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ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ  
УНИВЕРСИТЕТИ

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## WAYS AND PRINCIPLES OF ANALYSIS OF A WORK OF FICTION

*In 1981 E. Muratova finished the post graduate courses at the Moscow State University named after M.V. Lomonosov in foreign literature and successfully defended her thesis under the supervision of professor V.V. Irasheva. In 1986 she gained the academic rank of associate professor. Muratova E.D. has published more than 50 scientific articles and abstracts, one monograph and two textbooks for masters and bachelors "English for Masters: Hot Topics", "English Literature". For several years she was a member of the Republican Steering Committee on approving themes of candidate and doctorate dissertation papers.*

The article deals with basic ways and principles of analysis of a fiction work. The author highlights the two important techniques of analysis: one is a holistic analysis and the other is a problem analysis. The two are closely linked to each other, though they are distinguished by having their own specific principles.

**Key words:** fiction, techniques of analysis, holistic analysis, problem analysis, to be distinguished, specific principles.

Ушбу мақола бадий асарлар таҳлили услублари ва принципларига бағишланган. Муаллиф иккита муҳим таҳлил усулини ажратиб кўрсатган: биринчиси – яхлитлик таҳлили, иккинчиси – муаммоли таҳлил. Иккита усул ҳам ўзаро боғлиқ, бироқ улар ўзига хос бўлган алоҳида принциплари билан ажралиб туради.

**Калит сўзлар:** бадий асарлар, таҳлили услублари, яхлитлик таҳлили, муаммоли таҳлил, ажралиб турмоқ, ўзига хос бўлган алоҳида принциплар.

*Данная статья посвящена основным принципам и методам анализа художественного произведения. Автор выделяет два важных способа анализа: первый – целостный анализ, а второй – проблемный анализ. Оба метода взаимосвязаны, однако они отличаются своими специфичными принципами.*

**Ключевые слова:** художественная литература, методы анализа, целостный анализ, проблемный анализ, различаться, специфичные принципы.

Successes and achievements in the field of literary analysis, especially noticeable in recent years, would have been impossible without the development of science proper, scientifically verified methodology. This is evidenced by the fact that the analysis of a work of fiction, its lyrics and its artistic fabric is increasingly attracting the attention of literary scholars and practitioners. Methodological principles of the analysis, which include the unity of content and form, the principle of historicism, the social view on the nature of art, philosophy and communication method of the writer, and much more – all this is of paramount importance. Methodological studies make it possible to designate the goals and objectives, the main sections of literary science,

including scientific analysis of a work of fiction.

In the practice of literary analysis a major role, along with the methodology, also plays a method of analysis. The method of analysis is searching various science-based ways of literary analysis and its techniques. Naturally, the questions, related to the best, most efficient and productive ways and methods of literary analysis become quite burning. Thus different opinions and approaches cause controversy. They show most of the living complexity of the specific problems that arise while analyzing any literary work (a piece of prose or poetry).

Among the many issues discussed by the scholars, referring to the methods of analysis, the main issue is whether there should be the so-called "holistic" or "problem" analysis of literary works.

The term "holistic analysis" contains, according to certain scholars, a conviction that the focus should be on a comprehensive analysis, i.e. analysis at all levels. By this G.A. Gukovskiy, a Russian scholar, meant the analysis of the ideological significance of each element in fiction work, the need to consider the elements of the art form, based on the artistic whole, i.e. in their synthesis, assembly.

The term "problem analysis" has also widely spread in the academic community, but its use is complicated by the fact that the concept of "problem" is easily applied to the most diverse events (problem analysis, problem method, problem study, problem issue, and problem situation). All this is due to the desire to make the study of literature deep, creative and not formal.

If we talk about the general analysis and analysis of literary works in particular, first it is necessary to understand the original sense of the term *analysis*. It is known, that this term means one of the possible ways of learning objects and phenomena. It is such a way of understanding, under which the decomposition of the tested object into its component parts or its mental dismembering occurs. In relation to the phenomena of artistic properties and values, in relation to the literary work similar decomposition is fraught with serious dangers, as all artistic and aesthetic quality has an essential integrity. Studying the work of art, we should always keep in our sight the artistic whole. We can consider the smallest detail of any product or any component part of it, but a truly scientific study of literary works, such review should be a means of a fuller and deeper understanding of the whole, i.e. any piece of fiction should undergo total analysis.

Thus, every literary analysis by its very nature must be a holistic analysis. Integrity does not mean some special ways of analysis and it is not its special form. This is a mandatory condition and its primordial essence. Literary analysis, in fact, is not just the analysis of a literary work by its parts and, in particular, it is such an analysis, which leads to a deeper reading of the work.

We must always remember that the idea of a true creator/writer never lies on the surface, very often it seems to be either veiled or completely hidden

away in the product. Analyzing the text, we seek to penetrate deep into the meaning of the work, to understand the idea of the artist. The analysis is intended to explain the obscure, open unopened, and then a small or a large opening, which is in the process of analysis, and should always be somehow connected to the whole. And then the results of literary analysis will be truly profound and significant.

Nevertheless, we must remember that when considering a living literary composition, we, while analyzing it, inevitably and knowingly highlight certain aspects of it, the most important parts for the artist/creator, for this particular work of fiction. We consider a particular image, the system of images, the plot, the composition, the language, etc., at times as if distracted from the whole, but under really a holistic analysis such a distraction is never absolute. The fact is that while analyzing, we both get away from the whole and are constantly aware of it. We see particular details and elements in the light of the artistic whole. Therefore, they become the starting material for analysis, and the whole becomes an ultimate goal. Thus, the observance of this principle in the analysis not only prevents, but also helps to clearly see the natural connections of a fiction work, sharp and clearly feel its inner unity.

The holistic analysis in practice can act in many different forms. It may be, for example, micro-and macro-analysis. Actually between them there is not, and cannot be a clear enough border. The analysis can proceed from micro-elements of the text (epithet, metaphor, symbol, etc.) and thus come to understand the work as a whole, and even the specific features of a literary trend and a literary method. We can also begin the analysis with large, generally valid for the entire artistic structure of events (social conditions that determine the history of the work). This way of analysis may be significant for understanding the particular elements of the structure, and for its different levels. With the right approach, based on a desire to thoroughly read the text, analysis will be holistic in both cases.

It is worth to consider, as a starting object for analysis, the peculiarities of *epithets, metaphors or symbols* in any fiction text. Moreover, it is important to find out what role in the work play symbols; what are the specific features of symbols in this or that writer's works; what features of poetics, what aspects of the writer's views indicate a particular symbol, and particularly its

use. In this case, the attention to the symbols will not be formal. The analysis of the text in terms of peculiarities of symbols will enable a researcher to open up and realize something especially important, to look into the caches and depth of the writer's inner world and the work itself. Such analysis will help to meet the requirements of a holistic analysis. The above mentioned analysis should not be regarded as mandatory. The most important thing is not only to show the observations made during the analysis, and show the general thrust of the analysis, its basic framework. The most significant thing is that the analysis of a language, so-called micro-analysis, should be conducted in such a way that through it we better understand an inner enthusiasm of the

work, its genre nature, especially the manner and style of the creator. This is the analysis that can be holistic in a deep sense of this word. Sometimes a holistic analysis may also, in a greater or lesser extent, become an example of a problem analysis. Not problematic in the special sense of the word, but in the wide meaning. Essentially, any analysis, if it sets up the goal of penetration into the depth of an artistic creation, not shown in its caches, has thus become problem. Analysis will always be problem where the researcher seeks to understand the writer, discover and understand the unique individual in it, because there is always a little mystery in a true creator, because he, in his works, raises sharp problem questions, and his creative work itself always represents a problem both in historical-literary and aesthetic sense. The study of any piece of fiction can be, and indeed should be, a problem, even without specifically problematic, and sometimes artificially created "problem situations." Relevance of the problem study is well recognized in the contemporary literary theory. In this regard problem study is considered in the broad sense of the word. The purpose of problem analysis, i.e. problem study, as it is understood by modern science, is the knowledge of a fiction work, holistic and unified. The fact is that the problem aspect gives more opportunities to study literature as historical, social, psychological, moral, and aesthetic and emotional phenomenon. Thus, we can analyze the primordial themes of classical literature – the image of a positive hero, relationships of generations, life choices, personal happiness and duty, responsibility of the individual, human and society, the formation of an active life position.

Most important is the fact that the problem analysis reveals the fundamental concepts of the relationships within literature studies, sets up a correlation and communication in fiction of elements of national, public and universal. The basics of such a profound approach to literary phenomena were established by the critics of the past centuries. Modern problem analytical study of literature clarifies the true nature of art, which can be expressed in issues directly stated by the writer and in the artist's aesthetic principles. They indirectly express the writer's outlook, complex of inspiring him ideas, his artistic pathos.

Thus, one of the main issues of the problem analysis of literature becomes the writer's personality. The question of the unity of a form and content, the most important thesis of philosophical aesthetics, cannot be considered outside of the creator's personality. Multifaceted, multidimensional, problem text study makes a researcher confront the question of unity of artistic material, the strength, fastening all the elements of a form and content. Defending the need for problem analysis of fiction works in the unity of content and a form, modern science is committed to diversity of techniques in specific study opposing dogmatic, narrow understanding of this issue. However, even if we take into account all features and capabilities of problem analysis of literature, inevitably one objective contradiction rises creating special difficulties and causing controversy in the scientific literature. Analysis of the literary text,

the deepest, problem, inevitably collides with the subjective perception of any reader, including such a competent, as the literary critic, literature studies scholar, a researcher, analyzing the work of fiction. When striving to grasp the depth of the author's ideas, the essence of his social and moral position, it is very difficult to stick to the objective criterion of understanding, avoid extreme subjectivity of perception of the work, which may be far from the author's ideas. Ideally, it is believed that the perception of the inner meaning of a fiction work requires researchers to abandon their personal tastes and interests, which is very difficult to implement. However, the deep personal perception often corresponds to the general human, which opens through the depths of the personal spirit. Most contemporary theorists and literary scholars rightly believe that truly problematic study of fiction is possible with another prerequisite. Those who analyze should always keep in mind the dominant of a fiction work, the leading principles of ideological and artistic unity – pathos. Consequently, the task of the researcher is to determine the essence of the pathos of the fiction work, evaluate it and explain to readers, for the pathos of creative art is widely recognized and is the basis for determining the significance of a particular writer.

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