

## **Book graphics as form of visual art**

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**Abstract:** The article examines the role of book graphics in visual art. An important issue of the synthesis of literature and illustrations in the book is considered. Investigated the psychological influence of illustrations on the reader's perception.

**Keywords:** book graphics, illustration, synthesis, visual, perception, illustrator.

Book graphics are not just a part of publishing or a vehicle for communicating knowledge. It is part of the culture. Illustration is not just an addition to the text, but a work of art. The skill of communication between a person and a work of art, without which there is no highly educated viewer who understands the plastic arts, begins with the perception of illustrations in a children's book. The path to understanding the easel form, imperceptibly for the person himself, also begins with a book illustration. It is the first thing that forms the child's aesthetic taste, teaches associative thinking, the perception of an image, color, proportions, and texture.

The process of considering a book defined as an intellectual game with images created using specific means of book graphics. The development of the art of illustration led to the emergence of the art of the book. An illustrated literary work is a synthesis of the artistic word and the visual arts. Moreover, this synthesis arises between such different categories as literature - “temporary” art and book graphics - “spatial” art.

The book is a spatial depiction of a literary work. Moreover, it is important that the elements of its design convey the temporal characteristics of a literary work - the beginning of the events set forth in it, their development and completion.

All elements of book design, both external and located inside the book, create a complete work of art. In the XX century, such a concept as “book design” or “artistic design of a book” appears. If before that illustrations combined with a book block, which had a traditional form and was thought to be unchanged, then a modern designer can propose a new design for a book block, experiment with the technique of typesetting, printing, and stitching. He uses ready-made typographic signs and fonts as means of artistic expression. At the same time, there are books in which the artist did not draw a single line by hand, but dealt with all the other issues of its design. He determined the size (format) of the book, font features, placement of the set (text), photographs and other illustrative material (maps, plans, diagrams, etc.). However, the role of the artist's creativity is especially boundless when he performs the external design elements of the book (dust jacket, binding or cover), flyleaf and various design elements inside the book (front title, illustrations).

In the best illustrations, the union of the illustrator and the writer always felt. An artist must arouse the curiosity of readers, create the right atmosphere for the work, and evoke a lively response.

The term “illustration” can be understood both in the broad and in the narrow sense of the word.

In a broad sense, any image “illuminates” and explains the text. Many works of art are known that were performed on literary themes, but at the same time had independent artistic significance (for example, paintings by O. Daumier, based on M. Cervantes's novel *Don Quixote*, engravings by Gustave Dore for *the Bible*). Such works are not illustrations in the strict sense of the word. They are independent of the literary source, which for them is only a conditional address of the observations, plots and collisions they have acquired. In this case, the works are only in one way or another inspired, prompted by the plots of the books. It does not really matter whether the artist allows deviations from the literary prototype in composition, setting and details, or seeks to follow the writer in everything. More importantly, he translates the fabric of the literary narrative to the picture, and the words disappear

for him, dissolving in the pictures. Yet, along with the words, the personality of the writer also dissolves, obscured by the sensual power of the pictorial image.

In a narrow, strict sense, illustrations are works that intended to be perceived in unity with the text, that is, in a book. A literary work and illustrations for it are something whole. Book illustrations removed from the text can lose some of their artistic meaning and become obscure and inexpressive. Each of them, referring to a specific place in the text and being an independent composition, interconnected at the same time with all other illustrations and most fully perceived only together with them.

Illustrations can enrich a literary work, but they can also impoverish it if they weaken the impression of it or give it the wrong interpretation. A good artist is a co-author of a book; he makes the writer's ideas and images visible, helping to represent the era, everyday life, and the environment of the heroes of the book. However, this does not mean at all that illustration gives its interpretation to a literary work, with the help of graphic means it reveals and conveys the social and artistic essence of the illustrated work.

Thus, an illustration, in the fine sense of the word, either explains the text by demonstrating the corresponding visual image, or actively interprets the text, giving the reader an opportunity to understand and feel the value of the literary text in a new way. The illustrations attract the reader, helping to orientate in the content of the book even before reading.

The same word “illustration” refers to images that are different in content and form, in meaning for the work and the reader, in the technique of execution. Depending on the method of cognition of the depicted and the goals that are pursued, illustrations can be subdivided into scientific and cognitive (maps, plans, diagrams, drawings, etc.) and art-figurative (interpretation of a literary work). Illustrations can be an explanatory image to the text, supplementing it, and an image almost completely independent, sometimes even subordinating the text to itself. Along with illustrations, which easily can qualified to the first or second type - scientific-

cognitive or artistic-figurative, there may be, as an exception, illustrations that (just like literary works) can be attributed to both types, since they combine both the artistic image and the scientific documentary of the image.

There is an ongoing debate about whether illustration should be categorized as fine art, applied art, or even decorative art. However, looking at the many illustrative masterpieces created over the centuries, there is no doubt that this art form takes its fair place among other visual arts.

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