



ANALYSIS OF LITERARY RELATIONSHIP IN THE LYRICAL CONTENT

Saidova Raykhonoy Abduganievna

A Teacher of Primary Education Theory Department Bukhara State University

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.

Key words: text, literary text, fiction, analysis, semiotics, poem, poetic text, image, character.

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 fortieth-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. Rolan Barth, 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.

LITERATURE REVIEW

Much research has been done in literature, along with R. Barth, 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 "rockophonetic 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.

ANALYSIS

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 Barth 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.

DISCUSSION

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.Parfi¹ 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 multirab 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

¹Rauf Parfi. Sakina. Toshkent.:“Muharrir” nashriyoti, 2013

Is it enemy to its child - to himself
It is always in my heart, but
Why did my motherland against me?!)
Lecture 6. Ko'ringiz tarixni, ey turkiy xalqim,
Ko'zimda ertaning sevinchi xolos.
Ul 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 qalqqan 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 manguliging 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 heartly
 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 Nightingal'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.

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

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CONCLUSION

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).

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