Associative-Structural Analysis of Artistic Text

M. Nasirov
KSPI, teacher of the Uzbek language department

Abstract: In this article, poetic texts created in the Uzbek language are analyzed using the methods of associative linguistics, which are considered a special direction of the anthropocentric paradigm, and the associative field of the artistic text is created.

Keywords: anthropocentric paradigm, associative linguistics, stimulus word, linguistic factor, extralinguistic factor, associative field, artistic text.

In the associative analysis of the literary text, the question 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. Entered by 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. 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. For analysis, we take the poem "Shamol" by Enakhon Siddikova. In the text of the poem, the author took the wandering of the wind as a poetic image and described the situation of people who sold their homeland and who were patriotic in its background. This is the result of the creator's associative thinking, that is, when the author heard the lexeme of the wind, people who were walking in the wind were embodied in his imagination. Now, based on the above considerations, we will analyze the text from the point of view of associative linguistics. First, taking the title of the poem as a stimulus word, we separate the associations that are the answer to it from the content of the text. In this case, the stimulus word is the wind, and its associated associations are "Howls like a wolf", "Screams", "Slams itself on every door". "Open windows are closed", "He is not in a good mood", "Unhappy", "Wake up", "He is lucky", "He repents and kisses the soil", "His clothes are torn", "Abgor", "She sheds fruit and uproots trees", "Beuy", "Widow", "Uvvos pulls like a giant", "Crying and crying", "Screaming", "Day and night Igigani-iggigan", "Standing and closing the door to his face", "Vatanfurush suddenly comes to my eyes" , we can distinguish such units as "Patriots". We divide the factors that created these associations into the following groups:

1. Subjects (in the broadest sense) are connected in space: Awake

2. The relationship between the object and its sign: Howls like a wolf, He is not in a mood, He is unhappy, His shirt is torn, Abgor, Beuy, Homeless.

3. The sound and the attitude of its owner: Screams, Uvvos pulls, rages like a giant, cries

4. Man's attitude to reality: He knocks himself at every door, Fate is the door that has reached him, Suddenly, the Fatherland Furush, the Fatherlands come before my eyes.

5. The relationship between the activity and its object: He sheds fruit and uproots the trees, He grinds day and night.

6. Cause-and-effect relationship between objects: Close the door to the face, Open windows close

As can be seen from the above groups, the associative units in the text of this poem are connected with the stimulus word mainly by means of extralinguistic factors. As a result of the author's associative thinking, the reality that began with the wandering of the wind ends at the end with the commemoration of the compatriots. In this process, the main task was performed by associatively connected units. In order to show that the lexemes of Shamol and Vatangadolar are related to each other, the author used lexemes such as Bedor, Halovati no, Bakhtsiz, Beuy, Bevatan, which can be connected with these two lexemes, in the text. As a result of the poet's associative thinking, some units that are not semantically connected with the lexeme of the wind were able to connect with this lexeme. For example, Tikka's association with a door closer cannot be semantically associated with wind, but the creator applied the unit to Wind, using the situation of doors being closed when there is wind. In turn, this unit is directly connected to the Watangado lexeme. That is, those who are homeless wander around in different countries, but they are not accepted anywhere.

Among the associations that formed this text, we can observe that lexical units and syntactic devices come in a mixed state.

Lexical units found in the text: Bakhtsiz, Bedor, Abgor, Beuy, Bevatan, Okirib, Vatangadolar.

Syntactic units encountered in the text: He howls like a wolf, He beats himself at every door, He closes open windows, He is not in a good mood, He is in a bad mood, He repents by kissing the soil, His clothes are torn, He sheds fruit and uproots trees, He cries like a giant, He cries and spoils, Day - the night is broken, Tikka closes the door in his face, and suddenly the Patriot comes to my eyes.

It seems that the syntactic units forming this text are predicative units. Verbal associations forming this field are directly or indirectly connected with the stimulus word. For example, He bangs himself on every door, He sheds fruit and uproots trees, If associations like day and night are crunching and crunching directly depend on the meaning of the stimulus word and form the core of the field, Tikka closes the door in his face, Unfortunate, fate has hit him, He repents by kissing the soil Associates such as , Crying, crying, Abgor, Vatangadolar are placed on the edge of the field, indirectly connected with the stimulus word. The association of Vatanfurush is placed in the center of the square because it is a product of the associative thinking of the creator.

Each associated stimulus in the field is directly or indirectly associated with the word. Associates located at the edge of the field act as a bridge for the associations in the peripheral part of the field to connect with the stimulus word. For example, the association Unhappy, which is not semantically connected with the lexeme of wind, is connected with the stimulus word as follows: Unhappy - Luck has hit him - Day and night Izgigani-izgigan - As if he sheds fruit and uproots trees. The reason for the wind's misfortune is that fate has forced it, but it is the nature of the wind to wander day and night and spill the fruits of the tree. It seems that the above units are associatively connected with each other.

It can be seen from the above that the colorful associations formed in connection with both linguistic and extralinguistic factors serve as basic units in the creation of a poetic text. Even if the reader is not yet familiar with the text, if he gets acquainted with its associative field, he can have an idea about the text to be read. This determines how important it is from a practical point of view to create an associative space of an artistic text.

So, if the associative field of any text determines the basic units of text formation, in turn, the field units allow to imagine the object of expression of the text in advance. The associative field is an important database in researching the possibilities of interconnection of language units.

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