

LITERARY IMAGE AND MEANS OF ITS CREATION

Toshtemirova Nigina Shukhratovna
Magistr Navoi State Pedagogical Institute,
Navoi, Uzbekistan

Abstract: *The article analyzes the literary and artistic image from the point of view of multifaceted and complex literary categories, as well as a wide range of philological disciplines such as literary criticism, linguostylistic, linguapoetic.*

Key words: *artistic image, category, character, literary, linguostylistic, linguapoetic, dialogue*

The artistic image is one of the broadest and most ambiguous concepts, which is the subject of constant research and undying interest on the part of philosophers, art critics, teachers, psychologists, artists and writers. The artistic image from the standpoint of philosophy, artistic culture and aesthetics is reflected in the views of Plato, Aristotle, Voltaire, J.J. Rousseau, I. Kant, F. Schiller, I.V. Goethe, G.V. Hegel, F.V. Schelling. In the Philosophical Dictionary, "artistic image" is interpreted as a form of perception of objective reality in art from the standpoint of an aesthetic ideal.

An artistic image can be visual, accessible and sensual for perception, directly affecting a person's feelings. Therefore, we can say that an "image" is a visual-figurative recreation of real life. At the same time, the author of an artistic image - a poet and writer, as well as an artist or performer - not only tries to repeat, but also to create a new image.

The artistic image, one of the most multifaceted and complex literary categories, is the leading component of an artistic text. A comprehensive study of the artistic image is impossible without the involvement of a wide range of philological disciplines such as literary studies, linguostylistics, linguapoetics. [1,24].

In literary criticism, the principles of a typological approach to genres, styles, methods of storytelling, etc. have been thoroughly developed. The principles of the typology of literary characters, due to the special complexity of the object, turn out to be the most controversial and debatable.

Appeal to Russian literature of the 18th-19th centuries. (epic and drama) is dictated by the fact that the writers themselves, who worked at this time, left many judgments about their characters; the word type itself (meaning type of character) is often found in their letters and critical articles.

According to E. Borisova, an artistic image, as the primary element of an artistic text, is "a specific and at the same time generalized picture of existence, reflecting to one degree or another the worldview of the artist of the word, created by him with the help of verbal means and artistic and compositional techniques and having aesthetic significance". [2, 118-122].

An artistic image as a special type, according to Mezenin, "is any meaningful element of a work of art, correlated with the objective world." In this sense, we can talk about the image of an era, the image of a people, the image of a character. A literary (speech) image is a type of artistic image, just as fiction in general is a type of art. The specificity of fiction as art and, accordingly; the specificity of the literary image is determined by the material: this material is language. [3].

In research in the field of linguistics, the concepts of “image” and “imagery” are considered inextricably from each other. For linguistic researchers, the most important characteristic of an image is its linguistic component, i.e. linguistic form, namely figurative and expressive means.

The role of linguistic means for the systematic interpretation of an artistic image receives new coverage due to the fact that artistic dialogue is chosen as the object of research. So, according to M. Zhdanovich, dialogue as a type of text has not been sufficiently studied, and with the development of new directions in linguistics, in particular, the cognitive approach, which makes it possible to see signals in the dominant linguistic means that help the reader to recreate the image of the character [4,22].

When perceiving the image of a hero in an artistic dialogue, it is necessary to take into account both explicit and implicit context, and the latter, as a rule, is given special attention, since for the linguistic analysis of the speech of characters, the hidden meaning is of particular importance, which allows us to judge a person’s personality.

Borisov E.B. considers it appropriate to describe an artistic image using the method of linguapoetic analysis, which involves a consistent study of the text structure and methods of representing the image, taking into account the focus of linguistic means on creating artistic reality and emotional and aesthetic impact.

Thus, according to linguists, in the context of a literary work, a lexical unit, influencing feelings and imagination, under the influence of the context can acquire artistic polysemy, not recorded in dictionaries, which is the basis for the creation of an artistic image. Only in such a relationship can the image be captured as something holistic.

References:

1. Kobzeva E. Means of creating a character’s image in the English art test and its film adaptation (based on the material of Roald Dahl’s fairy tale “Matilda”) Abstract of the dissertation. Candidate of Philological Sciences.....Samara 2020. – 24 p.
2. Borisova, E.B., Kobzeva, E.V. Content of the concept of “artistic image” in literary criticism and linguistics: general and specific / E.B. Borisova, E.V. Kobzeva // Higher humanitarian education of the XXI century: problems and prospects // Materials of the eleventh international scientific and practical conference - Samara: SGSPU, 2016. - pp. 118-122.
3. Mezenin S.M. Figurative means of language (based on the works of Shakespeare): textbook, manual / S.M. Mezenin. – M.: Publishing house MPGI. – 1984.
4. Zhdanovich M. Linguistic means of creating a character’s image in artistic dialogue: based on the material of modern English-language prose and drama. Abstract of dissertation. Candidate of Philology Sciences.....Samara 2009. – 22 p.