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Zulfiya Juraevna Pardaeva

Jizzakh State Pedagogical Institute, pardaeva@jspi.uz

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QUESTIONS OF PHILOLOGICAL ANALYSIS OF ARTISTIC TEXT

Zulfiya Pardaeva Juraevna

Doctor of Philology, Professor

Jizzakh State Pedagogical Institute

E-mail address: pardaeva@jspi.uz

Abstract. The article explores the features of the philological analysis of a literary text, in the implementation of which the integration of research methods is used. One of the manifestations of linguistic possibilities in a literary text is the verbal reproduction of a color detail. Color detail - a way of reflecting the romantic worldview, helps the poet to determine his attitude to the world. Using the methods of linguo-poetic analysis, the meaning of color in the lyrics of Marina Tsvetaeva is interpreted. The philological analysis of a literary text is designed to consolidate the skills and abilities acquired by students in the study of the main substantive provisions of linguistics and literary criticism.

Key words: philological analysis of a literary text, linguistic and poetic analysis, color detail, romantic worldview, lyrics, verbal images, integration of research methods.

INTRODUCTION

In modern philology, the text is perceived differently. First of all, it is a question from what position the text will be considered. As an object of philological analysis and or as an object that influences the reader's reception. In both cases, work with text is required, i.e. the language of fiction.

A literary text is a complex organization system. On the one hand, it is a private system of means of a national language, on the other hand, a literary text has its own code system (Yu.M. Lotman), which the student (addressee-reader) must “decipher” to understand the text.

Philology has always been regarded as the science of understanding, primarily text understanding. It is the text that serves as the main object of study and interpretation in it, it is the text that requires active perception from both the reader and the researcher. Any text is a system of signs and has such important properties as coherence, delimitation, integrity.

In addition to these properties, researchers also note others: perceptibility, intentionality (intention), completeness, connection with other texts.

The language of fiction is the main component of the embodiment of the author's idea, artistic images in the work, it serves to express the language capabilities and artistic thinking of the author in the work.

MATERIALS AND METHODS

Creating verbal images, writers select material from various lexical groups. When analyzing the language of a work of art, it is not enough to simply point out the presence of one or another category of vocabulary. It is imperative to find out their role in a real context. The meaning of a word is manifested in its combination with other words. Some words can only be used in one sense; others - in several meanings. "The meaning of a word in a work of art is never limited by its direct nominative-objective meaning. The literal meaning of the word in the text "acquires new, different meanings," noted V.V. Vinogradov.

In modern scientific research in philology, integrated research methods are mainly used, that is, linguistic and literary criticism. Among the global scientific trends that characterize the modern humanitarian sphere, the problem of alternative forms in the methodology and methodology of philological research plays a leading role.

Philological analysis of a literary text helps to master the methodology of philological and linguistic text analysis, helps to improve the general philological training of students and strengthen its professional orientation. Combining linguistic and literary knowledge together, he raises the student to a new scientific and methodological level.

Combining general theoretical information about the text and its subsystems and practical skills in working with it, philological analysis is designed to teach students a comprehensive analysis of the text, to consider it as a holistic and inseparable unity of form and content. Based on the results of the training, students should get an idea of the main features of the text, text categories, text-forming possibilities of language units of different levels, as well as the variety of texts structured according to certain typological criteria. An important task is individual work with the text of a speech work, as well as comparison of one's own research experience with the results of observations of other researchers. In this case, first of all, the professional orientation of future specialists is taken into account, who will have to work with texts of various types in the educational, social, pedagogical, cultural, educational, scientific, methodological, organizational, managerial and other areas - official business, journalistic, scientific, colloquial, artistic, where the latter have an undeniable specificity.

The philological analysis of a literary text is designed to consolidate the skills and abilities acquired by students in the study of the main substantive provisions of linguistics and literary criticism; master various methods of text analysis; to create a clear idea among students about the various approaches to the philological analysis of literary texts: semiotic, typological, philosophical and aesthetic, historical, complex.

The process of working on scientific research shows that many researchers, using integration research methods, will be able to achieve effective results. The greatest theoretical and methodological significance in determining and constructing the scientific and theoretical basis of integration methods is the dissertation work of Sh. Berdieva on the topic: "The specifics of non-fiction in modern literature (on the example of Russian, Uzbek and Belarusian prose)" were the works of M. Bakhtin, [1: p.56] L. Ginzburg, [3: p. 121] D. Dyurishin [5: p.71] and others, which define classical and non-traditional ways of analyzing a literary text in general and in a comparative sense in particular.

In this regard, of particular interest is the textbook N.A. Belova "Philological analysis of a literary text: the implementation of the integration of linguistic and literary approaches in school." [2] The textbook discusses the basics of philological analysis of a literary text in terms of the integration of linguistic and literary approaches in school education. This textbook belongs to the generation of the latest literatures and is very effective in the philological analysis of a literary text. If we turn our attention to the statement of S.S. Averintsev "The definition of philology (Greek *philologia*, literally - love of the word) as "the community of humanitarian disciplines - linguistic, literary, historical, etc., studying history and clarifying the essence of the spiritual culture of mankind through language and stylistic analysis of written texts", [2: p.67], then we will make sure that the integration of not only linguistic and literary methods of analysis, but also other research methods is used in philological analysis.

The organization of the language environment, the development of students' speech, the formation of competent professional speech is one of the topical issues of teaching the humanities in secondary school. Work on a literary text is of great importance in the development of students' speech. The scientific research of modern philologists and methodologists on the importance of working on a literary text in the process of teaching Russian literature allows us to conclude that the philological analysis of the text is an integral part of the overall work to improve linguistic and literary knowledge, the development of speech and thinking of students.

It is especially interesting to work with students on linguistic and literary means that create figurative expressions in the text. Before this type of work, students should be familiar with such a concept as a trope, which denotes the general name of words that represent a figurative meaning. Words that are used not in a direct but in a figurative sense include: epithet, oxymoron, comparison, metaphor, personification, metonymy, synecdoche, hyperbole, litote, allegory, symbol, paraphrase, irony.

First of all, linguopoetical analysis of the text should be applied. According to V.V. Vinogradov, the task of linguistic and poetic research will be to master the aesthetic function of linguistic units in a work of verbal and artistic creativity. Thus, as a result of the convergence of two approaches to the junction of linguistic and literary stylistics, a new section of philology emerged - linguopoetics, the result of which is "the totality of linguistic means used in a work of art, upon discovery of the required aesthetic case necessary to embody its ideological and artistic design." [6: P. 19; 49.]

RESULTS AND DISCUSSION

One of the manifestations of linguistic possibilities in a literary text is the verbal reproduction of a color detail.

The color detail is a way of reflecting the poet's romantic worldview and artistic thinking, which helps to determine his attitude to the world. Reflection with the help of a color detail of reality as a celebration of a miracle.

Even in antiquity, it was noticed that color affects the emotional mood of a person, and that each color has its own meaning. All human life is filled with color. Color is a sign, the attitude towards which is formed under the influence of many factors, and the most important of them is the cultural factor.

Since ancient times, this or that people began to develop the symbolism of flowers. National colors are historically explainable and traditional, they correspond to the character and temperament of the people, the nature around them.

Color symbolism plays an important role in the work of the poet of the Silver Age - Marina Tsvetaeva

Let's analyze the color symbolism in the poems of Marina Tsvetaeva. [9] Literary scholars have repeatedly paid attention to the fact that the most mentioned colors of the poetess are red, black, white, however, the color scheme in her poems is much wider and more diverse.

The earliest mention of color is found in the 1908 poem "Books in Red Bound". It is no coincidence that she calls the red color twice: "Friends who have not changed in a shabby red cover", "Oh, why among the red books ...". According to psychologists, the red color causes a strong emotional, mostly positive, response in the soul. Therefore, the red color is "beautiful", "beautiful". Red for young Tsvetaeva - children's books by Mark Twain from a large family library, the color of childhood, the color of his native and beloved Moscow.

Marina Tsvetaeva was born in Moscow, she has always loved this city. The Moscow theme appears already in the early poems. In 1916, the Poetess wrote the cycle "Poems about Moscow", which can be called a majestic song to Moscow. Often in "Poems about Moscow" there is such a shade of red as red: red domes, red day, red heart. Chervonny (outdated and high) - red, scarlet. Pure gold - gold of the highest standard with a reddish tint. Thus, Tsvetaeva attached special importance to Moscow, in this city everything was of the highest standard for her.

It all started with the fact that red is the color of Moscow, the motherland, childhood, and the poetess in her poems came to the conclusion that red is the color of blood, revolution, and the elements. The famous poet of the Silver Age Andrey Bely said: "The color red was the emblem of Chaos that was destroying Russia."

In the poem "In Memory of G. Heine" of 1921, several shades of red can be distinguished: red, fiery, red.

Red skirt? - No matter how!

Fire sail! - Red beacon!

Tambourine in hand!

Devil in the blood!

Red skirt

In black hearts!

Red becomes not just a sign of blood, murder and chaos, but a sign of the devil. One of Tsvetaeva's favorite colors is gold. In the poem "Ah, golden days ..." the poetess thus describes her memories of a happy childhood in Tarusa.

Very often, golden is the color of hair: "Curls curl with a golden mane ..." or "Gold of my hair ...". Gold is the color of something of the highest standard, of the highest quality, as in the Akhmatova cycle:

Anna Chrysostom - All Russia

redemptive word!

Also gold is the color of something native, the color of Moscow (golden-headed churches) in "Poems about Moscow". The color of Palm Sunday, church color in the poem "Between Sunday and Saturday ...", 1919.

My silver is Saturday!

Sunday is gold!

As you can see, in different periods of Marina Tsvetaeva's life, not only the color and its semantic saturation changed, but the landscape and the interior of her poems also changed. The lyrical heroine Tsvetaeva feels free from the conventions and obligations of her former life, she transcends the boundaries of the generally accepted: faith, family, habitual life. Something secret and forbidden was revealed to her and captivated her.

Based on the capabilities of one article, analyzing the meaning of the color detail in the lyrics of M. Tsvetaeva, we came to the following conclusion: in the linguistic and poetic analysis of the color detail, you can effectively use different methods for studying a literary text - description, analysis, interpretation, which have something in common with literary methods of analysis artistic text.

When carrying out philological analysis, the teacher must adhere to the following criteria of activity: to give students knowledge of the basic patterns of constructing a work of art and the historical development of literature, both in a theoretical aspect and in practical applications of their general cultural development in philological work related to the preparation and analysis of various

kinds of texts; prepare students for professional activities, namely the teaching of literature, oral retelling and written work in the field of literary criticism; help to assimilate the complex categorical apparatus of literary theory, literary history and literary criticism; give an idea of the text as a unity of the philological structure; to form the concept of a multi-level organization of a literary text; to show the text-forming possibilities of language units of different levels, their role in the transfer of content-conceptual information of the text; equip students with general scientific, general philological and particular methods and techniques for analyzing a literary text.

CONCLUSION

So, a literary text is a private aesthetic system of linguistic means, characterized by a high degree of integrity and structure. It is unique, inimitable and at the same time uses typed construction techniques. It is an aesthetic object that is perceived in time and has a linear extent.

A literary text is always an addressed message: it is a form of communication "author - reader". The text functions taking into account "aesthetic communication", during which the addressee (reader) must perceive the intentions of the author and show creative activity. One or another artistic text to which the reader refers causes certain "expectations" in him, which are usually due to the ideas embedded in the mind of the addressee about the problems, composition and typical characteristics of the text, dictated primarily by its genre. Further "interpretation", as a rule, is already associated with attention to the development of images, to repetitions, sequence and features of compatibility of language means of different levels. That is why the philological analysis of a literary text usually starts from its substantive side, but then consistently includes consideration of the speech system of a literary work in its scope. "The writer's work, his author's personality, his characters, themes, ideas and images are embodied in his language and only in it and through it can they be comprehended."

The philological analysis of a literary text summarizes and synthesizes the data of linguistic, linguopoetical, linguo-stylistic and literary analysis.

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