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Abstract. In this article, verbal associations, which are considered an important factor in the semantic-structural formation of classic poetic texts, are analyzed from the point of view of anthropocentric linguistics, and the associative basis of artistic arts is studied.

Keywords. Anthropocentric linguistics, associative linguistics, stimulus word, paradigm, associate, artistic text, poetic arts.

Associative pairs in classical poetic texts serve to provide artistry, forming poetic arts such as freshness, tanosub, talmeh, laff and publication, ishtiq, while acting as a building material in the formation of a poetic text. When analyzing classical poetic texts from the point of view of associative linguistics, we focused on the analysis of poetic arts, which are based on the associative relationship of units.

Hence, one of the poetic arts that is based on the associative relationship between lexemes is the art of contrasts. Freshness is one of the most influential and commonly used types of spiritual arts and has been widely used in prose and verse. “This art is such that the secretary either brings words that contradict each other in prose or verse (in terms of meaning): hot and cold, bright and dark, rough and delicate, like black and white”.¹ It seems from this definition itself that lexemes in the relationship of antonyms give rise to the art of contrasts. On the basis of associative experiments on the essence of antonyms, the linguistic scientist J.Diz studied. He noted that the members in the conflict are so strongly connected to each other that if a person is asked to tell a member of an antonymic pair and say another word from him in response, he will answer with an antonym without hesitation. The associative connection of lexical units in an antonymic relationship is undoubtedly based on the semantic connection of lexemes. Focusing on examples from classical literary texts,

If the King destroys nogah, Gado that akhtaring,
Do not hold your name, look for happiness. (Muqimi)

The associative pair of King – gado in this stanza was the reason for the emergence of the art of freshness. The King-gado pair is stored in the memory of the owners of the language directly on the basis of the mechanism of memorization of each other. This associative pair not only served the composition of the poetic text, but was also considered a means of artistic image – providing artistry, forming a contrast. In the memory of the owners of the language, together with the King, the Gado lexeme is also kept. As soon as one is said, the other comes to life in memory. In poetic texts, however, this relationship of lexemes combined with the formation of an associative relationship makes it easier for the text of the poem to be remembered.

Another poetic art based on the associative relationship of language units is the body art. Spiritual art, the scope of which is extremely wide and is inextricably linked with a number of poetic arts. “When a speaker collects words that represent a monand thing in terms of meaning (like the moon and the sun, the river and the ship), such a word (the expression) is called tanosib”.² From this definition it can be seen that the art of bodywork is based on the paradigms of shame and synonymy of lexemes. And in the formation of paradigms of shame and synonymy, the associative attitude of lexemes plays a leading role. We will focus on examples:

A Shah judge in front-o governor,

¹ Y. Is’hoqov. So’z san’ati so’zligi. –T.: “O’zbekiston”, 2014. –B. 192.

² Y. Is’hoqov. So’z san’ati so’zligi. –T.: “O’zbekiston”, 2014. –B. 206.

Property administrator-he himmati high. (Alisher Navoi)

In this poetic text, the art of tanosib was formed in two directions: the first through the lexemes King, Governor, Governor, supreme; the second through the lexemes of property and administrator. With the mention of the Royal lexeme, the governor, the governor, the Supreme lexemes are restored in the memory of the owners of the language. And this is an association. These units of language, together with ensuring the semantic integrity of the poetic text, tanosib gave rise to poetic art and created a special mood in the reader. Property and administrator lexemes are also associated with each other in an associative way, together with the formation of a poetic text.

Vasl shomi unburned propeller may not remain,

It is in my shafaggul hullakim sham'i Shabestan. (Alisher Navoi)

Lexical units such as sham, burn, parvona, sham'i Shabistan, which made up this text, together with the semantic formation of the text, created a bodyless poetic art. These units are mutually associative connected verbal associations. Of these, units such as parvona, Shabistan, sham'i are associatively connected with each other on the basis of the extralinguistic factor of lexemes – the connection of the pretexts in space, that is, where there is sham, there is also parvona. That is why in the memory of the owners of the language, the lexemes candle, propeller and dark are kept associatively connected with each other. These associative connected units complemented the classical text in form and again increased the power of influence of the literary text and formed the art of bodywork.

Another of the poetic arts that rely on the associative relationship between lexemes is the art of talmeh. The dictionary meaning of the word Talmeh is Arabic, which means Lightning, to take a look. "Talmeh is that the speaker (i.e. the writer, the narrator) refers to either a verse or a hadith, or a known parable, and the like, to a popular narrative for proof of his Matlab in prose."³ This poetic art refers not only to verse, Hadith, parable, but also to some historical person, historical event. When a reader reads a lexeme or unit during the reading of a text, other pretext, event-events associated with that unit come to life in his mind in an associative way. Let's focus on examples,

Ya'qub bikin did not gather much without you,

Nusri basarim, believe it or not. (Lutfi)

In this text, through the lexeme "Ya'qub", the creator Ya'qub (a.s), referring to the related story. Reader Ya'qub (a.C) with the reading of the name, the associative revival of the narrative associated with this particular person in consciousness. The fact that the associative relationship of lexemes is quite comprehensive is evident through the art of talmeh in classical poetic texts. It is at this point that we can see a reference to a whole event (text) that is rare in a relationship other than an associative one. As soon as the reader reads the word go'qub loses his beloved son Joseph and remembers the state of Go'qub, whose eyes were blind as a result of endless tears in his firm, he immediately brings to mind what situation the lover has fallen into in the passion of his beloved. It follows that the associative relationship of lexemes can also restore in the mind the entire process associated with that lexeme.

Another of the poetic arts based on the associative relationship of lexemes is the laffu edition. Laffu edition – the meaning in the dictionary-to stand, collect and spread. The poet describes the name of several objects or concepts in one stanza or stanza. It interprets those objects or concepts one by one in the next stanza or stanzas.⁴ This poetic art is based on the interpretation of the lexeme and its meaning from some side. For example,

Know your letter and smile your, O soul,

One purple, one yosuman, one basil. (Z.M. Babur)

³ Y. Is'hoqov. So'z san'ati so'zligi. –T.: "O'zbekiston", 2014.-B. 198.

⁴ Y. Is'hoqov. So'z san'ati so'zligi. –T.: "O'zbekiston", 2014. –B. 66.

The letter that made up this text (feather above the lip) – Violet, face – Yosuman, Cochile – Basil associative pairs, together with the organization of the poetic text, served to semantically round up the text. In Laffu's art of publication, The Meaning of the letter, face, Cochile lexemes in the first stanza was interpreted through the lexemes Purple, Yosuman, Basil in the second stanza. That is, it is known from classical works that it is common to liken the face of yor to the flower of yosuman, and the whistling of his hair to Basil. The creator formed the art of laffu publication by applying such units, which in this place are associated associatively with each other. Such associative pairs associated with each other rounded the text semantically and performed an important task in the formation of poetic art.

In conclusion, in the structure of classical poetic texts, the associative relations of the three together with the formation of the text create the basis for the formation of various poetic arts.

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