



CONCEPT OF IMAGE IN FICTION (UZBEK LITERATURE) AND ITS THEORETICAL FOUNDATIONS

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ABSTRACT

This article analyzes the role and significance of artistic images in works of art. A fictional image is a means through which the artist perceives reality in an individual way, expressing their emotional and intellectual experiences. The article illustrates the role of fictional images in reflecting reality, creating emotional relationships, and the processes of generalization and individualization, supported by examples from literature and visual arts. Additionally, it emphasizes that literatural images are enriched by metaphors, which play a crucial role in enhancing the depth of the artwork. This work provides insights into understanding artistic images, allowing for a deeper comprehension of the meaning within works of art.

KEYWORDS

Image, fiction, imagery thinking, image, imagery, artistic image, specification of the artistic image, objective origin, subjective origin, individualized generalization, concreteness, rational and emotional unity, associativity, multiplicity of meanings, character, participant, author's characterization, portrait, artistic psychology

INTRODUCTION

The fictional image is one of the fundamental tools of art, representing the artist's way of perceiving and feeling the world. This will explore the essence of the literatural image, the differences between imagery thinking and scientific thinking, as well as the manifestation of the literatural image as an individualized generalization. Through literatural images in art and literature, the complex aspects of human life, emotions, and experiences are reflected. These concepts help us better understand the creative processes of artists and the profound meanings of artistic images.

Thinking and expressing oneself through fiction images is a specific characteristic that defines art as a genre, and it is referred to as imagery. The artist perceives the world through the artistic image, expressing the essence they understand and their emotional relationship with what is being perceived. In this sense, the image is considered a form and method of thinking in literature and art; therefore, the way of thinking characteristic of literature and art, which is based on images, is called "imagery thinking."

What is the difference between imagery thinking and the way of thinking through concepts? To clarify this difference, one can compare the modes of thought in science and artistic literature. For example, let's consider a scientist and a poet reflecting on the same issue. In A. Oripov's famous poem "Woman," the subject is a young widow left by her husband due to World War II, who now lives devotedly, dedicating her life to her child. The poet vividly embodies a specific woman before our eyes, depicting her tragic fate and her full life of hardships and suffering through just a few bright artistic details. Through this portrayal, he reflects on the war in

general, its consequences—the calamities it brought upon our people—and the human feelings tested in difficult times.

LITERATURE REVIEW AND METHODOLOGY

"From the very first days of World War II, young men born in the years ... to ... were fully mobilized to the front. The Soviet government did not prioritize saving human lives during the war efforts, which resulted in ... of our young men being killed in the battlefields. As a consequence, during and after the war, an imbalance in the male-to-female ratio in society emerged: the demographic situation deteriorated. Many women were condemned to live alone. The category of "lonely women" emerged in society".

As we can see, the scholar takes a completely different approach than the poet: rather than focusing on the specific fate of individuals who experienced the horrors of war, he is interested in general facts related to the consequences of the war. For this reason, the scholar distances himself from the concrete experiences of those who lived through the war and thinks abstractly, forming ideas based on general concepts. In other words, he does not think about a specific individual who was mobilized and did not return, but rather about all those who were mobilized and did not return; he does not reflect on the widow of that individual, but rather on all the women who lived in loneliness due to the war. The essence of the problem that both the poet and the scholar are contemplating is the same. However, the poet arrives at a generalization through the artistic depiction of a single concrete woman's fate, as this image serves as a means of thinking for him. In other words, while the scholar studies numerous facts (concrete events, individuals, etc.) and draws scientific conclusions and generalizations based on their common characteristics, the artist aims for generalization through the individual portrayal of a specific fact.

One of the foundational concepts in aesthetics, art studies, and literary studies is captured by the multifaceted Russian term "образ" ("image"), which denotes "the reflection of something in consciousness" (later referred to as "the representation of something"). As a term, "образ" is also actively used in philosophy and psychology, where it refers to the reflection of reality and the phenomena within it in human consciousness. It should always be kept in mind that, just as the literal meaning of a word is not the same as its terminological meaning, there are also certain differences in the meanings expressed by a single term across various fields of study. This means that while there may be common points between the literal and terminological meanings, a specific term within a particular field requires a precise understanding of a single meaning. With this in mind, we must first clarify one very important point. Although it is often customary to use the term "образ" ("image") in scientific discourse, we are always referring to "artistic image." Indeed, when we mentioned the foundational concept in aesthetics, art studies, and literary studies, we referred to "fictional image," and for convenience, we have shortened it to "image."

RESULTS AND DISCUSSION

At the same time, the emotional attitude of the author is also reflected in the images created in the work. The emotional relationship of the creator holds significant importance both in the formation of the artistic concept and in its communication to the reader. Each specific image within the system of images has a different emotional tonality, which is primarily connected to

the author's creative intention. For example, from the very beginning of the novel "Kecha" the author relates to Zebi in one way, to Razzok in another way, and to Akbarali in yet another way. As events unfold, certain changes in the author's emotional attitude towards them can also be observed. Let's say that the affection towards Zebi at the beginning of the work gradually diminishes (the author perceives the essence of the character more objectively), while the mockery-laden disdain towards Razzok or Akbarali partially transforms into pity (the author uncovers the tragedy in their fates). In other words, as the author delves deeper into the essence of the characters, changes occur in his emotional attitude towards them. The changes in emotional relationships are also conveyed to the reader during the reading process, and this serves as a basis for understanding the content of the work as the author intended.

It appears that the harmony between the rational and emotional aspects of the artistic image holds equal importance in both the formation and expression of the artistic concept of the work. Another important characteristic inherent to the artistic image is its metaphorical nature. However, in this context, it is essential to understand "metaphorical" in a somewhat broader sense and not limit it solely to the concept of "similarity." When we refer to "metaphorical," we mean the artistic image's attempt to reveal the essence of one thing through another, which reflects a way of thinking unique to art. The true artistic vision focuses on the essence, relying not on the external similarities of the phenomena we see in reality, but on the hidden internal similarities that are not visible to our eyes. The artist develops an unexpected internal similarity for us, resulting in the familiar object or phenomenon being portrayed in an entirely new way, revealing its previously obscured facets.

In literary studies, the concept of the human image is often expressed with the term "character." The character (from Latin "persona" – person, theatrical mask) refers to the human image in artistic literature, the participant in the events of a literary work, and the subject of feelings and speech. Therefore, any human image present in the work—regardless of its size, participation in the plot, or role within the structure of the work—can be referred to as a character. This is because this term forms a synonymous series with the terms hero, participant, and character, serving its dominant function with a neutral meaning. For this reason, the term character can be freely used in place of these, while misuse would be incorrect. This is because these terms denote human images that differ in aspects such as their position within the work, the ideological and artistic load they carry, their participation in plot events, and the level of generalization.

In fictional literature, there are various tools available for creating a complete human image and bringing it vividly to the reader's mind. These include authorial characterization, portraiture, artistic psychology, and character speech as artistic elements. The description directly provided by the writer to the image is referred to as "authorial characterization". In authorial characterization, the main characteristics inherent to the image's behavior are expressed in a general way.

CONCLUSION

The fictional image is a unique form and way of thinking in art and literature. It not only reflects external reality but also embodies the creator's inner world, emotions, and individual experiences. The manifestation of artistic images as individualized generalizations further clarifies the distinction between art and scientific thought. The ideas discussed in this article

highlight the significant importance of artistic images in the fields of art studies and aesthetics, which in turn helps readers achieve a deeper understanding of works of art. In summary, to clarify the terminological meaning, we must first provide a definition of the concept of "artistic image." An artistic image is the reflection of reality (the objects and events within it) as seen through the artist's eyes, creatively processed on an ideal basis, and expressed in a form that can be sensually perceived.

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