Comparative-Associative Analysis of the Works of Zebo Mirzo and Xosiyat Rustamova

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Abstract: The article examines the comparative associations of lexemes and the peculiarities, similarities and differences of these associations in linguistic-extralinguistic analysis in two poems with the same name by Z. Mirzo and X. Rustamova.

Key words: association, linguistic consciousness, linguistic image, encouragement, thinking, literary layer, position, parallelism, comparative-associative analysis, associative experience, core, reaction.

It is known that the verbal expression of the external world in the mind, in the analysis of the relationship of reality - consciousness - language trinity, it is necessary to pay attention to the following important point: the realities in the external world are not reflected without any connection with the factors as position, time, reason, cause etc. Such factors, which go hand in hand as a condition for the objective existence of a particular reality, are embodied in the human mind as companions of the image of reality, forming associative "chains" with it. [I, 59-p] In order to analyze general and specific "links" between these chains, we again turned to the works of our poets (poetesses). It is no secret that poetry, in general, fiction can be an important source of enriching the lexical level. In other words, if new constructions and special meanings are absorbed into the minds of the people and take place in their speech, such new compounds will be included in the lexical level of the language.

We have selected the poetry of Xosiyat Rustamova and Zebo Mirzo as the object of this analysis. We sought to define the boundaries of associative thinking by analyzing the poems of the two poets with the same name ("Autumn", "Dawn"). So, let's get acquainted with the text of the poem "Tong"(Dawn) by both poets:

<div align="center">

Dovul qora to`nini kiyib,

Shilib ketar –

Ship-shiydam bog`ni.

Tunning qo`li kaltalik qilib,

Og`irlashib qolar ahvoli.

Shamol borar ichini tirnab,

Ko`rsatmaydi tun qorasini,

Yarim kechda daraxtlar o`ynab,

Surib qo`yar tun pardasini..(X. Rustamova)

Tong kiprigidagi bir tomchi shabnam,

Giyoh labidagi mayin kapalak..

Quyosh hovuchida yashirgan inju,

Sabuhiy tilak..

Sochlari – sochlari baxt qo`ng`irog`i,

Ko`ngil ardog`i.

Gullarni uyg`otgan erkatoy ovoz..

CHAROS..(Z.Mirzo)

</div>

We will first focus on the analysis of associations in Xosiyat Rustamova's poetry. From the text we can derive associations like *dovul, qora to`n, kiyib, shilib ketar, ship-shiydam bog`, tun, qo`li kaltalik qilib, og`irlashib, ahvol, shamol, ichini tirnab, ko`rsatmaydi, qorasini, yarim kech, daraxtlar, o`ynab, surib qo`yar, ko`k pardas, etc*

Of these, the words <u>*tun*</u> and *yarim kecha* form an antonymic and paradigmatic relationship with the stimulus word ("tong"), while the units of *bog` - daraxt* form a partonymic relationship based on the semantic relationship of lexemes. Stable compounds, such as *qo`li kaltalik qilib, ichini tirnab, qorasini ko`rsatmaydi* formed a series of associations based on the national-cultural sign of lexemes, as they are a phraseological element. While the unit *Ko`k(pardasi)* creates an association based on the spatial connection with the stimulus word, the units *ship-shiydam – bog`* and *qora to`n* represents an association based on the similarity of objects.

Associations in Zebo Mirzo's poem are: *tong kiprigi, bir tomchi shabnam, giyoh labi, mayin kapalak, quyosh hovuchi, inju, sabuhiy tilak, sochlari, baxt qo`ng`irog`i, ko`ngil ardog`i, gullar, uyg`otgan, erkatoy ovoz, Charos…*

It turns out that the analogies and animations in the poem are abundant: *giyoh labi, tong kiprigi, quyosh hovuchi, baxt qo`ng`irog`i, gullarni uyg`otgan, quyosh sochlari (nurlari)* form an association based on the similarity of objects, while *tong – quyosh* represents an association based on the sign of necessity of objects. *Tong – sabuhiy tilak* is an association of lexemes (*tong* and *saboh* are synonyms); the units *baxt qo`ng`irog`i* and *gullarni uyg`otgan* create the cause-and-effect relationship with the stimulus word; the unit *ko`ngil ardog`i* creates associations that reflect a person's attitude to reality.

It is clear that the artistic idea and expression of the two poems are very similar. Both poets use the stimulus word "Tong" (Dawn) to describe the whole picture of the process, referring to the beginning of the day. In our opinion, these poems, which reflect the same goal, the same idea through various associations, do not clearly reflect the originality of the their own work and their own voice and the both poems are mainly composed of general associations. It can be compared to the dance of different people under the same lyrics, the same melody.

The title of the poems selected for the next analysis is "Kuz"(Autumn):

Har kimning joni halak,

Dala-bog`da ish qizg`in.

Kim burgut-u kim laylak,

Kim chumoli, kim quzg`un.

Biror kimsa ochmas lab,

Hech kimsa ochmaydi so`z.

Dalalarni oralab –

Yer ag`darib borar kuz…(X.Rustamova)

Hazin kuz..

Xasta kuz..

Xotirotim kuz..

Daraxt vujudimda yig`layotgan kuz..

Chorladim har bitta yaprog`im bilan,

Lek uning tilida aytolmadim so`z…

Bo`ylasam,

Eng yorug` osmon edi u..

Qo`limda qo`llarin tafti, hovuri,

Bir yashil bog` bo`lib yashnagan edim,

Lahzada sarg`aytdi yodin shovuri..

Hazin kuz..

Xasta kuz..

Xotirotim kuz..

Yuragimni yengdi tunlar qafasi,

Ayt,

kimning ko`ksida tosh qotdiykan u..

Uyg`otay deyman-u,

yetmas nafasim..(Z.Mirzo)

We get acquainted with the associations in the text of Xosiyat Rustamova's poem: *joni halak, dala-bog`, ish qizg`in, burgut, laylak, chumoli, quzg`un, lab ochmas, so`z qotmaydi, dalalarni oralab, ye rag`darib yurar, kuz…*

While the combinations *Joni halak* and, *ish qizg`in* form a cause-and-effect association with the stimulus word ("kuz"), the unit *dala-bog`* is based on the spatial connection of objects; *burgut, laylak, qucsg`un* lexemes are based on semantis; *quzg`un – qizg`in* is based on the harmony of the pronunciation; *quzg`un – chumoli* are based on the basis of textual (contextual) antonymy (semantic connection); The associations *dalalar oralab* and *yer ag`darib yurar* have formed associations based on the action-object relationship with the stimulus word.

The associations in the text of Zebo Mirzo's poem are as follows: *hazin kuz, xasta kuz, xotirot, daraxt vujudim, yig`layotgan kuz, chorladim, yaprog`im, tilida, aytolmadim so`z, bo`ylasam, eng yorug` osmonim, qo`llarin tafti, hovuri, yashil bog`, yashnagan edim, sarg`aytdi, yuragimni yengdi, tunlar qafasi, ko`ksida tosh qotdiykan, uyg`otay, yetmas nafasim, sochlari yoyilgan, hurga aylanib, tush, yig`lab, yugurdim, bahor bo`lmoqchiydim, bag`rida, xazonrezgi, mayus yuragi, ovozin sog`indim, dilni ezayotgan sog`inch, afsus, barg, yomg`ir, o`qildim, odam shaklida, yashay bilmadim, yashay oldimikan, u meningsiz…*

If associations such as *hazin kuz, xasta kuz, xotirotim kuz, daraxt vujudim, yig`layotgan kuz* give rise to the object and its sign, the units such as *yaprog`im, yashil bog`, xazonrezgi, barg, yomg`ir* become the sign of the vital necessity of the object (they are symbols for autumn); *aytolmadim so`z, yashnagan edim, yig`lab yugurardim, bahor bo`lmoqchiydim, ovozin sog`indim, odam shaklida yashay bilmadim* are such connections that are based on a person's attitude to reality; the units *yashnar edim – sarg`aytdi, yashil bog` - xazonrezgi* are based on the semantics of lexemes; *sog`indim – sog`inch* are based on the formation of lexemes; compounds such as *tun qafasi, yomg`irlar qo`li, xasta kuz* formed associations based on the similarity of objects.

Through associative experimentation and analysis, we influence a person's thinking through a particular word to the cognitive knowledge formed around that word. It can be said that the associations behind this effect have dynamic character. Because human thought, like all objects and units, undergoes a process of change, evolution. Over the years, attitudes toward certain words are likely to change. That is, what we have determined from all of the above analyzes is not a strict limit on the stimulus word in the minds of association owners. More precisely, the thinking of Z. Mirzo and X. Rustamova, the object of study of this season, does not consist only of associations on the stimuli "Tong" and "Kuz" as in the analysis. Just as the last poem "Kuz" does not reflect the generality of X.Rustamova, the image of the season does not fully reflect the author's cognitive world associated with this stimulus, also in Z.Mirzo's thinking, the stimulus "Kuz" is not only a observing age, lover and her own life, it doesn't consist only of such content. The reason is that human thinking is always growing.

Analyzing the associative world of poets in the poem "Kuz", we encountered that in X.Rustamova's poem this stimulus refers to the general associations that take place from the core, and in the poetry of Z.Mirzo there are individual image elements that take place from the boundary part of the associative space. The dynamic nature of associative thinking is also manifested in this individual boundary. Because the events, moods, years of experience in human life, along with the worldview, also affect the development of cognitive knowledge based on certain stimuli.

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