



Imagery: image structure, different approaches to imagery

Duvlaeva Nozigul
Xolmuxammat qizi

Senior teacher
Tashkent State University of Economics

ABSTRACT

The article focuses on one of the generic text categories of fictional texts is imagery. It gives thorough information about 6 main types (visual, auditory, olfactory, gustatory, tactile, and kinesthetic) of imagery and approach to the notion in broad and narrow sense. Furthermore, image referent (object to which a linguistic expression refers), image agent (reflected object) and image basis (common features which arise from the principle of similarity) are have also been discussed in the article.

Keywords:

visual, auditory, olfactory, gustatory, tactile, and kinesthetic, image referent, image agent, image basis.

Introduction

Imagery, in general meaning, is a reflection of a reality, however, as phenomenon, it can be subject for the studies of a wide range of science branches such as philosophy, psychology, aesthetics, theory of translation, linguistics and others. In linguistics, imagery is understood as the main characteristic of a fictional work oriented to create literary imagery, more specifically, as the stylistic feature of a fictional text used metaphorically (Timofeev, 1976). As for text linguistics, it plays a prominent role in understanding literary works. The category of imagery, therefore, is considered to be generic feature of a fictional work in literature. It is one of the most effective tools used by authors to appeal to the readers' senses and help the reader create a picture in their mind. Furthermore, its essence can be observed in assistance to communicate the world of the text to the reader and to add depth to their work. The category of imagery helps the reader to visualize and more realistically experience the author's writings.

Main part

In the sphere of text linguistics, the study of imagery is traced back to the works by

ancient philosophers - Aristotle, Zizeron, Gegel and others. A.A. Potebnya and V.V. Vinogradov provided the initial scientific description of the phenomenon. They studied imagery at the level of the text considering it as a crucial component of text semantics. However, from the late 1950s interest in imagery gradually increased (Holt, 1964), and from the later 1960s a number of striking, now classic experimental effects (Morris and Hampson, 1983; Finke, 1989) convinced many of its cognitive significance (Thomas, 1987). G. N. Pospelov, A. N. Veselovskiy, G. O. Vinokur, A. Novikov, A. A. Reformatskiy, A. N. Savchenko, A. N. Kojin and many others are among the scholars, who studied the category of imagery from different angle.

In exploring the term imagery, it is necessary to draw the attention to the problem of a word and an image since they are primary means of conveying imagery. Many scholars believe that a word itself contain image. This concept is revealed in the works of A. A. Potebnya. To understand the image and imagery in the work of Potebnya, his concept about 3 elements that make up the word at the time of occurrence are, especially, important: 1) the unity of articulate sounds (external form),

2) representation (internal form, or internal sign values), 3) the value itself. The word always possesses the first and the third elements, and the second-representation- may be lost and reappear. However, not all words contain image in itself, but it can convey imagery among other words in literary text.

In the work "Сравнение как средство выразительности художественного текста" by E. V. Kovaleva, she gives definition to the artistic or literary image as " one of the greatest achievements of the social essence of language, allowing with greater effectiveness and emotional expressive certainty." In her work, E. V. Kovaleva definition by A. I. Fyodorov: "an image is a visual representation of any phenomenon, a fact of reality expressed in an artistic form; in contrast to the photographic reflection of facts, phenomena reality, in an artistic image, altered, exaggerated in order to convey the author's attitude to the image."

G.N. Pospelov studies imagery in texts of different functional styles and according to him, factual-graphical imagery used in documents of scientific style definitely differs from the one used in fictional texts.

In his work of "Theory of literature", I. F. Volkov pays close attention to the category of imagery and defines it as "a system of concretely-felt means embodying literary characteristic of reality."

Linguist A. I. Efimov differentiates two forms of imagery: literary, which he regards concrete images of personages in literary works, and speech imagery that according to his classification, image-bearing means of language, for instance, tropes. He claims that speech imagery is superior in creating imagery in a literary work. (Efimov A. I. 'Stylistics of literary speech')

Galperin defines imagery as "a use of language media which will create a sensory perception of an abstract notion by arousing certain association between general and particular, the abstract and the concrete, the conventional and the factual"(1977).

As any other linguistic means, the category of imagery has its own structure to be firmly followed. The deep structure of the imagery consists of three components: 1. Image referent

(object to which a linguistic expression refers); 2. Image agent (reflected object); 3. Image basis (common features which arise from the principle of similarity) (Mezenin, 1983).

In addressing the theory of imagery, it is significant to discuss its types. There are 6 types of imagery:

1. Visual imagery (something that can be seen in the mind: "*My Roses are yellow*", it answered ; "*as yellow as the hair of the mermaid who sits upon an amber throne, and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe*");

2. Auditory imagery (based on a sound perception: "*So the Nighthawk sang to Oak-tree, and her voice was like water bubbling from a silver bar*".)

3. Tactile imagery (feelings evoked by touch: "*In November a cold, unseen stranger whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers.*");

4. Olfactory imagery (based on a smell perception: "*Sue found Behrman smelling strongly of juniper cherries in his dimly lighted den below.*");

5. Gustatory imagery (based on a taste perception: "*His lips are sweet as honey, and his breath is like frankincense.*");

6. Kinesthetic imagery (associated with movements: "*And a delicate flush of pink came into the leaves of the rose, like the flush in the face of the bridegroom when He kisses the lips of the bride.*").

Scholars held different approaches to imagery in the linguistic literature. The category of imagery is studied in two forms by different linguists. According to some linguists, imagery, in its narrow sense, is created by different image-bearing stylistic devices- metaphor, simile, antonomasia, symbol, allusion, metaphorical epithet, periphrasis, etc. (Kukharenko, 1988; Arnold, 1999). This may be realized in the dialogues as the speeches of the personages in the literary work, or the descriptions of a person, scene or the nature given by the author. Others, however, claim that imagery, in its broad sense, at the level of the text is not only dependent on figurative means. It is generic to the fictional text even if it does

not contain image-bearing stylistic devices since the fictional text is not a direct copy of reality, it is reflection of an imaginary world. Any hero of a fictional work is the result of authors' imagination though he or she may reflect some features or qualities of a person in real life. Even the whole plot with different situations occurred in personages' lives are built on the imagination of an author as the author writes about the things what they see in their own imaginary world. This conception is supported by those scholars, who tend to treat imagery at the level of the plot of the text. (Lotman, 1970; Todorov, 1983).

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Conclusion

In conclusion, the category of imagery has been studied by a number of outstanding linguists and it can be realized in broad and narrow sense. In a narrow sense, the category of imagery can be realized only by a number of stylistic and linguistic means; however, in a broader sense, as scholars explain, any fictional text can be regarded as the representation of imagery, because even the whole fictional text reflects not direct copy of the reality, but the imaginary world of an author.

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