

## Application of Artistic Image as A Form of Artistic Thinking in Literary Texts

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### ABSTRACT

*The article gives a broad definition of the concept of artistic image. An artistic image is an information about the impressions that are embodied in the human eye, and where this concept can be used. At the same time, it was argued that the artistic image should be distinguished from the imagination.*

**Key words:** *artistic image, author's fantasy, reality, truth, symbolic images, portrait, emotional feeling, emotional expression, art, emotion.*

### I. Introduction

An artistic image is a form of artistic thinking. The image includes: the artist's creative imagination, his attitude to what is depicted, the materials of reality reworked with the richness of the creative personality. Hegel believed that the artistic image "reveals to our eyes not the abstract essence, but its concrete reality." V.G. Belinsky considered art to be figurative thinking. For positivists, the artistic image is clarity in the demonstration of an idea that gives aesthetic pleasure. Theories have emerged that deny the figurative nature of art. Thus, Russian formalists replaced the concept of image with the concepts of construction and technique. Semiotics has shown that an artistic image is created by a system of signs, which is paradoxical, associative, a figurative, metaphorical idea that reveals one phenomenon through another.

### II. Literature review

The artist, as it were, pushes the events together and a strike sparks that illuminate life with a new light. In art, according to Anandavardhana (India, IX century), figurative thought (dvani) has three main elements: a poetic figure (alamkara-dhvani), meaning (broad-dvani), mood (rasa-dvani). These elements are combined. The poet Kalidasa dwani expresses his mood in this way. Behold, the king says to the bees circling around the face of his beloved Dushyanta: you also drink nectar, lips - in the center of pleasure. Oh, bee, indeed you have achieved your goal, I am lost in my search for the truth. "The poet conveys the mood of love to the reader, without directly naming the feeling that Dushyant possesses, comparing the lover he dreams of kissing with the bees flying around the girl.

### III. Analysis

The metaphorical nature of artistic thinking is particularly evident in the most ancient works. Thus, the products of Scythian artists in the style of animals surprisingly combine real animal shapes: wild cats with bird claws and beaks, griffins with fish bodies, human faces and bird wings. Images of

mythological creatures are an example of an artistic image: an otter with a human head (Alaska tribes), the goddess Nui-wa - a snake with a female head (Ancient China), the god Anubis - a man with a chakal head (Ancient Egypt), a centaur - a horse with a body and a man head (Ancient Greece), a man with a deer head (Lapps).

Artistic thought connects real events to each other, creating an unprecedented being, intricately combining elements of their ancestors. The ancient Egyptian Sphinx is a person depicted by a lion and a lion understood as a person. Through the strange combination of the king of man and beast, we learn about nature and ourselves - the power of the king and his dominion over the world. Logical reasoning establishes the subordination of events. Equivalent objects are opened in the image - one through the other. Artistic thought is not imposed on things in the world from the outside, but comes organically from comparing them. In the miniature of the Roman writer Elian, these features of the artistic image are clearly evident: "... if you touch a pig, it naturally begins to crumble. The pig has neither wool nor milk, only meat. When he touches something, he immediately anticipates the danger that will threaten him, and people will know why it is useful. The oppressors do the same: they are always skeptical and afraid of everything, because they know that everyone has to give their lives like a pig." Elian's artistic image is built like a metaphor and a sphinx (man-lion): According to Elian, the tyrant is a pig man. Comparing distant beings unexpectedly gives new knowledge: oppression is disgusting. The structure of an artistic image is not always as clear as in a sphinx. L.N. Tolstoy's heroes reveal themselves to each other, to the world around them, through the mirrors and shadows they cast. Andrei Bolkonsky's character in war and peace, his love for Natasha, his relationship with his father, Through the Austerlitz sky, through thousands of things and people, this deadly wounded hero is connected to everyone, as he understands in agony.

The artist thinks associatively. For Chekhov's Trigorin, the cloud (in the Chagal performance) is like a grand piano, and "the neck of the broken glass shines in the dam, and the shadow of the mill wheel darkens - so the moonlit night is ready". Nina's fate is revealed through the fate of the bird: "The plot of the short story: a young girl lives by the lake, from her childhood ... she loves the lake like a squirrel, and is as happy and free as a squirrel. But by chance a man came and saw him and, unable to do anything broke him like a child. "In the artistic image, the unknown aspects of reality are revealed through the conjugation of events that are far apart.

Figurative thought is multifaceted; it is as rich and profound as life itself. One aspect of image ambiguity is indifference. A.P. for Chekhov's art of writing is the art of erasure. E. Hemingway compared a work of art to an iceberg: part of it is visible, the main part is under water. It activates the reader, the process of perceiving the work becomes a joint creation, filling the image. However, this is not speculation about arbitrariness. The student is motivated to think, he is given an emotional state and a program of information processing, but he retains the will and ability to think creatively. The underestimation of the artistic image stimulates the recipient's opinion. This also manifests itself in incompleteness. Sometimes the author separates the work with the sentence in the middle and says nothing, does not reveal the plot lines. The image is multifaceted and includes a depth of meaning that reveals meaning in a timely manner. Each period finds new facets in the classic look and gives it its own interpretation. In the 18th century. Hamlet was seen as a thinker in the 19th century - as a reflective intellectual ("Hamletism"), in the 20th century - as a fighter "against a sea of difficulties" (in his interpretation he stated that he could not express the idea of "Faust" using formulas. To explain this, it is

necessary to rewrite this work.

#### IV. Discussion

The artistic image is a whole system of thoughts, which corresponds to the complexity, aesthetic richness and versatility of life itself. If the artistic image had been fully translated into the language of logic, science could have replaced art. If it were not fully translated into the language of logic, then there would be no literary criticism, no art criticism, and no art criticism. The artistic image cannot be translated into the language of logic, because the analysis leaves a “very semantic residue” and at the same time we translate, because it is possible to go deeper into the essence of the work and reveal its meaning more fully.

Critical analysis is the process of infinitely deepening the infinite meaning of an artistic image. This analysis is historically changing: a new era allows a new reading of the work. In the generally accepted notion, an artistic image is an emotional expression of any term that defines reality, the reflection of which takes the form of a specific life event. An artistic image is born in the imagination of a person engaged in art. The sexual expression of any idea is the fruit of diligence, creative imagination and thinking based solely on one's own life experience. The artist creates a certain image, which leaves a mark on his mind about the real object and reflects everything in pictures, books or films, reflecting the views of the creator on the idea.

An artistic image can only emerge when the author knows how to work with the impressions that form the basis of his work.

The psychological process of emotionally expressing an idea is to visualize the end result of the work even before the creative process begins. Working with artistic images helps to reflect your dream in a created work, even if you do not have the required knowledge.

The artistic image created by the creator is distinguished by sincerity and truth. Craftsmanship is a hallmark of art. This is what allows you to say something new, and this is only possible through experiences. Creation must go through the feelings of the author and endure it.

The artistic image in each field of art has its own structure. The criteria of the spiritual principle expressed in this play are also related to the specific properties of the material used in the creation of the creation. Thus, the artistic image in music is intonational, static in architecture, visual in painting, and dynamic in literary genre. In one it acts as a human being, in another - nature, in the third - an object, in the fourth - a combination of human actions and the relationship between their environments.

The artistic depiction of reality consists of a unity of rational and emotional aspects. The ancient Indians believed that in the birth of art, man was indebted because of feelings he could not contain. However, not every image can be included in an artistic category. Delicate expressions should have special aesthetic purposes. They reflect the beauty of the surrounding nature and wildlife, the perfection of man and his being. The artistic image must testify to the beauty of the world and affirm its harmony.

Emotional incarnations are a symbol of creativity. Artistic images serve as a universal category for understanding life, as well as helping to understand it. They only have their own characteristics. These include:

- Typicality arising from a close relationship with life;
- Live or organic;
- The direction of perfection;

Explanation.

The building blocks of the image are: the artist's personality and the realities of the world around him. The emotional expression of truth combines subjective and objective principles. It is reworked by the artist's creative thought, a reality that reflects his attitude to what is depicted.

An artistic image is an image of art, that is. The subject of art is a phenomenon created specifically by the artist in the process of special creative activity in accordance with special laws. In classical aesthetics, a complete description of the artistic image and figurative nature of the artistic image was developed. In general, an artistic image is an organic one that represents, presents, and fully realizes (exists) a particular fact in the process of perception of a particular work of art in a mode of large and small isomorphism (form similarity) understood as spiritual-ethical integrity.

It was then that the unique artistic world was fully revealed and, in the process of creating a truly artistic work, the artist added to his objective reality (pictorial, musical, poetic, etc.) in another concrete reality of the inner world (different hypostasis) developed subject of perception. Image is a complex process of artistic development of the world. It implies the existence of an objective or subjective reality that drives the process of artistic expression. It becomes the inherent reality of the work in the act of creating the work of art. Later, in the act of this work of art, another process of change takes place in the nature of features, forms, and even the essence of the original reality (prototype) and the essence of the work of art (the "secondary" image) yet it is something peculiar to them (which is the essence of isomorphism and the basis of the principle of representation) and unites them in a single system of figurative expression or artistic representation. A work of art begins with the artist, more precisely, with a particular idea (that is, an ambiguous spiritual and emotional sketch) that emerges in him before the work begins. In the process of his work, the work is concretized, in the process of creating the work, the artist's spiritual and mental forces work, on the other hand, the technical system of his skills of working (processing) with a specific material, from which the work is created. Often nothing remains of the original figurative-semantic sketch. It serves as the first impetus for a sufficiently spontaneous creative process.

### V. Conclusion

An evolving work of art is also called an image for big reasons, which in turn has a number of figurative levels or sub-images - images with a more local character. In this folded painting work, we also find several small paintings that are defined by the pictorial and expressive structure of this art form. The higher the degree of isomorphism, the closer the image at the pictorial-expressive level is to the external form of the depicted piece of reality, the more 'literary' it becomes, i.e.. prone to verbal description, resulting in an appropriate "picture" appearance of the recipient. Through isomorphism, images can be verbal, but can also be nonverbal. For example, in relation to any of Kandinsky's paintings, we cannot speak of a definite compositional image, but of color, the balance and dissonance of color masses. Perception ... In the spiritual world of the subject of perception, an ideal reality emerges, through which the subject is introduced to the universal values of being. The final stage of the perception of a work of art is experienced and realized as the subject of perception achieves some unknown level of truth, along with the fullness of the body, extraordinary lightness, ascension, and a sense of spiritual joy.

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