



## Associative-Structural Analysis Of Nazar Eshonqul's Works

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<b>Article History</b>	<b>ABSTRACT</b>
Received: Revised: Accepted:	<i>This article is devoted to the analysis of the literary text based on the methods of associative linguistics, which is considered a separate independent branch of anthropocentric linguistics. In it, the associative language units, which gained importance in the creation of the artistic text created by Nazar Eshanqul, were taken as objects. It has been proven from the point of view of linguistics that the association phenomenon is of great importance in the creation of text by giving examples from creative stories and stories.</i>
<b>CC License</b> CC-BY-NC-SA 4.0	<b>Keywords:</b> <i>anthropocentric linguistics, associative linguistics, associate, stimulus word, artistic text, kernel, structure, field theory.</i>

### INTRODUCTION

Famous Russian linguist Y.N. In his preface to a collection of articles on language and personality, Karaulov emphasized the idea that "behind any text there is a certain person who owns linguistic structures." [23,53] While observing today's research and scientific literature, it can be seen that the study of the factor of the person who performs linguistic activity is deepening in the fields of linguistics such as psycholinguistics, cognitive linguistics, and pragmalinguistics. The formation of the anthropocentric field of linguistics in linguistics is related to the research of the factor of the person who speaks the language. "The emergence of the anthropocentric turn in linguistics is explained by the fact that the attention of researchers has shifted from the question of "how language is built" to the question of "how language works"... To study how language works, the perspective of the person who owns the language is used. it will be necessary to consider it from the point of view". [17,5] Forms of anthropocentric analysis are clearly visible in works devoted to textual research. The scientific research of the issues of text creation and its meaningful perception is important in elucidating the "grammar of thought", the level of linguistic consciousness, and the national-associative way of thinking of the Uzbek language speakers.

Nazar Eshanqul is a bright talent who makes a worthy contribution to the development of Uzbek literature in the period of independence. In his works, Adib described the charm, melodiousness, expressiveness, and impressiveness of the Uzbek language using various linguistic tools. A writer who skillfully uses different meanings of words in his works is also different from other writers in creating text. The works of the artist have become the object of many works from the point of view of literary studies. Literary works have hardly been analyzed from the point of view of linguistics, particularly anthropocentric linguistics.

Based on the above, it can be said that studying the individual skill of the creator in Nazar Eshonqul's works and analyzing them from the point of view of anthropocentric linguistics can be one of the urgent issues of modern linguistics.

## LITERATURE ANALYSIS AND METHODOLOGY

D. Lutfullayeva's monograph entitled "Theory of Associative Linguistics" reveals the nature of the associative approach to language, the history of its formation, associative relations, formation of verbal associations, linguistic essence, classification of verbal associations. In the chapter of this work entitled "The role of verbal associations in the creation of a text" the associative field of the text is revealed on the example of the works of E. Vahidov and A. Navoi. Sh. Safarov's textbook "Semantics" is devoted to the semantics of the field of linguistics, and the main focus is on the methods of analysis that are widespread in modern linguistics, the features of theoretical ideas that create the meaning structure of linguistic units.

D. Khudoyberganova's doctoral dissertation entitled "Anthropocentric interpretation of artistic texts in the Uzbek language" researched the problem of anthropocentrism in linguistics and the theoretical foundations of its study in a wide range of aspects. In this study, the problems of cognitive-semantic research of the text, the psycholinguistic, neurolinguistic, associative and linguocultural foundations of speech creation were studied on the example of works of art.

A. Nurmonov "Structural Linguistics: Roots and Directions" created for graduate students, summarizes the traditional and new trends in linguistics, the scientific views of linguists about it. In the dissertation entitled "Anthropocentric study of Uzbek language metaphors (nominative aspect)" Sh. Makhraimova studied the traditional linguistic metaphors in our linguistics from a new angle. The researcher summarized the views of world linguists about cognitive and conceptual metaphors and explained the cognitive-conceptual metaphors in Uzbek linguistics through the metaphor "cancer".

In this article, in the research of the artistic text from the anthropocentric aspect, we were based on the laws of cognitive-discursive thinking and, applying its laws to the artistic text, we relied on the principles of form and content, space and time, particularity and generality, nation and person, word and reaction. Mainly, semantic-stylistic, cognitive analysis, linguopoetic and associative analysis methods were used.

## DISCUSSION

From the end of the 20th century to the beginning of the 21st century, approaches to language changed in linguistics as well as in the development of various sciences. "In linguistics, the movement of perceptually studying the features of the language that are not given in direct observation has moved the object of its research out of the framework of the systematic linguistic structure. As a result, the research objects of this science have expanded even more.[7,5]

These changes in world linguistics began to reflect in Uzbek linguistics. By the 21st century, A. Nurmonov introduced the category of "language person" to the scientific paradigm of linguistics. As a result, concepts such as person, mind, thinking, activity, behavior, situation, which were previously excluded from the theory of linguistics, but widely used in the sciences close to linguistics, were mastered. The concept of "speaking person" today has become a unifying concept connecting such linguistic directions as psycholinguistics, ethnolinguistics, sociolinguistics, cognitive linguistics, and pragmalinguistics.[15,93]

N. Mahmudov expresses the following thoughts about the formation of the anthropocentric paradigm in linguistics: "According to the objective nature of the language, in the anthropocentric paradigm, the human being is given the main place, and the language is the main element that develops the human personality. According to the well-known Russian writer S. Dovlatov, experts say that "90 percent of the human personality they mention the hikmatomuz saying "the language makes up". As stated by V. A. Maslova, the human mind cannot be imagined outside of language and the ability to create and perceive speech.[11,6-7]

"Associative linguistics is one of the independent branches of anthropocentric linguistics that studies language in relation to the individual factor of its user. In associative linguistics, language is conceived not only as a system consisting of a set of interacting units, but also as a verbal network that is associatively connected with each other.[7,3]

One of the main concepts of associative linguistics is "associative relation". Associative relationship is a relationship of language units based on human psychological imagination and reflects the mechanism of "memorizing each other". Underlying this relationship is the concept of association.

Associative thinking is an important tool in understanding the artistic text, which shows various implicatures and connotations. In particular, associative thinking is one of the necessary factors in understanding metaphorical sentences. When reading such sentences, the "sentence within the sentence", that is, the global content arising from the relationship of hidden propositional structures, should be restored by the reader on the basis of associative thinking. Naturally, metaphorical sentences are understood at different levels according to the student's discursive ability. Although the reference expressed in metaphorical sentences

seems to express a judgment about objective reality, it is understood that there is also a reference expressing the second, main judgment in the internal structure of the sentence. Therefore, associative thinking is very important in understanding such statements. Pay attention to the following sentence taken from Nazar Eshanqul's short story "Men of War": "The wave of rumors turned into a huge river, raging and black as in the spring, knocking down the obstacles in its path and rushing began to raid villages after villages." The quoted sentence has a completely metaphorical meaning. In order for the reader to understand the implicit content expressed in it, it is necessary to understand the situation expressed in the external structure of the sentences by associating it with the situation intended by the author of the text.

Expanded metaphors in this sentence, such as the wave of rumors, started raging, began to invade villages with violence, are directly the product of the artist's associative thinking. Because the author discovered the similarity between the rapid spread of rumors and the rapid spread of a spring flood in the villages as a result of re-perception of existence, which, along with the semantic-structural formation of the artistic text, also ensured its artistry. Associative thinking is the most important factor in the formation of not only microtexts with metaphoric content, but also any text. Because the language units forming any text are associatively connected with each other.

Through the analysis of the units in the associative relationship used in the literary text, it is possible to gain valuable knowledge about the creator's perception of reality and his ideas about it, lexical reserve, the scope and composition of the reserve, and the artist's skill in choosing words. This situation shows that not only psychologists, but also linguists should deeply study the associations that remind each other in the memory based on the psychological imagination of a person.

We will analyze some microtexts in Nazar Eshanqul's story "The Wind Can't Be Caught" from an associative point of view. If we look at the following excerpts from the story, we can know that the artist's individual attitude to reality is unique. The following excerpts were created directly as a result of the artist's associative thinking:

"Later on, when the tears run out, he leans his shoulders on a pillar, as if to hide from people that he has no support and to cry behind him in his life, or to save the house that is falling into disrepair, unable to withstand the series of years, from being completely destroyed. Staring at the broken fragments of his memory, he was sitting sadly with his eyes closed." The units "supporting", "crying from behind", "gāmgin-u mustagryq" in this eulogy are the associations formed in the mind of the representative of the Uzbek nation, because Uzbeks have a deep understanding of death. When he cries, he thinks of his children and loved ones who remember him directly behind him.

It is known from the background idea of the story that on the day Zaman Atbogor kills the husband and son of Momo Bayna, the hero of the story, none of his fellow villagers help him. After that, Momo Bayna hates her fellow villagers and doesn't let anyone get close to her. The author used a number of microtexts to paint this scene. For example, "... he is now alone and neglected in this world of deception: but he never shows his weakness, he hates those who ask for his favor, as if no one could support him in his life like an inviolable kingdom, he did not allow anyone to enter, even with a word." In this passage, the "disgusted world", "lonely", "neglected", "weak", "hates those who ask for favors", "like an inviolable kingdom", "would not be allowed to enter" directly served to describe the mental state of the hero. The associations "like an inviolable kingdom" and "did not allow entry" in the passage are considered the result of artistic associative thinking and played an important role in defining the artist's skill.

While reading the story, it can be seen that the author effectively uses linguistic simile. For example, in several places, Bayna was able to show her individual stylistic skills in the formation of an artistic concept by comparing Momo to the house where she lives. This is also the result of associative thinking of existence, which is characteristic of writers, because the writer always relies on associative thinking when reacting to an event in existence: "This house, which was the sight and pride of Tersota, is suddenly invisible appeared, and now the house, like Momo Bayna, was left alone in front of the houses in the village:.. together with the mistress, this place had already lost its former power and dignity, had become a forgotten and abandoned place"; "... the village suddenly looked strange and helpless, like a city whose tower had fallen." It is clear from this microtext that specific associations were formed as a result of the author's re-perception of existence.

Nazar Eshanqul effectively used microtexts with metaphorical content in this story. The emergence of metaphorical microtexts is directly related to associative thinking. Because migrations are formed as a result of associative thinking of existence. Below we will focus on examples:

"As soon as spring came, the villagers moved to the old pastures and plowed the land, everyone was busy with their own worries. Momo Bayna, who remained in the village, plowed the field of loneliness at this time, and every year Zaman came there with the government people, sowed it on the evening when her

husband and son were shot, and then she harvested the harvest herself." "Momo Baina sails every night in a boat filled with tears to the porch filled with bloody ring where her husband and son's hanging corpse and the victorious whip of Zaman Atbogor lie, who were left among the rocks of the years. in the morning, he used to hang his wet pillow in the sun on a tall willow tree in front of his house, just like the forget-me-nots of his ancestors." While reading these passages, we can see that the author describes the mental state of Bayna Momo by associating it with the actions of a farmer and a boatman. Units such as "plows the field of loneliness", "a boat filled with tears", "sails to a porch filled with a bloody ring" are the result of associative thinking of existence. If we remember that the word "association" means "to add", "to attach", we can better understand how the author relates the events he describes with another situation. A number of microtexts in Nazar Eshanqul's story "The Wind Can't Be Stopped" show specific manifestations of associative thinking. Creation of an artistic text is a complex psychological process. In this process, the creator's ideas about the outside world, individual skills, and national-cultural values become important.

If we pay attention to the following passage taken from Nazar Eshanqul's short story "People of War", we can see that words associated with each other form the text semantically and structurally based on two groups:

"In fact, if you turn these hearts back or forward, there is still a life of war, there is a war on both sides, and the closest people, husbands, children, livers, brothers and sisters of these hearts are dying in this war, injured, was becoming disabled or losing something..." . If the units of war, warlike life, wandering in war, to die in war, to be injured, to be disabled, to be separated from something in this text form a separate group by associatively connected with each other; the units of close people, husbands, children, livers, brothers and sisters are associatively connected to a separate group. The artist's associative thinking, by combining these heterogeneous units into one paragraph, vividly shows the war and the horrors it brings in the reader's mind. If we pay attention, the associative units that make up the first group are related to each other as a result of the pragmatic factor considered as a linguistic factor (war, life in war, wandering in the war, to die in the war) and the cause-and-effect relationship considered as an extralinguistic factor (war, to be injured, to be disabled, to be separated from something) is connected based on. This once again proves that linguistic and extralinguistic factors are equally important in the discursive basis of the text. The words forming the second group are connected with each other on the basis of the linguistic factor (relatives, husbands, children, livers, siblings) and formed a paradigm of fraternity. These associative units, which formed this text, not only formed the text discursively, but also ensured its semantic integrity.

## RESULT

In the associative analysis of the literary text, the issue of the associative field of the text occupies an important place. The concept of the associative field of the text was introduced to linguistics by the Russian linguist Y.N. Entenby Karaulov. He developed the method of defining the associative field through the sequence of words and phrases in the text and the method of creating a text based on this associative field. The associative field defines the associative structure of the text. Based on the associative structure of the text, it is possible to gain new knowledge about the text, its author, and aspects of the reader's perception of this text.

In the analysis of the associative field of the text, defining the boundaries of the denotative and connotative meanings of the heterogeneous units used in it, determining the relationship between these two meanings, clarifying such issues as the author's assessment reflected in the text, the border of the assessment with the category of modality, the parts of the associative field of the text possible Language units that are associatively connected to each other in a literary text form an associative field. In this case, the units in the associative relationship can be influenced by both linguistic and extralinguistic factors. In the associative state, such units, connected to each other, unite around the main idea that the creator wants to express. Creators often try to convey the main idea through the title of the text. Therefore, when creating the associative field of the artistic text, the title of the text is taken as a stimulus word and considered as the core of the field. If the text, including the poem, is untitled, the core of the associative field can be the unit that represents the object of expression or the lyrical character of the poem, since all lexical units in the poem are connected to them both semantically and associatively. , which is the main condition for the existence of an associative field kernel.

When analyzing prose literary texts from the point of view of associative linguistics, the main attention was paid to the linguistic and extralinguistic factors that create associative relations and the peculiarities of the association of associates with the stimulus word. The title of Nazar Eshanqul's stories selected for analysis was extracted as a stimulus word and the associations contained in the text were extracted. An associative

space of the story involved in each analysis was created. The importance of verbal associations in revealing the background theme of the text was highlighted.

Based on the above, we will analyze Nazar Eshanqul's story "Coffin" from an anthropocentric point of view. As a stimulus word, we take the title of the literary text, and from the content of this text we extract the associations that can be a response to it. Stimulus word: "Coffin"; response reactions (associates): "death", "pestilence", "calamity", "surrendered", "vaccination", "hospital", "doctor", "infectious disease", "our medicine", "judges", "terrifying", "dangerous", "panic", "horror", "dead", "god", "hell", "morgue", "o lim ambassador", "silence", "tribulation", "stretchers", "ghost", "cemetery", "fear", "mugly", "longing", "repentance", "sin", such units as "corpse", "coffin". Now we will separate the factors that created the associative relationship into groups. First, let's talk about linguistic factors:

1. Semantic relationship of lexemes: death, dead, corpse, cemetery, morgue, coffin
2. Connection of lexemes according to stylistic sign: judges
3. Generality of lexemes in their formation: hospital, morgue, dead, death

Now we will consider the role of extralinguistic factors in the formation of this text and divide them into the following groups:

1. Spatial relationship of objects (in a broad sense): cemetery, lahad, doctor
2. The relationship between the object and its sign: scary, dangerous, full of fear
3. Man's attitude to reality: disaster, surrender, hell, messenger of death, sorrow, grief, repentance
4. The relationship between the owner of the activity and his product: joy, fear
5. Cause-and-effect relationship between objects: silence, disaster
6. External similarity of objects: stretchers

When creating the associative field of this story, the main attention was paid to placing the response reactions in the core and peripheral parts of the field, depending on the extent to which the stimulus can be connected with the word - coffin. The units directly connected with the stimulus word act as a bridge to the connection of other units with the stimulus word, resulting in the direct or indirect connection of all units in the field with the stimulus word. As can be seen from the associative field below, the most frequent associations given to the stimulus word "Coffin" are "dead", "death", "corpse", "surrender", "terrified", "horrified". Associations such as "was standing", "lahad", "trouble", "ghost", "mortuary", "cemetery", "coffin", "stretchers" form the core of the field, and if the stimulus is placed close to the word, "o" lat, "calamity", "vaccination", "hospital", "doctor", "infectious disease", "our medicine", "judges", "god", "hell", "messenger of death Units such as "repentance", "sin" are placed on the edge of the associative field as the stimulus is a bit far from the meaning of the word. It should not be forgotten that associates placed at the edge of the field also serve to form the associative field of the text, since they can indirectly communicate with the stimulus word. For example, the association "hell" comes into contact with the stimulus word as follows: "HELL" - "sin" - "repent" - "surrender" - "messenger of death" - "death" - "COFFIN". Otherwise, we can see that the association "varch" is connected to the stimulus word as follows: "Physician" - "doctor" - "medicine" - "vaccination" - "infectious disease" - "disease" lat - "hospital" - "mortuary" - "dead" - "COFFIN". We can see that the association "ghost" in this field is indirectly connected with the stimulus word through the word "cemetery". Linguistic and extralinguistic factors are also important in the indirect connection of associates with the stimulus word.

## CONCLUSION

In conclusion, it can be said that the verbal associations created by Nazar Eshanqul increased the impact of the artistic text. Some associations used in the artist's speech are formed on the basis of the national language, common to all language speakers, while some individual associations are formed on the basis of the writer's imagination and are considered his own linguistic property. It is known from the analysis that Nazar Eshanqul creates a linguistic landscape by describing the external world through his imagination. While copying the image created in the world of imagination into the text, the artist widely used figurative expressions, obeying the laws of art. Through the analysis of the units in the associative relationship used in the literary text, it is possible to gain valuable knowledge about the creator's perception of reality and his ideas about it, lexical reserve, the scope and composition of the reserve, and the artist's skill in choosing words.

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