RESEARCH ARTICLE OPEN ACCESS

Comparative Analysis of The Issue of Artistic Image in Literary Studies

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ABSTRACT

This article analyzes the place of artistic image in Uzbek literary studies, the views of Uzbek literary scholars on the image, and the uniqueness of the image in literary studies.

Keywords: Artistic image, elementary image, detailed image, human image, landscape, portrait, character, personage.

INTRODUCTION

Uzbek literary scholars, while classifying images, have analyzed them into a number of types according to the method of creation, style and means of expression, the foundations of the creative method, their place in the structure of the work, the degree of complexity and scope, subjectivity and generalization, the relationship of expression and image plans.

In particular, H. Umurov gives the following classification of images according to literary types and genres, styles and pictorial means.

1. Epic images; 2. Lyrical image; 3. Dramatic image; 4. Fantasy-fantasy images; 5. Legendary images; 6. Mythological images; 7. Figurative (symbolic) images; 8. Allegorical (allegorical) image; 9. Satirical image; 10. Humorous image.

The above classification of image types can be seen in the textbook "Fundamentals of Literary Studies" by T. Boboev, which also has almost general approaches. In contrast, in the textbook "Fundamentals of Literary Theory" by D. Kuronov, there is a different approach to the classification of images. That is, the theorist classifies artistic images according to their level of complexity:

1. Elementary image;

2. Detail-image;

3. Landscape (interior and still life);

4. Human image;

5. Five types of figurative hypersystem (A.I. Nikolaev).

In terms of scale, based on the analyses of I. Kovalik and M. Kotsyubinskaya,

D. Kuronov cites such types of images as mega-image, macro-image, and micro-image. It is noteworthy that such types of images do not occur in other theories. In addition, according to the relationship between the expression and image planes of images, the classification is divided into autological, metalogical, superlogical images. These classifications are also not given in theories.

Literature studies life in two ways: one is to affirm, the other is to deny. Accordingly, many literary critics have divided images into positive and negative images. In this respect, D. Kuronov approaches positive and negative images differently according to their relationship to the aesthetic ideal of the creator.

In literary criticism, the artistic image is used in a broad

and narrow sense. We see images in a broad sense as a reflection of all elements of existence observed and processed by the creator. In the analysis of works of art, even the smallest detail expresses a certain ideological load and is considered as an image. In the narrow sense of the image, the image of man in works of art is taken as a basis. Therefore, the central concepts of fiction arise on the basis of the image of man.

Other images in a work of art serve to illuminate the image of man in more detail. So, man is the main means of depiction in literature, taking this into account, even in fables where the main characters are animals, the main idea is figuratively aimed at illuminating the behavior and psychological states of people. For example, in works such as Gulkhani's Zarbulmasal, Aesop's Fables, and E. Seton Thompson's Yavvoyi Yorga, not human images are given, but images of various animals. Events are depicted figuratively, in these works animals and objects move like people, suffer and rejoice like them. All these metaphors reveal human life, lifestyle, and relationships.

In works of fiction, depending on the writer's position, positive or negative aspects of images can be shown. The creator expresses some images in a neutral way depending on the development of events. In fact, a completely positive or completely negative depiction is far from reality. An image that appears negative in a work also manifests positive characteristics in certain places. As an example, let's turn to T. Malik's story "Farewell to Childhood". This issue is beautifully resolved in the image of Qamariddin. Although Qamariddin appears as a representative of the criminal world, he expresses his unfulfilled childhood dreams: hopes for knowledge and a bright future throughout the work.

In literary criticism, along with the concept of a human image, terms such as character, hero, and character are also used as synonyms. These terms are relatively different from each other.

A character (lat. persona - person, theater place) is understood as a human image in fiction, a participant in an event, a subject of emotional speech in a literary work. Based on the definition, it can be said that almost all characters participating in a work of art are called characters, regardless of their place in the structure of the work, whether they are main characters or episodic characters.

A hero is another person in a certain work Standing above the main characters, it is the main image that forms the ideological content of the work. The events of the plot unite around the hero, and other characters are introduced into the work in connection with him. The characters are in an integrative relationship with the hero (ruler-subordinate)2 and play the role of a support and assistant in the work.

Character (Greek character, feature, sign) is a fully expressed image of the person in all aspects of literary works: lifestyle, behavior, dreams, worldview, and social relations. The more fully and deeply the character is revealed, the richer the ideological significance of literary works. Human character is formed within the framework of certain social relations. Each era forms its own typical characters within its own environment. A comprehensive and colorful depiction of a person and the display of contradictions in his life are one of the main ways of character development.

The actions of the hero in a work of art arise from his character. Each

image has its own form-template, in addition to its ideological function in the work, it serves to reveal and illuminate some aspect of the character. M. Qoshjonov noted that in a work of art there are always more artistic images than character. However, the more artistic images there are, the more they are subordinate to character: they are aimed at revealing it.

CONCLUSION

In literature, in order to fully create a human image and concretely revive it before the eyes of the reader, a number of concepts such as author's characterization, portrait, artistic psychologism,

character speech, etc. also serve to reveal the human image. The description given by the writer to the human image is called the author's

characterization. In this, the main features of the character's behavior are revealed. The author's characterization in the work varies, sometimes the writer describes the character from the beginning of the work in order to introduce him, or gives descriptions at different points in the work to introduce a certain reality.

In addition, one of the important tools in creating a human

image is the character's appearance, a portrait drawn in words. A portrait is used to create a clear image of the character in front of the reader's eyes. Depending on the writer's position, the situation in the hero's life can also be reflected in the portrait. Therefore, creating a portrait largely depends on the writer's intention and style. For example, in Abdulla Qodiriy's work "Otkan kunlar", the image of Sodiq is introduced to the reader as follows. This young man, who was about twenty-two years old, had a fair complexion, red eyes that sparkled, sparkled and burned like the eyes of a tiger, a flat (snout) nose that seemed to be riveted to his face, and the more his forehead hung out, the more his face sank in. In short, he was a creature created without time. 3 In the work, Sadiq's vile deeds, selfishness, and treachery can be learned not only from his participation in the events of the work, but also from portrait drawings.

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