

Structural Semiotic Analysis Of A Literary Text

Saidova Rayhonoy, G'ayrat Murodov

Abstract : This article studies structural semiotic approach to the literary text. It is about paradigmatic relations and structural semiotic analysis of poetic work in the sample of one course based on Rauf Parfi's poem about motherland. Also, the paradigmatic relationship in the poetical text, paradigmatic relationships - the relationship of interrelated and non-interrelated characters. The English translation of Rauf Parfi's poem is analyzed by comparison with the original text.

Index Terms: text, literary text, fiction, analysis, semiotics, poem, poetic text, image, character.

1. INTRODUCTION

During the last century, many theoretical works on structuralism and semiotics have been developed in Western countries. French ethnologist Claude Levi-Strauss first used structural methods in his research in the forties-fifties of the twentieth century. He has studied structural samples of indigenous peoples of Central and South America using structural methods and has been successful. Roland Barthes, another French scholar, was instrumental in the formation and acknowledgment of structuralism in a particular field of science. This scientist was not limited to structural methods; he also introduced the achievements of modern semiotics in this field. Much research has been done in literature, along with R. Barthes, in Western literary studies, focusing on the problems of structuralism and semiotic methods. Certain work has also been done in Russian literary studies on structuralism and semiotics. Mikhail Bakhtin's theory of "rockophonous thinking" was one of the most important sources of structuralism in Western aesthetics. In Uzbek literary criticism, this subject began to be used in the early 21st century. Although no major research has been done in this area, the publication of various articles and theses indicates the beginning of research in this area.

2. LITERATURE REVIEW.

Semiotics as a science of character has entered many fields. Developed Western countries use symbols, symbols, and ideas to spread their politics, ideology, worldview and education. In his research on "Mythology," Bart Barthes proves this point on the basis of much evidence. Applying the notion of a mark to fiction is a great success. Because the literary text that can be used as a source of literary studies (in short, can be called a text) is a system of characters from beginning to end. The character in the fiction text has special features. Symbol relationships are used in the systematic linguistics education of F. de Saussure and are used in the field of structuralism and semiotics. Symbol relationships are as follows:

1. Paradigmatic relations are based on intimacy and similarity. This affinity and similarity only occurs within the context of fiction. Grouping two or more similar characters in a particular order creates a paradigmatic array.

2. The syntagmatic relationship is based on neighborhood, not by analogy. A syntagmatic relationship arises from the relationship between several signs that are seriously different from each other.

3. Binary opposition (reaction) is the attitude arising from the opposite of signs. Such relationships are most common in the text. Because, as the dialectics shows, contradictions in life are important for development. Paradigmatic relations in the poetic text. Paradigmatic relationships are the interconnected relationships of characters that are closely related and related. In order for the mark to be associated with any other character in the text, it must first be within a single system. Fiction is such a holistic system. In order to clarify our impression of paradigmatic relationships, we begin by analyzing the poem "Mother Turkistan" by R.Parfi[15] in memory of Abdulla Kadiri in a lecture on structural and semiotic analysis:

Poetic text:

Lecture 1. «Mother Turkiston» (title)
 Lecture 2. Xotiramning qa'r-qa'rida tarix
 Doim so'zlab turur ezgin hikoya.
 Tutqin qush singari qolurman g'arib,
 Ruhimga bulutlar tashlaydi soya.
 (History is at the bottom of my memory
 It's always a good story.
 I am like a captive bird.
 Shadow throws clouds in my spirit.)
 Lecture # 3. Bot-bot xayolimdan chekindi mubham,
 Fikrimdan yulqindi Vatan qorasi.
 Olisda miltirab so'nayotgan sha'm
 Ko'hna hasratimning mash'um yarasi.
 (Again and again in my mind.
 The image of homeland is out.
 A lampshade in the distance
 An old sore wound.)
 Lecture 4. Kishanband qilinar qo'llarim go'yo,
 Tuproqqa qorisha boshlaydi tanim.
 (My hands are chained
 My body begins to penetrate into the soil.)
 Lecture 5. Shu qadar yuragi tormidir dunyo.
 Nahot farzandiga – o'ziga g'anim.
 O'zi yuragimga jo bo'ldi, ammo
 Nechun sig'dirmadi, nechun Vatanim?!
 (Is the heart of the world is so tight
 Is it enemy to its child - to himself
 It is always in my heart, but
 Why did my motherland against me?!)

• ¹Bukhara State University, Uzbekistan, the lecturer

• ²Bukhara State University, Uzbekistan, DSc

Lecture 6. Ko'ringiz tarixni, ey turkiy xalqim,
 Ko'zimda ertaning sevinchi xolos.
 U Turondir, Turkistondir? U balkim
 Ichimni kemirgan qadimiy qasos.
 Ko'ringiz tarixni. Ko'z oldim parda.
 Qo'limdan uchmoqda bu er, bu Vatan...
 Oshno tutinardim po'lat xanjarga,
 Jang maydoni sari otilardim man...
 (See history, my Turkish people,
 In my eyes, it's the joy of tomorrow.
 Is it Turan or Turkestan? Probably
 An ancient revenge that gnawed at me.
 See the history. I have a curtain in my eyes
 My motherland is flying from my hands
 My friend was the steel sword,
 I was running into the battlefield ...)
 Lecture 7. Vatan, aylanurman bir keskir toshga,
 Qoshingga o'q kabi uchib borarman.
 Nahot til boshqadir, nahot dil boshqa?!
 (Homeland, I turn into a sharp stone,
 I will fly like a bullet to you.
 Is the language different, or is the heart different?)
 Lecture 8. Yo'q! Farmon kutarman, eng so'nggi farmon,
 Shaklanib qararman qalqan quyoshga,
 Baribir, qasos deb yonarman hamon.
 (No! I'll wait for the order, the latest one,
 Looking guiltily at the rising sun,
 Anyway, I will still be for revenge.)
 Lecture # 9. Umr deganlari o'tmakda shoshqin,
 Tilla barglarini elab yo'limga.
 Sening manguiging beradi taskin,
 Erta uzilguvchi mening umrimga.
 (Life is passing too fast
 Through golden leaves on my way.
 Your eternity gives me comfort,
 To my life, which will finish early.)
 Lecture 10. O', ona Turkiston, kuylayman yonib,
 Dunyo jur'atini berding qo'limga.
 Men endi angladim Turkiy Dunyoni,
 Mana, men tayyorman endi o'limga.
 (O, mother Turkestan, my singing is heartily
 You gave me the courage of the world.
 Now I understand the Turkic World,
 And now I'm ready to death.)
 Lecture 11. Ey mening zahmatkash, ey qutlug' xalqim,
 Bergil faqat kuyib kuylamak haqqin.
 Ortiq mas'ul etar topilgan bu Baxt.
 (O my diligent, blessed people,
 Give the right of singing joyfully.
 The happiness found makes responsible.)
 Lecture 12. «Ishq so'zidan kuydi bulbul maskani»,
 Til bilan kuylanmas ona Vatanim.
 Men seni kuylamak istayman faqat.
 ("Love destroyed Nightingale's place"
 Language can't describe the beauty of Motherland.
 I just want to sing you.)
 The next step is to analyze the text fragments.

poet not only the great nationalist writer, but also the fate and the personality of a great country like Turkestan.

Lecture 2. Xotiramning qa'r-qa'rida tarix
 Doim so'zlab turur ezgin hikoya.
 Tutqin qush singari qolurman g'arib,
 Ruhimga bulutlar tashlaydi soya.
 (History in the depths of my memory
 Always tells a sad story.
 I am like a captive bird.
 Shadow throws clouds in my spirit.)

In this fictional text you can hear two overlapping "voices". The first are the lyrical heroes (Abdulla Kadiri) and the second are the voices of the author.

3. METHODOLOGY.

The first character in a piece of text: the memory. It is worth noting that two aspects of this character, which have emerged in the art of reference, are: (a) history is deeply rooted in the human memory. This means that such a great country as Turkistan has lost its independence. The invaders, of course, try to forget history in order to make the conquered nation completely dependent and mute. However, from the doctrine of Freudian, we know that memory will never be completely erased, and it will move from the subconscious to the subconscious. That is, it sink to the deepest part of memory. The person (s) does not remember past events, but the "subconscious" periodically sends their signals to the "upper" layer, indicating their existence. Unexpectedly powerful impulse - the "explosion" may awaken the memory of the "subconscious" and manifest itself in full. The second sign of the line is a rich story telling story. The story is an unrelenting struggle, bloodshed, and ultimately the victory of the enemy, the occupation and plundering of the country, and the execution of true patriots.

Now let's move on to the second line analysis in the paragraph:

I am like a captive bird.
 Shadow throws clouds in my spirit.
 Prison is like a bird of prey, a country of oppression. She is homeless in her homeland. And a stranger is a stranger: "There is no joy in the sun." His soul is not free: clouds (oppression, humiliation, oppression) are constantly casting shadow.

Lecture # 3. Bot-bot xayolimdan chekindi mubham,
 Fikrimdan yulqindi Vatan qorasi.
 Olisda miltirab so'nayotgan sha'm
 Ko'hna hasratimning mash'um yarasi.
 (Again and again in my mind.
 The image of homeland is out.
 A lampshade in the distance
 An old sore wound.)

This textual piece is based on the metaphorical chain, which includes four characters: a) abstract (unknown) which is still out of memory. the past: the once liberated country, its glorious mosaic, its genius who made a major contribution to world civilization, shocked the world by alpine soldiers, invincible army leaders, majestic haggons, and b) their lyrical heroes. Homeland black is a "black" ghost. At the time of the lyricist and the author (Abdulla Kadiri, author) Turkestan was a colonial country, empire. In this case, the motherland does not represent itself to the

Lecture 1. «Mother Turkistan» (title). Examples of fiction often include the phrase "Motherland". Given the memory of the great poet's poetry in the memory of A. Kadiri, it is not difficult to imagine that the poet was at the center of the

world, it can only appear as a ghost; (c) A far cry from the distant part is the motherland, that is, motherland. Lost ground is like a waxing candle; e) "The old wounds of sorrow" - this sign is a different form of the previous sign and is used to further emphasize the suffering of the suffering nation.

In the section of text (Lecture 3) drawn into the analysis area, there are four characters that, as they are interconnected, form the following paradigmatic line: the perpetual absurdity of the mind The ghost of a lyric hero is the ghost of the ancient grief, which is blazing in the distance.

The characters are explained above. Based on them, we can state the main point that comes from this paradigmatic line:

The colonial invasion of the country deeply saddened the lyric hero (and the author), and the future of the homeland was in great danger, and if it did not enter the battlefield, a terrible tragedy would occur. Typically, characters within a paradigmatic series can combine to form a new single character. The paradigmatic series that we have examined is also of a similar nature.

Lecture 4. My hands are stretched out,
My body begins to penetrate into the soil.

There are two signs in this passage: a) handcuffs are, of course, a symbol of absolute, dependable expression; (b) The body that has been penetrated into the soil is a violation of the rights and freedoms of the people by the colonialists.

Lecture 5. (Is the heart of the world is so tight
Is it enemy to its child - to himself
It is always in my heart, but

Why did my motherland against me?!))

The leading thought expressed in these verses is mainly about the lyric hero. It says that the real son and great writer of the Uzbek nation, Abdullah Kadiri, was killed by the tyrannical regime: could this world be hostile to its original child (s)? After all, how many crooks, lefties, and hypocrites have ever been around him. They are the ones who cause wickedness and filthiness, and eventually lead to the destruction of the world and mankind. The earth will be in disarray: plants, trees will die, animals will die, rivers and even seas will dry up. On the other hand, there is a morality in society, which leads to wars, hatreds, and the destruction of humanity. In the last two lines it is stated that a person with a love for the country is a patriot. It must be loved by the motherland and by its compatriots. But the opposite is true. "Homeland" is, in fact, oppressed by the oppressive government as a "nation, an enemy of the motherland" and does not tolerate it. A country that fails to protect its self-sacrificing children, the fate of the people will inevitably end.

Lecture 6: See history, my Turkish people,
In my eyes, it's the joy of tomorrow.
Is it Turan or Turkestan? Probably
An ancient revenge that gnawed at me.
See the history. I have a curtain in my eyes
My motherland is flying from my hands
My friend was the steel sword,
I was running into the battlefield ...

This passage is a logical continuation of the previous lecture. Freedom and independence have been destroyed. In the time of the lyric hero, the mosque was concealed, and the whole nation was covered with a black veil.

Ammonia should not give in to despair. In the eyes of tomorrow, the hope of tomorrow is not lost. Tomorrow's hope is a sure confidence in independence. This belief preserves the lyrical heroine and the martyr nation it belongs to. As long as Turonzamine is still in the homeland, the feeling of freedom will not go away. There is a feeling of ancient revenge in the hearts. It explodes one day and it comes to the surface. Children of the country go to the last battle without a fight.

Lecture 7. Homeland, I turn into a sharp stone,
I will fly like a bullet to you.

Is the language different, or is the heart different?

Here the lyric hero, the hero who is martyred for the freedom and perspective of his native land, is turning to his country. He is ready to become a sharp stone that crushes the oppression. The essence of Egypt is that when the nation enters the bloody battle for freedom, it is not just sons who live. The spirit of the brave ancestors who died on this honorable occasion is also eager to help win the independence. They can fly like arrows and do their part to defeat the enemy. However, there are not only selfless and dedicated people in the country. There are also patriotic, treacherous, hypocritical hypocritical patriots. Such people blaspheme in their mouths that they are home, but they have already sold the country.

Lecture # 9

Life is passing too fast

Throwing golden leaves on my way.

Your eternity gives me comfort,

To my life, which will finish early. This is the first paragraph of the third sonnet that is part of the whole text. The reason for this is that the sound of the author (the poet) starts to sound. The great patriots (Abdurauf Fitrat, Abdulla Kadiri, Abdulhamid Cholpon, Fayzulla Khodjaev and others) have long been executed. But the motherland is still in captivity. The colonial oppression continues. Mother tongue, belief, even Turkestan is nearing the ravine. Human life is transient. He is digging the golden leaves: no matter how long a person lives, it is inevitable that he will leave this world. These are the thoughts of the lyric hero. Man, of course, leaves this world. But the motherland must remain forever. Without a motherland, there is no memory or future.

Lecture 10. O, mother Turkestan, my singing is heartily

You gave me the courage of the world.

Now I understand the Turkic World,

And now I'm ready to death.

After the repression of the Jadids, it seemed as if Turkestan - the idea of independence - had been completely destroyed. Since the sixties of the last century, the idea has gradually been restored. The role of the younger generation, who entered the field of fiction in those years, played a significant role in this process. The author's image speaks for this brave generation. Truth is such a powerful force that can appeal to the heart of the world. A true man will never die, he will die and go into battle.

Lecture 11. O my diligent, blessed people,

Give the right of singing joyfully.

The happiness found makes responsible.

The poet-artist can write about nature, love and other topics. Nevertheless, the image of a true poet always remains at the heart of folklore.

In the first passage of the passage of the text, the author appeals to his people, describing them as "diligent" and "welcoming." He only asks her to sing and sing. Actually singing is a very difficult and painful activity. Such creation is both physical and mental suffering. At the same time, it gives the pen a high spiritual flight and a spiritual flavor. As the poetic excerpt says, it is the highest happiness. But Buxton has a heavy responsibility. The poet's responsibility to society, to his people, to mankind.

Lecture 12. "Love destroyed Nightingal's place"

Language can't describe the beauty of Motherland.

I just want to sing you.

4. LITERATURE REVIEW

This passage is the last - final clause in the fiction. The first verse in the lexicon was based on the art of tamaz, which relates to the lyrical work of Alisher Navoi. Love is a flame. The person's body and soul are affected by the fiery torment. The flame of love is so powerful that it can burn not only the lover but also his hut. There is also a controversial idea that classical vocabulary is about the burning of love.

It is not enough to sing the motherland with the tongue. "Pleasant" is not the only thing in the market. The mother country must sing with a burning heart.

"I just want to sing you." The last textual piece, in general, is the text that is drawn to the area of analysis, with this example.

It is necessary to have an open heart to write about the motherland. An artist with such a heart cannot stop writing.

Now let us summarize our thoughts on the analysis:

a) Any fiction text is a combination of characters and their relationship. We can clearly see this point, including the poem "Mother Turkiston";

b) The poem "Ona Turkistan" is based mainly on paradigmatic relations. Because the main characters identified in the textual analysis are closely related and similar, they are interconnected and serve to form the central point of the text.

"The motherland must be free and independent" is the dominant idea in the center of the poetic text.

The reader who is well aware of the work of the poet Rauf Parfi may not have noticed that in many of his works, he was a rebellious spirit who could not restrain himself. But it is not just a poetic expression of a depressed mood, it is an artistic reflection of the tragic life of the man of the century, the people of the time. He himself said in an interview: "I feel with an inner feeling: the life of the person who feels and understands a lot is difficult ... The artist's feelings go out, even if he is imprisoned. An artist's brain becomes a tragedy in the world. "The lyrical works of the poet Rauf Parfi are lyrical works of art and are examples of perfect and superior work. This is not just a talk or a way. Maybe words are true. Structural semiotic analysis confirms this. This is because an artifact does not allow such an analysis. At the center of the literary text of the poem "Mother Turkiston" is two images: the lyric hero (Abdulla Kadiri) and the author (Rauf Parfi). The intuition, heartfelt, deep and heartfelt thoughts of both images formed the artistic and poetic structure of the text. As we have seen in the analysis, this fiction is largely a set of paradigmatic relationships. Text and binary opposition. Philosophy is well-known that the phenomena of nature and society have

been established on the contrary from the beginning: day and night, land and water, sky and sky; good and bad, generosity and greed, kindness and indifference ... Of course, this attitude is also reflected in the literary text. In Semiotics it is called "binary opposition." In this regard, we think that the differences between the "artistic conflict" and the "oppositional" and binary opposition in traditional literary criticism should be considered.

"Conflict is a contradiction that is expressed in a work of art, which, according to literary scholars, shows:

- between art images;
- between certain groups and strata, sects and sects;
- the internal conflicts that take place in the heart of the person described in the work of art ".[3]

A common practice of fiction, often referred to as "confrontation" in literary examples, is that in a particular place of the work, two words are often in conflict with the meaning of the word use.

5. THE RESULTS AND CONCLUSIONS

From the standpoint of the existence of confrontation, the binary opposition is, of course, close to the art of conflict and tension. However, it should be noted that there is a significant difference between these concepts. Binary opposition occurs within certain text within certain characters. Consequently, one can only think about the contradiction between the sign and the character. The opposite of a particular character is not always contained in the text. However, it may be in the subtitle or in the "subconscious" layer of the author's image. For example, as the text describes the winter with its harsh winter and its lyrical heroism, it must be taken into consideration that spring or summer could be opposite winter. From this point of view, it is clear that the binary opposition is very important in identifying the underlying image of the literary text (this term was introduced by the great scientist MM Bakhtin). To illustrate this point, we only examine the poem "Poor Lies Here, Tree",[16] written in 1963 by the poet Rauf Parfi, only binary.

Poetic text:

The forest is sleeping

The water is sleeping under thin ice...

The sun is hard without finding the moon

It has gone, cloud white cloud.

A dark horse king wearing a crown.

Sleep is under its power

The world falls asleep there is no way.

Poor morning - he can't sleep.

In order to save time and keep the work standard, we will not divide the text into this one. It is enough to identify and interpret the main characters in the fiction text.

In the course of the analysis there are two seemingly interrelated interpretations.

"The forest is sleeping" is a distinctive sign that represents the unjust people in the colonial colonialism.

The water is sleeping under thin ice... - ice is a sign of oppression, oppression, and sleeping water is a sense of freedom and freedom of the victim. These two characters create a contradiction in the text. No matter how hard or cold the ice is, it's temporary. Spring is coming and the sun is shining. As a result, the ice will melt, the dream of

freedom will come true, and the thinning of the glacier will imply that.

The sun is hard without finding the moon

It has gone, cloud white cloud. - as long as there is tyranny, there is no light in the lives of people and people. Unless there is a moon and a sun in the sky, as if everything is dark and homeland independent, the lives of free people will be filled with tragic tragedies. In these two lines, the two signs of the submarine are binary opposites: Light and Darkness. The world exists on the basis of justice, and justice is shining. Consequently, sooner or later, the darkness that represents cruelty will be destroyed. It is inevitable that the world will be lit by the sun of justice and truth. This is clearly illustrated by the following example:

A dark horse king wearing a crown. - For now, the hand of the tyrant. When there is the power of the night, the "King of Darkness" crowns his crown freely.

Sleep is under its power

The world falls asleep there is no way.

- The king of tyranny reigns. He is the ruler of the night. Sleep, which is the sign of the night (forget about the mundane, get used to cruelty, stay in the pits of torment) forces the world to sleep at least. That is, the oppressed and impatient people are still on the battlefield.

Poor morning - he doesn't sleep. - Morning - Freedom Dream. What other noble intentions and ideals of the liberation of a colonial nation may be ideal. No matter how much sleep, no matter how tired the sleep may sound, the feeling of free will still live in the hearts of selfless and brave boys. Gradually, it becomes a powerful force, exploding like a volcano, destroying oppressive forces.

6. SUGGESTIONS AND RECOMMENDATIONS

From the analysis it is clear that the poetic text was built on the basis of the opposition from the beginning to the end. The five characters in the previous text snippets form a relationship with the ending character in the last verse:

1. « The forest is sleeping»

2. The water is sleeping under thin ice...

3. The sun is hard without finding the moon

It has gone, cloud white cloud. ↔ Bechora tong – uxlamaydi u

4. A dark horse king wearing a crown

5. Sleep is under its power

Poor morning - he can't sleep. –

This fictional text, written in a historical context in which the authoritarian Soviet empire is still in power, is a poem "Lying in the Tree Tree", which is the dream of the people of Uzbekistan and its national independence. the artistic embodiment of his confidence.

There are six characters in the text, each character has its own poetic functionality and significance: a damp grove, thin ice-covered water, a sun-drenched sun, the crown of a

dark horse, the rule of sleep. The desolation of the world subjugated by him - all of this reflects the unbearable state of the lyric hero and the oppressed people in captivity. Thus, the five characters intertwined within the fictional text to form a single, larger new symbol - the symbol of the evil monarchy. Again - this character, which is the result of text movement, has in turn binary opposed to the last Egyptian symbol. The text is a divine event. It is also able to convey thoughts that lie deep within the deepest layers of the heart, not in the language, but also in the surface layer - in their territory. When you add this statement to the title (the title of the poem is actually the first verse), you can see it clearly in the example of a small text, which is only eight verses. This is because of the great artistic content that can fit into the great novel-epopee, and the artistic expression of the highest ideal.

REFERENCES:

- [1] Literary types and genres. Volume 3, Volume 1. - Tashkent: Science, 1991. - 347 pages.
- [2] Literary Theory. Two-Drop, Volume 1. - Tashkent: Science, 1979. - 416 pages.
- [3] Literature theory. Two drops, 2nd floor. - Tashkent: Science, 1979. - 448 pages.
- [4] Alieva Nafisa. Psychological conditions in the "Utkan kunlar". - Uzbek Language and Literature, 2011, Issue 1.
- [5] Roland Bart. Selected works. Semiotics. Poetics. Moscow.: Misl. 1989.
- [6] Bakhtin M. M. The problem of the text. Vegokn .: Aesthetics of verbal creativity - M: 1979.
- [7] Lotman Y. The structure of the literary text. - M.: Art, 1970.
- [8] Fitrat. The rules of literature. About Aruz / Selected works. Volume 4 - T.: Spirituality, 2006.
- [9] Meliev S. On Structuralism and Structural Analysis. - Uzbek language and literature. - Tashkent. 2009. No.2 P. 12.
- [10] Murodov G. Historical novel: genesis, further development. - Tashkent: Science, 2005.
- [11] Murodov G. Fiction codes in the novel "Stars Night" - The Scientific Bulletin of Buhd, 2000, No. 3.
- [12] Pento R., Gravitz M. Methodis. Sciences. M., 1972, P. 291.
- [13] Hotamov N., Sarymsakov B. Russian-Uzbek dictionary of literary terms. - Tashkent: Instructor, 1979. - P.364
- [14] Karimov N. Scenes of 20th century literature (Textbook for Universities). - T.: Uzbekistan, 2008.
- [15] Rauf Parfi. Quiet. Tashkent, Yulduzi Publishing House, 1989.
- [16] Rauf Parfi. The Tree of Patience. Tashkent; 1986.