



DEVELOPMENT OF STRUCTURAL-SEMIOTIC ANALYSIS IN LITERARY STUDIES

Saidova Raykhonoy Abduganievna

PhD, associate professor of BukhSPI, Uzbekistan

saidovarayhonoy@buxdpi.uz

<https://doi.org/10.5281/zenodo.11058266>

Abstract. The main task of any interpretation, including semiotic interpretation, is to determine the level of artistry in a sample of fiction. Structural-semiotic analysis serves to fulfill this task. If the work of art is not a perfect literary-poetic system, it is impossible to apply semiotic research methods to it.

Keywords: modern semiotics, sign, structuralism, artificial languages, metalanguage.

The doctrines of structuralism and semiotics, which first appeared in the developed countries of the West and entered the path of development, slowly began to enter the scientific territory of the former Soviet Union from the beginning of the 60s of the last century. The Center for Structural Studies has started working at Tartu State University. The movement to look at examples of literary literature in the form of a text, to recognize it as a system of symbols, began. During the Soviet period, the principle of skepticism and denial of any teaching or theory that appeared in the West, the fields of humanities, prevailed. In such historical and cultural conditions academician M. B. Khrapchenko published two studies on the problems of semiotics. The scientist approached this field from the point of view of a scientific-theoretical worldview and tried to think objectively and fairly as much as possible, unlike literary critics who relied on the ideological and political foundations of that system.

In the preface of the article "*Semiotics and artistic creativity*", the scientist noted that "symbols and sign systems occupy a great place in the social life of a person" and gave examples of various rituals, signals, money symbols, forms of clothing, natural and artificial languages. In the work, it is recognized that "illumination of the problem of sign phenomena in literature and art" is of special interest both from a general theoretical point of view, as well as from the point of view of evaluating certain processes in modern and past art.

In the study, one of the founders of modern semiotics, Ch. Peirce, who is considered one of the founders of modern semiotics, reacted to the classification of symbols and the American philosopher Ch. Morris's research on the interpretation of artistic culture. Although the literary critic did not object to Ch.





Peirce's classification of signs (indices, images, and symbols), he was critical of some comments made in Ch. Morris's article *"Aesthetics and Theory of Signs"*. In particular, he did not approve of this researcher's one-sided interpretation of Stravinsky's musical piece *"Holy Spring"*. According to the scientist, "in the works belonging to different forms of art, relations with the existing existence are manifested in different ways. "Therefore, "in the study of art, one should not forget that the emotional device, pathos of the work in any of its forms is of great importance." We think that the literary critic's criticism in this regard is justified. However, in some places of M.B. Khrapchenko's research, language is recognized as a sign system, and it is doubted whether this feature is also characteristic of fiction. In particular, it is said in the work: "Acknowledging the features of the language-specific signs, in our opinion, should not lead to the mandatory acceptance of literature as a complete system of signs." Naturally, a child of his time, the author, who was awarded a state award by the former Union government for the book we are analyzing, wrote fiction, which was considered an "ideological weapon" for the existing system, based on a completely new outlook and methods. it was impossible for that time to recognize the necessity of learning.

The influence of such views can be felt in the scientist's next work dedicated to this field - "The nature of aesthetic sign". Nevertheless, in his research, the scientist admits that "aesthetic signs perform a special task", and notes that the point of view that "literature and art by their nature do not belong to sign processes" is groundless.

It is known that the representatives of structuralism paid special attention to the achievements and researches of semiotics and used its methods and tools. This can be clearly seen in the studies of Roland Barthes. Czech scientist Y. Mukarjovsky was also a supporter of using the opportunities of this field. In his book "Studie z estetiky" the following opinion is expressed: "There is no serious difference between the act of language and the work of art. In other words, a work of art has the nature of a sign, like a language." M. B. Khrapchenko reacted to this opinion and stated that it is not appropriate to blindly transfer language phenomena to fiction. Although there are indeed signs in the art of words, just like in language, they are not exactly duplicates of the signs in language. When language signs enter the territory of fiction, they experience serious qualitative changes, acquire new, i.e., different characteristics. Therefore, although there is a connection between language and artistic text signs, it should be said that there are significant differences between them.





It is known that Western structuralists, semiotics and cultural scientists understand the text in a broad sense. By text, they mean not only artistic creation, but also "text without words", that is, examples of visual arts, geographical maps, photographs, and any kind of writing.

Valentin Yevgenevich Khalizov called the fourth chapter of the "Literary Work" chapter in the "Literary Theory" textbook "Text" ("Text"). In this chapter, the text is considered in terms of philological, semiotic and culturological (cultural studies) and modernist concepts. The author of the textbook is based on the views of M.M. Bakhtin, Y.M. Lotman in evaluating the text from a semiotic point of view. Based on such views, V.E. Khalizev showed that texts related to the field of humanitarianism are called "*text-vyskazyvaniya*" (text expressed through words). However, in this textbook, nothing is said about the action that creates the text and the character relations that are its basis.

Definitions and opinions about semiotics are presented in some works that appeared in the period of independence in national literary studies. For example, Professor K. Yoldoshev writes about this: "Semiotics is the science of signs and systems of signs. Semiotics groups languages as follows: 1) natural (national) languages; 2) artificial languages; 3) metalanguages - these include scientific languages created to record and describe natural and artificial languages; 4) additional - *vtorichnyye* (secondary) languages - these include myths, rituals, languages of art, prohibitions, customs, etc. languages are included. According to the structural-semiotic point of view, a language, a text, a culture cannot exist in its own form, separated from other languages, texts and cultures in the world."

Applying the views of the symbol to fiction is very effective. Because the artistic text (abbreviated text) which is the research source of literary studies consists of a system of signs from beginning to end. A sign in an artistic text has special properties. It manifests itself in the text in two stages.

Stage 1: as a sign of the speech system. According to the theory of F. de Saussure, the word in the speech system is a sign. This sign consists of two elements:



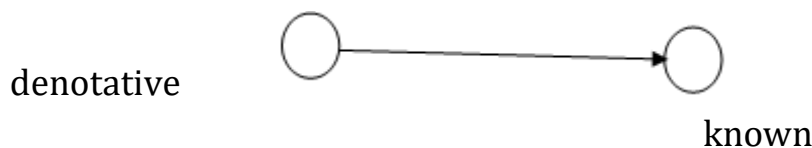
We will choose the word "*kitob*" (book) to prove our point. "*kitob*" as a form is a combination of *k-i-t-o-b* sounds. These sounds cannot have a lexical meaning by themselves. When they enter a certain system (*kitob*), they can interpret the meaning of the object intended for reading. This unity manifests itself at a new stage after entering the scope of the artistic text. It is not limited



to denotative meaning, but can reflect many connotative meanings as required by the text.

Thus, in the words of Roland Barthes, a "second semiological system" appears. This and other works of ours dedicated to the study of a specific artistic text are based on the second semiological system.

The meaning in the first semiological system is called concept. When this concept enters the second semiological system, it becomes a form again. This form is called "known", and the new meaning derived from it is called "declarant". A symbol comes from the combination of the known and the signifier:



According to A. Greimas, the presence of the signifier indicates the presence of the knower. On the other hand, the knowable emerges only because of the presence of the signifier that expresses itself. The manifestation of such a relationship between the signifier and the known is the basis for considering them as a product of their interaction

References:

1. Храпченко М.Б. Художественное творчество, действительность, человек. Собрание сочинений в четырех томах. том IV – М.: Художественная литература, 1982. – 480 с.;
2. Бахтин М. Литературно-критические статьи. – М.: Художественная литература, 1986. – 443 с.
3. Р. Барт. Избранные работы. – М.: Прогресс, 1989. – С. 82.
4. Холбеков М. Структур адабиётшунослик. – Тошкент: Фан, 2014 – 136 б.;
5. Холбеков М. Ролан Барт ва структур адабиётшунослик // Ўзбек тили ва адабиёти, 2013. – № 2. – Б. 23-33;
6. Саидова Р., Муродов Ф. Бадий матнда белги муносабатлари. – Тошкент: Наврўз, 2019. – 64 б
7. Abduganievna S. R. The Role of Structural-Semantic Analysis in Literature //Central Asian Journal of Literature, Philosophy and Culture. – 2023. – Т. 4. – №. 5. – С. 250-257.
8. Bakhronovna, R. G., & Saidaxmedovna, O. R. D. (2024). Renewal of Artistic Movements in Modern Poetry. Journal of Intellectual Property and Human Rights, 3(4), 186-192.



9. Saidova R. BADIY MATNNING STRUKTUR XUSUSIYATLARI //Solution of social problems in management and economy. – 2024. – T. 3. – №. 1. – C. 38-42.
10. Saidova R. A. SEMIOTIC SQUARE AND BINARY OPPOSITION //Theoretical & Applied Science. – 2020. – №. 2. – C. 201-205.

