

THE ROLE OF SEMIOTICS IN LITERATURE

SAIDOVA RAYHONOV ABDUGANIEVNA

Teacher of Bukhara State University

+998 (91) 405 09 07

ABSTRACT:

This article provides information about semiotics, a new field in Uzbek literature, and the relationship of characters in it. Also, in literary criticism, the literary text, which is the source of the analysis of semiotics, is compared to a work of art.

KEYWORDS: Semiotics, structuralism, character, literary text, work of art, artistic-poetic field, structural analysis, part (lecture), universe, author ruler.

INTRODUCTION:

Semiotics is the science of characters. Symbolism is a broad term that can incorporate concepts from nature, society, and even the cosmic realm into its own device. Roland Bart, one of the founders of structuralism and semiotics, had shown that nothing can be a sign in itself. According to the scholar, a word (compound, sentence, piece of text, whole text) must be part of a system in order to be a **sign**. The scientist explained his point with an example related to everyday life. For example, red, green, and yellow are not important for traffic when viewed separately. When these three colors are included in the traffic light system, each of them begins to have the intended meaning: red - to stop, yellow - to wait a while, green - to move.

LITERATURE REVIEW:

While Roland Bart and his contemporaries worked within the framework of structuralism, from time to time they also referred to semiotics, the character whose main object was it. This is because they have

been convinced throughout scientific activity of how important a character is in the process of structural analysis. R. The existence of such works as "Mythologies", "Imagination of the Sign", "Literature and Meaning" among Bart's scientific heritage could be a proof of our opinion.

ANALYSIS:

The doctrines of structuralism and semiotics, which first appeared in the developed countries of the West and entered the path of development, began to enter the scientific territory of the former Soviet Union, albeit slowly, from the early sixties of the last century. A center for structural research has opened at Tartu State University. An attempt was made to look at examples of fiction in the form of a text, to recognize it as a system of signs. During the Soviet era, any doctrine or theory that emerged in the West was dominated by the principle of skepticism and denial of the humanities.

In such a historical-cultural context, academician M.B. Xrapchenko published two studies devoted to the problems of semiotics. Unlike literary critics who relied on the ideological and political foundations of that system, the scientist approached the field from a scientific and theoretical point of view and tried to think as objectively and fairly as possible. Applying the views of the character to fiction is yielding great results. Because the literary text (abbreviated as text), which is the source of literary criticism, consists of a system of characters from beginning to end.

We need to explain some of the terms that should be used in the field of semiotics:

text (artistic text) - an artistic-poetic field with no boundaries, it contains characters that cannot reach the end of the list. These characters cover the whole area of the text, and they interact with each other in different ways to ensure the integrity of the text.

To get a clearer idea of what a literary text is, it is necessary to compare it with a work of art:

1) A work of art is material, that is, it has a certain size, boundary and material value. It is seen and read through the eye. Text is an abstract concept. It can only be known and understood through the intellect;

2) The work of art has a stable character, because it is not characterized by movement, in this sense, the text, which is the opposite of the work of art, has the property of constant movement. Text movement takes place through the interaction of characters;

3) A work of art has its own author, and even the author of oral works is indicated as a people. The author is considered the owner of the work, the absolute master. Consequently, both the successes and shortcomings of the work are associated with the author. The literary text is free from the author. It is an independent artistic system that lives and operates within its own laws and criteria. Does not recognize the author and does not submit to him. The author's authority in the text is not absolute. True, in most texts the author participates and expresses a certain point of view, his ideas. In the process of semiological analysis, the author should be viewed not as the main character who created the text, but as one of the images in the composition of the literary text. Roland Bart expressed his views on this in his study "The Death of an Author".

4) a work of art has a certain dimension, starting from a certain point and ending at a certain limit. For example, if we take the example of the ghazal genre as an example, it starts with matla and ends with praise. Or

genre specimens such as rubai, quatrain will be available in the four-line area. It is not just a matter of the number of lines in a poem or prose work. In the novel genre, one example of it begins with an image (such as a place or landscape, an expression of some event) as a work of art and ends with another similar image. And the text is infinite. It has no vertical (vertical) or horizontal (across the level) boundary. It tends to be high, low, and four-sided, and recognizes no boundaries. In this sense, it can be compared to the universe. Just as the universe has no beginning and no end, so the literary text has no beginning and no end.

DISCUSSION:

The infinity of the text is due to the interrelationships of the characters in its field. As the character in one place in the literary text interacts with the character in another place in it, the territory of the text begins to expand. It begins to take on a different look, to what extent it changes its color and appearance. Artistic content, there is a deepening in the artistic concept. Y. Lotman, in his book "The Structure of the Literary Text", writes about the hierarchy and "expressiveness of the text", and also puts forward the view that the text is limited. He writes that there will be an "introduction" and a "conclusion" in the text. Consequently, in his view, the notion of "openness of the text" is unfounded. Here, the literary text is considered from the point of view of the work of art, in fact, when we say the infinity of the text, we do not mean its size, but the myriad of character relations in its composition. These character relationships are not preserved within a single text. They tend to other text structures and also make connections with the characters in them. When we say text infinity, we mean these processes.

The most important feature of a literary text is action. The character relationship

creates text movement. But the first interaction in the text - the process of striving towards each other - is initially manifested in the character system. In doing so, the signifiers interact with each other as members of a known interconnected pair. This is a sign of action.

We will try to confirm this idea on the basis of a poem selected from the lyrical heritage of the Uzbek people's poet Rauf Parfi. This work of art was written in 1988 - on the eve of the Uzbek national independence and is dedicated to the great Azerbaijani (Azerbaijani-Uzbek) literary critic Akif Bagir. The poem is an example of a perfect artistic and poetic system, written with great pain, the past, achievements and tragedies, prospects of the Turkic peoples. In this analysis, we examine the connections and differences between character members in a literary text by examining specific text fragments and try to draw the necessary conclusions.

The epigraph to this text is the unit "Assalamu alaykum, the wood of the tree" from the epic "Kuntugmish". As the artistic piece used in one text and the character(s) that make it up enter another poetic system, it acquires a new content, adapting to the demands and possibilities and ideological ideal of the new artistic environment. Consequently, it will have significantly different characteristics. A similar phenomenon can be seen in the example of this epigraph.

In "Kuntugmish", when a certain person (hero) is brought to the execution site, he says, "Assalamu alaykum, the wood of the tree." Of course, facing death is not an easy task for a human being. Most people experience strong feelings of fear, numbness, panic, especially in the face of death. But due to the tenacity of the hero of the epic, human pride, confidence in the rightness of death, formed in our people on the basis of the Islamic worldview, he had the

strength and will to greet the instrument of death - the tree of life.

There are two characters in the text **"Assalam alaykum, the wood of the tree":**

- 1) Assalomu alaykum;
- 2) The wood of the tree.

Examining the content of these characters in the epigraph in a poetic text makes it possible to clarify the differences and connections between these units in the two texts.

"Assalamu alaykum", which is used in the Islamic world, means to greet in a denotative sense, as well as to wish the interlocutor good health and well-being. The first member of this sign, i.e. the declarant, has such a meaning. When the first element of this sign becomes known, it retains its original meaning in the text area, first of all within the separated unit, and also acquires a connotative feature.

"Assalamu alaykum" is not addressed to a person, but to an inanimate object - a tree. Whereas there is a serious difference between them as well. there is a sharp contradiction. In oral speech (even in examples of fiction), a person can greet a living or inanimate object other than a human being, such as an animal ("Hello, lambs", "Hello, mountains" ...), but such absolutely unexpected. Such a relationship, which created a binary opposition between the two characters, increased the drama, the tragedy of the text, and caused the reader's heart to explode. We have already mentioned the lexical meaning expressed by the first member of the first character in the poem. Let us now consider the connotative meaning, or more precisely, the concept, expressed by the next component in this system.

"Concept," wrote Roland Bart, "helps to restore cause and effect, the power and motivation in action. Unlike form, a concept is not absolutely abstract, it is always related to

this or that situation. Through the concept, a myth (this view can also be applied to a literary text - a dissertation) is brought to a new reality (a new view in the lyrical text, an idea - a dissertation). A particular word in the language reserve can express lexical meaning through a formal shell. It can retain that meaning in the process of speech or it can also express a new-mobile meaning. Such a word, idiom, can acquire a more distinctive feature, a sign, in contrast to the unity of language and speech system in the composition of the literary text. The unity of "Assalamu alaykum, the wood of the tree" is a clear proof of our opinion. In this text (lecture), two concepts collide. Such a binary opposition not only enhances the artistic and emotional power of the text, but also shows that it is a mature system with great creative and poetic potential. These concepts are formulated as follows:

Form (declarative)	concept (known)
A) assalomu alaykum	A-1) readiness to die for freedom meaning of greeting
B)The wood of tree	B-1) a device of tyranny, a wooden executioner colonial system (the protagonist addresses this wood is doing).

From the above it is clear that in a literary text the concept differs significantly from the form in terms of quality, artistic-poetic task.

CONCLUSION:

According to the requirements of the text, the concept undergoes a process of evolution, although it originated on the basis of form, in order to perform the task assigned to it, and, of course, acquires a different essence and properties. Relationships within a literary text never occur between forms (declarants). Any relationship only occurs between concepts.

If we analyze the concepts in the lecture "Assalamu alaykum, the wood of the tree" without the concept of the text, the expected result cannot be achieved. Because these concepts will be able to perform their necessary work only in the territory of their natural environment (a particular artistic device).

REFERENCES:

- 1) Literary theory. Two volumes, Volume 1. - Tashkent: Science, 1979.
- 2) Literary theory. Two volumes, 2 vols. - Tashkent: Fan, 1979.
- 3) 3.Rauf Parfi. "Turkiston ruhi". - Tashkent: Sharq, 2013. - P.
- 4) Meliev S. On structuralism and structural analysis. - Uzbek language and literature. - Tashkent. 2009. №2
- 5) Murodov G '. Historical novel: genesis, subsequent development. - Tashkent: Fan, 2005.
- 6) Murodov G '. Artistic codes in the novel "Starry Nights" .- Scientific information of Bukhara, 2000, issue 3.
- 7) Lotman Y. The structure of literary text. - M.: Art, 1970.
- 8) Roland Barthes. Selected works. Semiotics. Poetics. Moscow.: Mysl. 1989.
- 9) Bart R. Mythology. - Source: Bart R. Selected Works. - Moscow: Progress, 1989. - p. 83.
- 10) Bart R. Selected works. - Moscow: Progress, 1989 .- P. 83.
- 11) Kholbekov M. Rolan Bart and structural literature. Uzbek language and literature. - Tashkent. 2013. №2 P 23.
- 12) Internet source: My Quran. Translation by Alouddin Mansur. - www.ziyouz.com library, 2007.