QR – Issue   QR – Article

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SEMIOTIC SQUARE AND BINARY OPPOSITION

Abstract: *Semiotic Square Representative of the Paris Semiotic School A.J. Designed by Graham and put into scientific use. This Lithuanian scholar also made a worthy contribution to French linguistics and semiotics. The system he developed was based on Aristotle's logical square.*

Key words: *semiotic square, a number of discipline, surface, horizontal, the contradictory attitude, vertical implantation.*

Language: *English*

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Introduction

The Semiotic Square (SS) is a universal scientific tool that can be used in a number of disciplines, including literary text analysis.
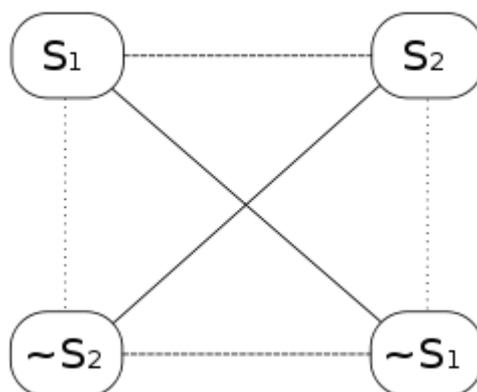
Semiotic square design was painted by A.J.Greymas

The above figure of the SS contains three types of attitude:

1) the attitude based on the inconsistency of the characters located on a flat (horizontal) surface;

2) the contradictory attitude occurred the result of diagonal signs' opposite;

3) vertical implantation or complementary response. It is a character link that defines the validity of the contradiction, indicating the conflict or the opposite between the vertical squares in the square.

Analysis

In this part, we will describe Rauf Parfi's poem "Abdulhamid Sulaymon Cho'lpon", written in 1974, in a semiotic quadratic analysis of the binary opposition, and draw some conclusions from this.

Abdulhamid Sulaymon Cho'lpon
Shu ojiz holimga shoirmanmi men.
Cho'lpon
1.Ona tilim sen ruhimning qanoti,

Clarivate
Analytics *indexed*

Abutturk nafasi, Oltoy chechagi.
Xun davridan omon keldi G'iroting,
Qutlug' Enasoyning ezgu ertagi.
O'rxun bo'ylarida toshga aylanding,
Ko'klarga sanchilding, Turon bo'lding Sen.
Mangulik safarga qachon shaylanding?
Qachon bu alamga – kuchga to'lding Sen.
Yillar bahorimni uchirdi chalqib
Xun davridan omon keldi
Muzlarga ko'chirdi o'tluq yozimni.

Porloq osmoningda quzg'unlar uchdi,
1.Based on the semiotic square, firstly we try to identify the interconnected contradictions that are at the upper level of the surface, and then to reveal the essence of the dominance of the text system.

G'iroting Qutlug'
Enasoyning ezgu ertagi…
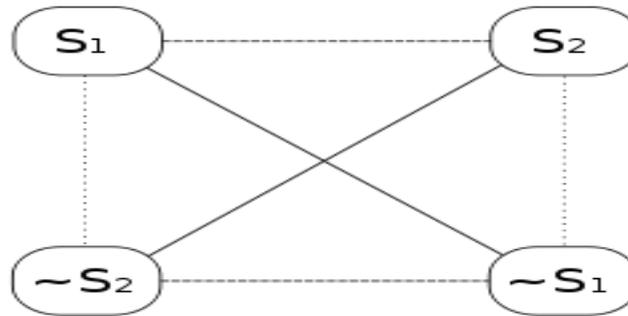
Porloq osmoningda quzg'unlar uchdi,
E voh, yog'iylaring soldi yag'moni
O'rxun bo'ylarida toshga aylanding,
Ko'klarga sanchilding, Turon bo'lding Sen.

From the poetic text we draw two symbols that make up the binary opposition and place them at the top of the square. These are:

1. Yillar bahorimni uchirdi chalqib,
Muzlarga ko'chirdi o'tluq yozimni.
2. Xun davridan omon keldi G'iroting,
Qutlug' Enasoyning ezgu ertagi...

According to the drawing, the poetic part number 1 is marked with the second S_1 and the second with S_2.

Discussion

According to Semiotics experts, including Greymas, firstly the character is the product of contradiction. According to logical thinking, "sweet" definitely requires "bitter". It is impossible to imagine or evaluate "big" if it is not "small". This is the conclusion of logic. The same applies to semiotics. In order to be an interconnected contradiction, there must be an understanding that combines these two characters. The above-mentioned concept that combines "sweet" and "bitter" is taste.

Therefore, we try to analyze the contradictory characters in the poetic text about Cho'lpon, to identify the factors that create binary opposition, and to clarify the idea that interconnects these characters.

Although the poem was called "Abdulhamid Sulaymon Cho'lpon", it began with a reference to the native language (Turkish). The reading of the lyric text and its analysis suggest that it contains two artistic voices. These are:

1) roviy (lyric hero);
2) the voice of the great nationalist poet Cho'lpon.

These two voices differ in some parts of the text. For example, the voice in the first paragraph of the second sonnet in the text belongs to Cho'lpon:

Dunyo oq emasdir, yo'q, qora bardosh,
Kuyib yodimizdan keachganlar aytsin.
So'zlarida zahar, ko'zlarida tosh,
Elidan, tilidan kechganlar aytsin.

Abdulhamid Cho'lpon, Abdurauf Fitrat, and Abdulla Qodiriy have been banned from remembering and reading their books after the totalitarian Soviet system of 1937-1938. Even when it is remembered, it is mentioned by the infamous label "xalq dushmani". Although this voice belongs to Cholpon, it speaks on behalf of all progressive Jadids. According to his words, the world is "oq emas, qora bardosh" Because "oq" is trampled underfoot, and oppression is triumphant. The oppressors (colonialists) founded the kingdom of lies. A bunch of oppressed and cowardly people call "oq" instead of "qora" for the interest of their career. They have given up remembering those who have been killed for their independence. There are the "poison in the words", the "stone in their eyes" of the helpless and the wretched people. "The people who have gone away from their language and nation" are creatures of human origin, who have their own destiny and are subdued in the guise of a net, even with their own language and accustomed to speaking the invaders. Thus, the textual section on the S_1 edge of the semiotic square illustrates the great tragedies of the modern era, interacting with (paradigmatic) relations with the lyrical hero and other units narrated by the roviy.

Yillar bahorimni uchirdi chalqib,
Muzlarga ko'chirdi o'tluq yozimni.–

Lecture in S_1 forms the opposite relation to the horizontal relation with the following text unit on the square S_2:

Xun davridan omon keldi G'iroting, Qutlug' Enasoyning ezgu ertagi.

This section of the text completely overrides the view expressed in S$_1$. Analysis of this sign allows us to come to the following conclusions: The Turkish language survives along with their owners, had long, glorious and tragic times. There has been aggression, violence, and oppression on these languages and nations. The demons in human form did all the evil to destroy this nation. The poetic section has three interrelated characters:

1) **The period of Xun** – is one of the golden times of the Turks. At this stage in history, the fame, power, and fighting spirit of the Turks was written all over the world;

2) **G'irot** – is a legendary horse of the hero of the Alpomish, one of the rare examples of the World Epic. It was three days' journey instead of three months journey from Baysun to Kalmak;

3) **Enasoy** – is a huge river in the area where the Turks lived long ago. As these three characters are interconnected and close together, they enter a system and form a paradigmatic relationship. Within the text, a new character, larger than this one, will be created from this merger. This is a symbol of the Turkic language's vitality

2. Now proceed to the definition of the character of the diagonals on the SS. These are: also represent the opposite links between S$_1$ and ~ S$_1$, S$_2$ and ~ S$_2$. The intimacy of the S$_1$ and ~ S$_1$ contradictions in the text is in contradiction to S$_1$ (yillar bahorimni uchirdi chalg'ib, muzlarga ko'chirdi o'tluq yozimni), that is, the closeness of S 2 (Xun davridan omon keldi g'iroting, Qutlug' Enasoyning ezgu ertagi) so we choose another lecture that falls into a paradigmatic series.

O'rxun bo'ylarida toshga aylanding, Ko'klarga sanchilding, Turon bo'lding sen

This unit also has three primary characters that overlap and complement each other and form the basis for a single character:

1) O'rxun;
2) tosh;
3) Turon.

These characters overlap. O'rxun is one of the oldest inhabited territories of the Turkish people, after the Hun period. It naturally joins the reader's memory with the Enasoy symbol in the text itself: O'rxun-Enasoy. This is a new character that is now within the text. This unit brings together monuments associated with the names and activities of Tunyukuk, Kultegin, Bilga hoqon. In the flow of the reader, this compound enters into contact with the stone symbol and revives the memories of the ancient stone inscriptions, the ancient Turkish inscription of the Dulbarjin.

Of course, it is necessary to pay special attention to the stone symbol and to explain its connotative meaning within the fiction.

The stone, first of all, reflects the qualities of patience, persistence, and courage that are common to Turkish nations. Secondly, it refers to the spiritual monuments that our ancestors had carved out of stone and inherited from mankind. The use of stone in the form of writing means that our great ancestors had a keen intelligence.

The third sign in the textual part (Turon) is directly related to the geographical area, the historical homeland, which is the source of the O'rxun-Enasoy monuments.

Its ascension to the heavens - his worldly status and honor - is directly linked to the mother tongue, which is the wing of the people's spirit.

In his article "Ona tilimiz", Abdurauf Fitrat evaluated the Turkish language such as "Eng boy va baxtsiz til". This language is really rich, with various synonyms and meanings, as Mahmud Kashghari has revealed in the works of "Devoni lug'otit-Turk", with deep logical reasoning. But at any given time, our native language devotees have always sought to prove this language by comparing it with another language, which has always had a dominant position, and thus proves the priority of the Turkish language. M.Koshgari mentioned in his preface to the dictionary study that his native language is not inferior to Arabic, and that "arab tili bilan ikki uloqchi ot singari teng poyga qilib turk tili", in his treatise on binguals, A.Navoi proved that Turkey is inferior to Persian, in particular in terms of vocabulary.

The reason for this phenomenon is that as long as the language exists, its owner, al-ulus, is also alive. Consequently, the invaders, who invaded a country by force or deception, have tried to destroy its language in order to completely destroy the defeated nation. Although they have not succeeded in removing the Turkish language from the human linguistic reserve, they have been able to absorb many words, grammatical and phonetic features in their languages, sometimes more or less. As a result, the beauty of the ancient language has been undermined. When Fitrat called the misfortune of the Turkish language, it was precisely this historical tragedy.

Thus, the system of symbols in the S$_1$ edge of the semicircle

Yillar bahorimni uchirdi chalqib, Muzlarga ko'chirdi o'tluq yozimni

lecture allows us to elucidate the fact that the relationship of contradiction in S$_2$. We explain this fact as follows:

O'rxun bo'ylarida toshga aylanding, Ko'klarga sanchilding, Turon bo'lding Sen.

The character system in the textual section ignores the views expressed in the symbols in S$_1$. This denial proves that the great and the victim's native language, as well as how many Turkish peoples, despite their tragedies, loss, severe trials and examinations, has maintained their identity and worthlessness.

2. At the next stage of our analysis, we will begin to determine the relationship between S_2 and $\sim S_2$ text fragments in the diagonal of SS. Before proceeding to this work, extract the appropriate lecture from the textual content for the angle $\sim S_2$, which is opposite to the S_2 tip of SS:

Porloq osmoningda quzg'unlar uchdi,
E voh, yog'iylaring soldi yag'moni.

At the request of the semiotic square, this text passage must contradict the following lexicon in S_2:

Xun davridan omon keldi G'iroting,
Qutlug' Enasoyning ezgu ertagi.

The poetic fragment at S_2 was analyzed above. The number and the meaning of the characters were also clarified. Therefore, in order to clarify the lexical contradiction, we proceed to distinguish between the $\sim S_2$ characters and their interpretation.

The following two lines are selected for analysis:
1) porloq osmon;
2) quzg'unlar;
3) yog'iylar yag'mosi.

The first two of these three symbols have a connotative meaning. The third is a denotative essence.

Porloq osmon sign indicates the special place and importance of the Turkish people, in this connection, the sacred and honorable periods of their native language on the world level.

Quzg'unlar are a symbol of the statutory meaning that means **the enemy** (dushman) in the context of the literary text. The runic inscriptions that date from the Turkish period to the present day show that there have been many opponents from the earliest times. Much has been said about this, especially in the monuments of Tunyukuk, Bilga xoqon and Kultegin. The inscription Kultegin says about the ancient enemies of the Turks:

"Tabg'ach xalqi... yaxshi, alp kishini yo'latmas ekan. Biror kishi adashsa, urug'i, xalqi, uyi, yopinchig'igacha qo'ymas ekan. Shirin so'ziga, nafis ipagiga aldanib, ko'p turk xalqi, o'lding".

And there are such lines of sadness in the "Tunyukuk bitiktoshi": "Turk xalqi o'zining xoni bilan ham bo'lmay, Tabg'ach xoqonligiga qo'shildi...

Turk xalqi o'ldi, yo'q bo'ldi, tugadi. Turk sir xalqi yerida birorta ham urug' qolmadi."

According to the sources mentioned above, despite such tragedy and loss, the Turks, under the leadership of the newly born wise leaders and their bravery, united under one banner and managed to establish their own independent states.

The third character in the text, the "yog'iylar yag'mosi" is used to further strengthen the unity of the raven in the ancient Egyptian, thereby increasing the dramatic and tragic nature of the text.

In this way, the binary opposition in the diagonal text that unites S_2 and $\sim S_2$ illustrates the artistic depiction of historical reality and the vivid and vivid reflection of the conflicts of different times in the literary world.

3. After the first two stages of analysis are completed, we proceed to the final process, namely, S_1 and $\sim S_2$, as well as S_2 and $\sim S_2$. This is the final stage of our semiotic square-based study because it is this stage that allows us to draw conclusions as to whether the previous analyzes are true or not.

Before proceeding to this stage on the semiotic square, we think that it is necessary to give a brief summary of the implications and implications of the complimentary terms used as its counterparts.

Implication is a Latin term meaning "communication". It represents a conceptual, semantic relationship in logic in logic.

Electronic Explanatory Dictionary - The term complementarity in "Wikipedia" is interpreted as: "compatibility of molecules of biopolymers or their fragments in chemistry, molecular biology and genetics; it helps to form bonds between molecules or their structural parts"

This is stated in the Greymas doctrine: "Implication or complication is the vertical aspect of the semiotic square. This attitude represents the connection between the term and the denial of its opposite: goodness is not evil; height is not depth. If good does not mean evil, then the elements in the pair of good / evil belong to different semantic categories."

In this context, if we look at the characters in the S_1 and $\sim S_2$ Lectures, we can see that they complement each other, and that they are members of a semantic category that is inextricably linked: Yillar bahorimni uchirdi chalqib, Muzlarga ko'chirdi o'tluq yozimni. / Porloq osmoningda quzg'unlar uchdi, / E-voh, yog'iylaring soldi yag'moni.

The relationship between S_2 and $\sim S_1$ also confirms this: Xun davridan omon keldi G'iroting, Qutlug' Enasoyning ezgu ertagi. /O'rxun bo'ylarida toshga aylanding, Ko'klarga sanchilding, Turon bo'lding sen.

Conclusion
Poetical work - analysis and interpretation allow us to come to the following conclusions:

1. The poem is dedicated to Abdulhamid Cho'lpon, a self-sacrificing father and mother of nation. Since the creation of the text dates back to the Soviet era, the basic views that should be expressed in it are based on certain symbols, that is, conventional. As it was mentioned earlier, the literary text covers the relation of Jadids belonging to Cho'lpon to their motherland, and especially to their mother tongue.

2. In this poetic text the binary opposition is dominated. The implications of the interpretation of this point on the basis of the straight line (S_1 and S_2), as well as diagonal (S_2 and $\sim S_2$), have been extracted from the text. This contradiction reflects the life or death of the people (Turkish), language (Turkish). No

matter how consistent the invasions of the nation and the language were, they survived the floods of history and survived to this day.

3. The main task of any interpretation, including semiotic interpretation, is to determine the level of art within the literary sample. the semiotic square also serves to fulfill this task. Unless a literary work is a perfect literary and poetic system, semiotic methods of study, in particular the semiotic square, cannot be applied to it. Consequently, this fiction is not a fiction. The ability to analyze some of the poems of "Abdulhamid Cho'lpon" in all aspects of SS allows it to be regarded as a literary text.

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