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THE CONCEPT OF AN ARTISTIC IMAGE

Annotation

This article gives information about theoretical background of the concept of an artistic image in literary texts. In addition, it provides about discursive and logical reasoning in artistic image as well as several notions are analyzed from prominent scholars.

Key words: image, prelogical, reconciles, pressure, composite, name.

ПОНЯТИЕ ХУДОЖЕСТВЕННОГО ОБРАЗА

Аннотация

В этой статье дается информация о теоретических основах концепции художественного образа в художественных текстах. Кроме того, в ней рассказывается о дискурсивных и логических рассуждениях в художественном образе, а также анализируются некоторые концепции известных ученых.

Ключевые слова: образ, прелогический, примиряющий, давящий, составной, имя.

BADIY OBRAZ TUSHUNCHASI

Annotatsiya

Ushbu maqolada badiiy matnlardagi badiiy obraz tushunchasining nazariy asoslari haqida ma'lumotlar berilgan. Bundan tashqari, maqola badiiy obrazdagi diskursiv va mantiqiy fikrlash haqida fikr yuritiladi, shuningdek, mashhur olimlarning ba'zi tushunchalarini tahlil qiladi.

Kalit so'zlar: tasvir, prelogik, yarashtiruvchi, bosim, kompozitsion, nomi.

Introduction. The term “image” has a broad definition in epistemology: an image is a subjective representation of an objective reality in human awareness. Human consciousness is typified in the empirical stage of reflection by pictures—impressions, images-representations, and images of the imagination and memory. It is only on this foundation that judgments, conceptions, and conclusions are formed through abstraction and generalization. They might be abstract or visual, such as informative paintings, infographics, and models.

The term “image” has a limited meaning in addition to a wide epistemological one. An image is a particular way that an essential thing, occurrence, or person-their “face”—appear.

Images of objectivity are generated by human awareness, systematizing the variety of movement and interactions in the environment. An entropic, seemingly disparate range of occurrences are guided by human cognition and practice to an efficient or ordered correlation of interrelations, which forms pictures of the human world, the so-called environment, residential complexes, public ceremonies, sports rituals, etc. Combining several impressions to create cohesive visuals eliminates ambiguity, identifies a certain area, or labels a certain piece of material.

An object's ideal representation that appears in the human mind is a system. It is important to note that, in contrast to Gestalt philosophy, which is credited with bringing these terms into science, the image of consciousness is essentially secondary. Rather than being a purely spiritual construction within the stream of consciousness, it is a byproduct of thinking that reflects the patterns of objective phenomena.

Literature review. An artistic image is a reflection of reality that results from cognition, not just a unique way of

thinking. The primary significance, purpose, and substance of an artistic image stem from its ability to capture reality in a particular aspect, its goal, the material world, an individual and their surroundings, events from people's public and private lives, their relationships, and their external, spiritual, and psychological traits [1].

The question of whether an artistic image is a direct impression of reality or if it is mediated in its emergence by a stage of abstract thinking and related processes of abstraction from the concrete by analysis, synthesis, inference, and conclusion—that is, the processing of sensually given impressions—has been a contentious one in aesthetics for many centuries. Scholars studying the origins of art and prehistoric societies pinpoint a time of “pre-logical thinking”, but even in the latter phases of this period's artistic development, the idea of “thinking” is illusory. Ancient mythical art was sensually emotive and instinctively figurative, which led O. Rank to claim that the early phases of human cultural development were marked by an unconscious artistic processing of natural material [2].

Research methodology. The process of developing human sensuality, thought, and speech occurred concurrently with the development of motor abilities for the hand and other body parts throughout human work practice.

The language of gestures, signals, and signs used by early humans was primarily a language of feelings and experiences, and it wasn't until later that it evolved into a language of basic ideas, according to modern research [3].

Primitive immediacy and elementality, or thinking on the location, size, number, and immediate advantages of specific phenomena, set it apart from other types of thought.

Discursive and logical reasoning do not start to develop until the second signaling system and sound speech appear.

As a result, we are able to discuss the variations in some stages or phases of the evolution of human thought. First, the stage of main signaling thought that is visible, tangible, and immediately represents the situation as it is experienced momentarily. Second, this stage of creative thinking extends beyond the direct experience of some things via the use of imagination and simple representations, as well as the outward picture of these things and the subsequent perception and comprehension of these things through this image (a communication tool).

Similar to other mental and spiritual processes, thinking advances from the lowest to the greatest levels of anthropogenesis. Numerous data have been found that demonstrate the prelogical, prelogical character of prehistoric thought, leading to a wide variety of interpretations. Primitive thinking is distinct from contemporary thinking, according to renowned ancient culture scholar A.Kirilova. It is "prelogical" in that it "reconciles" with contradiction [4].

Discussion and results. The general conclusion in Western aesthetics throughout the middle of the 20th century was that the very existence of long-term thinking gave reason to conclude that the essence of art was the same as an unconscious mythologizing awareness. Theories abound that attempt to link creative thought to the basic figurative mythologism of the pre-logical stages of the spiritual process. In an attempt to absolutize mythology as the ideal foundation for the history of artistic thinking, E. Cassirer divided cultural history into two epochs: the first was the era of symbolic language, myth, and poetry, and the second was the era of abstract thought and rational language.

Nevertheless, Cassirer only highlighted mythical thinking as the antecedent of symbolic forms; non-conceptual thinking was attempted to be absolutized by A.N. Whitehead, G. Reed, and S. Langer as the fundamental component of poetic consciousness in general following his work.

On the other hand, modern consciousness, according to Russian psychologists, is a multilateral psychological unity in which the phases of development of the sensory and cognitive sides are interrelated, interdependent, and interdependent. The rate at which a historical individual's sensory elements of awareness developed throughout the course of his existence matched the rate at which the mind evolved.

The primary characteristic of the artistic picture is its sensory-empirical nature, which is supported by several reasons.

We can use A.K. Voronsky's book "The Art of seeing the world" as an example. It was well accepted when it debuted in the 1920s. Protesting against artisan, poster, didactic, demonstrative, and "new" art was the inspiration behind this piece of literature.

Art only comes into contact with life, according to Voronsky, who also identified the "mystery" of art in the artist's capacity to capture the "primary" sensation of viewing an item. The allure and potency of an aesthetic experience vanish the moment the reader's or viewer's intellect starts to function" [5].

With a wealth of experience, keen insight, and in-depth knowledge of art, Voronsky created his point of view. He separated the act of artistic perception from daily life, holding that one may only view the world "directly", or without the aid of preconceived notions and ideas, at joyous times of genuine inspiration. Thoughtfulness and clarity are uncommon; a creative image originates from this unadulterated sense.

Voronsky defined this view as "irrelevant" and compared it to phenomena such as interpretation and "interpretation" that are not associated with art [5].

Regardless of whether an individual is aware of it or not, Voronsky characterizes the issue of artistic discovery of the world as a "complex creative feeling" when the actuality of the original impression is exposed.

The arts "silences the mind, it ensures that a person believes in the power of his most primitive, most immediate impressions" Written during the 1920s of the XX century, Von Ronsky's work centers on the "regardless" and non-rational pursuit of the mystery of art via unsophisticated pure anthropologism.

In art, direct, emotional, and intuitive perceptions will always have significance, but do they enough for artistic brilliance? Are the standards of art not more nuanced than what the aesthetics of instantaneous sentiments suggests?

It is difficult to create an artistic picture of art by fixing a simple, direct, intuitive perception alone, if the artistic image is to be finished rather than a sketch, preliminary drawing, etc. If this impression in art is not motivated by cognition, it will have little significance. Both an impression and thinking go into creating the creative representation of art [6].

An attempt was made by V.S. Solovyov to "name" or provide a label to what is attractive in nature.

The sun, moon, astral light, the variations in light during the day and night, the light's reflection on water, trees, grass, and other things, the dance of lightning, and the sun and moon, according to him, are what make nature so beautiful.

These natural occurrences evoke aesthetic pleasure and sentiments. Furthermore, even while these emotions are also linked to concepts of objects, like thunderstorms and the cosmos, it is still feasible to think of nature depictions in art as representations of sensory experiences.

The creative picture of art absorbs a wide variety of spiritual phenomena, both sensuous and intellectual sensuous impressions and thoughtless appreciation of beauty, including the light of the moon and stars are conceivable, and such sentiments are capable of discovering something unexpected again and again. Thus, there is no justification for the theory of art to absolutize certain facts.

A piece of art's figurative domain develops concurrently at many various levels of awareness, including logic, fantasy, intuition, feelings, and thinking. Even if a piece of art is as realistic as possible, its representation - whether it is linguistic, visual, or auditory—is not a replica of reality. The secondary character of artistic portrayal is evident as it is mediated by thinking, as thinking plays a part in the process of generating artistic reality.

A figurative artist's work is characterized by spontaneous self-development, which has several vectors of conditionality: the "pressure" of life itself, the "flight" of fantasy, the logic of thinking, the mutual influence of infrastructural connections of the work, ideological tendencies, and the direction of the artist's thinking. The artistic image is the center of gravity, a synthesis of feeling and thought, intuition and imagination.

Keeping all these opposing elements in balance and harmonizing is another way that thinking has a purpose. The integrity of the picture and the work is the focus of the artist's ideas. The image is the consequence of impressions, the fruit of the artist's creativity, and the outcome of his contemplation all together. Unique phenomena of artistry can only emerge from the union and interplay of all these aspects.

It is evident from what has been mentioned that while the image is significant, it is not an exact representation of reality. Furthermore, innumerable creative representations of the same field of objectivity are possible [7].

The artistic picture serves as the focal point for the intellectual expression of the content as it is a byproduct of thought.

It is required to discern several components of meaning within the content of an artistic picture in order for it to make sense as a "representative" of certain parts of reality. In this way, artistic images are more intricate and multidimensional notions than other types of cognition. A hollow piece of art is a complicated "composite" phenomenon that arises from creative development - that is, from perception, aesthetic experience, and contemplation of reality's tangible elements. In a work, meaning is not something distinct, explicated, or articulated. It "follows" from the overall composition and the pictures. On the other hand, a work's meaning is a result of its own particular criteria, which is thinking.

What remains after the artist has finished creating is the work's artistic meaning. The work's semantic content has a distinct personality that is matched to the pictures since the meaning is inherent in the image.

When discussing an artistic image's informational quality, we must consider that it has an aesthetic, emotional, and national meaning in addition to its meaning, which is a statement of certainty. Redundant information is the term used to describe all of this.

A creative picture can be anything from a material item to a spiritual object, real or imagined. It is not the same as

symbolic information and cannot be reduced to semantic unambiguity.

Given that it symbolizes the union of the general and the single, the image has objective inconsistencies in its information elements as well as oppositions and alternate meanings. The iconic circumstance, or the signified and signifier, may only be an image element or an image-detail (a type of picture).

A piece of art should be seen as a particular instance of information as the term "information" now has a wider philosophical connotation in addition to its technical and semantic connotations. This peculiarity is most evident when a piece of art functions as both a "receptacle" for ideas and an instructive piece of art due to its pictorial-descriptive and figurative story content.

Conclusion. As a result, the representation of life and its picture have deep symbolic importance. Additionally, the artist's selection of certain pictures and his addition of emotive components to them through the use of fantasy and imagination speak for themselves since they are the result of both the artist's thinking and his or her imagination in addition to talent and creativity. A piece of art is meaningful inasmuch as it captures reality and insofar as reality is the product of thought. A unique poetic language for direct communication of thoughts is developed by artists who think in a range of fields and must do so.

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