

## Semiotics in the Field of Literature

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**Annotation:** The following article deals with the problems of Semiotics and the Semiotic nature of Literature. Types of Semiotics and opinions of other scholars analyzed in this article as well, As Semiotics deals not only with objects, beings or personalities, but also with the activity of signs. The symbolism essentially consists in a sharp expansion of the scope of its meaning, while preserving the original meaning of the linguistic sign.

**Keywords:** Semiotics, educational activities, art, magical sense, language symbol.

Fiction refers as the art of speech that is the product of a wide range of human spiritual activities. When we talk about art, we understand the broad and narrow meanings of the word.

First, the word art derived from the concept of mastery. It refers to any practical skill of language.

Second, it serves as a general concept for them. These include educational activities in the field of spiritual culture, music, painting, sculpture, theater, cinema and literature. These measures require the aesthetic perfection of their products, and according to Kant opinion, they cannot be postponed.<sup>1</sup>

The art of speech considers as eloquence in the first sense, but we consider literature in the second sense only as an art form in the specific sense of artistic activity.

All things in human life are Vepds (especially creatures - living Vepds) that have personalities or characters. In the narrow sense, art for the artist has its own artistic and peculiar activities, and only characters are material. To paint a surface, an artist probably uses the same colors as a pictorial and expressive means, for example symbols.

Semiotics, one of the types of literature that deals not only with objects, beings or personalities, but also with the activity of signs (gr. Yota - sign).

As symbols, there are also special signals designed by humans to communicate with each other (e.g., words) and created by objects or living beings. Let us say the actor's

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<sup>1</sup> Kant I. Criticism of the ability to judge // Kant I. Works: In b t - M. 1966.-P.325

body in the game code is just a character; if for some reason we see a living being in it, the true artistic effect of the spectacle is lost. Circus, therefore, is not a literal art that speaks of literature, music, painting, or theater as a demonstration of the skill of the human body.

Anything, any creature can serve as a sign of something. Only a person will always remain a user of any character. The essence of the sign is that it replaces something with itself. As a semiotic activity, art, in its magical sense, works with its helpers.

At the same time, characters are not reduced to replace material phenomena by their nature. Things, in particular artificial signals (as letters) or beings (including humans, but not as individuals), become semiotics if they enter into a special type of interaction. Each character has three sides: the designation side or otherwise the signal name of the character, the meaning of the approved character, and the updated meaning. Each of these aspects is one of semiotic relationships.

A signal is a character's response to a particular language. If there is no appropriate language, there may be no character. A particular symptom, such as a symptom of a disease, is not a sign in the semantic sense: symptoms known in medicine felt and described, but no one created them for communication between the patient and the doctor. Symptoms can be natural, unconditional, conditional, and normal (from Lat. *conuentio* - agreed-ness).

We can note that when we speak of languages, we mean not only natural national languages, but also any system of artistic signs constructed based on texts. When we talk about texts, we mean not only verbal (texts, but also the configuration of characters with any meaning (Latin *textum* means connection).

The meaning of this sign related to the loyalty, which is not always true. In order for it to serve as a symbol, its substitute must be a reference (Latin *etge* - reporting), a reality that is linked to real or virtual or modified (modeled) by an imaginary one. The meaning of a sign is an example of some things, not the life itself that the sign is referring to, but the events of life. Thus, the word in the dictionary is meaningless. It only makes sense in the context of a particular speech - along with other signs of language. In other words, meaning is always contextual. The corresponding text filled with potential meanings, which called upon to actualize the perceptual consciousness, that is, to reveal it, and to be effective, conceptual for itself. The concept of meaning implies its alternative (resistance, disproportion) from another point of view. Perception is neither objective nor like meaning. It is nor subjective, nor like an emotional-volitional attitude toward meaning; it is a controversial subject, uniting those who accept it with their conceptuality around themselves.

Features of recorded significance are habitual and conceptual that have artistic inherent in any semiotic activity, including all types of activities. The second refers to the mental (spiritual-practical) possibilities of perceiving our signs from the outside:



- a) Inner vision;
- b) Internal hearing;
- c) Internal (non-discursive, grammatically unformed) speech.

Fine arts - painting, graphics, and sculpture - are engaged in the creation of objects at first glance. In fact, they use things as symbols. From these material symbols create nonverbal texts. If objects, pictures, or sculptures enter directly into the senses, then as gesture forms (texts) they refer to our mental vision, for which color, line, size are of special importance and are integral units of special (visual) language. The most basic example of such nonverbal language is traffic signals.

Music, which is an expressive art, uses artificial sound signals or natural language words (singing) as a special (auditory) language symbol. A language is intelligible to our mental ears.

There are also wonderful (representative) forms of art - theater and cinema, which define the possibilities of a person, surrounded in one way or another, decorated with things, and how they interact with other people. Signs of human behavior are units of special language that focus on the mental ability of our inner speech. For any understanding, and the actor's behavior on stage is aimed at making the audience understand the inner influences and motives of these behaviors, ultimately "translating from natural language to the inner part".<sup>2</sup>

Signal systems of facial expressions, gestures, intonations, colors, sounds gradually form in the lives of primitive people (there are similar systems in the lives of animals). Art bases on similar semiotic systems and significantly deepens their potential, improving humanity's adaptation to the world around them.

The symbolism essentially consists in a sharp expansion of the scope of its meaning, while preserving the original meaning of the linguistic sign. Thus, the dove of peace drawn by Picasso did not stop Noah's Bird means that the meaning of the cessation of any military action or natural disasters that spreads the Bible includes them. The phrase "Boldin's autumn," which is applied to another person includes his creative achievements in the field of Pushkin's meaning. The symbol is the reverse side of the emblem as the constructive principle of the allegory. Preserving the original value means that the language symbol, the symbolism expands its scope dramatically. This is, for example, the symbolic meaning of "candles and books" is the content of Anna Karenina's novel destiny. These symbols cannot be clearly understood, but the realization of their meaning within the framework of artistic integrity does not lead to great difficulties.

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<sup>2</sup>Sinkin N.I. Language and speech. –M.: "Nauka" publishing, 1998. –P.161

As a conclusion, we can say that everything and every event has its own sign. Semiotics are full of mystery and they have not been fully investigated still. It is purposeful to conduct investigations on semiotics of Uzbek literature.

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