

CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 04 Issue: 05 May 2023
<https://cajipc.centralasianstudies.org>

The Role of Structural-Semantic Analysis in Literature

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Received 14th Mar 2023, Accepted 15th Apr 2023, Online 27th May 2023

ANNOTATION

In world literature, research is being conducted on the study of examples of fiction on the basis of a structural-semiotic approach, revealing the peculiarities of paradigmatic, syntagmatic relations and binary opposition in the formation of the artistic world of lyrical, epic and dramatic text. In this regard, the effective application of the methods of structuralism and semiotics in the study of certain literary text samples; special attention is paid to the development of scientifically based concepts on the semiological system, the infinity of the text, the coverage of the interrelationships of characters. In particular, this article also studies theoretical information on the study of structural-semantic analysis of literary texts in our world and national literature.

KEYWORDS: paradigmatic, syntagmatic relations, binary opposition, semiological system, characters, structural-semantic analysis.

I. Introduction

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 the examples of literary literature in the form of a text and to recognize it as a system of signs has begun. During the Soviet era, the principle of skepticism and denial of any doctrine 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 "signs and sign systems play an important role 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.

II. Literary review.

In the study, Ch. is considered one of the founders of modern semiotics. Peirce's classification of signs and American philosopher Ch. Morris's research on the interpretation of artistic culture are commented on. Although the literary critic does not object to Ch. Pierce's classification of symbols (indices, images and symbols), Ch. He criticized some of the comments made in Morris's article "Aesthetics and Symbol Theory". 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, M.B. In some places of Khrapchenko's research, language is recognized as a system of symbols, and it is doubted whether this feature is also characteristic of fiction. In particular, it is said in the work: "Acknowledging the characteristic features of the language, 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 symbols perform a specific task" and notes that the point of view that "literature and art by their nature do not belong to symbolic 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 Ya. Mukarzhovsky was also in favor 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 linguistic phenomena to fiction. Although there are indeed signs in the art of words, just like in language, they are not an exact repetition of the signs in language. When language signs enter the territory of fiction, they experience serious quality changes, acquire new, i.e., different qualities. Therefore, although there is a connection between language and artistic text signs, it should be said that there are significant differences between them.

III. Discussions and results.

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.

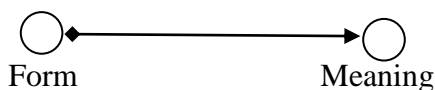
Valentin Yevgenevich Khalizov called the fourth chapter of the "Literary Work" chapter in the "Literary Theory" textbook "Text" ("Text"). In this chapter, the text is considered in terms of philological, semiotic and culturological (cultural studies) and modernist concepts. The author of the textbook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

After our country achieved national independence, interest and attention to structuralism began to appear in Uzbek literary studies. It is known about the nature, tasks, research methods of structuralism in the books and articles of scholars such as A. Rasulov, K. Yoldoshev, S. Meliyev, M. Kholbekov, B. Karim, D. Kuronov, K. Kahramonov, H. Boltaboyev. Some points of view were expressed and structural and semiotic analysis methods were used in some works.

Definitions and opinions about semiotics are described 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 - secondary (vtorichnie) 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."

The application of sign relations in semiotics to fiction, which is the source of research of literary studies, has also been very effective. Because the artistic 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.

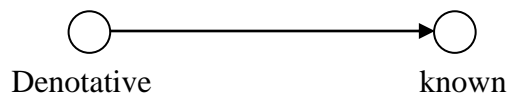
Stage 1: as a sign of the speech system. According to the theory of F. de Saussure, the word in the speech system is a sign. This symbol consists of two elements:



We will choose the word "book" to prove our point. "Book" as a form is a combination of b-o-o-k sounds. These sounds cannot have a lexical meaning by themselves. When they enter a certain system (book), 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 a 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 Alhydras Greimas, the presence of the signifier implies 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 an interrelationship between the signifier and the known is the basis for considering that it is a product of their interaction.

Since semiotics is a new field in our national literary studies, we need to explain some terms:

text (artistic text) is a boundless artistic-poetic field, which includes signs that cannot be counted. These signs cover the entire territory of the text and they ensure the integrity of the text by entering into various relationships with each other.

To better understand what a literary text is, it is necessary to compare it with a work of art:

- 1) the work of art is material, that is, it has a certain measure, limit and material value. It is seen and read through the eyes. Text is an abstract concept. It can only be known and understood through the intellect;
- 2) the work of art has a static character, because it is not characterized by movement, the text, which is the opposite of the work of art, has the characteristic of continuous movement. The movement of the text takes place through the interaction of characters;
- 3) a work of art has its own author, even the author of examples of oral creativity is shown as the people. The author is considered the owner of the work, the absolute master. Therefore, both the success and the shortcomings of the work are associated with the author. The literary text is independent of the author. It is an independent artistic system that lives and works within its own laws and criteria. It does not recognize the author and does not obey him. The authority of the author in the text is not absolute. True, in most texts the author participates and expresses his certain point of view and ideas. In the process of semiological analysis, the author should be considered not as the main character who created the text, but as one of the images in the artistic text. Roland Barthes expressed his views on this in his study "Death of the Author";
- 4) the work of art has a certain dimension, starts from a certain point and ends at a certain limit. For example, if we take the sample of the ghazal genre as an example, it begins with matla and ends with praise. Or examples of genres such as rubai, tuyuk exist in the area of four verses. It's not just about the number of lines in a verse or prose work. If we consider the genre of the novel, its example as a work of art begins with an image (such as a place or natural landscape, an expression of some event) and ends with another similar image. And the text is infinite. It has neither vertical (vertical) nor horizontal (across the level) border. It seeks above, below and in all four directions and recognizes no boundaries. From this point of view, it can be compared to the universe. Just as the universe has no beginning and end, neither does the artistic text have a beginning and an end.

The infinity of the text is caused by the interconnections of the characters in the field. As a sign in one place of a literary text interacts with a sign in another place, the territory of the text begins to expand. It changes its color and appearance to some extent and starts to look different. There is a deepening of the artistic content and artistic concept. The movement rejuvenates the text, it adapts to the worldviews of each era, which correspond to its essence. According to the same factor, a perfect text is the basis for interpretations and understandings by representatives of all times, different from the previous ones. No matter how society, socio-cultural thinking develops, the text does not get old, it continues to charm millions of readers with its high artistic charm and humane aesthetic ideas. At this point, it should be mentioned that the idea of the "infinity of the text" introduced into scientific use by Roland Barthes was not recognized by all structuralists. For example, Yu. In his book "Artistic Text Structure", Lotman wrote about the hierarchy and expressiveness inherent in the text, and also put forward the point of view about the "limitation of the text". According to him, the text will contain "introduction" and "conclusion". Therefore, according to his opinion, the views about the "openness of the text" have no basis. Here, the artistic text is considered from the point of view of the work of art, in fact, the infinity of the text does not mean its size, but the innumerable relationships of the characters in its content. These character relationships are not only preserved within a single text. They tend

towards other textual structures and make connections with the symbols in them. It is these processes that are meant by text infinity.

Artistic text is an independent field. It acts and manifests its essence only within the framework of laws related to it. The independence of the literary text is seen, first of all, in the fact that it is not subject not only to the author, but also to a certain ideology, doctrine, worldview. This does not mean that the text rejects any idea or ideal. The artistic layers of the text reflect ideologies and theories that express a certain point of view, of course, but the text does not have a one-sided (tendential) attitude towards them. The images contained in the literary text can approach such doctrines and worldviews in terms of denial or affirmation, but the text remains neutral in relation to such views.

In semiotics, the idea of the infinity of the text is always emphasized. Two things are taken into account when we say that the text is infinite:

1. Innumerable characters in the area of artistic text.
2. The discovery of new meanings during the analysis of the literary text and the continuous continuation of this process.

IV. Conclusion

It is necessary to distinguish the artistic text from nonfiction. The text is a perfect literary-aesthetic system. Each unit in it (word, sentence, sentence, some part of the text) has its place and function. They cannot be changed or shortened. If this is done, the perfection of the text will be damaged and the artistic-aesthetic system will be derailed. People's writer of Uzbekistan Said Ahmed wrote in his memoirs that he tried to replace some words in some stories of the famous master of words Abdulla Qahhor with their meaning as an experiment. But nothing came of it. The text did not accept other linguistic units, not wanting to give up the units in its composition. This phenomenon indicates that the text is an untouched area. This literary-artistic area is very well protected from other external attacks.

Not every work of art is a text. A work that does not meet the requirements of the text is considered non-textual. It is impossible to analyze the non-text structurally and semiotically. Because it does not have a perfect system of signs. The literary text, which is considered the opposite and opponent of the non-text, is a unique material for serious and in-depth analysis and research of the literary critic.

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