



## Research Article

### ARTISTIC STRUCTURE OF THE TEXT

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#### ABSTRACT

The article analyzes the semantics and structure of a literary text. When writing a work, the author enters into a dialogue with the reader. This is such a complex process of communication, where different outlooks meet. The author builds a second language on top of the existing native language. A literary text is a form and expression of the author's thoughts in words. At the same time, the author's national, linguistic and religious thinking is of paramount importance. Man is considered a biological and social being, which is reflected in the text. When analyzing a work, the author's style, worldview, perception of the world is reflected in the text to one degree or another. When analyzing a work, three discourses are distinguished: the author, the text and the reader. The text of a work of art is a multi-layered and multi-valued device. Text is a means of communication and contains such meanings as message, information, confirmation, negation, relation. The analysis of a work according to a literary text does not allow criticism to be distracted. Reader who receives incoming thoughts.

The analysis of any work leads us to understanding the author's intention and understanding the meanings.

#### KEYWORDS

Author, literary text, critic, thinker, writing purpose

#### INTRODUCTION



While the artist is writing his work, he always had a place in this process someone else's view. He mentally communicates with the student and argues. In this complex process, thoughts, outlooks and spirits collide. If we consider the matter deeper, then from the moment an internal "conversation, dispute" begins between the creator and the reader. About arising in the existing native language, the writer translates his feelings, arising and thoughts into the internal language of thinking. The inner word is a symbolic image and associations in the mind of a person, their expression in inner speech. It may be the process of transforming inner speech into natural speech.

Essentially, the purpose of writing is to convey what you understand. The writer encodes his goal on the basis of various conventional signs and puts them into a kind of system. Thus, a work of art is born as a result of a set of special symbols in the language of interior thought. In the process of reading this work of art, the reader, along with the discovery of special symbols converted into a code, begins to re-perceive the work and understand it, as if creating it anew. The life of a work is a process that both the writer and the reader need. In this duality, one needs the other, and the other the first. Between this duality, the word acts as a bridge and mediator. For duality to exist, there must be a third word. And this allows the process of the so-called artistic discourse, that is the rule of three, to take place. The tripartite communication process consists of the author, the work of art, and the reader. This trinity, like the earth's gravity, is a factor that reveals the patterns of the circulation of culture, the place, significance, meaning and essence of literature in the development of mankind. The writer and the reader are two subjects, and the work becomes a conditional object between them, while opinions and interpretations about it always remain subjective. We

will not be mistaken if we say that this phenomenon is one of the main factors and characteristic aspects of literature and criticism.

The artistic word is the factor that forms the main link in the trinity and takes responsibility for mediation. Words are the weapon and savior of the writer. The reader understands what the author means by words. The mediator is the WORD, if it does not create a conflict between the signifier and the receiver, then the goal will have the expected meaning. The word is reflected in the literary text. Literary text is the object of research and analysis. Relying on the text means trying to learn the internal connections of the language of the work, the codes hidden under the text, to reveal secret secrets. That is, referring to the original content. Reliance on the text prevents the researcher from making "discoveries" on his own. Ignoring the text distracts the reader from the goal, avoids weaving fiction.

Ignoring the text distracts the reader from the goal, avoids weaving fiction. Text interpretation is a rather complicated process. The thoughtful reader tries to discover the treasure of meaning hidden under the text. The writer speaks the language of talismans and symbols. He expresses his thoughts through metaphors.

It is advisable to study a work of art on the basis of various criteria, that is, at the intersection of historical, social, psychological and aesthetic sciences. Each category of research finds its truth and evidence based on its theoretical aspect. Relying on the text in analysis allows a completely new approach, preventing the researcher from getting lost and distracted from the path of meaning.

The promotion of the author, who is considered the creator of the text, to the center of analysis is

becoming increasingly important as an urgent problem of later literary criticism and linguistics. After all, “behind any text is a certain person who owns language systems.” Therefore, a comprehensive study of the creative factor in the creation of the text will help us better understand the style of the writer and the essence of his work. Above we talked about three: the author, the text, the reader, now we will pay special attention to each of them.

Author:

1. The author is a perfect creation of the Creator.
2. The spirit of the author is a miracle of God, an unsolved riddle, an unsolved existence.
3. The author is a biological, social being.
4. The author's thinking embodies the national, religious, linguistic system of values.
5. Behind the text is a unique person with an individual psyche.
6. The author's way of thinking appears in the text.
7. The author places in the text the values of the nation to which he belongs.
8. The author, as a child of the period in which he lived, reflects the mood of the period in the text.
9. The author introduces his “I” into the text.

The second part of the trinity is the text, which is a very complex, multidirectional, multi-level technique.

1. A literary text is a form and manifestation of the author's verbal thinking.
2. A literary text is a product of national, religious and linguistic thinking.

3. Text is a secondary structure built on top of an existing language.
4. Literary text is a multi-layered and multi-interpretative device.
5. The literary text is a multi-valued structure.
6. A literary text consists of several branches.

The next part is the disciple, that is, the devotee. It is natural for any reader to have their own interpretation of a work of art. This interpretation depends primarily on the psychology of the reader. “The closer the author and reader are spiritually, the more compatible and harmonious their interpretation of the text will be”

1. The presence of the student's psyche is not recognized.
2. The student understands according to his way of thinking and perceiving.
3. The reader and the author are separate and individual persons.
4. The student interprets within the national values to which he belongs.
5. The reader approaches the author's goal from his own point of view and draws such a conclusion.

In a literary text, the word is the material, and the work is a set of conventional signs. The text, in turn, has its own internal structure. Linguistically, the text has such a micromodel as a sentence, phrase, word, sound. Each sound, each punctuation mark, each stop in the text must have its own artistic function. If the external form of a word is reflected in the phonetic-grammatical form, then the internal form is reflected in the lexicosemantic and logical side of the word. The artistic and aesthetic value of the word is extremely important in

conveying the intended thought. In understanding the text, expressiveness in the description of reality, limitations in accuracy, and reliance on one's own internal structure are important. "Because fiction speaks a separate language, it is a secondary language system built on top of the mother tongue." We perceive a literary text not directly, as in non-artistic speech, but through inner vision, inner hearing, inner speech. It is a constructed secondary language system having a structured, orderly, structured structure based on a pre-planned system. Lotman compares the structure of the text with the structure of the human brain. If the human brain consists of countless microelements, nerve fibers and blood vessels, then the artistic text has the same complex microcircuit structure. Only tectological analysis allows revealing from the invisible microcellular tissue of the work to the aura of its closed seams. "Analysis is a walk through the text. The critic breaks the meaning, imposes a second language on the primary language of the work, that is, an organized system of internal signs," says the structuralist Roland Barthes. The ability to organize the logical and semantic layers in the device of the internal structure of the text in the direction of the goal requires a great talent and skill from the writer. Therefore, the creator must be very responsible and responsible in the use of words. Abdullah Qadiri wrote: "It is necessary to pronounce words for a long time and make sentences from them. It is a big mistake that the writer himself understands, while others do not. The essence of writing is to be able to convey the idea to everyone equally and not create misunderstandings. Making sentences out of every word that comes to mind is not a virtue. Let the word be the form and the thought the brick built into it, and let it be the foundation of a new life when it matures from a multitude of people. Real jewelers of the word feel the power, strength, effort, pain of the word. Abdullah Qadiri feels this responsibility and demands the same

from others. Based on his experience, he encourages to use every single term carefully, calls to appreciate the role of word. Let's analyze it using the example of the novel "Bygone days".

The interpretation of any work is an attempt to understand the encoded secret hidden under the text of the work, to analyze the synthesis. No wonder "Bygone days" begins with an evening call to prayer. If we pay attention to the word "azan" in the text, then its meaning and purpose will become clear. In the work, the concept of time is determined by prayer time. In Islamic countries, prayer was chosen as a measure of time. Let's pay attention: Otabek, who entered the house of the stall to perform ablution for Asr prayer (afternoon prayer), "accidentally" meets Kumush. Or it is no coincidence that Kumush, who arrived in Tashkent after several years of separation, again met with Otabek after the afternoon prayer. Ablution is a sign of purity, spiritual purification, preparation for a new and great meeting. After the evening prayer, Otabekka Kumush informs him that he will marry Zainab. The time of prayers in the same place, in addition to the simple unity of time in space and time, has a symbolic meaning. In understanding the works of the creator, including Abdullah Kadiri, the philosophical and aesthetic, Islamic and educational worldview of the author, his spirituality, faith are a process that should be studied separately. In the work of Abdullah Kadiri, the Islamic-enlightenment worldview acquired paramount importance and significance. A. Kadiri received good religious lessons from the well-known teachers of his time. A Muslim literate author is obliged to instill these aspects in the souls of the heroes of his works. We must not ignore these aspects of the question in our analysis. Vygotsky studied Shakespeare's tragedy Hamlet from a religious and philosophical point of view and came to the following conclusion: "Art ends here and religion



begins. Hamlet speaks of a deity who controls our destiny, the state of Time - everything is in His power. This approach to the works of Abdullah Kadiri is a way to penetrate deeper into the content of the work and serves as additional light for completely new interpretations. Even within these layers, there are new aspects of the work that have yet to be discovered. Prayer time, which is used as a unit of time in the novel, is also used as a symbol.

Having chosen a small episode at the beginning of the work, we will think about the reason for the description of this place, its place in the plot, and its significance in the development of events. The work begins with a description of the caravanserai, its premises and the people who settled in it, to the sound of an evening call to prayer. In turn, the situation in the cells, the mood of the people is shown, the scenery is drawn. The reader feels the mood of that time, the hustle and bustle of the caravanserai. And thus, the writer prepares and organizes the future reality. The mood and character of the selected hero is compared with the position of other cells and people in it. A sentence that began with one information is filled with content by a second thought, a new image is given from the paragraph, and the reader is gradually introduced into the spirit of the work. The writer began the image with a comparison, that is, with a contrast. We study the structure of the work in several stages. First stage, wear it in other rooms and red carpet in Otabek's room. This room has a gray blanket and a black lamp, Otabek's room has silk and silk blankets and candles. If people of light nature are depicted in other rooms, they say that the owner of this room has a heavy nature. "Well, this room was enough to draw attention in terms of the building and equipment, as well as its owner." The differences between the rooms show that the owner of the room is also different from the others. These images can be called the first step

towards the goal. Comparisons act as leaven for future reality. He then introduces a young man who is "big, handsome", "a killer in one dream". Otabek showed favor to Rakhmat and his uncle Hamid, who came to visit the old man, and treated them warmly and sincerely. The position of Hasanali in this household is shown, and most importantly, the manners and manners of our hero differ from others in adulthood. This is the second step. The same tablet is the original estimate written on Otabek's account. At the beginning of the novel, we meet guests (participants) Otabek, Hasanali, Rahmat, Hamid, who came to visit the evening prayer (time) room (place) and its owner. Every detail and the smallest element in the work of Abdullah Qadiri are united and developed in the direction of a great ideological design and purpose. The main conflict of the work is based on the conversation in this room, and it is divided into sides. Otabek and Hamid announce their marriage and love programs, and paths and souls are shown to cross in the same conversation. Now it becomes clear why the writer chose the cell, emphasized it and made comparisons. Each character included in the work has its own "movement design" (Lotman). This "construction of movement" determines the place of the image in the artistic field of the work and has such a task in connecting the episodes together that it moves not according to the author's intention, but as a model of being.

Second phase. The author introduces his characters. The author repeatedly repeats from page to page the "changes" taking place in Otabek and Kumush, warning the reader about something and pointing to something. Now it becomes clear why the writer chose the cell, emphasized it and made comparisons. Each character included in the work has its own "movement design" (Lotman). This "construction of movement" determines the place of the image in the artistic field of

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Second phase. The author introduces his characters. The author repeatedly repeats from page to page the "changes" taking place in Otabek and Kumush, warning the reader about something and pointing to something. The "red light" flashes all the time, and although it does not require intense attention, the astute reader will not miss it. This mysterious "change" is reported only by other observers. Someone talks about them, mourns. And they only sleep in their dreams. The name of the disease has not been established, but the "sleepwalking" fever will kill them. The secret becomes even more secretive, and the level of its influence increases. Qadiri was able to use Hasanali's image as a key to his goal. He is initiated into the secrets of Otabek, he is active in reality, he is a mediator in the goal, he is a person who touches the essence. It forms a constructive ring in the structure. Several of these qualities and characteristics determine Hasanali's place in the structure of the work. If you pay attention, the author conditionally scattered the reason for the "change" in the text, and only when it is collected, the reason for the sign becomes clear. In one place in one sentence, the word change is repeated four times in a row. (p. 17) If we sequentially study the changes scattered throughout the literary text, we will come across the following scene. The events of the novel begin on the night of the revelation of the secret. Events are moving towards a clear goal from this episode. From the foregoing, it can be seen that the study of a literary text in separate parts is considered the most appropriate tool for analysis and interpretation.

To perceive or understand a work of art is to accept something else. "If the reader is not creative at heart,

he may not understand the works of his author. Poetry (in the literary sense - our emphasis is ST) is only for poets." It will be difficult for us to understand the author if we cannot perceive the creator with our heart, if we do not direct our thoughts towards the truth. Knowing this, Jung repeatedly turned to psychoanalysis in action to study the creative personality, trying to determine the invisible fine line between art and psychology. In his opinion, artistic creativity by its nature consists of spiritual activity. Consequently, a work of art is a product of human mental activity, a fact representing a process, not an event.

Any work causes new interpretations in the reader, and it is impossible to determine the semantic area. "Every reader of Hamlet becomes its author a new. I have my own Hamlet, which may differ from Shakespeare's. It is clear that every age and generation has its own Hamlet. Demanding the same interpretation from everyone is the wrong way," Gornfeld says. Therefore, in addition to the heroes of Abdulla Kadiri, each student should have in his heart his Otabeki, Kumushi, Zainabi ... Naturally, the literary process of the new generation, the new era has its heroes in understanding and perception from the point of view of space and time.

## CONCLUSION

In general, literary criticism, literary reading is considered a subjective phenomenon. "Entering" into the "language" of another author is tantamount to transferring someone else's thinking from one's own consciousness to another world. The critic and the reader are essentially synonymous. The possibilities of the artistic text, its internal structure, semantic richness is proof of the solidity of the artistic device of the work. The discrepancy of the word between the signifier and the understood can be said to be a real

requirement in the works of Kadiri, even a model of perfection. The writer's skill in organizing the text, its complex structure, highlighting every small detail in the structure, pauses ... testify to a mature command of the native language. An expression in a literary text, every word, stress in an image have their own semantic layer.

The reason we have noticed for introducing a cell at the beginning of the product is that each of the comparisons in it is a step on the way to the highest goal. In connection with each episode, space and time are marked on the basis of artistic logic. The analysis shows that the writer continues to climb the ladder of the highest goal through a single image of the cell. He is an extraordinary writer. The artistic text in his work has such a perfect reception that it does not mislead the researcher, no matter what side of the analysis you take. Makes you think, amazing. A semantic layer formed by a set of conventional signs in the structural system of the text of a work. Each episode in it is skillfully connected by invisible threads of meaning and purpose. In the plot of the work, the place, time, reality is skillfully selected on the basis of a clear, compact, holistic device. So, the text of the work has a perfect structure. The word that conveys thoughts in it is able to absorb the worldview of the writer and hero, worldview, philosophical and religious views and infect the reader with this spirit. This is evidence of the psychological power of the word. Only the analysis of a literary text will lead us to the real truth. Reliance on the text is the primary source for conveying the author's intention and ideological goal to an understanding reader.

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