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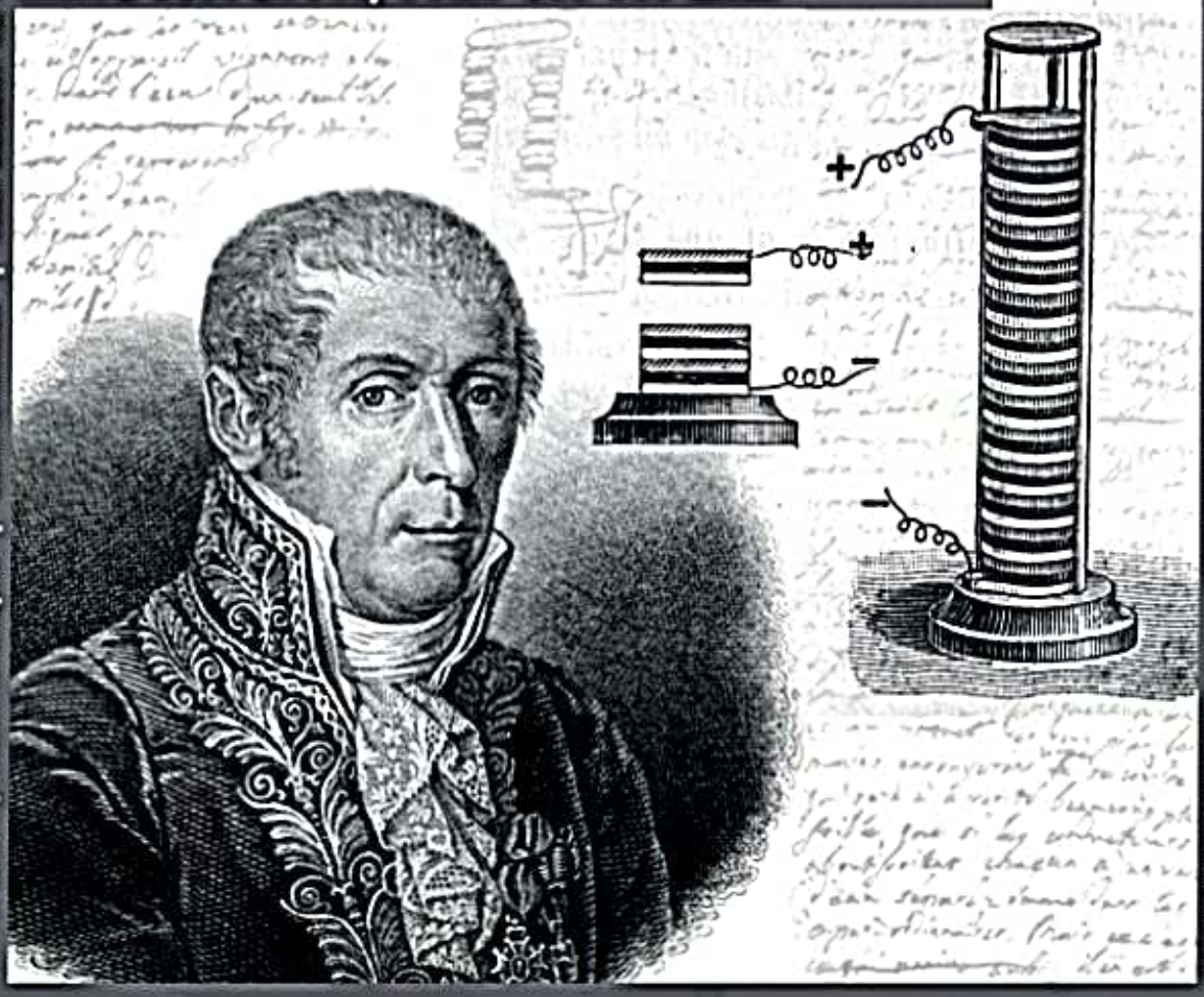

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НОВЫЙ УЗБЕКИСТАН: ИННОВАЦИИ, НАУКА И ОБРАЗОВАНИЕ ЧАСТЬ-7

NEW UZBEKISTAN: INNOVATION, SCIENCE AND EDUCATION PART-7

ТОШКЕНТ-2023

МУНДАРИЖА \ СОДЕРЖАНИЕ \ CONTENT

ФИЛОЛОГИЯ ФАНЛАРИНИ РИВОЖЛАНТИРИШ ЙЎЛИДАГИ ТАДҚИҚОТЛАР

THE STUDY OF THE SYMBOL IN LINGUISTICS AND SEMIOTICS

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Annotation: The article deals with signs and symbols in the historical and cultural trend from the standpoint of linguistics and semiotics.

Key words: sign, symbol, linguistics, semiotics, metaphor, symbolism, hierophany.

Introduction The foundations of the linguistic and semiotic theory of the symbol were laid C. Pierce, who singled out 3 types of signs: indices, iconic signs and symbols. Signs play a crucial role in the formation and development of human consciousness. "Human civilization is impossible without signs and sign systems, the human mind is inseparable from the functioning of signs, and perhaps, in general, the intellect should be identified precisely with the functioning of signs," notes C. Morris, one of the founders of modern semiotics, in his works. Objects of various types can act as a sign: objects, phenomena, properties, relationships, actions, etc. Signs are used to acquire, store, process and transmit information. Signs are the object of study of many disciplines: linguistics, philosophy, cultural studies, psychology, anthropology, etc., but they have become the central object of study in a special science of signs -semiotics. In this article, we will consider the problem of studying the sign in linguistics and semiotics.

Literature review The word "symbol" comes from the ancient Greek "symbolon", which literally means, "mixed in a heap." "Symbolons" the Greeks called fragments of broken tiles; people, putting together such fragments, and finding that the traces of the split coincide, could identify each other as participants in a certain deal, agreement, community. The symbol, in its original meaning, is, firstly, a secret sign, the meaning of which is clear only to the initiates, and thereby linking the initiates into a single multitude; secondly, a symbol is a conditional sign, that is, a sign, the meaning of which has been specially agreed upon. C. Pierce, giving his definition of a symbol, relies on the second meaning of the ancient Greek term. In the historical and cultural tradition, the term "symbol" is ambiguous.

A.F. Losev notes that the term "symbol" is one of those words that are widely used, seem to be generally understood and therefore are not analyzed specifically. However, "on closer examination, it turns out that the symbol ... is one of the central concepts of philosophy and aesthetics and requires extremely painstaking research.

Analysis In modern lexical semantics, the understanding of a symbol as different researchers interpret a linguistic category in different ways: the difference most often concerns two problems:1.the relationship of a symbol to a sign, image, notion, concept;2.the relationship of the symbol to the expressive and visual means of the language, tropes. Let's look at these categories in more detail:

1. Some researchers interpret the symbol through the concepts of image and sign, and define it as "an image taken in the aspect of its symbolism", and as "a sign endowed with all the organicity and inexhaustible ambiguity of the image" (Averintsev, Vinogradov, Losev, Arutyunova, Shelestyuk). According to another point of view, "the time has come to put the symbol next to the concept" (Markov), however, symbolic meanings are not identified with conceptual ones. The synthesis of these approaches can be traced in the works of V. V. Kolesov, who considers the relationship of a symbol to a concept, image and concept in dynamics. The semantic syncretism of the concept, according to V. V. Kolesov, takes shape in the image, is analyzed in the concept, and in the symbol it already appears as "the unity of "thought-feeling"", and therefore can simultaneously replace both the concept and the image; a symbol is a conceptual image; or figurative concept.

2. The relation of the symbol to the expressive and visual means of the language, tropes, is also determined ambiguously. From the point of view of V. V. Kolesov, "a symbol is the main figurative means; presented as the ultimate degree of development of a metaphor or, on the

contrary, as an unrevealed metaphoricity of a semantically syncretic word.

Metaphor and metonymy are understood by many as transfer mechanisms underlying the formation of a symbol, hence the separation of metaphorical and metonymic types of a symbol. Literary text researchers often identify a symbol with any element of an artistic system.The "real symbol" cannot be borrowed, because it "sprouts out of natural language in its development". Metaphor, on the contrary, is created artificially, often arising from a symbol. The internal structure of the symbol, its relation to the denotation and referent are also understood ambiguously. From one point of view, a symbol has a denotation and "represents a referent", and from another point of view, a symbol has only a referent: a symbol does not have its own denotation, objective meaning (it appears only in relation to an object -to a thing).

According to V. V. Kolesov, the denotation has only an image: "According to the signs of the denotation and the referent, the symbol is in an additional distribution in relation to the image ... together they make up a whole that is functionally equal to the concept."IV.DiscussionV. V. Kolesov develops the ideas of A. A. Potebnya, see, however, with regard to the Christian symbol, there are doubts that any word goes round from the germ of meaning to a new concept in the sequence image -concept -symbol. Today, a similar position can be found in the writings of researchers of the preaching genre.

"Symbolism is a sign of the human need to expand the hierophanization of theworld ad infinitum, finding duplicates, substitutes and ways to participate in the received hierophany, and further, the tendency to identify it with the entire universe as a whole," such a saying can be found in the writings of M. Eliade. P. A. Florenskyhas a similar statement: "Being, which is greater than itself, is the main definition of a symbol.

A symbol is something that is something that is not itself, greater than it, and, however, essentially manifests itself through it. As a result, the symbol turns out to be a sign not of a separate thing or phenomenon, but of the whole and whole world that stands behind this symbol. The sacred symbol is always a manifestation of the sacred, the supernatural, and, as M. Eliade writes, "most hierophany (hierophany is a manifestation of the sacred; the term was introduced by M. Eliade) have the ability to become symbols.

The symbol is important not only because it continues or replaces the hierophany, but primarily because it is able to support the process of hierophanization and, in particular, because in cases where the symbol acts as hierophany, it in itself reveals a sacred or cosmological reality, which no other manifestation is able to do. Christian symbol can be distinguished from a metaphor on the basis of the following features of a symbol: the complexity of the content of the symbol and the equality of its meanings, the "immanent" polysemy and vagueness of the boundaries of meanings in the symbol, its function of infinity, "the participation of the Christian symbol in the designated object", in which there arise between the sign and the signified dual relationships: identity to the signified and designation of something else, not transformation (as in a metaphor), but actualization of the meaning of the word, when modeling new interpretations of the meanings of a symbol, preserving the direct meaning (as opposed to allegory), archetypicality and universality of a symbol in a particular culture

Both the image and the concept, in the narrow sense, constitute the lexical concept of the word, opposed to the lexical background as the basis of the symbolic focus. Speaking about the nature of symbols, one cannot but touch upon another approach considered and developed, in particular, by C. G. Jung: "A symbol is, on the one hand, the primary expression of the Unconscious, and on the other, an idea corresponding to the highest premonition of the conscious mind. Such things, like archetypal symbols, should not be thought out, they should rise again from the dark depths of oblivion to express the outer premonition of the conscious mind and the highest intuition of the spirit for integrating the uniqueness of consciousness, fully aware of the present, with the original past of life.

Conclusion Summarizing the above, it can be noted that:

1.some symbols are close to canonical signs, since they have a certain similarity with the signified object or phenomenon;

2.some symbols are close to indices, since they can be considered or considered a manifestation, a product of the signified;

3.some symbols become such due to the fact that they have a common nature with the signified;

4.some symbols become such due to "contact" -real presence in a situation (accidental or natural) where the designated object or phenomenon took place; for sacred symbols, such "contact" is never considered accidental;

5.such "contact" may be a fact not of the real world, but of an imaginary one, in particular, described in some text that has become part of the culture; in other words, some symbols become such by virtue of cultural and historical associations;

7.some signs become symbols due to the fact that they are an expression of archetypes from the subconscious of a person or society, being an expression of the collective unconscious, in the words of Jung.

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