

Fiction as the Art of Words

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Abstract. *Just as artists paint a canvas with watercolors, oils or gouache, so writers, using fiction, words and language structures, create a work. Fiction acts on a par with other types of creativity - music, sculpture, painting. The subject of literature, like any other form of art, is objective reality, not limited by any boundaries.*

Key words: *both good and bad, both visible to the eye and internal, hidden processes can be the object of artistic depiction.*

Literature is called human studies, meaning that the writer depicts, first of all, man, human life in all its manifestations, human relationships. Even in the case when a literary work displays the objective world, pictures or natural phenomena, they are somehow correlated with a person. This approach allows us to identify the specifics of the artistic image. If everything depicted in literature is connected with a person and represents an aesthetic value insofar as it is significant and valuable for a person, then the natural conclusion is that the aesthetic is connected with the ethical, i.e. moral, and affirms high moral and social ideals.

Literature, like science, is a means of understanding reality. However, literature perceives reality in a special, artistic form and operates with artistic images. The category of artistic image took shape in the aesthetics of Hegel, who wrote: "We can designate a poetic representation as figurative, since it puts before our gaze, instead of an abstract essence, its concrete reality." [1, 194] Hence the definition of art as "thinking in images," which goes back to Hegelian aesthetics. The famous Russian linguist A. A. Potebnya argued that "poetry, like prose, is first and foremost a well-known way of thinking and knowing" [2, 97]

The artistic image as a universal category of art is a form of cognition and reflection of reality. It combines creative and co-creative (perceiving) imaginations.

"The very nature of artistic perception largely depends on the relationships between logical-analytical and concrete-sensual elements inherent in a particular type of human thinking: the preference given, say, to rationalistic methods of depiction over subjective-expressive ones and vice versa depends on the primacy of certain elements. " [3.13] The image exists in the consciousness of the creator and in the consciousness of the perceiver. He reveals himself in every understanding, reproduction and at the same time remains himself. There are no "independent" elements in the structure of an artistic image; they all relate to each other. However, the differences between similar artistic images in different literatures are explained not only by the fact that they are based on unique, dissimilar linguistic systems. The reason is rooted in the specific aesthetic nature of the artistic image in different literatures, which stems from the historical, cultural, emotional and psychological characteristics of various nations, which determine national traits, character, tastes, etc.

By creating an artistic image, the writer penetrates into the very essence of a life phenomenon. Therefore, an artistic image cannot be devoid of meaning and formal. The very understanding of an

artistic image as a reflection of reality makes its formalistic interpretation impossible, and it follows from this that the concept of an artistic form cannot be meaningless. These provisions of modern literary criticism are of fundamental importance for the methodology of teaching literature, because they immediately cut off all attempts to analyze a work of art, which boils down to identifying an idea, theme, and then to searching for means of artistic expression. When starting to analyze a literary work, one should immediately understand the immutable methodological position that any thought that the author wanted to express is translated into a complex system of artistic images, and an artistic image, being a form of expression of the main idea, is essentially meaningful.

V.V. Vinogradov made a great contribution to the theory of the issue of artistic image, creating his own concept that reveals the specifics of verbal and artistic images. Verbal and artistic images studied in the context of a literary work, according to V.V. Vinogradov, can be considered either in relation to the structure and composition of an individual literary work, or in relation to a whole direction in the development of literature. The artistic image, on the one hand, is addressed to life. It reflects objective reality. On the other hand, he is not indifferent to the material with which he is created. In particular, the literary artistic image is not indifferent to the word. "The image exists not "behind" or "under" its material form, but in it itself, and it is in it that it is created. Even the outermost material shell - a poetic or prose form already contains, carries within itself the main meaning of the image." [4, 69]

Currently, the generally accepted point of view is that the concept of imagery in literature is not limited to the figurative use of words and expressions, and "the study of the aesthetic properties of language requires a special approach and an indispensable connection with the entire internal structure of the image." [5, 75] Literary images, or verbal and artistic images, depend on the properties of the language in which they are created, on the features of its structure, its vocabulary, syntax, phraseology, on the system of its connotations. A. A. Potebnya wrote: "Language is not only the material of poetry, like sculpted marble, but poetry itself, and yet poetry in it is impossible if the visual meaning of the word is forgotten." He also argued that the poetic word is two-dimensional; there is an external form of the word - sound, meaning (semantics) and an internal form (image). [6, 157]

Relying on the data of modern scientific literary criticism will help to overcome this significant drawback of school analysis of a literary work. Turning to the artistic image in school practice, understanding it as a broad aesthetic category, and not just as an image-character, will help to overcome the one-sidedness of considering the figurative system of a literary work. Identification of the national originality of the artistic image will make it possible to more widely use the comparative method of analysis in school methodology, to correlate artistic images of Russian literature with typologically similar images of native literature and, through such comparison, to deepen the understanding of non-Russian students of the figurative system of works of Russian literature.

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