

Art Analysis: From Tradition to Modernity (On The Example of Alisher Navoi's Works in School Textbooks)

Ruzimurodova Fariza Dustmurod qizi

Tashkent State University of Uzbek Language and Literature named after

Alisher Navoi

2nd year master's student

Mirzayeva Zulkhumor Inomovna

Doctor of Philological Sciences. Director of Network Center for Retraining and Advanced Training of teachers

Abstract

One of the main goals of literary education is to be spiritually saturated, not to deviate from all currents, to find a place in all spheres with the worldview, knowledge and ability to communicate when the time comes. is to nurture and bring up a mature future generation. As an example of such personal qualities, the literature of each period can create its own Farhod, Otabek, Shirin and Kumush. From time immemorial, literature as a word art has been a unique tool in the pursuit of perfection, education, development of personal qualities with the heroes of their works. It is no secret that the role of literature in education and upbringing is of paramount importance at a time when the ravines of globalism are attracting people from all sides, and social networks are radically changing the worldview of young people. The analysis and interpretation of a work of art is crucial to the solution of such problems and tasks, so that generations have the freedom of thought that no one can believe. A child who is able to analyze the positive and negative images in the work can distinguish the external influences that he encounters throughout his life, good and bad, healthy and unhealthy. A child who is able to make his own interpretation based on the analysis will be able to get out of various difficult situations during his life without anyone's help. In our article we will talk about the gradual development of attitudes and approaches to the terms "analysis" and "interpretation" from ancient times to the present day...

Keywords: text analysis, text interpretation, multi functionality of literature, age characteristics, methodology, methodology.

When it comes to the analysis and interpretation of a work of art, it is important to note that the first views on this subject date back to the ancient times of human civilization. K. Yuldashev, one of our famous literary scholars, says: "Four thousand years ago, one of the Indian sources said that a literary text can be understood in a thousand ways. In the works of Turkish thinkers such as Farabi, Beruni, Ibn Sino, Ahmad Tarazi, Navoi, Babur, an approach to artistic analysis based on the Islamic-Turkic worldview was demonstrated. Indeed, our forefathers were wise, and as a proof of this idea, we can also learn from the fact that every time we read the works created in the past, they interpret different interpretations. Z. Mirzayeva says: "Literature appears in the heart and sinks into the heart." Not only sound education but his alertness and dedication too are most required. It should be noted that the concept of artistic analysis and interpretation dates back to antiquity, just

as literature dates back to the earliest days of human history. It has been used not only in this form, but also in the forms of "commentary," "commentary." Before moving on to the term "artistic analysis", ask yourself, "What is a work of art?" we need to find an answer to the question. A work of art is a complex system consisting of a system of several parts, aspects, elements, and layers, the parts of which are as closely connected to each other as the members of a living being, and have a unity of literary form and content. At the same time, the components of the work of art are very important in the analysis of the work. The text of a perfect work can be compared to nature. Each time we revisit such works, we can create radically different interpretations. Changes in a person's worldview, age, and psychology lead to a interpretation of the work in line with the reader's worldview each time the work is re-referenced. The diversity of the work of art not only reflects the level, talent, knowledge and worldview of the author of the work, but also determines the viability of the work.

The concept of "artistic analysis" itself appeared much later as a scientific term. Unfortunately, even in the 19th century, the concept of artistic analysis was not fully understood. Initially, attempts to give a scientific explanation to the term appeared in Western countries. "There were early attempts to define artistic analysis in nineteenth-century European literature, but during this period we can see that Westerners tended to approach art analysis more in terms of interpretation. "To this day, questions such as what artistic analysis is, what its clear, rigorous norms should be, have not been clearly answered, as each concept is interpreted in its own way.

At a time when Uzbekistan was part of the former Soviet Union, the scientific and theoretical foundations of literary science were also based on the Marxist-Leninist methodology. Research on the understanding and teaching of literature, in turn, is based on subjective absolute patterns. As a result, it has led to many illogical approaches to the analysis of literary texts. It should be noted that "during the Soviet era, the main focus was on the socio-ideological functions of the literary text." We can even see that the study of the works of our ancestor Alisher Navoi, who brought Uzbek literature to a new height, was approached from an absolute socio-ideological point of view. Navoi's creative potential and unparalleled skill as a writer were overlooked, but his devotion to Sultan Hussein Boykaro and his political and beautification work were recognized. Of course, Hazrat Navoi's contribution to the development of the country and the well-being of the people is commendable. But the greatness of Navoi over the centuries is his creative potential.

In the process of text analysis for the literature of that period, attempts were made to draw the reader's attention to such factors as the artist's talent, not his creative potential, but his personal views on the political system, and his class position in evaluating social events in his time. Of course, literature cannot develop separately from socio-political processes, in turn; it emerges as a product of these socio-political events. For example, in studying Jadid literature, we must also know the socio-political life of that period. Without it, it is impossible for us to understand the literature of that period. At the same time, only a deep socio-political approach leads to subjectivity and does not allow an objective analysis of a work of art as a product of the writer's talent. As a result of looking at fiction only as a means of socio-political education and the absoluteness of this method, many great talents, such as A. Kadyri, Cholpon, A. Fitrat, Usmon Nasir, who were considered great writers of their time, became victims of repression. .

"In recent years, a new approach to teaching Uzbek (Soviet) literature in the 1970s has begun to take shape, with a greater focus on the aesthetic and artistic aspects of the work of art." It was during this period that theories began to emerge that sought to understand the work of art in all its aspects, not just one side. During this period, our national methodology, combined with the Russian method, also went through various stages of development. Literary education based solely on the

principles of Western analysis could not fully cover the essence of teaching our creative creations based on the principles of nationalism, especially the problems of teaching classical literature. That is why, in most cases, there is a misinterpretation of the meaning of our classical literature - mystical views.

During the years of independence, among other arts, the task of updating the methodology of teaching literature has become one of the priorities. A lot of research has been done and is being done in this regard. In particular, in recent years, Safo Matchonov, Bakijon Tokhliyev, Kazakboy Yuldashev, Marguba Mirkosimova, Kunduzkhon Husanboyeva, Roza Niyozmetova, Z. Mirzayeva and many others have been involved in the development of literary education. Our Methodist teachers have made a worthy contribution to bringing the field of literary education to a new stage of development by studying many aspects of the methodology of teaching literature in a modern direction. Despite our best efforts, we cannot compare today's national literature teaching methodology with the world literature teaching methodology. There is still a lot of scientific research, updates and research ahead of us in this regard.

It is no secret that the methodology of teaching classical literature differs from the method of teaching modern literature and is complex, in particular, the teaching of Alisher Navoi's works, bringing Navoi's works closer to the minds, worldviews, education and hearts of our youth. of course, it cannot happen without artistic analysis and interpretation. Here are some of the challenges teachers and students face in teaching Navoi's work. The problem is, first of all, Navoi's word art, the peculiarity of the means of depiction, the specifics of the use of art in the poet's work, the fact that one word in his poems is reflected in several senses; secondly, that Navoi's lyrics are connected with aruz, that only a narrow group of specialists have sufficient knowledge of the theory of aruz, and that this issue poses a number of difficulties for school teachers; thirdly, the presence of many Persian and Arabic words in the old Uzbek literary language of Navoi's time, and this creates many difficulties in the direct understanding of the author's works.

Approaches to the analysis of contemporary art can be divided into two main groups. These are: the first is that the work of art should be analyzed in parts, sections and layers, and the second is that the work of art should be divided into parts and parts within the concepts of form and content. Unfortunately, neither of these views is fully scientific. Nevertheless, much work has been done and is being done to identify mechanisms for the analysis of works of art. In his book "Fundamentals of Artistic Analysis" K. Yuldashev classifies the stages of artistic analysis as follows: b) then carefully analyze it by its elements; (c) Systematic generalization of research results, ie synthesis. " Well-known Russian literary critic Belinsky commented on this: "... I think the first and foremost question that a critic has to deal with is whether this work is really elegant, whether the author of this work is really a poet,"he said. Belinsky's views are also valid, of course. But determining whether a creator is a real artist is only part of an artistic analysis, not a full-fledged one, in my opinion. Literary analysis is often based on a goal close to Belinsky's approach, which is often limited to questions such as whether a writer or poet is truly creative or not, and if so, what his or her artistic skills are. However, the process of literary analysis can be much more extensive. "When we say the study of poetic text, we mean the discussion of ideas and content, the weight, the rhyme, the art of speaking." This method of analysis is not wrong; we can only say that it is a bit incomplete. A more comprehensive analysis of the literary text will help to unravel the mysteries and meanings of the work. "Real analysis and interpretation requires the interpretation of everything contained in the text, even the sounds, tones, and tones of the letters, in relation to the author's personal state, mood, and spiritual feelings." I. We can see that the above ideas of I. Hakkulov cover the concept of analysis and interpretation more extensively than other approaches.

D. Quronov, another well-known literary scholar, defines the term "analysis" as follows. "The term analysis is generally understood as a synonym for the term 'analysis' in science. Analysis, as it is known, involves the division of the whole into parts in order to understand it, the study of the essence of the whole as a whole, its relationship with other parts, and its place in the formation of the whole. Some compare the work of art to a living organism, but oppose the analysis, relying on the view that "dividing it into parts is nothing more than turning it into an inanimate body." But this kind of view is unfounded. After all, literary analysis is also about reading, but only about reading a work of art as a researcher. " We can see that the above-mentioned I. Hakkulov's views on the analysis of "interpretation of letter sounds, tones, color tones, the author's personal situation, mood, spiritual feelings" explained in a simpler language are scientifically based on the views of D. Qur'an.

"The famous French structuralist literary critic R. Barthes describes artistic analysis as 'a journey through text.' R. Barthes is the founder of the direction of structural analysis, which is one of the modern methods of analysis.

The Russian Methodist scholar B. Bobilev explains the meaning of the term artistic analysis as follows: "The main purpose of the philological analysis of a literary text is to fully understand and achieve the image of the author." This is one of the main principles of artistic analysis. The highest stage of understanding and analytical reading of a work of art is when the reader who reads the work reaches the essence of the work, reaches the level of the author and analyzes the situation.

At the same time, the history of literature testifies to the fact that among the examples of fiction there are many masterpieces that have more meaning than the author's will, and the creator of the work did not expect and unknowingly turned them into artistic discoveries. The idea that the author is trying to describe and the idea that the reader will have when he or she reads the work may be completely opposite. Sometimes the reader can come to an artistic conclusion that the author does not mean at all, or even contradicts the views of the writer, but at the same time thinks that the reader is right. The reader's approach to a literary work is also called "receptive aesthetics." The reader's interpretation may appear in different interpretations over a period of time, or when the reader's outlook changes. In this regard, the well-known Russian psychologist L.S. Vygotsky's assertion that "art is more of a latecomer, because there is always a small, long time gap between its birth and its impact" is clear evidence of this. It takes. It is this period of time that allows the reader to draw conclusions in accordance with the time and environment in which he lives, to enjoy the artistic and aesthetic pleasure of the worldviews of his time. In the same way, true masterpieces do not lose their value over time, but gain new meaning and beauty. The sea of creativity of Hazrat Navoi can also be called an endless "philosophical sea". A person who is immersed in the depths of his works, the more he reads them, the more he discovers different colors and meanings.

General secondary school textbooks Literature 7th grade includes a chapter from Alisher Navoi's "Saba'i Sayyar" entitled "Mercy and Suhayl". First of all, let's talk about the title of the work. Saba'i Sayyar - Here we see that the word Sayyar has many meanings: 1. A traveler, a traveler. 2. It can be interpreted as a planet. Navoi himself at the end of the epic:

"Please, this verse is a verse,

Resolve is seven stories.

Because the admirer was seven strangers

That alar was adept at traveling.

This number is ready to work,

I named him Sabai Sayyar.

He quotes these bytes and emphasizes that the title of the work is the "seven planets", ie the seven aliens, the main criterion for traveling the world. However, we can see that the title of the work has two different meanings. It is known that the creation of "Khamsa" was carried out in the tradition of Hamsa. These are the fourth epics of the writers who created "Khamsa" before Navoi. Nizami's Haft Paykar epic (Paykar) (1. beautiful hall, photo 2), Dehlavi's Hasht Behisht epic, Behisht (1st throne, 2nd heaven), Ashraf's Haft Avrang "(1. throne, 2. planet) can also be seen in the use of ambiguous words. In this regard, we see that Hazrat Navoi also continued the tradition of his predecessors and at the same time beautifully expressed the richness of words and the diversity of meanings of our Turkic language in other languages. The fact that the name of a single work has such a different meaning for the reader, that it is a great incentive to read the work, forcing him to refer to the works of Hamsanavis poets such as Nizami, Dehlavi, We can also see that interdisciplinary integration is taking place during the study.

In conclusion, it should be noted that "text analysis is also a way to save the most beautiful and original literature from the clutches of stubbornness and arbitrariness." How beautiful the analysis is depends on the knowledge, worldview and level of the analyst. We often selectively analyze samples of fiction with students. In fact, every word and image of a true royal work must be read analytically. But this comprehensive analysis leads to a larger scale than the work of art itself. In selective analysis, it is possible to select and analyze only the most important, noteworthy parts of the creative sample.

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