

**УИЛЬЯМ СОМЕРСЕТ МОЭМДИН АНГЕМЕЛЕРИНДЕ КӨРКӨМ ОБРАЗДЫ
ЖАРАТУУНУН ЛИНГВИСТИКАЛЫК КАРАЖАТТАРЫ**

**ЛИНГВИСТИЧЕСКИЕ СРЕДСТВА СОЗДАНИЯ ХУДОЖЕСТВЕННОГО ОБРАЗА В
РАССКАЗАХ УИЛЬЯМА СОМЕРСЕТА МОЭМА**

**LINGUISTIC MEANS OF CREATING AN ARTISTIC IMAGE IN THE STORIES OF
WILLIAM SOMERSET MAUGHAM**

***Аннотация.** В современной лингвистике сохраняется интерес к изучению передачи эпитета, сравнения и метафоры с одного языка на другой. В центре внимания данного исследования находится изучение способов передачи эпитета, сравнения и метафоры в художественных текстах. Авторы в своих произведениях используют данные выразительно-изобразительные средства для того, чтобы ярче выразить мысль и придать тексту более образный характер.*

***Аннотация.** Азыркы тил илиминде эпитеттин, окшоштуктун жана метафоранын бир тилден экинчи тилге өтүшүн изилдөөгө кызыгуу сакталып келет. Бул изилдөөнүн фокусу эпитеттин, окшоштуктун жана метафоранын көркөм тексттерде берилүү жолдорун изилдөө болуп саналат. Авторлор өз чыгармаларында ойду ачык билдирүү жана текстке образдуу мүнөз берүү үчүн берилген экспрессивдүү-сүрөттөөчү каражаттарды колдонушат.*

***Annotation.** In modern linguistics there is a continuing interest in the transfer of epithet, simile and metaphor from one language to another. The focus of this study is the study of the ways of transferring epithet, simile and metaphor in fiction texts. Authors in their works use these expressive and figurative means in order to express the idea more vividly and give the text a more figurative character.*

***Ачык сөздөр:** көркөм образ, көркөм фантастика, образ, образ, рефлексивдүүлүк, гипербола жана литота.*

***Ключевые слова:** художественный образ, художественный вымысел, образ, образность, рефлексивность, гипербола и литота.*

***Key words:** artistic image, fiction, image, imagery, reflectivity, hyperbole and litotes.*

The basic unit of artistic form is the image. Image is, first of all, a category of aesthetics, which characterizes the way of transformation and cognition of the world. There is still no single definition of the terms "image" and "imagery", but these concepts are basic for understanding the language of fiction. According to E.B. Borisova, an image is "the intersection of subject and semantic series, verbalized and implied" [1,C.4]. In the artistic image with the help of linguistic means, one object is shown through another. The image can complicate and facilitate the understanding of any object, to give an explanation of the unknown.

The purpose of the image is to reincarnate the object, the transformation of one thing into another, a simpler or more complex. As a result of such reincarnation, the highest semantic intensity is achieved and the influence of the most diverse planes of existence is revealed.

If we consider a work of fiction as a structural model, we need to think about a deeper understanding of imagery. Having only verbal material, the work is just a text without artistic meaning. The work becomes artistically significant only when the structural "shell" acquires a sign character, revealing the spiritual information contained in it.

In its modern meaning, the term "artistic image" was defined in Hegel's aesthetics: "Art represents the truly universal, or idea, in the form of a sensuous existence, an image" [2,C.412]. The philosopher highlights

the non-expressive-creative aspect associated with the creative activity of the author. The concept of artistic image is fixed in the quality of a unique way and result of interaction and resolution of contradictions between spiritual and sensual, ideal and real beginnings. According to N.S. Valgina, an artistic image is a way of concrete and sensual reproduction of reality in accordance with the chosen aesthetic ideal [3, P. 79].

According to the Soviet literary scholar M. B. Khrapchenko, an artistic image is "a creative synthesis of significant, characteristic properties of life, the spiritual self of man, a generalization of his ideas about the essential and important in the world, the embodiment of the perfect, the ideal, beauty". This concept was chosen for this work, as the basis of his image Khrapchenko puts the unity of analytical and synthetic, generalizing the beginning of the embodiment of characteristic phenomena of reality. At the same time, the author pays special attention to artistic expressiveness, which determines the social and aesthetic significance of the work [4, P. 67]

According to P. V. Palievsky, the artistic image is not reduced to the imagery of language, it is a more complex and more capacious phenomenon, which includes along with language and other means and performs a special, proper artistic function. Thus, literary scholar P. V. Palievsky considers the artistic image as a complex interrelation of details of concrete-sensual form, as a system of figurative details that are in complex mutual reflection, thanks to which something essentially new is created, possessing a colossal content capacity [5].

According to L.I. Timofeev, "the image is a concrete concept, but it does not exclude the picture of human life in general, which is created with the help of the author's fiction and is endowed with aesthetic value" [6, P. 60]. [17, 6. 60].²⁴

Artistic image has special properties inherent only to it alone: typicality, organicity, value orientation and inexpressibility. Typicality arises from the connection of the artistic image with life and assumes the adequacy of reflection of the real world. Artistic image should model a genuine, not contrived impression of the real reality. Thanks to the typicality of artistic images, authors make far-reaching conclusions, soberly assess the historical situation and even look into the future. The organic character of an image is determined by the naturalness of its embodiment and simplicity of expression. An image becomes organic when it is used for its intended purpose and stands in its place, when it acquires the meaning given to it; when the most complex mechanism of an artistic work begins to function with its help. The organics of the image lies in its vividness, emotionality, intimacy.

The value orientation of an artistic image is imposed by the author's worldview and the evaluative function of the work. Almost every image affirms or denies something and turns out to be value-oriented. An artistic image can have various philosophical or religious "underpinnings". And almost always it serves to convey meaning and contributes to the construction of value structures of the work. Thanks to the value orientation, the artistic image acquires its own acuteness and dynamism.

Understatement is the brevity of an artistic image. Understatement arises in an atmosphere of psychological, social or spiritual tension. Understatement gives the artistic image mystery and endows it with semantic depth. Writers rely not on the artistic word, but on the reader, who is invited to dialog, tuned to co-creation.

As a kind of artistic images can be distinguished speech images, that is, pictorial means of language: colorful expressions, comparisons, tropes and so on. However, the artistic text is not always filled with a large number of speech images, because they acquire artistic significance only when they embody the artistic content, in particular the characters of the characters. But no artistic work is not without tropes, because they are used to create artistic images and achieve expressiveness. Tropes include such techniques as epithet, comparison, metaphor, personification, metonymy, sometimes they include hyperbole and litotes. In the following epithet, comparison and metaphor will be discussed in more detail.

So, the artistic image is a complex and multifaceted phenomenon, which has specific properties and is determined primarily by the personality of its creator, his worldview. Artistic image realizes those functions in the work, which allow the author to endow the image with a deep meaning. The language means, by which the image is created, are also

The linguistic means by which the image is created are also diverse and complex, they play an important role and allow the author to emphasize the features of the artistic image. The correct use of them helps the writer to fully convey the image that has arisen in his consciousness

The most common stylistic techniques in a work of fiction include epithet, whose specificity allows writers to create emotional-evaluative units that are different in meaning and form. Epithet as a type of trope has been the subject of study of many linguists (A.A. Potebnya, V.M. Zhirmunsky, I.R. Halperin, etc.), however, in modern linguistics there is no theory of epithet due to the lack of a unified system of concepts necessary for its characterization and classification, also, the opinions of scientists did not agree on the question

of the belonging of epithet to tropes.

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