



THE SKILL OF CREATING AN ARTISTIC IMAGE IN SH. SEYTOV'S WORK "KÓP EDI KETKEN TIRNALAR"

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Abstract

This thesis examines the artistic mastery of Sh. Seytov in creating literary characters. Based on the novella "Ko'p edi ketken tirnalar," the study analyzes the author's techniques of character construction, psychological portrayal, symbolic use of detail and landscape, and depiction of human destiny during wartime. The research evaluates Seytov's contribution to the development of modern Karakalpak prose.

Keywords

Karakalpak prose, character creation, psychological depiction, landscape imagery, war theme, epic narration.

Introduction

From the second half of the 1960s, Shawdirbay Seytov occupied a special place in the field of literature as a creator who actively turned to epic prose. His 1966 novella "Kóp edi ketken tirnalar"[1] gave the writer instant recognition. This work is distinguished by its truthful depiction of the spiritual world of the people during the war years, difficult social conditions, and complex layers of human relations.

The main artistic achievement of the story is closely connected with Sh. Seytov's skill in creating images. The writer makes each character memorably alive not through a general image, but through individual mental states, behavior, character, and life details. Characters like Nurimbet garri, Sapar, and Petka reveal their characters through life's trials, and their inner experiences enhance the drama of the work.

The image of the old man Nurimbet is one of the most vivid symbols of the writer's artistic skill. The old man's anguish, inner silence, and behavior about the child he lost in the war are not naturalistic, but deeply psychological. The author expresses his grief not through tears or high pathos, but through silence in small details, uncomfortable silence, and trembling in the gaze. This ensures the vitality of the image.

Sapar and Petka are highlighted as symbols of the generation that grew up early due to the war and could not experience the innocent period of childhood. Their mutual friendship, mutual support, eating from the same table - this is not a simple event for the writer, but a powerful artistic detail expressing the idea of international friendship and social solidarity. In the work, the dedication of Sapar's family, especially his mother, forms a special artistic layer. The woman's desperate work to replace her husband who went to war, her constant suffering for the fate of her child, is interpreted as a strong character taken from real life. Through these characters, Seytov shows the tragedy of war not only with the heaviness of the rear but also in the form of internal breaks in the human heart, spiritual collapse, and a clash of endurance.

Sh.Seytov's skill in creating images is evident not only in the characters' personalities, but also in the details of the landscape. Images such as "Batistan esken issi hawır... ızgırıqqa aylanıp baratır" [1.15] symbolically reveal the intensification and aggravation of the war against the backdrop of the events. The detail "Sesti tıngan shıǵır" [1.68] expresses the spiritual breakdown of old Nurimbet through artistic symbolism - this shows the strength of the writer's poetic thinking.

Each episode in the story is a depiction of compassion, shared grief, and unity between people. Seytov creates conflict not in the actions of the characters, but in their inner experiences. Therefore, his images are simultaneously both realistic and highly symbolic.

The artistic achievement of Sh.Seytov is that he uses the landscape not as a simple background, but as a means loaded with psychological and philosophical content. Changes in natural landscapes - wind, gloom, silence, heaviness in the air - are conveyed in harmony with changes in the characters' psyche. This method becomes an important aesthetic tool for deeply revealing the inner world of images.

The writer, combining lyrical and epic layers, focuses on the inner world of the characters rather than the external dynamics of events. This, on the one hand, expands the artistic philosophy of prose, and on the other hand, achieves a realistic and convincing appearance of images. Seytov's depiction style is based on simplicity, logical consistency, and naturalness, and the speech, actions, and emotional experiences of the characters ensure a close connection to real life.

CONCLUSION

In conclusion, as a result of these aspects, Sh. Seytov is evaluated as a writer who enriched the traditions of image creation in Karakalpak prose, strengthened psychological analysis, and filled national literary thought with new artistic possibilities. In his works, the historical memory of the people, the tragedy of war, the endurance of hardships, the ideas of kindness, solidarity, and humanity are artistically embodied at a high aesthetic level. All this determines the artistic level of Seytov's prose and leads to his firm place in history as one of the mature representatives of Karakalpak prose.

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