

RESEARCH ARTICLE OPEN ACCESS

# Specific Features of Teaching to Work on Text

**Saodat Eshpulatova**

PhD., Associate Professor at Tashkent International University of Financial Management and Technologies, Uzbekistan

Received: 14 April 2025 Accepted: 10 May 2025 Published: 17 June 2025

**ABSTRACT**

This article discusses the analysis of a work of art, the requirements for it, the methods of analysis, and its types. The ideas of the great writers of Uzbek literature and the analysis of their great works are explained with examples. Information is provided on what the reader and teacher should pay attention to and take into account during the analysis process. The situations that create complexity for the reader in the analysis are shown and ways to overcome them are indicated. No matter how complex a work of art is for the reader, the situations in which these can be eliminated during the analysis process are highlighted, and detailed information is provided on how this can be achieved by citing the opinions of literary scholars.

**Keywords:** Artistic analysis, philological analysis, educational analysis, composition of the work, artistry, explanation, image, purpose, concepts.

**INTRODUCTION**

Analysis of a work of art is also one of the most important stages of working on a work of art. The analysis has a purpose, task, structure, and specific content. However, it is not correct to imagine that they are always the same. Analysis also acquires its own uniqueness in relation to each creator and each work.

First, let's look for an answer to the question of what analysis is.

The term "analysis" is an Arabic word and comes from the root "halala", which means "to dissolve", "to divide a complex whole into parts". Some believe that in literary studies this word also has the meaning of "to make lawful". That is, when we say analysis, we mean the activity aimed at objectively showing what the meaning and appeal of a literary text consists of and at dissolving the text that is alien to the reader and placing it in his consciousness. Scholars have expressed different opinions about analysis.

Literar critic A. Rasulov says this about analysis: "Analysis is the basis of literary and critical activity, the manifestation of interpretation, the manifestation of value assessment. Analysis is the penetration into the essence of the text, the diligent and astute study of the layers of meaning, the task assigned to words, even melodies, to measure the meanings on the scales of the soul's refinement."

It is known that in practice, artistic analysis is divided into two types: philological (scientific) and didactic (educational) analysis, depending on the purpose. We will focus only on philological analysis. Philological analysis is a scientific interpretation aimed at understanding the artistic logic and aesthetic uniqueness of a literary work, and is a powerful emotional-intellectual activity. In scientific analysis, it is required that the conclusions drawn from a work of art correspond to the levels achieved by the science of literary criticism. Each idea expressed in the process of analysis must be based on both logical concepts and aesthetic laws. Also, in scientific analysis, the place of

the work under study in national literature and the degree of its influence on the development of national thought should be taken into account.

"Philological analysis requires a specialist's view of any literary phenomenon. Scientific analysis is a scientific and aesthetic activity aimed at showing what aspects ensure the artistry of a literary work. It is mainly carried out by one person. A specialist engaged in scientific analysis is somewhat free in terms of time and opportunities, and strives towards the main goal he has set for himself" .

"Educational analysis is a team-based aesthetic and pedagogical activity aimed at educating students as well-rounded individuals by developing a sufficient amount of artistic knowledge and skills that serve to understand the essence of the work" .

However, in some cases, the possibilities of literary education do not allow for such comprehensive analyses. In the educational process, the possibility of implementing all three stages of literary analysis in didactic analysis is limited. Because, in academic lyceum education, as in other educational stages (general secondary school, vocational colleges), "not all parts of the work of art are analyzed at once, but only those aspects that are considered the most important for this stage are analyzed. Secondly, the age characteristics and worldview of the students, as well as their general literary preparation, are taken into account. Thirdly, the strict limit of time possibilities also requires this. Therefore, it is natural that these factors create some difficulties in fully fulfilling the requirements of the principle of integrity of artistic analysis in literary education. Although it is not possible to carry out the analysis of a work of art step by step and in full in literary education, it is necessary to familiarize students with some information about the laws of artistic and aesthetic thinking, the visual expressions that demonstrate the unique style of the creator, the spiritual and educational significance of the work, to form the skills to treat each work as a separate aesthetic phenomenon, and strengthening, and on this basis, there are favorable pedagogical opportunities for enriching the spiritual world of students and expanding their worldview.

Regardless of the type and genre of a work of art, its essence embodies a number of didactic features and aesthetic principles aimed at perfecting the human personality, developing the ability to think independently, and educating human qualities. "The most important

feature of a work of art is that it softens the human heart, sharpens feelings, and cultivates spiritual and spiritual perfection".

Analysis of a work of art is also one of the most important stages of working on a work of art. The analysis has a purpose, task, structure, and specific content. However, it is not correct to imagine that they are always the same. Analysis also acquires its own uniqueness in relation to each creator and each work. "Reading" a work of art, and in particular, reading, is a unique creation. The reader, whether he likes or dislikes the literary text, is given to emotion, begins to think about it. At this stage of the reader's creativity, the literary text is either accepted as a work of art or rejected as a material that has nothing to do with art ».

Safo Matjon notes, In fact, the reader is just as creative as the writer. «In the process of reading a work, he follows the path of repeating the author's work. The complexity of the writer's work is that while he concretizes the idea born in his mind through the actions and struggles of literary heroes, the reader follows the opposite path - drawing general conclusions from the description of the actions and struggles of literary heroes ». Therefore, it is appropriate to consider this psychological and creative state in the analysis process.

As the methodologist M. Mirkasimova pointed out: «Literary analysis begins with an expressive reading of a poem or prose work; during the reading, the way of thinking created by the creator is understood, assimilated, discussed, the poetic landscape or situation created before the reader's eyes is perceived and felt through both external and internal movements and emotions. The visual means used by the poet or writer to create that impressive landscape are not given superficial importance, the main attention is drawn to the content, the inner meanings of the image during the reading process. However, in the process of analysis, all the means mobilized to express these meanings are studied. The main task of school literary education is to study the works created by creators who lived and worked in different periods based on the criteria of artistry, vitality and impact » .

In order to fully fulfill the requirements of the principles of educational analysis, the genre and genre characteristics of the works being analyzed are of great importance. Any analysis is preceded by the consideration of the literary genre characteristics and genre possibilities of the literary

text being studied. Accordingly, it is impossible to analyze epic or dramatic works using the same methods used in the study of lyrical works. Each genre requires its own aesthetic essence, unique approaches based on methods and principles of analysis, and a unique attitude.

It seems that in the analysis of a work, it is important to take into account its genre and genre characteristics. In the analysis of a literary text, studying it with attention to its genre and genre-specific aspects allows us to fully understand the unique, unique artistic and aesthetic essence of this work, and is an incentive to increase emotional sensitivity. After all, "The artistic and aesthetic essence of a literary work is mastered through the study and interpretation of its composition, that is, the complex order of its various characters, dissimilar scenes, separate places, landscapes, descriptions of situations, monologues, dialogues, thoughts, fantasies, dreams, and other various components." . The composition and order of these components inherent in the text of a work of art, in turn, also reveal its type and genre characteristics. In particular, in the nature of works of the epic type, the main aspects are the scope of content, the movement of heroes in the flow of events, the weight of the image and characters, the variety of descriptions of life conditions and situations, "every emotion is hidden in the depths of events", the description of the complex spiritual world of a person, which takes on a thousand and one forms, in the context of life conflicts, social problems and relationships. Therefore, the study of epic works also requires a specific analysis and interpretation.

Consequently, the analysis of epic works has its own methodological foundations. In literary education at this stage, "the main educational goal is to "direct students to observe the author's point of view by studying the specific plot and composition of works of art, the method of depiction, and the appearance of the characters of the work; to analyze the artistic thinking style of an epic work and achieve students' mastery of the standards of aesthetic evaluation of the work" .

It should not be forgotten that reading and mastering large-scale works also requires "a lot of time". Therefore, the teacher must assign the task of reading large works that are planned to be analyzed and studied seriously in the literature program and familiarizing students with their content "at the very beginning of the school year". Only then will it be possible to move directly to the second stage of analysis during the lesson and work directly on the

literary text. Because the students are somewhat familiar with the text of the work being studied, its plot and composition, that is, the first stage of analysis has been completed - the literary work has been read and mastered... The teacher must be able to correctly determine the way and method of approaching it .

- It is worth noting here that the analysis of a literary work should not be confused with activities that do not correspond to the pedagogical purpose, such as describing its content and describing only the character of the main characters (separating them into positive or negative). When analyzing epic works in higher grades and at the stages of academic lyceum and vocational education, focusing on the aspects that determine the artistry of the work, demonstrate the writer's skill and unique style (images, artistic details, compositional elements, figurative expressions, language charm, etc.), and on places where emotional characteristics are highlighted, will motivate the implementation of educational analysis at a scientific level and direct the pedagogical goal towards success.

- Here we bring a sentence that will bring warmth to everyone's hearts:

- "Kumushbibi flinched from the stranger's hand and, trying to free her hands, said:

- Don't grab it, - she said, and she stepped back to get rid of the squeezing hand.

- Why are you running away? Why don't you look?  
- said the bek. Kumushbibi had not looked up until now and did not want to look. Under duress, she quietly looked at her enemy with a hostile look... ”

Another important aspect in the study of epic works in literary education is related to the age of students. It is worth noting that our current specialists, deeply understanding this, are choosing literary works that are easy for students to master, can achieve success in analysis, and stimulate the formation of spiritual qualities when creating programs and textbooks.

Cholpon's "Night and Day", A. Qodiriy's "Mehrobdan shayon", Oybek's "Navoiy", A. Qahhor's "Sarob", O. Yakubov's "Diyonat", "Ulug'bek's Treasure" novels, S. Ahmad's "Ufq" trilogy are among them. Reading and studying these literary works recommended for analysis, which are deep in content and beautiful in artistic form, on

an analytical basis will make a worthy contribution to increasing the intellectual potential of students and developing their artistic thinking. It is also worth noting that at this stage, in the process of studying the lives and creative activities of A. Qahhor, A. Mukhtor, O. Yokubov and P. Qodirov, who have enriched Uzbek prose with their works of various genres both quantitatively and qualitatively, it is important to study not only their novels, but also a number of other stories and tales, albeit partially. Such an approach to the selection of works of art aims to provide students with excellent information about the individual style of expression, artistic and aesthetic thinking, and writing skills of each creator, as well as to improve the reading culture of students.

## REFERENCES

- Q.Yo'ldoshev. Mohiyatni anglatish yo'li. \ Sharq yulduzi. T.: 2010.
- A.Rasulov. Tanqid, talqin, baholash. -T.: "Fan", 2006. – B.138.
- Qozoqboy Yo'ldosh, Muhayyo Yo'ldosh. Badiiy tahlil asoslari. –T.: "Kamalak", 2016.
- Q.Yo'ldoshev. Mohiyatni anglatish yo'li. \ Sharq yulduzi. T., 2010.
- B.To'xliyev. Adabiyot o'qitish metodikasi. A.Navoiy nomidagi O'zb.MK. nashriyoti, T.:2010.
- M.Mirqosimova. O'quvchilarda adabiy tahlil malakasini shakllantirish va takomillashtirish usullari. -T.: "Fan", 2006.
- Q.Yo'ldoshev. Adabiyot o'qitishning ilmiy-nazariy asoslari. -T.: "O'qituvchi", 1996.
- A.Qodiriy. O'tkan kunlar. Roman. "Sharq" NMAK, T.: 2016.
- <https://fayllar.org/tayanch-sinflarda-badiiy-asar-tahlili.html>
- <https://fayllar.org/mavzu-badiiy-asar-bilan-ishlash-bosqichlari-va-strategiyalari.html>
- [https://namdu.uz/media/Books/pdf/2025/01/20/NamDU-ARM-15191-Adabiyot\\_oqitish\\_metodikasi.pdf](https://namdu.uz/media/Books/pdf/2025/01/20/NamDU-ARM-15191-Adabiyot_oqitish_metodikasi.pdf)
- Saodat Eshpulatova Associate Professor, PhD, Tashkent International University of Financial Management and Technologies. (2024). THE MASTER OF MAGIC WORD. Zenodo. <https://doi.org/10.5281/zenodo.14533076>
- Eshpulatova: THE MASTER OF MAGIC WORD - Академия [Googlehttps://scholar.google.com/scholar?oi=bibs&hl=ru&q=related:ekelPCGT5RAJ:scholar.google.com/#d=gs\\_cit&t=1749614806784&u=%2Fscholar%3Fq%3Dinfo%3AekelPCGT5RAJ%3Ascholar.google.com%2F%26output%3Dcite%26scirp%3D0%26hl%3Dru](https://scholar.google.com/scholar?oi=bibs&hl=ru&q=related:ekelPCGT5RAJ:scholar.google.com/#d=gs_cit&t=1749614806784&u=%2Fscholar%3Fq%3Dinfo%3AekelPCGT5RAJ%3Ascholar.google.com%2F%26output%3Dcite%26scirp%3D0%26hl%3Dru)
- Eshpulatova Saodat Makhmatovna Acting Associate Professor, PhD. Tashkent University of International Financial Management and Technology. (2024). THE ROLE OF VISUALIZATION TOOLS IN THE ANALYSIS OF NAVOI GAZELLES. Zenodo. <https://doi.org/10.5281/zenodo.11218310>
- Эшпулатова, С. (2024). МАСТЕР ВОЛШЕБНОГО СЛОВА. Международный журнал передовых исследований в области образования, технологий и управления , 3 (11), 197-205.
- Eshpulatova, S. M. (2022). Fidoyi munaqqid. Science and Education, 3(4), 1990-1997. <https://econferenceseries.com/index.php/icedh/article/view/2603/2535>
- Махматовна, Е.С. (2021). Магия слова. ACADEMICIA: Международный междисциплинарный исследовательский журнал , 11 (6), 290-292.