

THE WORLD AND THE PLACE OF ASSOCIATIVE UNITS**Husanjon**

Kokand State Pedagogical Institute named after Muqimi , Uzbekistan

<https://orcid.org/0009-0009-0358-9766>husanboy2111@gmail.com**Nasirov Muslimbek**

Kokand State Pedagogical Institute named after Muqimi, Uzbekistan

<https://orcid.org/0009-0007-6909-135X>**Xrojiddinova Muattar**

Kokand State Pedagogical Institute named after Muqimi , Uzbekistan

<https://orcid.org/0009-0008-4166-7852>mxrojiddinova@mail.ru**Meliboyeva Marhabo**

Kokand State Pedagogical Institute named after Muqimi, Uzbekistan

<https://orcid.org/0009-0009-3495-5810>**Xasanova Zulfira**

Kokand State Pedagogical Institute named after Muqimi, Uzbekistan

<https://orcid.org/0009-0003-6629-1867>**ABSTRACT**

It was substantiated that associative units act as “supporting units” of the text in creating an artistic picture of the world. It was revealed that associative units reflect the characteristics of a creative person, in particular, his language abilities, knowledge and ideas about the world around him, emotional experiences, attitude to reality. The features of the associative units used in the poems by Omon Matjon were revealed, their formation according to linguistic and extralinguistic factors was proved. In the poet's poems, direct, connected and mixed forms of associative communication were singled out. Realization of color associations was highlighted in verses by Omon Matjon, in his verses the connection of associative units of white and black colors with national and cultural values was determined. the structure of the associative field of some poet's poems was determined, the core and periphery units were distinguished, their associative features were revealed.

Keywords: world linguistics, psycholinguistics, Omon Matjon, associative units, poems.

INTRODUCTION

In world linguistics, the last quarter of the last century was recognized as the final stage in the formation of the direction of associative linguistics . By this time, associative linguistics was separated from psycholinguistics as a new scientific direction. The growing interest of world linguists in the issues of associative linguistics and the fact that many studies have been carried out in this direction, the creation of associative dictionaries in many languages, the structure of associative grammar have led to the recognition of this direction as an independently developing field. To date, the object of study, the subject of associative linguistics has been clearly defined, research methods have been developed, theoretical issues and current problems have been defined. In associative linguistics, it is important to

study such things as the associative thinking of the creative person who creates the text, the transfer of the associations to the artistic text, the role of such units in the artistic text, and the role in the formation of the creative idiosyncrasy. Researching this problem on the example of a specific creative work will inevitably enrich the scientific and theoretical views on the issue of *associative thinking - language - text relationship with new knowledge*.

LITERATURE ANALYSIS AND METHODOLOGY

In recent years, Uzbek linguistics has been paying serious attention to the anthropocentric aspect of the literary text. In the research conducted in this field, the literary text was studied in linguocultural, pragmalinguistic, psycholinguistic, and cognitive aspects. However, the text of artistic works in the Uzbek language has not been researched in the associative aspect. Although this issue has been addressed in some works in our linguistics, it is considered one of the urgent problems awaiting special research. For example, in D. Khudoyberganova's research on the topic "Anthropocentric study of the literary text", the literary text was the object of analysis in linguocultural, cognitive, psycholinguistic aspects.

D. Lutfullayeva's book "Theory of Associative Linguistics" analyzes the role of associative units in the creation of an artistic text, their function in an artistic text, the author's imagination and knowledge. In the work, the concepts of *associative thinking*, *verbal associations*, *the associative space of the artistic text* are explained, and their essence is revealed [5,140] on the example of the poems of Alisher Navoi and Erkin Vahidov, the favorite poets of the Uzbek people.

Among the works devoted to the associative study of the artistic text in Russian linguistics, NSBolotnova's study entitled "Lexicheskaya struktura zhudojestvennogo teksta v assotsiativnom aspekte" is significant. In this study, the associative units used in the poems of the Russian poets MISvetayeva, BLPasternak and OEMandelstam were analyzed and valuable conclusions were drawn about the associative structure of the artistic text. In the study, the associative units used in the works of these creators are divided into referent, cognitive, and linguistic associative units, and each of them is explained based on examples. Also, in this work, paradigmatic and syntagmatic relations between associative units are determined, and the factors of their formation are revealed[1].

AMNovikova's research entitled "Associative polya v yazyke i v strukture zhudojestvennogo teksta" compared the associative field given in the associative dictionaries of the Russian language and the associative fields isolated in the works of art, revealing the similarities and differences between them [4,19].

VAYefremov's research on "Associative-verbal organization tsikla liricheskikh novell HABunina "Tyomnye allei" aims to investigate the associativeness characteristic of the idiosyncrasy of the Russian writer IABunin. On this basis, the associative mechanism of rhythm formation in lyrical prose was studied, the associative essence of the names of the characters of the work was revealed. The associative relationship of the titles of the novella "Tyomnye allei", the associative structure of precedent texts is analyzed, and the role and function of associative units in the expression of the concepts "Love" and "Death" in the novella "Tyomnye allei" are determined [5,66].

DISCUSSION

It is known that language units in mutual associative relationship play an important role in the semantic and syntactic formation of each text, in the logical connection of its parts. Associative units have the characteristic of forming the text not only logically, semantically and structurally, but also allow to imagine in advance the content of the information expressed in it. For example, the natives of the language *have cold, bitter*, associations of *izhirin, snow, storm* indicate that the image of winter is reflected in the text composed with the participation of these units. Therefore, such units, often known as "*verbal associations*" in linguistics, as noted by D. Lutfullayeva, serve as the main basic units that

create the text and shape it semantically and syntactically [5,140]. This situation shows the need to study the characteristics of the basic units in the associative relationship that form it in text research.

Associative units bring into the text the perception of the speakers of the external world, the extent to which they have mastered it, that is, their knowledge of the world, their attitude to reality, while forming the text. Associative units make it easier for the creative person to describe the artistic landscape of the universe. Because associatively connected units make it possible to describe the parts of reality that are related to each other, but have separate characteristics.

Associative units are formed in the linguistic consciousness of a writer or poet through their knowledge and imagination about the world and are transferred to a work of art. For this reason, an artist has his own associative units formed in connection with his worldview, imagination, and knowledge of objects and events in the external world. A writer or poet relies primarily on his associations when creating an artistic picture of the world. It turns out that units in associative relationships play an important role in creating an artistic picture of the universe.

worldview and linguistic view of the world began to be actively used in researches in philosophical, linguocognitive, linguocultural, psycholinguistic, ethnocultural aspects. Linguists have interpreted the essence of these two terms, the concept they mean, in different ways.

Representatives of Russian cognitive linguistics, ZDPopova and IASternin, emphasize that *world view is a set of knowledge about the external world formed in the public (collective and individual) consciousness* [7,51]. In our opinion, the view of the world covers not only the collection of knowledge of a person, but also his attitude, views, and feelings towards the external world.

YA Tiryshkinan, the view of the world characteristic of a certain era and society certainly includes the direction of human values, his assessment of himself, existence and activity in a broad understanding of this term [10,22]. It seems that in this definition, the concept of *world view* is connected with the attitude and evaluation of the human being. Such a conclusion can be read from the opinion of VPostovalova. In his opinion, *the view of the world* is not just a reflection of the world in a mirror, and it is not an open window to the world, but an understanding of the world, an interpretation of it. When a person understands and [8,179] interprets the world, he also expresses his attitude towards it.

The concept of *the linguistic landscape of the world is part of the landscape of the world* and is used to reflect its aspect related to language. Because the linguistic consciousness is not outside the human consciousness, the term *linguistic landscape of the world* emphasizes the manifestation of the landscape of the world in language. So, the terms *linguistic landscape* and *landscape of the world* are interrelated, closely related concepts, but different from each other.

According to BA Serebrennikov, *the linguistic landscape of the world* is a product of consciousness, which emerges as a means of expressing thoughts about the world in communication acts as a result of the interaction of thinking, being and language [9,179].

That's it obviously, *of the world linguistically landscape concept thinking - being - language attitude reflection* makes This is a concept language to the owners typical was the world perception reach style, about him knowledge, imagination, evaluation in the language reflection reached is a landscape.

General in the plan in linguistics *universe landscape* concept of the world a person outlook and to their imaginations based on without reflection delivered to a holistic, global image relatively is used.

M. Heidegger a person of the universe the scenery create through himself to the scene, that is everyone's hand enough and to everyone open has been to the circle take output, this with him himself manifestation to do, to show, that scene such as himself manifestation to do note is [11,49] enough. This conclusion based on to say maybe the creator is also artistic in the text universe the scenery creates

that's it in the landscape his the world how perception achievement , outlook , imagination manifestation will be

Writer or poets artistic in his works created universe in the landscape their knowledge in line imagination , feelings , views , external to the world relationship is summed up . Creative external the world perception enough so , him he feels it in his heart to understand movement does , exists knowledge to work put the similarities compares the differences separates and thus the individual world in his thinking the scenery draws Writer or a poet created universe landscape artistic to the character have that it was for he is *of the universe artistic* is called *landscape* .

of the world artistic landscape external of the universe creative person by artistic way assessment as manifestation will be of the world such landscape creative knowledge , imagination with dependent without differently to be can

The universe is artistic of the landscape coverage creative person imaginations extent with depends will be Creative reality , its fragment how much wide imagination if he does , according to him how much a lot to knowledge have if it is of reality in the language image that's it level wide scope will be

The universe is artistic of the landscape the creation of an individual character have that it was for each one in the creator differently reflection is enough YA Tiryshkinan ing information as you give , world of the landscape in creation traditional 2 different ways direction differs from :

1) of a person life activity based on sleeping the world fragments understanding , explanation , separation , objectification ;

2) systematic to the character have has been special of reflection done increase in the process of the world new images create , creativity to make , to develop [10,22].

Known it will happen , world artistic of the landscape creation him perception to reach , to understand , as well as in the mind new artistic images create with depends without will pass

The landscape of the world subject , that is him own views based on descriptive a person if so , of the universe artistic landscape subject just a person not but creative is a human being . The landscape of the world subject separately person , team or known group from people consists of to be can In this group the writer or the poet separately status have They are own works through , then described characters speech through external universe about views to him has been relationships to the reader deliver . So , a creator person , that is work the author own in his work universe artistic of the landscape subject status will be

Y.N.Karaulov universe landscape and his subject about thought driver so , " world landscape " him perception you are a doer there is that it was not as , knowledge without owner of knowledge itself exists that it won't be emphasizes [3]. From this conclusion to do maybe *of the world artistic landscape* concept , first of all , it creator creative person concept with is connected .

Creative person the world imagination , worldview , to him was relationship based on evaluates the world national-cultural views , vital from experience come came out without acceptance does So , *my world artistic landscape* of the creator worldview , reality how acceptance to do to him relatively price the point in terms of evaluated is created . *of the world artistic landscape* universe conceptual of the landscape certain one fragment artistically in the text artistry for service doer of the tongue figurative tools through manifestation will be

Writer or The artistic landscape of the world created by the poet is the realization of their ideal images of this world. The service of associative units is great in the formation of these images in the thinking of creators and in the "transfer" to the artistic text. The associative units used in the literary text are units of conceptual importance and are the basic units of the lexical-semantic structure of the literary work.

the associative units are the units that make up the lexical-semantic structure of the artistic text, they are also the basic units in creating the linguistic landscape of the world.

In each artistic text, its image object appears as a fragment of the world view. O.I.Kornilov emphasizes that such an image object in different languages has a national character. According to him, the linguistic landscape of the world is a set of national specific images of its separate fragments in a specific language [4,92].

In fact, as the object of the image moves to the language, a national-cultural symbol can be added to it. In particular, the associations that serve as the basic units of the artistic text are related to the cultural views and imaginations of the language owners, so they are considered national specific units. According to D. Khudoyberganova, the image of the object in the mind can also represent national associations. For example, the word *cotton* can be translated into other languages. In a language that does not have an alternative to this word, this concept can be expressed through a combination of words. But it is natural that there are certain differences between the associations about cotton in the mind of a representative of another nation and the associations in the mind of a person belonging to the Uzbek nation [12,36].

D. Lutfullayeva also emphasized that associative units have a national-cultural character. He justifies that the associative units used in the artistic work are not just a language unit reflecting reality or an expression of the author's knowledge of reality, associative thinking, but also units that provide information about national and cultural values. In his opinion, the great Uzbek poet Alisher Navoi's line " *The child of an irreplaceable person is a child of a person*" used in the verse "Turmadi kozumda letkach ul sarvi high, *The child of an irreplaceable person is a child of a person*" ("Badoyi' ul-bidaya") reminds the reader of the wisdom of our people today " *Someone's child will not be someone's child* ", and the version of this wisdom used in the verse is an associative unit restored in the poet's memory as an association of the child lexeme [5,70].

RESULT

It is clear that associative units are connected with human imaginations, views, attitude to the external world, emotions, often have a sign of national identity. In this respect, it can be said that the associative units are not only the world view, but also the units that play an important role in creating the national view of the world. When associative units are used to express national-cultural concepts in an artistic text, the landscape of the world takes on the color of *the national landscape of the world*.

Associatively connected units play an important role in creating an artistic landscape of the universe. Such units often consist of figurative expressions, metaphorical movements. Therefore, not only lexical units, but image units based on creative associations are involved in the creation of an artistic text. Such associative units demonstrate the individual style and linguistic ability of the creator.

Below we will analyze the associative structure of Omon Matjon's untitled text in which the concept of SNOW is expressed.

The earth flowed. Strange noises come from the footsteps, like the beating of the wings of a sleeping bird. Someone mistook this whiteness for snow. They began to clean the roofs and sidewalks. Someone started making him a "grandfather": they put an old bucket on his head, coal in his eyes, a lame broom in his hand... Then they forgot.

Snow! Whiteness! He looked to me like a caressing white dove spreading its silvery wings over all. I believed that it would fly freely and calmly towards the sky and the sun again, and I wanted to write something on its white feathers.

This text is an artistic text of a descriptive-relational nature, which shows the work to be done after the snow, the image of making a snowman, and the author's desire related to the snow. Write in the text the image of being compared to a white dove is reflected in the cognitive metaphor in the

structure of *a snow-white dove*. The association based on this simile gave the text a metaphorical meaning.

In this text, we see that the following associative units are actualized in relation to the word *snow*: *push: the ground is slippery, strange sounds are coming from the steps, whiteness (2), snow (2), roofs, to clean the sidewalks, "grandfather" from it (snow) I wanted to make, an old bucket, coal, a broom, a white dove lying caressing with its silvery wings, a free and calm flight, rising to the sky, to the sun, I wanted to write something on its white feathers.*

These units are associations created in the author's imagination and served to depict the Snow concept. The associative units helped to reflect the specific meaningful image restored in the author's imagination in the artistic text and to reveal his desire. In particular, the following associative units used in the text served to reveal the characteristics of snow: *whiteness (2), to make a "grandfather" out of it (snow), a white dove lying caressing while spreading its silvery wings.*

In the text, the associative unit of *whiteness* is repeated 2 times, through which the author indicated that snow is a symbol of whiteness. The associative unit *to make a "grandfather" from it* recalled the episode of children making a Santa Claus out of snow. This associative unit serves to clarify what can be made of snow. The complex phrase *"white dove with silver wings spread out"* is an associative unit formed as a result of comparing the snow to a silver-winged dove.

The image of the situation after the snowfall is expressed by the following associative units: *the ground is melting, strange sounds are coming from footsteps.*

Cleaning after snowfall is covered in the text through the associative units of *clearing roofs and sidewalks*.

The associative units *"old bucket", "coal", "grass broom"* used in the text are associations formed in relation to the word *"snow"* and indirectly connected with the word *"snow"*.

of free and calm flight, rising to the sky, to the sun, I would like to write something on the white feathers are the units indirectly connected with the word impulse. The units of *free and calm flight, rising to the sky, to the sun* are associative units formed in relation to the snow-white dove. The association *"I would like to write something on the white feathers"* expressed the author's desire for this dove - snow.

It seems that the basic construction units of this text, in which the concept of SNOW is expressed, are associative units. Along with forming the text semantically and syntactically, they served to create a national image of the concept of Snow, which is a small fragment of the universe.

At this point, it should be said that in the study of the language of an artistic work, the analysis of the artistic landscape of the world depicted in it serves to give a true assessment of the linguistic personality of the writer or poet. Because studying the language of the writer's or poet's works from the point of view of the "linguistic landscape of the world" takes the approach to language research out of the framework of the system-structural system and creates the need to study it in connection with the human factor. The study of the work of art in this aspect is important in describing the linguistic personality of the writer or poet, in determining how he perceives the world, his attitude to it, his imagination and knowledge about the fragments of the external world. Through the analysis of associative units used in the text, it will be possible to get an idea about the poetic world of the writer or poet, the individual aspects of his work.

CONCLUSION

So, associative units act as basic units in creating an artistic picture of the universe. Language units that are associatively connected with each other play an important role in the transfer of artistic concepts formed in the mind to the text. Such units are special units of the language that ensure the individuality, imagery, impact, and culture of the artistic text.

Therefore, in the anthropocentric approach to the study of the text, it is an urgent task to study from the point of view of the creation of the text and the issues of its perception and memory retention, the political position of the author of the text, creative thinking, knowledge, imagination, attitude to reality. In the research of the artistic text in the associative aspect, the formation of associative units that play an important role in its semantic-syntactic formation and ensure the logical coherence of its parts, its function in the artistic text, its connection with the imagination and knowledge of the person about the image object, in the formation of the individual style of the writer serious attention is paid to the analysis of issues such as

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