



GLOBAL SCIENTIFIC-ARTISTIC INTERPRETATION AND STRUCTURAL ANALYSIS

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Article history:	Abstract:
Received: November 11 th 2021 Accepted: December 11 th 2021 Published: January 18 th 2022	This article discusses what to rely on most when analyzing a work of art. In addition, an attempt was made to reveal the essence of the article through the method of structural analysis.
Keywords: method, structural analysis, interpretation, plot, ghazal, meaning, form.	

As it seems, researching the work of art in terms of structure, that is, structuralism has a deep philosophical and even quantum-physical foundation. Just like soulless particles in the microcosmic world, it is absolutely impossible to see them with an ordinary eye - though artistic images and artistic reality in general reflect a certain period and the people living in it, in practice it is nothing more than a soulless reality created by means of a language. As an ideal reality an artistic work¹ has no material body. Surely, the words on paper, consisting of letters, and a work in the form of a book cannot be considered a material body. This is only the appearance of the outside existence. While a work of art is being read, in the mind of the subject who is reading it, there **develops a real meaning**. But still this is not a material body. that is, but it is an imaginary body that cannot be seen with the eye and held with the hand, but which lives only in the imagination, is, as mentioned above, it is an ideal or non-existing, non-real reality.

The question of structure goes back to the root, the initial structure of the universe. In modern concepts of the structure and composition of the matter, the issue of geometric structure and related symmetry is gaining important actuality. The wide-ranged application of mathematical methods to such research causes the issue of structure move to the forefront.

Consequently, the very fact that there is a definite structure at the very foundation of the universe raises the method of research that studies the object from a structural point of view, to a higher degree. In the root of the doctrine of structuralism there is the concept of "structure". For example, when

the term "structure" is used in mathematics, "it produces an impression about an internal thing, and evokes an idea of a scheme, a model at the same time"². Even when the term "structure" is used in literature, this notion retains its original meaning.

A structural approach to a work of art or a literary text is not the ultimate goal of scientific research, but it is merely a tool to be used to make it effective. The structural approach is a specific scientific method that should facilitate the discovery of the depths of artistic meaning and content within an entire work or a particular context.

When the structural view is focused on an individual event, it is possible to enter its inner and lower layers, to determine the level of symbolism of events and images, to visually reveal previously unseen **hotbeds of the meaning**. If such a view is brought closer to the object (event), then a particular image (character) can also be studied from a structural point of view. One of the founders of structuralism, R. Jakobson, while studying the image of the "sculpture" in Pushkin's work, wrote: "But this poetic image and the internal structure of the poetic myth are attracting more."³ Hence, it is also possible to conduct a scientific research on the internal structure of a particular artistic image, i.e. on the structure of an image. This allows to discover wider and deeper the meanings and aspects of the inner layer of an image. Only then the artistic power in the depths of the image - the energy of the image - will have a clear foundation.

While examining an artistic work from a structural point of view, it seems necessary to distinguish between two types of structure: the external structure and the internal structure.

¹ Here we consider the meaning of the word "ideal" not as "as an example, model", but as imaginative, not existing event - S.M.

² Пэнто Р., Гравитц М. Методы социальных наук. – С. 286.

³ Якобсан Р. Работы по поэтике. М., 1987. – С. 166.



An artistic work, May it be a short story, a poem or an epic, or a large-scale novel, has some external divisions. A short story consists of at least paragraphs, poems, epics, short stories and novel are composed of chapters (or just sections), drama consists of scenes and plays (scenes). These pieces are considered structural elements in their own right and play a certain role in the development of event and feelings or emotion in the work of art, as well as in the development of the plot, that is, in the presentation of the artistic material. They can be called the external structure of an artistic work.

The internal structure of an artistic work

is a code of events development in the work, a set of legitimate connections in the behavior of this or that hero, and in order to determine them, it is necessary to look into the work thoroughly with critical scrutiny. "The structure of a work of art is the structure of a work of art, its internal and external organization, and the methods of relations of the constituent elements which facilitate them. The existence of a certain structure ensures the integrity of the work, empowers the ability to embody and efficiently convey the artistic content expressed in it"⁴.

Each character in a work of art is a unique structural unit in the structure of the work. The artistic images, which occupy a leading position in the work and bear it's real, artistic-ideological and philosophical burden, are considered the leading structural units of the work.

"As there are no matters without structure in the universe"⁵, there cannot be work of art without structure". Only the researcher should be artistically, emotionally and aesthetically as well as intellectually keen and sharp-minded in determining the structure of the work. A properly and clearly defined structure plays an important role in finding the existing main artistic idea in a work of art and in expanding the horizons of the work's artistic meaning. Only then the structural key to be fit in the work of art would be considered found.

Let's pay attention "By gone Days" ("O'tgan Kunlar"):

The fact that the novel "Bygone Days" consists of exactly three chapters, is a sign of its structure to bear the first and foremost meaning. Moreover, it is interesting, that the root of the word structure with its "tr" letter combination goes back to the ancient Indian word "tri" (three)⁶. It shows that in order for any event to make a full unit, it must necessarily have this trinity:

one (here it is not the one which makes the whole unit, but the first term of the trinity) appears as a part of the event subjected to unification, now the two oppose each other, when a third part that comes into contact with them, then the three particles uniting with each other in definite relations acquire integrity, that is, they make a structure. Such a relationship inevitably causes interactions. Thus, when an event has a structure, it means that the event has achieved integrity.

Noting that three is an odd number, let's focus on the number of chapters in each of the three sections: Section I has 23 chapters, Section II has 17 chapters, Section III has 17 more chapters, the sum of which is 57, and if we divide the number of sections we get 19 sections. Sections, the number of chapters in them, and all numbers available in it are odd numbers. Odd number is always odd, not divided further. The odd number, the oddness, the epistemological sign that the situation is not good, as Shakespeare's Hamlet said, "Time is out of the way, Oh, this is an ominous pain" (Jamal Kemal's translation), is probably a symbolic mathematical sign of tragedy. In the "Explanatory Dictionary of the Uzbek language" the word "odd" is interpreted as "indivisible, unpaired ... without a spouse, partner, uncle; without a partner, alone" and "without a wife or a husband", as in the novel "Avaz" by S. Siyoev there is an example: "The odd loafs of bread on Yupun's tablecloth is a hint that the dead was recently taken away from this house to be buried"⁷.

This example shows that since ancient times the odd number has always been a symbol of misfortune in the minds of our people. The double number, as opposed to the odd mountain, has always meant harmony, friendship and well-being. During the engagement ceremony in order to wedlock the couples the bread-breaking ritual is conducted where two whole flat breads must be broken into double numbers, and the man who breaks the bread must have married only once. A second marriage is a hint that the marriage of the couples will break up and each will become an odd number, and the transition to the odd is considered unhappiness, and it is not desired, it is corrupt.

Here it is quite appropriate to quote an opinion expressed by Norbert Wiener, the founder of cybernetics: "No non-mathematician can digest the idea that numbers acquire cultural and neither

⁴ КЛЭ. Т. 7. С. 228-229.

⁵ Философии луғати. 455-бет.

⁶ About it see: Золотое сечение. Три взгляда на природу гармонии. – М., Стройиздат, 1990. - С. 238.

⁷ Ўзбек тилининг изоҳли луғати. Беш жилдлик. 4-жилд, - Тошкент: Ўзбекистон миллий энциклопедияси, 2008. – Б. 162.



aesthetic value nor can they be related to concepts such as beauty, power, and inspiration."⁸

As we draw a diagram of each of the three sections, we base it on the two networks in the above-mentioned work - the network of love and socio-historical events, which are briefly determined as love and Motherland.

In this diagram, the three sections of the work are taken separately, each plot depicts the network of love and Motherland in a separate circle, in sections 1 and 3 the two networks intersect and achieve a certain artistic and ideological integrity, and section 2 consists of a whole network of love. It is indirectly connected to events, that is, it touches a large circle in the form of a small circle.

In each section, the intersecting circles, i.e. the main characters involved in the real networks, are recorded, their number is mainly 3, only in the Motherland network of the 3rd section, along with Yusufbek Hoji and Musulmonqul, the collective concept - Tashkent beks (beys) - is defined, because they together perform an ominous task in the chapter, that is, organize the Kipchak massacre (in agreement with the khan).

If we pay attention to the above model-scheme that it indicates two networks in the structure of the work and the main participants in it. In the first and third section diagrams, the two networks are depicted side by side, partially on top of each other, intersecting at a specific location, where these two circles are reflected in the surface level common to them.

Since the event went up much higher in the first part, the second network in the second part - the socio-historical events - seem to have calmed down a bit. Even in this section the second network seems almost missing. At the beginning of the section a half-page text in the form of information, beginning with Azizbek was sent from Tashkent ...» is also left outside the first chapter.

As it is known, the second part is almost entirely composed of a network of love. Therefore, they do not cross two circles like the remaining two sections, it is described in the form of one circle, since Homid, who had not realized his ugly intentions through gossip, uses the later opportunity of Otabek's marriage in Tashkent, and tries to create an obstacle between the beloved couples by writing fake letters and then fake divorce letters.

⁸ Золотое сечение. Три взгляда на природу гармонии. – М.: Стройиздат, 1990. – С. 133.

But in this chapter there is a sad story of Master Alim's unhappy love, which can be called a sub-chapter within a chapter, a work within a work. It is marked with a smaller circle in the diagram and just touches the main circle.

In the third section, the two networks are synthesized at a higher artistic level. The work rises to the apotheosis with its whole body, that is, the events and the fate of the heroes arrive ceremoniously at the tragic end.

As the great scholar of culture studies, the founder of the Tartu structural-semiotic school Y.M. Lotman wrote in his book "The structure of the literary text": "The artistic content of the work is the structure ... It is absolutely impossible to perceive the artistic idea without structure."⁹ According to the French philosopher Jill Deloize (1925-1995), "structure is a machine which produces meaning, in which because of the structure there emerges a consequence in the arena"¹⁰. As we have seen, in the structure of the novel "Bygone Days" the principle of trinity plays a leading role, it means that it plays the role of the first organizer in the actualization and harmonization of the scale of artistic ideas and meanings discovered in the novel. Through such a structural sign characteristic to our great novel, there opens a broad road to the deep philosophical meanings.

It is well known that there is also the term "globalism" close to "globalization". It requires a comprehensive and wide-ranged approach to the event, creating an opportunity for raising it to a higher level. As we meditate on the principle of the leading trinity in the structure of the novel "Bygone Days", it means that this principle is related to the scope of universal, global principles in the depths of the work. In the era of globalization, one cannot be overwhelmed by small, local ideas. The great truth that "the sun is reflected in a drop" must be a guide and a program consistent with the very essence of globalism.

The first couplet:

G'am tuni bilmon, shafaqdur yo falak mir'otida
Aks ko'rgazgan ko'zumning la'lgun yoshimidur.
"B.b",

g'azal 173

Translation:

The night of sorrow is in the knowledge of
dawn or on dawn's steed,
Or the reflection is the dull tears of my eyes.
B.b., Ghazal 173

⁹ Лотман Ю.М. Структура художественного текста. – М.: Искусство, 1970. – С. 19.

¹⁰ Новейший философский словарь. Постмодернизм. – Минск: Современный литератор, 2007. – С. 289.



The great scholar A. Fitrat quotes this verse of Navoi in the chapter "Mubolagha" ("Hyperbole") of his manual "Rules of Literature" published in 1926 where he writes: "**what is seen sometimes at sorrowful nights** is the reddening cloud in the sky **reflected in my tear run from my eye** (emphasized by us – S.M), that is a mistaken hyperbole"¹¹.

As a result of misunderstanding and misinterpretation of the prose description, an unjust judgment on the meaning of the couplet was drawn. In this couplet, as Mentor Fitrat wrote "there is a great and depthless meaning which shocks the mind, it is not a mistaken exaggeration". Yes, it is exactly the depthless meaning.

In this case, the comparison does not take place between two lines, more clearly, in the couplet, there are compared not two, but three events.

First:

Sorrowful night \longleftrightarrow dawn.

This is the basis of the comparison, after which the dawn covers the second line completely. It is compared to "eye's red tear reflecting... dawn's cloud". If we show the borders of the comparison in detail, there emerge the following lines:

Sorrowful night \longleftrightarrow dawn \longleftrightarrow
red tear

Now, let us focus on the artistic function of the word "bilmon" ("knew not" among them. The word which denotes "bilmadim" ("I didn't know") enchants the analogy, introduces a soothing tone to the image, that is, it is not a final comparison, not firm, but a tender analogy. Since the sorrowful night is compared to dawn, the redness, bloody color of the dawn fully expresses the tragic state of "I" in the sorrowful night. In the state of the combination of **sorrow** with **night** it becomes a whole atmosphere, which seems to be turning into dawn.

The third border of the analogy, as it was examined, is the red tear. The couplet definitely determines its location and condition - the celestial space and description. First of all, let's consider the description: "Is it the red tear of my showing the reflection?" The tear is not on the outside, but in the depth of the eye. This is a very important point. The tear in the depth of the eye is likened to dawn. And dawn is an atmospheric phenomenon that occurs in the universe. So, the tear in the depth of the eye is even made equal to a celestial event. But this identity is not firm, and the suspicion of questioning and

speculation in "is it tear" once again ensures the charm of the analogy and the description.

In this couplet the great Navoi depicts the enormous universe (dawn, sky) in connection with the tears of a pure human physiological phenomenon, and draws a beautiful and profound poetic conclusion from it. The tears of a man in agony, at a sorrowful night, are reflected in a celestial mirror, creating a single, unified landscape with the blood color of dawn of the sky, as a result of which man and the universe become unified as one celestial being. The tears in the inner part of the eye rise up to the celestial space, and for the celestial space there is no barrier or dimension or a limit.

Second couplet:

Jong'a qo'yg'ach naqdi ishqing qildi ko'nglumni
halok,
O'lturur mahramni sulton ganj pinhon
aylagach. (G'S.ghazal 98)

Translation:

Capturing my heart, your real love killed my
soul,
Hiding treasure, in his love-room sultan sat
loyal.
(G S. Ghazal 98)

As we perceive the verse as a whole with all its charm and beauty, it becomes clear that every word, every corner, every pronunciation and pause in it works with its own tone, and captivates our hearts. We rehearse the verses over and over again, imagining, memorizing, and enjoying the music of the words flowing in a mysterious tone. It is now a natural, mindless virgin perception.

In Navoi's poetry, the word is enlightened, became an enlightened word. It is a word full of magic. At this point, light and magic are synonymous, meaningful words.

Once again the structural analysis shows that if in the ghazal, up to this couplet, the divine love, qualified in "Mahbub ul-Qulub" by Hazrat Navoi, prevails, plays a leading, priority role, but now, due to this couplet, the whole ghazal rises towards love of the siddiqs (the righteous). To put it more clearly, it is possible to observe the symbiosis of love for God and love of the righteous that is, there develops their organic union in the ghazal.

As it becomes clear from what has already been said that it is clear that the couplet speaks of the absolute supreme status of love. Much can be said about this, but for us it is suffice to quote from the work "Mahbub ul-Qulub" by Hazrat Navoi. In the chapter "In the remembrance of love" there is the following opinion about the love of the righteous: "His witnesses have reached the deepest meditation, and

¹¹ Абдурауф Фитрат. Танланган асарлар. 4-жилд. – Тошкент: Маънавият, 2006. – Б. 60.



passed from meditation to **the status of doom**¹². (emphasis ours - S.M.) ("Their hope to see and meditate of God with eyes has reached the point of self-unawareness, and beyond that they have risen to the status of doom.")

So, the couplet is about the love of the righteous, that is, the supreme status of love, the highest status of love, reaching this status is usually followed by doom. And it is possible to say that the couplet is a perfect artistic description of and praising this love status. Therefore, the status of doom is one of the cornerstones of mysticism. When Farididdin Attar asked the great sheikh Junayd al-Baghdadi, who defined as «there is a pole in mysticism»¹³, what mysticism was, he said, "Mysticism is that God kills the image 'you' in yourself, and resurrects you in His own mind before Himself"¹⁴.

The principle of comparison in the couplets of the great poet's ghazal is one of the leading structural elements. It is necessary to pay close attention to the couplet as the first artistic whole. If consistent research is conducted in this direction, it is possible to achieve the effectiveness of the analogy, that is, to discover new meanings envisaged by the great Navoi. The mystical meaning is not separate, the secular meaning is not separate, and they are just two stages of one phenomenon. The miracle of the original word, the high artistic effect is created by their unity.

A ghazal is a magnificent artistic ensemble, that is, it is a structure made of a combination of appropriate and harmonious parts (couplets). At the same time, the couplet is a relatively independent phenomenon. The range of its meaning is wide, "expressing an epic poem in one couplet" ("Sab'ai sayyar") is a practice exercised by such a great artist of words as Alisher Navoi.

Divine intuition never leaves an alive person by himself. Because this intuition is present in the blood, in the creation, in the nature of man. Man is programmed, if it is possible to say so. And the Supreme programmer is God himself. Without God, without divine intuition, man is naked, imperfect. "Munajat", being widespread in the classical literature of the East, it is an embodiment of a firm step taken to fill this gap of nakedness, imperfectness, to achieve complete perfectness, it is description, expression of clergyman's preaching with artistic words. "Munajat" consists of 4 parts:

¹² Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. 9-жилд. – Тошкент, Ғафур Ғулом НМИУ, 2011. – Б. 500.

¹³ Фаридуддин Аттор. Тазкират ул-авлиё. Ғафур Ғулом НМИУ, 2013 – Б. 341.

¹⁴ Усмон Турар. Тасаввуф тарихи. – Тошкент: Истиқлол, 1999. – Б. 17.

I. Basmala. Interpretation of the first verse of the Qur'an. Oyats 1–10.

II. Hamd. Praise is to Allah, the definition of His attributes. Oyats 11–23.

III. Na't. Thanks to our Prophet Muhammad (peace and blessings of Allaah be upon him). Oyats 24–29.

IV. Munajat. Oyats 30–99

When starting to analyze the poetics of the work "Munajat", first of all, it is necessary to consider the fact that it is an absolutely unique work in the poet's creative works.

The work differs significantly from the munajats contained in a number of the poet's works. According to A. Azam, Munajat is not a work of art. It is not written for people either - Navoi's Munajat is addressed directly and completely to God. But that's one aspect of the issue.

The second aspect is that since work of art is materialized by the word in writing, it is written on paper, so it has the property of a work of art, that is, it has become a work of art. This idea does not ignore the idea that Munajat is not a work of art. On the contrary, it completes verse to the fullest degree.

These two contradictory natures of Munajat are not works of art, that is, a human document that reflects the spirituality of the great soul, and second, based on it, it is a unique work of art that reflects the spirituality of the great soul, and these two judgments determine that "Munajat" is a monumental masterpiece of art.

It is apparent that the publication and careful scrutiny of Munajat will radically change the Soviet-era views of Alisher Navoi. It will be made clear that that this great worldview is not pantheism, but worshipping of God, that is, theism in the full meaning of the word.

If we pay attention to the structure of Alisher Navoi's work "Munajat", we can see that the work is based on three great personal pronouns: YOU - I - HE/SHE, that is, they are built on substantial relationship between them. If it is taken as a whole, this trinity, especially the first duality, consists of a comparative relationship between you and me. Then we will witness that the principle of comparison leads to the whole work. That is, you are Allah, I am the poet myself, and in the broadest sense, a slave of God, man, and Humanity.

This structural trinity creates the form of the work "Munajat". The connections at different levels between the three members reflect the divine spirit of the work, and accordingly, the high artistic power. The artistic meaning rises to a higher global arena. In the center of the field of artistic meaning, according to the demand for genre, and in essence, is Almighty Allah



who created the omnipotent universe uniting in itself the eighteen thousand worlds?

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