



## LEARNING A WRITER'S PERSONALITY IN THE PORTRAIT GENRE

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<b>Article history:</b>	<b>Abstract:</b>
<b>Received:</b> 20 <sup>th</sup> July 2021	The article describes the content of the study of the writer's personality in connection with the works of the portrait genre. In particular, the example of interpreting the plot of Babur's portrait describes ways to teach students to read color patterns, analyze the symbolic meaning of each element in them, and find aspects that fit their creative psyche.
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As a writer's biography begins to explore his work, it is first necessary to understand the mystery of his personality. It is the writer's personality and the environment that surrounds him that in this case remains the cornerstone of the work's analysis. The requirement to disclose the creative personality, the period in which he lived and the attitude to the reality of the life depicted implies the performance of a number of tasks related to the development of the intellectual potential of learners. Although the methodology of studying the writer's work has already been solved in science, the informatization of society, innovations in education require the effective improvement of existing traditions in line with the times, effective methods and techniques aimed at the student. This, in turn, puts the teacher in front of the need to implement targeted strategies on the subject.

The methodological literature describes the importance of the study of the author's biography, such as their own writings, written materials in the form of confessions of contemporaries, fossils, films, trips to house-museums, conversations with them, interviews. As Professor B. Tokhliev rightly points out, this type of didactic material is "both to understand the specifics of art, to clarify the information about the personality of the writer, and, in turn, to imagine the socio-aesthetic significance of a particular literary event. It will be a great help."<sup>1</sup> From this point of view, the comparative study of the writer's biography in the context of related disciplines, a deeper insight into the ideological and artistic nature of works based on interdisciplinary communication, the aesthetic value of his work and a fair assessment of his services to society and people.

When establishing interdisciplinary links, it is necessary to identify the leading features of the content of the curriculum, the rational use of knowledge in other subjects, independent work on the subject, the next stage requires the teacher to plan the work with the structure of the educational process. Interdisciplinary relevance implies the division of the teacher model into invariant and variable parts based on the integration of knowledge. The content of the invariant (personal description), regardless of the specialty, reflects the information culture of the teacher, the level of general education and pedagogical-psychological skills.

The variable structure (specialty description) is the teacher's specific specialization, the specificity of the field of science, the specific methodology of teaching and the knowledge and skills that combine the means of interdisciplinary communication in the educational process. The variable structure includes additional requirements for knowledge on integrative and general methodological issues of education, as well as individual and methodological training.

Researcher G.Karlibaeva highlights three important points in the organization of the educational process using interdisciplinary links.<sup>2</sup> In the first stage, conditionally called memorization, students are taught to apply the knowledge they have acquired from the natural sciences.

While this is mainly related to the acquisition of concepts related to the private and related disciplines in primary education, it lays the groundwork for the application of higher levels of knowledge in the later grades as well.

In the first stage, students are required to memorize knowledge of related science through explanation, while in the second stage, the focus is on transferring knowledge to another and applying it independently. Therefore, the second step is considered as the step of applying knowledge.

Depending on the purpose of the generalization - the third step is aimed at teaching the application of concepts, arguments, laws and theories to visualize the integrity of the universe, the use of the basic laws of dialectics

<sup>1</sup> To'xliev B. Methods of teaching literature. Study guide. - Tashkent: Yangi asr avlodi, 2006. - 116-p.

<sup>2</sup> Karlibaeva G. Teacher as a leader in the organization of education in interdisciplinary relations // Public education. - Tashkent, 2010. - 2. - B. 46-47.

in explaining phenomena learned from different disciplines. These aspects provide the basis for organizing and systematizing the work of teachers and assessing students' ability to apply and compare knowledge gained from different disciplines.

To study the biography of the writer in connection with the science of fine arts, in which the teacher is obliged to refer to different genres, in particular, portraits, to get acquainted with the means of expression of painting, the content of art concepts, their specific features, and then to identify students. purposeful.

Studying the genre of portraiture in literature classes allows:

understanding the spirit of the period in which the creator lived; identification of development trends in literature and art; study the relationship of literature with other areas; tracking the development stages of the portrait genre; assessment of the author's individuality and skill; mastering the ways of reading the main elements of the work; coverage of the philosophical-psychological content of the portrait, etc.

It is known that in the fine arts of the world in the genre of portraiture were skillfully created by talented artists such as Leonardo Vinci, Titian, Rembrandt, Repin. The development of this genre in Uzbekistan is inextricably linked with the activities of such masters of the brush as A. Abdullaev, M. Nabiev, Ch. Akhmarov, J. Umarbekov, R. Ahmedov. In the genre of portraiture, the necessary qualities are required from the creator to shake the pen effectively. In particular, the following views of B. Mahmudov are relevant in this regard:

"First of all, an artist must be fascinated by human beauty, secondly, he must have a good knowledge of human psychology, thirdly, he must have a high intellectual potential, and fourthly, he must have a deep understanding of man and nature, man and society. Because every artistically perfect portrait is not just an appearance of an individual, but an expression of the dreams and aspirations of this person's profession, nationality, period, spiritual image.<sup>3</sup> To do this, the artist must be interested in many things, know and think, have a philosophical attitude to the world and man. These aspects reveal to the reader not only the appearance of the image, its psychological features, but also the socio-cultural landscape of a particular period.

It is well known that in the continuous stages of education, most of the lessons on the life of Zahiriddin Muhammad Babur and the study of "Boburnoma" refer to works in the genre of portrait, miniature or illustration. In particular, one of the color-coded examples of Babur's image is a portrait painted by an unknown artist. This work is also important as it is a necessary source for revealing some aspects that are not found in the materials about the life and work of Babur.

The artist was able to find appropriate forms and means of depiction to embody the royal and poetic qualities in the image of Babur.<sup>4</sup> Carefully selected details fully reveal the inner essence of the plot. The protagonist was able to show the bright and anxious moments of his life on the basis of artistic generalization, multifaceted interpretation, harmony of content and form, deep observation, which is characteristic of fine arts.

At the same time, the sharpness of the image, the harmony of colors, the sharpness of the means of image and the royal elegance are clearly visible. The pictorial scheme of Babur's portrait is unique and original, the logical solution is also innovative. The composition of the work is fully balanced.

The use of the opinions of art historians and existing theories in the field in the artistic interpretation of portraiture is an effective way to understand the work. In particular, in the analysis of the portrait of Bobur created by an unknown artist, relying on the interpretation of Professor S. Bulatov<sup>5</sup> reveals the character traits, psyche and spiritual world of the image, as well as allows for personal interpretation of each critic.

Reading the content of the portrait is carried out in the following order:

1. Separate each element in the work.
2. Identify symbolism in colors and elements.
3. Explain their meaning.
4. Find a logical solution to the portrait.

**Work on the meaning of portrait elements.** The first task is to display the elements in the image (clouds, cranes, mountains, turban and ukpar, fruitless tree, flowering tree, sun behind the cloud, outer garment, ohs, belt, zircon and amulet, wallet, book, throne and its ornaments, mahsi-kavush, water, flowers, stones, artist's seal, rings, etc.).

**Analyze the meaning of symbolism in detail and color.** In this case, the meaning of each element serves as a means to revive in the eyes of students the nature, taste, worldview, dreams and aspirations of the poet, the way of life. In particular:

**The appearance of the image.** The tenderness, calmness, serenity and half-smile on his face are a sign of the spiritual growth of Babur's image, refined in the trials of life. Dignity, look, dress, in general, every detail independently embodies the artistic and aesthetic essence of the image.

In the depiction of the **clouds**, the artist may have been referring to the complex fate of Babur, perhaps. After all, the physical properties of this detail, that is, its appearance in different shapes and colors (white, black), changing several times over time, changing its movement under the influence of wind or rain, helped to reflect the

<sup>3</sup> Mahmudov B. Portraiture skills // Folk education. - Toshkent, 2010. - № 2. - B. 66-67.

<sup>4</sup> "Boburnoma" miniatures / Editorial board: A.Kayumov, H.Sultonov, B.Alimov and others. - Tashkent: NMIU "Teacher", 2008. - 47 p.

<sup>5</sup> Bo'latov S. Symbol - the word in the picture / Enlightenment. - Tashkent, February 10, 2018. № 12 (9077). - 8-9-b.

poet's good and bad days in wandering. Of course, just as external factors such as the above affect the state of the clouds, the betrayal of loved ones, the invasions for the throne, are the basis for interpretation as the cause of the calamities that befell the hero.

In the artistic interpretation of the image of the **cranes**, the poet's psyche and inner experiences, which are always burning in the work of the country, are embodied. So that the image of the cranes is a nostalgic image on paper.

**The mountains** are a symbol of the glory and nobility in Babur's personality. This detail embodies the commander's textual will, endurance, perseverance and determination in the pursuit of noble goals. Mountains also use the meaning of an inspiring symbol in fiction.

**Turban and ukpar.** The turban is a symbol of the kingdom. The luxury of the wrapping style is a testament to the owner's high rank and affiliation. Ukpar, on the other hand, means that Babur has a high heart and a great talent. It is no coincidence that these two elements are depicted in sandalwood color. After all, sandals are a symbol of healing and peace. So, time is the supreme judge when a person overcomes all difficulties. Time is the cure for everything, and it is also a sign of peace of mind.

**The fruitless tree** is the hero's aspirations, the expression of the days when he lost his throne and passed away. Sources about colors say that their meaning can be determined by context. Accordingly, it is possible to say that the green image of the flowers of the tree (human image) reflects his youth.

**The tree that blooms in white** is the development of Babur's kingdom, the peak of his creativity, the realization of his dreams and hopes. White is a symbol of purity, honesty and purposefulness.

In the image of **the sun** behind the cloud, the poet's feelings of confidence in the bright days are hidden. At sunset, when the sun sets on the top of a flowering tree, it means that it has found its eternal abode in the land where it flourished.

**The outer garment (nimcha)** is a golden-colored deer embroidered on the garment, a sign of Babur's immaculate and magical heart. The lines on his shirt show his attitude to nature, how delicate his taste is. The purple color in his dress is a combination of the qualities of intellect, knowledge and purity in Babur.

**Deer** are a symbol of the poet's bold aspiration for freedom and purpose.

The image of the belt seems to have been worked out in the sense of power and state.

**Wisdom and tumor.** While Babur's kingdom of India is reflected in a clever image, the tumor signifies that he has survived many disasters and calamities. In many nations, the tumor is valued as a protective symbol.

**Wallet** is a symbol of wealth, state and prosperity.

**The book** is a reference to knowledge, wisdom and creativity.

The fact that the **portable throne** is not eternal, that it can be given to you today, to someone else tomorrow, that is, reflects the meaning of transience. The meaning of the unity of the world is embedded in the image of the four legs of the throne.

**Floor decorations.** The two spinning wheels on the throne are a symbol of the eternal world.

**Mahsi-kavush.** The fact that one of the king's legs is hanging in the picture can be explained by the fact that he never left his homeland. It is appropriate to relate the strength of his kingdom to the fact that his second foot touches the ground. If we look at the history of the color green chosen for Maxi, it becomes clear that this color is a symbol of life in the peoples of the East, it is considered a symbol that connects the past and the future, and is considered one of the great colors in Sufism. At the heart of this color is a hint of Bobur's concern for his loved ones. The blue color of the shoe indicates the hero's self-confidence, composure and kindness to others.

**Water** is a symbol of life. The passing of a lifetime means the spoil of every moment.

In the image of **flowers**, the artist instilled a sense of beauty, joy of life and enjoyment of it. Red and yellow flowers symbolized warmth in nature, and purple symbolized peace of mind.

The image of **stones** (large and small) is imbued with the meaning of various problems that are inevitable in life and the urge to overcome them with a strong will.

**Artist seal.** The seal is the "business card" of the author of the work.

The policy of the owner of the **ring throne** means the stability of the state.

**A logical solution.** The main elements of Babur's portrait can be solved by forming a model of the compositional schematic layout. For example:

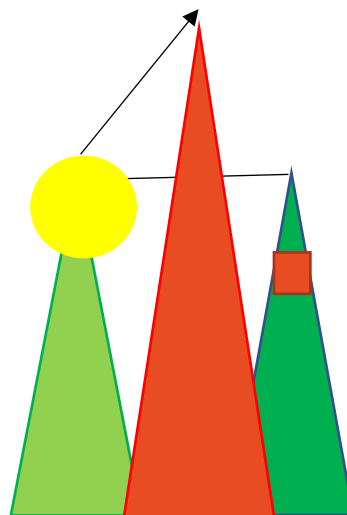
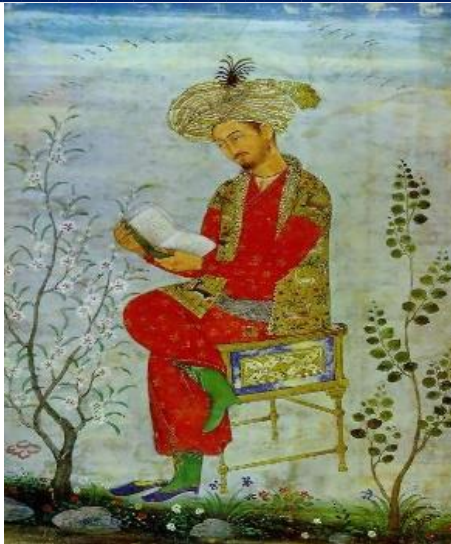
the image of the poet reading in the center of the picture is the main (higher than the two adjacent shapes) triangular shape;

**fruitless bush** - triangular shape on the right;

**flowering tree** - triangular shape on the left;

**the sun behind the cloud** is a circular figure in the background (left side).

Mutual parallelism in geometric shapes can be seen as an expression of opposing forces: good and evil, victory and defeat, the constant coming of "white and black days". If the upward edges of the triangles are considered to be perfection, the pursuit of a goal, it is possible to note that in the form of a circle lies the idea of uniting different peoples, religions and movements. The compositional solution graphically takes the following form:



### A PORTRAIT OF BABUR AND AN IMAGE OF HIS LOGICAL SOLUTION

So, these images are important aspects of the personality of the owner of a sensitive heart that combines the qualities of royalty and poetry. Every detail and color in the work embodies the meaning of Bobur's whole life, profession, taste and thinking. In general, the unknown artist was able to reveal the psychological state of the protagonist in a philosophical way. This is the author's skill, imagination and worldview, the spirit of the period in which the work was created, an important sign of progress, as well as a shining example of the artistic thinking of our ancestors.

In conclusion, the effectiveness of literary education increases when any visual medium for the study of a writer's personality is focused on a specific goal. The ability of students to think logically creates the necessary conditions for the expansion of imagination, the development of artistic and aesthetic taste. It serves to increase the knowledge of our ancestors about their contribution to world civilization. Most importantly, it informs the reader that his unique individuality, unique way of thinking and creative phenomenon are reflected, even if they are not exactly reflected in the materials about the writer in various sources.

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