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CONCEPT OF IMAGERY AND ARTISTIC IMAGE IN LITERATURE

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ANNOTATION

Figurative thinking (imagery) as a specific feature of art. Concept of artistic image. Features of artistic image Human image and means of creating it. In this article, we will talk about imagery and artistic image in literature

Keywords: Figurative thinking, specific feature, artistic image, vivid imagination, natural scenery, reality;

Introduction

Thinking (and expressing) through an artistic image is a specific, i.e. defining characteristic of art as a type, and this is called imagery. An artist perceives the world by means of an artistic image, expresses the essence he perceives and his emotional reaction to what he perceives. In this sense, the image is considered a form of thinking, a method of literature and art; The way of thinking typical of literature and art is called "figurative thinking" because it thinks through images.

MAIN PART

What is the difference between figurative thinking and conceptual thinking? To better visualize the difference, you can compare the way of thinking in science and fiction. For example, let's take a scientist and a poet who are thinking about the same issue in A. Oripov's famous poem "Ayol" about a woman who became a young widow from her husband due to the Second World War and now lives faithfully devoting her life to her child. the word goes. The poet personifies a concrete woman in front of us, describing her tragic fate, her life in solitude, with the help of only a few bright artistic details, about the war in general, about the hardships that its consequences brought to our people, about the heavy observes human feelings that are tested at times.

Now, let's see how a historian or demographer thinks about the issue in the same poem: "From the first days of the Second World War, young men born in. Our young men died on the battlefields due to lack of sexual intercourse. As a result, during the war and in the following years, there was an imbalance in the ratio of men and women in society: the demographic situation became difficult. Many women were condemned to lead a lonely life. The category "woman" was created.

As we can see, the scientist follows a completely different path from the poet. he is not interested in the fate of a concrete person during the war, but in general facts related to the consequences of the war. That's why he thinks abstractly, thinking based on generalized concepts, distancing himself from the concrete people who experienced the horrors of war. That is, the scientist is not about the so-and-so who did not return from mobilization for the war, but about those who did not return from mobilization



at all; not about the widow of so-and-so, but about women in general who have lived alone because of the war.

We see that the poet and the scientist are thinking about the same problem. However, the poet generalizes the fate of one concrete woman through an artistic description (creating an image), and the image remains for him a way of thinking. That is, if a scientist studies many facts (concrete events, people, etc.) and draws scientific conclusions and generalizations based on their general characteristics, an artist tries to generalize a concrete fact through an individual representation.

The term, which means one of the core concepts in the sciences of aesthetics, art studies and literary studies, is based on the Russian word "obraz" which means "image of something in the mind" (later "image of something") served as. As a term, "image" is actively used in philosophy and psychology, where it is understood as the reflection of reality in the human mind. It should always be remembered that the dictionary meaning of a word and its idiomatic meaning are not the same, and certain differences are observed in the meanings expressed by the same term in different disciplines.

An artistic image is a reflection of existence (thing, event, etc.) seen by an artist's eye and creatively processed on the basis of an ideal, expressed in a form that can be emotionally perceived. Of course, in this image we find many familiar traces of existence, but it is no longer the exact existence that we know, but an entirely new existence, an artistic existence. To make it easier for us to understand, let's turn to the art of painting, the work of an artist. We can find a great external similarity between the landscape created by the artist - the image of the natural landscape and the real landscape that is the basis of the "natura" work, and we can even be surprised that it is "just the same". Perhaps, for some, this kind of admiration of the audience seems to be a high assessment of the artist's work. But in reality, this is a sign that we do not understand art. After all, we only saw the similarity between the real scene and the image. The colors that the artist especially exaggerated in the image, the gloss "in harmony" with their emotional experiences, the lines that we ignore because they seem insignificant in our eyes, but are exaggerated because they are important in the eyes of the author, the opposite in the work, although it is in nature. We didn't find it, or we couldn't follow the small detail reflected in the work, so we couldn't get to know the art phenomenon, we were deprived of it. We could not see the heart of the author. As long as we see only the objective beginning in an artistic image, then we are left out of the phenomenon of artistry without seeing the work. After all, artistry exists only in the processes of creation and reception (reading, watching, listening). It is clear that in reality, the material of the artistic image is not only reality, but also the personality of the creator. That is, objective and subjective beginnings find a harmonious embodiment in an artistic image.

What an artistic image depicts and what it expresses do not always coincide. Based on this, autological, metalogical and superlogical images are distinguished according to the relationship between the planes of expression and image. What the autologous images depict and represent coincide with each other. The things that metalogical images depict and express are not compatible with each other, but there is a certain relationship between them (similarity, connection, part and whole connection, mutuality, etc.) that what is expressed is understood based on this relationship.



CONCLUSION

When talking about the characteristics of an artistic image, first of all, it is necessary to dwell on its manifestation as an individualized generalization. It is known that every thing-phenomenon in reality embodies its own characteristics along with the common characteristics of the species.

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