

To the Question of the Author's Word and the Image of the Author

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Abstract

The article summarizes the scientific and theoretical reasoning regarding the image of the author and creative personality, which are the main component of a literary work. In a work of fiction, the author in choosing a theme for a work, in the structure of the plot and composition, in creating a system of images, in choosing an epigraph, prologue and epilogue, in creating a portrait, in depicting a landscape and natural phenomena, as well as in conveying the speech of heroes and explaining their actions author's remark. On this issue, a number of scientific studies provide valuable reasoning in Russian, Kazakh, Uzbek, Karakalpak literary science.

Therefore, in this article, relying on scientific and theoretical works, it is noted that the author, depicting events in the work, organizes in the name of one goal all the participants in the heroes of the work, he himself also becomes, to a certain extent, a participant in the events, that is, is one of the components included in the artistic structure of the work. Especially, the issue of the author's skill in creating a portrait of a hero in a work of art is analyzed using examples from the novels of the Karakalpak writers TulebergenKaipbergenov «An apple of an eye» (1986), ShawdirbaySeitov «Torchbearers» (1986), Kamal Mambetov «Turkestan» (1993), AllanazarAbdiev «Nest of the evil spirits» (2004).

Keywords: *Structure of a work of art, idea, theme, author's word, image of the author, portrait, landscape, character, psychology of the hero, skill of the writer.*

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Introduction

In the structure of a work of art, there is a special image - the image of the author, which gives impetus to deep reflections of the reader and helps to fully comprehend the idea of a work of art.

Since the 50s of the last century, the problem of the author's image has been considered by Russian scientists B.M. Bakhtin, V.V. Vinogradov, G.O. Vinokur, B.M. Eikhenbaum, A.N. Sokolov, G.Tomashevsky, M. P. Brandes, B. O. Corman (Bakhtin, 1979; 1971; Vinogradov, 1959; 1961; 1971; Vinokur, 1990; Eikhenbaum, 1969; Sokolov, 1968; Tomashevsky, 1996; Brandes, 1971; Corman, 1982) as a linguistic, and literary points of view.

In his work «Problems of Dostoevsky's Poetics», M.M.Bakhtin, in the chapter devoted to the theory of the literary word, distinguishes three main types of speech types of a prose work: «the first of them, is designed to directly explain the content, is aimed at direct and objective narration, depicts, provides information and explains, - this is the author's word» (Bakhtin, 1972).

Later, in his work «The Author and Hero in Aesthetic Activity» (1919), M.M. Bakhtin puts forward the position of «author's excess», delimiting the biographical, real author and the author as an aesthetic category, the author, dissolved in the text: «The author must be on the border the world he creates as an active creator of it ... The author is necessary and authoritative for the reader, who treats him not as a person, not as another person, not as a hero ... but as a principle that must be followed. <...>The author knows and sees no longer only in the direction in which the hero looks and sees, but in another direction, in principle inaccessible to the hero himself. The author not only knows and sees everything that each hero knows and sees separately and all heroes together, but also more than them, and he sees and knows something that is fundamentally inaccessible to them, and in this always definite and stable excess of vision and knowledge of the author in relation to each character and all moments of completion of the whole <...> work are found».

The author is omniscient and omnipresent, in contrast to the hero, limited in his outlook by a special position in time and space, character traits, age and many other circumstances.

Academician V.V. Vinogradov devoted his works to a detailed elaboration of this problem, thereby laying the foundation for the global perspective of studying the author's image in modern style. In his work «On the theory of artistic speech» (1971), the scientist puts forward the concept of the author's image, which, as a «concentrated embodiment of the essence of the work, unites the entire system of speech structures of characters in their relationship with

the narrator-storyteller or storytellers, and through them is the ideological and stylistic focus, the focus of the whole. <...>In the image of the author, as in the focus, all the structural qualities of the verbal and artistic whole converge» (Vinogradov, 1971, p. 118-211).

The image of the author is explained to scientists as a manifestation of the «literary artistry» of the creator, which is associated with «the distribution of light and shadows using expressive speech means, expressive movement of style, transitions and combinations of expressive-style colors, the nature of assessments expressed through the selection and change of words and phrases...» (Vinogradov, 1971, p. 85;213).

According to V. Vinogradov, the image of the author is a kind of sign of the writer's participation in the development of «the literary language of the era, comprehending the ways of understanding it, poetic use and making changes». Therefore, it is necessary to study the ways of the growth of the author's image in a number of works by writers of the same era or an individual writer in diachrony and synchrony - taking into account the interweaving of the history of the language and literary schools and trends.

According to M.P. Brandes, the term «author» can mean: 1) the real personality of the writer; 2) narrator, subject-character; 3) the artist, the personality of the creator (the «author» as the creator inherent in this work, which is designated ... by the work itself, so that only from the work itself we learn about it, otherwise, the «author» as the artistic personality of the writer) (Brandes, 1971, p. 54].

Thus, the author's word and the author's image play an important role in creating the character of the hero, his distinctive qualities and inner world.

Materials and methods

In the stylistics of a literary text, the author's image is considered in various aspects: in the field of aesthetic communication in connection with the real personality of the writer, in verbal and artistic form as an expression by the author of the aesthetic credo, speech wealth, thesaurus, association, attitude to life. But it must be borne in mind that, being the embodiment of the aesthetic sense of the writer, the image of the author within the limited framework of the text of a work of art cannot fully convey the conceptual and linguistic world of the creator. At the same time, choosing various forms of narration, the writer has the right, at his discretion, to compose the speech composition of a work of art.

Thus, the problem of the author's image in the structure of a work of art becomes the basis of most works on the study of fiction. If in literary science the author's image is considered from

the historical-literary, aesthetic and socio-psychological points of view, then the verbal-compositional and stylistic aspect prevails in the style of fiction.

The unity and integrity of a literary work are directly related to the image of the author; moreover, the author himself is the guarantor of this unity. Here it would be appropriate to cite the opinion of Lev Tolstoy: «Cement, which binds any work of art into one whole and therefore produces the illusion of a reflection of life, is not a unity of persons and positions, but a unity of the author's original moral attitude to an object. <...> In essence, when we read or contemplate a work of art by a new author, the main question that arises in our soul is always: «Well, what kind of person are you? And how are you different from all the people I know, and what can you tell me new about how we should look at our life?»(Tolstoy, 1951, p. 23).

Regardless of what the plot and composition of a work of art are, we are always looking for and trying to see the author himself in it. And this, according to L. Tolstoy, seems to be more significant than the hero of the work and what happens to them, i.e. events that make up the plot of the work. If we talk about the author's speech, then this is the in-text embodiment of the author responsible for what he said.

As B.O.Corman points out, in a literary text the author can be represented as the author himself, the author of the narrator, the lyrical hero, the lyrical «I» and the hero of the role-playing lyrics. The word «author» is used in literary criticism in several meanings. First of all, it means a writer - a real person. In other cases, it denotes a certain concept, a certain view of reality, the expression of which is the entire work. Finally, this word is used to designate some of the phenomena that are characteristic of certain genres and genera (Corman, 1972, p. 19-25).

Thus, the presence of the author inside the work in various manifestations becomes clear - this and the narrator, and the hero, and the subjective form of the narrator within the work of art. However, these subjective forms cannot be completely identified with the author's image. According to E. I. Orlova, the author appears in every element of a work of art, but at the same time he cannot be identified with any of the heroes or with any one side of the work. In addition, the use of the term «author» in relation to a narrator, narrator (in epic works) or a lyric hero (in lyrics) is recognized by E. I. Orlova as incorrect, and sometimes completely incorrect (Orlova, 2008).

In Uzbek literary criticism, the problem of the author's speech, its place and role in the structure of a work of art was developed in the 70s-80s of the last century. As academician I.

Sultan notes, with the help of the author's speech, we learn about the attitude of the author himself to the depicted one. Together with the understanding of the author's tendency and the ideological orientation of the work, the author's speech gives us the opportunity to objectively assess the actions of people and the collisions of life unfolded in the work (Sultan, 1980, p. 208).

According to U.Nasyrov, the inner world of the writer, his feelings, sympathies and antipathies find a response in his work: «the author is not only the creator of the work, but, perhaps, the only independent image throughout its entire length. Being the subject of creation, he himself is its participant, organizing and uniting events and heroes around one goal, in other words, is one of the components of the integral structure of the work» (Nosirov, 1981, p.109-112).

In his work «The Problem of Narrative and Individual Reception» N. Akhmedov emphasizes: «There can be no works without an author's position. With the help of various types of works, the author expresses his worldview» (Akhmedov, 1973, p. 86). According to Y. Solizhonov, the author's speech occupies a special place in defining the personality of a writer (Solizhonov, 1974). In her research work «The Role of the Word in the Creation of a Typical Character» (Imomova, 1993) G. Imomova notes the special role of the author's word in creating a national character and revealing the national spirit of the hero.

It follows that the author's speech, uniting all the elements of the structure of a literary work, is a formative and a systematizing artistic category that appears in the eyes of the reader as the creator and creator of a literary text.

According to the researchers, the author manifests himself most of all in the frame components of the text (title, epigraph, beginning and ending, pseudonym) as well as in the metatext, which is one whole with the main text and includes dedications, author's notes and remarks, prefaces and afterwords, digressions and others (Stylistic encyclopedic ..., 2014).

The manifestation of the author's image in prose works, especially in the structure of large-scale novels, was, to varying degrees, affected by the Karakalpak scientists M.Nurmukhammedov, Zh.Narymbetov, A.Kozhykbaev, Z.Nasrullaeva, K.Kamalov, K.Sultanov, S.Bakhadyrova, Zh.Esenov, Kh.Utemuratova, P.Nurzhanov and others, who turned to the study of the material of epic texts in connection with the need to solve urgent problems of modern literary science. The question of solving the problem of the author's image, his function in a work of art and artistic style, the subjective form of manifestations, the author's attitude to the material of the work, the role of elements in the structure of the

work will be studied in more detail, since the development of theoretical aspects of the category of the author's image in national literary studies with scientific From a theoretical point of view, it is of particular interest in order to introduce the results obtained into scientific circulation in the future.

Instead of the fact that the plot, composition, action, conflict, landscape, portrait are a single whole, each of these components has its place and weight in the structure of a work of art. One of these components is a portrait, a technique that, to a certain extent, performs the function of artistic disclosure of the character of the hero, based on the goal set for the author. «A portrait of a character is a description of his appearance: face, figure, clothes. It is closely related to the image of the visible properties of behavior: gestures, facial expressions, gait, demeanor. <...> A person's appearance can say a lot about him - about his age, nationality, social status, tastes, habits, even about the properties of temperament and character. Some features are natural; others describe it as a social phenomenon (clothing and fashion wearing it, demeanor, speaking, etc.). Still others - facial expressions, especially eyes, facial expressions, gestures, postures - testify to the feelings experienced. But a face, a figure, gestures can not only «speak», but also «hide», or simply mean nothing but the most intense semiotic phenomena, at the same time it is almost impossible to read» (Yurkina, 2000, p. 296).

The place and role of the portrait in the work, the methods of its creation depend on the type and genre of literature. In dramatic works, as a rule, the author, through the author's remarks, gives general explanations of the age and behavior of the hero, and all other character traits are left to the actors and directors.

In epic works, portrait descriptions are given directly from the words of the author. But recently, in prose works there are portrait descriptions, the boundaries of which have become wider, in some cases we meet portrait descriptions that are given by the heroes of the work.

The appearance of the hero is described by each author in different ways. In the work, portrait descriptions related to the fate of the hero are given in some cases in detail, deeply, in others – briefly, minimized. And it's not about where the portrait description is used, but how it is used. The most important thing is not to forget about the artistic function and place of the portrait in revealing the image and character of the hero.

Literary critic T. Boboev in his book «Fundamentals of Literary Studies» writes: «The word» portrait «is usually used in two meanings. The first, when it comes to describing the appearance of the hero, the second - in the disclosure of the individual psychological

appearance of the hero. The master of the word, through revealing the external appearance of the hero, tries to penetrate into his spiritual essence. In a word, for every master the words eyes, face, laughter, tears, etc. are the key to the hero's spiritual world. In general, the skill of describing the hero through portrait characterization plays an important role in artistic creation» (Bobaev, 2002, p.178). Karakalpak writer T. Kaipbergenov in the 80s of the last century published the novel «An apple of an eye» (1986), which deals with the perestroika period of our history. From the very first pages of the novel, we begin to understand the author's attitude to his heroes, thanks to the image of the external appearance of the heroes of the work of YerzhanSerzhanov and ZhaksilikDawletov. For example:

«Everyone's attention was drawn to Serzhanov, sitting in the presidium to the left (not to the right – B.Z) of the secretary of the regional party committee, Nazimov. <...>The imperturbable Serzhanov sat out of habit, crossing his arms in front of him, and looked at the audience with special attention. If you looked closely into his small eyes, you could see the regret that he had to part forever with people with whom he has worked side by side for many years» (Kaipbergenov, 1986, p. 4-5).

Although YerzhanSerzhanov tried to appear indifferent to the events that were taking place, his eyes betrayed bitterness from the loss of his position and the influence over people that this position had provided him for many years. In revealing the emotional experiences of Serzhanov, the author skillfully uses such a detail as the «eyes» of the protagonist. Seated to the right of the regional party secretary NazhimovDawletov, at the suggestion of the audience, is characterized as follows:

«Dawletov did not attract people's attention with his appearance. Compared to Serzhanov, he was shorter and did not inspire fear in his face. And in the eyes there was not the power that Serzhanov skillfully used» (Kaipbergenov, 1986, p.7).

People, accustomed for twenty-five years to Serzhanov and his guiding manners and principles, could not find, either in appearance or in the eyes of Dawletov, anything that should be, as it seemed, inherent in a person endowed with power. And so each of them put forward his own reasons. The author, describing the appearance of the heroes, their inner experiences, in connection with the deprivation of power - from one, and preparation for his place - from another, skillfully uses a parallel description of them by other characters to reveal the character of his heroes.

«People compared Dawletov to Serzhanov, and in their view he seemed like a colt next to a huge camel». «How can this foal lift a bale that the camel could not handle?»(Kaipbergenov, 1986, p. 24).

The appointment of Dawletov as director of the state farm came as a surprise to the audience. The author uses the inner reflections of the audience in connection with this unexpected fact to reveal the characters of his main characters. Literary critic R. Berdibaev defines this artistic technique in portrait description as follows: «The ability to assess the features of the face, figure of the hero, through another character of the work, is an art formed by the master of the artistic word» (Berdibaev, 1979, p. 86). In the subsequent chapters of the novel «An apple of an eye» the author no longer gives his heroes portrait characteristics, he throws his heroes into certain situations of confrontation, into dialogical relationships, where necessary, remembering those who are no longer there, forcing them to plunge into deep reasoning.

In ShawdirbaySeitov, no matter what his work we take, the heroes differ in their speech, appearance. This circumstance, of course, allows you to accurately determine the style of the writer, the artistic and aesthetic function in creating a certain flavor of the era and the environment of the hero. This clearly shows up on the example of the fate of members of the family of Bagdiyarpalwan (fighter - B.Z) and Yeszhan the elder - the heroes of the novel «Torchmen» (1986), which tells about the events in one of the Karakalpak villages that took place on the eve of the civil war in the early 20th century. The novel begins with a description of the inner experiences of the Turkmen nukers (soldier - B.Z) Aman and Oraz. The author pays special attention to the discrepancy between the inner world and the external appearance of his characters:

«Despite the fact that Aman and Oraz are two sons of the same father, they were two completely different people, they differed in their views and behavior, and appearance. While Aman was finishing one bowl of tea, Oraz managed to lick a plate of food. Oraz is a strong physique, stocky, persistent. Aman - though neat and polite, but slow. And he became a nuker because of his presumptuous brother» (Seitov, 1986,p.8).

With this brief description, the author hastens to acquaint the reader with the heroes of his novel. The author does not use all the details of the portrait description to depict his heroes, but in the course of the narration, the reader continues to get acquainted with them from the words of the warrior Bayramaly, addressed to Garlyga: *«Among these people there is no one left but you on whom I could rely. He was very confident in Ashir-batyr, but God was pleased to call him to himself, now saddle your horse and gallop in their trail, unnoticed <...> you*

know that they are brothers. You can rely on Haman, Oraz is presumptuous and not serious» (Seitov, 1986, p. 138-139), - a similar characteristic can be caught in the words of Eszhan the elder, when inviting two soldiers into the house, in response to their doubts, regretfully remarks: *«Eh-eh, you crazy horseman! And you smelled of decency and honor»* (Seitov, 1986, p.146). With this scene, the writer shows how Oraz's arrogance forces his brother Aman to serve the warrior of Bayramala, and Oraz, without Bayramala's orders, voluntarily went to any thoughtless actions - the author carefully introduces all these details of the portrait description into the outline of the narrative. Revealing the psychology and motives of personality behavior in the novel through the smallest details - the features of behavior, laughter, facial expressions, views, faces of the heroes - is one of the novel's winning tricks. For example, the behavior and reflections of the Turkmen warrior Bayramala and the elder Eszhan are presented as follows: *«the old man sat in the back of the hut and smoked, his age was about fifty, a black spot was on his left eye from his palm, seeing a man in a skullcap, he thought: probably a warrior». This man turned to Oraz: «Come closer»...» «The old man, instead of saying hello, smiled like a child, exposing his toothless mouth. A spark of a smile also flashed in the warrior's eyes. The old man took it as: «sly fox, you need to be careful with him!» In turn, the warrior thought: «Something is wrong here, in such-and-such a cold, at this age the old man set out for a reason: he does not want to laugh, but look how slyly he smiles, I will make you speak now!»* (Seitov, 1986, p.122-123). So the author, with the help of small details, was able to figuratively convey the psychological reflections taking place in the minds of the two heroes.

Indeed, both the old man who, against his will, appeared in front of the warrior, smiling with a toothless smile, and the warrior who looks with disbelief at the old man who set off on a journey in such bad weather – psychologically look very convincing and sincere.

The writer Kamal Mambetov, who told about the historical fate of the Karakalpaks in 1663-1723 in Turkestan, from the first pages of his novel «Turkestan» (1993) describes the hero of the novel - the khakim of the city of Sygnak Amanlyk, who is located in the city of Bukhara in the «Palace of Visitors»: *«Amanlyk ... looks like a wonderful warrior. He is a wonderful warrior»*, thus emphasizing that his appearance fully corresponds to the position he occupies (Mambetov, 1993, p.6).

Although Amanlyk seems formidable and imperturbable outwardly from the first day, the terrible news he heard while far from his homeland replaced his equanimity with concern. He ordered that the caravan be quickly assembled for the journey. The mood with which Amanlyk

returns home is described by the author as follows: «*Amanlyk, who was leading the caravan on his fast horse, bent three deaths. From the outside it seemed that this was not a caravan-bashi, but some unfortunate sultan, heartbroken from the death of his loved one, and traveling in mourning for this. The owner's mood was transmitted to everyone who was near, everyone kept dead silence*» (Mambetov, 1993, p.13).

The writer pays special attention to the vivid description of the heroes who find themselves in such life circumstances, which correspond to their emotional experiences, and posture, and movements. The Kazakh scientist R.Berdibaev says the following about such portrait descriptions: «Experience shows that creating a portrait in literature is a very difficult duty. Not only is it difficult to convey a photographic copy of a person, it is more difficult to show his emotional impulses, and even in a certain situation through the eyes of the author or other heroes. If you take a portrait purely individually, aimlessly, then it will not have an impact on the reader, it will be just a trinket-decoration. But artistically integral, with a specific mission, the hero requires a clear living appearance, behavior. This means that in realistic literature it is necessary that the distinctive character traits of the hero were clearly manifested in the portrait itself» (Berdibaev, 1979, p.86).

The author pays particular attention to the various shades of emotional experiences and their external manifestations during his 33-day return to his native land at the head of the caravan. The external appearance and inner world of the characters, views on the structure of the universe, their characteristic features are described in two directions. For example, when creating images of the Kalmyk conquerors, the author skillfully uses portrait description when depicting the special rigidity of their khan and military leaders TsevanRabtan and TseronDorzhyn.

«*TsevanRabtan was about sixty, but he looks much younger than his years. A sparse mustache, eyes like a cat's, seemed to be flooded with ferocity. He didn't need to speak, his one glance drove people into fear. Greedy. Sometimes he was courageous and greedy for praise. He is infinitely cruel to people, he does not recognize anyone but himself, he is proud...*»(Mambetov, 1993,p.67).

The author, proceeding from the ideological and aesthetic concept of the work, gives an openly impartial assessment of his hero TsevanRabtan in the places where the events of his novel unfold.

In A.Abdiev's novel «Nest of the evil spirits» (2004), the contradictions between Saimbet and MyrzamuratFazylov in most cases are revealed through the retrospective narration of Kaip,

who more than once witnessed their disagreements. From the first pages of the novel, Saimbet appears to us miserable and insignificant: *«At first glance, he could have been given seventy years of age: his whole face was covered with wrinkles. But in reality he was only over fifty. He was wearing a torn robe, under which was a dirty oily suit. The collar of the white shirt, which had already turned gray, was already standing up from the dirt. Bearded with a crumpled kalpak on his head, the man is Saimbet the fool»* (Abdiev, 2004, p.4). In this portrait description, Saimbet looks terrible outwardly and is unattractive in clothes, but everyone around him knows him. And the representative of the executive committee, MyrzamuratFazylov, despite his high position, does not have a fraction of the authority that Saimbet won with his foolishness: *«the long-term god of the city is the chairman of the executive committee»*, the author notes ironically.

These portraits of heroes occupy an important place in the composition of the work. The author describes the people responsible for this Saimbet problem in dark colors. These are MyrzamuratFazylov and the wife of SaimbetAksungul. *«...How many times it happened that with his staff he chased after a black or white hat, without bothering with the attention of either old people, or children, or young girls and boys, passing them as if they were not there at all»* (Abdiev, 2004, p.5), - it says in the work. An attentive reader immediately understands that the person *«in a black hat»*, *«fat»* is MyrzamuratFazylov, *«white»*, *«beautiful»*, *«of average height»* is Aksungul. Although Aksungul is flawless in appearance, her behavior and human qualities do not coincide with her beautiful appearance - all this is revealed in the course of the narrative. When depicting the portrait of Saimbet, the author aims to awaken positive emotions in the reader: *«He (Saimbet - B.Z) had a photograph of one young guy. The young man is wearing a white hat, a white shirt, and in his hands he is holding either a book or a magazine. This photo shows Saimbet in his youth. Perhaps because this photograph is the only memory of a happy youth, he carefully preserved it. But he no longer remembers who it is, perhaps the guy who is heading to him»* (Abdiev, 2004, p.5). The work contrasts a man in a black hat, fat with a chipped face, and a young man in a white hat with a book in his hands.

Thus, the creative experience of portraying in fiction shows that portraying is a complex responsibility. Writers go through the difficult path of an artist, who must write an exact copy of the appearance of their hero, and at the same time show this picture from the perception of him by other people. If the portrait description depends on the personal interests of the writer, then the reader will not be able to feel it, and the portrait will remain only a means of decoration. Only when the portrait of the hero is written in the interconnection of appearance,

behavior, and the inner spiritual world will the portrait description be convincing. This means that in realistic literature the portrait itself will be able to give us ideas about the features of various character traits of the hero.

The images of heroes we have considered in the works of T.Kaipbergenov «An apple of an eye» by Serzhanov and Dawletov, Sh.Seitov «Torchbearers» by Aman and Oraz, K.Mambetov «Turkestan» by Amanlyk, A.Abdiev special attention to the exposition portrait description. This means that from the very first pages of the work, the reader can put together in his imagination his ideas about the heroes. In the compositional structure of the novels of T.Kaipbergenov, Sh.Seitov, A.Abdiev, the assessment of the features of the face, appearance, behavior of the heroes from the side of other characters in the work is one of the methods of artistic description that these writers skillfully used in their works.

The creative experience of any writer is especially felt in how well he masters the technique of portrait description. Reader The primary information about the heroes of the work is received precisely through the portrait, written by the writer.

Results and discussions

Thus, in the creation of a work of art and in enriching it with a world of images, artistic improvement, in transmitting to its reader, the personality of the author occupies a central place, that is, the creator of the work - the author - plays the main role. Various views and scientific-theoretical concepts, as well as extensive research, have appeared about this in the world literary science. In many of them, in almost all of them, the personality of the author and his image are taken as the main component of a work of art. We observe all this in the choice of theme and idea, in the structure of the composition, epigraph, prologue and epilogue, in the presentation of events (from the first page or from the second or third page), in the places where the portrait of the hero and the landscape are depicted. Therefore, this article examines the issue of the author's word and the image of the author, relying on scientific and theoretical works, along with a generalized character, an expositional, dynamic and psychological portrait description is given in revealing the character and psychology of the hero, the role of portrait description in the development of the plot and issues of artistic and aesthetic function. in the structure of the novels of the outstanding Karakalpak writers TulepbergenKaipbergenov «An apple of an eye» (1986), ShawdirbaySeitov «Torchbearers» (1986), Kamal Mambetov «Turkestan» (1993), AllanazarAbdiev «Nest of the evil spirits» (2004).In conclusion, it should be noted that the issue of the author's word and the image of the author is a broad scientific and theoretical concept. Conducting comprehensive in-depth

research on this issue, from the text of a work of fiction, will create the basis for the emergence of new reflections in literary science today and in the future.

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