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VESTAL PORTRAIT IN ROMAN-TETRALOGY OF “XALKHABAD” BY SH.SEYTOV

Abstract: The article deals with the artistic portrait in the context of the image of the hero helps in harmony with the color of the period, national customs, social circumstances and individual character.

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Introduction

Today's achievement of world Romanesque experiments will reflect the image of man in various areas of the angle. An artistic portrait in the context of the image of the hero helps in harmony with the color of the period, national customs, social circumstances and individual character.

In world literary criticism, poetic activity was investigated, the significance of portrait in works of art in various scientific aspects. N. Schneider, E.D. Schmidt, M. M. Bakhtin, G.V. Satarova, M. Simov, Yu. I. Mineralov, M.N. Zhornikova, L.N. Dimitrievska worked in this direction studies by G. Kuligin, P.V. Trofimov, E.M. Kaurov, S.N. Kolosova, etc.

In the literary criticism of Turkic people: B. Maitanov, H. Abdibaev, S. Zh. Tattimbetova, G. Smagulova, Uzbek literary critic H. Yububov, M. Sultonova, M. Olimov, M.A. In the scientific research work of M. Abdurakhmonova, S. Mirvalieva, U. Nosirov. portrait studied to a certain extent as a scientific object. The scientist J.T. Kurbanov specifically explores the skill of the famous Uzbek writer O. Yokubov.

Karakalpak literary criticism interprets the poetic nature of the portrait in a number of monographs and dissertations by S. Bakhadirova, Z. Bekbergenova, Zh.Kaniyazov. The opinion of the Russian scientist L. N. Dmitrievsky: "A portrait in a work of art is a special form of understanding reality

and through the appearance of the hero's image in accordance with the individual style of the writer, its brightness, internal content, one of the tools for describing the heart" [1.90] is approved during the scientific study of the portrait. In this case, it is mainly necessary to take into account the leadership task of the content described through the form (appearance).

In the process of creating the image of the hero described by the writer, he pays attention to the structure of the body, clothes or behavior (facial expressions). "Depending on the lexical nature of the words used in the composition of the hero's image, portraits are divided into somatic, vestal and kinetic types [2].

1. In somatic (Greek word "body") portraits, the writer draws attention to the creation of the body of characters and describes its special features. The portrait mainly depicts human bodies: head, hair, eyes, arms, legs, fingers and others.

2. The vestal (Latin for "garment") portrait is used mainly to express the social origin, financial position of the hero, or his underwear.

3. On the kinetic (Greek language "movement") portrait pay attention to the specific, often reflective actions of the heroes, who, through their facial expressions, distinguish him from others. For the sake of compactness based on laconism, the concepts of a word with the movement of eyes, ash or head are given. The artistic service of the Vestal Portrait-Detail, performed when describing the image of the

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hero, is clearly visible in the novel. The character's clothes are of great importance in his social origin, the description of time and space in the novel, as well as the discovery of the ideological and aesthetic service performed in the romance plot of the character's image. According to literary critic A. G. Kuligina, clothing depicts the hero, talks about him, helps to reveal his character and motives. In most cases, the very term of clothing will be enough to accurately describe the character, environment, as well as the inner world [3.18]. Kazakh scientist G. Smagulova cites [4.144] that "when depicting a human appearance, that is, the hero's body, for terms, somatic terms are expressed, they depict clothes in vestal."

Such poetic features of an art portrait perform their functions in all types of literature. However, a detailed description of the hero's portrait is characteristic of epic works. Having conducted research on the issue of artistic psychology in modern Uzbek novels by I. Sh. Botirov in the season of her dissertation work on the portrait issue on the movement of portrait in drama and epic: "In drama, the author is mainly limited to showing details related to the character's age in remark, his position in the list of persons in motion. A characteristic feature of the epic is the description of the character in fine detail, it is in epic works that the portrait of the hero takes on an unusually detailed appearance, is expressed in its state and character in society" [5.93].

In modern Karakalpak novels, we see that the vestal portraits depicted in the image of the character are created in accordance with the ideological and aesthetic goals of the writer. A characteristic feature of the epic is the description of the character in fine detail, it is in epic works that the portrait of the hero takes on an unusually detailed appearance, is expressed in its state and character in society" [5.93].

In modern Karakalpak novels, we see that the vestal portraits depicted in the image of the character are created in accordance with the ideological and aesthetic goals of the writer. With a complete description of the time and space set forth in the plot of the novel, the display of the functions performed in the Romanesque poetry of the image of the hero, as well as the attitude of the writer to the character, he turns to the outer clothes of the hero - to the famous portrait.

In the novel by the writer Sh. Seytov, we see that the hero's clothes are represented by artistic content based on strokes in accordance with the methodological specifics of the author. For example, «*Aqtore sal otpay zamildey bir jigitti izine ertip keldi. Ayaginda aq pushta etik, basinda qirpiq qara malaqay, beshpentinin sirtinan moresi tusinkiregen duwxat shapan kiygen, shapannin ishinen buwgan enli, askeriy qamarinin mis togasi jiltirap turgan, asholen, juqa juzli, qullasi, xat qalemnin jigitime usadi.*

Onsha jalbiraqlaw, dagi etiw, qimsiniw joq, ustemlew, kemsaliyqalaw salemlesti, bunisin Sayimbet : «joqaridan keldi»ge joridi» [6.44]. In the plot of the novel, a young man (Alleikum Nagaybil Baplaganov) from a group of printers, who came in order not to interfere with the builders of the collective farm, changes his outer clothes and comes with a special "mask." Collective farmers who evaluate outer clothing do not feel that it is from printers. In this Western portrait of the writer «*shapannin ishinen buwgan enli, askeriy qamarinin mis togasina* » loading poetic content (lies), causing collective farmers to fall and unconditional trust. Thus, a vestal portrait has an important function when presenting a character as a member of a particular group or community. When drawing a famous portrait of the hero, the writer is also surprised to describe the relationship between the character and the character, without describing the relationship between the character and the writer. At the same time, we see the power of the influence of the western portrait on the psychology of the hero. In the novel, Talibay is that police officer whose name Jakhan who served as a Tasmanian, providing a poetic service to the vestal of a Talibay portrait when he arrived at the prison: «*Artina bir qarap jiber, yasulli, degen Lakhannin dawisi shiqti. Qarasa, janagi Jakhan emes, basqa Jakhan. Ustindegi shekpendi, basindagi qatinlardikindey etip, burkengen shimshiq koz oramaldi sipirip taslagan. Omirawlari arshinlangan qayis, belinde «bawir», jiltir qasnaqli, bes juldizli shapek. Tap Fedotovtin ozi bolipti da qalipti. Jana korgende-aq : «bul nege oramal burkenip jur, jurtqa tanilmaw ushin soytken-aw, sadaliqtan ayirilayin degen eken» dep oylap edi, endi gellesi hesh narseni oylawdan da qalip qoyganday, nagannin gozewli turgan ungisina xureylenip qaradi da tarsa qatip qaldi»* [6.297]

When the Tolibay saw Jakhan in military attire, the power of the plot's emotional impact waned. Chakmani over Jakhan, the rumoli on his head is an attempt not to glorify the Tolibay. Without them, Jakhan immediately learned that the events were not so sharp and interesting. The image of the Tolibay during the removal of the ferocious nut from the ramol, hiding the appearance of the Jakhan.

When giving out the color of the period described in the novel, the writer is attentive to the famous portrait of the characters. In the novel you can see the influence of the ethno-culture of the Russian nation on the culture of local people during the period of collectivization. When drawing a female portrait, the writer tries to portray him in international special clothes, and not in national clothes. In the novel, the Kazakh daughter of the village of Suliushash (daughter of Chupan) studies in the city and begins to work in government positions. When Suliushash spoke about political news in the Halkabad market, his appearance is characterized as follows: «*Wazshi*

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bastan ayagina barine qara xromnan kiyip algan shaqildagan gana qiz eken. Ayagindagi etigi de, kelte toni da, shapegi de xrom ,shapeginen shashirap shiqqan qap-qara shashi tolqinlana jayilip, eki iyigin jawip tur. GPUdin adamlarinday shiginqi omirawin arshinlap, beline qayis buwip nagan asinip alipti» [7.156].

The writer cites the evolution of the image of Suliushash using the example of a modern image. Suliushash, studying in the city, is depicted as a typical representative of women of that time, combining the first knowledge and culture of the new time.

The vestal portrait also describes the social origin and condition of the character, without setting the color of the period. In the plot of the novel, the hero gives each movement of Ashbay and the manner of speech in a typical image of the gods. Depicts him in the clothes of the rich. «**Usi pursatta atinin tanawin jelibiretip, ozi faetonda shalqayip taslap, eltiri tonga shimqangan, tulki malaqayin koz aynekli kozine basip kiygen Eshbay, dukannin aldina arbasin kese tartti» [8.331].**

Eltiri-tun - "Eltirisin mut bermes hash who o a," Utesh was considered as night in which the poet puts on a rich layer in Karakalpak people. When drawing

a fictional picture of a rich image in Karakalpak classical literature, as well as in realistic literature, the well-known detail "smile of the night" is used. Writer Sh. Seytov also depicts this garment denoting Eshbay's wealth. If you remember the fox dressed on Eshbay on an elegant night, then the image and facial expressions of the hero portraying the writer will be carried away by eyes. We understand its typical features. In the image of Eshbay, the reader sees a man, Kalandimog character, but, nevertheless, Eshbay is portrayed as a character who has not lost confidence in himself even during the period when he was attacked. We see that the writer gave an objective assessment of the typical image and detailed neutral shortcomings. They create an artistic image in modern life terms, not from the antipathic point of view of "it's rich" based on a social concept.

Summing up, the vestational portrait performs significant poetic tasks in the plot of the novel in accordance with the origin, social situation of the hero, as well as his functions performed in society. In the course of the study of the famous portrait of the writer Sh. Seytov, we see that they were not used without artistic justification, as an artistic action in revealing the aesthetic content of a certain plot, the image of the hero in the novel.

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