

ISSUES IN THE FORMATION OF AN ANALYTICAL MODEL OF THE LITERARY IMAGE

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Abstract. This article explores the theoretical foundations of the concept of literary image, its functional roles in artistic texts, and analytical approaches in contemporary literary studies. The methodological bases of structuralist, psychoanalytic, and intertextual approaches used in the analysis of literary images are examined. The article also highlights the scientific analysis of literary characters through their traits, the level of reflection of reality, and aesthetic interaction with the reader. The research results emphasize the necessity of employing new theoretical models for in-depth analysis of literary works.

Key words: Literary image, artistic thinking, image analysis, structuralism, intertextual approach, psychoanalytic method, aesthetic functions, character traits, literary criticism, textual studies.

Аннотация. В данной статье рассматриваются теоретические основы понятия художественного образа, его функциональные задачи в структуре художественного текста, а также аналитические подходы в современной литературоведческой науке. Анализируются методологические основы структуралистского, психоаналитического и интертекстуального подходов к исследованию литературного образа. Также в статье научно освещается анализ характера героя, степень отражения реальности и эстетическое взаимодействие с читателем. Результаты исследования подчеркивают необходимость использования новых теоретических моделей для глубокого анализа литературных произведений.

Ключевые слова: Художественный образ, литературное мышление, анализ образа, структурализм, интертекстуальный подход, психоаналитический метод, эстетические функции, характер героя, литературная критика, текстология.

INTRODUCTION

In literary theory, the concept of the “literary image” (literary figure) is one of the central notions, forming the semantic and aesthetic foundation of a literary text. In any literary work,

it is through images that the author's worldview, ideological stance, aesthetic ideals, and historical-cultural perspectives are expressed. Therefore, analyzing the literary image serves not only as a key to understanding the text itself, but also plays an essential methodological role in uncovering the broader laws governing literary processes. From a historical perspective, the issue of literary imagery has been discussed within the domains of literary criticism and aesthetics since antiquity. Aristotle, in his *Poetics*, laid the groundwork for understanding the essence of literary image by analyzing the character of the tragic hero. Later, this approach was interpreted differently by various literary schools: classicism, romanticism, realism, and modernism, each of which viewed the image through its own aesthetic standards and ideological principles.

Particularly since the second half of the 20th century, new theoretical approaches such as structuralism, psychoanalysis, phenomenology, poststructuralism, and intertextuality have emerged, bringing fresh perspectives to the analysis of literary imagery. In contemporary literary scholarship, there is an increasing need to examine literary images from multiple levels - semantic, structural, functional, and aesthetic. This is because literary imagery is expressed not only through characters, but also through natural landscapes, artistic details, symbols, and metaphors. For this reason, the concept of the literary image should not be interpreted narrowly, but rather understood in a broad, multifaceted, and contextual framework.

ANALYSIS OF LITERATURE AND METHODS

In today's literary processes, the deepening of artistic thinking, the increasing complexity of literary creativity, and the evolution of aesthetic criteria all necessitate new scholarly approaches to understanding, analyzing, and interpreting literary texts. In particular, the analysis of the literary image, one of the most essential structural units of a literary work, has raised distinct theoretical challenges in contemporary literary studies[1]. Although the literary image may initially appear to be merely a character or symbol within a text, it should be regarded as a complex artistic construction that synthesizes aesthetic expression, ideological implication, spiritual dimension, and socio-historical context. In Eastern literary scholarship, especially within the framework of classical Uzbek literary thought, theoretical discussions have largely developed around poetic principles such as the science of prosody, rhyme, literary devices, and poetic forms. However, the issue of imagery has not been explored as an independent theoretical discipline[2]. Despite the presence of certain reflections on the nature of imagery in the creative and theoretical works of great thinkers such as **Al-Farabi**, **Ibn Sino** (Avicenna), **Alisher Navoi**, and **Zahiriddin Muhammad Babur**, these ideas have not

developed into a comprehensive theoretical framework. In particular, while the artistic images in Navoi's works carry deep psychological, ethical, and aesthetic meaning, the absence of a systematic model for their analysis meant that such images were not generalized on a scientific basis within the intellectual system of their time.

From the early 20th century, theoretical approaches to literature began to gain momentum in Uzbek literary studies. Reformist intellectuals such as **Fitrat**, **Cho'lpon**, **Avloniy**, and **Sadiy**, recognizing the role of literature in social life, sought to justify its aesthetic and educational functions. In their works, literary images were evaluated as reflections of social and spiritual consciousness. It was during this period that initial theoretical reflections on the study of literary imagery began to emerge. However, since these reflections were largely based on a didactic approach, they cannot be considered as modern scientific interpretations of literary imagery[3]. The literary image is, by nature, a multifaceted concept that embodies an aesthetically generalized representation of life within artistic thought. Therefore, linking it solely to reality is insufficient for a full understanding; instead, one must also consider its poetic structure, semantic foundations, psychological dimensions, the author's aesthetic ideal, the reader's reception, and even the resonance it creates through intertextual connections. This, in turn, highlights the need for a new, multi-layered, systematic, and comprehensive model for analyzing literary imagery. In modern literary criticism, there are several existing methods for analyzing literary images, including structuralism, psychoanalysis, archetypal theory, semiotics, hermeneutics, reception theory, and other approaches each possessing distinct methodological significance[4]. However, each of these methods sheds light on only one aspect of the literary image. Given that the literary image is inherently multi-dimensional, only a complex, integrated analytical approach can fully reveal its essence. From this perspective, the development of an analytical model for the literary image implies the creation of a theoretically grounded, practically applicable, and universally comprehensive scientific methodology.

RESULTS AND DISCUSSION

Eastern literary scholarship has its own distinct historical traditions, which are primarily grounded in poetics, that is, the theory of poetry. In particular, classical Uzbek literary criticism saw the extensive development of disciplines such as **aruz (prosody)**, **qofiya (rhyme)**, and **badiiy (rhetorical devices)**. Eminent scholars like Alisher Navoi, Babur, and Khudoydod Tarozi deeply studied, interpreted, and applied these fields in practice. However, since these approaches were largely confined to the realm of poetics mainly focused on poetic studies other essential components of literary theory, such as genre theory, plot and composition, literary

style, textual structure, and the system of literary images, received comparatively less attention[5]. In classical Eastern thought, there was a tendency to evaluate literary processes based primarily on aesthetic and ethical values. Thinkers like Al-Farabi, influenced by Greek philosophy especially Aristotle directed theoretical attention to questions such as the nature of literature, literary genres, plot structures, and dramatic composition. Al-Farabi's perspectives were grounded in a philosophical and epistemological approach, emphasizing the ideological-aesthetic content of a work, its societal influence, and the educational role of literature. However, his ideas did not gain continuity within classical Uzbek literary scholarship and remained limited to more practical studies. One of the key reasons for this was the dominant position of poetry within classical literary heritage[6]. As a result, theoretical thought was also directed primarily toward the technical and metric aspects of poetry such as poetic art, rhyme, meter, literary forms, opening lines (matla'), and repeated refrains (radif). Consequently, literary reflection was expressed not within a unified theoretical system but rather through applied treatises with a prescriptive character[7]. This situation can be explained by the fact that literary-theoretical thought in this tradition failed to move beyond the confines of poetics and did not develop as a coherent and comprehensive scientific discipline.

However, by the early 20th century, a new form of literary thinking began to take shape in Uzbekistan. This process was closely associated with the activities of Jadid intellectuals such as Cho'lpon, Fitrat, Abdulla Avloniy, and Abduqodir Sadiy. Their articles and treatises "**Adabiyot nadur?**" (Cho'lpon), "**She'r va shoirlik**", "**San'atning mansha'i**" (Fitrat), "**Sanoyi nafisa**" (Avloniy), and "**Go'zal san'at dunyosida**" (A. Sadiy) marked the initial outlines of a theoretical approach to literature. In these works, the authors reflected on fundamental issues such as the place of literature in society, the process of literary creation, the phenomenon of the poet, and the aesthetic power of influence. At the same time, Fitrat's *Adabiyot qoidolari* and Sadiy's *Amaliy ham nazariy adabiyot darslari* represent the first attempts to present literary theory in the form of textbooks within Uzbek literary studies. These works constitute a significant stage in the development of this field[8]. They combine theoretical and practical aspects, offering important conceptual approaches for understanding the literary process. Furthermore, they blend theoretical thought with pedagogical methodology, promoting both scholarly analysis and accessibility to a wider audience.

CONCLUSION

The concept of the literary image remains one of the most relevant topics in all areas of literary studies, as it constitutes the aesthetic and ideological foundation of a literary work. In

today's context, the need for a deep and systematic analysis of the literary image stems primarily from the necessity to create a generalized model of the scientific and theoretical views formed around this concept. Every literary image emerges within the framework of a specific time, environment, and socio-cultural phenomena, and therefore, a contextual approach is of great importance in its study. At the same time, analyzing the internal structure of the image its ideals, means of expression, and the layers of meaning revealed through artistic language in an interconnected manner increases the level of scholarly rigor. Hence, the need for a complex and multifaceted analytical model to better understand literary images has been substantiated. This model introduces a new scientific foundation to literary studies not only for analyzing images but also for comprehending, evaluating, and interpreting them. Furthermore, it contributes to the methodological strengthening of image studies an area that has not been sufficiently developed in the history of Uzbek literary scholarship. Such approaches will provide opportunities for deeper literary text analysis, expansion of research scopes, and the advancement of literary theory.

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