



## The Structural Analysis: A Work Of Art And A Literary Text

Farmonova Mohinur Faxritdinovna

Researcher, Bukhara State University, Bukhara, Uzbekistan

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### ABSTRACT

This article discusses the introduction of the structural method in Uzbek literature, preliminary research, its role and importance in the analysis of the work. The study focuses on how to distinguish between a work of art and a literary text. The main differences were initially explained in opposition and presented in a simple tabular form for researchers. The article serves to shed light on the essence and significance of the structural method.

### KEYWORDS

Structuralism, Structural Method, Work of Art, Literary Text, Character, One-Layer, Multi-Layer, Battle of Meanings, Non-Text.

### INTRODUCTION

The reforms being carried out in our country today, with their comprehensiveness, play an important role in ensuring a bright future for the nation and the country. It is commendable that the bulk of these progressive reforms are focused on science because any advancement in science is relevant to the future of the country. The reason for the promising path to science, in particular, the introduction of world-class modern methods and techniques in

the field of Uzbek literature, contributes to the development of scientific thinking. This, in turn, leads to the formation of various new scientific concepts in our national literature. It should be noted that in recent years in Uzbek literature, such concepts as "structure", "structural analysis", "literary text" are widely used as a source of unique research. But the fact that these terms are not yet clear to all literary figures means that we need more

scientific research and studies in this area. However, structuralism appeared in the pages of world science in the 1960s, and today developed countries are using post-structural methods of post-structuralism in scientific research. For this very reason, it increases the need for the study and application of structural research issues in their essence and imposes several important tasks on literary critics. And we have to see this responsibility as our responsibility to science.

### MATERIALS AND METHODS

The first scientific research on structuralism and structural research in Uzbek literature date back to the early 2000s. In particular, several articles and pamphlets by literary scholars A.Rasulov, K.Yuldashev, S.Meliyev, M.Kholbekov, G.Murodov express the views on the essence of structuralism, the effectiveness of research methods [1-9].

It is a modern achievement of our national literature that in recent years the work on the structural analysis of literary texts has become more prominent. After all, structural analysis requires a literary eye, a skilful study of the literary critic. This contributes to the emergence of harmonious works in our national literature. The concept of structural analysis suggests that today's literary critic, the reader, and the art lover in general, must distinguish between two phenomena: a work of art and a literary text [10-12]. It is from this difference that structural research begins, with traditional analysis giving way to a gradually new stream of thought. At this point, we will try to differentiate and interpret the work of art and the literary text in the following order:

1. A work of art has a materialistic nature: it can be viewed in writing, listened to as an audio file, captured, purchased or placed on a bookshelf. The literary text, on the other hand, is an abstract (idealistic)

phenomenon devoid of materiality, which appears and lives in the world of the reader's thinking, not in writing.

2. A work of art has its own author. The author's "I" enters the process of analysis, and the achievements and shortcomings of the work are evaluated depending on the author. The literary text does not recognize the author and does not submit to him. The text goes beyond the author's judgment, the author cannot dominate it. The author is considered only as an image, and in the process of analysis, the author is approached as an image.
3. A work of art has its own genre structure, division (band, line, byte, chapter...), through which it can be analyzed separately. A literary text is a holistic structure. All its parts are part of this structure, and each member is closely related to the other members.
4. The work of art has a definite boundary, subject to certain genre dimensions (for example, a sonnet - of course, must be 4 lines, or the sonnet is limited to 2 quatrains and 2 triple lines; they are both form and the content will only be available in the same region). The literary text, on the other hand, recognizes no boundaries, it is beyond any size and area. It strives for infinity and is boundless in all directions - height, width, side, top, bottom: it spreads, grows and deepens. It should be noted that the concept of "text infinity" was introduced to science by the structuralist Roland Barthes. But not all structuralists are unanimous on this point. For example, in his book *The Structure of the Literary Text*, Lotman puts forward his views on the "limitations of the text" by writing about some of the features of the text [1-15]. Lotman argues that any text has an "introduction" and a "conclusion," indicating that the text is limited. Lotman

was a very strong literary scholar, but here the features of the work of art are somewhat confused with the originality of the literary text. Because the introduction, conclusion, epilogue, main part, etc. are the elements that make up the composition of this work of art. Infinity of the literary text means not the size or elements of the text, but the boundless movement of the characters in it, the myriad of character relationships. Characters in a text are not limited to a single text area, they are constantly moving toward other text structures and interacting with the corresponding characters in them. As a result, there is a textual connection and it recognizes no boundaries. In fact, when we say text infinity, we mean the same processes.

5. A work of art has a fixed character, everything in it stays in place and does not change. And text is an infinite field that moves non-stop.
6. The stagnant nature of a work of art causes it to be limited to its own territory. And the movement of a literary text is not limited to its area. Characters in the same text may

cause characters in other texts to move. As a result, such texts combine to form an intertextual circle.

7. A work of art is characterized by a single layer. That is, for all students of all ages, the verdict will be the same as the verdict in the traditional analysis. The literary text is multi-layered. That is, the characters in the text come up with new meanings as they move. And these meanings don't just live in peace in the text: they conflict, they struggle. This is one of the main features of the text. Roland Bart, a leading exponent of structuralism, beautifully illustrates this phenomenon: "The literary text is not a single thread, but a solid and carefully woven fabric of different, colourful threads". [11]
8. In a work of art, the thought remains in the form of thought. For a literary text, any idea is a symbol, that is, a literary text consists of symbols from beginning to end. To make the analysis easier, we present it in tabular form and in a simpler way:

**1-jadval. Badiiy asarda va badiiy matn taxlili.**

#	<i>A work of art</i>	<i>Artistic text</i>
1.	Material - materialistic in nature.	Abstract - idealistic in nature.
2.	It has its author.	Not subject to the author.
3.	The genre is unique.	A holistic system is a structure.
4.	It has a certain limit.	Infinite, does not recognize boundaries.
5.	Stable, unchanging.	In constant motion.
6.	It is limited by its territory.	Can be combined with other texts through symbols - intertext.
7.	One layer	Multi-layered (colourful yarn fabric).

8.	Thought is thought.	Thought is a sign.
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From the above differences, it is clear that any literary text is a high-level work of art, but not every work of art can be a text. Structural research selects the real text based on these differences and analyzes it in terms of spatial latitude. Approaching our national literature from the point of view of structural analysis allows us to sort out the original masterpieces, to enrich the thinking of the nation with such comprehensive works, to live forever without being subject to time and space. In the context of structural analysis, the literary text does not follow a certain definition and existing stereotypes that indicate that the work belongs to a particular literary type, literary genre, it breaks the traditional approach. A literary text is not analyzed by image, genre, or any literary problem. This is a crucial feature of the text. For this reason, the perfect text is perceived by readers of all ages uniquely, each time with a new look and interpretation. Because the literary text does not recognize any stereotypes, it lives in infinity over space and time. Of course, no work of art can be analyzed as a text, because no work of art can meet the requirements of the text. Evaluating or not evaluating a work of art as a text is only felt in the process of analysis. A work that does not meet the requirements of the text is called non-text (not in the text, but in the text) in structuralism. The urgent task of the structural method is the analysis of works of art in modern Uzbek literature based on these two phenomena: the literary text and the principles of non-text.

## CONCLUSION

Hence, structural analysis as a step-by-step stage of scientific thinking is a key factor in literary criticism to move from a work of art to a literary text. It is important to analyze the

samples of works of art created and being created in our literature by the structural method, to determine whether they meet the requirements of the literary text in order to take their rightful place in world literature and literary criticism. In this article, we have tried to explain in detail the differences between a work of art and a literary text, which we hope will give us a clearer idea of the concept of a literary text.

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