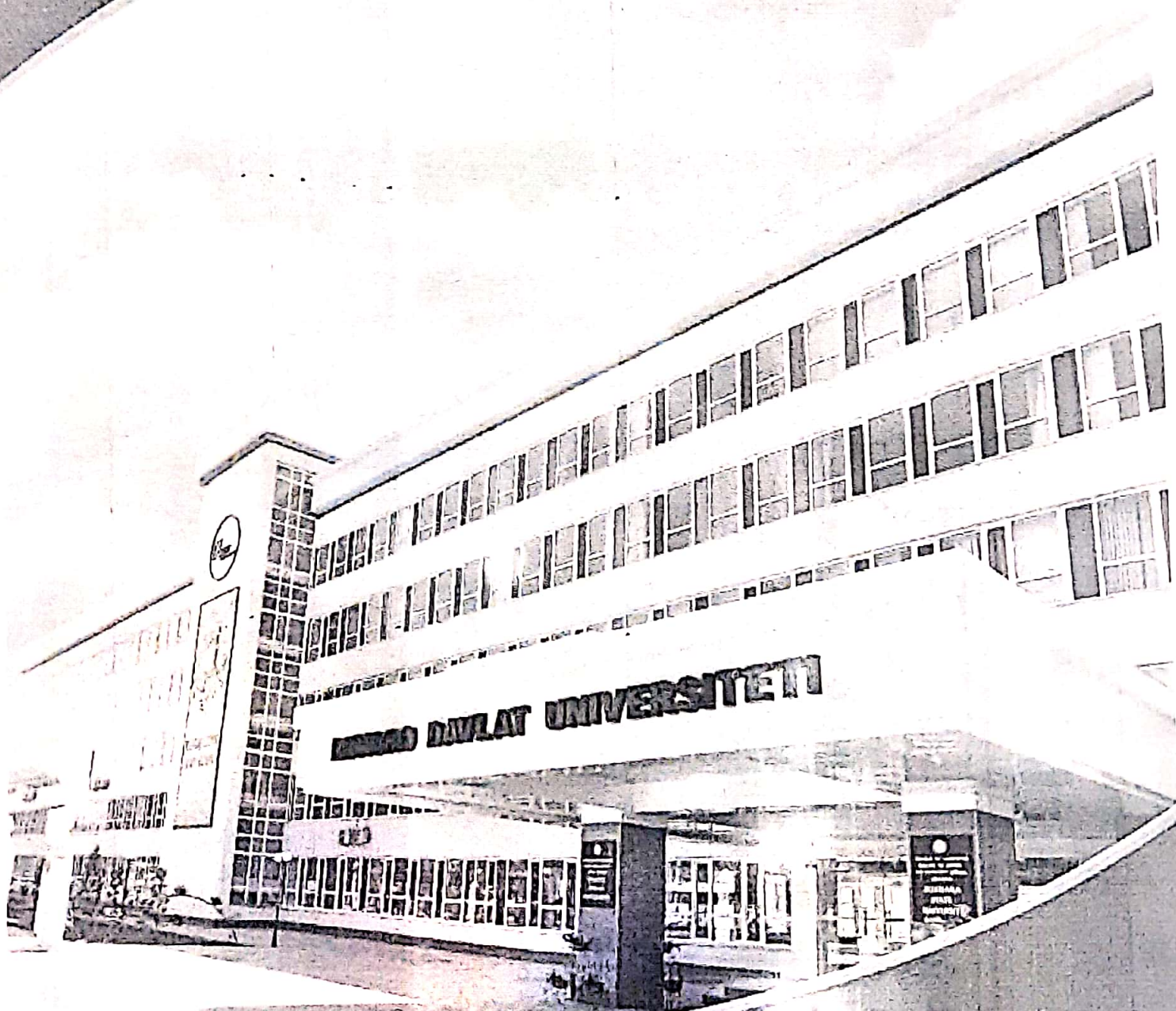


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Given that increasing the international status of the Uzbek language, raising it to the level of a world language of communication, learning and teaching Uzbek abroad, and expanding and polishing the capabilities of our national language directly through the national body, the practical significance of the work will be a key factor for development and survival.

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SEMIOTIC CHARACTER RELATIONS IN THE LITERARY TEXT

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Abstract:

Background. The article discusses the relationship of character in the structure of semiotics and semiotic analysis, which is a relatively new field in the analysis of literary texts in Uzbek literature. In the method section, the analysis of the literary text provides information on the selection of a poem from the lyrical heritage created in 1988 by the great poet of the Uzbek people

Rauf Parfi. In the results section, the semiotic analysis reveals the character relationships in the literary text and the action they create. In the discussion section, it is suggested that the Character Attitude creates a text movement. But the first interaction in the text - the process of striving towards each other - is initially manifested in the character system. In doing so, the signifiers interact with each other as members of a known interconnected pair. This article highlights that this is a sign of action. In modern literature, there is a growing interest in the fields of structuralism, semiotics, hermeneutics, which have emerged in developed countries. Indeed, the practical application of the theoretical foundations of structuralism and and semiotics helps to deepen the study of the layers of the literary text and to gain a fuller understanding of its mysteries. The application of innovations in literary science, as in other branches of science, is a requirement of the times.

Methods. The symbol in the text consists of two parts: (denotative-form) and known (concept or connotation). The concept of character differs significantly from form in terms of quality, artistic and poetic function. According to the requirements of the text, the concept undergoes an evolutionary process and, of course, acquires a different essence and properties in order to perform the task assigned to it, although it is formed on the basis of form.

Results. The symbol concept not only receives the information on the language sign recognition device, but also seriously processes it. The part of it goes to the other characters in the text, as a result of which the text character changes qualitatively and begins to serve the interests of the concept of the semiotic system to which it belongs.

Discussions. The most important feature of the text concept is that it has clear historical features. Such an artistic and poetic sign can be clearly seen in the concept of the structure of the characters in Rauf Parfi's poem, which begins with the line "My heart is dark, smoke around me", including the text "Human rights are underfoot".

Conclusion. Binary opposites (contradictory attitudes) arising from the contradiction of signs are common in the text. Because, as shown in dialectics, contradictions in life are important for development. Just as there is no growth and change without contradiction, so the perfection of the text cannot occur without binary opposition. In addition, binary opposition serves to reveal the main image-idea in the text.

Keywords: semiotics, structuralism, denotative, concept, sign, literary text, form, meaning, known, signifier, language system, literary text system, text movement, paradigmatic, structural, syntax, language sign.

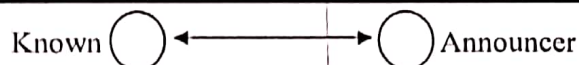
Introduction. Semiotics has penetrated many fields as a science of character. In particular, the application of views on character to fiction has been very fruitful. Because the literary text, which is the source of the study of literature, also consists of a system of signs from beginning to end. The character in the literary text has special features. It manifests itself in two stages in the text.

Methods. Step 1: As a sign of a speech system. E. According to De Saussure's theory, a word is a sign in a speech system. This character consists of two elements:



We choose the word "book" to prove our point. "Book" as a form is the sum of the sounds b-o-o-k(k-i-t-o-b). These sounds can not have a lexical meaning in themselves. This unity manifests itself in a new stage after entering the realm of the literary text. It is not limited to giving a denotative meaning but will be able to reflect many connotative meanings as required by the text. Thus, in the words of Roland Bart, a "second semiological system" emerges. Our analysis of the study of literary text is based on the second semiological system.

The meaning in the first semiological system is called a concept. It is this concept that takes shape again when it enters the second semiological system. This form is known, and the new meaning that comes from it is called the signifier. The signifier is derived from the combination of known and declarative:



Results. The most important feature of a literary text is action. The character relationship creates text movement. But the first interaction in the text - the process of striving towards each other - is initially manifested in the character system. In doing so, the signifiers interact with each other as members of an interconnected pair. This is a sign of action.

We try to confirm this idea on the basis of a poem selected from the lyrical heritage of Rauf Parfi. This work of art was written in 1988, on the eve of Uzbek national independence, and is dedicated to the great Azerbaijani (Azerbaijani-Uzbek) literary critic Akif Bagir.

The poem is an example of a perfect artistic and poetic system, written with great pain, the past, achievements and tragedies, prospects of the Turkic peoples. In this analysis, we do not analyze the entire text based on the goal set before us. In the literary text, we examine the connections and differences between the parts of the character in certain parts of the text and try to draw the necessary conclusions.

As a source of research, we begin to study the concepts of the characters in the poem by separating it from the artistic-poetic system, and analyze the literary text on semiotic analysis by dividing it into lectures (parts):

1. Who are you, what are you, whose duty are you?
2. The plunder of the ungodly.
3. This is the glorious heritage of the Turkic world.
4. Mother Turkestan is the crown of the Turks.
5. You gave your land, you are a murderer.
6. O black need of the black world.

Although the characters in the above text units interact with other characters within the band, they are also interrelated within this rhyme system. The devices of this sign are of great importance in the expression of the artistic concept of the poetic text, the tragic pathos of the ideal of independence. Therefore, we think it is necessary to analyze these.

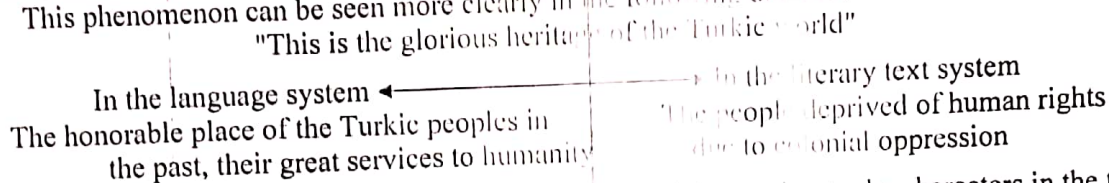
"Who are you, what are you, whose duty are you?" A concept represented by some character in any text does not emerge on its own. It can only express a particular meaning or content when viewed in conjunction with other characters in the area of the literary text. The wind howling over the lyrical protagonist's head, "some night" in his eyes, is a kind of ghost. His identity is unknown. But the resentment, the anger in nature, is a sign of the evil of this ghost. But for now, it remains abstract. Only the decipherment of the characters in the following paragraphs can clarify the nature of this industry.

"The plunder of the wicked". Defeating any invasion is the darkest, most terrible stage in the history of a defeated nation. The conquered land will be destroyed at the feet of the enemy. Values are violated. History is being forgotten. "Self-will" is gone and replaced by "muteness, slavery, persecution." The "looting of the ungodly" is on the rise. Thus, the true meaning of the concept analyzed in the first paragraph is revealed in the study of the characters in the second paragraph, especially through the known, which reflects the "looting" of the oppressors. At this point it is necessary to pay attention to the sign expressed by the fifth verse of this paragraph. This is the attitude of the past, or rather the great people of the past, to the tragic "looting". The people may become accustomed to oppression, obedience, and humiliation at some point in the course of historical and social time, and consider such a way of life to be moderate. But the immortal souls of the great men who secured the glory of the homeland in the early stages of history could not tolerate such oppression: "The great tombs are crying out." It is a sacred voice that constantly calls the submissive people to struggle and victory. As long as this eternal call exists, the hope for freedom will never die.

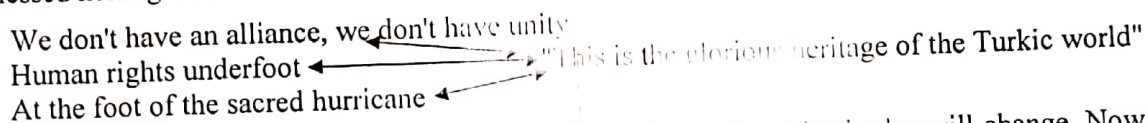
"This is the glorious heritage of the Turkic world". If we separate the symbolism of this verse from the text, it represents the great victories of the Turks, one of the oldest peoples in the world, and the unparalleled services of thousands of heroes, commanders, rulers, scholars and saints. But here this sign is completely different from the original, that is, the denotative essence. At

the same time, due to the influence of other characters in the text, their interaction, the meaning of information in the language system has acquired a portable-symbolic character. As a result, the meaning of the two layers contradicted each other, creating a binary opposition.

This phenomenon can be seen more clearly in the following diagram:



Considering the denotative meaning of this textual unit in relation to the characters in the third paragraph, "We have no alliance, we do not have unity" (second verse), "Human rights underfoot" (third verse), "Holy freedom-underfoot" (fifth verse), we see that these three characters combine into a single paradigmatic line, creating a contradictory relationship in the sign in the unit "This is the blessed heritage of the Turkic world":



But if this sign is understood in a figurative sense, the system of attitudes will change. Now, "This is the glorious heritage of the Turkic world" does not contradict the above-mentioned characters in the connotative sense, but is at the end of the paradigmatic line:

We don't have an alliance, we don't have unity
 Human rights are underfoot
 At the foot of the sacred hurricane
 "This is the glorious heritage of the Turkic world"

The reason these four characters are included in a paradigmatic series is that they are different from each other though, although they have concepts that represent an independent concept, they have characteristics that are close and similar to each other. These characters complement and clarify each other and help to reveal the hidden concept hidden in the structure of the artistic text. We will try to clarify some views on this concept based on the analysis of the above group of characters.

"We don't have an alliance, we don't have unity." An oppressed people or people can, if they wish, be free from oppression and humiliation. In order to achieve such a desire, first of all, an alliance is needed. It is no coincidence that two words that are considered synonymous in the text are used within the same verse. Through such an artistic method (the art of repetition), the extreme importance of solidarity for freedom is repeated. If a nation is able to unite in order to expel the oppressors from their homeland, its fate is very tragic and its future is gloomed.

"Human rights are underfoot." This verse has a character that explains and complements the previous concept. There can be no question of human rights in a society where socio-political dependence and violence prevail. He will always be "underfoot."

Discussions. The signifier (form) in this sign represents a connotative meaning in the language system itself. The fact that "human rights" are "underfoot" that is, not recognized, and inhumane actions against them are expressed in the language system through phraseology (compound in the figurative sense). However, as the signifier moves from the language system to the next layer of non-fiction text, it undergoes significant semantic deformation. At the level of the known text in which the phrase is expressed, the signifier (shape). From one semiotic system (language) to another system (literary text), the signifier (concept) retains its previous features, albeit temporarily. This indicates that it belongs to a higher layer.

However, it is a form in terms of a layer of text. In the process of text analysis, it is not enough to simply study the linguistic concept of a signifier in the linguistic-textual world, "as the content evolves into a form, it loses its fundamental meaning, becomes hollow, impoverished, history emerges from it, and the letters remain alone." The content of the signifier in the text is explained by the fact that it transmits all the information in it to the next layer. The symbol concept not only

receives the information on the language sign recognition device, but also seriously processes it. The art adapts to the other characters in the text, as a result of which the text character changes qualitatively and begins to serve the interests of the concept of the semiotic system to which it belongs. The most important feature of the text concept is that it has clear historical features. Such an artistic and poetic sign can be clearly seen in the structure of the signs we have considered so far, including in the concept expressed by the text sign "Human rights underfoot."

"Mother Turkestan is the crown of the Turks."

If we apply the concept of sign within this unit to the poetic text, or more precisely, to the method of "closed analysis" in the words of structuralists, in isolation from the other signs in the paragraph, then we see that the point of view is expressed as follows:

Today, Turkic peoples live in the region from China to Turkey, from Siberia to Germany, and from Iran to the Americas. On the world map they are Uzbekistan, Kazakhstan, Turkmenistan. There are independent states called Kyrgyzstan, Azerbaijan, Turkey. Turks, no matter where they live in the world, recognize Turkestan as their motherland. Because they connect their origins with this holy land. Sahibkiran Amir Temur's confession that "We are the main link of the Turks" is a proof of this idea.

As a symbol in the unity of the text "Mother Turkestan is the crown of the Turks", the structural device is expressed in such a figurative image with the help of the art of allegory, which is widely used in fiction. The concept expresses a sense of pride in a country with a great and glorious history, which is a place of ancient culture, science. At the same time, the artistic content expressed by the units in the previous verses of the band ("The wicked gather together their forces"; "Full of wrath, a knife in their hands"), although it does not negate the above idea, saturates it with new looks and feelings of encouragement. In other words, it is impossible to live in such a sacred and unique land without weary, slack, and it is necessary to fight for freedom, these suggests that the conclusion drawn in the "closed method" is that in many cases, when the character relations are studied, they can be deformed, in which new qualitative changes occur.

"You gave your land - the death penalty."

The study of this unit may be another proof of the idea we have stated above.

In order to fully comprehend the artistic point of view expressed in this fourth verse in the fifth verse of the poetic text, it is necessary to reveal the essence of the views expressed by the concept of characters expressed in the previous three verses:

1. "You gave your life for the one who came to ask for bread"
2. You have perseverance, you have patience.
3. You gave glory to him who asked for blood.

The analysis of the characters expressed in the above units allows us to understand the hidden commentary in the verse "You gave your land is the rent of a murderer", which we have expressed in the above analyzes.

"O black needy of the black world." This is the last line of the system, which forms a separate rhyming system in the poetic text. Unlike previous units, this line contains not one, but two characters:

- 1) the black world;
- 2) black needs.

Although the lexical unit "black" is taken as an epithet in both of the phrases expressing these signs, the meaning they express differs from each other.

In the first character system, the "black world" is linguistically renewing the notion of "the world of evil, wickedness." And in the artistic layer of the text it is, as mentioned earlier, it reflects the social landscape of a clear historical period, reflecting the empire of oppression. This "black world" is full of oppression, injustice, betrayal, free thinking. The country's liberal leaders have been executed. Infidelity is rampant. Mute people have gone to the level of worshipping the leaders of the oppressors, not the Creator.

The concept of the sign "black needy" in the language system in general means "living, aboriginal, very poor person." The text refers not only to the economically disadvantaged, but also

to the deprived of its history and prospects, not to the oppressor due to lack of faith and enlightenment, but to the people who are cruel to each other.

To understand the meaning of this sign, at the beginning of the verse, "Fill the world with your spirit, and hear the cries of your Invisible God." At the initial stage of the analysis, the concept of the symbol represented by this textual unit can be interpreted as follows:

Although oppressed, Allah does not hear the cries of such a crowd of people who have been deceived and do not have faith in their hearts. However, God is the Blessed and Exalted One who always accepts the prayers of the oppressed in the first place. However, the unbelievers do not go beyond the pursuit of material blessings. That is why they rape their relatives, demand each other, shed the blood of their relatives. This point is clearly shown in the last verse of the verse, "Revelation, shoot your father, kill your mother." There is no future for those who do not have faith. Their children will have an even worse, more miserable life, a darker future.

However, in the course of the study, the analysis described above alone is not sufficient. The idea expressed by this sign is very deep-rooted and goes back to the great divine source, the great doctrine found in the Qur'an. -

Verse 163 of Surat al-Baqara in the Holy Qur'an states: "Your God is One God. There is no god. He alone is there. He is the Beneficent, the Merciful.

In Surah Yunus, verse 104, this view is further elaborated: Say (O Muhammad): If you are in doubt about my religion, then I do not worship the idols you worship besides Allah. I worship the One who takes your life (i.e. Allah alone).

The greatest sin in the sight of God, the Creator of all the worlds and man, is to forget the Creator and to worship idols. Inanimate idols cannot save the human child. They only cause misguidance and error.

Verse 22 of Surat al-Saba states: "Call upon your idols, other than Allah, so that they may answer you."

The worship of idols made of stone, wood, and other objects dates back to ancient times. This meant that some peoples on earth had strayed from the right path and lost their true faith. In the time of Abraham, the Egyptian pharaoh declared himself a god and commanded the people to worship his image.

History is repetitive at times. During the Soviet era, when ideology and politics rejected religion and entered the stage of atheism, countless statues of "revolutionary geniuses" were erected everywhere. Now people began to worship these idols. Asking them for salvation, those who sought refuge. And the stone statues, obviously can't help anyone.

The verse of the second verse of the verse, "Your god will not hear your cries," should be viewed and interpreted in this way. So, in this case, Allah is not expressing his true meaning, but this stone statue. Consequently, it is necessary to consider the subsequent interpretation as well, without denying the initial interpretation of the aforementioned sign.

As mentioned, there is no future in a country where spiritual and moral values are violated. Therefore, it is a crime to leave the next generation in a world of boundless wickedness: "Slaughter your helpless children". The idea in this verse should not be understood in a denotative sense. He expresses strong anguish, bitterness, and hatred of humiliation in the system of literary text. It is necessary to have the ideal of Independence in order to save the next generation. In his time, the thinker Mahmudhoja Behbudi addressed his contemporaries: "The right is taken, the right is not given."

The characters in the first, second (unless you fill the world with your voice, God will not listen to your cries), third (revelation, shoot your father, kill your mother) and fifth (your children without a throat) verses create a single paradigmatic system of oppression. More shows that it is never possible to endure such a lifestyle, but the only way to avoid depression and endless suffering is to be able to. Such a way of salvation is expressed in the artistic-emotional spirit in the concept of the sign in the verse, which is repeated at the end of each paragraph of the text.

The cornerstone of salvation is for the oppressed to gather under a single banner and embrace the idea of "Assalamu alaykum, the bough of the tree". The decipherment of this sign is: "Either

Freedom or Death." If we look at the maze, the slogans of freedom leaders such as Tomaris, Muqanna, Jaloliddin Manguberdi, Mahmud Torobi were close and common to this call. Especially if we look at the slogan of the warriors who won a great victory in the fierce battle against the Mongol invaders and secured the independence of the country "Sar ba dor" ("We put our heads on the tree") and the fighting spirit in the call "Assalamu alaykum, the bough of the tree", their concept is unique. We make sure that (freedom or death) reflects the concept.

The interrelationship of the characters present in the last verse, which played a special role in the realization of the main artistic idea in the poem, is most evident in the following diagram:

Unless you fill the world with your voice,
Do not listen to the cries of God. ←
Revelation, shoot your father, kill your mother. ← → Assalamu alaykum, the bough of the tree.
Throat your unfortunate children ←

Conclusion. It is clear that each of the first three characters in the verse enters into a binary opposition with the last character, and at the level of the tragic pathos culminates in the essence of the historical epoch described in the territory of the literary text.

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APPROACHES TO UNDERSTANDING THE HAPPINESS CATEGORY IN ANTHROPOLOGICAL SCIENTIFIC PARADIGM

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Abstract:

Background. Analysis of the universal categories present in the subject's life world makes it possible to restore the basic worldview coordinates of the existence of a person, among which the concept of happiness is the main vector. Identifying and characterizing people's ideas about happiness is considered an important theoretical problem, since in the era of globalization, there is a disturbing tendency to undermine traditional ethical norms. In this article, the understanding of the category of happiness by representatives of various branches of science will be analyzed through the prism of modern paradigms.

Methods. Among the modern approaches to the category under consideration, spreading to various spheres of humanitarian knowledge, the comparative typological method occupies an ever firmer place. In line with this method, the points of convergence in the views of researchers in the understanding of happiness were described and discussed.

Results. The mixing of different cultures in the development of modern civilization has led to an extraordinary spread of individual understanding of happiness and unhappiness. The range of understandings includes both the ancient Greek understanding of these categories, as well as religious and philosophical. It should be noted that the proportions of these elements may be different in each case. Psychological approaches to happiness, as well as philosophical and

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