



## THE STRUCTURE OF FICTION AND THE CLASSIFICATION OF ITS IMAGES

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<https://doi.org/10.5281/zenodo.7957002>

### ARTICLE INFO

Qabul qilindi: 15-May 2023 yil  
Ma'qullandi: 18-May 2023 yil  
Nashr qilindi: 22-May 2023 yil

### KEY WORDS

*fiction, image, work of art, composition, artistic, convention, objective perception, plot, content.*

### ABSTRACT

*This article is aimed at analyzing the structure of fiction (a work of art) from different points of view, including philosophical and literary, where the form and content of a literary work are analyzed, as well as several classifications of famous authors on this topic are given and the most accurate classification of images of a work of art is given.*

### Introduction

In modern literary criticism, there are two main trends in establishing the structure of a work. The first proceeds from the separation of a number of layers or levels in a work, just as in linguistics in a separate statement one can distinguish the level of phonetic, morphological, lexical, syntactic. At the same time, different researchers unequally imagine both the set of levels and the nature of their relationships. Even at first glance, it is clear that a work of art consists of certain sides, elements, aspects, and so on. In other words, it has a complex internal composition. At the same time, the individual parts of the work are connected and united with each other so closely that this gives reason to metaphorically liken the work to a living organism. The composition of the work is characterized, therefore, not only by complexity, but also by order. A work of art is a complexly organized whole; from the realization of this obvious fact follows the need to know the internal structure of the work, that is, to single out its individual components and realize the connections between them. The rejection of such an attitude inevitably leads to empiricism and unsubstantiated judgments about the work, to complete arbitrariness in its consideration, and ultimately impoverishes our understanding of the artistic whole, leaving it at the level of the primary reader's perception.

### Literature review

Speaking of the literature review of the given scientific research, M.M. Bakhtin sees in the work, first of all, two levels - "plot" and "plot", the depicted world and the world of the image itself, the reality of the author and the reality of the hero\*. M.M. Hirshman proposes a more complex, mostly three-level structure: rhythm, plot, hero; in addition, the subject-object organization of the work permeates "vertically" these levels, which ultimately creates not a linear structure, but rather a grid that is superimposed on the fiction. There are other models of fiction, representing it in the form of a number of levels, slices.

An image, an artistic image is an aesthetic category that characterizes reality by adopting and changing it in a way unique to art. Also, any event that is creatively recreated in a work of art is called an image.

The author describes life through artistic symbols. That is why when we read a work of art, the reality reflected in it is imprinted in our minds in the form of the images of the people depicted in this work. Here, you have read the epic "Ravshan". As a result, skillfully drawn symbols of Ravshan, Zulkhumor, Hasankhan, Aynoq, Jaynoq, Ersak, Tersak, Shirvan bazaar, wonderful views of the garden belonging to Zulkhumor will remain firmly in your memory. In fiction, the image of a person is depicted in close connection with the society he lives in and the processes in it, with the nature, social environment, and events that surround him. Because a person is always surrounded by them. But all this is a person's image and is considered to show its uniqueness, or to emphasize that it has similar aspects to others, or to give emotional impact to the image of a person, i.e. to fill one of its aspects. So they are aids.

### **Analysis**

I would like to begin the analysis of the work with a philosophical substantiation of the allocation of content and form in the artistic whole. The categories of content and form, excellently developed back in Hegel's system, have become important categories of dialectics and have been repeatedly successfully used in the analysis of various complex objects. The use of these categories in aesthetics and literary criticism also forms a long and fruitful tradition. Nothing prevents us, therefore, from applying philosophical concepts that have proven themselves so well to the analysis of a literary work; moreover, from the point of view of methodology, this will only be logical and natural. But there are also special reasons to begin the division of a work of art with the allocation of content and form in it. A work of art is not a natural phenomenon, but a cultural one, which means that it is based on a spiritual principle, which, in order to exist and be perceived, must certainly acquire some material embodiment, a way of existing in a system of material signs. Hence the naturalness of defining the boundaries of form and content in a work: the spiritual principle is the content, and its material embodiment is the form.

We can define the content of a literary work as its essence, spiritual being, and the form as a way of existence of this content. The content, in other words, is the "statement" of the writer about the world, a certain emotional and mental reaction to certain phenomena of reality. Form is the system of means and methods in which this reaction finds expression, embodiment. Simplifying somewhat, we can say that the content is what the writer said with his work, and the form is how he did it.

The form of a work of art has two main functions. The first is carried out within the artistic whole, so it can be called internal: it is a function of expressing content. The second function is found in the impact of the work on the reader, so it can be called external (in relation to the work). It consists in the fact that the form has an aesthetic impact on the reader, because it is the form that acts as the bearer of the aesthetic qualities of a work of art. The content itself cannot be beautiful or ugly in a strict, aesthetic sense - these are properties that arise exclusively at the level of form.

From what has been said about the functions of form, it is clear that the question of conventionality, which is so important for a work of art, is solved differently in relation to content and form. If in the first section we said that a work of art in general is a convention in

comparison with primary reality, then the measure of this convention is different for form and content. Within a work of art, the content is unconditional; in relation to it, the question "why does it exist?" Like the phenomena of primary reality, in the artistic world the content exists without any conditions, as an immutable given. Nor can it be a conditionally fantasy, arbitrary sign, by which nothing is meant; in the strict sense, the content cannot be invented - it directly comes to the work from the primary reality (from the social being of people or from the consciousness of the author). On the contrary, the form can be arbitrarily fantastic and conditionally implausible, because something is meant by the conditionality of the form; it exists "for something" - to embody the content. Thus, Shchedrin's city of Frolov is a creation of the author's pure fantasy, it is conditional, since it never existed in reality, but autocratic Russia, which became the subject of the "History of a City" and embodied in the image of the city of Frolov, is not a convention or fiction.

Let us note to ourselves that the difference in the degree of conventionality between content and form gives clear criteria for attributing one or another specific element of a work to form or content - this remark will come in handy more than once.

### **Discussion**

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 emotionally clear, materially complete, mature characteristics of a real existing object, lasting in a certain time and space. An artistic image should not be confused with a real object; it differs from real reality by its conditionality and symbolism and forms the inner "illusory" world of the work. The image is not a simple reflection of reality, but summarizes it and reveals the most essential, unchanging, literary aspects of a transitory, accidental event. In contrast to the abstract concept, the image shows the characteristic of visuality, it reflects the events not with subjective 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 an unprecedented, newly conceived world. Along with the objective and important aspects of the image, the possible, intended, desired, i.e. attitude to the emotional and volitional aspects of life, as well as features related to its invisible, internal capabilities, are also imprinted in the image. Also, in the artistic image, a work of art is created by creatively using imagination, paint, sound, words, etc.

The image has a complex structure and complex appearance; it includes all the moments of transition between being and the spiritual world. By means of an artistic image, the reciprocal relations of subjectivity and objectivity, singularity and generality, ideality and reality are creatively developed.

In a work of art, the image is revealed through the medium of words. Because the material of a literary work is not a physical base (paints, marble, stone, etc.), but a system of signs, language, word material, the visual aspect is less reflected in the image expressed in words compared to the plastic image. Even when the poet uses concrete descriptive words, he creates not the visible image of the subject, but the meaningful appearance of the associative connection.

An important task of an artistic image is that it has the same weight, integrity and

liveliness as in life.

Fiction, like other types of art, reflects life, the mental state and thoughts of people in it. Life always consists of people's livelihood, work, struggle, feelings, experiences. The image subject of literature is, first of all, a person. There is no human image, and there is no fiction where it is not intended. Accordingly, the concept that occupies a central place in the science of literary studies is the concept of character and hero. There are broad and narrow meanings of the concept of image - symbol. If the concept of symbol in a broad sense means the landscape of life in which the thoughts and feelings of the creator are embedded, in a narrow sense it represents the human figure reflected in the work of art. We consider here the narrow meaning of the concept of symbol, which is often used. The concept of an artistic image, used in a broad sense, is discussed in detail in the article "The power of the artistic word" in the introductory part of this book.

The object of the artistic image is often the person himself. The image of things and events does not have an independent artistic value by itself, they are needed to show a person more brightly, to reveal his nature more deeply. But man cannot exist alone. A person needs many things to live as a person and to express his humanity. In fiction, along with the person, the image of the environment is also necessary. Only their depiction in fiction is subordinated to the human condition and experiences. When the writer reflects the reality, he interprets it as he understands it. Only after the events in life, people and their worldview, character traits, cultural-scientific level, intentions, and desires are processed, the image appears in the form of symbols and takes the form of an artistic work. In short, the writer in the creative process individualizes and summarizes the images in his work. Depicting a person means, first of all, describing his inner world and experiences. A person lives among people, that is, in society. Human experiences are closely related to various societal issues. Therefore, fiction should reflect the human experience in all its complexities. This requires high talent and artistic skill from the creator. He should know life and people well, reflect the situation of a person, as much as possible, truthfully, as he feels with his heart. Only then can his works have a strong impact on people's hearts, arouse joy, educate people in the spirit of faith in goodness and love for beauty. So, in fiction, a picture of a person created as a separate person, which at the same time has the characteristics of artistic generalization and the power of emotional impact, is called an artistic image. Images are divided into types such as primary and episodic. A participant who participates from the beginning to the end of the work and takes an important place in the image is called the main character, while the participants who participate in only one or two parts of the work and then drop out are called episodic characters.

### **Conclusion**

To conclude with, in my opinion, is a clear opposition of form and content in the structure of the artistic whole. Another thing is that it is immediately necessary to warn against the danger of dismembering these aspects mechanically, roughly. There are such artistic elements in which form and content seem to touch, and very subtle methods and very close observation are needed in order to understand both the fundamental non-identity and the closest relationship between formal and content principles. The analysis of such "points" in the artistic whole is undoubtedly the most difficult, but at the same time it is of the greatest

interest both in terms of theory and in the practical study of a particular work. Thus, if we proceed from the structural classification of images of a work of art, we can come to the following hierarchy:

1 Autological - subject and semantic plans coincide;

2 Metalogical - figurative meaning (paths);

3 Allegorical (symbolic) - discrepancy between subject and semantic plans. They contain the universal, many-valued, abstract and significantly exceed the subject plan.

Each classification is significant in the analysis of works of art.

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