

# The Importance of Analysis and Interpretation in Revelation the Content of the Play

Juraeva Mamlakat<sup>1</sup>, Gafurova Bahoroy<sup>2</sup>, Komilova Mushtari<sup>3</sup>, Jurayeva Ayisha<sup>4</sup>,  
Haydarov Azizbek<sup>5</sup>, Zununov Ravshan<sup>6</sup>, Madaminov Otabek<sup>7</sup>, Khojayev Fatkhulla<sup>8</sup>

<sup>1,2,3,4,5,6,7,8</sup>Fergana regional branch of Uzbekistan State Institute of Arts and Culture

**Abstract:** Analysis and criticism are one of the important components of art studies. The analysis of a work of art as a science operates within the framework of the main directions of the science of art history, researches the work of art, literary-creative processes, and draws certain scientific conclusions. This article discusses the types of analysis methods.

**Keywords:** style, critic, analysis and criticism, artistic creativity, artistic analysis, theater, stage, creator, analysis of work

---

## 1. Introduction

Style is as important to artistic analysis as it is to artistic creation. Style always reflects a characteristic of the person who is the performer - the subject. In this respect, during the artistic analysis, the individual aspects of the analyst are reflected in the analysis he made. When performing artistic analysis, each analyst should have his own style of expression, his own special way of posing and solving a problem, and this is natural. Some analysts first ask questions and try to find answers, while others try to prove their point based on the views of previous thinkers. Some prefer to draw a conclusion by comparing and comparing the existing artistic fact with others. The influence of works read in childhood accompanies a person throughout his life. Concepts and imaginations that are settled in the imagination in youth always seem to be correct. Therefore, the consciousness of childhood, as pure and clean as white paper, absorbs the truths mentioned in the book with an amazing thirst, a person believes in them throughout his life.

## 2. Methods

The study uses comparative historical analysis, literature analysis, analysis of archival materials and documents. During the study, the collection and accumulation of data in the form of conversations, interviews, and analysis of activity documents were used.

## 3. Results

It is known that analysis and criticism are one of the important components of art studies. The analysis of a work of art as a science operates within the framework of the main directions of the science of art history, researches the work of art, literary-creative processes, and draws certain scientific conclusions. In this respect, the analysis of an artistic work, on the one hand, follows common rules with other components of art studies (drama theory, dramaturgical skills, dramaturgy history, theater history, fundamental studies of theater studies, etc.), but on the

other hand, it also has its own characteristics. This originality is determined primarily by the method and methodological individuality through the comparative analysis of the works written for the stage, along with the research of the artistic work. In a work of art, the concepts of analysis and interpretation are very widely used, and they are interrelated aspects of the process of understanding a work of art. First of all, if we dwell on the dictionary meaning of the term analysis, the term analysis is called "analysis". And analysis, as is known, involves dividing it into parts in order to understand the whole, studying the essence of the part as a whole, its relationship with other parts, and its place in the emergence of the whole. Some compare the work of art to a living organism, but oppose the analysis based on the view that "dismembering it into parts is nothing more than turning it into an inanimate body". However, this view is unfounded. After all, analysis in art studies, as in literary studies, is reading, only in this it is understood reading the work of art as a researcher. In the process of this kind of reading, the researcher divides the work of art into parts, studies its existence as an artistic event, the factors that affect the reader's mind and psyche, and are the basis for its understanding in one way or another.

We said above that in the process of understanding a work of art, analysis and interpretation are always present, they are two sides of the process of understanding. Let's say that "The student understood the work of art" essentially means "The student interpreted the work in his own way". behavior in different situations, speech, etc.), imagines their meaningful relationships, including artistic words, word combinations, grammatical forms. Stage productions on historical and modern topics have the power to awaken the aesthetic pleasure and passionate experiences typical of theater art in the audience, as well as to give artisticized information about the past and its famous figures, and to increase their awareness. The activities, life courage and services rendered by our great ancestors for the fate of the motherland are of great importance in the spiritual formation and development of the nation. That is why the speech of the actor on the stage is an important tool in reflecting history before the eyes of the audience. The theater serves stage creators, including actors. The theater cannot live without actors. An actor is a creator. It is the main factor in turning *pesa* into an artistic work, that is, a performance. An actor is a person who expresses the events that happen before the eyes of the audience with words and live actions. Behavior expresses a certain thought. Therefore, the actor creates the inner and outer image of the character through mental and technical actions on the stage.

The role of words in an actor's performance is incomparable. "The word of the stage must be expressive, lively and active. The actor struggles towards the main goal of the image he is creating on the stage. His character lives together with other characters who participate in the scene. When an actor speaks on stage, he must have a very logical speech to influence the mind of his partner. It is necessary to master the rules of stage speech in order to thoroughly master the speech act. It follows that if the analyst does not know enough about the artistic text, cannot adequately imagine the parts of the work, their interrelationships, the comparative analysis of the work and its interpretation becomes subjective. On the other hand, if we take into account that fiction is thinking through images, and the image is a product of associative (unifying) thinking, it is a clear fact that interpretation does not exist without a subject. Because the content aspects of the image created as a product of the artist's associative thinking and reflected in the work can be restored only in the mind of the subject (that is, based on his associative thinking). What has been said is a clear evidence of the constant presence of analysis and interpretation in the process of understanding. Unlike an ordinary student, an art critic and theater critic relies on analysis while interpreting a work of art, and his interpretation

is considered scientific because it is based on analysis. In this sense, analysis means reading and studying a work of art as a researcher.

It is clear from the above that the purpose of the analysis of a work of art is to understand the work (the evaluation of the work is a secondary goal). So what is meant by "understanding the work"? In this issue, there is a difference in theater studies: some consider understanding the content imposed by the author on the work, while others consider understanding the content arising from the things described in the work (objective origin). According to the first of these views, analysis leads in the process of understanding, while in the second, the position of interpretation is clear; while the first requires the study of the work of art by taking its internal and external relations together, the second is limited to the study of its internal relations, looking at the work of art as a separate entity. However, both of these views cannot be absolute, in this case it is more correct to occupy an "intermediate" position, to recognize the existence of both ways of analysis, and that they are different from each other in terms of their goals and importance. The analysis of a work of art has attracted the attention of scholars since ancient times. That is why it has been defined differently by scientists. Artistic analysis has long been a topic of discussion in literary studies. Islamic-Turkish views on artistic analysis are reflected in the works of thinkers such as Farabi, Ahmad Tarazi, Navoi, Babur. Art is the highest form of human heuristic activity. Fiction has a special position among other types of art. Because it is a tool that plays a key role in the formation of human spirituality. Fiction, which is a multidimensional complex whole, becomes an effective aesthetic and spiritual energy only when it is read, felt and understood by the reader. Unfelt, unrealized beauty cannot affect spirituality. That is why the analysis of an artistic work has a special position and importance in teaching literature. In order to achieve the main goal of literary education, a philologist must master the ways of analyzing a work of art. Forming a perfect personality without the analysis of the literary text is just an unfulfilled dream. Where there is no real artistic analysis, the artistic text does not affect the feelings of the reader, does not serve the formation of his spirituality.

According to the traditional school method of teaching the subject of artistic work analysis, it is necessary to awaken the world of imagination, spirituality, and thinking of students along with analysis techniques. The ability to look at the world and Uzbek art in the old and old cities of our country with an amazing inner gaze is formed along with the belief of each person's own worth and pride. The famous Russian writer M. Prishvin said that words and phrases in a work of art are like magical and charming dancers. In order to correctly understand such a feature of words and expressions and to explain their aesthetic value, the elective subject "Analysis and Style of Art Work" has been included in the curriculum of higher educational institutions in the direction of art studies. Interdisciplinary communication and teaching methods of the specialty: The main rule of hermeneutics, a field that studies the theoretical problems of the process of understanding artistic analysis, is that the part must be understood through the whole, and the whole through the part. This rule applies equally to both of the above methods of analysis. Only here, if the immanent analysis limits the concept of "context" to the scope of the work, in the contextual analysis, the scope of the concept of "context" expands (a specific work is "the author's biography", "the conditions of the period in which the author lived", "the author's creative heritage", "the work was created the literature of the period", "national literary traditions". Contextual analysis opens the way to understanding the content imposed by the author on the work, while immanent analysis allows the reader to form his own content based on the things described in the work (and, of course, the image of the author in it). From an expert on the contrary, immanent analysis elements are leading in the

understanding of the work of ordinary readers (that is why there are various interpretations of a specific work in the minds of students). Because for most students, it is not important for the purpose of which a specific work was written, under the influence of what factors - they only know the work itself, they enjoy it only. On the contrary, everything is important for art critics and theater critics, because the conclusions made by examining the work based on the principle of historicity and based on biographical or sociological methods (contextual analysis) are of decisive importance in the development of artistic and theoretical thinking. Naturally, they only indirectly affect the development of fiction and the education of artistic taste, and trying to directly influence artistic taste with such conclusions will only harm the analysis. Therefore, the work of art can be understood (analyzed and interpreted) both as a separate whole and within the context - both have their own place, task and purpose.

In the contextual analysis of the work of art, it is possible to approach it from different aspects, and on this basis, it is possible to talk about a number of analysis methods. The method of sociological analysis directs the researcher to study such issues as the relationship between the reality of the artistic work and the real reality, its level of historical authenticity, the relationship between the reality of life and the artistic reality. While analyzing the ideological and ideological aspects of the work, this approach reveals the social roots of each actor's characters, the nature of conflicts in the work, the system of images and other artistic elements. The sociological approach serves as a basis for the study of problems related to the creative process, such as the process of turning the reality of life into an artistic reality, each actor and prototype, the image of a historical person and the attitude of a real historical person. The method of historical-cultural analysis is aimed at studying the artistic work in the national cultural traditions, as well as in the literary-cultural context of the period. It is known that a work of art is born on the ground of cultural and literary traditions, and its artistic features are clearly manifested and understood only in this context. For example, there are a number of works by Cholpon, the content of which can be understood only in the context of our classic literature, especially Sufism. Or it can be seen that a number of features in "Bygone Days" (Otabek's love scenes, plot motifs, letters, etc.) are based on folklore and classical epic traditions. It is worth noting that this approach looks at the work of art as a representative of the national culture, and this kind of approach makes it possible to understand the fundamental factors of new phenomena in the artistic process.

#### **4. Discussion**

The comparative method involves the comparative analysis of a work of art with other work(s). A specific work can be researched in the past or at the same time, in another national art work or in its own literature. The object of comparison is determined based on the purpose of the research. The biographical method involves studying a work of art in the context of its author's life path. Since the personality of the creator is reflected in the work of art, a number of places in it are more vividly understood in the context of the author's biography. Accordingly, the biographical method assumes leading importance in understanding the content assigned to the work by the author. For example, A. Qahhor's stories "Thief" and "Horror" talk about the past, but if they are taken in a biographical context, it can be understood that in both stories, the writer tried to artistically perceive the problems of the time in which they were created, to express his thoughts about that time and the people of that time. How effective the biographical method is will largely depend on the biographical material available to the researcher. The creative-genetic method is close to the biographical method and is used together with it, aiming

to study the creative history of the artistic work. This method allows art historians and theater scholars to observe the process of transformation of material of life into an artistic image, the way of polishing of an artistic text. This method requires the researcher to deeply study the drafts of the work, its various editions, historical documents, etc., and reveal the history and factors of the creation of the work based on concrete facts. The scientific work of R. Kochkor on the creative history of A. Qahhor's novels can be shown as one of the studies in which the creative-genetic approach was effectively used.

## **5. Conclusion**

All of the above methods are aimed at studying the external relations of the work, and all of them rely on the principle of historicity. It should also be noted that in the analysis of a concrete work of art, they are used in a mixed manner, that is, while one or two of them are leading in the analysis, the rest complement them. On the other hand, in the process of contextual analysis, theater studies also uses analytical methods, which expands its possibilities. Structural and stylistic methods can be indicated as methods of analysis of a work of art. The structural method studies the parts of a work of art and their interrelationships. Here, the researcher will be able to focus on the organization of the text or the system of artistic reality. Stylistic analysis focuses on the study of the stylistic uniqueness of the text. In addition to these, concrete sociological research methods, as well as the study of critical works created about that work, are of great importance in the study of an artistic work, more precisely, its social existence. Thus, style in art analysis is closely related to the personality of the analyst. Not every analyst can rise above his personality. He performs artistic analysis within the framework of his personality, beliefs, aesthetic abilities, level of education, and personal courage, so it can be safely said that the analyst's personality is the only factor that determines the quality and honesty of artistic analysis. There is another aspect - the concept of knowledge, which is also important in ensuring the impartiality of views on the events in Uzbek literature.

## **6. References**

1. Aristotle. Poetics. Morality of the grave.— T.: New age generation, 2004.
2. Abdusamatov H. Drama theory.— T.: G'. Ghulam literature and art publishing house, 2000.
3. Tursunov T. Stage and time. — T.: New age generation, 2007.
4. Ikramov H. Period and theater — T.: "National encyclopedia of Uzbekistan" Davla ilkhniy publishing house, 2009.
5. Tursunov T. History of Uzbek theater. — T.: New age generation, 2007
6. Bayandiev T. Art issues - from the point of view of a theater critic - T.: Publishing House of the Center for Science and Technology, 2009.
7. Tursunboev S. On the borders of the Uzbek theater - T.: Publishing House of the Center of Science and Technology, 2012.
8. Yuldashev Karim, Joraeva Mamlakat Alijanovna - PINDUS Journal of Culture, Literature, and ELT 04.02.2022 - Features of Dramaturgy
9. Yuldashev Karim, Joraeva Mamlakat Alijanovna - Oriental Art and Culture Uzbekistan. Volume 2 Issue 4. 12.2021 - Light life

10. Yuldashev Karim, Joraeva Mamlakat Alijanovna - PINDUS Journal of Culture, Literature, and ELT 18.06.2022. Volume 2 No 6 ISSN 2792-1883 - Gulom Zafari Playwright (1889-1938)
11. Kurbonova, M., Yunusov, G., Ahmedov, R., Talaboyev, A., Jurayev, I., Madaminov, S., ... & Maxanov, S. (2024). The Importance of Ensemble Performance in Improving Performance Skills of Art Students. *NATURALISTA CAMPANO*, 28(1), 406-411.
12. Haydarov, A., Tursunova, G., Juraeva, M., Yuldashev, K., Melikuziyeva, O., Akbarov, T., ... & Madaminov, O. (2024). The Babakhanovs-Holders of the Traditions of Shashmakom Styles. *NATURALISTA CAMPANO*, 28(1), 417-420.
13. Tuychiyeva, S., Yuldosheva, S., Tuychiyeva, D., Xolmatov, R., & Zokirov, M. (2023). Innovative activity of libraries in Uzbekistan. *Journal of Advanced Zoology*, 44(S2), 4261-4266.
14. Askarova, M. (2022). REFLECTION OF DEMOCRATIC VIEWS IN UZBEK POETRY AND PROSE IN KHOMIL YAKUBOV'S RESEARCH. *International Journal of Early Childhood Special Education*, 14(5).
15. Jalolkhon, M., Talaboyev, A., Dehkonov, F., & Jurayev, I. (2022). Tom Aleksandrovich Khomyakov-Musician And Talented Conductor. *Journal of Pharmaceutical Negative Results*, 4736-4739.
16. Kurbanova, M., Ismoilova, M., & Ahmedov, R. (2022). The Past And Present Of Women's Art. *Journal of Positive School Psychology*, 2526-2529.
17. Yuldashev, A., Azizov, B. V., & Jurayev, B. (2021). Development of a material and spiritual culture of Central Asian people. *Philosophical readings XIII*, 4, 2585-2591.
18. Yunusov, G. Y., & Topildiyev, S. (2022). The Issue Of Namuds In Makom Songs Performing. *Journal of Pharmaceutical Negative Results*, 4731-4735.