November 2023 <b>Published:</b> 6 <sup>th</sup> December 2023	The portrait is one of the tools that provide information about the appearance, character traits, and actions of the characters in the work of art. In this article, we will consider these tasks of the portrait based on Luqman Borikhan's novel "Jaziramadagi odamlar" and provide excerpts from the drawn portraits of the heroes of the work in appropriate places. The article also reveals the role of the portrait in revealing the psyche of the hero. 2 types of portraits, that is, static and dynamic portraits, are described and examples are given.
<b>Keywords:</b> Portrait, character, appearance, actions, mental experience, ideological task, static, dynamic, Luqman Borikhan's novel "Jaziramadagi odamlar".	

### INTRODUCTION

In most cases, the portrait is recognized only as a means of creating the appearance of the heroes of the work, but this image is not only "one of the means of creating a full-fledged human image that comes to life in the reader's imagination and revealing his character", but also various situations in the course of events. , also emphasizes the mental state of the images that show mood or emotions, conflicts. "In the process of reflecting the spiritual and inner world of the characters in the plot of the work of art, document portraits are also important. Writers describe the portrait of the hero in different ways according to their stylistic skills." In this place, the writer does not limit himself to describing the mental experiences of the hero through his actions and words, but also writes the expressions on his face and face. because of this, the reader "cries with Otabek when Kumush dies" or "feels strong hatred towards Zainab".

**MAIN BODY** Of course, this is a process that requires great talent and intelligence from the writer. In the work "Jaziramadagi odamlar", Orak, who wanted to stay with his loved one and young child rather than go to military service, and for this was threatened by his fellow villagers and accused of being a coward, not long after he went to the service. the news comes that he died. In fact, due to these actions, a small image of this hero, who left the reader somewhat disappointed, completely changes the attitude towards him. Samad's hearing the terrible news about the death of the Orok and the image of his appearance before leaving for duty not only painfully shows Samad's mental state, but also creates a shiver in the heart of the reader, showing us that he is a coward and a traitor to the country. The Grim Reaper, who appears to be a stranger, is embodied as a stranger and poor, this portrait encourages the reader to share in Samad's pain. That is, this single portrait of Orak ignites a feeling of pity in the heart of the reader with a deep pain in Samad, involuntarily, in the heart of a person, "he still had the right to live, play and laugh, this strange-looking the young man just wanted to live his life happily. "My knees are shaking from the cold, or from an unknown feeling like some kind of fear that has arisen inside me. I tried to remember that beautiful face of Orak, but his gloomy eyes, his ears, which were open with a smile from his clean cut hair, dimly came to life in my memory. I became even more weak and lay down on my side on a pile of juniper stalks. A portrait, as we mentioned above, is a reflection not only of the hero's external appearance, but also of his inner psyche. In this case, the facial expression and the appearance of the character indicate the inner experiences and mood of the hero, and these images themselves are stronger and more impressive than a few pages of descriptions. After the death of the sickle, Lolakhan, who was a young widow, after long-term suffering, with the unexpected appearance of the city poet Shunqor Hobil, feels the passion for life and living again, and begins to see the surroundings in color. The most notable aspect is that the changes in it are not understood from the author's language or Samad's details. From the excerpt from the poet's diary in the work, in which Lolakhan's eyes flashed three times in three different ways, we can understand what kind of experiences sprouted between them, especially in Lolakhan's heart, and failed to bloom. "The true Madonna of the desert - Lolakhan! Repentance, will it darken their beautiful faces? It's like someone is forcing me to be sad... Today it was completely different! There is no trace of yesterday's sadness in his big eyes! It's just shining... Especially his eyes, sometimes joyfully, sometimes gloomily shining, he listened to my every word with such thirst... His eyes... I suddenly remembered a movie. In that movie, the eyes of a hero who doesn't know who to convey the news of an inevitable tragedy to, how sad it is. If you find and read the part of the work in which a passage from the poet's diary is given, you will see that almost only Shunqor Hobil's thoughts from his heart were

penned, and not even a single word of Lolakhan took place. These are four small images in this passage. , that is, a mini dynamic portrait reveals all the secrets to us. At first, Lolakhan, who was in grief knowing that she was a slave rather than her own choice, the next day revealed her thirst for life with her bright eyes, but these dangerous eyes, the power of honor, were more than her joy and happiness. admits that he stands above, during these gradual images, a careful look into the heart of the young widow. After all, you feel that these images themselves have a great and deep meaning. So, here we understand another important function of the portrait. Luqman Borikhon uses the portrait tool not only in the tasks we described above, but also in unexpected places to express certain ideas in the work, to "explode" some truths. Although the image of Safarmurad, the horseless rider in the novel, is depicted in a wonderful way, with sincere laughter, as an ordinary villager, we can see traces of our disappearing values and identity in the basis of this character. After all, the 41st peasants, who left their homes on the slopes of the mountains and their homelands due to the desertification policy, could be called, in a certain sense, people who are forgetting their own land. In particular, Safarmurad, who was a famous horseman until then, follows the urbanization reform, and gets his three horse on the iron, as if he wants to achieve the value and respect he wants with this old car, but his heart and tongue always remind him that he will always have a horse. re-emphasizes the previous era. For this reason, the horseless rider also takes back his old whip, which he handed over to the museum. But when he realizes that these thoughts are now a dream, he tells the village children that they should definitely get a horse and become a rider, and he sees his dream come true in them. After all, he is full of pain: he misses the game of goats, which he inherited from his ancestors, he gives up his identity and struggles to find his place in a new place. The writer shows these knots in his heart with a portrait of Safarmurad, standing on all fours on the ground in front of special representatives, making movements like a horse, finally exploding his pains like a volcano: He was standing like a stallion with his feet on the ground, and our classmate Hujjatullahkhan was whipping him from one side to the other. He raised his head intermittently, and his face, stained with sweat and dirt, looked as if he wanted to touch the distant sky. As usual, the tagine let out a prolonged sneeze. Here we see that a single portrait has 3 functions: 1. The image of the hero's actions, 2. The image of the hero's psyche, his experiences, and 3. The manifestation of one of the ideas of the work. Also, "a portrait is a form of description that is a compositional element of an epic work. Conditionally static and dynamic landscape types are distinguished. 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 a portrait is given at the stage when the character enters the reality of the work for the first time. In the novel "Jaziramadagi odamlar" we observe a static landscape type in many places. In particular, at the beginning of the work, while narrating the events in the Samadjan language, first of all, the noises about how the people of the 41st state farm came to these places are mentioned, the horseman Safarmurad, who is said to be the main cause of this event, is mentioned, and suddenly a portrait of the horseman is drawn, the portrait image is from the Samad language, the main events are given with pauses and after that the continuation of events is narrated. After that, the character of the agronomist Ulash enters the events of the work, and the narrator draws a short portrait of him along the way. In the same way, the author describes his father Ergash, chairman Chinor Moiliyev, his wife Maisara Yanga, brother Abdulla, brother Faizulla, Ashur the wrestler and other heroes' portraits, character traits, behavior in Samad's language one by one. But although all this is given with interruptions from the main events, the reader does not notice the break in the middle, as if these images are related to the main events. Especially, the richness of interesting, sincere and sarcastic laughter of these portraits captivates the reader. Another type of portrait is a dynamic portrait. "Dynamic portrait is not a detailed image, but a description of events and dialogues, that is, some details specific to the appearance of a character given during the movement. In this case, the details of the landscape (facial expressions, body position and movements, gestures) are more prominent and serve to express the current mental state of the character. The author of a literary work can draw a detailed portrait of a character (portraits of Kumush and Rana created by A. Qadiri) or be content with giving some details of his appearance. Because the landscape is a tool, so its appearance depends on a number of factors, such as the author's artistic intention, his unique image style, and the character's position in the work. The above-mentioned portrait of O'orak before he went to military service, mini-portraits that reflect the changes in Lolakhan's psyche for a while, and the portrait of Safarmurad representing the mood of the horseman at the same time are among such portraits.

**RESULTS.** In general, at the beginning of the work, Luqman Borikhon describes general portraits of his characters who are participants in the events of the novel, i.e. using a static portrait type, then in the further development of the work, he describes their mental states, anger, joy, anguish, fear. , describes the dynamic portrait, such as cunning, cunning, cunning. The most surprising thing is that the portrait of the storyteller boy Samad, one of the main characters of the work, who is at the center of the events of the work, is not presented in detail anywhere.

**CONCLUSION.** In conclusion, in this novel of Luqman Borikhon, we can see the main functions of the portrait, as well as the ideological functions effectively used according to the writer's own style, during the analysis. Also, both types of portraits are used by the author in the right place.

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