

THE ART CHARACTER PORTRAITURE IN N.BOQIY'S NOVEL "RED STONE STORM"

Sharafiddinova Nodira Xursandovna

PhD in Philology Teacher at the Academic Lyceum
of Fergana State University

[Tel:+998908350828](tel:+998908350828)

Elektron pochta: Nodish@gmail.com

Annotation: This article analyzes the portrait of Hamza, the main character in Nabijon Boqiy's novel "Qizil toshbo'ron" ("The Red Stonefall"). The author explores how Hamza's appearance, voice, gaze, and personality are artistically portrayed through vivid comparisons and metaphors. The artistic and aesthetic significance of portraiture in shaping a literary character is highlighted.

Keywords: portrait, character, artistic depiction, comparison, static and dynamic portrait.

Hamza was a young man sharp as a sword. His eyes resembled spears; anyone who met his gaze would feel uneasy, unable to find a place for themselves, and whoever sensed that his eyes were fixed on them would clearly feel Hamza strolling freely through the alleys of their heart. If his nose had been angular, he would not have attracted people so magnetically; instead, like a stone carved by a skilled sculptor, it would have left a cold impression. But no — it was as charming as a Badakhshan ruby polished with a jeweler's utmost care and affection.

He appeared somewhat taller than average height, with a build closer to full than lean. Yet he belonged to the type of people who never seem to gain weight.

His voice was rather deep, but not harsh. It had been refined, yet without losing its natural character. Its lively tone and rhythmic quality remained unchanged in any situation. The slight changes in timbre when he became angry or excited were innate.

For the subject's description to be complete and vivid, certain aspects of the portrait were given special attention.

– Stature: straight posture, slightly taller than average, leaning toward full rather than slender.

– Eyes: sharp and expressive gaze;

– Nose: attractive, that is, compelling.

These are the concrete elements noticeable in a portrait. One abstract element—imperceptible to the eye but heard and felt—is the voice. His voice was deep or thick, but not

rough or unpleasant. It was polished, that is, artistically trained, but without compromising its naturalness. This also vividly reflects Hamza's artistic nature.

Other artistic devices also contribute to the portrait's aesthetic completeness. One is simile. Hamza is like a sword. Through this simile, the text emphasizes that Hamza stands out from others in his posture, movements, words, and character. His eyes resembled spears. This conveys Hamza's ability to influence others—not physical strength, but intellectual power.

The portrait of Hamza depicted in "Red Stone Hail" is static, meaning it is drawn at a moment when the narrative pauses. The plot stops at the point where the elders are talking about Hamza and Aksinya, and Hamza's image is depicted; afterward, the author's reflections about Hamza and Aksinya continue.

Even when Hamza's portrait is rendered dynamically—filtered through people's courage and imagination—the key features of the static portrait remain intact. "Hamza's personality intrigued many; the simple poet with worn-out clothing bore no resemblance to a miraculous being descending from the sky: he was somewhat tall and thin, wheat-complexioned, and a person whose face never lost its smile." In the static portrait he is "slightly taller than average," while in the next description he is "somewhat tall;" earlier he belonged to "the type of people who never seem to gain weight," later he is "thin." Thus, there is no contradiction with the earlier portrait—logical consistency is preserved.

The earlier portrait depicts Hamza at a time when he had not yet joined the circle of scholars of his era and was distant from the intense socio-political life, occupied instead with his love for Aksinya and the problems of that affection. The later image reflects the Hamza who had gained recognition and sparked public interest.

In creating a literary character's portrait, other artistic means are used as well. One is comparison. This type of comparison is not scientific or academic, but artistic. In such comparisons, the portrait is formed through the speech of other characters, and a single feature, relevant at the moment of depiction, serves as the basis. The novel contains such a passage:

"When Hamza, consumed by the fire of love, spoke to his father—who was preparing medicine—about marriage, his father said: 'You think that since you've grown a mustache, you can easily get yourself a wife now? If the matter were only about mustaches, my son, even a kitten is born with a mustache. But it doesn't declare the moment it is born that it is ready to marry, does it?'"

In the father's speech, a single detail from the subject's overall appearance—a mustache—is taken and used to characterize him. Here, the mustache serves as a detail that conveys maturity. Children do not grow mustaches; therefore, a mustache signifies adulthood. A kitten, however, is born with one; using the same feature in comparing the two, the father expresses—briefly and concisely—that Hamza is still not ready for family life. This is the role and significance of portraiture in artistic expression.

Portraits of other characters in N. Boqiy's "Red Stone Hail" are also created following this same principle.

References:

1. Boqiy, N. Red Stone Hail. Tashkent: "Yangi asr avlodi," 2022.
2. Quronov D., Mamajonov Z., Sheraliyeva M. Dictionary of Literary Studies. Tashkent: "Akademnashr", 2010