

The Problem Of Portrait In The Romance

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Abstract.

The article discusses the role and importance of portraiture in the novel, its scientific functions. A scientific analysis of the nature, peculiarities, types, and function of portraiture in poetics is made. Samples of portraits in the novels of K. Matmuratov and K. Karimov in Karakalpak novels are considered.

Key words. Artistic portrait. Portrait types. Kinetic, somatic, vestic dynamic, static, evolutionary portrait.

1. INTRODUCTION

Portraiture is an artistic category that depicts the human image in any art - literature, fine, music, cinema, theater, sculpture, photography and other forms of art. The portrait not only describes a person's appearance, but also shows his inner state of mind and psychology. At the same time, in every art, the artist is required to skillfully use an artistic portrait to create the image of a hero of the type he describes. This is because a portrait serves effectively in the complete, concise, and artistic delivery of the idea that is being conveyed to the reader or listener - the art feeder. The student visually watches the plot based on the information they receive. In the student's imagination, the animated image is revived through the portrait, giving it life. Throughout the work, especially in large-scale epic works, if the portrait of the character is not drawn, the image becomes abstract and unremembered. This means that the dynamics of the characters are activated through the portrait, ensuring the continuity of the plot system.

Portrait is a French word derived from the word 'peindre' - 'depiction'. The verbal appearance of a character (face, body, clothing, facial features, body position and movements, actions) is one of the tools that creates a complete human image that comes to life in the reader's imagination and reveals his character. A portrait is a view of the compositional basis of an epic work. [1,226]

Portraiture in works of art is a complex unit that distinguishes the characteristics, appearance, psychology, as well as the character of the character. The portrait has an individual quality, such as character, and in most cases, represents the identity of the image. In a literary work, the portrait in some cases plays a great role in depicting the typical feature of the image based on the stylistic purpose of the writer. For example, the details that are characteristic of the rich when drawing the image of the rich draw attention to their characteristics when depicting the portrait of the servant.

When creating a work of art, the writer shapes his thoughts in advance in his imagination. Due to the formal nature of the epic work, it realizes its creative approach to the plot, composition, image and other artistic-aesthetic categories. The master of words, who intends to create a small-scale work, chooses a concise way of mastery, presents his artistic goal on the principle of laconicism (brevity). The ideas are concise, clear, concise, and articulate in

concise images without escaping art. In the process of creating a large-scale work, the artist moves freely. The phrase is reflected on the basis of beautiful pictorial methods. The width of the form creates a great opportunity for content. Hence, portraiture is of great importance in fiction, especially in the novel genre.

2. METHODS

In our work, we use the methods of analysis, synthesis and comparison in the study of the object on the basis of empirical-theoretical research methodology.

In studying the problem of portraiture, we mainly reinforce theoretical knowledge with examples of the analysis of its nature, the functions it performs. We analyze the portrait scientifically in the context of poetic methods. We identify its distinctive features. We discuss its function in the work.

We also manage to determine the stylistic skills of the writers and the characteristics of the portrait by comparing portraits created by several authors. In studying the nature of portraiture, we ask for our own opinions in advance, using the theoretical opinions of past and present scholars.

In the science of literature, the problem of portraiture has been considered in cocktails as an object of study since ancient social consciousness. The author of the first work on the theory of word art, the ancient scientist Aristotle (384-322 BC) is mentioned in the work "Poetics". The scientist gives the following opinion about the nature and significance of the portrait.

"We need to follow the example of good portrait masters who make people more beautiful in a way that suits the people they have and at the same time makes them more beautiful." [2.32] In fiction, the scientist has previously asked for the adaptation of a person's unique personality traits to a prototype in life, reworked on a portrait if necessary, and used attractively in literature.

The "beautiful" portraits mentioned by the scientist are widely used in folklore. In folklore, which is the basis of written literature, we find classic examples of portraiture. The reason we call it "classic" is that didactic intention comes first in epic works. If the image is negative, the performer chooses such details, even if the portrait can be depicted in a hyperbolic way in an overly unobtrusive (disgusting) way. On the contrary, if the image moves in a positive way, its portrait will consist of beautiful details that will take a good place in the heart of the reader. The heroic image of the hero, the evil of the tyrant, is shown in an ideal view.

"In portraiture, it is more common in folklore to reveal a beauty or a negative image through comparison." [3.72-73] Hence, the portrait is effectively used with its significance, regardless of the literature of any period, whatever the literary form.

E.Khudayberdiev, an Uzbek literary scholar, says about portraiture: "Every writer uses all kinds of portraiture in accordance with his style and ideological purpose. A masterfully painted portrait becomes a tool for illuminating the full image of man, a better artistic depiction of the spiritual world. [4.98]

The writer is required to ensure in his work of art that the image corresponds to a vital and historical reality, not to a negative or positive one. The uniqueness of the character in terms of time and space must be taken into account. This, in turn, increases the reader's confidence in the protagonist of the work, as well as making the plot interesting.

3. RESULTS AND DISCUSSION

In modern Karakalpak prose, the novel genre today has a tendency to explore in various aspects. The scientific results of Karakalpak novels on the plot, composition, image of the hero, character and other issues were added to the science of literature. Dissertations of Doctor of Philology Z.Bekbergenova [5], N.Orimbetova [6], J.Kaniyazova [7], as well as literary scholar P. In a number of Nurjanov's [8] monographs, modern Karakalpak novels, as well as the issue of portraits, are drawn into scientific analysis in a general context.

In the field of literary criticism, methodological research is being carried out from the general to the individual in the scientific research of the neighboring Uzbek, Kazakh and Russian peoples. Determining the specifics of poetic skill on the basis of the study of small scientific objects in the novels remains one of the main principles of modern science. In the novels, the issue of portraiture is considered as a definite element of poetic skill, and dissertations based on effective scientific conclusions emerge. In Russian literary criticism A.G.Kulygina [9], E.M. Kaurova [10], M.N.Jornikova [11], N.M.Gurovich [12], S.N.Kolosova [13], Bakitjan Maytanov [14] in the Kazakh literary science carried out effective work on portrait poetry.

In Karakalpak literary science, the issue of portraiture has not been subjected to special scientific analysis. No special research has been done to separate portrait poetics from general poetics. In modern Karakalpak novels, it is important to study portrait poetics on the basis of world scientific experience and determine its impact on novel poetics.

K. Matmuratov is one of the talented writers who has a prominent place in Karakalpak literature. His novel *Terbenbes* was published in 2004 by Bilim Publishing House. [15.336] In this work, the author describes the life and services of the wealthy Lepes, a capitalist from Karakalpakstan, a man who worked hard for the happiness of his people through his entrepreneurial skills.

The plot of the novel "*Terbenbes*", written in the historical genre, tells about the political, economic and social environment of the Karakalpak people in the mid-nineteenth and early twentieth centuries.

The author relies on historical sources, archives, as well as information provided by older people who have heard and memorized those periods from previous generations. Lepes is a rich historical figure who lived in the recent past. In creating a portrait of the characters in a historical novel, it will be necessary to study their prototypes in depth. The assimilation of historical truth into artistic truth requires more research.

Built on a historical plot, the novel reinforces the writer's knowledge of history. In the assimilation of historical truth into artistic reality, time and space, the images of the protagonist are conditionally adapted to their prototypes.

For example, let's pay attention to the following images of the writer K. Matmuratov.

"The harmonica in front of him, a few girls and boys in his footsteps, and the old men in Karakalpak sang 'Happy Wedding', changed the direction of the song in the middle of the song, put it in 'chastushka', said 'e-ex, ex-ex' Turning their hairs (long braided hair), the young men tilted their hats to one side, sometimes with one foot, sometimes with two legs, jumped up and down, sat down, moved between them, and all around them suddenly clapped and danced like thousands of doves in the sky, shaking *Terbenbes*. He carries it on his head with the same pleasure as he sent it." [15.113-114]

Reading the portrait of this public group, depicted in the plot of the novel "*Terbenbes*", the reader feels that he is talking about the representatives of the Russian people. The writer pays special attention to every detail in the process of drawing a portrait. In the use of details such as "harmonica", "chastushka", "e-ex, ex-ex", "sometimes one-legged, sometimes double-legged, jumping", the writer had a special artistic intention. That is, in the plot of the novel he refers to the Russian national culture and choreography in the depiction of the Oral Oris, who

were exiled and settled in Terbenbes. When these paintings are not selected in the appropriate (national) round, the reader may not even realize that this church is an oral Oris. The author describes the portrait of the Oral Russians in harmony with the national culture of his place. In this case, the author was able to successfully create the formed picture, skillfully using the portrait image. A beautifully painted portrait painting also does a great service in increasing the value of the work of art.

The portrait varies depending on the specificity of the details used in the works of art. The lexical structure used in portraiture is divided into types according to their specificity. For example, in creating the image of the image he is describing, the writer pays attention to his body structure, clothes or movements (facial expressions). Depending on the specificity of such lexical content, portraits are divided into types: 1) somatic, 2) vestic and 3) kinetic. [16.78]

1. In somatic (Greek word "body") portraits, the writer pays attention to the body structure of the characters and names its distinctive features. For example, "the smile on his face is more beautiful than before, he has a beautiful complexion, his blue eyes are smiling, and his pierced lashes are" lip-smacking "." [15.68] portrays a man (the image of Agrippina) in the novel Terbenbes on the basis of facial expressions. The "blue eyes" in the portrait are an anthropological feature of the Russian (European) world. The writer did not ignore this when describing Agrippina - a Russian girl.

2. A vestic (Latin word for "clothing") portrait is mainly used to express a person's social background, status, with the image of a hero or a character's outerwear.

"Bolis took off his sengseng (outer garment) and hung it on the top of the kerege (grass door), took off his hat (hat), took his skullcap from his pocket and put it on his head. [15.262]

In this view of the vestic portrait, the author convincingly portrays the vitality of the image of the bolis with the clothing of the rich people of the time, such as 'sengseng', 'sediment'. Notice the portrait below: "He is wearing an old cloak (outer garment), a bad yellow coat on his head (a hat), a drink when he is hungry, with buttermilk in it, a torso at his waist (a water-retaining item)." [15.129] The portrait portrayed by the author depicts the character's social deprivation, the image of a poor stratum wearing a worn-out old cloak, an ugly yellow girdle, rather than a sengseng, like a bolis.

Thus, by depicting a vestic portrait of a character in a literary work, the writer realizes his stylistic purpose in revealing his place in society, his psychology, his character.

3. Kinetic (Greek word "action") portrait takes into account the peculiar, often reflexive (unconscious, unconsciously repeated) actions that distinguish the characters from others through their movements, movements, facial expressions.

"Lepes, a young black man from his birth, has rarely turned to iron and turned blue. He stretched it out and stared at the bushes along the road, as if a goose's neck was stretched out and turned into a chase's neck. [15.100] The reflex action of Lepes, the protagonist of the novel Terbenbes, to lengthen and contract the neck of a goose is often mentioned in the plot of the novel. This is a portraiture tactic used by the writer to uncover the psychology of the hero's image. In the novel, when the protagonist Lepes describes the changes in his psyche - anger, joy, sorrow, joy, the writer uses this cinematography (movement) - a goose neck stretching and shortening as a symbolic detail.

In literary studies, artistic portraits are also defined according to the purpose for which the writer uses them.

"Statically, static and dynamic portrait types differ. The reason it is called static is that in this type of portrait, the character's appearance is drawn in detail, with the plot event stopped. Such portraits are given at the time the character first enters the story of the work. By

dynamic portrait, we do not mean a complete description, but certain details that are recognized in the description of events and dialogues, that is, the appearance of the character, which is given during the action. Such portrait details are often found in remarkals and serve to depict the mental state of the character at that time. [1,227]

In a work of art, these types of portraits, drawn verbally by the artist, are depicted in parallel (dynamic) portraits, introducing the character to the reader in full, in detail (static) and revealing their inner psychology in the dialogue or plot flow of the characters. An example of a dynamic portrait is the changes that take place in the goose neck in the psychological diversity of Lepes's rich image.

In the "Terbenbes" by the writer K. Matmuratov we find many examples of static portraits. "Erpolat Jirao was a middle-aged man, 53-54 years old, from the horse's side, with a long beard that adorned his handsome face, a mustache with a winged nose, and a fleshy body with a belly." [15.203] In the process, the writer pauses the plot direction a bit and draws a clear portrait of the famous Erpolat Jirao.

Drawing a portrait of the protagonist in historical novels develops it in evolutionary stages. The growth process of the portrait develops in parallel with the protagonist of the events of his and his period. In this case, the portrait of the hero plays a great role in describing the period and social environment.

The stage of development of the portrait of the hero in the novel "Agabiy" [17] by the Karakalpak writer K. Karimov is a well-described historical novel. The protagonists depicted in it are Artyk's son Kulshi and Kulshi's son Erejep, historical figures who lived in history. The artistic image of historical figures requires much research in the writer's own laboratory. In creating the image, the plot story of the prototype, its fate, in short, all the details of the prototype are studied.

Because the novel is dedicated to the life and work of the historical figure Erejep Biy, the writer describes his portrait in evolutionary stages. "A certain great event in history cannot be imagined without individuals who are distinguished by their individual and social characteristics. Every historical event has its own heroes, because of these heroes we get full information about the life of that period." [18.164]

The portrait of the protagonist Erejep's portrait is made in chronological ascending order with special intent in the novel's plot. In other words, the protagonist plays the role of a guide in the vivid depiction of the appearance of his time. The image of the protagonist takes the reader back to his time. Writer K. Karimov depicts the image of Erejep not halfway, but from the time of his birth.

"Kulshi Biy moved from Kokand to Amantubek, which is ruled by Bukhara, following the bells in the middle of the lake and the bees in the middle of the lake. Shortly afterwards, in the month of Rajab, Aybiybi gave birth to a son, Toriqasqa biya, who later grew up to be the famous Toriqasqa. It was the 1800s.

He named his son Rajab, who was born in the month of Rajab. Arabic - "Rajab", Karakalpak became Erejep "[17.21]

When the writer portrays the image of the protagonist Erejep, it seems that he treated it with special care when he brought it into the world. In the novel, Aybiybi is not the first wife of Kulshi biy, she is the second wife. Kulshi biy Janimqiz (his first wife) will not have children if he puts his head on the same pillow for ten years. With her slave, Janimqiz struggles with her nail and lives with the child for ten years.

"In the epics and fairy tales of the peoples of the East," writes IM Zhirmunsky, "such a plot motif is common: the hero is born from parents who have suffered a lot for their childlessness." [19.13]

Indeed, in this case, the writer uses the folklore tradition, the motives of "childlessness" and "superstition", which are recognized by the eastern peoples, in the novel. It can be felt that this motif was used against the background of a special barcode. If Kulshi and Janimqiz had children immediately, the dignity and character of the foolish Erejep would not have come to the fore. In the novel, Kulshi biy, who felt the value of nails from the bottom of his heart, is portrayed as a father who is ready for any event for the sake of his son Erejep. The stupidity in the character of the child Erejep (irrationality, stubbornness) can be seen as the result of this infertility of his father.

The writer brings the image of Erejep into the world (novel), shortens the flow of time, and does not mature quickly. In the evolutionary stages, Erejep finds it desirable to describe each period of the image. The author depicts the childhood of the protagonist in parallel with the tulpar when drawing his portrait. It also shapes his psychology on the basis of describing Erejep's love for the tulpar. The author makes his way to the first conflict in the novel through the silly childhood of Erejep, the horse and his patron.

In the plot of the novel, the great dancer of the Mangits, Kojamiyar's son Tolesin, who is thirsty for vultures, dust and birds of prey, is envious of Torikas. After Erejep's words, "If I die, I will die, I will not give Toriqaska," a conflict arises and the plot moves around that center.

Throughout the plot, the protagonist Erejep's childhood takes place in my new home, Chimbay. "The market square was almost empty, except for the kids who were playing there. Among them was Erejep, the son of Kulshi Biy, a tall, blue-eyed, blond boy who had already met the children here. [17.215]

The author draws a portrait of ten-year-old Erejep, pointing to a pair of eyes that control him from the outside. So, the image of Erejep is still a child of control age. There is also the image of Kairboy in the novel, given in the style of "double eyes" synecdoche. In the plot of the novel, the portrait above shows that Arepboy's son Kairboy, who was a student of a blacksmith in the city of Chimbay, was ordered to control Erejep, who was a little younger than him.

The image of Kairboy is depicted in the plot of the novel along with Erejep in a way that is directly related to the events in Chimbay. The plot line is dedicated to the image of Kairboy on the same scale as the historical heroes described in the novel. This image serves to a certain extent in enriching the intrigue of the novel's plot.

"Historical figures are depicted in a work of art in connection with the fate of characters created through weaving." [20.202]

By studying the skill of the writer K.Karimov in creating portraits, we can see his characteristic feature. K. Matmuratov, a Karakalpak writer, often draws static (exposition) portraits, while Sh. Seytov is a master of dynamic portraits. In the writer K.Karimov we can see the synthesis of these types of portraits. Like a static portrait, the plot is not suspended, and like the dynamic type, the portrait is not separated from the plot. The writer's self-awareness of creating a portrait depicts him attaching another object together with the portrait in a side-by-side manner. We see this in most of his portraits. In the previous examples, the images of "Toriqasqa", "the controlling pair of eyes", as well as "Kairbay" were used as an adjunct. That is, the portrait is attached to another plot before it reaches its finish.

"As a teenager, his mustache came out, his body grew full, his strength grew, and like Erejep, the city of Chimbay gradually began to fill up." [17.302] The object that will be an additional word in this somatic (body parts) portrait is the city of Chimbay. In parallel with the image of the protagonist, the writer symbolically equates the city of Chimbay. The appearance of the protagonist's mustache, his transition from adolescence to adulthood, is described in the next

stage of chronological growth. The city of Chimbay also grew during this period and became one of the central cities where caravans traveled quickly. The portrait of the protagonist also continues its evolutionary path step by step on the basis of evolution.

“Erejep was a young man whose grandfather was a warrior Kipchak, who had strong arms and legs, who felt free to stand on his feet on horseback, who was strong, courageous and stubborn in the face of any siege. His sharp vision, quick decision-making, and ability to assess the situation correctly have helped him many times.” [17.315]

At the military stage of the development of the image of the hero, he begins to have his say as a perfect man. The writer focuses on the psychology of the hero's image in this portrait. “The character and functions of a portrait in a work of art are different. However, the most important character of the portrait is that it is often a psychological portrait. The psychological portrait helps the writer to reveal his spiritual world through the appearance of the character. [21.252] The writer describes the inner spiritual world of the image through a somatic portrait. In this case, the image of a strong character, courage and stubbornness is formed. Erejep is ready to take the test of life in the example of man made at this stage of the evolution of the image.

“Even though one of the people sitting in the room said kind words, Joseph was not happy with the way he sat. At first glance, for some reason, Erejep's calm, patient voice, his raised eyelids, his eyelids left unopened after an injury in a battle with a horseman, his long arms, he didn't like every movement of the dancer, now he is happy to find a flaw in every movement, try to find him. he would do. ” [17.397] This portrait is not based on the author's language, but on the basis of the inner spiritual feelings and psychological views of Sirim Biy, the son of Sarimsak Biy, the dancer of the Kipchaks who settled in the novel's plot. As mentioned earlier, the tactic of depicting the author in connection with another object or subject without drawing a dry portrait is also preserved here. In drawing the portrait of the image of Erejep, Sirim bases the antipathetic view of the image of the dancer. In drawing a portrait with such an inverse attitude, the author signals to the reader about the impending conflict between the two images - Erejep and Sirim biys. The author skillfully demonstrates that portraiture can also lead to conflict. In the plot of the novel, the attitude of Sirim biy towards Erejep biy is then negative, and a conflict arises between them. The psychological knot between Sirim biy and Erejep biy creates drama and takes a prominent place in the plot of the novel. As described in the portrait, Erejep, possessed of calmness and immense patience, prevails. The image of Erejep biy, perfected in the process of evolutionary growth, achieves positive results in all trials.

"On his sweaty forehead hung a rope, a woolen shekpen (outer garment) around his waist, a dagger of gold, a white knife, a dagger hung in the middle of the courtyard. Who bought and sold the tall Erejep? The people did not notice the noise of the peasants who took it and poured it into their pots. " [17,460]

The plot continues through this vestic portrait. The intensive formation of the image of Erejep as an image towards the end of the novel is described by the author through a clear psychological analysis. At this point in the development, the image of Erejep attains the level of ‘Agabiy’ (high position).

4. CONCLUSIONS

In short, portraiture is a literary category in fiction that depicts the human image within the framework of the writer's intention. It not only serves the poetics of the work of art to a certain extent, but also provides the reader with complete information about the characters.

The role, significance, type, character, psychology of the portrait character in the work, in general, plays a huge role in the formation of the image of the protagonist. As we mentioned in the course of our article, portraiture is an artistic description of the whole human image in an ideological and aesthetic context on the basis of somatic, vestic, kinetic, static and dynamic types in the scientific field. Hence, we can see that the role of portraiture is important in determining the poetic value of fiction.

During our work, a special description of the types of portraits was given on the basis of the mastery of portraiture in the novel "Terbenbes" by Karakalpak writer K. Matmuratov. It was found that the functions of each portrait in the plot of the novel are also relevant to its types.

As a result of the analysis of portrait samples in the novel "Agabiy" by the author K. Karimov, it is possible to express the following views on the importance of evolutionary portraits in the work of art.

First, historical novels provide detailed information about the protagonist or prototype by depicting an evolutionary portrait of the protagonist.

Second, through each chronological stage (birth, study, service, parenting, death, etc.), each aspect of the period being described is revealed as much as possible.

Thirdly, the history and social life of this nation are artistically depicted in the time and space during the life of the hero depicted in the master plan.

By studying the features of the creation of portraits in the novel "Agabiy" by the writer K. Karimov, it was found out that he has a unique style. In his portraits we can see a synthesis of static and dynamic species. At the same time, an additional approach to each portrait appears to provide a continuum of the plot by depicting the object or subject in parallel in the service.

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