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Abstract. This article talks about the creation of characters in real life in the form of a separate image of characters in fiction, and at the same time, a picture that has the characteristics of artistic generalization and the power of emotional impact. Two different meanings of the concept of image (symbol): broad and narrow are discussed.

Key words. Image, artistry, poetics, historical context, drama, subjective poetry, imitation.

Introduction.

In fiction, the creation of characters in real life in the form of a separate image, and at the same time, a picture that has the characteristics of artistic generalization and the power of emotional impact is called an artistic image. The concept of image (symbol) has 2 different meanings: broad and narrow. The concept of image in a broad sense shows the image of the landscape of life enriched by personal thoughts of the creator. In a narrow sense, it represents the image of a hero created in an artistic work. In addition, characters are divided into main and episodic types according to the state of participation in the work. In world literature studies, common and different aspects of image creation, mutually compatible types have been studied from the point of view of comparative literature studies, and the identification of typological and specific signs has always been approached with great attention. In this regard, although the image of "servant" is expressed on the basis of nationality in the works of Rozamunda Pilcher, Ivlin Vo in the English literature, and in the works of Abdulla Qadiri, Oybek, and Cholpon in the Uzbek literature, the fact that most of them are similar in origin, image and interpretation, and their responsibilities show the need to define their common and special characters in the linguopoetic aspect.

Literature review.

Despite the fact that in our republic there are many works dedicated to the study of the common aspects of Uzbek literature with English and Western literature, and the consideration of the issues of imagery in the artistic text, the need to study the intersection of literary criticism and correct linguistic approaches in the interpretation of the hero's image based on the parameters and categories of linguopoetic analysis on a diachronic basis determines the relevance of the research.

Analysis.

The researches of F. Dawes, B. Hill, P. Horn, F. Hugget, G. Leyech, T. May, C. Hibbert and others from world literary studies serve as a theoretical basis.

Scientific studies of scientists such as S.Sh.Akanayeva, E.B.Borisova, P.P.Gaidenko, I.M.Drobisheva, T.A.Ivushkina, A.V.Protchenko in Russian literary studies are noteworthy in this respect.

In Uzbek literary studies, scholars such as T. Boboyev, H. Boltaboyev, H. Umurov, B. Valikhojhayev, I. Sultan, T. Mirzayev, N. Mominova, D. Orayeva have also expressed some opinions in this regard. However, these studies are not devoted to the comparative analysis of the image of the servant in Uzbek literature with the literature of other nations. Based on this, the fact that it is one of the first studies dedicated to the analysis of the image of "servant" in Uzbek and English literature ensures the relevance of the topic.

Discussion.

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In the image, objective perception and subjective creative thinking are mixed. The specific characteristics of the artistic image are clearly manifested in the relationship to reality and the thinking process. As an artistic reflection of reality, the image has the emotional clarity of a real object, continuous in time and space, materially complete, mature in itself ¹.

The division of the artistic image into types as one of the important theoretical issues of literary studies goes back to the ancient Greek scientist Aristotle in 384-322 BC, who (Arastu) divided the images into epic, lyrical and dramatic types in his work "Poetics". According to Aristotle, literature and art are "imitation" of nature, and this is done in three ways: 1) as if telling a story about something outside of itself (epic); He believed that 2) the impersonator can be imitated without changing his appearance (lyrical) and 3) imitating the depicted people in active movement (dramatic). The issue of dividing these types continued until the 18th century, and in this century, the German scientist Hegel used the image paradigm to divide fiction into types: epic describes an event, lyric describes a spiritual experience, drama describes an action. Later, in the 19th century, the Russian scientist V. G. Belinsky, continuing the tradition of Hegel, paid attention to the relationship between the object (reality) and the subject (creator) in the work. According to the Russian scholar Belinsky, the author of an epic work is a "simple narrator of something that happened by itself", and when he calls lyric poetry "subjective poetry", he means that "in it, the personality of the creator is in the foreground, and everything is perceived and understood through his personality." Epos as "objective poetry" can create the illusion of "objectivity" only in the eyes of the reader, but in fact, the epic work also has a subjective opinion.

As all literary genres have their own characteristics, lyric works are mainly written in poetry, and most epic works are written in prose. The principle of classification based on the subject of the image proposed by Hegel seems to be the most appropriate for now. That is, when dividing artistic works into types, we draw a conclusion from the specific image in the work: action is depicted in a dramatic work, experiences are depicted in a lyrical work, and reality is depicted in an epic work. A non-plastic image of the subject is created in the lyric, on the contrary, a plastic image of the object is created in the drama, and a mixed image of the object and the subject is created in the epic. The main character of the lyrical work is the lyrical hero. When reading a lyrical work, we can feel and imagine the state of the lyrical hero, the mood, the circumstances in which the experiences occurred, the fragments of reality that motivated his feelings.

In the drama, there is a plastic image of the object, and the characters are in real behavior, they are shown as living people. At the same time, there is no subject in the drama, and in the epic there is a combination of these two characteristics: the artistic reality described by words can be revived in the imagination, and at the same time, there is also the image of the author. The image of the author in an epic work is a non-plastic image, just like in a lyrical work, we feel his reaction to events, mood, thoughts and actions, the image of the author is not embodied as a living person like the image of characters. After determining the defining principle of the division into literary types, it is now possible to dwell on the features that are more characteristic of the works belonging to each literary type.

The artistic image has conditionality, symbolism and forms the inner "illusory" world of the work. The image does not become a simple reflection of reality, but summarizes it and reveals the most essential, unchanging, literary aspects of a transient, random event. In contrast to the abstract concept, the image shows the characteristic of visuality, it reflects the events not with abstract considerations, but in an emotional whole, in an unrepeatable way. The artistry of the image is not determined by the ability to reflect the existing reality and understand it, but the artistry appears in the ability of the image to create a newly imagined world. In an artistic image, a work of art is created

¹ <https://uz.wikipedia.org/wiki/Obraz>

by creatively using imagination, paint, sound, words, etc ². The image has a complex structure and complex appearance; it contains all the mixed moments of being and the spiritual world. By means of an artistic image, the mutual relations of subjectivity and objectivity, singularity and generality, ideality and reality are creatively developed. An important task of an artistic image is that it has the same weight, integrity and liveliness as in life.

The concept of an image is an emotional representation of a certain idea. In a work of art, images are called and accepted as truly empirically felt objects. Writers express the image of the world and people in their works. The artistry of the image is located in its aesthetic purpose. It reflects the beauty of nature, the animal world, people, interpersonal relationships ³.

The concept of an image is an emotional representation of a certain idea. In a work of art, images are called and accepted as truly empirically felt objects. Writers express the image of the world and people in their works.

Although the concept of image is related to the concept of character, image is a broader concept of character, and character is an image in which the image is perfected, different and individual features are clearly visible. Not every character can be a character, but every character is a character. A highly perfected appearance of a character, i.e., an individualized image of a person that fully reflects the characteristics of the character, is called a type. That is why the artistic type keeps its perfection at all times and under all conditions. Thus, the image is a unique way of artistic expression of the writer's life experiences and observations on human character, attitude towards people, thoughts and views in a work of art. The writer reflects the character of a person, creates typical characters in typical conditions and also illuminates the events characteristic of a certain period and social group through individualized typical images. In this way, it represents typicality in a literary work. So, the concept of typicality in a literary work means a thing, an event or a person that vividly expresses life events, characteristic features for a certain group of people in different historical periods.

Conclusion.

Some scientists of the 20th century and later have different approaches to studying the nature of the artistic image. It should be noted that in Uzbek literary criticism since the 1920s, there are two interpretations of the artistic image in literature as a pure speech phenomenon, a property of the language of artistic works. Others see a more complex phenomenon in the artistic image - a system of concrete emotional details that embodies the content of the work of art, not only external, speech-shaped details, but also internal, object-formal and rhythmic expressiveness. Until the beginning of the 20th century, the term "image" was used instead of the term "image", "symbol", "copy" in our national literature.

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