

## ARTISTIC PERCEPTION OF REALITY IN STORIES DETAIL AND ILLUSTRATION

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| ABSTRACT                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | KEYWORDS                                                                                                       |
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| <p>In Henry’s story "Miracle Cakes", the details increased the artistic effect. In the story "Twenty years later", the details of the landscape image also served as an important main tool in the realization of the author's goal. The details of A. Qahhor's story "Dakhshat" point to the psyche, fate, and future development of the characters. In I.Sultan's story called "Windy Night", landscape image, in particular, "wind" served as the main compositional tool as a detail. The content of N. Eshanqul's story "The Man Led by the Monkey" is reflected in the details. In the writer's story "Qultoy", it can be seen that the author compares the maple tree to Arzihol, and the maple stick to Uljon, based on scientific views.</p> | <p>Landscape, portrait, interior, exterior, task-fulfilling details, patched suit, two friends, iron shop.</p> |

### Introduction

Any form of art occurs through the medium of expression or image. In particular, literature as an art form uses both bases equally. The most important thing for fiction is the character and mentality of the characters, which are based on the artistic goal of the creator and the idea of the work, not on seeing, but on feeling and thinking. appearance, landscape, exterior and interior, static situations such as still life, as well as their movements, are created by depicting the happening reality.

In the "Dictionary of Literary Studies" compiled by D.Kuronov and others, he pays serious attention to the issue of image in a work of art and defines this term as such. "Image is a representation of things and events in reality with the help of artistic means in such a way that the reader can directly and holistically feel them concretely, together with their unique individual characteristics... in fiction, the image is made through the medium of words, according to, unlike fine art, the lines of the thing-event depicted in the literary work are recorded in a certain sequence, and in the end, the pace of its image comes to life in the imagination. Images are considered an emotional object as an empirically perceived event in a literary work. They are classified according to the functions of sensory points - visual images (landscape, portrait, interior, exterior, etc.) and hearing (noise of wind, rain, rustling of reeds), smell (pleasant-unpleasant, aromatic-if applicable) (compared to the smells of flowers and various herbs, plants, etc.), it is possible to distinguish types of sensation through the skin (hot, cold, hard, soft, soft, coarse, etc.).

Any image in a work of art is simply not presented. The author can use the image for several purposes according to his skill: for example, he can point to events that may happen in the future, point to the

mood of the characters, in order to increase the naturalness of reality, by describing it parallel to reality, when he intends to convey his thoughts to the reader more clearly, at the same time, mysteriously, and for other similar artistic purposes.

The basis of the image is large and small details that perform various tasks, subordinated to the writer's creative goal. "It is defined in the Dictionary of Literary Studies" that is a detail that expresses a certain content in a work of art, carrying an ideological and artistic load.

First of all, detail is a means and object of creating artistic reality, it concretizes the depicted thing-event, embodies it in a way that can be perceived emotionally. In other words, the detail is a small part of the image depicted in the work (that is, it always implies objectivity), as a result of the combination of details, that image appears before our eyes as a whole". In their works, writers determine a person's appearance and character, psychology and experiences, as well as his mood and interaction with the external world and environment with the help of images. In order for the image to be vivid and natural, believable and relevant to reality, the writer turns to the details, whether he wants it or not. "Detail – is an example for a work of art gavhar", wrote S. Antonov. It is known that detail plays an important role in fiction, but the weight of the load on the detail in the story is a bit heavy. Since the story is limited in terms of volume, in order to express the idea and content in it concisely and concisely, great meanings and realities of life are instilled in the details. "Literary types and genres" says about the role of detail in the story: "In the story, the detail can express a large amount of content in a small volume, just like the genre itself. The observed goal should reach the reader immediately through detail. In the story, the detail is loaded with such a load that it embodies in several lines what is expressed in several sections of the novel or narrative. The detail can be used as much as possible in the story, but the norm should not be forgotten".

Detail is an important tool in revealing the artistic intention of the author and the idea of the work. In this regard, the stories of O. Henry, a bright representative of American literature, the creator of a unique school of storytelling, are noteworthy. In the stories of the writer, details are graded differently in terms of function. Including money in "Diydar"; Papers in "Useful Manuscript"; Cactus flower in the story "Cactus"; Medicine in "Looking for medicine"; Peaches and oranges in "Peaches and Po'rtahol"; "Midzavivi Kulchalar" is a piece of cake; A green door in the story "The Green Door"; The road in the story "The Road Turns"; And in "The Last Leaf", the role of leaf details in the depiction of events is huge, that is, these details rise to the level of an image during the story. The fact that these details are included in the title also confirms our opinion. It should be said that these stories are not limited to a single detail; of course, there are details that perform various tasks. In particular, "The road turns around, the swamp and thickets in the landscape image, the image of the exterre, Sam's clothes and the road; " The car in the story of the station", the book, the girl's gray shirt, hat and restaurant where cheap food is prepared, etc. Below O. Let's take a look at the details from the images in Henry's "Miracle cakes" story.

This is how the writer describes the portrait of the artist, who buys cookies from Mrs. Marta's shop two or three times a week.

"His clothes were worn and darned in places, and wrinkled and baggy in others. But he looked neat, and had very good manners."

"The old, unironed, patched suit on his shoulders looked like a rag. Nevertheless, his appearance was average, most of all polite."

The writer does not tell the reader about his economic and financial situation, but as if he instills it in the details of the artist's old, unironed, patched suit, which looks like a rag. The reader, like Mrs. Marta, looks at her appearance and concludes that she lives a poor life. However, the details in O. Henry's stories serve as a distraction in many places according to the writer's purpose, confusing the reader's imagination, and as a result, the event that the reader expects or predicts at the end of the work does not happen at all. The next detail - fingers with traces of red and brown paint - confirmed that in reality Mrs. Marta's client was an artist. However, the writer does not talk about his profession and his livelihood. The social status of the artist is actually analyzed in the eyes of Mrs. Marta. The reader also observes the artist through his eyes, imagination and thinking, and learns that his client is really an artist and that he lives a miserable life. The writer achieves his artistic goal and forces the reader to think the same way as Marta. Actually, if you look deeper, the artist always comes out of necessity, because he doesn't stay in the shop long. The painted hands do not only refer to the painting of our hero, but also confirm that he is in the process of work, that is, he comes and goes to this shop between the time he works and creates. Of course, all artists prefer to work in old and comfortable, light clothes, thinking that the paint will touch or splash on their heads. Right here, it can be seen at the end of the story that this detail confuses both Mrs. Martha and the reader. "Miss Martha took to wearing her blue-dotted silk waist behind the counter. In the black room she cooked a mysterious compound of quince seeds and borax. Ever so many people use it for the complexion".

"Mrs. Marta appeared behind the counter in a small white silk dress with loose flowers. In a room behind the shop, he prepared some mysterious mixture with quince seeds. Many people use it to lighten their skin." In one place, the writer does not openly say that Mrs. Marta liked the artist. But in the changes and updates in her behavior described by the writer-narrator - the loose white, floral silk dress and the skin-bleaching mixture - express her feelings, love and spirit towards the artist. . This dress of Mrs. Marta is mentioned in three places of the story, and the quince mixture is mentioned in two places, so it can be seen that the passionate goal that the writer wants to say or aims for is hidden by means of these details. By the end of the story, it becomes clear that Mrs. Marta's client is not an artist, but a draftsman, and the project she almost finished because of the butter Mrs. Marta smeared on her bread becomes unusable. The draftsman, angry with this work of Mrs. Marta, went to her shop and shouted angrily at her in German. "Mrs. Marta went into the room behind the store. There, the lady took off her tiny white silk dress with loose flowers and put on her previous brown cotton dress. Then he took the ointment with quince seeds and threw it into the trash can behind the window. Unfortunately, the result of Mrs. Marta's delusional work did not lead to good things for both of them. Both the work of the draftsman and the budding love of Mrs. Marta were ruined. Her coming back to put on her brown cotton dress and spilling the ointment that it was all over, the love now blooming in Mrs. Martha's heart like the silk dress, the beautiful feelings like the white flowered havarong dress, the bright His hopes were completely shattered. It is replaced by darkness and despair, like the previous brown jacket. It can be seen that the writer does not openly talk about the changes in the profession, social status, behavior and mood of the heroes during the story, but only briefly and concisely expresses all this in the will of details. Even the burden of the solution falls on the details.

One can see O. Henry's skillful use of detail in the landscape image in another story "Twenty Years Later". The story is about two friends who agreed to meet in front of Father Joe Brady's restaurant 20 years ago, right here in 20 years.

"The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well night de-peopled the streets".

"It was still dark, and it was not yet ten o'clock in the evening, but the strong wind smelled of rain, and the streets were almost empty."

In the landscape image, "Strong wind and the smell of rain" and "empty streets" - with these two details, the writer points to an unpleasant event that may happen during the development of events. Bob left New York for Chicago 20 years ago at the age of 18, and at the same time, because of the contract, while he was waiting for his friend at the agreed place, a police guard, who was monitoring the land belonging to him, started coming right next to him. Bob tells him everything.

"About that long ago there used to be a restaurant where this store stands- 'Big Joe' Brady's restaurant".

"Until five years ago," said the policeman. "It was torn down then."

The man in the doorway stuck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set".

"The place where this shop is now used to be the restaurant "Father Joe's Bread". "Five years ago," said the policeman, "that building was demolished."

The stranger lit a match and lit a cigar. In the flame of the match, his face, his jagged jaw, his sharp eyes, and a small white scar near his right eyebrow were visible. A big diamond eye stud on a thin necklace cracked." In several places of the story, this restaurant, which was demolished five years ago, and the hardware store that stood in its place, are mentioned. Of course, with these two details in the writer's landscape, time changes everything, once there was a restaurant where people ate, but now a hardware store has been built in its place, showing kindness between people. It is pointed out that this restaurant, where people used to meet and spend time together, has fallen into disrepair, and as a result, friends stopped coming there to eat together and spend time talking, and the iron shop in its place, time It points to the fact that over time, people's hearts and minds have hardened like iron, and they have moved away from feelings such as longing, consequence, and friendship. So, these two details are a sign that friendship ties have already ended. Of course, the reader may be thinking, if that is the case, why is Bob here for his friend?

Meanwhile, when Bob lights a match to smoke, his face, jagged jaw, sharp eyes, and a small white scar near his right eyebrow are visible. A large diamond eye stud on a thin necklace is dazzling. The writer lists his portrait image one by one - with its attention-grabbing features. Although this portrait is told through the narrator's language, it is significant because it is seen through the eyes of a police guard. This portrait is the climax of the story. In this place, the reader thinks that two friends met each other, and the guard recognized his friend. Because the distracting details characteristic of the writer's style serve to achieve the author's artistic goal. However, after Bob's negative comments about his friend, his negative description of him to his friend, the policeman walks away, and a few minutes later, a young man with his coat collar up to his ears comes up to him, saying that he is his friend. They see him. However, when they cross, Bob knows from the light that he is not his friend. Then he tells Bob that the person is a police officer and gives him a letter from his friend Wales (a police constable).

"Bob: I was at the appointed place on time. When you stuck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job".

"Bob! I arrived at the appointed place on time. When you struck a match, I recognized the person the Chicago police were looking for. I could not do it myself, so I sent one of our local agents to arrest you." This letter served as a paradoxical solution in the story. Now, the details in the above portrait image - the sharp jaw, the sharp eyes, the small white scar near the right eyebrow and the big diamond eye stud on the thin cracked necklace - the writer the police officer cites the unknown man as signs of a wanted criminal, not because he recognizes him as a friend. These signs are clearly visible in the eyes of the police officer. In fact, there are no ties left between these two friends, Bob had to flee from Chicago to New York because he was wanted, and Wills has already forgotten about this friend. From the analysis of the details in the image, it can be concluded that the interests of both heroes collide.

In conclusion, it should be noted that Imagery and detail are necessary poetic elements to ensure brevity and vitality in the story. It can be seen that in the stories of all three Uzbek writers, the imagery characteristic of O. Henry's story-telling and the important task of conveying the artistic intention of the creator to the reader perfectly Forming the fallen details at the level of images, saturating them with artistic coloring, common depiction of life realities has been formed as a unique style.

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