European Journal of Innovation in Nonformal Education (EJINE)
Volume 5 | Issue 1 | Jan - 2025 ISSN: 2795-8612

Ways of Creating an Image in Fiction and Theconcept of Stereotype

Ro'ziyeva Dilyayra Nurmurodovna
Independent researcher of Bukhara State University, Bukhara Academic Lyceum of the Ministry of Internal Affairs English teacher of the "Language Studies" department

A B S T R A C T
This article is devoted to the issue of image creation and stereotypes in fiction. At the same time, the study of images created on the basis of summation and prototype by the science of literary studies, conditionally divided into types, was specifically mentioned. In this article, the concept of stereotype is further clarified.

A R T I C L E I N F O
Article history:
Received 09 Nov 2024
Received in revised form
10 Dec 2024
Accepted 11 Jan 2025

Keywords: The image of a historical person, time and space, literary thinking, artistic thinking, artistic fabric, modernity, style, national character, linguistic and cultural studies, stereotype, individualization, character, linguistic and cultural studies.

Hosting by Innovatus Publishing Co. All rights reserved. © 2025

Introduction

Since artistry is both the soul and the soul of art, one of the main means of creating it is the artistic image, and it is considered the central problem of the science of literary studies. Since literature is an anthropology, the images in the literary work should correspond to the characters of people in life, and most importantly, they should be vital.

Because in the science of literary studies, "image" means not only the events perceived in the human mind, but also the life realized, reworked (interwoven) and depicted by the artist through the medium of words. "... There is nothing random or superfluous in it. All parts are subordinate to the whole, all are directed towards one goal, all together bring forth one beauty, integrity, individuality." But the term "image" is not only used in art. In particular, in philosophy, it is customary to understand life as an image in the human mind. "Science separates their essence and idea from the facts of reality" (V.G. Belinsky), the purpose of the image in it is to emphasize and demonstrate this idea (concept, discussion, proof, conclusion). An image in science is not just an external appearance of an event, but serves to express the most typical (exemplary example, the most valuable example) of these appearances, it is an illustrative (illustrative) image.

Of course, although it has the character of typicality (generalization) in its essence, it cannot exaggerate the facts of reality. In life, the term "image" is used in another sense, it can be called a photographic image. He also chooses the most characteristic situation and situation in the reflection of the event. Although the characteristic of individualization (privacy) is clearly visible on its basis, the photographer cannot give his emotional relationship to him through it. For this reason, their sphere of influence will be

narrow and they will not be able to please and charm everyone. Art and literature - the image in the mind is incredibly influential on them, because life events are enriched and embellished by the artist's mind, heart, soul, potential, the artist "imposes his ideal on him" absorbs and accordingly recreates", becomes "creator of rational reality". As a result, this image conquers the hearts of millions with its beauty and impressiveness. As V. G. Belinsky wrote, it becomes "the beating heart of human life, its blood and soul, its flame and sun." Because the image, with its vivid movement, attractiveness and brightness, embodies the law of events in a reasonable and deep way.

The science of literary studies conditionally studies the images created on the basis of synthesis and prototype into types. "People are like a river: they all have the same water, the same water everywhere, but the river is sometimes wide, sometimes narrow, sometimes fast, sometimes slow, sometimes clear, sometimes cloudy, sometimes cold, sometimes warm. will be People are like that..." (L. Tolstoy).

That is why artistic images are very colorful and diverse.

According to the creative method, the images are romantic and realistic.

In romantic images, the writer describes his dreams and hopes for life. Such images, although they are in the society in which the writer lives, are an expression of the reality that the writer dreams of. Such images can be depicted as having physical and spiritual strength and miracles in a highly exalted spirit.

Realistic images are created by summarizing and clarifying character traits, activities in a way that matches real people in life, and justifying them in typical conditions. Honesty and truth find a bright expression in such images.

Methodology

According to literary types and genres, style and visual means, the images are as follows:

1. Life events are widely and comprehensively described in epic images.

   Reality, an objective image prevails. Images created in all genres of epic types have epic qualities.

2. In a lyrical image, reality is expressed through human experiences (feelings, feelings, thoughts). A typical example is the image of a lyrical hero (lover, friend, rival) in the genres of the lyric genre (poem, ghazal, qasida, rubai, song, song, yor-yor, etc.).

3. In a dramatic image, reality is embodied on the stage through action.

   Images created in genres such as tragedy, comedy, drama, libretto, miniature are called dramatic images.

4. Fantasy-fantasy images are overly exaggerated, deified, miraculous images. Images of flying carpet, giant, wrinkle, demon, etc. in folklore (epic, fairy tale).

5. Mythical images are completely the fruit of imagination, they have infinite power, high qualities, and miracles.

6. Mythological characters are mythological characters created on the basis of legends (Antaeus, Prometheus, Kayumars, Jamshid, etc.).

7. Figurative (symbolic) images mean the generalized representation of social events through objects, plants, animals, colors. From the image expressed in figurative images, we directly understand the attitude of people, their spiritual world.

8. Ironic (allegorical) images - animals, insects - various animals are humanized, character flaws and vices of some people are exposed with bitter laughter and light humor. Training and advice will be given.

9. In satirical images, sarcasm is the leading way of mocking life's flaws. Outwardly invisible, but inwardly ingrained, mischievous, trivial habits of the characters are exposed. The more laughter exposes, the more its essence is revealed - flaws and mischief are condemned to death.

10. In humorous images, some defects in life are taken under light, cheerful laughter and invite to correct

them.

Depending on the place they occupy in the construction of the work, images are divided into the following types:

Results and discussion

a) The persons who stand in the center of the events of the work, move the plot of the work and develop it to the end, and carry the main idea of the work are considered to be the main character or the main character.

b) In a work of art, one or two visible images that represent a specific idea (a small part of the main idea in the work) are called episodic or auxiliary images.

Literature explores life in two different ways: one is confirmation, the other is denial. Accordingly, images are divided into the following types:

a) He is a positive image if he can be an example for the reader, can lead the society to goodness and perfection with his behavior and character traits.

b) He is a negative image if his behavior and character traits mainly contain negative qualities, if he arouses the reader's hatred towards him, and if he drags the society into decline.

The heroes of the work of art can be divided into types as above. but putting a Chinese wall between them is completely wrong. Because it is true to call one beautiful and life-giving image (for example, Otabek) as a realistic image, an epic image, a main image, a positive image, a historical image.

In life, no one doubts that every good person has flaws and every bad person has good qualities. All of them are guilty (innocent is the Lord) servants. Therefore, it is logically wrong to depict the heroes of the work of art in only one color (white or black or red), artificially darkening one color. In literary studies, there are also the concepts of "character" and "hero", which are sometimes used equally with the concept of "image", and sometimes differently.

The term "personage" (from the word "person" in Latin) is applied to all persons participating in a work of art. Episodic characters in the work are often referred to as characters, so its concept is narrow compared to the image. When the word hero comes to mind, a person who has gained fame for his bravery, bravery, courage, and bravery, but this concept is applied to all the people who participate in the work, regardless of whether they are negative or negative, and often the main participants. is used. Because any negative character is woven into a literary work, it is certain that he will play a key role in the occurrence of an event in the work.

Artistic creation is one of the forms of literary thinking, and man is its main image object. The image of this object is a creative process aimed at the artistic discovery of the human being, the highest form of the existing world, and showing it in the context of a certain time, space and socio-aesthetic ideal. In this process, it naturally reflects the creator's views on reality and personality, human experiences, dreams, spiritual world in accordance with a certain aesthetic purpose. Man in the literary-historical interpretation is an artistic representation of people belonging to different eras with his character, spirituality, positive and negative aspects. After all, the topic of man and society in a broad sense is the main topic of literature, while the famous people and global events that became famous for the benefit of the Motherland and the people are the object of the historical topic. Works dedicated to creative historical figures have a special place in this series of topics. "Because every historical person, especially a historical creative person, lives in harmony with the three components of history - past, present and future."

In the literary-historical approach to the interpretation of a creative person, factors such as the author's point of view, the character of a literary hero, and the influence of social environment and traditions on this character play a special role. Among them, the position of the author refers to the worldview that illuminates the relationship between the individual and reality, the character of the hero reflects the scope of activity, the national and universal essence of the individual, and the place of the environment and traditions is the connection of historicity and modernity in the character, the author's style in the artistic image and expressiveness. its uniqueness is revealed. These leading principles in the interpretation of the

concept of a historical creative person in artistic creation are expressed in many works created in Uzbek literature. It seems that the works created in each historical period differ in the approach to the image of the poet by the diversity of creative forms (oral and written) and genre, and are explained by the priority of social and aesthetic views of that period. Therefore, the image of the poet is embodied, first of all, along with his views in his masnavi and rubai. But the literary image is a more comprehensive and artistic concept compared to the historical prototype on which it is based.

In literary-historical works, the features of artistic discovery characteristic of oral and written literature in the image of a person are also present in the styles of collective and individual creativity. In addition, the monologue speech of the literary hero, dialogues, chronological plot, the use of folklore traditions, and the depiction of compositional parts, such as the individuality of characters, on the one hand, have a stylistic uniqueness characteristic of folk poetic creativity, and on the other hand, written literature.

Literature review

In literary studies, he emphasized the diversity and diversity of the characters of Navoi, Ulugbek and Babur in the works of art, and that they are dynamic characters who train, improve and develop in action and struggle. The concept of *stereotypes* was introduced by journalist Walter Lippmann in 1922, referring to generalizations about groups of individuals. The historical roots of stereotypes, however, trace back to early human societies where categorization was key to making sense of the world. These mental shortcuts, when applied to social groups, often result in oversimplifications and biases.Stereotypes have evolved with societal developments such as colonization, industrialization, and migration. For instance, European colonialism fostered stereotypes about indigenous peoples, often used to enforce power hierarchies.

Cultural mediums like literature, art, and mass media have perpetuated stereotypes. Racial and ethnic stereotypes have been reinforced in film and advertising throughout the 20th and 21st centuries.

Since ancient times, that is, since primitive times, people have communicated through something. At first, various gestures, sounds, and gradually moved to "language", which is considered a form of verbal communication. Through the use of language, oral speech, and then with the appearance of writing, "written speech" arose. Oral speech is expressed using sounds, words expressed using sounds, and written speech is expressed using letters, words formed using letters, sentences, texts, etc. And culture was not as primary important as man and language in the primitive period, gradually over time the concept of culture appeared and developed. Thoughts expressed by a person necessarily embody one or another concept or concepts specific to the culture of a certain nation. Concepts representing this culture can be analyzed from the point of view of such disciplines as linguistics, cultural studies, country studies, linguo-cultural studies. Cultural concepts expressed in this language can be called "stereotype" in general. What is a stereotype? "Stereotype is a simplified, schematized, emotionally colored and extraordinarily stable image of a certain group or community, a characteristic of the language and thinking of representatives of different cultures." Stereotype - provides objective information about the national character of this or that nation.

According to V.A.Maslova, "a stereotype is a type existing in the world, which measures activity, behavior, etc." Stereotypes never occur in individuals; they always occur in groups. The term "stereotype" (from the Greek. stereos - hard, typos - trace, mark) was included in scientific treatment by the American sociologist Walter Lippman. In his book "Public Opinion" published in 1922, he tried to determine the place and role of stereotypes in the system of public opinion. Walter Lippmann explained the stereotype as a form of special perception of the environment that has a certain effect on the information in our senses before it reaches our consciousness.

It would not be wrong to say that the concept of a stereotype is, in fact, a sign or characteristic of a certain nation that is visible to everyone. As it is said, each hole has its own mark, each nation has its own characteristics. For example, if we analyze cultures in general:

- The Uzbek people are hospitable and kind, their husbands and men are kind, high-spirited, and their girls and women are eloquent, their honor is tougher than death;
- The Russian people are risk-takers, who see open communication as a condition;

- Kazakhs are very stubborn and short-tempered
- The Turkish nation is impressionable and emotional;
- The Chinese are quite ambitious and prone to laziness;
- The Japanese are very polite, cultured, strictly follow the rules of etiquette;
- Estonians tend to be lazy by nature;
- Italians are very curious, and they are a little flamboyant with praise;
- Englishmen, on the other hand, are quite the opposite of Italians, and it is difficult for them to give in to emotions;
- Germans are known to the whole world for their "punctuality", i.e. strict adherence to order.

The above examples are given as a vivid example of the stereotype of these selected peoples, and after reading these passages, one can have general thoughts about the outlook and understanding of this people. Linguoculturology also analyzes such ethnocultural, that is, national stereotypes.

This concept of stereotyping is not always a positive concept. For example, M. Cordwell's dictionary of psychology defines stereotype as follows: "Stereotype is a sharp, often superficial image of a certain group or category. Because we tend to be superficial in general, we form stereotypes to predict the behavior of other people. These stereotypes often have a negative essence, a false image and insulting basis. Stereotypes are not always false: they usually contain some truth.

The fact that stereotypes are shared by many people helps them become ingrained. Stereotypes can change over time, but it's hard for stereotype holders to break free from stereotypes." Indeed, it is natural for stereotypes to change from positive to negative, from negative to positive over time, but the initial understanding of a stereotype does not change at all, or it is somewhat difficult to change and adapt. Stereotypes are a complex, sometimes confusing, but also interesting topic that has been at the center of many discussions and debates since the concept was introduced to the public.

The field of linguistics and cultural studies is a field that shows the national peculiarities of the chosen nation to the world through the medium of language. And the concept of stereotype is a means of clarifying this further.

To understand what stereotypes are it is useful to consider three principles which guide work on the social psychology of stereotyping. No perspective shares all principles to the same degree, rather different perspectives sample from each of the principles to greater or lesser degrees. Nevertheless the three guiding principles we can identify are as follows: (a) stereotypes are aids to explanation,

a) stereotypes are energy-saving devices, and

b) stereotypes are shared group beliefs.

The first of these implies that stereotypes should form so as to help the perceiver make sense of a situation, the second implies that stereotypes should form to reduce effort on the part of the perceiver, and the third implies that stereo- types should be formed in line with the accepted views or norms of social groups that the perceiver belongs to.

A widely accepted view in social psychology stemming from the work of Tajfel is that stereotyping is an instantiation of the categorization process. We cannot have an impression of a group unless we can tell the difference between that group and some other group. Categorization is the cognitive process by which we detect those differences and similarities.

In Tajfel's analysis (aspects of which are prefigured in the work of Allport, 1954; Campbell, 1956; Bruner, 1957a) categorization is the pro- cess by which categories become coherently separable and clear through the detection and accentuation of relevant similarities and differences. This accentuation can be seen as a means of crystallizing important reg- ularities amongst the stimuli so that they can be recognized, remembered and responded to.

Bruner (1957a) argued that perception proceeded on the basis of the fit between category specifications and the readiness of the perceiver to use those categories. This argument is echoed in the stereotype formation literature: stereotype formation involves the perception or encoding of new information but it also enlists prior knowledge. Rarely is the mind a blank slate on which a fresh stereotype can be inscribed, but, continuing the analogy, its surface is marked with many well-worn grooves that make certain stereotypes more likely to appear.Sense-making approaches to social stereotyping are extremely numerous (for a review see McGarty, 1999). They include self-categorization theory (Oakes, Haslam & Turner, 1994, Turner, Hogg, Oakes, Reicher & Wetherell, 1987), social judge ability theory (Leyens, Yzerbyt & Schadron, 1992, 1994) the exemplar model of social judgement (Smith & Zarate, 1992) and a variety of approaches based on processes of assimilation and contrast (e.g. Biernat, Vescio & Manis, 1998). Many aspects of these approaches are considered in the chapters to come.

If stereotypes are devices which people form in order to help understand the world, why do they take the particular form they do and how do they achieve this explanatory function? The most common answer in social psychology is that stereotypes aid explanation by saving time and effort.

Conclusion

Stereotyping can serve cognitive functions on an interpersonal level, and social functions on an intergroup level. For stereotyping to function on an intergroup level (see social identity approaches: social identity theory and self-categorization theory), an individual must see themselves as part of a group and being part of that group must also be salient for the individual.

Craig McGarty, Russell Spears, and Vincent Y. Yzerbyt (2002) argued that the cognitive functions of stereotyping are best understood in relation to its social functions, and vice versa

In the following situations, the overarching purpose of stereotyping is for people to put their collective self (their in-group membership) in a positive light:

- when stereotypes are used for explaining social events
- when stereotypes are used for justifying activities of one's own group (ingroup) to another group (outgroup)
- when stereotypes are used for differentiating the ingroup as positively distinct from outgroups
- Possible prejudicial effects of stereotypes are:
- Justification of ill-founded prejudices or ignorance
- Unwillingness to rethink one's attitudes and behavior
- Preventing some people of stereotyped groups from entering or succeeding in activities or fields

Summing up all the above points, one conclusion comes: literature includes everything in life (person, thing, thing, animal, phenomenon, object, plant; figurative words, phrases, lexical resources; expression - image tools — exaggeration, diminutive, simile, homonym, antonyms, anaphora, asyndeton, etc.) the artist's mind and as it becomes polished, enriched, enlarged, and most importantly becomes humanized and sealed as a whole - it is legal to consider all of them as images.

References:

1. Karimov H. Tarixiy shaxs va badiiy obraz: Filol. Fanlari nomzodi ... diss. avtoref. – Toshkent: TAI, 1999. -B. 3.
2. Qo‘shjonov M. Tanlangan asarlar.-Toshkent: “Sharq”, 2018. -B.347.
3. Razzoqov H, Mirzaev T, Imomov K, Sobirov O. O‘zbek xalq og‘zaki poetik ijodi. -Toshkent: O‘qituvchi, 1980. -B.172.
4. Xotamov N. Sarimsoqov B. Adabiyotshunoslik terminlarining ruscha- o‘zbekcha izohli lug‘ati. -Toshkent: O‘qituvchi, 1979. -B. 336.
5. Boboev T. Adabiyotshunoslik asoslari. –Toshkent: O‘qituvchi, 2001. –B.49.

6. Sulton I. Adabiyot nazariyasi. –Toshkent: O‘qituvchi, 1980. -B. 194.
7. Samandar E. Tarix va talqin // Sharq yulduzi. –Toshkent, 2003. - №1. -B.89-90.
8. Abdulhakim M. Tazarru // O‘zbekiston adabiyoti va san’ati. – Toshkent, 2003. - 16 may.
9. Sattorov O‘. SHoh va shoir talqini // O‘zbek tili va adabiyoti. –Toshkent, 2000. -№ 6. –B. 42.
10. Karimov G‘. Prozamizda tarixiy tematika // SHarq yulduzi. – Toshkent, 1999. - № 3. –B. 201.
11. Belinskiy V.G . Adabiy orzular. T.: G ‘afur G 'u lo m nomidagi adabiyot va san’at nashriyoti. 1977, 101-bet.
12. Usmanova Sh. Lingvokulturologiya. (darslik) – T.: Toshkent, 2019. – 248.
13. Воробьёв В.В. Лингвокультурология (теория и методы): монография. – М.: Изд-во РУДН, 2016.
14. Yusupova, S. (2022). ИЖТИМОИЙ ГУРУҲЛАРДА ҲУРМАТ КАТЕГОРИЯСИ ИФОДАЛАШ. Science and innovation, 1(B5), 350-352.
15. G. To‘lanboyeva, & S. Yusupova (2022). LINGVOKULTUROLOGIYA O‘RGANILISH TARIXI. Science and innovation, 1 (B6), 540-543.
16. Mackie, Diane M.; Hamilton, David L.; Susskind, Joshua; Rosselli, Francine (1996). "Social Psychological Foundations of Stereotype Formation". In MacRae, C. Neil; Stangor, Charles; Hewstone, Miles (eds.). *Stereotypes and Stereotyping*. New York: Guilford Press. pp. 48–49. ISBN 9781572300538
17. Devine, Patricia G.; Monteith, Margo J. (1999). "Automaticty and Control in Stereotyping". In Chaiken, Shelly; Trope, Yaacov (eds.). *Dual-Process Theories in Social Psychology*. New York: Guilford Press. pp. 341–342. ISBN 9781572304215.