

## THE ROLE OF THE AUTHOR IN THE SEMIOTIC ANALYSIS OF A LITERARY TEXT

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### ANNOTATION

On the issues of structural and semiotic research in world literature since the middle of the twentieth century, to determine the role and importance of the characters in the literary text in the formation of integrity; Particular attention is paid to revealing the theory, poetics, and subtext of the poem in terms of character relations. In particular, in this article, it is important to analyze the works of art based on semiotic methods, to explain the role of the author in the literary text and the semantic and structural layers of the literary text in the analysis process.

**Keywords:** author, structuralism, semiotics, semantic and structural layers mythologies, imagination, text, syntagmatic series, characters.

### INTRODUCTION

In world literature, the study of examples of fiction based on a structural-semiotic approach, the discovery of paradigmatic, syntagmatic relations, and the peculiarities of binary opposition in the creation of the literary world of lyrical, epic, and dramatic text. In this regard, the effective use of structuralism and semiotics in the study of specific works of art; Particular 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 symbols. In the process of structural-semiotic analysis in literature, the author (creator) is ignored. Such a method does not mean a complete denial of the poet or writer, a denial of his services. Separating the author from the text and focusing on the art form serves for the depth of research and analysis. In this case, the personality of the artist is not discriminated against, but the work of art written by him is studied in great depth and detail. As a result, the essence of the text becomes clear, the inner layers are defined, and the artistic and aesthetic value of the product is revealed.[1]

When the author is directly involved in the literary text and expresses his attitude to the story, the protagonist, etc., of course, there is no way to ignore the author. In this case, the creator is seen as one of the images in the artistic text. This method serves to disprove the view that the author is the sole master of the text.[2]

In traditional literature, the author has always been at the forefront. Any achievement in a work of art is undoubtedly regarded as the service of the author. A well-written work is praised and its merits are highlighted. Sometimes, even in the process of analysis, the main points of the work of art are left to one side and the focus is on the writer. In this case, it is natural that the features of the work of art in the form of a literary-aesthetic system are not sufficiently revealed.[3]

Some representatives of the world art of speech have noticed that the system of events of the work of art, the character of the protagonists are not always at their disposal. When Russian writer Ivan Turgenev began writing the novel “**Fathers and Children**”, his main goal was to portray the protagonist Bazarov as a completely negative protagonist. However, in the course

of events, as required by the logic of the character, this image has become positive, contrary to the intentions of the writer, and Bazarov has become a positive symbol of the generalization of progressive youth.[4]

A similar phenomenon can be seen in the history of Uzbek prose. As Abdulla Qadiri began writing “**The Last Days**”, we do not know whether he included the death of one of the main protagonists, Kumushbibi, in his creative plan. But his son, Habibulla Qadiri, recalls that the famous prose writer wept while writing about Silver's death in the novel. It is concluded from this memoir that the creator did not want the death of his beloved hero. But the natural flow of the text, its independent laws, necessitated the death of this image, and the author complied with the requirements of the text.[5]

Here we will try to highlight some other features of the nature of the text.

“Literary text is an independent field. It acts only within the laws that apply to it and expresses its essence. The independence of the literary text is manifested, first of all, in the fact that it is not subject only to the author, but also to a particular ideology, doctrine, worldview. This does not mean that the text rejects any idea or ideal. The artistic layers of the text reflect certain views, ideologies, and theories that express the views, of course, but the text does not treat them one-sidedly (tendonstiosis). Images in a literary text may approach such teachings and worldviews in terms of denial or affirmation, but the text remains neutral to such views.”

In semiotics, the idea of the infinity of the text is always emphasized. There are two things to consider when it comes to the infinity of a text:

- The myriad of characters in the territory of the literary text;
- The discovery of new meanings during the analysis of the literary text and the continuation of this process.

The literary text must be distinguished from the non-fiction. The text is a perfect literary-aesthetic system. Each unit (word, sentence, sentence, 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 compromised and the artistic-aesthetic system will be disrupted. People's Writer of Uzbekistan Said Ahmad writes in his memoirs that as an experiment he tried to replace some words in the stories of the famous master of words Abdulla Qahhor with their meanings. But this work did not yield any results. The text did not accept other linguistic units, not wanting to abandon its constituent units. This phenomenon indicates that the text is an inviolable territory. This literary-artistic area is very strongly surrounded by other external attacks.[6]

No work of art is a text. A work that does not meet the requirements of the text is considered non-text. It is impossible to analyze the text from a structural-semiotic point of view. Because it does not have a perfect system of characters. The literary text, which is considered to be the antithesis and opposition of the non-text, is a unique material for the literary critic for serious and in-depth analysis and research.

Synonyms are formed from the combination of the Greek words syn" together"+ onoma" name", which is an important means of increasing the effectiveness of speech, a clearer, more vivid, logical, and diverse expression of thought. In the existing scientific literature, it is reflected that synonymous words in the working definition belong to the same category, are written, pronounced differently, but have the same or similar meanings.[7]

Now studying scientific heritage, socio-political activities, and acquaintance youth charity of our above-stated ancestors is considered one of the main urgent objectives of modern intellectuals.[8]

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2) The second main layer - reflects the original purpose of the author in creating the work. The first artistic-poetic layer usually serves as a protective shell of the text, in which the text is used only to protect the self (including the author) from external attacks and to give the work an emotion.

As long as any literary text consists of a set of characters and their interrelationships, the main characters identified during text analysis are close and similar to each other, they are chained together, and standing at the center of the artistic text serves to reveal the main idea - the second main layer.

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