



**IMAGE OF THE ARTIST IN LITERATURE AND ITS IDEALOGICAL  
AND ARTISTIC INTERPRETATION**

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**ABSTRACT**

This article explores the portrayal of the artist through examples from world literature, focusing on the author's skill in crafting the artist's image. It examines the artistic and aesthetic roles of color and interior settings within the composition. The study highlights how psychological depictions of the artist as a creative individual serve as a crucial element in expressing the author's persona, drawing on works by Somerset Maugham and James Joyce.

**Key words**

artistic skill, artist's image, interior, color, artistic-aesthetic function.

**Introduction.** The image of the artist in the picture gallery is characterized by its foundation in artistic synthesis. The artist, as a creative individual and representative of art, embodies a unique perception of the world, fulfilling an important poetic role. The depiction of the artist's image and style, his relationship with his era and environment, and his nuanced perception of the world through colors and images all contribute to the authenticity and emotional depth of the artistic interpretation. Notably, the portrayal of the artist's studio, along with the interplay of external and internal emotional factors that accompany the creation of paintings, is significant. These elements not only provide a source of psychological analysis but also imbue the work with a vibrant creative spirit.

Fine art boasts an ancient history, predating the advent of spoken language. Early forms of visual art, including signs and symbols, served as means of information exchange and communication. Over time, these elements evolved into sources of aesthetic influence during various historical periods. The harmony of symbols and forms, along with the interplay of color and light, has played a crucial role in human life as a medium of artistic and aesthetic expression. As a significant form of art, fine art is essential for its unique artistic perception of the world and its ability to create distinctive images through the use of color and light.



**Literature Analysis and Methods.** Numerous studies have explored the role of color in socio-cultural life, the human psyche, and artistic thinking, as well as its philosophical and aesthetic functions, particularly in foreign and Russian literary studies. These studies collectively demonstrate that "color represents a complex natural-cultural, aesthetic-communicative, and philosophical-aesthetic phenomenon. It continually evolves and undergoes significant changes in the modern development of society, encompassing valuable, symbolic, reflexive, emotional-communicative, ethnic, religious, and political dimensions" [1]. In this context, the monographic works of scholars such as S.S. Alekseyev, L.N. Mironova, A. Zaysev, and A.V. Luizov [2] are particularly noteworthy for their contributions to the fields of art history and theory.

Color in Uzbek literary studies and its aesthetic function in fiction are explored through the works of several scholars. Yo. Ishakov and S. Otanova analyze color in the context of Navoi's works, while Sh. Turdimov and K. Mustayev focus on its role in folklore. S. Jumatova examines the interpretation of color in modern Uzbek literature, providing monographic studies on these topics. Additionally, various scientists, including S. Hasanov and I. Hakkulov, have expressed their views based on scientific research, further contributing to the understanding of color in Uzbek literary and cultural contexts.

Colors are integral to the visual comprehension of the world, with most of our knowledge and imagination acquired through sight. In artistic work, the act of seeing or showing is secondary to the aesthetic effect that seeing produces. The significance of colors in literature has become a subject of research, particularly due to their profound philosophical and aesthetic essence. When colors are examined within the context of both microtext and macrotext, the poetic world and conceptual framework of the author become more transparent. In analyzing works that depict the image of a painter, the interplay of color and light inevitably becomes a focal point.

**Results and Discussions.** The depiction of the artist, or Musavvir, in fiction traces its origins back to classical sources. Initially, in written literature, Musavvir was portrayed as a secondary or episodic character. Over time, this character evolved to assume the role of the main protagonist. The image of Musavvir in fiction can represent either a historical figure or a composite character shaped by the influences of folklore and myths. This evolution reflects the growing significance and complexity of the artist's role within literary narratives.

In both Uzbek and world literature, the image of the artist appears in numerous works across various genres. Examples include A. Dumas' "*Ascanio*", R. Rolland's "*Colas Breugnon*", J. Joyce's "*A Portrait of the Artist as a Young Man*" and "*Ulysses*", S. Maugham's "*The Moon and Sixpence*", and O. Wilde's "*The Picture of*



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*Dorian Gray*". In Uzbek literature, this theme is evident in Oibek's "*Navoi*", O. Mukhtar's "*Navoi and Artist Abulkhayr*", Asad Dilmurod's "*Color and Mehvar*", and Akmal Mirza's "*Musavvir*". These works reflect the diverse ways in which the artist's image is explored and depicted, underscoring the universal relevance of the artist's role in literature.

The image of the artist in the works of J. Joyce and S. Maugham is a testament to their profound love for music and art. "An artist, a painter, a poet, or a musician satisfies the need for aesthetic experience with their exalted art. Its mystery attracts people like adventure novels. It is an enigma as incomprehensible as the secrets of the universe" [4]. Through his creative work, Maugham sought to unravel this enigmatic puzzle and understand its essence.

Dissatisfaction with society, unappreciated talent, the quest for meaning, a difficult lifestyle, and the struggles to comprehend human diversity are common features in the depiction of a creative person. However, each interpretation is unique to specific artists, reflecting the distinctive inner world and character traits of poets, writers, painters, musicians, and dancers. These portrayals highlight the individual nuances and personal journeys of creative individuals, showcasing their unique perspectives and artistic expressions.

In Maugham's novel "*The Moon and Sixpence*," the portrayal of the artist Charles Strickland, who is famously inspired by Gauguin, does not markedly differ from other artistic depictions. The novel vividly details the artist's character and motivations from both the author's perspective and through the lens of the artist himself.

Maugham expresses a clear artistic concept through Strickland's character, emphasizing that viewing art merely as a craft accessible only to artisans is a fundamental mistake. According to Maugham, art is a form of emotional expression, conveyed through a language that resonates universally with everyone. This perspective underscores Maugham's belief in the transcendent power of art to communicate profound human experiences and emotions.

The work is described in the language of the author, and the skill of a skilled artist is discovered by a person involved in the art of words - a writer, a publicist, a creator in general. This novel is written mainly in descriptive character.

Stephen Dedalus, the main character of J. Joyce's work "*The Painter's Youth*", is the image of the author's best friend from childhood. In general, this image occupies a special place in Joyce's work. This character, created as a product of respect and longing for childhood, appears as one of the main characters in the novel "*Ulysses*". While in the first work, a child, a teenage artist is depicted, in "*Ulysses*" the image of an artist who is full of mind, has his own thoughts and philosophy about life, and was not appreciated in his time, appears. In the work



"Shamoyil of an artist in his youth" the existence of a creative teenager, the way of accepting the existing social environment, his attitude to the situations in society, the consciousness formed in a certain environment and the issues of self-awareness in it are revealed on the basis of deep psychological analysis. In this work, the focus shifts from the author's description to the protagonist's thoughts, musings, and experiences expressed through internal monologues. Joyce's works extensively integrate references to poems, songs, and other literary forms, playing a significant role in conveying deep philosophical ideas, symbolism, and various narrative styles typical of modernism. In contrast, Maugham's novel places less emphasis on such literary references. Instead, it prioritizes the author's viewpoints on art and the artist, delving into the spiritual world of the artist with greater emphasis.

In world literature, numerous depictions exist of great individuals who did not fully appreciate themselves or their talents during their lifetimes and struggled to fit into their societies. This theme has become a recurring motif in the portrayal of such figures. It can be argued that Maugham's character Strickland was crafted within this tradition.

As an artist and creative individual, Strickland was not accustomed to leading a mundane, monotonous life. According to the depiction in the work, "the devil entered," or more precisely, a torrent of immense talent propelled him into various unpredictable and extraordinary situations.

Literary critic Ulugbek Hamdam, in his article "The Harmony of Turfa Colors," asserts, "If the life of the hero is determined solely by the chosen color, then it is crucial to give special attention to this color, while allowing others to emerge. This way, the reader can perceive the variety of colors surrounding the protagonist, yet understand that fate has cast him into such turbulent currents that, for instance, he may only see darkness from beginning to end, despite his dreams often being vivid" [5]. This depiction aptly characterizes Strickland's journey. Raised in harsh conditions amidst a cramped and unappealing environment, he nonetheless pursued a brighter life driven by dreams and aspirations.

Charles Strickland lived a lonely life. "He had more enemies than friends"... "Many things in his life were strange and scary, and his face was always in a state of frenzy."

Depression, dissatisfaction with society and the environment in which he lives, quarrels and debates, striving to express his opinion, living with a great purpose in life, not giving in to small problems are both characteristic qualities for the character. Especially young Stephen's debates with the dean and other characters about life and art seem to reveal the key to many puzzles.

In the work, the lifestyle of the artist, the interior of the artist's room, color and light images are given a lot of space. All this played an important role in depicting



the artist's outlook and spiritual world. The author strives to deeply express the unique complex world of the artist in each line and image. Even the luster and characteristics of colors are reflected from the artist's point of view, connecting them with feelings and memories. As a result of these attempts, images of artistic synthesis - the combination of word art and visual art are created. This shows the artistic skill of the author.

The works of Joyce and Maugham that we are analyzing have an autobiographical character. Many researchers have noted that the images depicted in the work reflect the way of life and thoughts of the authors. In general, the characters taken as the object of the image are not alien to the writers. The artist's world is perceived from the artist's point of view.

We found it optimal to give our opinions in the following comparison.

<b>The artist's interpretation in J. Joyce</b>	<b>The artist's interpretation in Maugham</b>
The novel is created within the scope of the genre	An image created within the scope of the novel genre.
One of the main characters is the artist Stephen Dedalus	The main character is the artist Charles Strickland
The life of an artist, his childhood, adolescence, and adulthood became the material for 2 novels.	The life path of a middle-aged, married artist is reflected in a novel.
It has an autobiographical nature	It has an autobiographical nature
Striving to find one's place in society, deep understanding of existence	Living in one's own world, dissatisfaction with society
Poverty, economic shortage	Poverty, economic shortage
A person who seeks answers to his questions and seeks to understand the essence	A person on the path to self-realization

**Conclusion.** The question of creating the character of an artist in fiction goes back to many years of experience. The complex and interesting nature of the artist's character has found its unique expression as a result of the artistic skill of the authors. The image of the artist was interpreted as an aesthetic ideal and served to express the writer's ideological and philosophical views on creativity. Artistic synthesis plays a leading role in these literary interpretations. The images created



in the combination of verbal art and visual art embody the essence of non-traditional narrative methods as they are rich in imagery and emotional impact.

The image of an artist in world literature is a complex image that can vividly express the ideological and artistic intention of the authors. According to this aspect, this image can attract the attention of writers. Also, in these images, writers see their identity, their emotional world, and their destiny to a certain extent.

In the image of the artist depicted as the main hero or character, the author's subjective views, position, and identity are deeply expressed through internal monologues, dialogues, interior and landscape images. The widespread use of this image in the literature of recent years is characterized by the fact that it plays an important role in discovering the colorful layers of the human psyche.

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