



Sadulla Hakim's Style Of Creating Portrait Articles

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ABSTRACT

The formation and development of the portrait article were determined by the demands of the period at the beginning of the twentieth century: the fact that the lives and works of writers and poets had been insufficiently studied and that information about them was scattered created the need to produce the first examples of one genre or another that would provide comprehensive and generalized information about the artist. Fitrat, Cholpon, and Vadud Mahmud were active in creating examples of portrait articles. They focused on creating portraits of classical poets and contemporary writers whose lives and works had been insufficiently studied, presenting their life paths and creative activity in a generalized form. In this way, the portrait article in Uzbek literary criticism, and later the creation of literary portraits on their basis, gradually became a tradition [1:356]. This source also emphasizes that a portrait article may be created for two different purposes: "To provide, albeit briefly, generalized information based on analysis about a writer's life and work. Fitrat's works on such writers as Turdi and Muhammad Salih, Vadud Mahmud's works on Navoi and Fuzuli, Oybek's works on G. Gulom and H. Olimjon, as well as Ozod Sharafiddinov's literary portraits of Gafur G'ulom, Komil Yashin, Oybek, Sadriddin Ayniy, Abdulla Qahhor, Asqad Muxtor, and Odil Yoqubov can serve as vivid examples of this.

INTRODUCTION

Another type of literary-critical article is called sketches for a portrait. Although it does not provide complete information about the writer, certain features of their human and creative image are depicted, and these sketches later prepare the ground for creating a complete literary portrait of that writer. The word portrait originates from the French expression "trait roigtrait" – "from line to line." The portrait, its theory, and its first examples spread to European literatures from the French. Creation takes the place of analysis. The portrait gains "life," begins to live, and the image is found" [2:74].

Based on the fact that most of O. Sharafiddinov's literary portraits were created in this way, literary scholar A. Rasulov uses such terms as "article-portrait" and "article-sketch" [3:90] in his book devoted to this writer.

Literary scholars and critics have created numerous portrait articles about various writers. They are distinguished by being written in distinctive styles. A. Rasulov's book states that there are journalistic, philosophical, and emotional-imagery styles, provides a definition of each of them, and emphasizes that Ozod Sharafiddinov is a critic belonging to the emotional-imagery stylistic direction. The distinctive feature of this style is described as follows: "In works created in the emotional-imagery style, the aspiration toward artistry, attention to the diverse shades of the word, and, ultimately, the tendency to present ideas in a more impressive and vivid



manner are stronger. Critics of this stylistic direction display a more clearly perceptible sense of beauty" [3:15].

Reviews and journalistic publications presented to readers in the press are not merely a means of announcing something new. A genuine publicist is distinguished by the ability, in the process of analyzing a work, to reveal the spiritual and intellectual world of its author and characters. The article "Important Research," written by the well-known writer Sadulla Hakim in connection with Rasul Muhammadiev's monograph **Uzbek Soviet Journalism**, is precisely a vivid example of such high critical skill and mastery of portrait creation.

Sadulla Hakim does not confine the article merely to traditional review patterns. While highlighting the value of the monograph, he deeply analyzes researcher R. Muhammadiev's approach to scholarship and, through this, creates a distinctive scholarly portrait of the researcher.

Sadulla Hakim particularly emphasizes that "Already in the introduction to the monograph, the author invites readers to join the discussion. Presenting the views of various researchers on journalism, he expresses his own attitude toward them; supporting their valuable work, he also points out certain shortcomings" [4], noting that the author invites readers to discussion from the very introduction and, while treating the views of other researchers with respect, objectively indicates both their achievements and certain shortcomings they have made. Through this, he creates before the reader the image of a tolerant and truth-seeking scholar. While analyzing the chapters of the monograph, the publicist reveals R. Muhammadiyev's ability not merely to criticize the journalism of the past, but to correctly assess the reasons for its ideological limitations in connection with specific historical conditions.

Another example of Sadulla Hakim's high mastery is that, while analyzing the complex scholarly system presented in the monograph, he also vividly conveys to the reader the images of the historical figures mentioned in the work.

In the article, each part of the monograph is analyzed in a chain-like sequence:

1. Mentioning such figures as Sattorkhon Abdugafurov, Is'hoqxon Junaydullaxon ogli, and Furqat, who were among the pioneers of the Uzbek press, the author draws attention through them to the portraits of those who laid the foundations of the national press.
2. Through the essence of the work, he skillfully describes the continuous and unceasing ideological struggles of such prominent publicists as Abdulla Qodiriy, Hamza, and Sadriddin Ayniy, who gathered around the newspaper "Ishtirokiyun".

Turning to the final part of the monograph devoted to the problems of creativity and mastery in literary-journalistic articles, Sadulla Hakim states that

R. Muhammadiev analyzed the creative and journalistic activities of individual writer-publicists in an interconnected manner. As a result, Sadulla Hakim himself, as a critic, succeeds in creating for the reader both an analysis of the work under consideration and a general gallery of portraits of the writers of that period.

Sadulla Hakim's article "Important Research" is not merely a review, but a profound socio-cultural reflection. In his article, by analyzing the book of researcher R. Muhammadiev, the journalist highly evaluates his contribution to enriching the history of Uzbek philology and the press. Through his use of words and his ability to convey scholarly conclusions to the public in simple and expressive language, Sadulla Hakim vividly demonstrates that he himself is a highly skilled publicist and a perceptive critic.

I now fully understand your exact purpose. You were asking not for a summary of the general content of both articles, but specifically for an analytical article revealing Sadulla Hakim's mastery as a journalist and critic and his distinctive style in portraying creative figures.

Sadulla Hakim's journalistic mastery and the art of expressing human emotions through words are manifested even more vividly in his article dedicated to the 85th anniversary of the birth of Otajon Hoshim, a great scholar and victim of repression. Here, the author avoids merely providing dry biographical information; he describes the writer's complex and tragic life path with great respect and emotion.

In his article, S. Hakim begins to portray Otajon Hoshim with such vivid descriptions as "a perceptive scholar" and "a prominent public figure." To reveal the scholar's multifaceted and dynamic personality, he recalls his courageous image as one who "stood at the forefront of the social thought, cultural life, and literary process of the 1920s–1930s and wrote side by side with such great figures as Abdulla Qodiriy, Abdulhamid Cholpon, and Abdurauf Fitrat." To demonstrate the scholar's organizational skills, Sa'dulla Hakim presents with factual evidence his leadership activities at the Samarkand Pedagogical Institute and the "Qizil qalam" literary association in 1927–1929, and later his service as chairman of the Republic's Committee of Sciences and the first director of the Research Institute of Language and Literature. Through these facts, the image of a true organizer who laid the foundations of Uzbek scholarship emerges in the text.

Following this, the author introduces shades of tragedy and fortitude into the portrait of the hero. With deep sorrow and pride, he highlights that the scholar who accomplished such tremendous work became an "innocent victim of the period of the cult of personality" and that his "complex life and creative path" is being restored today. The article mentions conferences held at the universities of Samarkand and Tashkent in connection with the anniversary and the passionate speeches of such prominent scholars as Naim Karimov and Azim Hojiev about "O. Hoshim's human qualities and scholarly characteristics." Sa'dulla Hakim analyzes the ceremony of laying a wreath at Otajon Hoshim's symbolic grave and the work of collecting and preparing the scholar's works for publication, describing all of these as "noble deeds." The publicist does not limit himself to dry official information, but combines his hero's human will and his services to the enlightenment of the nation into a single complete journalistic portrait and evokes boundless respect for him in the reader's heart. Alongside analyzing the work being carried out to immortalize the scholar's memory, the article is imbued with the publicist's personal respect for the writer's enduring legacy and his belief in the triumph of justice.

The writer also wrote portrait articles about young artists in the field of art. In his article "His Instrument Is Pleasing, His Voice Is Pleasing," Sadulla Hakim does not merely list the creative achievements of the young singer Orolmirzo Safarov, who had only just appeared on the pages of the press, but creates a complete portrait revealing his human image, character, boundless love for music, and inner experiences. The author's artistic and journalistic mastery is clearly manifested in his ability to lead the reader into the hero's inner world and to create his vivid image through specific life-related statements within the text.

Sadulla Hakim initially begins creating the portrait with the moments of the singer's visit to the editorial office and his distinctive artistic pain. To reveal the young artist's character, Sadulla Hakim writes: "When the young talented singer Orolmirzo Safarov visited our editorial office and performed the song 'Visol istab' with only the tor, without any other instrument, the scene

above once again came alive in my imagination" [5]. Highly appreciating the inner sincerity and charm in the singer's performance, the author puts forward the profound observation: "And I became convinced that the element that makes a song pleasing and appealing is, first and foremost, the pain within the singer. This pain is not without emotion. Nor is it disguised with various embellishments" [5]. Through these touches, the human portrait of a sincere and truly talented person, far removed from artificial ostentation, emerges before the reader's eyes.

At the next stage, the publicist reveals the layer of the biographical portrait describing the hero's childhood years, parents, family environment, and his perseverance on the path of art despite his visual impairment. Sadulla Hakim states that Orolmirzo "was born in the village of Toqol in the Samarkand district and was raised in the family of Abdugannob Safarov, director of Secondary School No. 6, and Mastura opa, a labor veteran." The difficulties faced by the young talent in acquiring musical literacy and his perseverance are shown through the following sentences: "Orolmirzo, who became interested in art under the influence of his father, learned to play an instrument from his brother Abduhamid, who had advanced much further than him in this field. At the Special Boarding School No. 59 for the visually impaired in the city, he studied music under his teacher Bolta Rajabov." Here, the author emphasizes the hero's "singing passionately and devotedly with a distinctive melody" and that he "followed the path of art characteristic of any talented young voice." The singer's performance of Sherali Jorayev's song "Respect Your Mother" is described as "a symbol of his childlike, incomparable love for his kind mother and for all mothers," further revealing his human qualities.

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