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THE HARMONY OF LITERARY TEXT AND LITERARY CONTENT

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Abstract

This article explores the interrelation between literary text and literary content, their harmonious formation, and the significance of this process in literary analysis. Particular attention is given to the role of linguistic units, functional segments, structure, and literary codes in revealing the literary content. Furthermore, the internal layers of the text are analyzed through the lens of structuralist theories, particularly those of Roland Barthes.

Keywords: Roland Barthes, text, content, analysis, code, codified rule, narrator, reader, personal form, impersonal form, text, function.

Introduction

A comprehensive study of the content and main essence of a literary work, the formation of appropriate analytical methods, is the result of extensive and long-term scientific research. In world literary studies, efforts in this direction have led to certain achievements. In particular, Roland Barthes, studying the achievements and shortcomings of the views of Todorov and Geimas, strives to create his own perfect model while improving the theories he recognizes as positive [1, 198]. Roland Barthes conducts a thorough investigation into the relationship between the narrator and the reader, and their roles within the literary text. While extensive research has been conducted on the narrator, the function of the reader has received less attention. Typically, the narrator's position and relationship with the reality are considered significant perspectives, while the reader's views on this matter are often neglected. In a casual conversation, an individual continues the dialogue based on the identity of the interlocutor and their attitude in the communication. Similarly, in a literary text, the reader's role becomes active

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when the narrator begins to introduce facts that are unknown to the reader. For example, in the opening of Said Ahmad's story "Uchinchi minora" [7], the sentence "Gap-gashtaklarda, to'y – u tomoshalarda Juman bobo hamisha bitta gapni takrorlaydi" introduces grandfather Jumon, who is familiar to the narrator, but the reader is not yet provided with complete information about his identity. The reader's reaction to this information has not been sufficiently analyzed. In this place, although the storyteller's methods of information transmission, issues of artistic skills have been thoroughly studied, the classification of signs of acceptance by the reader has not been developed. This may be related to the breadth or diversity of the readership. However, it is possible to scientifically study the role of readers in the literary process by classifying them into groups based on generalized psychological, social, and regional characteristics.

Materials and Methods

Roland Barthes initially focuses on narrative theories. In response to the question "hikoyachi kim" [1, 220], the scholar identifies three primary theoretical perspectives. The first defines the narrator as a person who performs the act of narration, possessing characteristics typical of ordinary individuals. The second views the narrator as an omniscient figure with a superior level of consciousness in relation to the text; on the one hand, the narrator is in harmony with the characters (as they possess full knowledge about them), while on the other hand, remains detached (as they do not reveal their personal connection and stay outside the events). The third perspective suggests that the narrator should provide information consistent with the character's level of awareness, implying that each character takes on the role of narrator in turn. Barthes evaluates all three of these concepts as "weak". In his opinion, the narrator and characters are not living people, but creatures on paper [1, 221]. The narrator is also distinct from the author; according to structural analysis, the speaker in a literary text is not the real-life writer, and the author is a person who does not exist within the literary text.

The narrative level is composed of two types of sign systems: the personal and the impersonal. For example, although some texts are written in the third person, they express the first person as the actual subject. To clarify this, it is necessary

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to alter the signs that indicate the participants in the action. In the story "Uchinchi minora" [7] the phrase "uning dili ogʻrigan edi" carries personal markers, as the sentence can be transformed into the first person form as "mening dilim ogʻridi". However, in the sentence "Qoʻlida elak bilan Moʻmina momo chiqdi," it is not possible to alter the personal marker, which is why the passage is evaluated as an impersonal form. The narrative style is based on an impersonal form, which serves to reduce the connection of the text to the present time. However, with the introduction of subsequent personal forms, the narrative began to anchor itself to the time and place of the person telling the story. Therefore, both personal and impersonal forms are frequently found in narrative texts today. It is possible to observe their alternation even within a single sentence.

Two lambs born five days ago	Impersonal form
lifted and pampered them.	Personal form

The mixed use of such personal and impersonal forms in the text has been used in literary works as a stylistic feature. For example, in Ulughbek Hamdam's story "Unutilgan nay navosi," one character is depicted both as an ordinary person and as an individual troubled by the longing for the homeland. The depiction of two different states in a single character emerges as a result of the blending of two systems. Thus, the narrative features consist of a set of forms that function to ensure the artistic connection between the sender and the receiver of the text, as well as to restore actions. Such features have been analyzed before: Forms related to the poetic or rhythmic structure in oral tradition, weight characteristics, traditional similes, methods of performance, and so on. In this case, the author appears not as someone who invents interesting events, but as a person who knows the narrative code the best. In oral literature, the narrative level is so explicitly displayed that it is difficult to imagine the fairy tale without these signs (for example, without the beginning phrases like "there was" or "there wasn't").

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Results and Discussion

In written literature, certain characteristics of narrative markers have also been studied. Aspects such as forms of expression, speech forms, and the analysis of the narrator's point of view have been researched to a certain extent. If a literary text is viewed not only as a means of conveying reality by the writer, but also as a form that presents and reveals its essence, the significance of written speech is fully understood. In this case, if the two lower levels of the text: functions and actions can manifest their potential possibilities, they merge as narrative features. The highest form of a literary text surpasses the development and structure of events (functions and actions). If the analysis process is carried out within the scope of the literary text, based on immanent rules, the narrative level becomes the final stage of the analysis. The reason is that meaning in a literary text is provided by the reader. Thus, the analysis of a literary text is limited to the level of narrative expression. Subsequently, other semiotic systems — such as those outside the text, including society, history, and culture are analyzed. In this sense, any work is related to the narrative situation—that is, it emerges based on encoded rules that enrich the literary text. Contemporary creators attempt to conceal the encoded nature of a literary work as much as possible. The goal is to "naturalize" the work, that is, to convince the reader that its emergence occurred spontaneously, in a natural manner. Among these, methods such as the author's chance meeting with the hero and the narration of the reality to someone help to present the work as a reality that emerged spontaneously, as if it were from real life. For us, actions such as making a phone call or brewing tea, which are considered ordinary and routine, activate the necessary internal narrative code in the process of practice. These codes are located in our mind and we need it. Thus, the codes within the structure of a literary text have a dual function.: Firstly, it leads the narrative process and the external world of the work, the world to be accepted. Secondly, it enhances the relationship between the form and content of the work. This narrative level transforms the text into a distinct discourse that encompasses its own metalanguage. In other words, each text not only describes a single reality but also comes with a code that indicates how this description should be understood. For example, even in the title of the story "Uchinchi minora", a code of positivity can be perceived. The word "minora" refers to one

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of the architectural structures considered part of our national heritage, and its associated features such as historical significance, aesthetic beauty, and sanctity—function as codes that are transferred to the image presented as its metaphor. In the sentence "Gap-gashtaklarda, to'y-u tomoshalarda Juman bobo hamisha bitta gapni takrorlaydi," words with a consecutively positive connotation, carrying a code of positivity—are employed, which implicitly indicate the intended attitude toward the character of Juman. In particular, the words "gap-gashtak, to'y-u tomosha, bobo" are commonly used to convey positive semantic coloring. When the image of Juman is presented within the framework of such positive codes, a similarly favorable attitude toward him is formed in the reader's perception. The distribution of such minor elements based on their specific features, and their subsequent unification within a single semantic field, reveals a tendency toward the construction of a central meaning. In this process, the narrative form possesses two key potentials: first, it distinguishes the signs present in reality; second, it fills the semantic gaps that emerge from this distinction with unexpected information. The essence of the narrative text serves to expand meaning through the pre-existing informational database inherent in language. However, if the coherence of functional units is disrupted, or if units belonging to other coherent systems are introduced into this sequence, they may become mutually disjointed. Each element of the narrative form possesses multiple semantic markers: for example, in the story "Uchinchi minora", the sentence "Minorai Kalonga dam olmay chiqishga bahs boylashamiz" conveys several semantic units, such as an ancient structure, physical activity, dispute, competitive situation, and the implication that the characters have previously climbed the minaret. As a functional unit, the phrase denoting physical movement becomes part of the gradually expanding structure of the text and maintains its function through the distribution and dissemination of units. Even a minor element in a literary text, such as the phrase "jismoniy harakat", is not a meaningless depiction. This unit is described as a meaningful, cohesive entity. Its essence emerges as a result of its connection with the syntagmatic and paradigmatic texts that constitute it. Similarly, the active physical movement of Jumanbobo forms an opposition with units that signify the gradual physical decline throughout the course of the reality. The text is organized

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simultaneously through the methods of division and integration. Furthermore, the principle of distinction also plays an important role in the literary text. Specifically, the "baxsli vaziyat" functional unit in the example above points to the character of Juman bobo and serves to substantiate the situation related to his daughter's marriage process in the further development of the events. It is evident that in this case, the principle of distinction has served to integrate distant units. Also, an improved form of the principle of separation is interruption, in which a systematically ongoing reality in a literary text is interrupted and a description of other information is transmitted. This technique enhances the reader's interest and contributes to the intensification of dramatic tension within the work.

For instance, in the work "Uchinchi minora", the sentence "Siz to'qqiz bacha ko'rib… xudodan tilab-tilab olgan bittayi-bitta qizingiz bilan yuz ko'rmas bo'ldingiz" is not immediately explained. The narrative shifts to the depiction of events related to his historical friend Mutavakkil. As a result, the reader anticipates the subsequent developments and becomes more curious to understand the cause.

Conclusion

The technique of segmentation in a literary text creates opportunities for the technique of supplementation, as the gaps between the segmented core functions are enriched through activating, referential, and informative functions. Alongside textual enrichment, reduction also occurs, wherein the information not explicitly stated in the text is left to the reader's imagination, consciousness, and interpretive competence. For example, in the sentence "Oradan bir hafta o'tib uni tuproqqa qo'yishdi," which refers to Mutavakkil's death, the details of the process are not explained: How did he die? At what moment did he pass away? What happened during the funeral ceremony? — none of this information is provided, and the reader is left to infer it independently. So, Roland Barthes' method of structural analysis has the possibility to look at and analyze the artistic text from different points of view and from different perspectivesThere are also aspects that take into account the scope of the text, from the smallest literary units to the general integrity. It was considered that the functional units, actions, narrative

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form, and artistic code highlighted in his model are of great importance in illuminating the idea of the work.

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