



ISSN: 2249-7315

Vol. 11, Issue 10, October 2021

SJIF –Impact Factor = 8.037 (2021)

DOI: 10.5958/2249-7315.2021.00086.1

ASSOCIATIVE ANALYSIS: THE ISSUES OF ASSOCIATIVE STRUCTURE IN A POETIC CONTEXT

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ABSTRACT

Associative units act as a base unit in the articulation of the main idea put forward in the literary text. Verbal associations formed on the basis of the speech owner's perceptions play an important role in shaping the semantic structure of the text. The article analyzes those issues.

KEYWORDS: *Associative Attitude, Paradigmatic Attitude, Linguistic Memory, Lexical Reserve, Imagination, Associative Field, Verbal Association, Associative Analysis, Creative Thinking, Figurative Association.*

INTRODUCTION

In the last quarter of the last century, different scientific directions have emerged from the field of anthropocentric linguistics that studies language in relation to the human factor. In these areas, researchers have focused on the impact of language on the personal qualities of language owners: their consciousness, thoughts, imagination, worldview, religious beliefs, how they perceive reality, their attitude to the outside world.

One of the branches of anthropocentric linguistics that studies language in relation to the human factor is associative linguistics. The purpose of this direction is to study the relationship of language and speech in relation to the associative thoughts of linguists, linguistic memory, and the reserve of lexical units. Determining the associative relationship of language units, defining the role of units in the associative relationship in the creation of the text is one of the central issues of associative linguistics.

In linguistics, units of associative relations are called *verbal associations*¹. While verbal associations essentially reflect the associative connection of language units and are grouped into a single area based on this feature, they are also grouped into specific paradigms according to other common features (formal, semantic, intonational, etc.). In particular, while associative units in a synonymous relationship are united in general in terms of semantic sign, homonymous units are united in a common paradigm according to formal sign. It is understood that in associative units, at least, two-way communication is observed: 1)

associative relationship; 2) paradigmatic relations based on the common sign of language units (synonymous, antonymic, homonymous, paronymic and other relations).

Characteristically, the interconnection of language units on the basis of a common feature also allows them to enter into an associative relationship at the same time. Nevertheless, according to the general sign of language units, the paradigmatic relation formed on the basis of a relation and the associative relation formed on the basis of such a relation differ from each other. In the associative field, there are some units which are into a paradigm according to a common sign as well as language units that do not have a common character are also included.

This situation shows that the concept of *associative attitude* is a broader concept than *paradigmatic attitude*, it is possible to distinguish them from each other. Commenting on this issue, D. Lutfullaeva writes: "The *associative attitude* reflects the associative connection of one or more level units in human thoughts in connection with various factors. The association formed in one language owner with respect to a language sign is different from the association that occurs in another language owner. The *paradigmatic relationship*, on the other hand, reflects the grouping of language units belonging to the same level into specific groups (semantic, grammatical types) based on a common feature.

The groups in the paradigmatic relationship that take place in human memory do not differ in each language owner. In this sense, the use of the terms associative and paradigmatic as alternatives is not accepted."²

Another characteristic of units in associative relations is that they participate in the logical-semantic composition of the text and become its basic units.

It is known that interconnected events in the external world, which live side by side, also occur in human memory as adjacent, connected events. Such a connection can also be observed in their linguistic expression. An individual's psychological perception of reality is realized through verbal associations that are in some way related to each other in language. This process is also a approved sign of text creation.

Just imagine, the speaker wants to write a short text about the village where he was born and raised. He first imagines his village. The most important events that took place in his life of the village begin to be recalled one by one in his memory. In this process, each reality related to rural life is restored in his memory not in separate, solitary images, but in the depiction of different realities that are inextricably linked to each other. The wider the imagination of the speaker, the more events that are associated with each other come to his mind. As the realities recovered in memory move into speech through language, the units that are associatively connected to each other take an active part in reflecting them. Therefore, in the text about the village, of course, there are associative units that remind each other, such as *village streets*, *village houses*, *villagers*, *village children*. Hence, verbal associations are verbal expressions of psychological associations that are restored in human memory. However, it should be noted at this point that if verbal associations take a firm place in the linguistic memory of the speaker, they will be repeated the same way in human speech each time. This argues that in linguistics, "coexisting" units also act together in speech formation. This means that it is easier to compose a speech each time at the expense of verbal associations.

The role of verbal associations in text creation is particularly evident in the analysis of literary text. The associative approach to the study of literary text helps to identify the basic units that form the semantic-logical basis of the text, to examine the possibilities of associative thoughts and capacity of memory, lexical resources. Through the associative units used in the literary text, it is also possible to determine the writer's attitude to reality. In particular, the study of the commonalities and differences between the associations formed in the language owners and the associations restored in the memory of the creative people helps to gain a deeper understanding of the literary text. According to S.M. Karpenko, the general

associations that exist in the minds of language owners and are used in the text of an author lead to a full understanding of this text, the position of its owner, his worldview. This means that associations are extremely important and they should be studied not only by psychologists but also by linguists.³

It is well known that the verbal associations used in the speech of writers and poets differ from the associations observed in the speech of ordinary people by their artistic coloring, figurativeness, and in many cases based on portable meaning. This is why the verbal associations created by the artist increase the impact of the artistic text. While some of the associations observed in the speech of word artists are formed on the basis of the common language, common to all language speakers, some individual associations are his own linguistic property, formed on the basis of the imagination of this artist. Below, through the associative analysis of the poems of the great Uzbek poets E.Vakhidov and A.Aripov called "Spring", we think about the associative way of thinking of these artists, its reflection in poetry.

As a result of our observations, it was found that in the poetry of E.Vahidov and A.Aripov, along with the associative units in the memory of the Uzbek language, only specific individual associations of poets were formed. Below we compare the poems written by E.Vahidov and A.Aripov on the same topic:

Buloq

Buloq ona –yer siynasidan
She'r singari qaynab oqadi.
Suvning kumush oynasidan
Mehrim bo'lib quyosh boqadi.

spring

Spring water dribbles from the hillside
Like a poems streaming poets flight
Glaring water looks as if in a silver mirror
Mixed with my love in a sunlight

To'yib ichdim suv bilan go'yo
Dilga singdi yurt muhabbati.
Tashnaligim qondi-yu, ammo
Yana ortdi qalb harorati .

While nourish myself with spring water
I also feed me with country's love
Spring water gets enough for me to feel full
But it stimulates me for more country's love

(E. Vahidov)

Buloq

Qutlug' bir saharda ko'z ochdi buloq,
Yo'l soldi daryolar sari adashib.
Unga rahm etmoqchi odamlar shu choq,
Tog'-u toshlar aro yaqin yo'l ochib.

Spring

Spring water gave a birth in the morrow
Hurried to the river in a lost
People looking after for it
Started to open new way through the mountain

Odamlar, tegmangiz, mayli toshsin u,
Mayliga, tog'ni ham ko'rsin yo'lida.
Qo'ying o'z yo'lini topsin u,,
Zavqlansin u ham kurash so'ngida.
(A.Aripov)

Let it overflow, don't touch it,
Let it watch the mountain on its way
Let it find right way for itself
Let it enjoy in the end of flight.

E.Vakhidov used the following associative units in writing the poem "Spring": (*buloq*) spring, (*ona yer siynasi*) from the hillside, (*qaynab oqadi*) streaming, (*suvning kumush*)

oynasi) Glaring water looks as if in a silver mirror, (tuyib ichdim) (tashnaligim qondi), Spring water gets enough for me to feel full (Suv bilan dilga singdi), But it stimulates me for more.

It should be noted that every linguist who reads a poem realizes through these units of associative relation that the source text refers to a spring. This situation can be seen in the poem by A. Aripov. His poem involved the following units of associative relation: (buloq) spring, (ko'z ochdi buloq) gave a birth in the morrow, (yo'l soldi daryolar sari adashib) Hurried to the river in a lost, (Tog'-u toshlar aro yaqin yo'l ochib) Started to open close way through the mountain, (toshsin) overflow, (tog'ni ham ko'rsin yo'lida) Let it watch the mountain on its way, (o'z yo'lini topsin u) Let it find right way for itself.

In both poems, the spring lexeme is at the center of the associative units. All the units united around this core lexeme, which served the semantic-logical formation of the text.

Characteristically, E.Vakhidov realized the fact that the spring boils from the depths of the earth and describes the episode of his satiety with spring water - the mysterious nature of spring water, as if it satisfies the love of the country, quenches the thirst for water, but increases the temperature of the soul. The word *spring* evoked in the poet's memory a situation in which any thirsty person would enjoy drinking cold spring water. It can be said that this image, restored in memory, was the basis of the idea put forward in the poem. In incorporating this idea into the content of the poem, the poet, along with associative units, also used similar devices (*Like a poems streaming poets flight, I also feed me with country's love*). A. Aripov's poem also reflects a philosophical conclusion. The poem draws on the philosophical conclusion that "everyone must find their own way" through the depiction of a spring that opened its eyes in the morning as a misguidance in finding its own way, as people trying to find a way closer to it. The attempt of the spring, which opened its eyes in the morning, to find a way, reminded the poet of a similar process observed in human life - the state of man trying to find his way. The same process that was revived in his imagination in connection with the movement of the spring led the poet to draw a peculiar philosophical conclusion.

In both poems there are units that are stable not only in the linguistic memory of the creators, but also in the Uzbek language in general. The units of *feeling full*, which I used in E.Vakhidov's poem (*in the form of the blood of my thirst*), are mainly in the linguistic memory of the masters of artistic expression.

The spring used in A. Aripov's poem gave a birth (used as *a spring in the poem*), *opened close way* and *found its own way*.

In the poems under analysis, individual associations specific to both poets are also noted. It is known that in the Uzbek language, in relation to the spring lexeme, mainly associations are formed, such as boiling, mountain, mountain rock, ice, water. The boiling of the spring is reminiscent of a process similar to that of E.Vakhidov - the boiling of verses. The associative unit of the *boiling stream, like a poem* formed in relation to the lexeme of the spring, is the individual association of the poet.

In A. Aripov's poem, whether *Let it watch the mountain on its way, Let it find right way for itself, Let it enjoy in the end of flight*, they are also individual associations, the units of which are formed at the end of the struggle through the poet's imagination.

The use of associative units in the poems under analysis, which also reflect the attitude of the creators to reality, ensured that the text is easily understood by the reader. The verses used in E.Vakhidov's poem "*The sun shines with kindness from the silver mirror of water*", "*I drank enough, as if the love of the country absorbed in the heart with water*" reflect the positive attitude of the poet.

The verses used in A. Aripov's poem " *Spring water gave a birth in the morrow*", "Let him enjoy at the end of flight" vividly reflect the poet's positive attitude to reality.

It is clear from the analysis that each master of words depicts the external world through his own imagination, creating a linguistic landscape. The creator makes extensive use of figurative expressions in accordance with the laws of art, while copying the image formed in the world of imagination to the text. This situation further expands the associative connection of the word in the literary text.

In short, the units of the associative relation act as the basic unit in the expression of the main idea put forward in the literary text. Verbal associations formed on the basis of the speech owner's perceptions play an important role in shaping the semantic structure of the text.

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