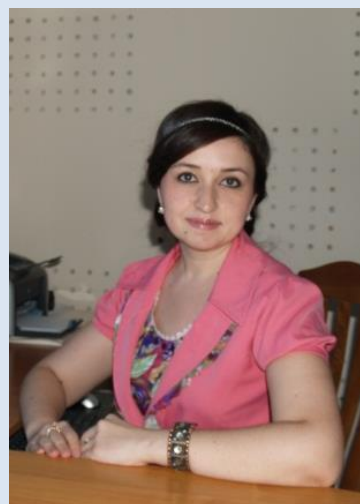**Xurshid DUSTMUKHAMEDOV**
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THEORETICAL BASIS OF DEVELOPMENT OF IMAGE

Мақолада имиж тушунчасининг шаклланиши ва ривожланишига оид назариялар таҳлили келтирилган. Шунингдек, имижнинг турлари, аудиторияга таъсир этувчи омиллари каби муҳим хусусиятлари ҳақида сўз боради.

В статье анализируются теории формирования и развития понятия "имидж", а также речь идет о видах имиджа, факторах, влияющих на аудиторию, и его важных особенностях.

The article analyses theories of formation and development of the concept "image". And it also covers the types of image, factors influencing on audience specifics and its important features.

Калит сўзлар: имиж, образ, обрў, стереотип, аудитория, ОАВ, паблисити, объект.

Ключевые слова: имидж, образ, репутация, стереотип, аудитория, СМИ, паблисити, объект.

Key words: image, image, reputation, stereotype, audience, mass media, publicity, object.

Concerning emergence of image there are, at least, two opinions. One is that it exists as a reality at all objects and with it is possible and it is necessary to work, and another – that image arises only in case of artificial formation of an image, functional and operated.

There is also a set of determination of "image". Their most part is reduced to that "image is the image of the celebrated personality or a thing created by mass media, literature, a show or the individual" (3, p. 59).
In other sources it is treated as purposefully formed image someone or something.

The most demanded in a modern imageology is psychosemiotics approach; scientists often make a start in the fabrications from the concept of a symbolical interactionism. It can be explained to that the nature of image is difficult, and is present at it as significance and symbolism, so psychological and communicative components.

It is possible to share the treatments of image existing in scientific literature into some groups:

1) image as external manifestation of object (A. Gorcheva, A. Maximov, V. Shepel).

2) image as manipulation (V. Uchenova and M. Starush).

3) image as opinion of audience on the object/personality (A. Panasyuk, A. Tsulandze).

4) image as the simplified image similar to a stereotype (V. Muzykant, E. Bogdanov and V. Zazykin, O. Kudinov).

5) image as additional values (G. Melnik, B. Borisov).

6) image as the image formed by mass media (J. Mac-Ginnis).

The division into groups of definitions of concept offered by us image, perhaps, not undoubtedly, however allows to classify knowledge of image at a certain stage of their development. In fact, before us only distinction of thesauruses. Authors differently look at the same subject, distinguish those its sides which fall within the scope of their professional and scientific interests.

In our opinion, it is necessary to understand formation and maintenance of steady positive impression, "image" what it is seen by audience as image. Image is the corporal and esthetic image possessing a number of the individual and typical signs making a certain impact on individual, group and mass consciousness. Image - not stiffened image, not the snapshot. It changes in time, is constantly improved. Experts of PR call it "a constant beauty contest". Image - the aura created round concrete object for the purpose of its promoting and rendering emotional and psychological impact on public opinion.

Image - set of the properties attributed by advertising, promotion, fashion, prejudices, tradition, etc. to object with the purpose to cause certain reactions in relation to this object.

Image is polyphonically, multilayered: it incorporates a set of characteristics of object, trying to show through them identity. In structure of image one or several lines making its basis, so-called image constants are marked out.

Image constants in case they don't correspond to the standards "beauty", "reliability", "virtue", "general positivity of an image" which developed in this or that culture and an era etc., have to be corrected under the demanded standard and only after it are publicly shown to society.

As the image carrier, i.e. the spokesman, the representative something, the distributor, the individual, the organization, goods, etc. can act. As for an image prototype, we are convinced that in its quality can act not only that face (the candidate on elections), whose image is directly formed by experts of public relations, but also the epic hero, the historical figure, successfully acting modern politician, whose lines intentionally prevail in an image of the carrier of concrete image. In the conditions of political communication it would be more correct to call electorate the recipient of image. Voters receive information on the basis of which their mentality carries out the analysis of an image of the candidate from various mass media, summarizes image characteristics and the policy as positive or negative, accepted for them qualifies or not.

Often, characterizing someone's image, people try to manage only two concepts "positive" and "negative". Actually between these poles the uncountable set of lines, qualities and properties lies. Speaking about image as certain abstraction, we would carry to characteristics of effective political image: theatricality (demonstrativeness); manipulation; credibility; brightness (eccentricity); mobility (ability to transformation); clearness (availability); "proximity" of target audience; a demand (at present in this place).

Allocation of universal characteristics of image allows to submit in general requirements imposed by most of experts to image of object. Characteristics of image, as a rule, share on positive and negative. Identification of the first occupies attention of many theorists and practitioners of public relations. Antonyms positive often admit negative.

E. Petrova lists various types of images allocated by modern science depending on the criterion which is the cornerstone of classification: on object (personal and cooperative); on a ratio with other objects (the single – multiple); according to the contents (idle time – difficult); on originality of characteristics (the original – typical); on an image context (personal, professional, political); on a floor (the man's – female); on age (the youth – mature); on social category (image of the politician,

businessman, a pop star, etc.); on existence duration (the general – situational); in manifestation parameters (environmental, substantiated verbal, kinetic), etc.(5, p.37)

Such approach is the most system. Most of authors addresses only to one of image types, or mix various types in one "synonymic" row.

The most actual among the image types allocated with theorists from the point of view of their opportunity more precisely to characterize the studied phenomenon, the following is represented.

1. From the point of view of emergence of image and motivation of need for it:

- self-image - option of coincidence of the carrier and audience. About themselves experts characterize impression of the person as improved in comparison with reality. Experience of poll of students, listeners of higher education institutions shows opposite result. Anyway self-image, as well as natural prerequisites, are analyzed by the expert at the first stages of work and surely join in image model.

- natural image develops without purposeful efforts of the subject or expert, most meeting need for self-presentation, activation of social communications.

- artificial image - a product of purposeful special efforts of the subject or professional which got support of this subject. Is born in the course of creativity and coauthor ship. Needs continued support to which the main efforts and expenses are interfaced.

2. From the point of view of process of formation and maintenance of image:

- current, or existing, image, as a rule, develops spontaneously and in some cases isn't realized.

- demanded, or desirable, image represents ideal education. It is the certain model which is result of work of design thinking and preceding creation of artificial image. Primary for its emergence comprehensive and full investigation of audience of perception acts.

- the designed image - result of realization of model in practice.

- the reconstructed image - exposed to purposeful transformation in connection with change of circumstances (restyling, rebranding, change of an image).

Some theorists and practitioners try to present as equivalent, interchangeable concepts of image, an image, reputation and publicity. We will try to understand and we will begin with that the image is one of historically developed sign systems urged to serve information exchange in various areas of public life. This fundamental concept of literature, philosophy, psychology, cultural science, the theory of art, etc. D. Leontyev in article "From an image to image: the psychosemantic branding" claims: "The image can be designed specially, and then it becomes image" (4, p.19).

In the text of article the author repeatedly uses the concept "image" of value of "image". Thus he uses both concepts at the same time, the second concludes in parentheses.

A. Bogoyavlensky stated interesting idea: "… Creation of an image is PR creativity top. Its construction – is the highest stage of public relations (transcendental dialectics – ideas of a super skilled order) to which the initial stage of image making (a transcendental esthetics) and the stage of reputation management (transcendental analytics) following it precede" (2, p.58). The hierarchy of concepts at which top there is an image is so built, it is followed by reputation, and on a step there is an image below. Further the researcher argues on existence of two PR technologies: image creations (image making) and creations of reputation (reputation management). It refers art of creation of an image to the sphere of creativity.

The position at which "image" is referred to the sphere of external perception, "reputation" – to the sphere of reason and the internal analysis, and "image" – to the sphere of feelings and deep historical memory, at the intuitive level is close to many researchers of these phenomena.

One more quote from article of the Voronezh researcher: "Reputation" is more difficult concept, than "image", and consists of image and substantial part, based on personal history (myth) which is in turn based on stereotypes and archetypes of audience"(2, p.61).

Professor V. Tulupov in book chapter 1 "Public relations:" notices basic concepts: "The reputation is a base for creation of image for which it is possible and it is necessary to operate"(6, p.16).We will add: "The reputation is a factual base …". However, it gives in to management, than image much less. Sometimes it goes to harm to quite competently constructed image, turning it from positive into the negative. The reputation, certainly, has impact on image, and image – on reputation. But in our opinion, the concept "reputation" costs closer to the concept "honour", than to "image".

Some experts of public relations pull together the concepts "publicity" and "image". However, publicity is "more popularity external, for general public, formed with active use of mass media"(1, p. 161). Publicity – an important, though not only component of image.

There is no sense to expand the concept "reputation" at the expense of an image component. Image has to be considered as the independent phenomenon having the sphere of influence – emotional. Publicity, in our opinion, is one of methods of image making, and therefore can't serve as a synonym to the concept "image".

We will stop and on the concept "stereotype" directly related to an imageology. A stereotype (from Greek stereos – firm and typos – a print) – rather steady and simplified image of social object (group, the person, an event, the phenomenon) developing in the conditions of deficiency of information as result of synthesis of personal experience and quite often prejudiced representations accepted in society.

The term "social stereotype" was for the first time introduced into scientific circulation by the American journalist and the sociologist U. Lippman. In human community social stereotypes simplify life, doing difficult objects and the phenomena more clear. It is difficult for image makers to be guided by individual stereotypes – they, as a rule, are guided by group stereotypes.

Thus, it is necessary to distinguish two types of the images representations reflecting reality in the "squeezed", "approximate" look: stereotype and image.

Stereotypes often form a psychological basis of image, allow to build communication in system in more effective way.

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