

THE ROLE OF TROPES IN THE CREATION OF ARTISTIC IMAGERY

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Abstract. Tropes, as powerful tools of linguistic expression, play a key role in creating artistic imagery. They allow the author to go beyond the literal meaning of the word and create vivid, memorable images that evoke certain emotions and associations in the reader. This article is devoted to the study of the role of tropes in the formation of artistic imagery. The paper examines the concept of "imagery", the theoretical foundations of understanding tropes and their functions in creating artistic images.

Keywords: imagery, artistic image, linguistic phenomenon, symbol, artistic tropes, hyperbole, litota, metonymy, periphrasis, comparison, metaphor, personification.

Imagery is the most important communicative quality, the most important element of the style of the work. The image is a product of the joint creativity of the author and the reader. The mechanism of figurative speech is as follows: when depicting an object, the author uses artistic details that are a reflection of the bright essential features of the object; The reader, reading the work, recreates the whole object in his imagination in detail.

Although the concept of "artistic image" is one of the most important for both literary criticism and linguistics, there is no unambiguous general philological classification of it. In an attempt to distinguish between the ideas about the artistic image in literary criticism and linguistics, E. B. Borisova comes to the conclusion that "the focus of literary critics' attention is mainly on the content of a work of art, while for linguists, when considering this category, the most important is the system of linguistic means, i.e. the form" [4, p. 21]. As a result of such a gap, there is no method of analyzing an artistic image that would be based on a certain system of categories and combine literary and linguistic approaches. Despite the complexity and versatility of the concept, the artistic image as the basic unit of art form is of interest for multifaceted and versatile study. Let us note some significant, in our opinion, definitions of this concept. In the article "Artistic Image: Towards the Definition of the Concept", S. V. Chernova, relying on the method of step-by-step semantic identification, comes to the conclusion that an artistic image is an integral formation, the result of creative reflection of reality and creative activity in the field of verbal art [15, p. 114].

E. B. Borisova, analyzing the concepts of "artistic image" and "imagery" in literary criticism and linguistics, understands the first term as "a fragment with an independent life and content, which is created by the author with the help of the richness of language" [4, p. 25]. In his work "Imagery as a Linguistic Category", S. M. Mezenin defines an artistic image as "any significant element of a work of art correlated with the objective world", emphasizes its subjectivity with a close connection and similarity with reality and considers the artistic image to be only a literary concept [11, pp. 48–49]. The artistic image does not just reflect life in all its manifestations and diversity, but "has been and continues to be... an effective way of creative comprehension and generalization of the phenomena of reality, the inner world of a person"

[13, p. 10]. "Everything can appear in a literary text: an object, a person and their inalienable parts, a phenomenon, a situation... The main task of the image in the text is to show the reader "the hidden essence of the object – the assessment of the character, the landscape, the function of the interior" [12, p. 4].

By imagery we mean the communicative quality of an utterance, manifested in its ability to generate images in the listener or reader - vivid, visual, sensual, evaluative representations of the objects of the image.

When depicting an object, the author uses artistic details that are a sign of the entire object. A. P. Chekhov wrote to his brother: "In descriptions of nature, you need to grasp at small details, grouping them in such a way that when you close your eyes, when you close your eyes, you get a picture. For example, you will get a moonlit night if you write that a glass from a broken bottle flashed like a bright star on a mill dam and the black shadow of a dog or a wolf rolled like a ball" [16, p. 237].

The details used by the author should be bright, characteristic, accurate. The writer's talent is manifested, first of all, in the ability to find in an object such a feature that would become an artistic detail capable of evoking in the reader an idea of the entire subject. An unsurpassed master of the characteristic detail was A. P. Chekhov. For example, when telling about the undertaker Yakov Ivanov, the hero of the story "Rothschild's Violin", the writer uses a detail that gives rise to the image of a man whose soul has hardened: He accepted orders for children's coffins very reluctantly and made them without measurement, with contempt, and every time he received money for work, he said: "To be honest, I don't like to engage in nonsense" [16, p. 297].

When depicting an object, the author uses a limited number of artistic details. Even Lessing emphasized that the author should not describe the subject in too much detail. "Only that which constitutes a free field for the imagination is fruitful," he noted. The more we look, the more our thought should be able to add to what we see, and the stronger the thought works, the more our imagination should be excited" [7, p. 91]. Therefore, A. P. Chekhov, who was well aware of the value of artistic detail, tried to protect writers from excessive details.

Each of the many artistic (or pictorial) symbols used in the landscape genre has its own interpretation and is associated with the reader's experiences. As an element of the language of art, the artistic image in each work of art is inimitable, unique. Complex emotional responses of the viewer to the work are the result of successfully used expressive means that serve to create an artistic image, which, in particular, are tropes. A poetic image is generated by artistic tropes - comparisons, metaphors, metonymy, hyperbole, litotes. There are many beautiful works of poetry in which tropes are missing. An example is the poem by A. S. Pushkin "I loved you".

One of the definitions of a trope was given in antiquity by the Roman orator Quintilian: "A trope is such a change in the proper meaning of a word into another, in which an enrichment of the meaning is obtained" [8, p. 520]. In the theory of rhetoric, the following definition is given: "Trope (from the Greek "tropos") is a word or phrase in a figurative meaning, a figurative expression, a shift in the semantics of a word from a direct to a figurative meaning, for example, metaphor, metonymy, allegory, litote, hyperbole, etc." [1, p. 45].

The construction of many tropes is based on semantic incompatibility. By generating a "paradoxical semantic situation", tropes expand the boundaries between the possible and the impossible in language, provide conditions for penetration into the deep structure of reality.

An artistic trope is a figure of speech that denotes a feature of an object that has undergone creative processing. The main tropes include hyperbole, litote, metonymy, periphrase, simile, metaphor, personification.

Hyperbole is a stylistic figure based on the deliberate exaggeration of some feature, quality or quantity of an object or phenomenon. This trope is used to enhance the expressiveness of speech, create a bright emotional effect and emphasize certain ideas. Hyperbole is based on a deliberate exaggeration of some attribute or quality. For example, instead of the phrase "The pine was tall", the author uses hyperbole: "And the pine reaches the stars". It is important to remember that hyperbole is a conscious technique that the author uses to achieve certain goals.

In Russian literature, N.V. Gogol, M.E. Saltykov-Shchedrin, A.K. Tolstoy willingly resorted to hyperbole: "My love, wide as the sea, cannot be accommodated by the life of the shore."

Litote is a stylistic figure of speech, the opposite of hyperbole. If hyperbole is based on exaggeration, then litote, on the contrary, involves underestimating the significance, size or power of the described object or phenomenon. This is a kind of artistic technique that allows you to create a special emotional effect and emphasize certain qualities of the object.

With the help of litote, for example, N.V. Gogol describes an understated feature: He has an excellent cook, but, unfortunately, his mouth is so small that he cannot miss more than two pieces.

Metonymy is one of the most common tropes in language, which consists in replacing one word with another, closely related to it in meaning. At the same time, the connection between these words is established not by the similarity of features (as in a metaphor), but by contiguity, neighborhood, cause-and-effect relationship or by some other association. This sentence from the poem "The Bronze Horseman" by A. S. Pushkin has a meaning: "merchant ships of all countries will sail to Russian ports." Instead of the word "ships", Pushkin used the word "flags", since the national flag is an attribute of any ship.

Periphrase can be considered as a kind of metonymy: like metonymy, it denotes the attribute of an object and replaces the word that names the object. "The term "periphrase" unites phenomena of different linguistic nature: descriptive characteristics (a cunning beast is a fox), evaluations (old age is the sunset of life), verb pairs (perplexity is to be puzzled), poetic lines of a whole sentence ("Sad time! " Charm of the eyes!" - about autumn (Pushkin). The Russian language has great opportunities for descriptive transmission of meaning using various lexical and phraseological means. But it would be wrong to consider any phrase with a substitutive function as a periphrase, as well as to narrow the scope of periphrases, guided only by one distinguishing feature, and not by their totality" [18, p. 94].

"Not every substantive combination is a secondary nomination. It is necessary to take into account the syntactic position. Since the concepts denoted by nouns are mostly paraphrased, periphrases in a sentence usually perform syntactic functions characteristic of a noun, that is, they are a subject, object or circumstance. The sign of stability of these linguistic units is very important for the lexicographic description of periphrases. Periphrase is not common, but its first use is a potential opportunity to gain resistance. It is quite difficult to fix the moment when the secondary nomination turns from an occasional nomination into a linguistic unit of periphrase. [18, p. 96].



The attribute of an object can be described by comparing the depicted object with the object for which this attribute is characteristic and constant. Comparison is realized in the form of comparison proper, metaphor and personification.

Comparison is one of the most common and universal tropes widely used in fiction. It is a stylistic figure based on the comparison of two phenomena or concepts in order to identify their similarity in some way. To reveal new shades of meaning, creating unexpected associations, for example, strong as a lion, my heart is a stone, she walked like a swan, bright as a May day, like the ocean, the poem rustles.

Comparison is often confused with metaphor. Both tropes are based on juxtaposition, but there is also a significant difference. In comparison, the connection between the phenomena being compared is expressed explicitly (with the help of conjunctions or comparative phrases), while in metaphor the comparison is only implied. For example, He is a lion (metaphor) and He is strong like a lion (simile) - here it is implied that a person has the strength and courage of a lion. Thanks to comparison, the reader can penetrate deeper into the world of the work and better understand the author's intention.

In the actual comparison, both objects are named - both the one that is described, and the one that is used for comparison, for example, Black tailcoats flashed and rushed apart, and in heaps here and there, as flies rush around on white shining refined sugar in a hot summer (Gogol).

Metaphors are a hidden comparison. Metaphor does not name the subject of the description. Let us consider the classical definition of metaphor: "(Greek 'metaphora' – transfer) is a kind of trope, the transfer of the properties of one object (phenomenon or aspect of being) to another on the principle of their similarity in some respect or by contrast." Examples of metaphor: Life is a fatal fire (A.A. Blok), Russia is a kiss in the cold (V. Khlebnikov) [6, p. 261].

A number of authors define metaphor as a hidden simile, in which words seem to be omitted, but implied. Metaphor is remarkable for its laconicism, inconsistency and thereby activation of the reader's perception. In contrast to comparison, where both terms – that which is compared and that with which it is compared – retain their independence, metaphor creates a single image, as if blurring the boundaries between objects or concepts. "In relation to metaphor, such expressive devices as allegory, personification, synesthesia can be considered as its varieties or modifications" [2, p. 130].

A.A. Potebnya singles out the feature of metaphor as one of the main ones for figurative periphrases (these include, for example, lead bees - 'bullets', the language of the gods - 'poetry', the gift of Morpheus - 'sleep'). These so-called "figurative periphrases" are characteristic of the language of Russian literature of the late 18th and early 19th centuries.

Personification is one of the most vivid and expressive tropes that gives life to inanimate objects, natural phenomena and abstract concepts. The essence of this trope is that inanimate objects are attributed human qualities, feelings, and actions. Thanks to personification, the world becomes more alive, imaginative and emotionally saturated, for example, the wind sighed, the sea sang, the sun smiled. Personification allows you to create memorable images that the reader or listener can easily imagine in their imagination. Personification allows you to reveal new shades of meaning and create deeper images.

Thus, it can be noted that imagery is the basis of artistic creativity. It allows the author to express what cannot be conveyed in words directly. It allows you to convey feelings, evoke empathy and create a deep emotional response. Images form a worldview and enrich the inner

world. The role of tropes in the creation of artistic imagery is invaluable. Tropes do not just decorate the language, but are a powerful tool that allows the author to create deep, multifaceted and memorable images. The use of tropes helps the reader to understand literary texts more deeply, appreciate the author's skill and enjoy the richness of the language. They allow the author to create vivid and memorable images: metaphors, comparisons, personifications, help to present abstract concepts in concrete images, making the text more visual and emotional.

Each author uses tropes in his own way, which allows you to create a unique style and emphasize the individuality of the work.

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