

THE PROCESSES OF PERCEPTION AND MENTAL ACTIVITY IN THE EVOLUTION OF THE ARTISTIC IMAGE

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Abstract: *the article explores the artistic image as an indissoluble unity of objective and subjective principles. The article analyzes the emergence and development of an artistic image in the human consciousness through the stages of sensory-emotional perception, understanding through basic cognitive operations - comparison, analysis, synthesis, abstraction and generalization, concretization and systematization, the stage of its transformation under the influence of aesthetic preferences and imagination and the final presentation of the artistic image.*

Keywords: *artistic image, perception, sensory cognition, imagination, thinking process, reflection, mental operations, skills and abilities, image formation.*

ПРОЦЕССЫ ВОСПРИЯТИЯ И МЫСЛИТЕЛЬНОЙ ДЕЯТЕЛЬНОСТИ В ЭВОЛЮЦИИ ХУДОЖЕСТВЕННОГО ОБРАЗА

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Аннотация: *в статье исследуется художественный образ как неразрывное единство объективных и субъективных начал. Анализируется возникновение и развитие художественного образа в сознании человека через этапы сенсорно-эмоционального восприятия, понимания посредством основных когнитивных операций: сравнения, анализа, синтеза, абстрагирования и обобщения, конкретизации и систематизации, этап его трансформации под влиянием эстетических предпочтений и воображения и окончательное представление художественного образа.*

Ключевые слова: *художественный образ, чувственное восприятие, познание, воображение, мыслительный процесс, отражение, умственные операции, навыки и умения, формирование образа.*

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A specific form of reflection of objective reality in art, including fine art, is the artistic image. Unlike matter, which exists objectively, independently of our consciousness, an image exists only in consciousness.

There is a different definition of the term "image". In a broad sense, it is a form of reflection of objective reality in the mind of a human. In a narrower sense, it is the specific appearance of a holistic object, a phenomenon, formed as a result of the interaction of impressions, processes of perception, imagination and thinking.

The process of forming an artistic image coincides with the direction of the cognition process development: from sensory-specific perception through generalization to comprehending the essence of the phenomenon. The internal qualitative originality of the artistic image is its close connection with the imaginative thinking as a special sensory-emotional, associative one, which makes it possible to consider it through specific psychological characteristics.

Any cognition begins with the perception of objects or their combination, which represent a certain phenomenon, process. Then the essence of the following order is known: the structure of the object is highlighted, relations between its constituent elements are established, the connection of the object with other phenomena and processes is realized. The very possibility of the most complete knowledge of the object depends on the fact what a person selects in it as the main. Human knowledge cannot immediately comprehensively cover the phenomenon in all its contradictions. A person first cognizes some aspects of phenomena, processes, objects, then successively proceeds to the knowledge of other parts of them.

The artistic image can be formed only as a result of the process of figurative thinking; its development is based on the study of the rules of picturing and the formation of skills and abilities to work with medium, the mastering of the classical heritage of the past. In order for an image to form in consciousness, it is not enough that only an object affects the human sense organs, it is necessary to have purposeful activity on the part of the individual himself.

The formation of the artistic image is an indissoluble unity of objective and subjective beginnings. The objective proceeds from the reality that exists independently of the human consciousness, the subjective is associated with the artist's emotional and imaginative perception, his outlook and skill. The work of the artist, aimed at learning the basics of fine art, requires an in-depth perception of the surrounding reality. The study of the surrounding world, in turn, forms in him artistic and imaginative ideas that materialize in artistic images. In this process, the artist enters into a relationship not only with the objects of the image, but also with the specific expressive visual capabilities of the medium. The image of the object in the work may be different depending on the setting, individual judgments, the completeness of the idea of the object, knowledge of the technical capabilities of medium, skills and abilities.

The degree of the image formalization is determined by the aesthetic evaluation of the object – e.g., the fidelity of the essence of the depicted, truthfulness, optimal organization of compositional means, scientific knowledge of perspectives, theory of shadows, and anatomy.

The artistic image is formed in the process of analysis and synthesis of very specific objects, people, events, where the individual is transmitted in all complexity, versatility and subordination to the figurative idea of an image.

A characteristic feature of any artistic image is its integrity, which arises as a result of awareness of certain interconnections that are essential for a given object, in consequence of this new meaning is born that is not peculiar to individual elements.

Forming an image of a perceived object, the artist learns it gradually, moving to higher levels of generalization. Moreover, he learns first of all the objective characteristics of the model through sensory and logical cognition, and then determines the artistic form of displaying the image formed in the consciousness in a specific medium. Cognition of the means of expression occurs in conjunction with the improvement of the mental image and is a process of gradual approximation to the disclosure of the essence of the depicted.

The image of an object, suitable for the depicting, does not appear in the mind immediately, but is formed as a result of the complex analytical and synthetic work of the brain. In the process of gradual formation of the image the most essential features of the object are revealed first and somewhat later - the individual parts that appear with varying degrees of intensity and clarity.

The analysis of specific psychological stages of image formation will make it possible to identify and specify the most important components, on the basis of which the image of the object is formed in general, and the artistic image in particular.

It is known that the primary form of any cognition is sensory cognition, which is based on sensations. Psychological experiments show that not all impulses of sensations are “fixed” in the cortex of the big hemispheres, and many of them can persist for a long time in the subcortex of the brain in the form of unconscious particular stimuli. The ability of human senses to select, generalize the diversity of reflected information at the stage of sensory cognition is proved by psychology [1].

The peculiarity of sensations lies in the fact that it is associated both with a certain phenomenon that directly affects the senses, and with the nature of the needs, characteristics of human life, which leads to a special choice, preference according to the principle of the “new,” more interesting, desired. The synthesis of sensations leads to the formation of a sensual image, the distinctive feature of which is the visuality [2].

Sechenov considered sensual images as a result of fusion, “touching” of reflexes, in the sequential row of which each reflex in the form of a trace interacts with the previous and the next [3]. Thus, an association of sensations is formed, an image of an object is created. A sensual image develops through the establishment of new and new reflex connections based on the interaction of the organism with the surrounding reality. There is a disintegration of the originally merged sensations, and then - the synthesis of dismembered sensations into a single image. Therefore, the formation of a sensory image to a certain extent depends on the reiteration of impressions with the maximum possible variety of subjective and objective conditions of perception. Subjective conditions of perception are associated with the neuropsychic organization of the individual, the objective - with external influences.

The integrity of perception is formed in the process of development of the image as a result of the reflex activity of the analyzers. The transition from sensation to perception occurs after sensory impressions or sensations begin to function not only as signals, but also as an image of an object. Under the image here is meant such a sensory impression in which the phenomena, their features – form, size and relationship - act as objects of cognition. The object for the image is perceived in the unity of its qualities and attributes. Consequently, for the formation of a complete image in perception, it is essential to resolve the conflict between the general and singular, the indispensable and accidental, the essence and phenomenon. The knowledge of a single object is not only a reflection of a given object, but also a knowledge of other objects of a similar form. Hence, the identification of the general in the individual is as important in the process of thinking as the revealing the individual in general [4].

Regardless of our desire, the "passive image" of an object is reflected in perception. However, to obtain an image suitable for the delineation, a "counter" process is necessary - the activity of the perceiver in relation to the reflected object (perceptual activity).

In the process of forming an image of an object in perception, a complex form of comparison, generalization, and inference is observed. For example, if two objects are perceived, the eye establishes features of similarity and difference in them. Noting the length or width of one object, it goes on to the other for the same purpose. Curves are compared with curves, spots with spots, tone with tone, etc. And the images of objects seem to be superimposed on each other. There is no fundamental difference in the nature of the comparison of two real objects or a real object and the memory of another object, since while looking at a real object, the old image is accordingly recreated in the mind.

It has been established by psychologists that active perception cannot take place without the thinking process, which is crucial in shaping the image of the perceived object.

Investigating the emergence of thought, Sechenov considered every thought as a comparison of mental objects with each other in either relation. In this regard, he defined the structure of thought with the following features: 1) the separation of objects; 2) comparing them with each other; 3) spatial and temporal relationships formed by comparison.

Consequently, the simplest thought in perception arises as a result of analysis, synthesis and generalization of sensory data. In the process of mental activity, a person establishes the correctness, accuracy and the truth of his perceptions, their conformity or inconsistency with reality.

In modern psychology, the basic mental operations are defined: comparison, analysis, synthesis, distraction (abstraction) and generalization, concretization and systematization.

With all the complexity of the thinking process, the formation of the image begins with the setting on a certain sequence and selective perception. Visual analysis is directed by the tasks of perception, they carry out selective work, therefore the initial visual image always has a certain degree of abstraction. It is important to emphasize that in abstractions not only some sensually perceived object or its sign is analyzed, but behind this, properties, sides, signs, relationships connecting the object itself with those similar to it are found. Thus, when forming a complex image, it is necessary to abstract from some sides, the properties of the perceived object in order to correlate it with simpler, already known images and on the basis of this to form a more complete impression of the imaged object.

In the first preliminary perception of an object, there is still no strict systematic approach and the extraction of pictorial information occurs randomly. The formation of a visual image takes place in conjunction with the analysis of artistic materials and the choice of compositional forms of image realization on the format, which is a gradual approach to cognition of the figurative essence of the depicted object. The person first acquires the information that is necessary for his activity at the present time. Hence, the activity of perception, its mobility and selectivity. It is the target setting that determines the mobility of perception, the activity of the formation of visual representations.

Conscious processes are always preceded by a special psychological and physiological state, readiness for a certain form of response to a certain phenomenon, which provides full practical activity. The setting is not always realized, but always prepares a person for the necessary activity in a certain direction. The appearance of the setting is facilitated by two factors: 1) actual need, which is largely determined by the knowledge of theoretical material; 2) the objective situation of its satisfaction (professional training, the presence of an object, graphic materials, etc.).

An image of an object in a representation undergoes a qualitative change. The image in the representation differs from the image in perception in that the objects and phenomena of reality do not reflect in the whole variety of individual properties. Representations are formed not only due to those signs that are revealed directly to the senses, but also to those that are cognized by the mental analysis of objects, their relationships to each other, to person. Here, some common features of similar phenomena and objects come to the fore.

Sechenov pointed out that representation is a mental form, incomparably richer in content than its preceding stage — perception. In the transition from perception to representation, the structure of the image changes. Some signs are smoothed, weakened, others are emphasized, intensified, but the construction of objects is necessarily grasped. In the representation as a secondary image, the basic points of the object, determining the structure of its form, are primarily preserved, i.e., the image is schematized.

To a certain extent, an image in the representation is not directly related to perception, since a reproduced object does not directly affect human analyzers. A certain idea may arise in the mind without a specific stimulus - as a result of generalizing the action on sensory analyzers of a known set of identical objects. At the same time, the representation cannot yet completely break with a specific object, since it is of a concrete-sensual nature. The tendency towards generalization is held back by a concrete-sensual form. Therefore, in the representation, the individual parts of the object act as universal, its interrelations with other objects and phenomena are obscured. The presentation emphasizes what most impressed a person, caused him an emotional reaction, i.e. the aesthetic

evaluation of the object is clearly manifested in the presentation. At the same time, this is not just a more or less vivid image of an object, it is already to a certain extent a generalized image.

The representation reflects primarily objective reality. But since the idea is formed on the basis of sensations and perceptions, the features that are characteristic of both sensory cognition and abstract thinking are revealed in the representation. Often, views are considered as source material for the formation of an artistic image as an ideal that develops speculatively in the artist's head. Often, representations are considered as the source material for the formation of an artistic image as an ideal formation that takes shape in the artist's head.

Thus, representation is a synthetic form of cognition of reality. It captures the essence of the phenomenon, protects the most significant signs of the object. It becomes the final stage of sensory cognition, the basis for the formation of the artistic image.

An important link in the formation of the artistic image is the imagination. The fundamental difference between imagination and perception is that representation is viewed as the process of revitalizing the former generalized sensations and perceptions, and imagination as the process of creating a new mental product by closing new connections between traces of perceptions, representations and concepts. Emotional sensitivity, which occurs under the influence of a perceived object and in the process of a creative act, serves as an active background.

To create an image of the imagination, it is necessary to distract from a number of details intrinsic to the perception and, partly, the presentation from which this new image is created. But as soon as the most general image in the imagination was formed, it needs to be saturated with details, which makes the artist seek support in qualitatively new perceptions. The temporary withdrawal is then suspended and the process of correlation with the reality of what has been done in isolation from it begins. Consequently, despite the fact that imagination is a certain departure from reality, the image of imagination is formed only in the process of cognition of real objects.

Imagination can create an image of an object that a person has never seen directly, on the basis of only a purely logical concept of it, without direct associations. It is not coincidentally believed that a person with a developed imagination often comes to qualitatively new ideas through an intuitive leap, bypassing logical operations and not referring to experimental data.

In this case, an imaginary object, becoming a reality, will be not only materialized cognition, but also materialized imagination, i.e. materialized in an artistic way. Such a point of view corresponds to the definition of imagination by psychology: "Imagination is a peculiar form of human reflection of reality, involving the transformation of existing ideas and concepts and the creation on this basis of images, the practical implementation of which leads to the presence of material and spiritual values" [5].

The category of image is applicable to any form of reproduction of the world in human mind. Sensations, perception, representation, imagination and scientific theory are all images of the objective world that arise in the human consciousness. Consequently, in the philosophical understanding of the category of reflection, thinking is always figurative.

Based on all the above, we can draw some conclusions.

An image is a concrete image of an integral object, a phenomenon that arises in consciousness as a result of objective-practical, sensory-perceptual, mental activity, which is a holistic reflection of reality.

The artistic image is a reflection of the objective world by means of art. By its nature, it has emotional, aesthetic, associative, holistic qualities. The conditionality of the form determines the possibility of expressing the general through the comparison of specific display objects.

The artistic image is formed on the basis of the interaction of objective and subjective beginnings. Objective beginnings come from reality that exists independently of the human mind, subjective ones are associated with a person's emotional-figurative perception, worldview, and skills. Activities aimed at learning the basics of fine art require in-depth perception of the surrounding reality, its artistic and figurative comprehension.

Perception is largely determined by the setting of the perceiver. Its essence lies in a person's readiness for a certain form of response to a certain phenomenon. The setting depends on the actual needs of the individual and on the objective situation in which this need can be satisfied. The setting cannot always be realized by a person, but always prepares him for the necessary activity in a certain direction.

The completeness of the image in perception depends not only on the objective content of the model, but also on what the subject is able to see in this object. The ability to see in a single, concrete case something generally significant is very important for the formation of an artistic image. Creative synthesis is a prerequisite in the development of the artistic image.

The logic of image formation is dictated by the logic of observation, comparison and generalization of information about an object, including such moments as selecting an object from the background, estimating proportions and lighting, selection of details of which the depicted object consists, matching this object with already known objects of this type, the definition of visual means to solve the problem.

The image of representation is a synthetic form of the cognition of reality. It combines generalized knowledge about the object and covers the essence of the phenomenon.

Of particular importance for the successful formation of an artistic image are both the development of emotional responsiveness on the basis of vivid and full visual impressions.

Creativity can exist only in motion, in evolution; it cannot arise without purposeful human activity. Therefore, the ability to work creatively on the artistic image is not only the ability to perform a composition in artistic technique, but above all the ability to reflect and be at the level of the advanced ideas of its time.

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