

Learning Analysis as A Driving Force of Literary Education

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Abstract: This article provides an in-depth coverage of the methodology for analyzing, interpreting and teaching a literary text in the context of educational analysis. The need to analyze a literary text based on its national mentality, socio-historical context, structure, language and means of expression is emphasized. The structure of the text forms a system of events based on personality, space and time, on this basis the topic is determined. Form and content are seen as an inseparable unit. The language of the text contains figurative meanings, secondary meanings and rebus constructions, which enrich the aesthetic perception of the reader. The process of perception and interpretation depends on the knowledge, intuition and taste of the reader, allowing the text to be read in a new way every time. In the process of teaching, creative active methods are used: dramatization, retelling, studying the text in context, changing the focalization, etc., to form the reader's independent thinking and artistic and intellectual skills. This approach makes literary analysis the main driving force of the educational process.

Keywords: Literary text, educational analysis, structure, language and expression, national mentality, system of events, theme, perception, interpretation, creative approach.

Introduction: In the context of contemporary globalization, the challenge of identifying pedagogical tools capable of fostering the development of intellectually and morally mature individuals is critical, particularly within the general secondary education system. This objective necessitates achieving meta-subject outcomes and mastering the scientific knowledge that forms the content of the subjects studied. In literary education, the humanistic cycle plays a pivotal role, focusing on shaping the student's personality and developing their cultural and social competencies. When engaging with any information source, it is essential not only to assimilate factual material but also to uncover and interpret its implicit meanings. In teaching literature as a discipline, students work with one of the most complex text types—literary texts—which demands active intellectual engagement.

LITERATURE REVIEW

In general secondary education, literature classes exhibit distinctive characteristics when working with

literary texts, particularly in how students perceive and analyze these works. Their thinking is shaped by the specific features of the chosen topic, emphasizing the importance of contextual analysis in this process. The methodology of teaching Uzbek literature has been extensively explored in the works of scholars such as U. Dolimov, A. Zunnunov, Q. Yo'ldoshev, S. Matchonov, M. Mirqosimova, Q. Husanboyeva, R. Niyozmetova, V. Qodirov, E. Abduvalitov, and N. Yo'ldosheva. These studies primarily focus on modernizing pedagogical approaches in literature education, enhancing students' literary analysis skills, organizing independent work, fostering independent thinking, studying classical works, nurturing patriotism, and exploring literature comparatively.

Additionally, certain studies address the role of the author in literary works, particularly in epic literature. Russian methodologists such as A.M. Antipova, G.I. Belenkiy, O.Yu. Bogdanova, G.A. Gukovskiy, S.A. Zinina, T.F. Kurdyumova, S.A. Leonova, M.A. Ribnikova, L.I. Petriyeva, and V.F. Chertov have examined this issue

alongside other aspects of literary education. The concept of the literary text has been studied as a distinct methodological issue in the works of L.A. Zabrodina, V.A. Limerova, V.G. Maransman, N.Ya. Meshcheryakova, and I.V. Rogojina.

METHODOLOGY

This study aims to establish the theoretical and practical foundations for analyzing literary texts in educational settings, employing linguopoetic, hermeneutic, semiotic, and sociocultural approaches. A systemic-analytical method was used to examine the text's structure, system of imagery, linguistic and stylistic devices, and aesthetic-philosophical layers. Additionally, didactic approaches were applied to test methods such as dramatization, retelling, contextual analysis, and focalization shifts, aimed at interpreting literary texts in the classroom, shaping students' perceptions, and developing their independent thinking and analytical skills. Qualitative analysis methods, including intertextual, thematic, compositional, and functional-stylistic approaches, were also utilized.

As a result, innovative, aesthetic, and interactive methods for teaching literary texts were proposed, forming a robust foundation for developing educational strategies that foster student personality development.

ANALYSIS AND FINDINGS

Analyzing any literary text requires consideration of the cultural mentality of the people to which its creator belongs, as well as the text's structure, theme, language, and expressive characteristics. A key aspect of a literary text is the author's craftsmanship, which is intrinsically tied to the cultural and spiritual domain. Consequently, a text can only be analyzed and evaluated within the parameters of this domain. A literary text serves as a communicative medium, embodying unique characteristics. These include its composite structure, its status as an artistic phenomenon realized through language, the primacy of the poetic function of language, the presence of a single signifier with multiple signifieds, its reconstruction and recreation with each reading, the inclusion of its intended audience within itself, its non-referential nature, its interpretation and transformation of reality, and its creation of a distinct reality.

According to the *Uzbekistan National Encyclopedia*, a text is defined as: "1) a written or printed work, speech (or a fragment thereof); 2) the part of a book, newspaper, journal, etc., excluding images, tables, or decorations; the main content of official documents, distinct from annotations or explanations; 3) the words

written for musical works (e.g., operas, romances)" [1; p. 975]. The *Explanatory Dictionary of the Uzbek Language* defines a text as: "1) an author's work or document formalized in writing or print; 2) the main content of a printed publication, excluding images, drawings, and annotations" [2; p. 672].

It is noteworthy that literary texts are shaped by traditions and build upon previous examples. As Professor Q. Yo'ldoshev aptly notes, "The creation, perception, and analysis of a literary work are more closely tied to the system of thoughts, feelings, values, and beliefs of individuals than to the external reality surrounding them. This is because a literary work emerges as a reflection of the creator's inner world rather than external nature or reality. Thus, subjective factors take precedence over objective ones in creating, perceiving, understanding, and interpreting a literary work" [3; p. 75]. From this perspective, applying existing knowledge paves the way for creating subsequent works and provides necessary materials. A text with such characteristics is not merely historical, social, psychological, or anthropological material; however, various disciplines utilize, analyze, and evaluate texts based on their principles. When distinguishing literary texts by form and content, analyzing form before content—or separating the two—is neither beneficial nor accurate.

Working with texts while rooted in national mentality encompasses the concepts, emotions, and aesthetic tastes shaped by the social, political, administrative, legal, military, religious forces, civil society organizations, commercial and economic life, and educational activities of a specific era. The theme, form, and expressive style reflected in a literary text are linked to the mentality of its time. Analyzing a literary text should begin by focusing on its national characteristics, always taking the text itself as the primary basis. Discussing the social, political, and economic structures of an era using external sources does not constitute an analysis of the work from this perspective.

Each literary text contains numerous expressive elements and a unique structure that reflect the era and national mentality. These elements are selected as subjects of analysis and evaluated collectively. Differences are evident when comparing texts from different eras written on the same theme. For instance, texts addressing themes such as love for nature, care for others, or romantic love exhibit varied structures and expressive styles across different periods. Similarly, poetic works depicting the lifestyles of ordinary people in large cities differ in structure and style from texts portraying the aspirations of rural poor during the same era. These differences can be used to understand

the culture, societal values, worldview, and traditions of the period in which the text was written. As noted, "For a critic to authentically analyze a literary work, it is not enough to know the author's national identity, beliefs, worldview, and the aesthetic characteristics of their nation. The critic must also consider the national identity, beliefs, worldview, and aesthetic preferences of the readers engaging with the analysis" [4; p. 80]. This enables an explanation of how the text represents its era and connects to its historical reality, derived directly from the text itself.

TEXT STRUCTURE ANALYSIS

Analyzing a text's structure serves to identify the relationships between its constituent elements. These elements represent distinct units within a system. Structural analysis begins by identifying the units that form the system. The human body, for example, is a system comprising units such as the head, torso, arms, and legs, with internal systems like digestion, circulation, and the nervous system. Similarly, a literary text is a cohesive system. Analyzing its structure requires identifying its constituent units, primarily characters, settings, and time, which are essential for describing and organizing events. In narrative-based texts, from oral folklore to novels and modern novels, a system of events exists. The difference lies in the components of the event system, their arrangement, narration, and presentation. Therefore, analyzing literary texts should begin with the event system, which is never spontaneous but deliberately structured. The primary distinction between narrative-based literary texts and instructional texts lies in this structuring. The event system emerges from aesthetically organized, imagined, designed, and conceptualized components. However, the starting point or model for these imagined components is reality itself—not merely reflecting reality but transforming and interpreting it.

Understanding the event system requires addressing the question, "What is an event?" An event occurs due to a conflict or interaction resulting from the individual differences of at least two or three characters (or their substitutes) brought together for a specific reason. For an event to occur, characters, setting, and time are essential. These elements combine to form a cohesive whole around the event. Some elements may be prioritized in expression, while others may not require explicit mention. The event system consists of event components unified around a central conflict or encounter. Analyzing the relationships between these components enables an understanding of the central conflict. The concise and precise expression of the central conflict constitutes the text's theme. Structural analysis is necessary to identify the theme. Representing the event system as a schema clarifies the

functions of characters, setting, and time. In literary texts based on emotional expression, such as poetry, the structural units are combinations of sound and meaning. These units must first be identified, followed by an analysis of their interconnections. Each unit must have its own meaning and value, but the text's meaning and value are not merely the sum of its units. Analyzing the relationships between units leads to the text's theme. According to literary scholar T. Boboyev, "The theme is the primary social issue raised and explored in a work of art" [5; p. 100]. Thus, the theme is closely tied to the text's unique structure and expressive style.

The units forming the theme are often in the background. The essence and purpose of the relationships between these units must be examined to uncover the theme. In both Washington both types of texts, structural analysis is necessary to identify the theme, requiring a systematic approach as if solving a problem. Key considerations include:

1. The event system is not summarized or simplified but analyzed. Ignoring the event system leads to errors in discussing the functions of characters, setting, and time.
2. The event system is imagined and structured.
3. Identifying the theme without structural analysis is incorrect.
4. Every literary work has a unique theme.
5. The theme is an abstract concept outside the literary text, concretized within the text through characters, setting, and time.
6. Studying a literary text by separating form and content leads to errors, as each form defines its content, and each content defines its form.
7. After identifying the theme through structural analysis, its historical and social significance, importance to humanity, and role in the development of culture and thought should be briefly addressed, along with how it is portrayed in the work.

Analyzing the national mentality, structure, and theme should be conducted through linguistic and expressive analyses. The language of a literary text is a new language derived from natural language, which is used in everyday communication. The artist imbues linguistic elements at every level with new meaning and value to express a structure, narrative, or emotional state more effectively. The goal is not to instruct but to depict a transformed reality, evoking aesthetic experiences in the reader. This imbues language with personal values, achieved through unique expressions and descriptions, adding emotional value and enabling readers to perceive new meanings. Consequently, the secondary meaning of artistic

expression is understood more deeply.

Language, as a carrier of culture, facilitates understanding of historical and social themes' characteristics. Influenced by natural language, individual language is expressed with personal sensitivity, emerging through imagination. As noted, "Literary texts utilize the poetic function of language, with boundless possibilities for using linguistic elements, particularly words, in a figurative sense to create imagery. At the expressive level, the use of linguistic elements with emotional and referential intent is notable, creating conditions for secondary meanings to emerge. These secondary meanings enable the text's reconstruction and enrichment with new interpretations over time" [source not specified].

The distinction between literary and natural language can be demonstrated through examples from the text, identifying its linguistic characteristics, focusing on sound and pronunciation where appropriate, and explaining the reasons for using words and phrases beyond their primary meanings. These are integral to expressing the text's linguistic properties. Exploring expressions that enrich the text's secondary meanings and emotional impact is essential for revealing the characteristics of literary language. Addressing secondary meanings is crucial, as it facilitates entry into the text's world and helps distinguish it from others.

MEANING AND INTERPRETATION

The interpretation of literary texts begins with the core of their meaning. Understanding a text's meaning requires examining its linguistic indicators, sound, pronunciation, and structure. Meaning is the effect elicited in the recipient during communication, requiring all textual elements to manifest. Meaning arises within a specific context and can be understood differently across contexts, emerging through a dialogue between two contexts. The meaning of academic texts is determined by the context in which they were created, and the recipient interprets it accordingly, typically resulting in a singular meaning. According to Professor S. Matchonov, "A literary text differs from an academic text due to its imagery. Just as understanding an academic text requires knowledge and skill, grasping the essence of a literary text demands serious effort" [6; p. 106]. Thus, working with a text involves understanding and perceiving its essence, requiring a mechanism to assimilate its artistic and ideological characteristics.

As methodologist S. Kambarova notes, "A literary text is one that evokes a response and possesses artistic and ideological qualities, aligning with the reader's internal developmental tendencies. A completed text is a unique artistic representation of the entire world.

Unlike other academic disciplines that present it fragmentarily, the world depicted in a literary work finds its reflection in a plot based on a specific reality. The progression of events guides the reader into the work's artistic world, making immersion in events, experiencing characters' emotions, and perceiving conflicts a significant part of the activity" [source not specified].

Like other literary texts, the meaning of some texts varies depending on the context of reading and the recipient. As the recipient or their circumstances change, the text acquires new meanings. Such texts are structured to allow new meanings to emerge with each reading. All textual elements play a crucial role in generating diverse and new meanings. Since the work remains unchanged, the transformation occurs within the recipient. As a recipient, the reader recreates the text through their imagination, culture, taste, and knowledge, a process termed "reception." According to methodologist R. Niyozmetova, "Understanding a text's content, combined with aesthetic experiences, expresses analytical-synthetic activity, leading to artistic perception. As the reader strives to understand the work's content, they aim for clarity in what they retain. When the process of artistic perception joins, the content is received with certain transformations. A student preparing for literary studies gradually masters this level" [8; p. 29].

Reception does not require altering the text's essence. However, the reader, with their evolving worldview, thinking style, culture, taste, and knowledge, must continually reassess the text's characteristics. This reassessment and naming are called "interpretation." Interpreted works embody multiple meanings, a hallmark of literary texts, which are enriched with new meanings and reconstructed with each reading. The work itself contributes to generating new meanings, as literary texts are designed to allow such openness. In open texts, meaning varies based on the reader's perspective, with ideas, events, emotions, and images described with intentional gaps, which the reader fills based on their desires, thought, and imagination.

Literary texts, especially poetic works, become more impactful through sound, pronunciation, language, and imaginative possibilities. The dialogue between the context of the text's creation and its reading also plays a role. According to psychologist E. G'oziyev, "Interest in reading fosters interest in its content, creates a need for knowledge, and forms reading motivations" [9; p. 113]. Methodologist Sh. Sariyev notes, "During the reading process, students become acquainted with the work's artistic and ideological qualities and events. Based on the work's genre, the text can be read expressively, with commentary, or by role-playing.

Reading a literary text helps vividly imagine the described scenes and draw relevant conclusions from the characters' actions" [source not specified].

TEXT ANALYSIS IN EDUCATION

Text analysis in education is the teacher's primary task. Q. Yo'ldoshev defines this type of analysis as: "an aesthetic-pedagogical activity conducted collectively to shape students into well-rounded individuals by understanding the contemporary and artistic logic and aesthetic uniqueness of the studied literary work" [3; p. 75]. The primary goal of educational analysis is to identify the work's artistic and ideological characteristics and develop students' logical thinking, creative imagination, independent reasoning, and oral speech skills through mastering analysis methods.

CONCLUSION

The above discussion indicates that each character's consciousness in a literary work is inseparable from their personality, serving as a carrier of a specific idea, with their inner experiences and each event being significant and symbolic for their characterization. Direct authorial evaluations or explicitly expressed opinions are absent in the work. The reader can only understand these through reading the work to its conclusion. In summary, understanding a literary text is impossible without grasping the interplay of its various structural levels: the system of imagery, plot construction, genre specificity, issues, conflicts, and psychology.

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