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TEACHING STUDENTS THE METHODS OF ARTISTIC DEPICTION IN KARAKALPAK PROSE

Yusupov Konisbay Abilovich

Doctor of Pedagogical Sciences, Professor, Karakalpak State University, Respublika Karakalpakstan

Annotation

One of the most important issues is the teaching students Karakalpak novels. The Karakalpak novel developed ideally, thematically, genrefully and artistically. One of them is a novel by S. Ismailov "Galaxy of the Heart", possessing artistic power and aesthetic qualities, attributing to the plot-compositional development. There are several characteristic artistic images in the novel. These are author's descriptions or author's information, dialogues and monologues, landscapes and landscape painting, portraits of heroes, movements, letters, written by characters in the novel, notes and visions, which are reflected in the process of psychic reflection.

Methods of artistic representation are modified by the writer, they are combined and synthesized with each other when necessary, and have a scientific-theoretical and practical significance. The writer makes good use of dialogues, short and inverted forms of internal monologues, internal monologues of heroes and author's and personalized internal forms of monologues, types of merging of characters and author's monologues, synthesis of movements and characters. All this was fully disclosed during the analysis.

Keywords: the process of the lesson, teaching methods, science fiction, novel, mental hallucinations, movement, portrait, plot, objective plot, subjective plot, novel, dialogue, monologue, creativity.

The methodological studies indicate the opinions of K.Yuldoshev [1], B.Tukhliev [2], A.Pakhratdinov[3], K.Yusupov [4] and others on the problems of teaching literature at schools. Considering age and psychological features of students on the materials included in the program on Karakalpak literature, it is necessary to familiarize students with the best examples of Karakalpak literature, literature of related people and world literature, to instill a sense of love for the motherland in the hearts of young people, a national feeling, and also an awakening of a sense of respect for national values and the ability to express one's opinion by studying the poetic characteristics of fiction. It is also necessary to consider that the materials included in the literature program are selected literary works, and therefore it is necessary to take into account the peculiarity of the language, psychological and pedagogical requirements of students.

The methods of artistic depiction in the whole world prose as author's descriptions or author's information, dialogues and monologues from interior, monologues, depictions of nature and natural phenomena (landscape), portraiture of the characters, movements, letters written by the characters of the work, diaries and dreams, or mental hallucinations are skillfully used by classical writers in their

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About the authors :Yusupov Konisbay Abilovich

Email:

work. Famous Karakalpak writers T. Kaipbergenov, Sh. Seitov, K. Mambetov, K. Kamalov, K. Karimov and others have successfully used similar techniques in their prose works [5].

The heroic deeds of Karakalpak children Bahadyr and Tamara, who made discoveries in world cosmonautics in the plot of S. Ismailov's novel "Galaxy of the Heart", despite the experiences of their son Sabyr, in addition to this, the memories and visions of several characters, stories, legends and dreams, letters were a barrier to plot and composition. The ancient "objective plot" of the work Bahadyr and Tamara, along with Sabir's experiences Bahadyr's father Mahmud, Mahmud's father Karim, an old man Atamurat, whom Sabyr met in Takhtakopir, through the representatives of other planets, the stories of Tahira, Kuo Man, Theo Lan, and others, the letters they wrote and their dreams, the events they experienced are transmitted in parallel through their recollections.

These qualities are clearly reflected in the work of the writer's high imagination through the possibilities of poetic mastery.

The novel has two main plot orientations: objective plot: Bahadyr, Tamara, Sabyr's experiences and subjective plots are in a convincing way for readers.

S. Ismailov's novel "Galaxy of the Heart" has a number of artistic methods, which differ from the artistic power and aesthetic qualities of the plot and compositional development.

These author's descriptions or author's information, dialogues and monologues, landscapes and scenery descriptions, portrait of heroes, movements, letters written by characters of the work, diary entries and dreams, or mental hallucinatory processes are considered to illustrate.

It is also interesting and scientifically-theoretically and practically significant that these methods of artistic expression were modified by the writer and synthesized together where necessary. In particular, the master of prose short and extended forms of dialogue and internal monologues, internal monologues of heroes and forms of author's and personalized internal monologues, types of merging of characters and author's monologues, author's narrative data, landscape fusion, movements and synthesis of portraits are well used. Here, we will try to reveal all this in more detail in the course of our analysis below [6].

In our opinion, it is better to dwell on the author's information and narratives in the novel. While cold and ineffective external narratives of psychology and thought are allowed, on the basis of various environments, especially in space and on other planetary conditions, their history, sometimes with sharp philosophical, social and ethical ideas and current problems, with his (author's) stories has achieved great success in depicting the inner psychological thoughts of a person.

"The view of planets sometimes roll over like a small whale, and disappear into space. They also think that they have a livelihood. What a life on a dark planet! Only the intergalactic spacecraft is piercing the world like a dagger. Darkness is terrible. The feeling that we are walking in the desert where there is no humanity. How happy you would be if you wandered in the wilderness and saw a light at night. You hurry to get to it... What awaits you there, even if you do not think about it. Even you do not worry about whether he is a friend or a foe. You strive, hurry until you reach, hope. Now young couples are in such a situation, they wander in a dark space every day".

Here are the author's descriptions of the events of Bahadur and Tamara in the long world of darkness, who were in search of the constellation Cepheus and on that trip had a child named Sabyr in a

spaceship. Their idea at that time was to temporarily take care of their child Sabyr, even if it was an unfamiliar planet, and to allow him to grow and develop anatomically and physiologically. The author manages to convey to readers in an effective and clear way through a number of extended internal monologues of Bahadyr and Tamara, other descriptions, author's information.

"Planetary shipwrecks are half-moved to the sand". It is necessary to describe the fact that in the past these sands were under the ocean, marked in the mountains. The writer used it correctly. More precisely, this is a case of sending to another planet and the loss of human tracks, where Bahadyr, Tahhira and other names lived. Here, Tamara stayed in a large ship, where Bahadyr found Tahira's half-dead body on a small planet, and all the remaining relics, and took them back to the big ship.

"Here is a wonderful planet! On one side of it there is a desert, and on the other side there are gardens. Cities that are equal to the sky on one side, and on the other side you can see the barns...It's amazing that people do the opposite of what you say!

The spaceship descended and landed on the side of an ordinary village. "People were burying a canal." In this way, the writer describes the planet "Impostors" of Shiylan and Miylan with author's references (information), and then complements it with dialogues, further impressing and animating the plot and composition. As we can see, they are on the one hand, in a satirical-humorous test, secondly, it is very similar to the situation we are all witnessing on the planet. The author's successes are also visible to in such places. See:

"They flew over the drying sea. Birds are spreading their wings on both sides trying to bury them. "

Isn't this our Aral Sea?! The writer incorporated it into a fantastic plot composition woven in his imagination, and conveyed it to the readers as if it were another planet.

"If there is a lot of grass in the rivers, there is a lot of waste in space. From a distance, something resembling a barrel is draped over it, and right next to it is a bucket, a funnel, and a stream of uncontrollable objects. What is not in this space; If you look for pieces of broken wood, burnt iron, the wreckage of a shipwreck, the clothes of astronauts who have been traveling since ancient times ..."(92).

In our opinion, it is possible that the author's imaginative depictions through the author's narratives are realistic, interesting and thought-provoking. Science does not exaggerate this either. The power of the writer's creative imagination is also evident. "Humanity is free from the unique individuality of nature. We should be grateful for our nature, not for ourselves...

What is the cessation of life in nature? What is eternity? What is death? ... Even if we dig up a poplar and throw it upside down, can we find out that its roots still have life-sustaining nutrients, that is, its roots are green again, and if we take care of them, they will grow again.

"Is it death? No! Death is also the source of life. You seem to believe that there will not be a death in the living nature. Belief is good... But I wish it would happen! There is a temporary death in our nature from ancient times. This is called lethargic sleep, although it is not very accurate in our science..." (148-149).

Such authorial information, expressed in the words of the author, is followed by philosophical or scientific fiction in different places, in the novel, with the idea that after death a person's body turns

into a number of other chemical elements. All of them are thought-provoking, perhaps, call for the acquisition of science, as well as humanism and patriotism [7].

It is also worth noting that the relevant author's reference here turns into a short plot after the comments, that is, his ability to present the events related to the temporary death of old man Atamurat. This story in the works is complemented by the author's infinity and the author's monologue, which enrich and explain each other. There are many such philosophical ideas in the inseparable synthesis of the plot with other methods of depiction of the novel.

One of the most widely used methods in any literary prose is dialogue. Through it, the effectiveness of the work increases, the plot-compositional development is revived, and sometimes with the help of it, the plot is shortened by the writer. We can clearly feel these qualities and their skillful use in the novel "Galaxy of the Heart". Such skills are evident in the following examples and our analysis.

Scientists and talented writers rightly warn that dialogues should not consist only of greetings and simple greetings of the heroes. From this point of view, S. Ismailov successfully developed dialogues. For example:

"The guests were in a good mood.

– Fruit juice "Moscow" is very cool! Every time you drink, your mood rises.

“My late grandfather said that such bottles were once filled with vodka, which drives people crazy,” Sidorov said, taking a glass of fruit juice and looking at it for a long time.

Was there vodka when you were young?

– Yes, we had drinks like this when we were girls.

God forbid others to experience grief of this. Then the production of vodka decreased ... In the end, even though the stores were full, customers stopped buying them ...

Now that I think about it, some of the people of that time bought it because of a lot of grief! "(33).

In the dialogues, the writer narrates the space of time in a fantastic way and gives it a realistic, objective character. At the same time, it seems that in the plot paintings related to the realities of the epochs, one by one, they pass before our eyes.

In this way, they ideally raise the most important issue of our time. Make it clear without going into too much detail. Many of the dialogues in the novel contain deep and wide-ranging important philosophical thoughts.

See:

"The rays from the star are scattered in all directions and are received in a certain place, that is, they are absorbed. Her children are breastfeeding."

– And childless mothers can breastfeed, Tamara!

– That's right. But this star has nursing children. This is a breastfeeding mother with many children. If the rays of this star were not received, in time they would return to themselves. The energy of such stars falls on them and sometimes kills itself. Black stars are extinct stars that do not know where to spend their energy, burn themselves in their own heat, fry in their own oil and eventually go out. An enormous grief was the infertility in this world.

A mother with children will never die, her face will always be bright and radiant.

This is a troubled world, Bahadur. "

– If we say that infertility is a tragedy that only destroys a person, it is a common disease in the world!
 - It is probably wrong to divide the world into the world. It's a world together! ” (64)

So, as we have seen, the two great astronauts, Bahadyr and Tamara, are summed up in two things: first, the objective scientific truth about the relationship between stars and galaxies, and second, the great philosophical truth that comes from them. Such philosophical, ethical, and psychological content is based on the contradictions between the afterlife world, the dead world and the living world, the contradictions of conscience and non-conscience, kindness, compassion, and dishonesty. This is the significance of the conversations between Bahadur and Sabir about "fascists" and fascism. The talented writer was able to use them in the direction of the plot.

In this fantasy novel, as in many realist fiction novels, some dialogues are directly aimed at revealing the inner psychological world of the protagonists.

For example, let's pay attention to the following conversations between old man Kuzma, a traitor to the Nazis, and Sergei, a brave man who was loyal to his country and his people:

"By the way, Sergei, do you want to be a policeman under my care?" If you have food, clothes, and you will become rich. You will be your own khan.

– It was an irreplaceable piece of advice: “If you want, I will do it, I will jump where you want, I will go where you want” (106).

Kuzma's lust and stupidity has finally come to an end. Sergei, Karim and other partisans, taking advantage of his stupidity, secondly, alcoholism, Kuzma and one of the fascists Sieger were captured by the partisans in the middle of the night and they achieved their goal.

The dialogues in the novel have a plot significance, and the short words in them are illuminated by a number of events that sometimes fit the reality of the whole era. Let's pay attention to the following short dialogue between Bahadyr's father (Mahmud's father) Karim and Kuu Man...

"Kuu Man", - said the boy, moving his leg, we live in this village, located at the foot of the mountain. My father and I. My mother was killed by villains. The people of Sahuan... While the village was on fire, Sahuan's troops withdrew. Because the village will be burned only when the Sahuans leave. " (119).

Therefore, the events described here are appropriately summarized in the dialogue of the protagonist. The dialogues between Karim and Theo Lan have the same character. Theo Lan is the father of this Kuu Man.

"In battle," said Theo Lan, "is this Sa Huang a good man?" A man with a soul in his body is ready for military service.

In this country, everyone has to serve two years in the army and take part in the war.

"Whoever he fought with."

– Recently, our lands have become barren and the crops have not been harvested. Our waters began to get polluted.

Whether because of this or because of the evidence of the opinion of Yalsi Sahuan, these cases were the cause of the war”(121).

In the novel, the dialogues between Bahadir and Sabir are of great importance.

They also cover the most pressing social, ethical, philosophical and scientific issues of our time.

Here is some of them:

«-... The road to the future begins through space. Because by the end of this century, there is a danger that people will not be able to live on Earth. It is not easy to provide them with food.

Surface resources and underground resources are also on the verge of depletion. As a result of improper cultivation, our peasants have ruined the fertility of the land and the land has become desolate.

We are people born of earth and soil. We are made of layers of soil ...

Now we need to take care of our homeland.

Doesn't the fact that our pure snow in the mountains is a pure spring among the rocks, that our wells are forty feet deep, doesn't show us who we are ?! Who are we ?! The answer is hard to find ... This is what everyone thinks, because the media are accused of everything”(139).

What a profoundly bold truth of the age lies here! In this direction, they also talk as follows:

"- What is sin, reward, Sir?"

- I will not talk about sins and rewards individually.

Because the answer is the same. Because without sin, humanity would not know what a reward is ...

If all the deeds of the world were a reward, no one would understand them. There is no reward without sin”(139).

The first of these dialogues in the novel explains the problem of social morality, the natural ecological problem, and the last one explains the purely philosophical, psychological and ethical issues. Now let's pay attention to the dialogue between Sabir, the son of the famous astronauts in the novel, with Ai Man and Aya from another planet:

"Welcome, my friend, and at last we have met.

You have been looking for us and have come here.

"Yes," said Sabir, not knowing what to say. There were all sorts of rumors among the people.

– Man is not alone in the world. That livelihood is measured in millions. This infinite world is full of mysteries and mysteries. We have been traveling the world for decades. The only reason why our research has been so long is because of the ingenuity of the human body and the ability to think with the human body. Where did mankind come from? What power could convince them of the strong feelings of beauty? We are amazed by the tenderness and complexity of the wonderful heart that beats in people's chests, their ability to endure many years of uninterrupted work, as well as the ability to bear heavy psychological apologies. We come to the conclusion that the limits of our knowledge and the development of our science are much slower than the people...but there are many mysteries that you do not know, and the world is always full of mysteries and mysteries”(159-160).

These words from other planets are also true to Sabyr. Although it sounds like a fantastic, somewhat schematic statement, it is impossible not to admit that the human power, which is valued by the eyes of others, is amazing. The author achieved great success by combining it into a fantastic plot by rationally using the method of dialogue in the formation. This would not be the case if it were given only by the author.

And let's pay attention to the following comments from everyone:

«– The main reason that our society is divided into three parts is that each era has its own thinking abilities, taking into account all the conditions of creation. For example, young and old people have their own philosophy, their own understanding. Older people are always tired when all young people are busy and do not know what to spend their energy on. They don't like the work of young people at all ...Old age is an obstacle to youth.

- Where there are young people, there is a family. What will happen to their children? (Sabyr's question).

Of course, the baby will be born. The child is handcuffs, an obstacle to work.

Therefore, we send them to the top layer of water.

Children stay there until they become adults, and when they are strong they become members of the central society”(171).

These words, though imaginative and fantastic, have a great practical and philosophical meaning. And the inhabitants of the planet "Half-heads" talked to Sabyr with all their hearts:

- “We think that we, the poor, are opening the door to disaster. Because of these unfinished, crippled, promising leaders, our entire sea was half taken over. Knowing this as if he did not know, as if he did not see it, counting the money turning back, it will certainly ruin us?!

– What a "half" there, it dries up, dries up!

"The soul is also narrowing."

- Yes that's right...

There is truth in these words. Yesterday Matibay struck his neighbor in the head from half a meter away. People have lost love.

- No mercy!

“Builders have also become masters of partial building construction.

“Not one word of mine is a lie, their buildings, which have only walls, have been standing for decades. Cultural sites, parks, lakes and pools created by our ancestors in their free time are filled with all kinds of rubbish. Instead of building and erecting, we demolished and buried...” (175).

Who can say that such actions are an event that did not happen in the recent past, and in some cases in our society today. In particular, these were typical events that were very common in the past, in the era of socialist, communist ideology, in the era of settlement, the collapse of socialism.

But no one, not even writers, journalists and scientists, could say this openly, even if they did, no one heard, and such words, spoken in the novel of "impostors", the task was actually carried out in the reverse order. Therefore, writers, poets and pen owners were looking for ways to somehow explain to people the truth, illusion, stupidity and hypocrisy.

One of such methods was the appropriate use of these symbolic-allegorical and imaginary fantasy, mythical images. Literary critics rightly point out the social moral, ethical and aesthetic requirements of the origin of fantastic images in the novel.

We also agree with the chosen images of impostors, half-heads, devils and fairies in S. Ismailov's novel "Galaxy of the Heart". We believe that the plot-compositional orientations that led to their full disclosure are generated by such social morality, motivation and artistic and aesthetic requirements. Even if they have some plot orientations and images (fictional) and artificial, schematic nature, they

can meet the ideological and aesthetic requirements of modern students. Because in the fantasy genre it is difficult to live or create without a schematic plot and artificial images.

Here, in the background, the dialogues of the last half-headed from the novel clearly reveal the secret of a few things for our society, which is distinguished by its objectivity, the predominance of realism. It is clear that the drying sea is our island, Matibay, who smashed a head of his neighbor for half a meter, is a real typical representative of our contemporaries. Obviously, they are all satirical and humorous in nature. Thus, the plot and images of the last section of the novel, connected with Sabyr's travels, coincide with M. Nizamov's story "A Journey to the Seven Lands". This is because in this story, the main route is traveling through seven countries (seven planets) on UFO's. However, more satire and humor prevail here, and in the stories of S. Ismailov it is not superiority, not ironic objectivity and realism that prevail, as well as tragedy in many places. This is one of the most important symbols in the description by writers of the peculiarities of their own style, plot and images.

In the novel, along with free ways to provide a fantastic plot and compositional unity, poetic mastery and aesthetic impact, it is important to give the inner monologues of the protagonists. Scientists often point out that monologues are one of the most effective, sharp ways to convey the most psychological thoughts and feelings of the protagonist.

1. And some scientists believe that in fiction it is not necessary to depict the thoughts and feelings of the characters in an artistic and psychological way.

2. But it is harder to agree. Because in any genre, if the inner spiritual world and psychology of mankind is not reflected, it is difficult to consider it a true work of art. Therefore, the use of internal monologues in science fiction prose works to increase the vitality and natural confidence of both the plot and the characters and the conditions in which they act should be highly valued. In the novel "Galaxy of the Heart" there are various types of internal monologues in this direction: short, extended, inseparably combined and individual authorial forms of the protagonist and the author's feelings have been successfully exploited. For example: "Now she will come out, I thought I would tell her everything, - he thought, - how will she react to this? But she is a stubborn girl. She agrees to go to the bottom of the galaxy with me".

This is how Bahadyr thinks about his beloved Tamara, who has not yet joined before going into space. From this poetic point of view, it prepares the next plot lines. And from the ideological and life point of view, it evokes the objectivity of the protagonist, as well as his credibility and effectiveness. "People are small people! Where did they come from? Does this mean that people live in other places? Let me take a risk." Tahira began to speak in her own language with a trumpet (51). The inner monologues of this man named Tahira, who was discovered by cosmonauts Bahadir and Tamara from another planet, also serve to clarify his ideas. "Parents admire the active movement of their children. Anyway, land is land. What good is a person if he has no soil on which to walk? Sorry for the fate of those born in space and ending life in space!

Times like this will come. Times when people will travel the world for hundreds of years ...It is still impossible to reach the edge of the world anyway. Why is the universe so infinite? Since the world is infinite, shouldn't the lives of the people living in it be infinite?

No, that's not possible, because the longer a person lives, the less valuable he is. O people, people! ... Yet you want to live long... No one wants to die”(94).

Therefore, it seems that here, too, the great creation - the world of philosophical ideas is very impressively illuminated in the form of author's inner retreats, inner monologues. On the one hand, it can be considered as Bahadyr and Tamara's thoughts and internal apologies. Because these thoughts were born from the fact that their first child, Sabyr, who was born in space, bowed down and took a step forward. Therefore, in such internal monologues, even if the thoughts of the author and the characters are expressed in the language of the characters, the author's thoughts are hidden and even obvious. For example, in the novel, Bahadyr's great-grandfather Karim's comments about kindness, compassion and cruelty in an internal monologue about seeing those who were brutally punished by the Nazis have similar qualities. It is considered to be both the inner excerpts of a hero and the author's personal humanism. The author joins his protagonist in this: “Who is to blame for the fact that innocent people have become miserable? Where is the love that people have for one another? Was it buried underground and mixed with the soil? Yes, people have kindness, but it cannot find a way to burst forth like a spring full of violence”(129).

The most important and expanded in the novel, as well as an internal monologue with a special ideological, aesthetic and poetic mission, is based on the fate of Bahadur's only and first child in space, Sabir, and his physio-anatomical development. It is impossible not to stop there. Therefore, we have to cite not all of this long monologue, which is combined with the author's thoughts, but some differences.

"After all, outer space is outer space! ... In a state of weightlessness, the first status is given to the birth of man. How does he spend his time circulating, breathing, eating and breastfeeding? And the situation on the ship is not the same. When sometimes a person feels the effects of weightlessness, one day the weight of the weight makes your bones tingle. How can a young organism cope with this? ... It is known that on planet Earth, some children also suffer from crooked bones and rickets. And in space, won't a child's body reach where the rubbery nature stretches? Yes, it's awful. The fate of the son torments the father. What kind of creature would a baby be if his bones grew in different directions, the shape of his head changed and he is shaped in different ways?... A slight impairment in the development of the brain indicates that it is no longer human... The biggest tragedy is that the heart does not develop to its full size, its contraction grows, it must expand and spread freely... In weightlessness it can be compressed, and in gravity it can expand beyond measure. This was the case in Tamara's dream as well”(59-60).

Is it possible that such internal psychological experiences can convey ideas only through the author's words without an internal monologue? It is also unrealistic to illustrate these psychological situations through the dialogues of Bahadyr and Tamara. Because it is a terrible situation that can be brought out by any person. Therefore, each person who has experienced it can only think individually and it is better to illuminate it in a work of art through internal monologues. Due to such circumstances, the writer correctly used the extended monologue in its place. Undoubtedly, this will inspire any type of students, as well as humanistic and patriotic feelings, in addition to the desire to learn the secrets of space [8].

In addition, the novel's short internal monologues shed light on the specific thoughts of the internal psychological states of the protagonists in specific situations. For example: "Karim said: "They'll take him away now together," he sighed- I still have to say this to the commander somehow, the situation needs to be resolved immediately, otherwise the state is grave "(114).

"Shocked, he climbs the mountain. What is this place? Am I free? Where are the people next to me?". Prisoners, what about the camp? Where are the evil fascists? Where is our clandestine factory that produces weapons that wake up the person who hears its name? "(116).

Both monologues are about Bahadyr's grandfather, Karim's thoughts during the time with the Nazis, where in a secret factory, he blew up weapons, where after the explosion the Earth opened and his walk above the ground. Karim is also fighting fascism there. But at first he knows nothing and thinks that he is walking on the ground.

"Nothing was free. The village was on fire. It was as if he could clearly hear the screams of the children running out of the smoke and the women holding their children in their arms. With what country did I collide? And this earth was also conquered by the ungodly. After all, we can not get rid of this war! Did I turn out to be in flames, running away from the fire?

What village is burning? Where am I wandering? I do not find answers to these questions, he settled on the stone. He even thought about whether he would go to the village. No, now is not the time, it is better to observe the situation?! » (116-119).

He met Kuman, who was wounded at the bottom of the rock, and went to his house to be taken care of by the young man's father, Theolan. In addition to this story-plot, the above short inner monologues bring the characters' actions and thoughts to life in a coherent and vivid way. More precisely, it helps to reveal the idea of the whole work (love of the whole world for peaceful purposes), and in particular the psychology of wonder in Karim. In addition, other internal monologues in work give inner strength to the world of images, to the plot-composition core of the writer [9].

Illustrations of portraits of characters of the novel, their movements, written letters, hallucinatory processes of color vision, the main and additional parallel plot-compositional direction pass into this poetic circle. In work, first of all, let's focus on the writer's skills in drawing the external faces of the characters. The peculiarity of the writer in this direction is that he is more interested in drawing portraits of the characters of other planets. For example:

"Fifteen people are sitting around the blazing fire. Everyone is silent. Everyone is sitting closer to the fire, staring at Juan. The leader of this tribe is Juan with long, skinny face trembled with rage. The head of one of the member of the tribe sitting to his right is drooping. Naked body is dark. There are two blue lines on the forehead, and a pair of red paint on the face. He wore a seagull's necklace around his neck, an eagle's claw attached to it. The famous healer of this tribe will hit the ground. [11].

It is with the appearance of the representatives of the other planets that astronauts are most often encountered in the most original portrait images of the novel. Bahadyr and Tamara see this insignificant, and through video recordings on stone slabs, thrown by Tahira on the side. It is, of course, impressive that the writer was able to visualize and resurrect it, and to bring to life before our eyes the appearance of the people who belonged to those tribes [12].

At every opportunity, the writer tries to reveal the appearance of each of his representatives, and these poetic and aesthetic intentions have been successful in many places. For example, the portrait below is very different from the one above.

«—You didn't kill these savages! said the handsomely dressed young man, throwing off his hat. These were ancient people. Clothes are also compact and made of waterproof material. Decorated with glittering stones, clothes are brightly colored. Faces are transformed from this light into different colors, sometimes showing them in white, and sometimes in red. The traces of sweat on their backs indicate that they have come a long way. ” (96-99)

These were the first group of people to invade a so-called backward nation. Due to their evil and foolish actions, the whole planet, the actions and psychology of the people in them, were later overthrown. This is because the entire planet was forced to collapse due to a powerful explosion.

The psychology of greed is the key to this. They prepared a powerful explosion to take the gold from the Pearl mountain. Probably, the beauty of their appearance, the accumulation of such a wealth of beautiful clothes appeared in the conquests.

In the novel, the appearance of the devils who want to seduce Sabyr and the circumstances that led to it, the writer illuminates it as follows.

“The storm rose and covered the area with dust. The hurricane, breaking through the grass, turned Sabyr and tried to carry him into the world. Seeing the indifference of a young man whose roots are as strong as a tree, the storm must have dried up in a whirlwind. In one place trampled the ground around. He doesn't know how much time has passed.

Looking up, he sees the devil lying in the middle of the grass with a dirty face. It had a long tail, long claws and glowing eyes. The horns that grow out of his forehead make him very terrible ”(193).

Here, it can be considered as a relatively external image of the person. If Sabyr is taken as a special symbol of the human race, where the roots are as strong and beautiful as the tree, and the whirlwind and its variable qualities must be a symbol of the true demon. Therefore, its dirty appearance is very correctly done by the writer's imagination. Thus, the greatness of man and the Son of Man is also depicted in portrait painting. This is another attempt to detail the main idea of the novel's plot and enhance its effectiveness.

Of course, not every person is marked by a portrait. And their movements, actions and even facial expressions are individualized and differentiated. Therefore, the description of such aspects of literary heroes also contributes to the illumination of their inner spiritual world, morality and social character, physical strength. In particular, from the very first pages of the novel, Bahadyr's movements on the horizontal bar at the School of Astronauts, his dexterity seem to prove that he was a truly generous young man who devoted his whole life to space. Maybe that's why Tamara fell in love with him and decided to spend her whole life in space with Bakhadyr.

In the novel, many other forms of movement and movement are skillfully described by the writer. "The leader has moved, his wrinkled face twitched. During the day, those who stared at his mouth came to life and began to prepare to listen. A spark of terror flashed in his mad eyes. White foam flows from both sides and is absorbed by the naked flesh. He shook his head and disappeared. He loosened his dirty hair from dust, which looks even more ugly ”(52).

It is clear that these are really masterfully described movements. At the same time, it is valuable for its portraiture, that is, the ability to show the appearance of a person in action and not to limit him to a single character, but to compare the movements of several people. Such descriptions are rarely found only in writers, only in real talents.

Nazi bombing of a passenger train on which Karim was, an old man Kuzma, who betrayed the partisans in executions, who did not save the fugitives, moments of battles with the Nazis Igor and Zager, the deeds of a woman who lost a child as a result of the tyranny of the Nazis, Sabyr's actions when he reached the planet devils: the angry movements of a big man, the actions of a crazy old woman, the devil, etc., all of them, illuminated by the mastery of the novel, divide the plot of the novel into different colors and save the writer from dry storytelling and inefficiency.

Numerous **landscapes, scenes of nature** and natural phenomena depicted in the novel not only change its plot-compositional structure and highlight it in different colors, but also enhance the realism of the work. It brings it closer to life, increases the credibility of students in fantastic plots. That is why it is necessary to cite some of them.

"The ship is orbiting around its satellite. Below you can see mountains and groves. They cannot be separated from each other, the mountains are covered with melted candles, and the groves are covered with black scorched plains. The place of the seas is like a boiling cauldron. The planet, which has turned into a black thing with a hole in it, is reminiscent of a chicken's bite" (49).

This natural phenomenon, which was in a very awkward state, was inhabited by a literary hero named Tahira, it was the condition of an unnamed planet, where he and all his contemporaries and dozens of surviving comrades died.

But Tahira and others left their own destiny, especially the destiny of the planet, in the form of biomagnets and letters. The initial state of the planet was very good. The astronauts were shocked to see this through videotapes taken from the palace where Tahira was dying. He said:

"As the sun rose behind the sea, the sun shone on the high cliffs that occupied the western side of the mountain. The deep gorge of the mountain on the back side is visible, as if the building is made of pink paint.

The stones in the riverbed are black. It seemed that the lower plants in the foothills were swaying, and beads were scattering from it. Goat calves appeared in open space. At the end, there are mothers who are not afraid of rubies. Calves jump and play on the hills" (49).

Landscapes or natural phenomena depicted in this way are taken not only to decorate the poetics of the novel, but also for ideological purposes. We think that all of them are aimed at preserving the integrity of nature, peace, lust, conscience, and the glorification of humanism. It also imagines the greatness of the motherland in the natural scenes and phenomena.

For example:

The speed of the car in which they were in increased. The area, which was white as milk, Karim noticed poplars similar to ours. It grew side by side along the way. When these poplars grow, the tallest branch bends to the ground and lies on it, and thin branches grow from it. And that tree dries up. Apparently, the locals cut down the dead poplars and use them.

An agitated sea appeared in Karim's eyes. On the surface, white road waves hit the sky like the sea. "He thought that the plants of this land, even the depths of the sea, resembled the nature of the earth." (124)

Of course, Karim's nostalgia for his homeland is immediately apparent. There is a passion of patriotic feelings for the soil in which we were born and grew up. However, it seems that most of our lands are being degraded. The writer amazes with the correct transmission of these situations in the appropriate places in the plot-compositional development of the novel. This is very clearly illustrated by the example of Sabir's visit to Takhtakopir under the name of an old man Atamurat.

"There are a lot of sand dunes". It is obvious that Sabyr got lost when he did not come here once. It's like a painted steppe, one that grows everywhere. Sabyr went out into the open place. The buds that clung to the ground began to grow " (158)

Though a little colorful, this human being is a different picture of where we were born. The most important thing is that he is presented in his place in the novel, and in these natural conditions Sabyr met with the inhabitants of other planets who came on a flying saucer, they took our compatriot with them and introduced him to representatives of different planets, including fairies.

Of course, it is difficult to get acquainted with the upbringing and its phenomena in the land of fairies, and to clearly assess it in words. Then the writer was able to illuminate it with romantic colors.

"It was raining when we landed on a beach covered in green grass. A thunder roared in the sky, lightning flashed. Beams of different colors swirled like peacock feathers, enveloping the area in thousands of different colors. The sun shines as brightly as possible in nature. If there are wet lines in the form of a circle in the sky after the rain on the ground, it is countless here. It hits you straight and makes your clothes look amazing. It's raining.

There are huge rocks on the seashore. Sabyr touched them with his hands and sat down on someone. It seems to be more warm. This is a sign that it has been concentrated in the sun for a long time. In the distance, the surface of the pebble is bubbling, and every time it rains, it makes a rustle.

The rain stopped. It is as if a certain part of a thousand colored rays disappeared by itself. However, they were constantly flooded with beautiful rays of different colors "(195). Although it has a fantastic-romantic character, the ideal ideas for aesthetic pleasure and for the sake of perfection are rightly given in the right place in the plot.

It is also important to ensure the naturalness and effectiveness of the plot of the novel, its attractiveness and the inner compositional diversity: a letter written by Tahira from another planet discovered by astronauts, an old man Kuzma, who was sold to the Nazis and made a living, sent a letter to his boss informing him where the guerrillas were hiding, and looking for Bahadur and Tamara, in another galaxy, he was swallowed up in a "black hole", the letters written by an unnamed Nukus astronaut (Abat) to the ship's logbook.

As we said in the previous chapter, all of them act as additional plots to the main plot-compositional core, and through those parallel plots, they have the effect of increasing the emotionality of the main direction. In addition, this method of writing played a useful role in the novel as a form of artistic description.

In the events of the temporary death of an old man Atamurat in novel, it gives additional life to the plot and transforms it. We think that we have stopped enough in the first chapter. Therefore, it is not necessary to repeat them.

In particular, various forms of artistic depiction presented in S. Ismailov's novel "Galaxy of the Heart" are naturally devoted to the plot-compositional development of the poetics of creativity, saving the writer from dry narration, giving the reader an emotional impact, landscapes in aesthetic pleasure. They perform aesthetic, psychological and pedagogical tasks, instilling in students a deep thinking and sensitivity. It deepens the ideas of morality, patriotism and humanity of young people, develops their thinking skills and imagination.

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