



The Gradual Development of the Political Portrait: The Approach and Interpretation of the Author

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Abstract

This scientific article provides a comprehensive analysis of the portrait essay's history, the conceptualization and content of the portrait, the genre of the portrait, and its phases of formation, development, and evolution. It has been studied how the "image" of political figures in the political arena is reflected in their place, function, position, capability, and "role" in the state administration. The scientific research has been conducted on the expression of elements of the portrait essay and genre as they pertain to describing the worldview, image, and interior and outer "appearance" of leaders.

Keywords: *Political Portrait; Approach; Creative Interpretation; Portrait; Political Figure; Leader; Personality; Image; Evolution; Portrait of a Hero; Portrait Essay; Genre; Journalistic Interpretation*

Introduction

A "portrait" (French) refers to an image that depicts one or more individuals, either based on reality or the artist's creative interpretation. It can be captured by a photographer using photography [19]. Although the term "portrait" is commonly associated with fine art, its artistic–journalistic interpretation is intricately linked to the fields of literature and journalism, mirroring the distinctive attributes of each genre. That is, the human element constitutes the focal point of both journalism and art. In this regard, "a portrait is a story about a person's destiny, together with his presentation in his usual life situations...the center of the portrait is always the personality of a certain person, his character and outlook" [9]. Furthermore, apart from the artistic and journalistic nature of the portrait genre, the works possess a creative and scientific integrity. In addition to the artistic and journalistic interpretation of the portrait genre, the creative and scientific weight of the works, the skillful expression of the leaders' management by the authors with the spirit of the times, is analyzed in the studies of T.J.Kurbanov [11] and Z.Shevchuk [24], the interpretation of personality characteristics, the reflection of this in the political management is analyzed in the scientific researches of N. Rujentseva [12]. From this vantage point, the theory of

journalism interprets and analyzes the portrait genre both directly and indirectly via the medium of words, the interior world of an individual, his social standing, and his responsibilities and obligations. In scientific research, the political leaders of each epoch and the sources in which they are expressed are examined. In this instance, visual representations are crucial for imbuing the reader's imagination with the hero's persona and for conveying his inner and outer worlds. In other words, the portrait essay serves as the foundational framework for emphasizing the persona of a political figure. "Essay" is relevant in that it reflects the events of the hero and the era in which he lives, chosen as an "elegant, compact, present genre", meaning "to describe, to expound, to draw".

The genre under consideration transformed "portrait essay" in the Russian press during the 1960s and 1970s, to "figure (portrait) essays" in the Uzbek press during the 1930s of the 20th century, beginning with French literature in the 1920s and 1930s [13]. In the research of Kh. Saidov and other scientists, "Physiological, that is, household essays in French literature by J. Sand, F. Sude, F. Pia, P. Borel, L. Gozlan, O. Balzac, A. Dumas, J. Janens, under the influence of French and English physiological essays in the Russian press, I. Kushchevsky, Gleb, Uspensky, A.I. Levitov, Saltikov–Shchedrin, Pomyalovsky, etc., were shown in the Uzbek press in the "images" of this period of the rule of the Soviet government" [14]. We believe that the subject matter and substance of every domestic essay are pertinent to social phenomena within the state and society. The ideological formulation of social events, which serves as the driving force behind national movements, is regarded as a "signal" directed at the political environment, leadership, and management. Asserting physiological essays as character essays and utilizing the medium of an individual to reflect a general concept necessitates the journalist and author to possess exceptional qualities of accountability, objectivity, and skill. An illustration of this can be seen in the various media formats in which the portrait essay is presented: "portrait essay–newspaper essay, magazine essay, radio essay, television essay, film essay." Character, type creation abilities, narrative, composition, language, and style are all elements that are taken into account in the composition of the portrait essay [5], alongside format and content development.

Materials and Methods

When a researcher examines the development trend and chronology of the aforementioned portrait essay, a significant concern arises concerning the historical phases and progression of the political portrait. According to scientific sources consulted by Professor M. Khudoykulov, the Roman emperor Julius Caesar issued special ganch tablets in the first century BC titled "Actus Senatus" (meaning "Events of the Senate"). Additionally, manuscript leaflets titled "Слова" ("Words") were circulated in Russia throughout the reign of Ivan the Terrible, per the directive of Peter I. Citation is made of the publication "Ведомости" (1702) [23]. The fundamental purpose of these sources was to provide information regarding the ruler's activities and decrees to the populace, shed light on political processes, and facilitate communication between the leader and the people. Although the press initially served as an information source, connecting the public with the state, and a "bridge" between the two, its primary purpose is to bolster the political standing and position of monarchs, as well as to provide news. The aforementioned special plaques made of clay, which were issued by the Roman emperor Julius Caesar, serve as a foundation for envisioning aspects of his reign such as politics, administration, and self–portrait. Indeed, our comprehension of artistic and literary works influences our perception of the political climate of the era in which we are immersed. "In the portraits published by the Soviet press, ideological descriptions frequently replaced the actual destinies of individuals". "Portraiture portrays man not as he is, but as he desires" [10]. The perspectives presented in the source "Essence of Genre" represent interpretations of ideological games that serve to portray the nation and society. As well as adaptation to state policy and leadership, the fact that an individual's identity is concealed and reflected in an ideal "image" demonstrates, in our opinion, the operational algorithm of the political mechanism.

The aforementioned scientific and theoretical sources provide the foundation for the subsequent approaches to interpreting the political portrait: initially, the attributes of the political figure are unambiguously delineated and the portrait is succinctly conveyed. A second way in which a political individual's "image" is portrayed is through his political activity and management. The audience is primarily interested in information pertaining to the political leader's personal life and aspects of his humanity, in addition to the leadership role he assumes. Concerning this matter, the research scientist conducts the following analysis. For instance, "The press maintains an enduring interest in the visual representation of an individual". Once more, the reader may find the actions, personalities, trajectories, and ultimate destiny of each person to be the most captivating aspects [1]. Nevertheless, when these depictions are linked to the endeavors of the leader, divulging details regarding his family and personal life could potentially detrimentally affect his political standing, public perception, and term in office. From this perspective, leadership is indicated by the presence of a distinctive approach in the political and mass media systems of each nation. Our research will examine the function and role of the press and creative environment during that era in mirroring the leader's image and qualities. Additionally, we will scrutinize the development of sources that contribute to this political portrait. Illustratively, the following are mentioned: "Orhun–Enisei inscriptions", "History", "*Qaboos–Nameh*", "Zafarnama", "Qutadgu Bilig", "Majolis un–Nafois", "Temur tuzuklari" and "Boburnoma". As an explicit illustration of this, an examination of the "Orhun–Enisei inscriptions" is particularly pertinent. The inscription provides depictions of historical figures, including the khagans Tonyuquq, Eltarish, Bogu, and Bilga, highlighting their exceptional qualities and status as khagans. These figures serve as models for contemporary political figures and monarchs. The inscriptions in question function as a seminal source in the progression of the portrait genre. Tonyuquq served as the commander and advisor of the second Turkish Khanate, established by Eltarish Khan. "I composed this document for Turk Bilga in the khagan state", states Tonyuquq. Eltarish Khagan was the progenitor of Bilga Khagan. In Tonyuquq, the epitaph provides a narration of the events in the following manner: "I am Wise Tonyuquq". I was raised in the province of Tabgach. "The state of Tabgach ruled over the Turkish people" [17]. The "Orhun–Enisei inscriptions" laud the noble qualities of the Tonyuquq khagan, including humanity, sincerity, and justice, which elevate the ruler's stature. The embodiment of the famous symbol Tonyuquq is a mature, people-oriented individual. Each line of the epitaph articulates the leader's deep admiration and devotion to the nation, its people, the armed forces, and its citizens. Tonyuquq's composed demeanor, as evidenced by his remark that "the people's throat was full" and his declaration that "I didn't want to sleep at night, I didn't want to sit during the day" in response to the enemy's malevolent intent to attack the Turks, reveals how he equates his destiny with that of the nation and its people [18]. Moreover, according to the "History" penned by the ancient Greek historian Herodotus, Tomaris was the queen of the Massagete tribe at the time of Cyrus II's invasion of Turan as the originator of the Achaemenid state. The Massagets inhabited the Amudarya basin and Kyzylkum during that period. It is noteworthy that the text provides information that Tomaris was the reigning queen of the Massagets after the demise of her spouse [21]. The elements comprising the political portrait are evident in these sources: "images" including those of a despot, bloodthirsty ruler, liberator, head of state, or conqueror. The enduring political portrait of the great Tomaris continues to serve as an inspiration for women throughout the centuries. After analyzing these events, we have determined that Tomaris possessed the following qualities: maturity as a statesman, expertise in both domestic and international politics, status as a warlord and a symbol of intelligence and bravery, a sense of national pride and identity, respect for women and their feminine dignity, the capacity to maintain chastity, and the ability to persuade both the army and the people as a leader.

The works of Herodotus are regarded as a primary historical source by historians and as essential journalistic material by journalists when determining the identities of political rulers, their leadership and state management, the public interests they served, and their position in the social fabric of society. Additionally, they are utilized to assess the criteria of both the past and the present through the examination of political portraits. However, when disclosing the portrait of political figures, the author must identify the point of intersection of thoughts, views, and desires that signifies the political person's

center of contact with the people. The practical implementation of this concealed technique is further explicated in the subsequent references. “Qobusnoma”–“Kaikovus binni Iskandar binni Qabus binni Vushmagir’s son said to Gilonshah: O child ... granddad Malik Shamsulmaoli Qobus binni Vushmagur is the grandson of Ashaq Farhodon, Ashaq Farhodon was the king of Gilan Mulki during the time of Kaikhusrav... O child, such kindness is also to the raiyat see, so that the country will be prosperous, Nedinkim, the king is like the sun, the sun casts a shadow on someone and does not turn away from someone [7]. The book is significant because it reveals the rulers’ characteristics—their ancestry, affection, attention, generosity, and even more—their identity—through a comparison of the king’s justice to the sun. The ruler Muhammad Rahim, who entrusted Ogahi with the Turkish translation of this source, recognized the significance of the work. As a result, Ogahi states in the source that Muhammad Rahim devoted considerable time to spirituality and literature. The reader gains an understanding of not only “*Qaboos–Nameh*”, but also the reign of Muhammad Feruz, the state of his subjects, and the era in which he lived by perusing such details. Each source uniquely presents political portraits. “*Zafarnama*” by Sharafuddin Ali Yazdi is not an exception. As a distinct source of information regarding Timur and the Timurid era, this book is the subject of research. While depicting the portrait of Amir Temur in the preface, he draws parallels to renowned historical figures. This comparative analysis examines the character and human qualities of Amir Temur, as well as his immense personality, by analyzing the portraits of Rustam and Hotam. For example:

“His courage is comparable to that of Rustam,

Hotam is renowned for his magnanimity” [25].

Results and Discussion

The possession of accurate and reliable information regarding the sovereign and his era, which has been passed down through the ages by poets, writers, scientists, and philosophers, inspires us to form pragmatic judgments regarding the administration of political leaders. To be more specific, regarding Shermuhammad Munis Shergazi Khan: “He was an exceptionally virtuous and just monarch”. The author adeptly conveyed the observation that the majority of ulamo, fuzalo, and shuaro engaged in uninformed conversation [6]. Additionally, his integrity, continuous communication with the populace and nation, and establishment of a climate of confidence between the government and society were acknowledged. From this point of view, researching the above sources, the author considers it important to describe the portrait of a political person, the concept is as follows: first, the description of the leader’s appearance, emphasis on the peculiarities of the image; secondly, the interpretation of the inner potential, world of the political person in accordance with the portrait; thirdly, to provide information about the leader, to clearly illuminate his activity, purpose, and practical results; fourth, the original or non–original representation of the leading “image”, the position of the author; fifth, the combination of analysis, logic and emotion in political portraiture; priority of journalistic style, populist approach in the reflection of politics and leadership; sixth, the consistency of providing political, social, personal information about the leader; seventhly, the presentation of specific facts related to the activity of a political figure; eighth, to increase the effectiveness of the authorship and journalistic position in the expression of the genre features of the journalistic theory in the expression of the political portrait. The author employs various comparative methods to interpret the political image of the leader in his approach, which is occasionally overt. An instance of a significant literary work that demonstrates the effective expression of symbolic interpretation of the political portrait is “*Kutadgu Bilig*” by Yusuf Khos Hajib. A realistic political portrait of Mashriq monarch Tavgoch Khan “Tavgoch ulug Bugra Karakhan hymn and description of spring: Tavgoch ulug Bugra Khan conquered the globe; may his joy saturate the embers and his notoriety transcend two worlds. A just policy has been determined, and global peace has been restored”. “Whoever says that he sees the image of generosity, let him come and look at the face of the khagan” [22]. By

examining the monarchs of each era, their management, and the creative environment as depicted in a variety of works, the authors are capable of discovering both internal and external reflections through which to convey their perspectives. The efficacy of comparative, symbolic, and mystic analogies remains intact in contemporary discourse. This demonstrates the cognitive capacities of the creator-author. It is particularly suitable to examine the distinctive instances of political portraiture in the philosophical work “Majolis un-Nafois” authored by the sultan of speech fortune, Mir Alisher Navoi. The work describes Ulugbek Mirzo as “a wise king”. He greatly developed in age. Majid committed the Qur’an to memory through the recitation of seven verses. He was exceptionally well-versed in both mathematics and the board. The expression “Andoqkim, zij bitidi va rasad bog‘ladi va holo aning ziji oroda shoye’dur” [8] has been subject to both poetic and prose analysis. Exceptional adoration is bestowed upon the sovereign for his or her religious and worldly perfection. These attributes demonstrate not only the humanity but also the capabilities of leaders. Alisher Navoi’s “Majolis un-Nafai” features poetic and prose descriptions of Temur Koragon, Abdulatif Mirzo, Jahangir Mirzo, Yaqub Mirzo, Sultan Ahmad Mirzo, and Sultan Badiuzzamon Mirzo. The author analyzes the rulers’ distinct political ideologies, personalities, abilities, perspectives, scientific advancements, and patriotism, portraying each as a genuine and amicable adversary. By reassessing Alisher Navoi’s creative prowess after each of his literary contributions, it becomes feasible to discern that this particular work established him as a proficient journalist, publicist, and politician of his era. The authors of the aforementioned sources employ various methodologies to analyze the attributes of political figures, leaders, and the public perception of political figures in the course of scientific inquiry. On the contrary, the autobiographical works “Temur Tuzuklari” by Amir Temur and “Baburnoma” by Zahiriddin Muhammad Babur stand as significant sources owing to the leader’s introspection, genuineness of expression, emotional intimacy, and public revelation of his identity. One contentious element pertains to the inappropriateness of characterizing the works commissioned by the sovereign as entirely transparent. It became evident from our analysis that a candid and transparent depiction of a leader emerges subsequent to his demise, in an atmosphere devoid of diverse constraints. The crux of the matter pertains to the authorial works of a political figure, which serve as a reflection of the leader’s persona and conduct. The ruler’s assessment and response to occurrences associated with his political administration and authorial career are deemed pertinent. Put differently, the renowned Amir Temur stated in the book “Temur Tuzuklari”: “Through personal experience, I have come to understand that triumphing over adversaries does not necessarily rely on a substantial military force. And defeat is not the result of a lack of forces; rather, victory is the result of action and support” [15]. He stated as much. Through his conclusions, he conveys his political and personal experiences, as well as the benefits and detriments of destiny, establishing himself not only an example for leaders but for all. Consequently, the translation of a resource of significant value into multiple languages functions as a critical foundation for leaders. Specifically, as stated by Academician Boriboy Akhmedov, Mir Abu Talib al-Husaini al-Turbati translated “Temur Tuzuklari” into Persian [2]. It is appropriate to include Z.M. Babur’s memoir “Boburnoma” among such works. It describes the reasons for the rise of the rulers to the throne and power, its foundations, achievements, and shortcomings. In one instance, he states, “By the grace of the Almighty and the intercession of the Lord of the Universe, with the help of the clean quarters, on Tuesday, the fifth of the month of Ramadan, in the year eight hundred and ninety-nine, I became a twelve-year-old king in Ferghana region” [3]. Z.M. Babur, the youngest monarch, garnered admiration for humanity, was deeply committed to artistic expression, exuded affection, and possessed astute political acumen, military prowess, and valor. Moreover, he made an indelible impact on the annals of history. The exhaustive source “Baburnoma” serves as a mirror that reflects Babur’s political image. Its significance lies in the fact that it includes portraits of the ruler’s family members and political adversaries, in addition to Babur’s personality. Precisely, his father characterizes Umarshaikh Mirza as follows: “Umarshaikh Mirza ruled with remarkable zeal and maternal qualities. Constant disputes arose regarding ownership; Samarkand was continually the target of assaults, at times suffering damage and at others being consumed by fire [4]. Upon realizing that Z.M. Babur is a master of rhetoric, he conveys his affection for his corrupt father and

the events surrounding his military campaigns laboriously, lamenting the loss of his family environment and rule. The significance of the work's distinctiveness is further underscored by its comprehensive examination of diverse spheres, including history, politics, administration, culture, spirituality, and geography. The grandeur of his portrait is demonstrated by his conflicts between politics and the heart, his torment of the conscience, his high spirit as a ruler, his patriotism, his glorification of his country, his high regard for representatives of other nations, and his regard for the values of other peoples that were consistent with his own.

Conclusion

Based on this perspective, the subsequent deductions can be made regarding this paragraph:

Firstly, the authors' materials were utilized to examine the interpretation of the portrait genre within the theory of journalism, with a focus on its particulars, namely the significance of direct and indirect approaches.

Secondly, an overarching pattern can be observed in each source: in addition to delineating the primary political figure portrayed in the work, they also depict the political figures whose lives and activities revolved around the principal leader.

Thirdly, since the initial purpose of the press was to disseminate news, it has been determined that the foundation of the news is connected to the decrees and political activity of the authorities, and that this relationship is significant because the news is oriented toward this objective.

Fourthly, an examination was conducted on written and oral historical forms of mass media, as well as sources authored by court poets, writers, politicians, figures, and scientists, which were deemed crucial in disseminating the image of monarchs and leaders.

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