



## ADDRESSER-ADDRESSEE RELATIONSHIPS IN STRUCTURAL-SEMIOTIC ANALYSIS OF LITERATURE

**Saidova Rayxonoy Abduganievna**

A senior teacher of  
Phd in Philological Sciences  
Bukhara Pedagogical Institution of  
Bukhara State University

Article history:	Abstract:
<b>Received:</b> October 20 <sup>th</sup> 2021 <b>Accepted:</b> November 20 <sup>th</sup> 2021 <b>Published:</b> December 28 <sup>th</sup> 2021	The article provides an overview of the structural-semiotic analysis of the literature. At the same time, the addresser-addressee relationship was also mentioned during the analysis and analyzed using examples.
<b>Keywords:</b> Addresser, addressee, society, symbol, structuralism, semiotics, mythologies, imagination, text, syntagmatic series, characters.	

### I. INTRODUCTION

Semiotics is the science of characters. "Symbol" is a broad term that can incorporate concepts from nature, society, and even the cosmos. What is a sign? Roland Barthe, one of the founders of structuralism and semiotics, showed that nothing can be a sign in itself. According to the scholar, a word (compound, sentence, piece of text, whole text) must be part of a system in order to be a sign. While working within the framework of structuralism, Roland Bart and his contemporaries occasionally referred to semiotics, the character whose main object was also. This is because they have been convinced throughout scientific activity of how important a character is in the process of structural analysis. R. Bart's scientific heritage includes works such as "Mythologies", "Imagination", "Literature and Meaning".

### II. LITERATURE REVIEW

Roland Bart's follower in Russia, while Y.Lotman thinks about the structure of the text in his book The Structure of the Divine Text, it is also based on semiotic theories and views. While describing art, including fiction, as a separate "language," the scholar pointed out that it was a "system of signs." He also paid special attention to the concept of the text, expressing certain views on its artistic system, its hierarchy, the paradigmatic and syntagmatic series of characters<sup>1</sup>.

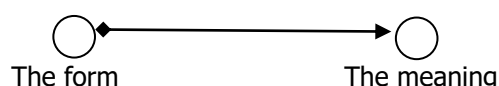
In some works of national literature during the period of independence, definitions and comments on semiotics are given. In particular, Professor K. Yuldashev writes: "Semiotics is the science of signs and sign systems. Semiotics groups languages as follows: 1) natural (national) languages; 2) artificial

languages; 3) metatyls - these are scientific languages created to record and describe natural and artificial languages; 4) additional - secondary (secondary) languages - these include myth, ritual, language of art, prohibitions, customs, etc. languages. From a structural-semiotic point of view, no language, no text, no culture can exist in isolation from any other language, text or culture in the world<sup>2</sup>".

### III. ANALYSIS

The character in the literary text has special features. It manifests itself in the text in two stages.

Step 1: As a sign of a speech system. According to F. de Saussure's theory, a word is a sign in the speech system. This character consists of two elements:



We choose the word "book" to prove our point. The "book" as a form is the sum of the sounds b-o-o-k. These sounds do not have a lexical meaning on their own. When they enter a particular system (book), they can mean a subject to be read. This unit manifests itself in a new stage after entering the scope of the literary text. It is not limited to denotative meanings, but also has the ability to express many connotative meanings as required by the text.

Thus, in Roland Bart's words, a "second semiological system" emerges. This and other works of ours devoted to the study of a particular literary text are based on the second semiological system.

The meaning in the first semiological system is called a concept. It is this concept that takes shape again when it enters the second semiological system. This form is called "addressee" and the new meaning

<sup>1</sup>Lotman Y.M. The structure of the literary text // Lotman Y.M. About art. - SPB.: "Art - SPB", 1998.

<sup>2</sup>Yuldashev Q., Yusupov J. Fundamentals of artistic analysis. - UrSU, 2008.



that comes from it is called "addresser". The sign is derived from the combination of the known and the definite:



According to Algirdas Greimas, the presence of a signifier indicates the existence of an addressee. On the other hand, it is only due to the presence of an addressee self-expressive signifier. The manifestation of such a relationship between the addresser and the addressee is the basis for believing that they are the product of their relationship<sup>3</sup>.

The most important feature of a literary text is action. The character relationship creates text movement. However, the first interaction in the text - the process of striving for each other - is first manifested in the system of signs. In doing so, the addresser and the addressee interact with each other as members of an interconnected pair. This is a sign of action.

We find this idea in Rauf Parfi's lyrical legacy, "My heart is dark. We try to confirm it on the basis of a poem that begins with the line "Smoke around ..." <sup>4</sup>. This work of art was written in 1988, on the eve of the Uzbek national independence, and is dedicated to the great Azerbaijani (Azerbaijani-Uzbek) literary critic Akif Bagir. The poem is an example of a perfect artistic and poetic system, written with great pain, the past, achievements and tragedies, the future of the Turkic peoples. The epigraph to this text is the unit "Assalomu alaykum, dorning og'ochi" from the epic "Kuntugmish". The artistic piece used in one text and the character (s) included in it, as it enters another poetic system, acquires a new content, adapts to the requirements and possibilities of the new artistic environment, as well as to the ideological ideal. As a result, it has significantly different characteristics than before. A similar phenomenon can be seen in this epigraph.

There are two characters in the text **"Assalomu alaykum, dorning og'ochi":**

- 1) assalomu alaykum;
- 2) dorning og'ochi.

Examining the content of these characters in the epigraph of a poetic text makes it possible to clarify the differences and connections between these units in the two texts.

"Assalamu alaykum", which is used in the Islamic world, means to greet in a denotative sense, as well as to wish good health and prosperity to the interlocutor. The first member of this sign, the addresser, has this meaning. When the first element of this sign becomes addressee, it retains its original meaning in the text area, first of all within the separated unit, and also acquires a connotative character.

"Assalamu alaykum" is not addressed to a person, but to an inanimate object - a tree. However, there is a serious difference between them, as well as a sharp contradiction. In oral speech (as well as in fiction), a person may greet a living or inanimate object other than a human being, such as an animal ("Hello, lambs", "Hello, mountains" ...) but it is absolutely unexpected that a human being should resort to such a tree as a means of his own death. Such a relationship, which created a binary opposition between the two characters, increased the drama and tragedy of the text, and caused the reader to have a burst of emotion. We have already mentioned the lexical meaning expressed by the first member of the first character in the poem. Let us now consider the conceptual meaning, or rather the concept, expressed by the next component in this system.

#### **IV. DISCUSSION**

"Concept," wrote Roland Bart "helps to restore cause and effect, power in action, and intentions. Unlike form, a concept is not completely abstract; it is always related to a situation. Through the concept, a myth (this view can also be applied to a literary text - a dissertation) is brought to a new reality (a new view in the lyrical text, an idea - a dissertation).

A certain word in the language reserve can express lexical meaning through a formal shell. It can retain this meaning in the speech or it can express a new meaning. Such a word, an idiom, can have a more distinctive feature in a literary text than a unit of language and speech. The unity of "Assalomu alaykum, dorning og'ochi" is a clear proof of this opinion. In this lecture, two concepts collide. Such a binary opposition not only enhances the artistic and emotional power of the text, but also shows that it is a mature system with great creative and poetic potential. These concepts are formulated as follows:

**Form  
concept (addressee)**

**(addresser)**

<sup>3</sup>Greimas A.J. Structural semantics. - Moscow: Academic project, 2004.

<sup>4</sup>Rauf Parfi. Turkiston ruhi. - Tashkent: Sharq, 2013.



**A) assalomu alaykum**

A-1)

readiness to die for freedom

meaning of greeting

**B) dorning og'ochi**

B-1) the

device of colonialism, the wooden executioner  
the colonial system

(the protagonist addresses this wood).

From the above it is clear that in a literary text the concept differs significantly from the form in terms of quality, artistic and poetic function. According to the requirements of the text, in order to perform the task, the concept, although formed on the basis of form, undergoes a process of evolution and, of course, has a different essence and properties.

Relationships within a literary text never occur between form(addresser)s. Any relationship only occurs between concepts. If we analyze the concepts in the lecture "Assalamu alaykum, the tree of the tree" without the concept of the text, the expected result will not be achieved. This is because these concepts can only perform their necessary function in the context of their natural environment (a particular artistic device).

We have explained above the meaning of the concepts that make up this unity (the tenacity of the protagonist's nature, human pride, the belief in the rightness of death in our people, formed on the basis of the Islamic worldview). These features of the structure of the lyrical text under study («assalomu alaykum» and «dorning og'ochi») have acquired a new color and meaning due to the ideological and artistic basis of this poetic work, its requirements and needs.

The qualitatively unique artistic idea in the poetic text, which arises from the connection of the above characters, expresses not only the lyrical hero's readiness for death, but also his readiness to fight for independence, to get rid of colonial oppression. This makes it clear to us that Roland Barthes, a theorist of structuralism and semiotics, said, "Unlike form, a concept is not absolutely abstract, it is always related to a situation."

The above concepts in the poetic text serve to reveal the essence of a specific historical socio-political system (colonial Turkestan), rather than an abstract reality. As the lyrical protagonist says "Assalamu alaykum" to the "tree of the tree", that is, to the inevitable death and enters an unequal battlefield, there are, of course, clear and historically proven reasons and factors for such extraordinary courage. Such causes and factors are not reflected in the members of this sign. Because the meaning and

artistic-poetic function of each concept is limited in its size and structure, goals and objectives.

**V. CONCLUSION**

The above analysis and the diagram illustrating the process show that, first, the concept is not always based entirely on the lexical meaning expressed by the addresser (s), but can have a new meaning and content based on the essence of the concept of artistic-poetic device. Second, a single concept can have two or more form(addresser)s. It is clear from the analysis that each character in the field of the literary text reflects the essence of the described historical epoch at the level of tragic pathos culmination.

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