



THE METHOD OF ONTOLOGICAL ANALYSIS AND ITS APPLICATION IN GHAZAL ANALYSIS

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ABSTRACT

Ontology is the science of being, one of the oldest parts of philosophy. Originally founded by the Greek philosopher Aristotle, this concept was scientifically substantiated by R. Goklenius and I. Klauberg. While N. Hartmann discovered new aspects of ontology, Roman Ingarden was one of the first scholars to apply this concept to works of art. Ismail Tunali, who created a large-scale study that summarized the views of N. Hartmann and R. Ingarden, contributed to the popularity of the method of ontological analysis in the study of works of art. The tradition of applying this method to classical works, especially ghazals, was started by Yavuz Bayram, Demir Tokel, and continued by many other researchers. This article describes one of the modern methods of studying works of art - the method of ontological analysis. The origins of this method, its founders, the history of its development are briefly described. The essence, main aspects and principles of the method are also covered. Its potential in analyzing the form and content of classical literary works, including ghazals, and in conveying its external and internal meanings to readers has been explored.

KEYWORDS: *Literary Text, Classical Text, Ontology, Art Ontology, Ontological Analysis Method, Poem, Teaching, Analysis.*

INTRODUCTION

Various methods have been used to read, analyze, and convey the full meaning of the classics. New methods of analysis, based on the achievements of modern science, contribute to the enrichment of the methods of *expressive reading, interpretation, comment*, which have been traditionally used for centuries, to expand the possibilities and to convey them to today's reader. Therefore, to explain these methods scientifically and theoretically, taking into account the age characteristics of students, to demonstrate the possibilities of modern methods by applying them to different genres of art; one of the important tasks of modern methodology is to show the importance of the study of relatively complex classics.

Although to date, many methods have been recommended in our national methodology for teaching classical works and explaining them to students, their effectiveness has not been highly demonstrated. Literary critics have created commentaries on classical literature, including ghazals, at various levels, both theoretically and practically. We now have a new and better professional analysis, especially of Navoi'sghazals [1]. However, in the efforts of our Methodist scholars to put these results into practice, there are almost no scientifically based methodological recommendations. There is a need for scientifically based methodological recommendations on the criteria on which this analysis is based, the stages of analysis and the theoretical laws in it.

As a result of such scientific, theoretical and practical needs, we have studied new approaches to understanding and interpreting literature, and have found that one of the most popular methods in world literature today is the method of ontological analysis. “In literary texts, ontology is an approach that examines the layers of meaning that make up a text and studies the magic of the text” [2]. This method differs from other methods in that it allows for a comprehensive interpretation and interpretation of works of art, especially the ghazal genre.

THE MAIN FINDINGS AND RESULTS

What is the method of ontological analysis?

First, let us explain the concept of ontology. The term “ontology” was first coined in the sense of the doctrine of existence by R. Goklenius (1636) and I. Klauberg (1646). It literally means “ontos” – being, “logos” – doctrine. The research of the Western philosopher H. Wolf laid the foundation for the spread of this term, and it began to express an important part of philosophy [3, p. 91].

Roman Ingarden (1893-1970) was the first aestheticist to apply the term to works of art (literature, painting, sculpture, music). In his book, “Studies in Aesthetics”, he first detailed the layers of existence in works of art in March [4]. The German scientist Nikolai Hartmann (1882-1950), recognized as the founder of the new ontology, also developed the principles of this method in his work Aesthetics (1953) [5].

Later, the Turkish scholar Ismail Tunali, in his Ontology of Art, studied the theories of R. Ingarden and N. Hartmann about the layers of existence, and explained in detail the similarities and differences, as well as controversial places [6]. Tunali proposes a new method of examining works of art based on the theory of two scientists on the layers of existence, and calls it the *method of ontological analysis*. In the section entitled “Layers of Being in Fiction”, the scholar states that any work of art consists of several layers in terms of structure, and it is important to identify these layers in the analysis. Initially, he analyzes the fact that any work consists of a front and back (form and meaning) structure, the front structure consists of a *sound layer*, and the back structure consists of a *layer of meaning, object layer, character layer and destiny layer*.

Bayram Yavuz, a Turkish scholar, was one of the first to apply this method to classical works, especially ghazals. In his article “Ontological analysis of the texts of Devonian poems” [7, pp. 167-182] he summarizes the theory developed by I. Tunali as follows:

Table 1

The structure of the poem	
<p>A. Foreground content (intuitive content, sound layer, material layer, visible (outer) layer, real area of existence, form (expression))</p> <ul style="list-style-type: none"> • Appearance • Letters, syllables, words 	<p>B. Background content (internal content, area of unreal existence, abstract content, essence)</p> <p>1. The semantic layer:</p> <ul style="list-style-type: none"> a. word semantics b. sentence semantics

- Weight, tone
- Rhyme, radif
- Line – distich – couplet structure
- Everything that is heard, felt, seen, or materialized through poetry

2. Object (object) layer:
(Keywords (main object and auxiliary object))
3. Character layer:
(Information about the poet's spiritual world, personality, upbringing, worldview, psychological world)
4. The layer of destiny:
(Evaluation, generalization of conclusions and definitions of the third layer from the point of view of social environment and humanity)

The arts, which are an integral part of the text, can be seen as elements of the front and back. For example, arts that contribute to harmony, such as assonance, alliteration, and repetition, are important in terms of the preface of the text.

Arts such as *tajnis* and the heart depend on the front content according to the nature of the image and the back content according to the meaning.

The arts, such as *kinoya*, *iyhom*, *tashbeh*, *tanosub*, *laff and nashr*, *talmeh*, *husnitalil*, *istiora and tashbeh* (*metaphor*), are mainly elements of the background of the text. They have important functions, especially in terms of meaning and object layers in the background.

Spelling rules and *punctuation* are related to the anterior structure by the presence of audible and visual, but also to the posterior structure when it comes to their effect on meaning.

“Indeed, the method of ontological analysis can be easily applied to works of art, especially works of art” [6, p. 123]. For example, after Y. Bayram's articles on the method of ontological analysis and its application to several gazelles [8], D. Tökel [9, pp. 11, 74, 53-55], M.D. Erdem [10, pp. 540-555], A. Akgül [11], S. Kardash [12, pp. 525-536], U. Bingöl, O. Ciga [13, pp. 283-299], A. Demirel, A. Aksit and A. R. Özyügun [14, pp. 583-594] have also created analysis samples by applying this method to various poems by classical poets.

In the above studies, two approaches can be observed to identify and analyze the layers present in the gazelle:

1. The gazelle is taken as a whole and divided into layers.
2. Each byte of the ghazalis divided into layers.

In both cases, there is an attempt to explain the full meaning of the poem. But if in the first approach the analysis is carried out in a general way, in the second approach, that is, in the analysis of each byte of the ghazal according to the layers of sound, meaning, object, character and destiny, each word, symbol, sign in the poem and it can be observed that the smallest, often the most distracting aspects of the reader's attention are covered.

By analyzing the text of Alisher Navoi's ghazal, which begins with the poem “*Ko‘zung ne qarabalobo‘lbutur*”, on the basis of this method, it is possible to prove the above ideas and get a concrete idea about the possibilities of the method:

Ko‘zung ne baloqarobo‘lbutur

Kim, jong‘aqarobalobo‘lbutur.

A. Foreground content.

The letters that make up a byte, their sequence, and what is heard and seen are the most basic elements of the prefix structure. In particular:

- The activity of the vowels *a* and *o* and the repetition of the consonant *b* have a significant effect on the increase in the tone of the byte;
- The main factor that ensures the melody of a byte is its weight:

weigh: hazajiaxrabimaqbuzumahzuf

paradigm: – – V / V – V – / V – –

maf’uvlumafoilunfauvlun

- Rhyming words: qaro, balo (rhymed in a-a way)
- Radif: _____ bo‘lubtur
_____ bo‘lubtur

B. Background content

1. A layer of meaning.

- Meaning of words (explains incomprehensible expressions, words and suffixes in bytes).

Ne – how?

Qaro – black,

Bo‘lubtur – happened

Kim – particle.

Jong‘a – to the heart

- Meaning of a sentence.

Ko‘zung ne baloqarobo‘lubtur, *What a pity your eyes are black*

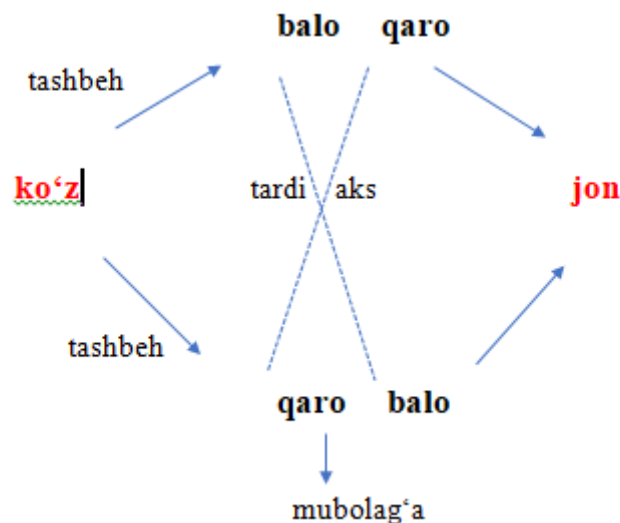
Kim, jong‘aqarobalobo‘lubtur. *or a tragedy for the soul.*

It is also worthwhile to examine the art used in this byte in this layer.

As a result of the alternation of the words *balo* and *qaro* in the second verse, a completely new meaning is created and a beautiful example of the art of tardiaksreflection is created. The art of rhetoric also came into being because the eye was likened to a balloon and the balloon of the second black word was used to exaggerate the pain.

2. Object layer. In this section, you need to identify the key words in the byte. These include the words *eye, disaster, and soul*.

The byte focuses on the image of the eye. In the first verse, the “darkness” of the eye is meant to be a “disaster” for the lover, while in the second verse, the same eyes are said to be a “disaster” for the soul of the lover. The relationship between these objects can be described in the diagram as follows:



3. Character layer.

In this layer, “What is the mood of the poet, what emotions does he have?” such as

First of all, the poet is embodied in the image of a lover in the byte. That is, he presents himself as one of the lovers and thinks about the reasons for the strong love that burns him. She knows in that look that he is the cause of her love. From this it is clear that the lyrical protagonist, as he is popular among lovers, sees his eye as a conspirator, an instigator of conspiracy, and the main reason for lovers to fall in love. Although he points to the eye as the main source of love, he also emphasizes the darkness of the eye as one of the factors that increase addiction. That is, the eye is what makes a lover fall in love, but the factor that ignites love is the darkness of the eye.

4. The layer of destiny.

This verse is written on the theme of love, in which the lyric hero is the speaker (poet). In the poem, the main characters in the lyrical works about love – the lover (lyrical hero) – tell the story of his love through the *eyes* and *soul*. As a lover, the lyrical protagonist observes the origins of his experiences and feelings. He cites Yor's eye as the reason for his love, and traditionally concludes that “the lover's eye and the darkness of that eye is the main factor (instrument) that makes a person fall in love”. But it's hard to say for sure whether real or figurative love is sung here. The imagery, metaphors, and lyrical pathos in this verse are more symbolic of love. But it should not be forgotten that Navoi as a person was a man of the XV century and he was well acquainted with the teachings of mysticism. Therefore, the poet's feelings, expressed in the verse as personal experiences, can be harmonized with divine love in the following verses of the ghazal, transformed from personal experience into general conclusions, or raised to reflections on the meaning of life.

One bayt of the poem is analyzed in the above style and structure based on the method of ontological analysis. It is important to note that no aspect of the byte externally or internally is left out. The tasks performed by the front and back components are harmonized and summarized at the end of the analysis. As I. Tunali notes, “the novelty of this method is that, on the one hand, it shows the integrity of the literary work, and on the other hand, it studies the literary work together with sound and weight, semantics, psychology and philosophy” [6, p. 120].

CONCLUSION

The method of ontological analysis is a new philological approach aimed at revealing the semantic aspects of a work of art. “It allows the researcher to focus on the text itself, in other words, the integrity of the text, by excluding elements that are not relevant to it” [13, p. 145]. Although this method is aimed at analyzing a work of art on a scientific basis, it can also be widely used in educational analysis. This method is more suitable for the analysis of classics in school curricula, especially lyrical works in the ghazal genre.

It is necessary to adapt this method to the age characteristics of schoolchildren, that is, to revise the names of some layers (while retaining their essence), to develop broader guidelines on what aspects of the literary text should be focused on in each layer. It is necessary to gradually expand the coverage of the analysis from the bottom to the top classes. By adapting this method to the educational process and using it effectively, it is possible to provide students with a roadmap on how to perform the analysis of the ghazal genre. Then you will have a concrete system that translates from form to meaning, from external to internal meaning, serves to fully understand the artistic purpose expressed by the creator in the text and wants to convey to the listener, easy and correct towards the goal. The method also allows for the analysis of a complex, short-term subject on the basis of a scientifically sound, effective clear plan. Consequently, literary education, including ghazal teaching, serves to better realize the purpose of teaching.

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