

**OPEN ACCESS**

SUBMITTED 12 April 2025

ACCEPTED 08 May 2025

PUBLISHED 10 June 2025

VOLUME Vol.05 Issue 06 2025

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Portrait in Literature and The History of Its Creation

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Abstract: The analysis of works of art has attracted the attention of scientists since ancient times. The construction of the plot, the development of events, the clarity and depth of the characters' state of mind, the creation of character - all these are complex problems associated with language skills. Even drawing a portrait, which at first glance seems a very "easy" task, requires great talent. As a result, the image of the hero of the work becomes not just a "portrait", but a living person. In addition, a work of art should have an internal music of the word - a melody, portraits of heroes, landscapes, scenes evoke the reader's idea of that people, that people. This article provides detailed information on the analysis of the portrait and its term in works of art.

Keywords: Works of art, nationality, realistic factors, ideological content, genres.

Introduction: According to the literature analysis, several scientists have defined the term portrait in science in dictionaries. For example, in a narrow sense, a portrait (French Rortrait) is defined as an artistic depiction of a person in a painting, sculpture, photograph or other form [6, 15], an image of a literary hero [4, 122]. In a broad sense, a portrait is an image of the hero's appearance in a literary work: his face, figure, clothing, behavior. With the help of a psychological portrait, which is often found in literature, the writer tries to hide the inner world and character of the hero through his appearance [7, 45].

In the dictionary of literary criticism, a portrait is defined as follows:

A portrait (French *portraire* - to depict) is a character's appearance described in words (appearance, figure, clothes, facial expressions, pose and body movements, manners), one of the means of creating a complete image of a person that comes to life in the reader's imagination and reveals his character. A portrait is a form of description that is a compositional element of an epic work.

Also, as mentioned in this dictionary, a portrait is conventionally divided into two: static and dynamic portraits. It is called static because in this type of portrait the character's appearance is drawn in more detail, in detail, while the plot event is removed. Static portraits are usually given when the character first gets into the reality of the work. A dynamic portrait is not detailed, but refers to some details inherent in the character's appearance, which are given when describing events and dialogues, that is, during the course of the action. Such portrait details (facial expression, body posture and movement, gestures) are most often used as cues and serve to express the character's current state of mind.

The importance of creating a literary portrait is not limited to helping to concretize the external appearance of an image, to embody a living, active hero before the reader. A skillfully created portrait image reflects the character's age, social class, profession, occupation, cultural level, character, manners, psyche and even the era to which he belongs. In fiction, the image of a person, his inner mental states, thoughts, tragic, sad, happy lifestyles came to the fore. The concept of personality gradually deepened and enriched, the desire for a comprehensive approach to a person's personality, for an honest display of his spiritual world with its strengths and weaknesses increased. The revival of realistic factors created an opportunity for stylistic and formal research, which allowed the world of word expression to acquire a colorful form.

Also in the novel, which is considered a huge genre of prose, personal and stylistic research is more clearly visible. "Two leading stylistic trends, lyrical-romantic and consistently realistic, which began to manifest themselves in the first steps of our new realistic prose, reached a certain degree of relevance, the possibilities of both styles opened up wider" [5, 125].

In each work, the appearance of a person, his figure, clothes, manner of behavior, attitude to events, behavior are expressed in a unique way in accordance with the actions of the hero. This is a portrait of a work of art.

"The nature and functions of a portrait in a work of art are diverse. However, the most important

characteristic of a portrait is that it is rather a psychological portrait.

A psychological portrait helps the writer to reveal the spiritual world of a character through his appearance."

So, the appearance, figure, clothes, behavior, actions, that is, the portrait of a literary hero can be given in different ways, depending on the style, skill and purpose of the writer. Not all heroes are given a full portrait in a work of art. Sometimes a person's appearance and behavior are described in great detail, sometimes this can be given by describing an important detail related to either the appearance or behavior of the character. After all, a portrait is one of the important conditions for creating an image.

Since the writer reflects reality in his work through images, the objects depicted in this work, the people involved are also called images.

In Uzbek literary criticism, a number of articles and treatises on the art of creating a portrait have been created, in which the specific features, principles and stylistic issues of creating a portrait are discussed.

Realist writers describe the appearance in detail, accurately reflecting the changes that occurred in it in connection with the era and way of life. For example, Abdullah Kodiri, Oybek, etc. In the 19th century, a type of portrait called an internal or psychological-spiritual portrait became widespread, which revealed the character of the character - a set of features and emotional experiences (Abdullah Kahhor, Odil Yakubov). A literary portrait is a separate genre of an essay on the life and work of an outstanding personality, that is, a writer, artist, public figure. H. Yakubov "Ideology and Mastery in the Lyrics of Oybek" [2, 54] M. Koshzhonov "Life and Mastery" [3, 150] M. Sultanova "The Style of Abdullah Kahhor" [7, 89] A.A. In articles such as "Creativity and Research" by Aliyev [1, 105], the issues of portraiture and style of the hero are explored in the most complete way.

The style of creating portraits by Abdullah Qahhor is absolutely unique. He widely uses the technique of comparing characters and repeating family resemblances. When Abdullah Qahhor draws portraits of his characters, he creates them by making them look like something or someone.

Speaking about the language of a work of art, Abdullah Qodiri wrote: "Let the word be a form, and the thought a brick cast into it, and when it matures from the form of many, it will become the basis for a new life." Through the word, the writer reveals something new to readers, thoughts, teaches people to understand, see, feel. The idea put forward by the writer and expressed in the work is reflected through visual means.

CONCLUSION

In fiction, portrait painting gives a positive impetus to raising the level of social activity of members of society with its impressive images in these matters. After all, the portrait image in the novel plays an important role in understanding and comprehending the state of the spiritual world of the central character and the changes in it. In creating his artistic image, the writer uses events from colorful scenes of life, depicting scenes from the life of a specific historical figure.

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