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## APPLICATION OF SEMIOTIC ANALYSIS IN MODERN LITERARY CRITICISM (THEORETICAL DISCOURSE)

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**Abstract.** The article analyzes the theoretical principles and trends of semiotic literary studies. Several definitions are described semiotics as a science of sign systems; their properties and generalities are revealed theory of signs and designs. Due to the popularity of semiotics, there are abuses of its terms, which is of concern among scientists. The genesis of the most symbolic theory and the specifics of semiotics as science are outlined. The research of its founders, representing the polar ones, is characterized by approaches to the industry.

**Keywords:** semiotics, sign, semiology, sign process.

### Introduction.

Thanks to outstanding research Yu. Lotman and other members of the Tartu-Moscow semiotic school were proved that the whole world is an aesthetic reality filled with many independent signs. This large-scale study gives the right to talk about understanding culture as a sign and sign system.

“Semiotics – an empirical discipline” [2: 134], attention Yu. Lotman focused not so much on metatheoretical developments but the analysis of specific material. The purpose of the semiotics of culture is not methodological constructions but the understanding and interpretation of the cultural word, message, text, and not only “foreign” but also “own” [2: 136].

The inherent aesthetic need of man is perhaps studied within the semiotic method. Such a study is highly appropriate and relevant. It provides an opportunity to analyze the information component of such an essential concept of aesthetics as the analysis of a literary work.

In the literary sciences of recent decades, the semiotic aspect of a work of art is the most famous object in research methodology. Therefore, the idea that the signs in the text carry an additional semantic load is relevant. And this makes it possible to consider a literary work from a qualitatively different point of view.

The purpose of this article is to reveal the basics of semiotic literary analysis, based on the concept of Yu. Lotman in his work “The structure of the literary text” (1998).

### Main Results.

Guided by the statement, each literary text is a system related to language structure. “Any system,” Yu. Lotman writes in his work *The Structure of an Artistic Text*, “which serves the purpose of communication between two or many individuals, can be defined as language.” Art is language. Artistic, cultural text is a language. As we analyze linguistic texts in terms of the structure of language, in the same way, it is



possible to analyze any artistic (cultural) text.

The semiotic analysis of the literary text is based on the very structure of the work. The famous semiotician argues that the structure of the work - is its ideological content because an idea is a model that reproduces the image of reality. Yu. Lotman harshly criticizes the dualism of form and content, so common in school practice, and proposes to replace the concept of the idea implemented in the structure. "Artistic text is a complex meaning. All its elements, essence – semantic elements" [4:23].

The founder of the Tartu-Moscow school builds a complex system of relationships between the language of literature and natural language within the literary work. Just as the language of art is a secondary modeling system, fiction builds on its unique language - the secondary sign model. There are only their precise sign boundaries, and the very concept is characteristic. YM Lotman argues that art signs are not conditional (conventional) and visual (iconic) in nature. Accordingly, the relationship between the plans of content and expression in the literature is different than in natural languages. This leads to the semantization of non-semantic (syntactic) elements.

The specificity of the syntagmatic of signs in the literature is not syntagmatic of the chain but the syntagmatic of the hierarchy. Yu. Lotman offers a structural analysis of the literary text – an approach similar to the practice of R. Jakobson on the division of the rules of grammatical synthesis (grammar of the speaker) and grammar of analysis (grammar of the listener).

Semiotic-literary analysis with Yu. Lotman provides a choice of two types of relationships:

- 1) in the analysis of imposing on someone else's text of their artistic language, which leads to recoding, and sometimes to the destruction of the structure of the text;
- 2) understanding the impossibility of perceiving the text according to known canons, that understanding this message requires the creation of a new, unknown code [4].

Semiotic analysis is designed to perceive and understand the content transmitted by the sign system and translate it into the language of another sign system. "In the end, – Yu. Lotman says – the purpose of studying any sign system is to determine its content. This is especially acute for the researcher of secondary models that model: the study of culture, art, literature as sign systems in isolation from the problem of content loses all meaning" [4:45].

It should be borne in mind that the text is hierarchically organized; it is decomposed into subtexts (levels – phonological, grammatical, syntactic, rhythmic, etc.), each of which can be considered in the framework of semiotic analysis independently organized.

Approaching the semiotic-literary analysis of an artistic text, it should be borne in mind that it is based on two types of relations: "opposition of repetitive equivalent elements and resistance of neighboring (non-equivalent) elements" [4:86].

Yu. Lotman reveals the constructive principles of the literary text: the code of rhythm (equalizes everything that can be aligned in natural language) and the focus of metaphor (connects the incompatible in natural language). The first principle can be considered poetic, and the second is prose.



Yu. Lotman speaks of two axes of meaning in the literary text structure: paradigmatic and syntagmatic. He develops a mechanism for in-text semantic analysis, which involves the following actions:

1. Dividing the text into levels and groups by levels of syntagmatic segments (phoneme, morpheme, word, poem, stanza, chapter - for a poetic text; word, sentence, paragraph, chapter - for a prose text).
2. Dividing the text into levels and groups by levels of semantic segments (such as “images of heroes”). This operation is essential in the analysis of prose.
3. Selection of all pairs of repetitions (equivalence).
4. Selection of all pairs of adjacencies.
6. Selection of repetitions with the maximum power of equivalence.
7. Mutual overlap of identical semantic pairs highlights the differential semantic features and the main semantic oppositions at all significant levels – consideration of semanticization of grammatical constructions.
8. Estimated the set structure of syntagmatic construction and significant deviations in pairs on adjacency – consideration of semanticization of syntactic constructions [4].

Determining the positions of semiotic-literary analysis, Yu. Lotman names the levels and essential elements of the paradigm of the literary text, in which the main principle is the principle of repetition (repetition on phonological, metric, grammatical, lexical-semantic, and other levels), the relationship of connections (phonological sequences in verse and syntagmatic of lexical composition). Work (frame, space, plot, location of characters, thought of the text, etc.).

When creating a semiotic picture of the work, it is necessary to follow several stages: to consider the text of the work as a system; identify source systems and subsystems; identify the source elements of each system and subsystem; consider their interaction and dynamics in the process of the plot. It is also necessary to classify signs, dividing them into intentionally laid by the author and spontaneous. As a result, we get a semiotic picture of the work. The characters that stand out can have significant differences. For example, when we talk about people, we need to consider the symbolic function of clothing, behavior, speech, gestures, facial expressions, colors, etc. [5: 496]. Therefore, it is necessary to classify this category in advance. The process of allocating individual characters is conditional because they are, in this case, included in the system.

Equally important is the understanding that the starting point of structural analysis of a work of art is the understanding that it can “contain extremely highly concentrated information” [4: 280], and the researcher’s task is to identify meaning at each level of its structure.

### **Conclusions.**

Observing the works by Yu. Lotman in semiotics, we can conclude that the basis of semiotic analysis of literary works is based on such concepts as a sign, sign system, power of sign system, types of sign systems, the relationship between sign systems, and more. The main provisions of semiotic analysis of the work:

1. Selection of individual characters in work. Their interaction, research, and interpretation.



2. Interaction of sign (s) and system (m) following the plot dynamics of the work. Analysis and interpretation.
3. The interaction of two or more sign systems under the plot dynamics of the work.

Further research on the features of semiotic analysis in the literature proves itself as a promising methodology.

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