



Article

Description of The Theory of Artistic Image

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Abstract: This article covers the history of the origin, theory, types and stages of development of the term image. The opinions expressed by world and domestic scientists about the image are compared. The types of images in the stories of the writer Luqman Borikhon are described. Problematic situations about the image are discussed. Attention is paid to the change in certain views on the image. The theoretical foundations of the concept of artistic image, its role in literary studies and its importance in revealing the content of a work of art are highlighted. Scientific approaches to the study of poetic image are analyzed. It is explained that the image, as a central category, is the main tool that reveals the content of the work. It is emphasized that the scope of the image includes, in addition to a person and an object, also an image and an event. It is argued that the history of the creation of the image goes back to imitation and likeness. The main element that evaluates the criterion of a writer's skill is the way of creating an image.

Keywords: Mega-Image, Macro-Image, Micro-Image, Positive Image, Negative Image, Detail-Image, Realism, Postmodernism

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1. Introduction

The artistic image is considered one of the central categories of literary theory, the main element that expresses the writer's vision of life, aesthetics, and skill.

The materials of the study are scientific works of local and foreign literary scholars on the theory of the artistic image. The research used the analytical-synthetic method, the comparative-typological method, the hermeneutic method, and the descriptive method. The theoretical foundations of the artistic image were studied and generalized through the analytical-synthetic method. The comparative-typological method was used to compare the views of literary scholars on the image. The essence of the image was interpreted based on the hermeneutic method. The descriptive method was used to explain the functions and signs of the image [1].

The history of the emergence of the concept of an artistic image can be traced back to antiquity. The first theoretical ideas about the image can be found in the sources of this period. Plato explains the image as a reflection of the real world. In Aristotle's "Poetics", which is considered the first work dedicated to the theory of literary criticism, it is said that "Epic and tragedy, as well as comedy and diphryamb, creation, creation, a great part of auletics and cypharistics - all this, in general, is nothing other than the art of imitation (mimesis)". The scientist uses mimesis instead of the term image. These were theoretical ideas about the creation of early figurative thinking, literature on the basis of imitation of life. In world literature, Hegel developed scientific and theoretical views on the artistic image. Hegel interprets the image as a phenomenon with historical development, as the

manifestation of an idea in emotional form. In his views, Hegel notes that “We represent poetic thought figuratively. We understand the image as aesthetic reality, artistic norm, idea, generality, originality, and the dialectical unity of content and form”. I. Kant recognizes the image as a harmony and correspondence, a harmony of thought and feeling. Schelling says that the image combines the concepts of real and ideal, being and idea, completeness and limitlessness. Skiba V. A. in his article “Artistic Image”: “В гносеологическом плане художественный образ – разновидность образа вообще которым понимают результат освоения сознанием человека окружающей действительности. Любой образ – это внешний мир, попавший в «фокус» сознания, ставший его раздражителем и, как говорят философы, интериоризованный им, т.е. превращенный в факт сознания, идеальную форму его содержания. Вне образов нет ни отражения действительности, ни воображения, ни познания, ни творчества”.

2. Materials and Methods

That is, from an epistemological point of view, an artistic image is a manifestation belonging to the general concept of an image. An image is understood as the result of the assimilation of the surrounding being by the human mind. Any image is a form of the external world that has fallen into the “focus” of consciousness and has become its integral part; as philosophers say, it is interiorized, that is, it becomes a fact of consciousness, takes on the appearance of an ideal form or content. Images embody not only the reflection of being, but also imagination, knowledge, and creativity. V. G. Belinsky explains that “If science is thinking through logical concepts, art is figurative thinking”. The problem of the image is one of the most important and urgent issues in literary criticism. “A character depicted in a work of art with more or less detail is called an image or character”. Image is considered a concept that applies to all types of art. Not only characters, but also places, objects and animals are considered images. Russian literary critic V. Belinsky was a supporter of the advisability of applying the term “image” to a person (a person in a work of art), since the highest subject in art is considered to be a person. The reason for this was his opinion that the writer’s material is a person who has the same characteristics, intentions, desires, and changing tastes and moods as he himself. In lyrical works, in epics based on metaphor, since the image is expressed through animals, birds, places and objects, this idea does not fully justify its assertion, in our opinion. However, in all of them, human feelings, living conditions and relationships with others are secretly glorified. Russian literary critic L.A. Timofeev defined an artistic image as “a generalized picture of human life created with the help of a texture and acquiring aesthetic value”. The scientist’s theory, which is fully justified and concise, and expressed in a way that is understandable to everyone, will never lose its relevance in literary studies, in our opinion. “An artistic image is not just a reflection of a separate life event in the human mind, but a re-reflection of a phenomenon reflected by the creator and recreated anew with the help of one or another material means and symbols”. Of course, creative people have their own world and spiritual experiences. Each artist perceives the phenomena of existence differently through the prism of his soul and, proceeding from his worldview and experiencing the work of art with the eyes of his soul, creates a unique and unrepeatable work. A work created by combining knowledge, inspiration and extraordinary spiritual experiences will remain on the stage of history for a lifetime. As a result of historical development, theoretical views on the artistic image have expanded, differing in their nature. In antiquity, it was considered a means of reflecting reality, while in classical philosophy it was considered a unity of idea and form. In realism, the image is a manifestation of a certain social type, while in formalism, the image is associated with a system of form and poetic means rather than content. In structuralism, it is an element of the text, and in the theory of postmodernism, the image is considered a concept with various meanings and no stable essence. Russian scientists V. A. Skiba and L. V. Chernets wrote about the image: “An artistic image is an aesthetic category that reflects the result of the author’s (artist’s)

understanding and expression of a phenomenon or process in his own way. It is objectively formed in a creative work through various methods of art, representing the entire work or its individual parts. For example, in literature, the system of artistic images may consist of a system of heroes; in sculpture, it is expressed in the form of a composite whole", - there are views that. Images have existed in different periods in different forms and contents. For example, in classical literature, traditional symbols and imagery such as flowers, nightingales, candles, rinds, hermits, may, taverns, soks, and the like predominated. In modern literature, images of the nation, homeland, and intellectuals have taken a leading place. At the heart of all this is the desire of the people, changes in the consciousness of people, which necessitated the renewal of images. In our national literary studies, there are also various ideas and views on the theory of the image. In Uzbek literary studies, the issue of the artistic image began to be studied since the 20th century. D. Kuronov explains in his book "Introduction to Literary Studies" that "An artistic image is a reflection of existence (a thing, event, etc.) in a work of art. However, an artistic image is not a simple reflection of that existence, no, it is a reflection of existence seen with the eyes of an artist and creatively processed on the basis of an ideal". The writer instills his worldview, level, and aesthetic views into the image, which is an important creative force of the work. The writer's creation of a work that meets the requirements of the genre is also art. The images in the story serve to reveal the content of the work. The ability to create a character with the help of an image and to win a place in the hearts of readers is a sign of the writer's skill. There are works in which the hero of the work can really influence our lives. With some characters, we remember the work, and we cannot imagine the work without that character. The image is present in every work and plays an important role. The Russian-Uzbek dictionary of literary terms explains: "Image is a landscape and character that reflects life in a unique artistic form in art and literature". The term image began to be used in our literary studies from the 20s-30s of the 20th century. Until this period, terms such as "symbol", "copy" and "image" were used instead of the term image. In some places, the concepts of image and character are used interchangeably. Since the character is the main image in the work in the big picture, the term image can be used instead of character, but character cannot always be used instead of image. Researcher N. Salohiddinova, based on her views, makes the following conclusion about the image: "Image is a multifaceted phenomenon. At its core, a clear vision of existence is generalized. The image also has an aesthetic meaning and gives a clear and general image of human life created through creativity. In artistic creation, the artist creates a work influenced by reality.

3. Results and Discussion

As a result of this influence and inspiration, the creator discovers new poetic images in his works. Then he imbues it with his dreams, goals, and various thoughts. The image is formed within the framework of the chosen topic". The researcher's thoughts are logically justified. The direction and scope of the image are wide and in works written on a specific topic, images within the scope of this topic are involved [2]. For example, in the theme of school, the virtue of knowledge, it is natural that images related to the school, such as a teacher, student, classroom, desk, blackboard, book, and the like, are involved. Considering that the memories, dreams, and goals of the images also come within the framework of the story, they also form a set of images close to each other within their direction. Images unite images in a similar spiritual group within their theme. For example, since the main theme of Luqman Borikhon's story "Maktub" is related to the situation of Choribay in military service, images such as Commander, captain, crew, and day-servant have been the main images of the story [3].

About poetic image, Jan Parandowski argues: "Image is the only fundamental element of poetry that nothing, neither time nor poetic fashion, can threaten[4]. Currents and trends, themes and plots, motives and moods change, the choice of words, the conditions and methods of writing poetry change, but the image - whether in a form

without similes, in metaphors, or in comparisons - always remains. Image is the blood of poetry". Although these thoughts are expressed about poetry, they also apply to prose. Image is the lifeblood of prose[5].

In literary studies, the issue of classifying artistic images has been studied by world literary scholars such as Hegel, Belinsky, Bakhtin, as well as Uzbek scholars such as Naim Karimov and Qazoqboy Yuldoshev, based on various theoretical criteria, and these classifications serve to deeply understand the aesthetic and ideological essence of the image [6]. Ukrainian literary scholars I. Kovalik and M. Kotyubinskaya, classifying the image in terms of its scope, divided it into the following types:

1. Megaimage
2. Macroimage
3. Microimage[15].

Russian literary critic A.I. Nikolaev divided the artistic image into the following types according to the level of complexity: elementary image, detail-image, human image, landscape and figurative hypertism [7]. Various manifestations of images classified in this way can be found. Based on a systematic approach, M. Epstein classified them as follows:

1. Level of subjectivity;
2. Level of generalization;
3. Grouping according to the relationship of image and expression plans is effective in revealing the essence of the artistic image.[8] M. Epstein's classification plays an important role in the analysis of the work. If we pay attention to the scientist's classification, images can be found in each type of literary genre according to the level of subjectivity and the level of generalization. Classification according to the relationship of image and expression plans is important in the analysis of lyrical works [9][10].

When analyzing the works of Luqman Borikhan, special attention is paid to illuminating the image of a person through detailed images. One of the characteristics of Luqman Borikhan's style is the abundant use of words, paying attention to every detail and episode. In this regard, the writer said in an interview on his "Creative Meeting" program: "I include whatever I think is necessary in my work. This will be my worldview, my thoughts "[11]. The skillful use of detailed images is one of the elements that determine the criteria for the artist's skill. It is worth noting that literary critic Y. Solijonov was absolutely right when he said: "Detail is the engine that drives the plot. The uniqueness of the character, the inner world of the hero, his appearance, the development of events, the clarity of thought, the tension of the plot - all this is realized through these details and becomes impressive and convincing. Any artist who understands this well pays special attention to describing events in detail in his work".

The above classification is considered the most perfect option for classifying images to date [12].

4. Discussion

According to the means of expression, the images created by Luqman Borikhon can be classified as follows:

1. Portrait-based image
2. Image revealed through speech
3. Image revealed through action
4. Image based on internal monologue
5. Image created through symbol

Vivid examples of images revealed through portraits include Nurbek Korboshi, Maysara, Umidjon, Halim, and others;

Images revealed through speech: Ulash the agronomist, Toshbibi the checha, the father in the story "O'tirik";

Images revealed through action: the image of the teacher in the story "Tun qa'ridagi shu'la", the image of the governor in the story "O'tirik", the hero of the story "Zarur gap" Akram, the image of the thief in the story "Qo'shyaproq", the image of Salim in the story "Yigit iltijosi", the teacher Samandar;

Bright examples of a character based on an internal monologue are Eshboyev, The Immortal Teacher, Mr. Dolanov, the narrator of the story "The Guest" [13][14].

The hero of the story "The Girl at the Station" is part of the image illuminated by the symbol of Zamonkul. The hero of the story "The Letter" is an epistolary character. The hero of the story, Choriboy, expresses his experiences and feelings by writing them down on paper. Epistolary literature is a special literary genre that represents a set of literary works and letters written in the form of a letter, a letter diary. G.P. Makogonenko: "Epistolary literature is not only a personal communication, but also a form of literary creativity, in which the author's literary skill is manifested", - said [15].

5. Conclusion

According to literary types, images have been divided into lyrical, epic, and dramatic types from time immemorial. In literary studies books up to this time, the terms positive and negative were used for images that were introduced into the century to confirm the writer's ideal and desires. An image close to the reader's heart was called positive, unhappy, and an image that was bad for the reader's heart was called negative. The literature of the independence period, along with the opportunity to depict a person as he is, provided the opportunity to clarify that a person is not a person without flaws and that this is an artistic truth. Now there is no negative hero in literature. Instead of a negative hero, there is an image that has not yet found its way. In the work of Luqman Borikhan, there is almost no strong hatred for any image. There is an attempt to understand each image.

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