

Semiotics and Fiction

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Abstract: *Semiotics is a science of characters. The designation is a comprehensive term that can integrate insights into nature, society, and even space. The article deals with the answers to the questions "What is sign and semiotics?" and analyzes all the aspects of semiotics as a subject. Developed Western countries use symbols, symbols, and ideas to spread their politics, ideology, worldview and education. In his research on "Mythology," Bart Bart proves this point on the basis of much evidence. Applying the notion of a mark to fiction is a great success. Because the literary text that can be used as a source of literary studies (in short, can be called a text) is a system of characters from beginning to end. The character in the fiction text has special features. It presents itself in two stages in the text. In Uzbek linguistics we can be witnessed with a lot of analyses of semiotics and signs*

Keywords : *Structuralism, semiotics, hermeneutics, fiction, non-fiction, theory, symbol, key word, sign, mark.*

I. INTRODUCTION

In contemporary literary studies, there is a growing interest in the fields of structuralism, semiotics, hermeneutics, which have already taken shape in developing countries. This is normal. The older era, the community, will be supported by life-enhancing, new, full-fledged content, theories that support theories. This hour we are going to have to think about semiotics.

II. LITERATURE REVIEW

Said Ahmad, Abdulla Kadiri, Rauf Rarfi's works are analysed in the article. "What is a sign? Roland Bart, one of the founders of structuralism and semiotics, showed that nothing can be a symbol of one's own. According to the scholar, "word (word, collocation, sentence, passage, text ...) must be part of any system to be a mark". The scientist explained his point through an example of everyday life. "For example, red, green, and yellow are not important for road traffic when viewed separately. Once these three colors are introduced into the traffic light system, each of them will begin to interpret the meaning: red means pause, yellow means pause, green means movement.

III. METHODS AND METHODOLOGY

"Semiotics is a science of characters. The designation is a comprehensive term that can integrate insights into nature, society, and even space." Semiotics as a science of character has entered many fields.

Revised Manuscript Received on October 15, 2019.

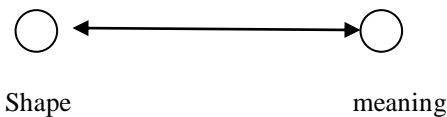
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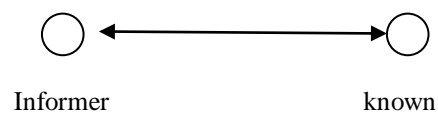
In his research on "Mythology," Bart Bart proves this point on the basis of much evidence. Applying the notion of a mark to fiction is a great success. Because the literary text that can be used as a source of literary studies (in short, can be called a text) is a system of characters from beginning to end. The character in the fiction text has special features. It presents itself in two stages in the text.

Stage 1: as a sign of the speech system. According to F. de Saussure's theory the word is a word in the speech system. The sign consists of two elements:



We choose the word "book" to prove our point. The book is a collection of k-i-t-o-b sounds as a form. These sounds are not self-explanatory. Once they have access to a particular system (book), they can understand the meaning of the subject for reading. This unit will present itself at a new level once it enters the literary text. Not only does it provide denotative meanings, it is also able to represent many connotative meanings according to the text. Thus, in the words of Roland Bart, "the second semiological system" is formed. Our work on literary textual research is based on the second semiological system.

The meaning of the first semiological system is called the concept. This concept becomes a form once it enters the second semiological system. This form is known, and the new meaning that comes from it is called the informer. Symptoms of the presence of the known and expressive.



IV. DISCUSSION

As sociology is a new field in our literary studies, we need to explain some of the terms used in our research:

-text (fiction): An unlimited field that contains characters that cannot be counted. These symbols cover the whole text area, and they interact with each other to ensure the integrity of the text. In order to have a clearer picture of what the fictional text is, it must be compared with fiction:

(1) A work of art is tangible, that is, it has certain dimensions, boundaries, and tangible values. It is visible and readable. The text is an abstract concept. It can only be known and understood by reason;

2) The work of art is stable because it does not have movement, and in this respect, the text that is the opposite of the work is of continuous motion. Text movement is done through character interaction;

3) The artistic work has its own author, even the author of oral works is considered to be the people. The author is regarded as the master of the work, the master of the work. Consequently, both the pros and cons of the work are related to the author. The fiction is free from the author. It is an independent artistic system that lives and operates within its own laws and criteria. It does not recognize or obey the author. The author is not absolute in the text. True, most of the text involves the author and expresses his thoughts and ideas. In a semiological analysis, the author should be seen as one of the images in the literary text and not as the main figure in the text. Roland Barthes has commented on this in his study of the author's death.

4) The work of art has a certain dimension, starting at a certain point and ending at some point. For example, if we take the example of a ghazal genre, it starts with a matla and ends with a clap. Alternatively, genre examples, such as rhubai and hoof, exist in four Egyptian regions. It is not just the number of lines in the text or verse. If we look at the genre of the novel, any of it, as a work of fiction, begins with an image (such as a place or nature, a story), and ends with a similar image. "The text is endless. It has neither vertical (horizontal) nor horizontal (horizontal) boundaries. It moves up, down and down, and does not recognize any borders. "In this context, it can be compared to the universe. Just as the universe has no beginning and end, the literary text does not have its beginnings and endings. "

The infinite text is caused by the interconnection of the characters in the field. The area of the text begins to expand as one character in the text begins to interact with the character in the other. It changes color, looks, and looks differently. There is a deeper meaning in artistic content and conception. The movement rejuvenates the text, adapting to the essence of each epoch. For the same reason, the perfect text is based on interpretations and understandings by the representatives of all ages that are unique, different from previous ones. No matter how well society, socio-cultural thinking develops, the text is still outdated, and it still captivates millions of readers with its high artistic, humane aesthetic ideas.

Symbol relationships are used in the systematic linguistics education of F. de Saussure and are used in the field of structuralism and semiotics. Symbol relationships are as follows: 1. Paradigmatic relations are based on intimacy and similarity. This affinity and similarity only occurs within the context of fiction. Grouping two or more similar characters in a particular order creates a paradigmatic array; 2. The syntactic relationship is based on neighborhood, not by analogy. A synergistic relationship arises from the relationship between several characters that are seriously

different from each other. Roland Barthes cites a non-textual example of the reader to evoke a clear impression. Jackets, shirts, and tie are all the same. However, when a person wears a tie and a jacket, a "syntagmatic relationship" is created, which means that three items combine to form a human body. The same can be said of fiction. Unrelated symbols are embedded within a system and are used to express a purpose or idea.

3. Opposition (reaction) is the attitude arising from the opposite of characters. Such relationships are most common in the text. Because, as the dialectic shows, contradictions in life are important for development. Just as there is no change without contradiction, text integrity cannot occur without binary opposition. "

We will try to prove the aforementioned remarks based on a poem by Poet Rauf Parfi, composed of four verses.

"On one side is a high mountain;

Endless heights on one side: sleeping.

A tomb in the middle; unnoticed, He's the world of shouting. Here are some of the units that are separated from the text: -the highest mountain; - endless edge; - one grave; Thus, there are three main characters in the text, and they can be combined to form a single new character. Only the discovery of the essence of this sign will lead to the emerging artistic and ideological conception of the text.

"Highlands," "endless hills," and "one grave," although formally and functionally differing from one another, they merge into a paradigmatic line of thought-based affinity and shared meaning. This poetic text, chosen as a source of analysis, dates back to the 70s of the last century - the so-called "turmoil" of the Soviet system. In that period, the situation in the Central Asian republics, especially in Uzbekistan, was very difficult. The glorious history of Turkestan is forgotten, and the colonialists stirred up a violent attempt to remove the national language from exploitation. The self-sacrificing children of the nation are at risk of preserving their mother tongue and glorious tomb. As we approach the text in such a way, we can unlock the mystery of the paradigmatic character:

High mountain - Turkic (Uzbek) people, its glorious past, great place in history. There is a proverb: "The moon cannot be covered with a skirt." Although the insurgent conquerors have denied and destroyed the great mosque of Turkestan in the history books written by them, the world is well aware of this history. So far this mountain is dormant, that is, our people at the time did not properly know or know what kind of land they were born into or whether they were children of the people. The noble qualities of the Turkic people: generosity, courage, generosity, hospitality, etc. The people with such great human qualities are unaware that they are asleep. A tomb is located in the center of a high mountain and endless hills. On a larger scale, it has been lost Freedom, National Independence. In particular, the governors such as Abdulkholiq Gijduvani, Hoja Ahmad Yassavi, Najmiddin Kubro, Bahouddin Nakshband,



Jaloliddin Manguberdi, ambitious Amir Temur, Zahiriddin Muhammad Babur, patriotic statesmen, military leaders, Alisher Navoi, Abdurauf Fitrat, Abdulhamid perpetual vigilant spirits of nationalist artists such as. If people are in a state of sleep and dormancy, the purpose of national independence, of course, cannot be achieved. But the hope is not over. As the saying, "a flowing river will flow," a strong nation with its roots can never sleep or fall asleep. In Uzbek folk tales the hero who fights forty nights and forty nights sleeps with an evil dragon or giant. After a long night of sleep, he wakes up full of energy and ready to fight.

The spirit of the free nation, tired of the war against the treacherous invaders, is still dormant. But in the near future, he will wake up healthy and healthy, and will certainly gain independence. The world will hear the brave voice of the Turkic people and Uzbek again, and the country will be liberated. These are the dominant ideas that are hidden within a single character made up of a set of paradigmatic characters. There is no syntactic relationship in the text. However, fiction is not only a paradigmatic movement, but also a binary opposition.

We have previously mentioned that the opposite is what gives the text an intense, dramatic effect. In addition, the binary opposition serves to expose the underlying image of the text. If the text did not have the sign that it was a union of "waking up the waking worlds," the basic idea of the fiction would have changed completely. It was a reflection of depression, frustration and sadness about the future of the country. Thus, the literary text, which consists of only four lines, reflects the aspirations and socio-political views of the entire people living under colonial rule during the Soviet period. Textual layers of text - fiction is never a single layer. "When it is drawn horizontally, it contains several artistic and poetic layers." We try to prove our opinion based on the text that is involved in the analysis:

- 1) First - the surface layer. It has a unique picture of nature from the outside. A staggering high mountain, an endless hill (the first two lines used diagnostic art), an invisible grave (a form of artistic rendering) that can one day awaken the world with its cry (intuck art). The inclusion of the last character in the text indicates the existence of a new layer, which significantly differentiates the purpose and ideal from the first layer.
- 2) second main layer. It reflects the artistic idea of national liberation, as discussed above. It is evident that the first artistic and poetic layer serves as a protective shell. Here, the text protects itself (including the author) from the social and political upheavals of that time, that is, the poem depicts one of the natural scenes; "The tomb that can be shouted" is intended only to give emotional lyricism. That is how leading critics of the time could support this work.

Structuralism is a branch of science that emerged in the 50-60s of the last century. It was the result of an attempt to apply the teachings of F. de Saussure to fiction. Roland Bart, a leading figure in French structuralism, calls

structuralism an activity: "Structuralism emerges as an activity for all who use it, that is, a systematic consistency of intellectual practice in a particular field." To put it simply, the term structure can be interpreted as a discipline within a higher order. The structure is closely related to the concept of the system, which is the structure and the internal form of the system's formation, which form as the unit of stable interactions between the elements of the system.

The form of structuralism, the creative nature of the structure (which is a nearly identical concept to the structure), that is, the leading doctrine of the power of existing meaning and even the ability to create new meaning, is the strongest aspect of the scientific flow. When you focus on the event, you will have access to its inner and lower layers, to determine the level of symbolism of events and images, and to expose previously unseen sources of meaning. A structural semiotic approach is a specific scientific method that seeks to facilitate the discovery of artistic meanings and depths of an entire work or particular context. In structuralism, fiction is regarded as the only aesthetic-poetic system. According to the structuralists, "fiction is a complex of countless units. The codes (symbols in semiotics) that exist in these units communicate with each other. Such relationships create text integrity and action". Structural methods - a set of methods used in structuralism. "They are mainly: 1) selection of fiction text samples for analysis; 2) read the selected text repeatedly and slowly and very slowly and try to understand its meaning; 3) to divide the text or part of it into lectures; 4) numbering of text strips; 5) The analysis process (the code (s) in each section is reviewed in detail) In this process it is not possible to use comparative method, that is, code or codes in the piece cannot be compared with codes in fiction or other text. this requirement was not always followed by structuralists); 6) when the analysis process is completed, the coding relationship is defined; 7) Finally, all the ideas are summarized and, according to the structuralists, a theoretical model is created. "

In the process of structural semiotic analysis the author (creator) is ignored. Such a method does not mean the complete rejection of the poet or writer and the denial of his merits. The separation of the text from the text and the emphasis on the artistic model serve to deepen research and analysis. In this case, the personality of the artist is not discriminated against, but his artistic work is carefully studied. As a result, the meaning of the text is clarified, its layers are defined, and the artistic and aesthetic value of the work is known.

If the author is directly involved in the literary text and expresses his own feelings about the story, then there will be no way to dismiss the author. In this case, the artist is viewed as one of the characters in the textual text. Such a method serves to deny the author's claim that he is the sole master of the text.

In traditional literary studies, the author has always been at the forefront. Any success in a literary work is undoubtedly the work of the author. The creator who writes a good piece of work is praised and its services highlighted. Sometimes, even in the process of analysis, the main points in which the artistic work is left out are drawn to the pen. In this case, the features of the work as a literary and aesthetic system cannot be undone.

Some world-class artists have noticed that the story system and character of the work of art are not always in their hands. "When Russian writer Ivan Turgenev started writing his novel" *Fathers and Children*, "his main goal was to portray Bazarov as a completely negative character. However, according to the logic of the event, the character has evolved in the opposite of the writer's intentions, and Bazarov has become a positive symbol of the progressive youth. "

A similar phenomenon can be seen in the history of Uzbek prose. We do not know whether Abdullah Kadiri, the main character in the novel, is going to write his own novel, Kumushbibi's death. But his son Habibullah Kadiri recalls that the famous Nazi was crying at the time of writing the death of Silver in the novel. " From this memoir, the author concludes that his favorite hero did not want to die. However, the natural flow of the text and its independent laws dictated this image's context, and the author obeyed the text. "Fiction is an independent field. It operates solely within its own laws and expresses its essence. The independence of the literary text is seen first and foremost in the fact that it is not only subject to the author, but also to a particular ideology, doctrine and worldview. This text does not mean that it rejects any idea or ideal. The textual layers of text reflect certain ideas, ideologies and theories that express their views. However, the text does not treat them with a tendency. Images in fictional texts may reject or endorse such doctrines and worldviews, but the text retains its neutrality. "In Semiotics, the idea of textual continuity has always been emphasized. There are two things to consider when it comes to text content: The number of characters in the text area".

V. ANALYSIS

During the analysis of fiction, new meanings are discovered and this process is continuous. It is important to distinguish between fiction and non-fiction. The text is a perfect literary-aesthetic system. Each unit (word, phrase, sentence, or part of the text) has its own role and function. They cannot be modified or reduced. Doing so will undermine the textual integrity and undermine the artistic aesthetic system. The Uzbek people's writer Said Ahmad wrote in his memoirs that he tried to experimentally substitute some of the words in some of the stories of the famous word master Abdullah Qahhor. But the work was in vain. The text does not accept other linguistic units, unwilling to renounce their units. This is an indication that the text is an inviolable area. This literary-artistic territory is strongly protected from other external attacks. Any fiction is not a text. The work that does not meet the requirements of

the text is non-material. Structural and semiotic analysis of the data is impossible. Because it does not have a perfect system of characters. The literary text, which is the antithesis of and opposed to non-material, is a unique material for the literary critic to analyze and investigate.

Rolan Bart, one of the ancestors of French structuralism, in his research "Symbolic Relationships" noted that the syntactic relationship was based on "neighborhood, not kinship." To further refine our understanding of the text, we use structural and semiotic analysis of the poem Rauf Rarfi's poem written in 1962, "Say Goodbye ... we will try to clarify. According to the criteria for structured analysis, we divide the text into the smallest unit - the lecture (from one word to one byte).

Structural and semiotic analysis is not always necessary to divide fiction into smaller pieces. It is possible to do this within the consciousness and do the analysis.

Lecture 1. "Say goodbye ... The butterfly ..."

Lecture # 2. The butterfly.

Lecture # 3. Butterfly ...

Lecture # 4. We were not captured.

Lecture # 5. We say good-bye, brave,

Lecture 6. It was a garden, this flower was shaken.

Lecture 7 Shabnam's pure glass was broken -

Lecture 8. Falling in the dust -

Lecture 9. You left me, and I lost you.

Lecture 10. The colorful butterfly.

Lecture 11. Play and play. The butterfly. Lecture 12. For a moment, the decree remained. Lecture 13. Goodbye. Nice. Heartless. Lecture 14. Great longing for love ... Lecture 15. What a beautiful butterfly ... It appears that the text is divided into smaller units, such as the intention of the researcher and the level of opportunity. Accordingly, the number of text strings may vary. Text analysis: Lecture 1. "Say goodbye ... The playful butterfly ..." Before starting a structural semiotic study, the selected fiction is read out at least five or six times. When reading the text, you must also read. It is necessary to read the text very slowly, especially at the latest reading. Any words, even punctuation marks, should not be ignored. Only then will the content of the text become clear to the researcher. Consequently, the thoughts expressed in the first two sentences, consisting of only three words, can give both the researcher and the poet a certain impression. It is about love. "Goodbye" - boy and girl (or man and woman) are getting divorced for reasons not mentioned in the text. This is a temporary, eternal separation.

Playing butterfly. The word "butterfly" is used in this context in a connotative manner. In order to comprehend this literal meaning, it is necessary to remember oral and written examples of literary work and public speaking. "The butterfly in the people's imagination is a symbol of instability and, at the same time, infidelity. Butterfly is not frequent, it only lasts for a few minutes. " Thus, "farewell" is communicative and "game of the butterfly" is conventional.

Only when the two are joined together in a syntactic line will form a new understanding of the poem: the text is an expression of unstable love. The second and the third lectures help to reinforce the idea expressed in the title. Lecture # 4. We were not captured. Capturing the moment is in fact the love that is eternal and the highest, the unique feeling. But "lover" and "lover" have hardly understood such a unique experience. Their superficial, airy feelings are nothing but temporary. Where are the two "lovers" where Farhodu Shirin, Laylau and Majnun are, who have never died in love
Lecture # 4. We say goodbye.

The idea in this piece of text is that it reinforces the view of the first and second lectures in a different way, but also emphasizes it. So farewell is meaningless and heartfelt, so there is nothing in the relationship between words. Hearts are empty and empty.

Lecture # 5. It was a garden, this flower was shaken. In this poem, the linguistic units "garden" and "flower" are used in both literal and communicative terms. In the true sense, "the garden" is the place where two unstable young people meet, and the "flower" (a blind witness in the garden) has repeatedly witnessed such conversations and ploys. In the literal sense, "garden" is the kingdom of love, and "flower" is the faithful representative of that country. They have no idea of betrayal or inferiority, and their "temporary enjoyment" of the consequences is shaken.

Lecture 6. The pure glass of dew was broken. Misra has pure connotative content. Shabnam is a symbol of pure feeling. "Pure cup of dew," is a young soul filled with pure emotions. It is clear from this poem that these "lyrical heroes" are, in the beginning, pure motives in the garden of love. But for some reason they couldn't stand in love. Lecture 7 He wasted our ashes. This textual unit interacts with the passage from the previous lecture to confirm the point. As long as pure emotions are at a loss in the heart, it is impossible to speak of a bright future. The prevailing opinion in the analyzed Egyptian is that the future of a person deprived of love can be miserable and painful. Characters in the sixth and seventh lines are connected, forming a separate syntagmatic line.

Lecture 8. You left me, and I belong to you. The textual unit is communicative. In this, the idea expressed in the first verse is again emphasized. Lecture 9. The colorful butterfly. - The phrase in the first lecture is repeated slightly altered. The poetic and functional role of such repetition is that the "colorful butterfly" is a tragedy of unstable human relations that can cause not only the individual but also the nation and the human race. In the second lecture of the text there was no "color". It should not be overlooked that it is in the corpse it is currently undergoing. The butterfly does not look beautiful on its own. First of all, the bright colors on his wings attract the attention of others. Color is an exterior, a decoration, it does not matter. If we pay attention to the "unknown" of this sign, we will see that it has symbolism. The false groanings of love, the irritating strokes, and so on are all signs of "discord." In real love, we see different scenes. Farhod fainted every time he saw Sweet, and he could not even imagine holding the hand of Majnun and Laili. These are the

marks of true love.

The characters in the eighth and ninth chapters are not close together. They can only complement each other by engaging in a syntactic relationship and illuminate the artistic idea that is being said. Lecture 10. Play and play. The butterfly. The whole text contains five textual links related to "butterfly". They are mutually reinforcing. In this passage the verb "to play" is repeated three times. The two interconnected images (the original butterfly game and the uneasy feeling) are intended to give a clearer picture, while also reinforcing the textual drama and the tragic Paphos. Lecture 12. For a moment, the decree remained. - This is an indefinable expression of the eternal divide. The end point for pure human relationships is being made. Two close and harmonious hearts are separated from each other. The last two textual units are able to communicate and contribute to the integrity of the text through a syntactic approach.

Lecture 13. Goodbye. Nice. Heartless. - This is exactly what the verse in the fifth lecture was. Repetition, as has been said, served to strengthen the tragic and dramatic Paphos, as well as the creation of poetic textual music. Lecture 14. Great longing for love ... - that means the "lyrical heroes" of the text are completely unaware of the great love. They are also Farkhad, Vomiq, who is well-known in the world for the time. Kays, Romeo; Loved the love of Sweet, Uzro, Layli, Juliette. But it is not enough to justify their great love. It is necessary to have a great heart and be true to love forever. Without these qualities, great love can be longed for. Lecture 15. What a beautiful butterfly... - The last time the butterfly was changed, with the butterfly changing. It is the unit that completes the text. Based on the general context of our analysis so far, the following passages can be summarized as follows: the painter's thoughts on the transient perceptions of the author's image, expressing sorrow and sorrow. . From a communicative point of view, the colorful and sparkly, dancing butterfly looks beautiful and unique. But the butterfly's dance and life are inexorable. The butterfly has a very short life span. From a convivial point of view, false love does not bring happiness. The consequence is the "final decree", that is, a split. Optional, optional hijri. Its fruit is a miserable life, deprived of the good and the highest experiences, with a broken heart and happiness.

VI. CONCLUSION

Although syntactic relationships are less common in comparatively literary texts, their significance is no less than paradigmatic and contradictory. This approach is very important in building integrity and creating complex human experiences and ideas in a single artistic space. Most of the syntagmatic relationships described in the text relate to the signs of the butterfly. The "butterfly", which is not directly related to love, has a syntactic relationship with other characters and has helped to uncover and convey the underlying ideas that have been said.



The main idea expressed in the poetic text is that only true love can make a person happy. Temporal ambitions devour a person and cause him moral and moral degradation. Consequently, there is a need to remain strong in the path of great love. The textual analysis shows that the poem is highly artistic. Great art. Bright images and beautiful artistic views provide the poetic appeal of the text. There is no excessive, unnecessary, insignificant image or word in it. The poetic-functional relationship was able to ensure the integrity of the literary text. Otherwise the text and the characters' relationship would not have arisen.

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