

The Characteristic of a Literature Text

Saidova Raykhonoy Abduganievna

*Professor of the Bukhara State Pedagogical Institute, Uzbekistan
saidovarayhonoy@buxdpi.uz*

Rasulova Shahlo Shavkat kizi

Master student of Bukhara State Pedagogical Institute, Uzbekistan

Abstract. *A literary text is an open literary-poetic system with many features, among which the signification, that is, its manifestation through a sign, and its structurality occupy a special place. It is these two aspects that express the essence of the text. Among hundreds of creative examples, only some - those that are perfect in terms of artistic merit - can reach the level of a literary text. The masterpieces of the prose work of the famous Uzbek writer Abdulla Kahhar have been elevated to such a high status.*

Key words: *semiotic area, semiosphere, concept, communicative, denotative, form, signifier, signified, title, epigraph.*

Introduction

One of the representatives of the Moscow-Tartu semiotic school, A.A. Lukin, M.M. Bakhtin and Yu.M. Lotman, based on the research, writes: “a text is a space consisting of signs, and the sign(s) are its main sign”. Y.M. Lotman called this space the “semiotic area” (semiosphere). According to the scientist, the semiosphere is the result and condition of the development of culture.

A sign is the main term and object of study of semiotics, and it has an extremely important scientific and theoretical value and significance in the study of the artistic text as a literary and poetic system.

From the point of view of linguistics, any linguistic unit and grammatical form has the property of a sign. In literary studies, a sign is formed based on the artistic concept in the text, its requirements and needs. In other words, a sign in linguistics and poetics is not exactly the same thing. As Roland Barthes showed, when the concept of a sign in the language system passes into the territory of a literary text, it becomes a form (signifier), and in the process a new concept arises.

Since a literary text is a boundless phenomenon, the signs it contains are also infinite. When a text is viewed from this perspective, each researcher can find and interpret new signs in it according to the purpose of his level of thinking.

The Main Part

It is known that a literary text is not a temporary phenomenon, but belongs to eternity. At each stage of the spiritual and aesthetic development of humanity, previously unnoticed signs in the content of a particular text are discovered, as well as their interpretations change.

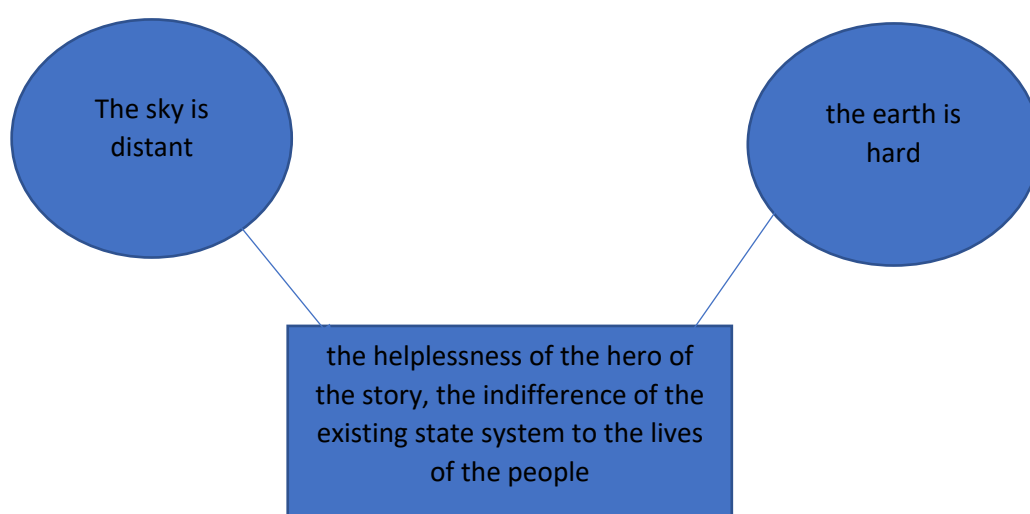
Each sign in the structure of a literary text has its own place and function. Among them, there are signs of primary importance, to which every researcher working on semiotics should pay primary attention (we turn to the story “Bemor” (“The Patient”) by Abdulla Kahhar to substantiate our views):

1) the title of the text. Roland Barthes wrote about this: “Any title expresses several meanings at once; at least two of them should be distinguished: 1) an expression in the title that is associated with the specific content of the text under consideration; 2) an indication of the presence of a certain literary “product” under the title. In other words, the title always performs two functions - enunciative and deictic. To determine the validity of this idea, let's look at the title of the story: "Bemor" ("The Patient"). When we look at it from a lexical point of view, it indicates that the character participating in the plot of the story is sick. Indeed, when we read the text, it becomes clear that the wife of a poor man named Sotiboldi is sick. This is the communicative (denotative) meaning of the title. However, the title, which is a complex and multi-layered process, is not satisfied with just informing in the device of the artistic text. By its nature and possibilities, it has the property of acquiring connotative content and essence. The reading of the text and its not only structural-semiotic study show that not only the woman herself is sick. It becomes clear that the government (the tsarist colonial administration), which did not think about preserving the health of the population in its territory, as well as the society accustomed to injustice, injustice and inequality, are also doomed to destruction in a mobile-symbolic expression. Thus, the title enunciatively refers to the woman's illness, along with the illness of the state system based on injustice and the inert (stagnant) society. The validity of such a reference becomes clear during the reading of the literary text. From a deictic point of view, it shows the negative attitude of the speaker (narrator) towards the tsarist colonial system. At the same time, as Roland Barthes correctly pointed out, the title always has a narrative (interesting) character and also serves to advertise the text created as a literary "product", that is, to create the reader's motivation and desire for it.

2) epigraph. Not only the title of a literary text, but also its epigraph performs the above-mentioned functions - it further enhances the narrative expressed in the title, and also helps to somewhat alert literature lovers to the essence of the presented text.

Let's consider the epigraph of the story "Patient" in terms of the above-mentioned idea: “*Osmon yiroq, yer qattiq*” (“The sky is distant, the earth is hard”) Denotatively, this proverb expresses a simple truth, namely, the distance of the sky, and the hardness of the earth. If we proceed from this point of view, it becomes clear that it has nothing to do with the plot of the text, the life and fate of the characters in it. Therefore, we are convinced that the epigraph also performs the same symbolic-transitive function as the lexical unit "patient" in the title.

The proverb selected as an epigraph contains two signifiers, which, when combined, serve to create a single concept:



In this way, the concepts of story title and epigraphy merge to create a single paradigmatic line:



"A concept is always a concrete expression of something, it is both historical and intentional at the same time. It is considered the motivating factor of the myth (or artistic text - R.S.) that calls to life"¹.

Based on this idea of Roland Barthes, let us look at the concepts shown above in a paradigmatic series. Indeed, the concepts of text and epigraph express historicity (the pitiful and miserable state of the people during the time of tsarist colonialism, as well as the special attention of the narrator (author's character) to life in the recent past, that is, intentionality. These concepts clearly express the brutal rule based on aggression and tyranny in their artistic structures.

3) the names of the heroes and characters in the literary text. "The famous name," writes Roland Barthes in his study "Textual Analysis of a Short Story by Edgar Allan Poe," "should always be the main source of attention for the critic. It can be said that the famous name is the king of signifiers: its social and symbolic connotations are very rich."

From the above considerations, it becomes clear that a proper noun, as a signifier of any sign, creates a concept that performs a certain artistic and aesthetic function. We can clearly see the proof of this idea in the example of the text of the story "The Patient".

The story "The Patient" is a very compact example of artistic creation in terms of volume. It occupies about two pages in the first volume of Abdulla Kahhar's five-volume collection "Works". Naturally, in such a volume, the plot area and the number of participants are limited. The story contains the following characters:

1. *Sotiboldi.*
2. *Abduganiboy.*
3. *wife of Sotiboldi's (patient).*
4. *The neighbor's old woman.*
5. *Girl (Sotiboldi's four-year-old daughter).*

In addition to the above, the text reports the efforts of a doctor, a beggar, and some kind of wife to "cure" a sick woman.

According to the structural-semiotic theory, a literary text is an independent literary-poetic structure, which has the property of self-control, not being subject to external forces (the author, the temporary ideology and theories of a certain era (for example, the Soviet era), and acting on the basis of its own artistic concept. This property is also reflected in the choice of names for the characters of the text. This aspect of the text can also be clearly seen in the story "Patient". Of the five participants in the story, only two (Sotiboldi, Abduganiboy) are called by their own names. The names of the remaining three (Sotiboldi's wife, the old woman next door, the little girl) are not known. There are two reasons why proper nouns (human names) are not mentioned at the level of the literary text:

1) According to the artistic and poetic concept of the text, it is not necessary to reveal the names of some participants in the plot. The girl in "The Patient" is not named from this point of view. Because calling her "a four-year-old girl" or "an innocent baby" rather than calling her by any other name serves to further enhance the tragic pathos in the plot of the story;

¹ Ролан Барт. Избранные работы: Семиотика: Поэтика: Пер. с фр. / Сост., общ. ред. и вступ. ст. Г. К. Косикова. – М.: Прогресс, 1989. – С. 83.

* Intentional - derived from the Latin word intentio, as a philosophical term it denotes the main characteristic of human thinking - attention to a specific object.

2) the story reflects an event from recent history in its artistic world. For this reason, it adheres to the national-Islamic custom that existed at that time. According to such a custom, a woman's name was mentioned only within the family circle, and it was not considered appropriate for strangers (non-mahrams) to hear this name. Therefore, it turns out that the taboo code was applied to the two women in the story (Satiboldi's wife, the old woman next door).

Now let's pay attention to the purpose for which the names of the two participants in the text area (Sotiboldi, Abduganiboy) were chosen by the literary text:

Sotiboldi is the main character of the story, in other words, the protagonist. The main burden of the tragedy that occurred in his family (his wife's serious illness, attempts to treat her, the absence of anyone to help, and finally the death of his wife) falls on him. He is a servant in the household of someone named Abduganiboy; his livelihood is quite poor, the poor family has been living on a shoestring since before. When the mistress of the house falls ill, the family's life becomes even more difficult. Although it is not mentioned in the text, he has no parents (it can be assumed that they have passed away), brothers, or sisters to support him in such a trying time. Due to such loneliness, he was forced to quit his previous job and "learn to weave various baskets, not to smile in front of the patient."

The above ideas are directly related to the name Sotiboldiga. This connection is associated with this name - it becomes clear in the analysis of the superstitious view that was widespread among the people in the past.

It is known that at certain stages of the past, especially during the reign of the tsarist government, when colonial tyranny was extremely strong, the provision of medical services to the population was not up to standard, and child mortality was high due to the lack of systematic vaccination against various infectious diseases. As a result, although the birth rate in most families was high, most of the children born died from various diseases. This idea can also be seen in the example of the family of Abdulla Kahhar, the author of the story we are analyzing. All the children born before and after the future artist left this world very early due to various illnesses. As a result, only one child from this family, Abdulla, survived. A similar fate was also observed in the fate of the Abdulla Qodiriy family. Many children were born in this family, but more than a dozen of them died, and only a few (Rakhimberdi aka, Abdulla, Kudratulla) survived their untimely death.

When children born in a certain family died one after another, they carried out this custom: when a child was born, he was given to a family (neighbors, close or distant relatives - in such a family it was considered that children would grow up healthy); for some time, this child was "bought" from the family in the presence of witnesses. By doing this, they wanted to teach evil spirits and demons that "this child is not ours, it belongs to a stranger." Such children were named "Sotiboldi".

From the above historical excursion, it becomes clear that the name of the hero of the story arose on the basis of a certain superstitious point of view, and it is indicated that he was the only child in the family. Both poverty and loneliness enhanced the tragic fate of this character.

Conclusion

In traditional literary criticism, when the story "Bemor" ("The Patient") is studied from a problem perspective, we see that the main attention is focused on Sotiboldi and his family members. In most cases, it is observed that the characters considered secondary characters in the work, including the character of Sotiboldi's boss Abduganiboy and his place in the artistic and ideological concept of the text, are not given sufficient attention. However, this character is not simply included in the scope of the literary text, but it can be seen that he has acquired a special significance and place in the fate and tragedy of Sotiboldi and other poor people like him.

It is clear from the plot of the story that Sotiboldi, receiving a meager salary from his boss, barely managed to support his family. Since his salary was extremely small, he could not accumulate a decent reserve for "dark days" (such as illness, death). The hero of the story, no matter how simple and uneducated he is, understands that the "treatment" of his wife, an illiterate doctor ("Sotiboldi ... showed the patient to the doctor. The doctor took blood. The patient's eyes were swollen and his head was spinning."), a certain wife ("he beat (the patient) with a willow branch, slaughtered a chicken

and bled it”), and the like, is ineffective. The small savings he has saved up end up being spent on such useless things. The text reports this as follows: *“All this, of course, is done with money. At such times, the thick one stretches, the thin one breaks”*.

Here we should emphasize once again that the signs in a literary text are not only present in the title, epigraph, and the names of the participants in it, but can be expressed by any word, word combination, sentence, and even larger text fragments.

References:

1. Абдулла Қаҳҳор. Асарлар.Олти томлик.1-том. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1967. – Б. 56.
2. Бахтин М.М. Эстетика словесного творчества.– М.: Искусство, 1986.
3. Ролан Барт. Избранные работы.Семиотика. Поэтика. – Москва: Прогресс, 1989. – С. 432.
4. Р.А. Саидова. Бадий матнда белги муносабатлари. Филология фанлари бўйича фалсафа доктори (PhD)диссертацияси. Бухоро, 2020. - Б. 93-94.
5. Saidova, R. A. (2020). SEMIOTIC SQUARE AND BINARY OPPOSITION. Theoretical & Applied Science, (2), 201-205.
6. Ю.М.Лотман. Семиотическое пространство. // Ю.М.Лотман.Внутри мыслящих миров. Человек – текст – семиосфера – история. Москва, 1996. – С. 165-165.
7. ABDUGANIEVNA, S. R. The Role of Semiotics in Literature. JournalNX, 6(09), 190-193.