



CLASSIFICATION OF ARTISTIC IMAGE IN UZBEK LITERATURE

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ABSTRACT

In literary studies, artistic images are classified in different ways, that is, they are divided into types based on the characteristics of certain characters. In particular, positive and negative images can be distinguished according to the relationship between the creator and the aesthetic ideal, realistic, romantic, surrealistic according to the creative method, fantastic, grotesque according to the method of creation, tragic, satirical, humorous according to the character and aesthetic sign.

It is known that the concept of an artistic image is used in a broad and narrow sense and is a reflection of things and phenomena of being, seen through the eyes of an writer and creatively reworked on the basis of an ideal. In literature, artistic images are classified in different ways. Philosophers and scientists have long used the term "image" when referring to other forms (means) of literature and art that have figurativeness. This term is derived from the ancient Greek word "eidos", which means "appearance". As a part of philosophy and psychology, it is a concrete representation of the image, that is, the illumination of the general, recurring properties of reality, its unique individual characteristics, against abstract concepts with an individual object by the human mind. Philosophers and scientists have long used the term "image" when referring to other forms (means) of literature and art that have figurativeness. This term is derived from the ancient Greek word "eidos", which means "appearance".¹ As a part of philosophy and psychology, it is a concrete representation of the image, that is, the illumination of the general, recurring properties of reality, its unique individual characteristics, against abstract concepts with an individual object by the human mind.

As we know from many works, the term "artistic image" is used in broad and narrow senses. In a broad sense, "artistic image" refers to any image of existence seen by an artist's eye and creatively processed such as animals, objects, phenomena, natural images, in a narrow sense, it is a human image in an artistic work. understood. The image of a person is at the center of fiction aimed at the artistic perception of existence. After all, man occupies the same position in existence itself. Therefore, it is natural and legal for the image of a person to

¹ В.Е.Хализев. Теория литературы. 2004. ст.101-102.



be the main tool in the perception of existence in fiction. This is easier to understand and explain in the example of great epic works, where the ranking in the system of images is clearly visible. The reason is that in epic works, it is clearly visible that all other images like nature, objects, animals, events, etc. serve the purpose of vividly depicting the human image and revealing it in detail. For example, let's turn to "Past Days". If you remember, the writer, after noting the date, introduced in three or four sentences the usual way of life for the evening in the caravanserai of "Margilonnmg dongdor", then moves to the image of the room where Otabek is located. "There is a room in the palace that I can see when looking at the others, in this room there is a red carpet and gray blankets on the rugs. Rooms, when the black lamp stinks on the other side, a candle is burning in this room..." the best of the caravanserai is covered with "crimson carpets", "silk and adras blankets", lit by expensive candles he immediately understands that the person in his cell is high-ranking, prestigious and rich (especially compared to other cells). After all, the details in it - the images of objects serve to express this meaning. Or the night scenes in the cemetery of Khoja Ma'oz, the description of the Navo melody played in the bozakhana, all serve to deeply reveal the hero's psyche. True, there are some works in which the image of a person is not created: parables, tales about animals, landscape lyrics, etc.² However, they also speak metaphorically about a person, a person's life, or depict a person's heart. For example, "Holstomer" by L. Tolstoy, "Wild Blanket" by E. Seton-Thompson, Ch. The image of a horse is at the center of Aitmatov's works "Farewell, O Gulsari". But, first of all, everything is humanized: he thinks, suffers, and rejoices like a human.

In works created by creators, in literary sources, the concept of human image is often expressed by the term character. Character came from Latin that persona - person, theater mask means a human image in fiction, a participant in the event in a literary work, a subject of feelings and speech.³ So, if there is a moving human figure in the work - regardless of whether it is big or small, its participation in the plot, or its role in the structure of the work - it can all be called a character. The reason is that this term forms one synonymous layer with the terms hero, participant, and character, and with its neutral meaning, acts as a dominant. Therefore, the term "character" can be used freely in the world, and it is a mistake to use it otherwise. Because these terms mean human images that are different in terms of their position in the work, the ideological and artistic baggage they carry, their participation in the events of the plot, and the level of generalization.

In fiction, there are a number of tools that serve to fully create a human image and bring it to life before the eyes of the reader. These include artistic elements such as author characterization, portrait, artistic psychology, character speech. The description given to the image directly by the writer is called "author's characteristic". In the author's description, the main characteristics of the character of the character are described in a general way. Usually, the author's characterization is given at the beginning of the essay or at the places where the concrete image enters the reality of the work. The author's characterization plays an important role in the reader's understanding of the character's actions and words, for example, in the novel "Yesterday" the Razzaq Sufi comes in on the little girls who are playing.

² Dilmurod Quronov. Adabiyotshunoslikka kirish.

³ <https://studfile.net/previevv/15136458/page:4/>



'says: "What is this doomsday] The author stops the action of the plot at this point and goes to the description of Razzaq Sufi. Since the description is quite long and detailed, we will limit ourselves to reviewing one point emphasized by the author: "In the summer, he sleeps more during the day, and at night he loudly shouts "Oblohu!" (it means he pronounces the Islamic word "allahuakbar") he does not make his family and neighbors sleep. If he is at home, he makes him cool like a housekeeper, then he stretches out, and if he falls asleep in the afternoon, he hardly gets up in the evening: even then, with the cries of Kurvanbibi... Most of the prayer falls asleep. ." We see that, first of all, Sufi has riya, that is, his worship is not for the impartial God, - take care. Secondly, he is a slave of his ego, he skips the Asr (it is time of praying in the afternoon) prayer for the sake of his comfort. In Sufi's habit of living with a constant taste, on the account of the share that comes from offerings, Eshonbabo changing his mind so quickly when he says "I will not give a girl to a non-prayer", rejecting his brother's invitation to find a halal bite to eat with the skin of his forehead. lies the weakness of faith. So, while the characteristics generally mentioned in the author's characterization are concretized through the actions and words of the character during the work, the external image of the character drawn with words - the portrait - is also considered an important tool in creating a human image. First of all, the portrait helps the character to be embodied as a concrete person in the eyes of the reader. On the other hand, a portrait in an artistic work has characterological signs. That is, the writer tries to reflect in his picture the characteristic features of the character. The writer can draw the image of the character in more detail or be content with decorating some details specific to his image. Because a portrait is a tool, its appearance depends more on the author's intention, the writer's own image style, the character's position in the work, etc.

Let's say that A. Qadiri takes his student into the house of a box-worker and introduces him by showing him as if: "... inside a satin shirt, a man wearing a satin hood over it, a white scarf on his head she is a beautiful, elegant woman, about thirty-five years old.⁴ This woman, whose face exudes the meanings of gentleness, obedience to her husband, and correctness, is the wife of a box worker – Oftob Oyim" If you pay attention, the portrait lines are generally ("beautiful", "handsome"); clothes, head and age), the lines of appearance (the meaning of gentleness, obedience to one's husband, correctness dripping from his face) are more prominent. The task of filling the picture with look description is the responsibility of the reader Because the nature of Ms. Oftob, a characteristic of Muslim, Muslim, and munisa women, is the light that shines from the face, and this light itself is perceived as a cradle of beauty. What is important is Ms. Oftob's subsequent actions and words. in no place does it cast a shadow on that angel's face. On the contrary, the student [tall, dark-skinned face, hazel eyes, dry beard, thirty-five years old an blind person] - from the first time he sees Hamid, he feels the ghost of evil, because in the portrait lines "black face", "scary eyes" and cold blows.

Artistic psychology is considered an important condition and, at the same time, an effective tool for the complete creation of a human image. What we mean by means is that it is precisely because of psychologism that the character in the work has the impression that he is acting like a living person, and his actions and words appear in accordance with the logic of

⁴ Dilmurod Quronov. Adabiyot nazariyasi asoslari.2020,59-65b.



life. So, artistic psychologism means revealing the character's psyche, actions, and psychological justification of words, and it includes a number of methods and tools that serve to implement these tasks. A writer can describe the psyche of a character directly or indirectly. Narration of the character's thoughts and feelings in the form of an internal monologue, stream of consciousness, or in the author's language is a direct form of psychological portrayal.

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2. Dilmurod Quronov. Adabiyotshunoslikka kirish.
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