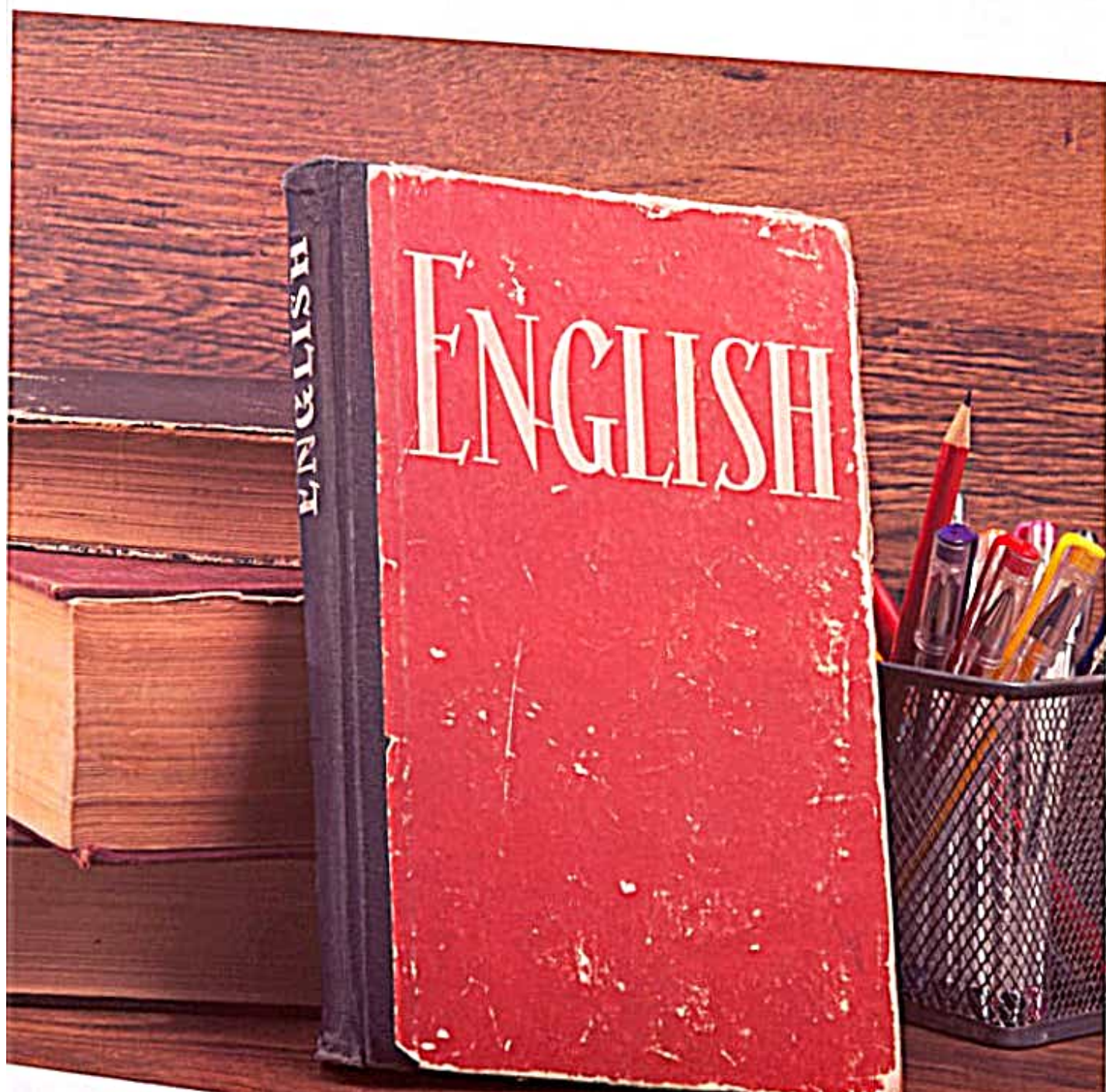


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## The Lexical Properties and Aesthetics of Symbols

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**Abstract:** This article examines the aesthetic, religious, philosophical and spiritual aspects of the image and symbol, the scientific and social significance of their correct analysis and interpretation, as well as some of their specific aspects, such as the polysemy of meaning.

**Keywords:** myth, symbol, creative being, religious and artistic work, spiritual phenomenon, polysemy, artistic image.

It is known that the artistic image is included by philosophers in the system of subjective categories of aesthetic science and belongs to one of the categories of aesthetics. An artistic image is a reflection of being (events, phenomena, etc.) in a work of art. However, the artistic image is not just a reflection of being, it is a reflection of what is seen through the eyes of an artist and creatively reworked on the basis of an ideal. In this reflection you will find many familiar traces of being, but this is not the same reality that we now know, but a completely new - creative being.

Consequently, an artistic image is a form of thinking in literature and art, a means of artistic perception of the world and a person, a general category of art. The word "image", literally meaning any reflection, is used in various fields of science (philosophy, psychology) in a certain terminological sense. In particular, in aesthetics and literature, this is understood in the sense of "artistic image". Of course, this reflection contains many familiar traces of being, but now it is no longer the same reality that we know, but a new being, isolated on the basis of convention - artistic being. The same situation turns the artistic image into a unity of objective and subjective principles.

That is, on the one hand, as a reflection of being, an artistic image is felt as a concrete thing that exists in space and time. On the other hand, it has the characteristics of the elements of perception, imagination, hypothesis and the like: the creator thinks over the artistic image, creatively recreating it, not just reflecting the creature. This means that a person perceives the external world through images and symbols through his intuition, perception, imagination. The source of the artistic image is life itself, and the artistic image is the re-perception of reality, its inclusion in the list of aesthetic concepts. Attempts to understand the historical roots of the image date back to ancient times. This is how the theory of the artistic image was developed. In particular, in myths, symbols, game theory, and so on. The myth is characterized by the power of nature, their animation, the introduction of clear emotional images, the depiction of living beings (people, animals), imagination in the form of images. In myth, the properties of the same things-events create a very wide field for another type of imaginary flight, in which an imaginary person can imagine what he wants. [1.63]

A symbol is a material and spiritual phenomenon that, by its very nature, expresses a particular idea or concept in the form of an emotional metaphor. The symbol, unlike the usual written or phonetic language, is not a phenomenon of the universe, but indirectly - through an emotional or logical image in the form of some abstract concept for a person. Symbolists consider a conceptual symbol, which represents or resembles a phenomenon, as the basis of artistic creation, and it serves as a tool for knowing and understanding the existing world.

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For example, the term "symbolism" also comes from the Greek language and means "sign", "emblem". This trend appeared in France in the late 19th - early 20th centuries. The basis of the artistic work of the creators in the field of symbolism was the symbolic image hidden in the image. Artists in the direction of symbolism have created semi-legendary compositions, imbued with a more supernatural mood. In their work, there is a search for a special artistic style. They did this using linear rhythm, color length and were able to interpret complex symbolic meanings.

The symbol occupies a special place in a religious and artistic work. The peculiarity of the symbol is that it is a form that represents a completely different content, and not its own content, an event that represents a completely different essence, in short, a view that represents a completely different interior. That is why it is a mysterious, hidden phenomenon: it is impossible to understand it without certain knowledge. For example, light and fire are the essence of the Almighty, a symbol of the eternal and absolute, which constantly radiates light and thereby gives life to being. Or the light halo on the head of the Christian apostles means their holiness, their closeness to God. Or let's remember that the dome in Muslim architecture is a symbol of the beauty of the Almighty, its beauty, the tower is a symbol of the power of God, the verses on the roofs are a symbol of the qualities of God. In Buddhism, the wheel or circle of fire sometimes refers to the teachings of the Buddha and the Buddha himself. [2.38]

Through aesthetics, we perceive not only the formal beauty of what we see, but also its philosophical essence and form, as well as its psycho-emotional aspects. Minarets erected next to the madrasah in Registan, ancient Arabic inscriptions on the roofs are not only their beauty, but also the dome is not just a dome, it is a symbol of the beauty of God, it is called "beauty", together with religious views, philosophical and aesthetic views. They are symbolic, ambiguous, conditional in psycho-aesthetic and other aspects. When you look at the dome of the Guri Amir mausoleum, in Samarkand, minarets near the madrasah in Registan, ancient Arabic inscriptions on the roofs and domes, you will not notice that your gaze is directed to the top, and you will feel catharsis, your purification. To see, a person needs a lot of knowledge, experience and intuition. Z. Freud does not separate intuition from instinct, he calls it unconscious creativity. Intuition is the ability to perceive the truth directly, without the help of logical arguments. We can say that intuition is a hidden, dark, unconscious, primordial creation that captures the essence of things. A person has the ability to reflect an auxiliary, imperceptible product, as well as a directly perceived product in the process of informational, signal interaction with the environment. In any work, be it scientific or artistic, the aesthetic culture of the artist is very important. Aesthetic intuition is important even in scientific creativity, since it is expressed both in the results of creative research and in the ways of achieving it, because aesthetic factors such as emotion, joy, unconditional satisfaction and the pursuit of purpose and harmony are the main characteristics of creativity. When creating an artistic image, aesthetic emotions with traits such as fantasy or speculation and aesthetic intuition are important for the creator to achieve the most beautiful, most elegant solution, graceful maturity and artistic integrity. [3.103]

Intuition is also good for creation and creativity. The perception of symbols takes place. The meaning of any symbol has a property common to humanity. As a person realizes the meaning of cultural symbols in the process of activity, he begins to perceive the world around him differently, because he has the need and ability to connect any event with his verbal expression. Meanings reflect the world in human consciousness. Over the millennia, an integral set of symbols and signs has been created in the visual arts of the East.

For example, in pictorial art, each element, in every way, did not lose its naturalness at different historical stages, no matter what image we take, symbolic meaning is hidden in its basis. By creating very intricate patterns, the artists reflected good wishes. In particular, the colors in the

pattern had a definite meaning. For example: a rose, a symbol of peace and longevity, a wavy flower shade, a symbol of wealth and prosperity, and variety and leaves symbolize the abundance and awakening of nature in spring. Geometric, plant and relief images, as well as the semantics of circle, square and triangle shapes, which have an ancient history, are widely used today. The square is a symbol of separation. The circle represents God, the Sun, the Being that protects us from evil forces. The circle is the most perfect shape, it is also a symbol of happiness. This symbol is in the form of small circles, and the wall panel is widely used in applied arts. If he turned to the right, it meant perpetual motion, if he turned to the left, it meant destruction, loss. Currently, in the visual arts, as in other types of art, there is a growing departure from a clear depiction of the plot, metaphorical artistic and metaphorical symbolism, ambiguity, conventionality and modern trends in art, which are becoming an artistic image mixed with ideas about life events.

According to the research carried out by the philosopher A. Kurbanmamadov, if a Sufi is in a state of immersion for divine beauty, he should be dressed in black, if he is in a state of immersion for divine heights, he should be in white. They also wore clothes of blue, yellow and other colors. In the eyes of the Sufis, color has a mystical power that influences believers both spiritually and physically. They perceived white color as a symbol of purity, purity, purity. Believers considered white to be a symbol of purity, renunciation of worldly goods.

In Sufism, black symbolized a secret secret that the human mind could not comprehend. Black was known as the color of confusion and sadness, a color that proves that one is weak in the face of the Prophet. The heart of a man dressed in black was a book of secrets for others, that is, a mystery. Black is the color of oppression, evil, unhappiness, destruction and separation. These symbols are often used in oriental poetry. Blue is described as the color of the sky, an unexplained mystery, a sign of danger and distress. Blue also has a moral value. It symbolizes humility, simplicity and eternity, as well as a symbol of strength and will. Green - peace, tranquility and silence with God - the color of communication. It clarified the ability to see and signified moral generosity, obedience and devotion to God. [4.18] Polysemy is not only symbolic, but also realistic images, only the mechanism of the emergence of ambiguity is unique, it is associated with the inaccuracy of the artistic image in the good sense of the word. The idea that the artist wants to express is not fully expressed in the artistic image; some lines of the artistic image are expressed by dots.

That is, when an artist creates certain possibilities in an artistic image, he allows the reader to realize them. Such possibilities are especially evident in works in which the writer is in the position of an objective observer, suitable from the point of view of an "objective image".

Although the play depicts the same thing, since the students are different (in creative imagination, character, worldview, etc.), a specific artistic image is reflected in their minds in different ways, which leads to different conclusions. Conventionality and polysemy in art are also multifaceted concepts, which means, first of all, that reality is reflected not in itself, but in its artistic means. When an image and an event are never depicted, artistic reality is never the same as life itself. Therefore, in art, everything is described conventionally.

In art, the artist conventionally uses colors, lines, sculptural volume, the word of the writer, the voice of the composer. In art forms, reality is expressed by certain means. There is no visible world in music, and the richness of loudness and sound is not noticeable in the visual arts or the depiction of lines (graphics). These traits arise on a conditional basis. One of the first representatives of the art of Ch'an Buddhism, poet, painter and philosopher Wang Wei, invites the reader to cooperation. It is necessary to dwell on poetic images, look into the depths of your heart and listen to the echoes of such nasty words as "water", "reed", "mountains", "desert", "bird", etc. "dark city". The task for the student is not easy: he must be both a poet and an artist, and with an inner vision he must turn

words into a living, dynamic reality. The water must rush, the reeds are shaking, and smoke billows on the roofs of the town.

That is, the work that the poet begins must be performed by the reader. Only then will the great meaning of a small poem be revealed. [1. 63] Artistic images of art perform the same functions as science. For example, artistic images include processes such as artistic synthesis, analysis, and make it possible to identify and distinguish important features of the object under study. Created, ready-made images are the spiritual heritage of society, heritage, symbols of their time, have a huge impact on public consciousness and moral and aesthetic ideal.

**Conclusion:** This means that as long as the image and symbol have aesthetic, philosophical and spiritual aspects, it is important to understand them and be able to correctly analyze and interpret them from both a scientific and a social point of view.

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