

ARTISTIC FEATURES OF CREATING THE IMAGE OF “AN EXTRA PERSON” IN THE WORKS OF I.S.TURGENEV

Abdullayev Khusan Abdushukurovich
Student of Karshi State University, Gr. 020-17
husanabdullayev0055@gmail.com

Pardaeva D. R.
Supervisor: Acting Associate Professor

ABSTRACT	KEYWORDS
This article discusses the artistic features of creating the image of an «extra person» and the place of an extra person in Turgenev's work, also considers the main meaning of the image, and the creation of an artistic image.	Image, artistic image, image creation, extra person.

INTRODUCTION

An artistic image is any phenomenon creatively recreated by the author in a work of art. It is the result of the artist's understanding of a phenomenon or process. At the same time, the artistic image not only reflects, but also generalizes reality.

The concept of an image and the process of its creation are studied by many sciences, among which linguistics stands out, considering all aspects of this phenomenon, as well as studying the linguistic means by which it is formed. E. O. Oparina writes that the term “image” in linguistics is understood as “an object that arises in the mind of a person and reflects objects or phenomena of the surrounding reality” [8, p. 85]. However, it should be noted that, speaking of the image, we, first of all, mean the artistic image. It is about the artistic image that we will talk in this study. One of the first to use the term artistic image in his works was A. A. Potrebnya [11, p. 114]. It was him back in the 19th century. Drew attention to the need for a linguistic study of the image. Currently, there are many definitions of this concept. Let's consider some of them. Thus, E. B. Borisova understands an artistic image as “a fragment that has an independent life and content, which is created by the author with the help of the richness of the language” [2, p. 25]. A. E. Efimov in his article «The figurative speech of a work of art» considers the artistic image as an image of the characters of a literary work.

One of the main visual means of expressing the artistic image in this process is the form. Point, line, spot – all these are elements of the organization of a planar composition. Depending on the configuration, the line and spot affect the viewer. This process occurs at the associative and intuitive levels, as well as at the level of memory.

MATERIAL AND METHODS

How to create an artistic image?

The most frequent and important means of creating an image are tropes (epithet, comparison, metaphor, hyperbole, litote, gradation, oxymoron, personification).

What characterizes an artistic image?

The artistic image is characterized as a holistic integrative formation, the result of human creative activity in the field of verbal art.

The problem of creating, constructing and perceiving an artistic image becomes relevant already at the very initial stage of teaching composition to students of the fine arts specialty. It can be said that composition is ideas, feelings and the search for ways to express them through an artistic image. There are no ready made solutions. But there is a fascinating opportunity to search for the only true solution to the artistic image. The versatility of the composition lies in the breadth of the range of its imagery, while in all modifications the composition is extremely constant in its internal laws.

When it comes to composition, we proceed from how expressed in the picture is the artistic and plastic task that the artist has set. We are talking about composition for each artist and his work separately, and not about a general rule for everyone. The method in composition remains unchanged with all variations: a work of art is not just a mirror of the external world and not just an expression of the artist's inner world, but an indissoluble alloy of both, the realization of their relationship. The conceptual content of a work of art is made up of representations and ideas objectified in the image. Artistic thinking is figurative. It combines generality and concreteness with a personal form. The artistic image, as well as art in general, is the most complex and multifaceted product of human creative activity, the result of an individual creative process of a person who seeks to express his feeling, personal vision of an object, phenomenon, and the world around him. This is the inner state, the spiritual mood of the artist, who is keenly aware, passing through himself and conveying to the audience, his understanding of reality.

It can be concluded that the beginning of the 19th century is the time of the emergence of the image of the “superfluous person” in Russian literature. These characters are always outside of society and oppose it. They are united by the fact that their high talents turned out to be superfluous for other people. To some extent due to their own weakness, partly due to the fault of society. These literary characters are lonely and unhappy, they feel spiritual discord, internal contradiction. Therefore, the image of the “superfluous person” must be understood as a character seeking and not finding his place in the society in which he lives. I. S. Turgenev possessed great skill in depicting nature, human feelings and the Russian people. Sad and joyful, tragic and happy notes sound in his works. In Turgenev's novel, bitter thoughts about life, and bright memories of childhood, and the hopes of youth, and faith in the future, in truth, in goodness merge together. The great writer and poet entered literature as a master of words, fluent in Russian.

RESULTS

The artistic image is characterized by several important features or properties. They are: the presence of an individual, characteristic; the presence of a common, typical

Whom, which is formed by selecting the characteristic essential features of a number of people, objects, phenomena, creatively combining them in one image; the presence of an aesthetic attitude of the artist to the displayed; the presence of fiction (the work of creative imagination) and artistic

understanding, which includes both visual-figurative and abstract-theoretical thinking, this is such a fusion of the emotional and rational in the knowledge and reflection of objective reality, which is designed to influence both the feelings and the minds of people. Obviously, to these most important, basic features of the artistic image, one should add such features that are necessarily inherent in every real artistic image, such as novelty, the unity of the objective and the subjective. The image includes the material of reality, processed by the creative imagination of the artist, his attitude to the depicted, as well as all the wealth of the creator's personality. An artistic image is an allegorical, metaphorical thought that reveals one phenomenon through another, it has its own logic, develops according to its own internal laws.

One of the aspects of the ambiguity of the image is understatement. The perceiver receives the initial impulse for reflection, he is given an emotional state and a program for processing the information received, but he retains both free will and scope for creative imagination. In creative work, it is necessary to discard the secondary, insignificant, and, conversely, highlight the essential, natural. The work of imagination and fiction, with the help of which the artist creates strong images, is connected with life experience.

The concept of «extra person» appeared in the 19th century, after the publication in 1850 of I. S. Turgenev's story «The Diary of an Extra Man». This term characterizes a smart, educated and gifted person who could not find an application for his strength in life, to realize himself, his capabilities. These people could become geniuses, but they became, according to Herzen, «smart useless things.» The “superfluous person” cannot find an application for his strength in public life, he feels spiritual discord and the inability to do something useful for society.

The negative side of extra people is connected with the fact that they often bring trouble not only to themselves, but also to female characters who had the misfortune to love them. The love story in I. S. Turgenev's novel «The Nest of Nobles» is very tragic. Having lost hope for happiness with Lavretsky, Liza goes to the monastery: “I ... I want ... - Liza hid her face on Marfa Timofeevna's chest ... - I want to go to the monastery,” she said in a dull voice. Over the course of many years, a turning point occurs in Lavretsky's soul. “He calmed down and – why hide the truth? – has grown old not only in face and body, has grown old in soul ... ». Rudin, the hero of the novel of the same name by I. S. Turgenev, is also among the “superfluous people”. Its distinguishing feature is the discrepancy between word and deed. Dmitry Rudin is a man of brilliant mind, but it turns out that he can only speak and nothing more.

DISCUSSION

Image is a literary concept. The artistic image is the main cell from which grows a system of images that make up an integral work. Usually, an artistic image is understood as the reproduction of typical phenomena of life in a concrete-individual form. Such a reproduction or reflection of life is characteristic of art, an ideology that artistically masters the world. The artistic image carries a «generalization», since it acts as a specific way of reproducing objective reality from the standpoint of a certain aesthetic ideal in a specifically sensual, directly perceived visible form.

In the era of the formation of realism, it turned out that the image of the “superfluous person” in its complexity turned out to be on the shoulder only to those authors who went through the experience of a romantic poem on the way to the novel. Probably, a serious attitude to the romantic hero was necessary, an analysis of the values of his world, so as not to squander them in the world of everyday

life, describing the «superfluous person». The first Russian realistic novels entered into a two-way dialogue with romantic works, as a result, the typological features of the hero who appeared, called «an extra person», are revealed in a romantic context and boil down to the following:

- a) The hero received a European education, which prevents him from finding a place for himself in Russian reality;
- b) His self-confidence is destroyed by the will of fate unfavorable to the hero;
- c) Characters reading and comparing themselves and others with literary images;
- d) Wandering turns into wandering;
- e) The hero is not only shown in his monologues and author's assessments, but his assessments by «others» are also significant;
- f) Superficially romantic characteristics are associated with the characters of the second row.

CONCLUSION

All these features were clearly heard in the work of Turgenev, especially in his novel *Rudin*².

It is important that on the way to the image of the «superfluous person» Turgenev goes through the experience of a romantic poem and story. The hero of the first romantic poem of the «Byronic» type approaches the heroes of the stories. Steno in the fight against “his demon” is a loser, not a winner³. In addition, not all heroes recognize the greatness and extraordinariness of Steno, “other” heroes and other assessments appear⁴, which reduces the romanticism of the image. “The Conversation” is built not as a confession-poem, but as a dialogue-poem, which may be due to the dialogic conflict of the “natural school”, however, the orientation towards the romantic tradition, in the spirit of the 1840s, typifying the romantic hero and thereby depriving it of originality. Novel associations are evident in the poems «Parash» and «Andrey», correlated with «Eugene Onegin», as indicated by the author himself, but the image of the hero is again replicated.

I.S. Turgenev is an outstanding writer of the 19th century. For a long time, a good impression was formed about him as a writer of “bright” and “without a break”. He became one of the few who gained worldwide fame during his lifetime. I chose this topic because I believe that the work of Ivan Sergeevich is of great importance for the present generation. Thanks to him, several new concepts appeared, which became very widespread in Russian literature. One of them is «an extra person». This concept originated in the 19th century, and then for a long time «extra people» began to appear on the pages of the works of other great writers and poets.

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