

**Ruzieva Dilfuza Salimboevna**

Independent researcher of Bukhara State University

E-mail: ruziiyevadilfuza00@gmail.com

**Abstract** – As Academician Matyakub Koshjanov wrote, the image is a part of the concept of imagery in literature and art. Imagery has a wide meaning: first of all, all literature and art, moreover, every work is a reflection of human life and the natural world. Creating a direct and lively perception of people, the universe, nature, and objects is one of the unique features of art and literature in the study of life. Science proves, art and literature show."

**Key words:** literature, art, structure of a human image, literary studies, artistic skill, writer, literary symbols.

### I. Introduction

It is known that the representation of life and human activity in fiction is one of the most important issues in this field. For example, it is very difficult and difficult to express the goal of depicting life events, contradictions, and various systems of relationships in an impressive, vivid, attractive form in the structure of a human image, and moreover, to give these processes in a figurative way. The writer's artistry is measured and evaluated by how he was able to perform this complex task. In order to describe life through the images of people, the writer needs a unique, unique style of artistic description, and in turn, the issue of style, the task of being able to form a style is considered somewhat more difficult than the concept of image and the task of creating an image. In world literary studies, the great scientist V.G. Belinsky's theoretical and practical concept of "Style is a talent" is widely used and interpreted. Therefore, in the style, first of all, the incomparable artistic skill and high level of artistry of the writer and poet are clearly demonstrated. The artist's creativity, how attractively and reliably he can depict the reality of life, directly depends on the art-depicting style he has formed in his talent. The well-known stylistic scientist A.N. Sokolov writes: "The style of the work is determined by the idea, the image, the method, and the genre." A great deal of work has been done in literary studies on the issue of artistic style. Even the famous scientists of the great age, from Aristotle and Pharoebius to today's youngest literary scholars, draw attention to an issue that has been studied in some way.

### II. Literature review

Issues such as "Portrait of Dorian Gray" by the famous European writer Oscar Wilde, "Boqiy darbadar" by the young Uzbek writer Isajon Sultan, and the ability to interpret ideas and goals in their own way, as well as literary achievements It should be emphasized that it is directly related to their ability to approach the concept and function of the image and the requirements of the artistic style with their own originality.

Although the novel "Portrait of Dorian Gray" covers the landscapes of a wide period (European environment of the 11th century), there are not many characters and literary symbols in it. Dorian Gray, who is in action from the beginning to the end of the work, and his mentor friend, Lord Henry, who is very smart and at the same time wise, are considered the leading literary characters of the novel. Intellectuals of a serious nature, such as painter Basil Hallward, alchemist Alan Campbell, some cultured noblewomen, and theater actress Sybil Vane, make up the set of characters. In the novel, the number and weight of secondary, second-rate, passing characters and small characters who perform small, trivial tasks are much greater than the characters who serve a serious, specific ideological purpose.

### III. Analysis

|            |  |
|------------|--|
| <b>106</b> | ISSN 2277-3630 (online), Published by International Journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 05 in May-2023<br><a href="https://www.gejournal.net/index.php/IJSSIR">https://www.gejournal.net/index.php/IJSSIR</a>                              |
|            | Copyright (c) 2023 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit <a href="https://creativecommons.org/licenses/by/4.0/">https://creativecommons.org/licenses/by/4.0/</a> |

Dorian Gray and Lord Henry are considered the leading and important ideological and poetic characters of the novel. And, the main leading ideas in the system of dialogues and dialogues, which are characterized as one of the poetic uniqueness of the work, were also implemented by these two interlocutors.

"Dorian Gray" should be classified as a philosophical novel from the point of view of genre precision, and it should be noted that each of its characters embodies the author's philosophical and aesthetic ideas in a unique form. Thematically, it can be explained by the possibilities of art and its relationship with life.

"The beauty of young and mature Dorian Gray can be seen and witnessed at the same time in life itself," write literary experts V. A. Lukov and N. V. Solomatina. "However, this beauty is not permanent, just like life is not eternal." At this point, the issue related to Wilde's imagining and seeing Lord Henry as Mephistopheles is of interest. It is true that O. Wilde attracts attention because he is a writer who has mastered the masterpieces of world literature very well. He studied works of intellectual spirit in detail, especially when creating the novel "The Picture of Dorian Gray". This, of course, effectively used the classical traditions of world works such as "Divine Comedy" (Dante), "Decameron" (Boccaccio), "Faust" (Goethe).

So, why did Wilde himself imagine Lord Henry as a Mephistopheles, with a very typical image of the Devil in world literature? In any case, Lord Henry, a bright representative of the aristocratic environment, is a literary icon with a more cultured image, wise qualities, and human kindness. His main activity, good intentions, and wishes are related to Dorian Gray, who wants to be formed into a unique personality and to rise to the level of a person with a high reputation.

In fact, Mephistopheles is not a symbol of extreme evil but gives the impression of a force that sacrifices itself to help the good and the good find their place in life. When Faust, the symbol of wisdom and knowledge, meets Mephistopheles for the first time, he is suspicious of the actions of this strange person and tries to ask questions and find out who he is and what his goals are.

*"Faust*

*Har amalning o'zga nomi bor ammo,*

*Anglab olmoq uchun sening zotingni.*

*Bilmoq kifoyadir faqat otingni.*

*Jinmisan, shaytonmi, iblismisan yo?*

*Kimsan, ayt!*

*Mefistofel*

*Men hargiz yomonlik tilab –*

*Yaxshilik qiluvchi kuchning bir qismi”.*

[*"Faust*

*Each action has a different name, but*

*To understand your breed.*

*It is enough to know only your horse.*

*Are you a madman, a devil, or a devil?*

*Tell me who you are!*

*Mephistopheles*

*I wish you all the best -*

*Part of the benevolent force.']*

True, the Devil in the form of Mephistopheles never reveals his dark intentions. Although he does bad things, he wishes good things for that person in his heart. Demons try to keep their every behavior hidden, secret, not to reveal their true meaning.

Mephistopheles does not want to hide his evil and malicious intentions. He still considers himself superior to humanity and good deeds, and he knows well that people cannot destroy him. The devil does not recognize the Almighty God who created man and man, worlds, goodness, and light.

Faust, the symbol of intelligence and wit, when he realizes Mephistopheles' money and dark intentions, advises this Devil to choose the right path with a pure heart.

The devil could not understand that God created the universe and protects it. Glorification of the fact that in front of the power of God, all evil and all destructions become lifeless and ineffective - this is the ideological core of the universal canvas "Faust".

In "The Picture of Dorian Gray" there is indeed an image of Mephistopheles. Even though they do not do evil, evil, mischief with the same horror as the Devil, there is a mark of malice and jealousy in their hearts and goals. Among them, the personality of Lord Henry, who is a great nobleman, possessor of countless riches, connoisseur of art and literature, possessing animal quality, organization, and organizational skills, according to his character and temperament, has acquired a special personality.

The first chapter of the novel begins with Lord Henry's conversation in the artist Basil Hallward's studio. In the course of the conversation, Hallward is familiar with the character and description of Dorian Gray, whom Henry has not yet met, although he has heard his name yet.

#### IV. Discussion

It is known that the theme, the world of images, plot, composition, or artistic elements of each artistic work find their interpretation through the literary and artistic style of this work. The method used by O. Wilde in the novel and serving as a literary support in achieving the ideal poetic goals is mainly related to the use of mutual dialogues. This is often shown in the form of conversations between Lord Henry and Dorian Gray, Lord Henry, and Basil Hallward, and Dorian Gray and Alan Kempel. Although this novel is not composed of coherent dialogues and monologues, it should be noted that this free communication style made it easy to read and to achieve the clarity and importance of the interpretation of thoughts and ideas. In our opinion, the effective use of dialogue is directly related to the fact that O. Wilde is the most famous dramatist and the author of several plays.

In world literature, there are also educated works built on the poetic form of dialogues and monologues. For example, Georgian writer Lyudmila Soldadze's poetic novel "The Laughter of Distant Stars" dedicated to the great judge Ibn Sina was created in the form of dialogues and monologues.

"Lord Henry Wotton was reclining on a sofa covered with Iranian carpets, as usual, with his cigarette lit in succession" (p. 4).

The novel begins with one of its leading characters, Lord Henry, lying in this state. He is in the studio of artist Basil Hallward, and the artist is busy with his work. A huge portrait of Dorian Gray, a handsome and sincere young man whom Hallward worked with, is eye-catching. It can be felt that the writer is imposing a symbolic and aesthetic meaning until the young hero Gray enters the work through the reflection of his image in the portrait work, not himself. Why is that? Because in this novel, which is a mixture of mysterious and strange, mythological and divine interpretations typical of modern literature, the literary detail "portrait" is interpreted as a unique image, idea, philosophical and social scope. The portrait reflects Gray's spirituality, changing aspects of his character and destiny.

First of all, it becomes clear that Henry's future actions, identity, and actions, which are alluding to the scenes of Mephistopheles' world, are revealed. The fact that he is lying down, lying down, holding his cigarette one after the other is, first of all, an expression of the representative of rich people's environment, the owner of incalculable wealth, and his hypocritical disdain for life, people, and spirituality. In the same tone, he also talks to the artist in an insulting, mocking manner: "Henry's eyebrows twitched, and he drew a picture of Basil through the blue smoke that was rising from his

tobacco mixed with cannabis" (p. 5). The very situation of painting a poor and humble artist surrounded by cigarette smoke mixed with a criminal substance such as cannabis is a sign of the inequality of the bourgeois society. So, Lord Henry's first mischievous deed similar to Mephistopheles - the rich man who acquired great wealth and luxury by sucking the blood of working people - is manifested in his treatment of people, poor slaves as toys and entertainment.

Through the words and relations of the artist Basil with the writer Henry, he brings the image of Dorian Gray from the surface to the stage of the work. On the other hand, is a unique aspect of the writer's style, and it is an interesting artistic point of view to interpret a person whom no one knows yet in relation to his definition, attitude toward others, goodwill, or hatred.

When Henry, who painted the portrait of Basil's friend Dorian Gray, offers to take the portrait of this handsome young man to major exhibitions, the artist refuses it, saying, "My whole body and soul is absorbed in this painting."

Here is another feature of the writer's style. Through the relationship of a person to a person (Henry to the artist and to Gray), human relationships and aspects of the character are interpreted. Neutrality creates objectivity. According to Henry's description, the reader can imagine the artist's fierce gaze from the corner of the eye, and based on the portrait, Gray can imagine that Gray is "the ravishing Adonis himself, made of rose petals on his ivory." From this small literary detail, Dorian Gray's lyrical image, of pleasant rapport is clearly imagined.

"Mephistopheles decorates every word, thought, attitude with wise thoughts and worldly meanings. With this, he pursues low goals, such as attracting people, good and famous people (such as Faust), and making his eyes shine. Lord Henry's humorous spirit and sarcastic manner of speaking are reminiscent of the spirit of that great Devil Mephistopheles. Even Henry, although he does not act on it, does not fully understand its meaning, but he throws out his lofty wise thoughts. For him, the meaning of such words is absolutely not important or necessary. With this, he shows himself to be wise, he aims to show the form of a serious and serious person in the eyes of others.

At this point, the writer cites a couple of wise words of Lord Henry, which in some sense are in harmony with the content of hateful artificial ideas of Mephistophelona. For example: this is proved by his strange idea that the highly developed mind itself is somehow more supernatural and that it destroys the harmony of the image: because the Devils, the devils, do not understand the nature of the high mind at all. they perceive it as a sign of madness, abnormality, contrary to the usual naturalness.

Henry's "wisdom" that "as soon as a person begins to think, his nose becomes disproportionately long or his forehead becomes old" is a crazy way of thinking. He imagines such people as something ugly and unreliable, like his intelligence, or he comes to an unshakable idea that learned people must be like that; He also expresses the vision of his crazy imagination with the opinion that "Take the famous figures of the scientific field you want - you will see that they are all bastards." Such a person who is shiny on the outside and shaky on the inside is very far from knowing the value of knowledge, scientist, and enlightenment, and he only talks about it to the farmer so that many people appreciate it.

## V. Conclusion

Lord Henry portrays a handsome young man with a devilish sense of what he is like in real life. This is one of the methods used by the writer in his work.

Basil adds, "Dorian Gray is handsome." The literary detail "Beauty" is also an expression of a number of other qualities, such as pleasantness, sincerity, beauty.

Let's pay attention to the core of Lord Henry's demonic assessment of Dorian Gray's dime:

- a mysterious young man (intriguing, attracting attention);
- very attractive (appearance, passion);
- does not think about anything (careless, apathetic, does not gossip excessively about others);

|     |  |
|-----|--|
| 109 | ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 05 in May-2023<br><a href="https://www.gejournal.net/index.php/IJSSIR">https://www.gejournal.net/index.php/IJSSIR</a>                              |
|     | Copyright (c) 2023 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit <a href="https://creativecommons.org/licenses/by/4.0/">https://creativecommons.org/licenses/by/4.0/</a> |

- Brainless created by God (absurd beauty, simplicity);
- charming creature (sincere in dealings, does not hurt anyone);
- such a creature should always be in front of our eyes (that is, we should take the Lord very close to us and shape a person in his living example as a symbol of evil).

He should delight our eyes in the winter when there are no flowers (in the most difficult moments, he dreams of forming it so that it is suitable for him to lean on, to lighten his burden, and he achieves it);

And in the summer, it should cool our brains, which are agitated by the hot temperature (Grey is good at this, he does not even know that he has become Henry's slave and mute person due to his seemingly close dildo relationship).

#### References:

1. "Conceptual Art | Definition of Conceptual Art by Oxford Dictionary on Lexico.com also meaning of Conceptual Art" Lexico Dictionaries | English. Archived from the original on 14 April 2021. Retrieved 18 March 2021.
2. Stephen Davies (1991). *Definitions of Art*. Cornell University Press. ISBN 978-0-8014-9794-0
3. Robert Stecker (1997). *Artworks: Definition, Meaning, Value*. Pennsylvania State University Press. ISBN 978-0-271-01596-5.
4. Noël Carroll, ed. (2000). *Theories of Art Today*. University of Wisconsin Press. ISBN 978-0-299-16354-9.
5. Vasari, Giorgio (18 December 2007). *The Lives of the Most Excellent Painters, Sculptors, and Architects*. Random House Publishing Group. ISBN 9780307432391. Archived from the original on 14 April 2021. Retrieved 8 November 2020.
6. "Art, n. 1". OED Online. Oxford University Press. December 2011. Archived from the original on 11 January 2008. Retrieved 26 February 2012.
7. Kennick, W. E. (1979). *Art and Philosophy: Readings in Aesthetics*. New York (NY): St. Martin's Press. pp. xi–xiii. ISBN 978-0-312-05391-8. OCLC 1064878696.
8. "Art". Encyclopædia Britannica. Archived from the original on 11 March 2009. Retrieved 6 July 2012.
9. Elkins, James (December 1995). "Art History and Images That Are Not Art (with previous bibliography)". *The Art Bulletin*. 77 (4): 553–571. doi:10.2307/3046136. ISSN 0004-3079. JSTOR 3046136. Archived from the original on 18 August 2021. Non-Western images are not well described in terms of art, and neither are medieval paintings that were made in the absence of humanist ideas of artistic value