



Reflection of post-structuralism, deconstruction theory, and feminist views in the analysis of literary works

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ABSTRACT

Each product of literary creation has its own stylistic coloring and unique approach. Literature is the process of creative work associated with the creation of a work of art. In turn, during the process of creating a literary work, the author, in a sense, embeds their feelings and thoughts into the depths of the work. The texts we read can be analyzed based on various theoretical approaches. If we conduct such an analysis from the reader's perspective, we see that the combination of the reader's social, psychological, experiential, belief, and moral factors can directly influence such an analysis. Every moment of life can be turned into a work of art. Similarly, every facet of life can be reflected in a work of art. According to some scholars of structuralist theory, any text has a stable, that is, static and predictable meaning. According to poststructuralist scholars, however, the text is variable, and its meaning cannot be predetermined. One of the main approaches of poststructuralism is the deconstruction approach, introduced to science by the French scholar Jacques Derrida.

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Post-strukturalizm, dekonstruksiya nazariyasi hamda feministik qarashlarning adabiy asarlar tahlilida aks etishi

ANNOTATSIYA

Kalit so'zlar:

strukturalizm,
post-strukturalizm,
binary oppozitsiya,
logosentrizm,
"muallifning

Har bir adabiy ijod mahsuli o'ziga xos uslubiy bo'yoqdorlikka va o'ziga xos yondashuvga ega. Adabiyot bu san'at asari yaratish bilan bog'liq bo'lgan ijodiy mehnat jarayoni. O'z navbatida adabiy ijod mahsuli yaratish jarayonida unga muallif o'z his-tuyg'ularini hamda o'y-hayollarini qaysidir ma'noda asar qa'riga

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singdiradi. Biz mutolaa qiladigan matnlar turli xil nazariy yondashuvlar asosida tahlilga tortilishi mumkin. Agar biz bunday tahlilni kitobxon nuqtai nazaridan amalga oshirsak, bunga o'quvchining ijtimoiy, psixologik, tajriba, e'tiqod va axloqiy omillari jamlanmasi bunday tahlilga bevosita ta'sir etishi mumkinligini ko'ramiz. Hayotning har bir lahzasini badiiy asarga aylantirish mumkin. Va xuddi shuning kabi, hayotning har bir jilosi badiiy asarda o'z aksini ko'rsatishi mumkin. Strukturalizm nazariyasining ayrim olimlarining fikricha, har qanday matn turg'un ya'ni statik hamda oldindan ayta olish mumkin bo'lgan ma'noga ega. Post-strukturalizm olimlarining fikriga ko'ra esa aksincha matn o'zgaruvchan va uning ma'nosini oldindan aniqlab bo'lmaydi. Post-strukturalizmning asosiy yondashuvlaridan biri bu Fransuz olimi Jak Derreda tomonidan fanga olib kirilgan dekonstruksiya yondashuvidir.

Отражение постструктурализма, теории деконструкции и феминистских взглядов в анализе литературных произведений

Ключевые слова:

структурализм,
постструктурализм,
бинарная оппозиция,
логоцентризм,
«смерть автора»,
феминизм,
«мужской центризм».

АННОТАЦИЯ

Каждое произведение литературного творчества обладает своей стилистической окраской и уникальным подходом. Литература – это процесс творческого труда, связанный с созданием произведения искусства. В свою очередь, в процессе создания литературного произведения автор в определенной степени вплетает свои чувства и мысли в ткань произведения. Тексты, которые мы читаем, могут быть проанализированы на основе различных теоретических подходов. Если мы проведем такой анализ с точки зрения читателя, то увидим, что совокупность социальных, психологических факторов, опыта, убеждений и моральных принципов читателя может непосредственно повлиять на такой анализ. Каждый момент жизни можно превратить в художественное произведение. И точно так же каждый аспект жизни может найти отражение в художественном произведении. По мнению некоторых ученых-структуралистов, любой текст статичен и имеет предсказуемое значение. Постструктуралисты, напротив, считают, что текст изменчив, и его смысл невозможно определить заранее. Одним из основных подходов постструктурализма является деконструкция, введенная в науку французским ученым Жаком Деррида.

INTRODUCTION

Every literary work can be analyzed in 2 ways: 1. Structural analysis. 2. Post-structural analysis.

Structuralist and post-structuralist views in the analysis of a literary work differ radically from each other, and the methods of reading the text also differ sharply. The

strategy of structural analysis focuses more on the internal structure of the text, while the post-structural approach emphasizes processes that are outside the text itself but closely related to it.

The theory of deconstruction explains the existence of bilateral oppositions – binary oppositions – in text analysis.

Analysis of literature on the topic (Literature review). The theory of deconstruction as a tool of critical analysis is widely applied in world literary studies. However, this approach is still considered new in Uzbek literature and therefore has not yet been significantly used in analyzing examples of our national literature. Derrida argues that the meanings of words are not uniform and stable; on the contrary, different readers can assign various meanings to these words [Derrida, 1979]. This view is also put forward by Culler while explaining that the concept of deconstruction is opposed to the concept of "logocentrism" [Culler, 2007].

RESEARCH METHODOLOGY

Roland Barthes, another key representative of deconstruction, put forward the concept of "The Death of the Author." Through this, he advanced the idea that a literary text is not always connected to the author's inner world and that it should not always be understood associatively with the author's intention.

In other words, Barthes emphasized that the meaning of a text is not solely dependent on the author or a specific context [Barthes, 1975].

According to the theory of deconstruction, there is no single reality, truth, or origin. This theory rejects and questions all previously established rigid rules and regularities.

The fundamental principle of structuralism that "reality is constructed through language" is rejected. Reality, in a sense, constantly exists in consciousness, and language is only used to express it or transform it into words [Bertens, 2003]. The most crucial feature of deconstruction is its ability to reverse the polarity of paired oppositions, i.e., binary oppositions. For example, oppositions such as man/woman, white/black, true/false, night/day can be repositioned at will. In this process of transformation, the notion of one concept's superiority over another is undermined.

According to Lois Tyson, "Feminist criticism emphasizes and reveals how literature (and other cultural works) reinforces the economic, political, social, and psychological oppression of women. [Tyson L. 2006]" This type of criticism emerged from the feminist movement of the 1960s and aims to reject the portrayal of women that had been reflected in literary works up to that period [Barry, 2002]. In literature, the depiction of women contributes to shaping universally accepted feminine values, while feminist criticism seeks to challenge such socially accepted stereotypes. That is why the terms feminist, female, and feminine, which are now often used interchangeably, are fundamentally different from each other.

From the 1970s, the image of women portrayed primarily by male writers in their creative works remained at the center of literary criticism. Soon after, significant attention began to be paid to women creators, and new opportunities started to be provided for them. Another important aspect of feminist criticism is the issue of language. Dale Spender explained that language is not a neutral tool, but rather has many characteristics that reflect the role of patriarchy as a means of self-expression [Barry,

2002]. Feminists argue that language is highly based on a male worldview, that is, "male-centered."

In her essay, Hélène Cixous discusses the importance of the "male/female" duality [Cixous H. 2001]. She explains that all binaries ultimately lead to the male/female binary. This is because among these binaries, one element is always considered dominant, prioritized, and privileged, which is associated with men, while the other, which is lower or less acceptable, is associated with the concept of women. Feminist criticism and deconstructive criticism are distinct and separate forms of literary research, but they are often viewed as interconnected concepts. The relationship between the two was explored by Mary Poovey in her essay "Feminism and Deconstruction." She explained "how deconstruction can question feminism and how feminism can utilize deconstruction" [Poovey M. 1988]. Deconstruction can be as useful for feminism as feminism is for deconstruction, but they cannot be considered exact opposites of each other.

ANALYSIS AND RESULTS

This research challenges the feminist interpretation of the story "Two Addresses" by Zulfiya Qurolboy qizi [<https://ziyouz.uz/ozbek-nasri/zulfiya-qurolboy-qizi/zulfiya-qurolboy-qizi-ikki-manzil-hikoya/>]. Through deconstructive literary criticism, a new facet of the "girl" character in the work is revealed, presenting her not only as an oppressed, helpless protagonist, but also as a courageous and independent individual. The portrayal of women as subordinate and oppressed, as advanced from a feminist perspective, is refuted. An interpretative approach and descriptive method were used to analyze and interpret the information collected in the form of words.

The feminist movement has always fought against the hierarchy between the sexes, which is established through gender roles. As the French feminist Simone de Beauvoir said, "It has always been a man's world" [Beauvoir, 1997, p. 93]. She also emphasizes that in this world, the man is at the center, power belongs to him, and the woman is relegated to a lower position. As a result, the woman is marginalized.

Through such feminist research, scholars aimed to dismantle the male/female hierarchy. The polarity has been reversed. Women were elevated to a higher status and given priority, while men were portrayed as a weak and exploited group.

Zulfiya Qurolboy qizi's story "Ikki manzil" ("Two Destinations") depicts the life of a girl who has been subjected to life's trials since childhood. A deconstructive analysis of the story reveals another aspect: the disruption of power dynamics. In her stories, Zulfiya Qurolboy qizi reflected Uzbek patriarchal society, where all power seemingly belongs to men. They are placed above women and are considered superior in every respect. Because all power is held by men,

they appear capable of making any decision, while women seem to be expected to obey them unconditionally and carry out any task they are given. However, the story unexpectedly alters these power dynamics: it is shown that where male dominance previously prevailed, now women possess power and control, thereby deconstructing the hierarchy of traditional male superiority.

In this story "Two Destinations," power lies in the hands of the female protagonist. She is the only person in the story who can support and help her family and father. The girl's father is depicted as a helpless man who, while driving drunk, caused a person's death, and now his fate is in the hands of the girl as he sits in prison. The male character in the story is also portrayed as very wealthy from the outside, a person who can reach

whatever he extends his hand to, and who has considerable influence. This can also be understood from what the girl's mother told her:

"According to my mother, you are an important person. There's nothing you can't do. More precisely, you can reach wherever you extend your hand. Even if you undertake world-changing endeavors, you have the means to do so. You have powerful connections in high-ranking offices. You can solve any complicated issue with them..." and "... you can give money to anyone you want whenever you want. Even to people you didn't know or hadn't met before... There's nothing strange about it. No matter what a wealthy, respected person does, it doesn't seem odd."

Despite appearing weak and defenseless against the man on the outside, the girl inherently holds a superior position even before such a powerful man. The man is portrayed as a base individual who did "favors" for the girl's family merely to please her, ultimately failing to achieve his goal:

"The house gifted to your mother on behalf of the office, the country house, your brother's university admission, everything – all of it was just because I... because I love you..." – the man fell silent. His gaze softened. "And you... You are completely indifferent," he said in a suddenly changed, soft, and gentle voice.

The writer unconsciously places the girl's character in a higher position compared to other male characters, which is visible in the descriptions. He associates all positive imagery with the girl, while the men are depicted negatively. The girl is described as "beautiful, young, proud, delicate, and brave." The man, on the other hand, is portrayed with stylistic colors such as "aging" and "a creature that changes its color every minute." When the author compares the girl to the man, it is said that the man is a creature not even worthy of the girl's fingernail. This portrays the girl as even more magnificent, not just as a lowly, weak being, but as a force to be reckoned with.

The above analysis shows that in this short story, the image of the girl is not a weak person oppressed and controlled by men in society. On the contrary, she is a strong character who does not want to surrender and uses all available opportunities to survive.

In the following parts of the story, it can be seen that at the end, the conflict between the characters concludes with the girl's complete victory:

The girl: "If you don't let me out of here right now, I'll take you to court no matter what happens!"

The man: "In these few seconds, his whole life flashed before his eyes like a film reel. These reels reflected his glorious life, full of triumphs. And his current situation seemed like the prelude to an utterly miserable and ominous failure. Not only was bearing such helplessness unbearable, but even feeling it was terrifying for a man. He wasn't accustomed to this."

Girl: "The girl's hands are trembling. With these trembling hands, she grasped the knife with both hands and raised it high. But she didn't have time to aim. Suddenly, the man with terribly bulging eyes collapsed with a thud..."

Man: "He didn't faint from intense fear of death. No, and once again no! He... seeing the boundless hatred in the eyes of the girl holding the knife and the ruthlessness capable of this act, he had fallen without even realizing it."

Conclusion. In conclusion, the deconstructive approach aims to reveal that the text does not have a single, fixed meaning. It is based on the idea that language cannot express a single stable meaning, thereby questioning concepts accepted as absolute.

Through this brief story analysis, we attempted to explain how Derrida's concept of meaning variability and Cixous's idea of changing the polarity of binary oppositions work in literary analysis.

A deconstructive analysis of this story reveals that the author has inadvertently given a different dimension to the girl's character. She is not as weak and submissive as she may appear on the surface. The girl consistently challenges the restrictions imposed on her by society and ultimately survives by any means necessary.

According to the results of the deconstructive analysis, the story "Two Destinations" subverts the power dynamics of our traditional Uzbek society, where men are typically the dominant force and women are subordinate.

The girl's character possesses a certain dominance; she can exert full control over all the men close to her, while the men are portrayed as somewhat weak and pitiful. Zulfiya Qurolboy qizi has also elevated the girl's character above the men through her positive character description.

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