



Section 2. Philology and linguistic

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SEMIOTIC MAP OF LITERARY TEXT

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Abstract

The author of a prose text does not comment, but points to the sequence of meanings of the stories told in the reader's mind. And this again takes place on a map, which the author draws with the help of various details. After a certain point in the narrative, everything goes quiet, the noise disappears, and the automatic mode of narration is established. This means that the aura-environment created by the author is trying to untie the knots of tension in the text. As the knots are untied, the semiotic map expands and contracts, and the meeting of these two contradictory movements further narrows the field of internal tension. At the point of "proximity to the explosion," the designated sequence of meanings becomes visual.

Keywords: *semiotic map, violin, guiding image, sign, detail, unruly grass*

Introduction

In the best stories, signs about the mechanism of creation (construction...) of the literary text are necessarily reflected, it remains only to decipher them from the story and events...

The "set of signs" in any literary text has a dual character. This map creates a complete idea of a specific literary text, its analysis, meaning, series of meanings, the element of transcending reality; this map also says something about the transformation of genres. In our country, stories, novels, narratives, even essays are written in prose, drawing strength from poetry (moving away from it...). In order to keep the element of a fairy

tale, an epic completely hidden within them. This element increases the charm of fiction in the story tenfold.

Main Part

Guided image and details

Sometimes in the content – in the semantic layer of the story – there are signs that explain each thing at its bottom, in its diachronic and synchronous sections, piece by piece, and as it explains, it connects these parts, and in an ideal sequence. This directs you towards the secrets of the form (Yusifli Javanshir, 2018). In Narmin Kamal's story "Unruly Grass", the guiding image is actually a monument to the violinist George

Enescu in the eighth microdistrict of Baku. More precisely, it is a tool that listens to the characters – a man and a woman, instantly voices the vibrations of their hearts full of discontent and excitement on the violin, and thus reads the hearts of both. The violin that listens to a person, “imitates” his actions, is not an outside observer, but an image that penetrates what no one sees. The sentence at the beginning of the story is also not accidental: “Late one afternoon a man and woman were sitting in George Enescu Park in the Eight residential District. “Cover your ears. Don’t listen to them”, an old street vendor on a nearby bench told her granddaughter” (Kamal Narmin. The Unruly Grass).

In the words of U. Eco, the writer is the organ that senses “after which point free interpretation in a literary text is unacceptable” (Umberto Eco). Narmeen Kamal describes everything in each of her stories very clearly, all the details and images, the movement and silence, their transitions into each other, the speech and breathing rhythms of the characters. In these stories, such as “Unruly Grass”, she uses such signs and means that you can clearly see the space, its contours, objects and people almost to the last stroke and point. The violin in the above story, the black and white cat with paws at the end of the story, the splashing of fine rain on the delicate sounds and chords coming from the violin, and so on are commonplace. However, the matter is not so simple and primitive. Narmeen Kamal creates a beautiful and unique aesthetic aura, as if to reveal the intention of “this is how I write history (prose-!)” as well. Everything is depicted from the most fragile point, from the point where the wing is almost broken (this terrible pain takes a back seat to the image...), and these barely visible marks show the sky, the history of earthly stories and beauties, the imperfections and sorrows of the heavens. You can see them, or at least try to see them.

Narmin Kamal’s short story “The War is Over” is adorned with these distant but, let us say, longing “for each other” details. The writer compares the tragedies of war, the struggle for land, for integrity, with the suffering of a young man separated from his family (he forgot his coat and was thrown off

the balcony: the coat flew off the balcony like a black seagull and landed on the ground...). And he is silent. That is, at the end of all the stories, people are silent... The dotted line is the means that most accurately expresses the genre of the story. His own reflections on the genre are also noteworthy.

In “Unruly Grass”, the musical score is accompanied by audible and “silent” sounds. From this text, there are passages to the author’s story “Ulvi Street”, where the fate of the hedgehog left in the iron cupboard passes through the life of the woman who cannot get over the loss of her father in “Unruly Grass”. The “etude” shown by the white cat with the dried wild fig prevents everything. In each passage in the story “Ulvi Street”, the characters, events, details and signs are protected from strange sounds that would suddenly enter that atmosphere. Note: “.. The music was playing again, and now a completely strange sound intervenes, as if you were putting a wet blanket on a sleeping person, spoiling his whole state.”

A person also has a disobedient state. Whatever happens to him, no matter how the climate changes inside him, he cannot find a way out, he thinks that all roads are closed, that his comfort has left him for good. At this time, he is mostly bothered by those closest to him, people as close as a breath, and they bring his life to an end with the hope they give him. One day you realize: the breath you take and breathe belongs only to you, there is no escape from death, the hurricanes in your subconscious turn your whole life upside down, everything irritates you (Yusifli Javan-shir, 2018, 118). All the years lead to despair. “It was a real autumn weather. The birds were saying goodbye to the city in time to avoid the rain. Like men with newly gray hair, the first yellow and orange leaves were visible on the green trees of the park. The old gardener, unable to cope with the unruly grass, collapsed on one of the empty benches.”

Narmi’s stories have a “conductor’s style”, everything, everything described creates a terrible effect of anticipation, events flowing like a conductor’s baton leave traces behind, these traces create disturbing furrows, although in the texts everything is outwardly calm and unexciting, goals and intentions, desires and wishes, human intentions...

disappear in this flow, and at some point the image of a “wanderer” is formed (you have to go along these furrows and find a place that your mind does not understand, that you feel with your heart...). Such an image that the trace left by the events indicates that the tangles that have been torn from the desires of the human heart have turned into painful furrows.

Conclusion

Thus, the internal furrows of the prose text open up like a wash throughout the narrative, and in this work, details and guiding images play a key role. Details, as a rule, «arrange» around the guiding image, striving for it on the one hand and trying to break away from it on the other. This creates an internal tension in the prose text.

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