



THE CHARACTER OF THE HERO AND HIS PLACE IN THE ARTISTIC-IDEAL CONCEPT OF THE TEXT IN THE STRUCTURAL-SEMIOTICAL ANALYSIS OF LITERARY STUDIES

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Abstract. *According to the structural-semiotic theory, a literary text is an independent literary-poetic structure, which has the property of self-control, not being subject to external forces (author, temporary ideology and theories of a certain era (for example, the Soviet era), and working on the basis of its own artistic concept. This property is also reflected in the choice of names for the characters of the text. This aspect inherent in the text can also be clearly seen in the story "Patient". Of the five participants in the story, only two (Sotiboldi, Abduganiboy) are called by their own names. This article analyzes the character of Abduganiboy and his place in the artistic and ideological concept of the text.*

Keywords: *hero, medical institution, physician, addressee (book reader), informant, informant, Sim, Bible, Ghavsuli A'zam, Devonai Bahaiddin.*

Introduction. In traditional literary criticism, when the story "Bemor" ("The Patient") is studied from a problem perspective, we see that the main attention is focused on Sotiboldi and his family members. In most cases, it is observed that the characters considered secondary characters in the work, including the character of Sotiboldi's boss Abduganiboy and his place in the artistic and ideological concept of the text, are not given sufficient attention. However, this character is not simply included in the scope of the literary text, but it can be seen that he has acquired a special significance and place in the fate and tragedy of Sotiboldi and other poor people like him.

It is clear from the plot of the story that Sotiboldi, receiving a meager salary from his boss, barely managed to support his family. Since his salary was extremely small, he could not accumulate a decent reserve for "Qora kunlar" – "dark days" (such as illness, death). The hero of the story, no matter how simple and uneducated he is, understands that the "treatment" of his wife, whether it be an illiterate doctor (*"Sotiboldi ... kasalni tabibga ko'rsatdi. Tabib qon oldi. Betobning ko'zi tinib, boshi aylanadigan bo'lib qoldi* – "Satiboldi ... showed the patient to the doctor. The doctor took blood. The patient's eyes were swollen and his head was spinning"), a certain wife (*"tolning xivichi bilan (bemorni) savaladi, tovuq so'yib qonladi"* – "he beat the patient with a willow branch, slaughtered a chicken and bled it"), or a beggar, is ineffective. The small savings he has saved up end up being spent on such useless things. The text reports this: *"Bularning hammasi, albatta, pul bilan bo'ladi. Bunday paytlarda yo'g'on cho'ziladi, ingichka uziladi"* – "All this, of course, comes with money. In such times, the thick one stretches, the thin one breaks".

The Main Part. The hero of the story knows that there is only one modern medical institution in the city - a "doctorkhona" (hospital), and that his wife can be cured if she is treated there. He heard about such a hospital, and while passing by, he saw it from afar: "This is what Sotiboldi knew about this doctor's office: a tall and beautiful white building, nestled in a cool, quiet park, among the trees, with a bell button on its gray door with a glass door."

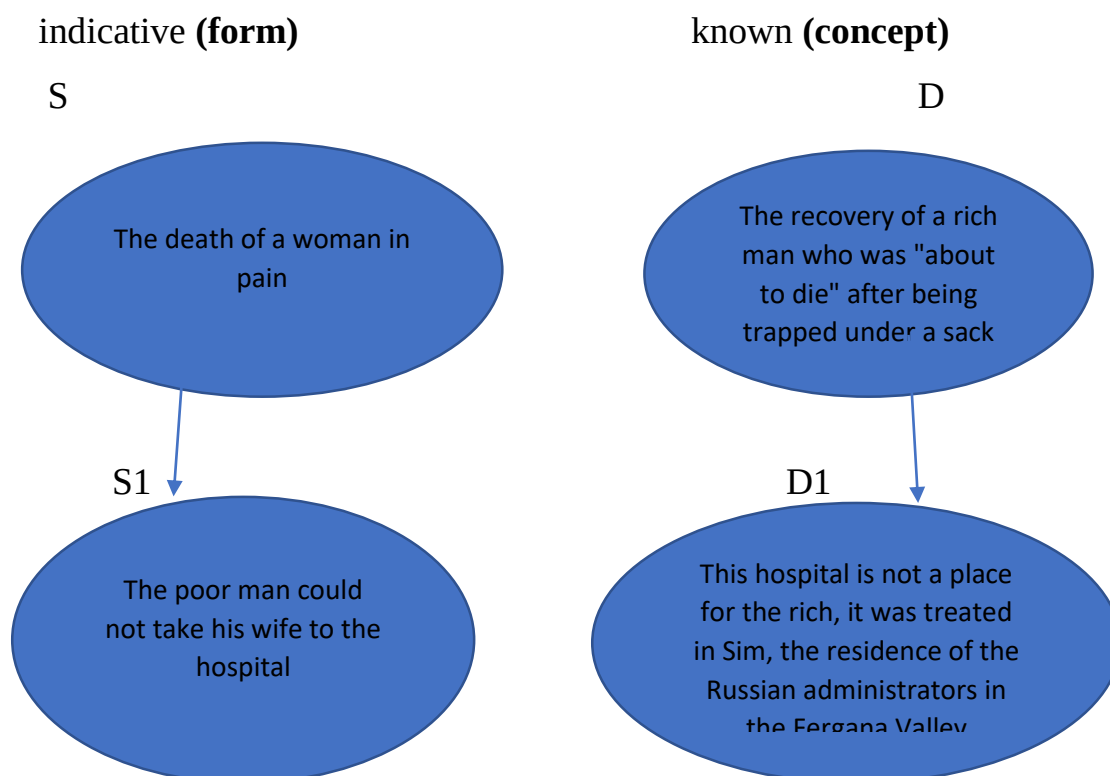
The addressee (reader), who is reading this particular fragment of the text, naturally understands that the hero's poverty is connected with his employer, if he had received a decent salary for his work, his lifestyle would have been much better, and he would have had the opportunity to treat his wife.

The image of the hospital that appeared in Sotiboldi's mind then merged with another memory: *"chigit po'choq va kunjara bilan savdo qiladigan xo'jayini Abdug'aniboy omborda qulab ketgan qoplar ostida qolib o'ladigan bo'lganida, bu doktorxonaga bormay Simga ketgan edi"* – "When his master Abduganiboy, who

traded in grain husks and meal of cow, was about to die under the collapsed sacks in the warehouse, he went to Sim instead of this doctor's office."

It seems that while the doctor's office exists only in the imagination of poor people like Sotiboldi, for Abduganiboy, who owns a large estate and state, this hospital is not a big deal, so when he "dies", he goes to Sim, the residence of the Russian administrators in the Fergana Valley, where he is treated, and with the help of money and modern medicine, he returns home. When Sotiboldi remembers the doctor's office that his master did not see, two things come to mind (the horseman and a 25-sum note with the image of the King (Oqpodsho)).

Thus, two short scenes from a short story show the contrasting situations of two patients - a famous rich man who was on the verge of death and returned to life thanks to exemplary medical care, and a poor woman whose illness is growing worse due to poverty. These two scenes are two characters in a binary opposition, and their forms and concepts are shown in the following diagram:



From the above diagram, it is clear that there is a spiritual contradiction not only between the concepts but also between the forms of the two symbols. We express this contradiction in the following way:

S $\longleftrightarrow$ D

S1 $\longleftrightarrow$ D1

The Bible, considered one of the sacred religious and divine sources, mentions such an instructive incident: a rich man came to Jesus (peace be upon him) and asked him to show him the way to heaven. The prophet prophesied to him that he would distribute all his wealth to the needy, and that this act would enable him to enter heaven. The young man, who considered wealth more valuable than heaven, turned back without consent.

Then Jesus Christ turned to his interlocutors and said:

-It is harder for a rich man to enter Paradise than for a camel to pass through the eye of a needle.

The last prophet, the great messenger Muhammad, peace and blessings be upon him, said in his conversation with his companions that the place of the stingy rich who do not give zakat and who spend their wealth on the poor will be in hell.

Therefore, people like the ungenerous Abduganiboy, who is far from generosity, does not pay his servant a good salary, and causes him excessive suffering, are people who are deprived of the happiness of both worlds. The text of the story also shows that the greed of this rich man does not end with only giving a meager salary to his servant. The fact that the rich man is a hypocrite and a hypocrite who is devoid of generosity is shown more clearly and impressively in the next part of the text:

"Bemor og'irlashdi. Sotiboldi xo'jayining oldiga arzga bordi, ammo bu borishdan muddaosi nima ekanligini aniq bilmas edi. Abdug'aniboy uning so'zini eshitib ko'p afsuslandi, qo'lidan kelsa hozir uning xotinini oyoqqa bostirib berishga tayyor ekanligini bildirdi, keyin so'radi:

-*Devonai Bahoviddinga hech narsa ko'tardingmi? G'avsula'zamga-chi?* "

Meaning: "The patient became worse. Sotiboldi went to complain to his master, but he did not know exactly what the purpose of this visit was. Abduganiboy was very sorry to hear his words, and said that if he could, he would be ready to trample his wife underfoot right now, and then asked: "Have you brought anything to Devonai Bahaviddin? What about Ghavsula'zam?"

Conclusion

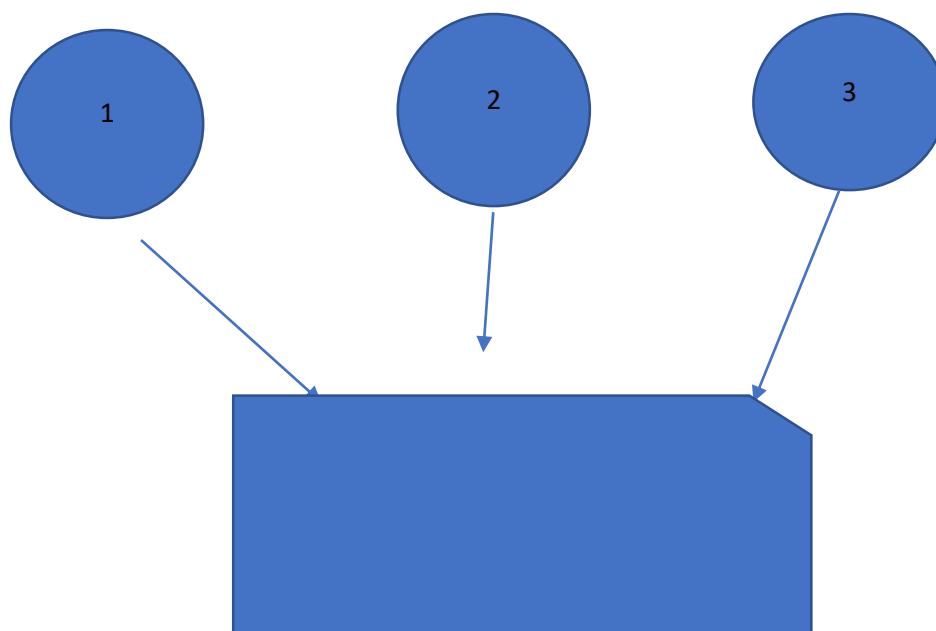
In these text fragments, the following indicators clearly show that Abduganiboy is a hypocrite and unenlightened person who does not want to do good to people:

1) *Abdug'aniboy uning so'zini eshitib ko'p afsuslandi* (Abduganiboy was very sorry to hear his words);

2) *qo'lidan kelsa hozir uning xotinini oyoqqa bostirib berishga tayyor ekanligini bildirdi* (he said that he was ready to trample his wife underfoot if he could);

3) "...*keyin so'radi: – Devonai Bahoviddinga hech narsa ko'tardingmi? G'avsula'zamga-chi?*" ("...then he asked: - Have you brought anything to Devonai Bahaviddin? What about Ghavsula'zam?")

The indicators highlighted above are combined in terms of content and inform the addressee that Sotiboldi Khoja is a hard-hearted, ignorant, and far from generosity and mercy. This drawing shows the proof of this idea more clearly:



Abduganiboy knows very well that a poor person needs financial help in such a difficult time, because he is a merchant who deals with money, but since it does not occur to him to help Sotiboldi, he takes the path of hypocrisy: he pretends to be very sorry, pretends to be ready to do everything so that the woman can recover. His help, if any, consists of the following "advice": *-Devonai Bahoviddinga hech narsa ko 'tardingmi? G'avsula'zamga-chi?'*

To explain the use of the above-mentioned names of Abdugunibay, one of the influential merchants of his city and one of the prominent figures of the Islamic world, as a symbol within the framework of a literary text, we cite the following information from the sources:

"Ghavsuli A'zam Abu Muhammad Muyiddin Sayyid Abdulqadir Gilani achieved great heights from a young age. At the age of sixteen, he went to Baghdad and took lessons from the great scholars of his time. Later, he himself worked as a teacher in the madrasas of Baghdad.

Ghavsuli A'zam is the founder of the "Kadiriya" order of Sufism. This order is widespread in all Eastern countries."

“Bahouddin Naqshband (1318-1389). Another major mystical order that emerged in Central Asia in the 14th century is the Naqshbandiyya order. This order is associated with the name of Khoja Muhammad Bahauddin Naqshband.

The Naqshbandiyya doctrine, which emerged in Central Asia in the 14th century, began to spread rapidly through Afghanistan to India and other Islamic countries. The Naqshbandiyya doctrine played a significant role in Timur's struggle against Mongol conquest, his desire to establish an independent state and ensure cultural and spiritual development in it, and in the cultural rise of the Timurid period”¹.

The above considerations clearly demonstrate and confirm the great importance of these two noble people in the history and development of humanity and the Islamic world. The teachings of the Qadiriyya and Naqshbandiyya, which they founded, were based on the Holy Quran and Hadith, and reflect high humanitarian ideas in their social essence. The teachings and instructions in Islamic teachings on treating the needy with compassion, giving them charity, giving zakat, and helping them in times of adversity are at the heart of these orders. Therefore, the fact that the rich man in the story mentions the names of these historical figures in order to evade giving is contrary to their path, personality, and views. Because representatives of Sufism have always called on people to help widows, the poor, and orphans.

This bit of Abduganibai's remark about the Sufis was not used only to express his shortcomings and stinginess. This questioning statement addressed to Sotiboldi shows his tendency to superstition, ignorance, that is, his lack of knowledge and enlightenment. In his work "Munozara", Abdurauf Fitrat, through the speech of the image of Farangi, showed that idealizing famous figures like Bahauddin Naqshband, and even worshiping them, was a great mistake and ignorance. No matter how famous these famous Sufi and Islamic schools were, they were still human children.

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In monotheistic religions, in particular Islam, it is stated that one should worship only the Lord and ask for one's needs only from Him. Worshiping a person is denied as an unforgivable polytheism. When looking at the issue from this perspective, the fact that the rich man himself calls on the poor man who is in need of help to donate to the saints clearly shows that he is an uneducated and ignorant person.

The above points were presented to prove the view that the literary text assigned a special meaning to the name Abduganiboy.

The lexical unit Abduganiboy consists of three parts: *abdu*, which is Arabic for slave, and *ghani*, which is also Arabic for needy, *boy*, and the last part is an Uzbek unit, which was added to the end of the name of some people in certain periods to emphasize their wealth.

Within the framework of the text entitled “The Sick”, based on the artistic concept, the following can be interpreted:

1. In the eighty-eighth number of the list of “99 names of Allah”, Ghani is presented as a character characterizing the Lord of the universe, and is interpreted as the Needless. When we look at it from the perspective of this interpretation, we see that the following relationship has emerged:

God Almighty, who is needless by His essence and attributes, is the Great Being beyond any need. Everything in all of existence belongs to Him, is His property. He gives wealth to some and poverty to others to test His servants. It is necessary for the rich to be grateful for the state they have been given and, according to the command of Allah, to spend from their wealth on the poor, to give zakat. The text of Ghani, which is part of the name Abduganiboy, reminds us of such a requirement of the Creator of the Universes. “...*Whoever holds fast to Allah (religion), then he is indeed guided to the right path*” (Surah Al-Imran, verse 101).

The word ‘*Abdu*’ is combined with the word ‘*Ghani*’ to create the meaning of the servant of the Self-Sufficient. A servant is obliged to carry out the command of Allah. However, from the process of describing the event in the text, it becomes

clear that when a rich, honest and hardworking servant, who has exceeded the limits due to his greed for wealth, is faced with a problem, despite having more than enough money, he does not bring it into his life to help him, thereby showing that he is an unhappy person in both worlds. We show this contradiction (binary relationship) in the drawing:



In this case, the number 1 represents the command of the Lord of the Worlds to the rich to spend on the needy, and the number 2 represents the lack of generosity of the rich in this regard.

Conclusion. Here, we must emphasize once again that the symbols in a literary text are not limited to the title, epigraph, and the names of the participants in it, but can be expressed through any word, phrase, sentence, and even larger text fragments.

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