

**THE LINGUISTIC WORLD PICTURE  
IMAGE IN ASSIMILATION IN THE UZBEK  
LANGUAGE**



**Linguistics**

**Keywords:** assimilations, linguoculturology, linguopetics, national-cultural look, thinking manner the reality, national thought, artistic-intellectual thought.

**Muqimova Zohida Rasulovna**

**Institute of the Uzbek Language, Literature and Folklore.  
Uzbekistan Academy of Sciences. City Tashkent, Uzbekistan.**

**Abstract**

In this article, based on anthropocentrism on the basis of modern linguistics, the comparative analysis of H.Hashimov's novel "The Two Between Doors" has been analyzed linguopoetic and linguistic, and in the novel, the essence of all things in the world, is to describe and describe the places reflected in the national mentality of the world through the words of the word, and the comparisons of the novel, the accuracy and the image of the image, the observer's curiosity and the artistic taste of the writer. Used assimilations in the novel "Between two doors" of U.Hoshimov are analyzed by linguopoetic and linguocultural aspects in this article.

As Nizomiddin Makhmudov who is our teacher, linguist scholar, professor, emphasizes, "The language is complicated and magnificent phenomenon which organizes the base of human society, is accelerated all changes and aspirations on it, supplies presence and unity of this society and that's why has some tasks" [1, p. 30]. It means that language owners are based on the mind and logic; they create the speech – the reality. If the reality which is the object for some image is explained in the means of language units in the original, trustworthy way, it will not lose its power of influence and value.

In linguistics separating particular linguistic unit from its owner and analyzing it does not reply today's requirements. In the result, linguistic principle – anthropocentrism appears to the agenda substantially. As the main argument of this; is emphasized the linguistic researches, theoretical outlooks of linguists such as A.Nurmonov, N.Makhmudov, D.Ashurova, Sh.Safarov, D.Xudoyberganova. In their scientific works problems such as the role of units of linguistic system, linguocultural characteristics of our mother tongue, language and thought, language and society in the process cognitive intelligence of the reality.

Linguoculture which is one of the anthropocentric linguistic trends, generally, the essence of anthropocentric paradigm and the problems linked with it, are illuminated deeply and substantially in the articles "Searching perfect research ways of the language..." of N.Makhmudov [2], "The mirror of the intelligence does not diminish" of D.Xudoyberganova [3, p. 88-90].

We intent to observe and discuss the parts which reflects Uzbek national thought in perceiving and describing the universe in the means of word which is the base of all things in the world, also, to talk about assimilations which appear as the result of observational sharp look and deep artistic style of the writer which supply accuracy of image and imaginativeness, and adorn language of novel in the novel "Between two doors" of U.Hoshimov in this article.

First of all, it is necessary to say that U.Hoshimov is a “sharp pencil” owner who has contributed significantly to development and enrichment of Uzbek language with his blessed artistic creativity.

In the 20th century, “the stars” such as Fitrat, Chulpan, Kadiri, Oybek, G.Gulam shone from “the sky” of Uzbek literature, and after them, the attractive works of U.Hoshimov attracted the attention of Uzbek readers. The beauty, wealth, endless expression possibilities of Uzbek language fully demonstrated in his prosaic, dramatic, publicistic and other works.

When we read the works of the writer, we can evidence that the skilful writer knows complete treasure of Uzbek folklore, chooses the elements of this treasure according to his artistic intention, uses skillfully sensible aspects of these language units, the good human qualities of the Uzbek people were expressed in his works, first of all, in the delicate, beautiful and elegant language of these works. U.Hoshimov is absolutely right when he said: - “The artistic creativity is such tree, universal “fruits” grows up in its branches, and its roots are on the national ground” [7, p. 31].

It is quite natural that the literature, which is closely connected with the people's life, is reflected specific customs, mentality, and thinking way of every nation, it creates the nationality of the literature. And this nationality is seen clearly in the works of the creators created this literature, in their best works.

In the works of U.Hoshimov, except for expression deeply the “identity” and character of Uzbek people, in consequence of describe and analyze the necessary problems for humanity, have universal quality, all artistic work “pearls” are read with love by every reader.

The language of prose of U.Hoshimov is unique, unobtrusive pearl and mysterious world, every word of them serves for regular meaning, a clear image and whole artistic work.

“Poetry” - the language, in particular, word is a mysterious scene which can demonstrate its whole expression opportunities, its melody and music, its mean shining and sensuality, its various relations and actions. Of course, there are endless possibilities for word, melody and “dance” of meaning in the poetry. But in prose, these opportunities are not so great in terms of poetry [2, p.4]. Nevertheless, U.Hoshimov is an acute word maker who can use perfectly and properly the opportunities of language units in his prose.

The novel “Ikki eshik orasi” (“Between two doors”) has a special role not only in terms of ideological-artistic aspects, but also in terms of poetics and artistic language skill in his entire creativity of U.Hoshimov.

The spiritual state, outlook and vital conclusions of novel heroes are written with fervent inspiration and huge skill.

The role of linguocultural units: meaningful words (synonym), contradictory words (antonym), folklore sayings, phrases; assimilations are incomparable in fully illuminating the idea and content of artistic work.

Assimilation is called as “to express specifically, concretely,exaggerately the mark, the essence of the second by one of them on the basis of the similarity between the two things or the event” [11, p. 239]. Assimilations have been used to decorate our speech, especially the language of artistic language, to ensure the accuracy and imaginative of the image as one of the oldest descriptive instruments. When any assimilation relation expressed in the language in literatures, of course, four elements is represented, namely: 1) the subject of the assimilation; 2) the etalon of assimilation; 3) the base of the assimilation; 4) the formal base of the assimilation. For example: *Alisher tulkiday ayyor bola* (**English:** *Alisher is a canny boy as the fox*). Here: *Alisher* – is the subject of assimilation; *tulki (fox)* - the etalon of assimilation; *ayyor (canny)* - the base of the assimilation; *day (as)* - the formal base of the assimilation. Munavvara Yokubbekova mentioned another element of assimilation “the purpose of assimilation” in her monograph devoted to the linguophoetics of Uzbek folk songs [1, p.153]. “The etalon of assimilation identifies the poetic value, aesthetic significance of the assimilation construction. If the etalon of assimilation is original, the assimilation device will be so beautiful. When assimilation devices in the artistic texts were checked we should should be classified them as traditional and private-author assimilations. Traditional assimilations are the most commonly used assimilations in oral speech, therefore a loss of sensitivity themselves. For example, *tulkiday ayyor, toshday qattiq, yuzlari oydek, ko'zlari charosdek, qo'yday yuvosh, otning qashqasiday ma'lum*. In fact, it depends on the writer's ability to use these devices for descriptiveness and imaginative purposes, which are often regarded as “outdated” because of many repetitions. Peculiar-authoring assimilations are the assimilations of the author created by using of folklore language on the basis of writer's own eyesight, observation, artistic fantasy, analogue power. In such assimilations, originality, imaginative and expressiveness are always expressed clearly. The aim of any kind of assimilation is to identify concepts that are hard to imagine, to clarify abstract concepts, to appear the most sensitive aspects of events-things, phenomena in the eyes of the reader” [3, p.75]. For example: *Do'st degani daraxt yaprog'iga o'xshaydi. Bahor chog'i-behisob. Kuz kelganda – sanoqli. Yoshlik chog'I – behisob. Keksayganda –sanoqli* (**English:** *The friend likes a tree. In spring he is many. When autumn comes - a few. In youth–he is many. When he is old–a few*) [8, p.88]. We know that the spring is a symbol of looking younger, awakening, renewal, the symbol of the beginning of human life, the autumn is a symbol of abundantly, growing, together with this, the end of the human life with nature - life, the end of life (loss of humor). The writer emphasized the aspects such as proximity, dependence, connection between life of human and the universe structure (four seasons) by this assimilation. Life is mysterious because everything in the universe has the law of contradiction. In order to find the key of this secret, to know its essence, a person will be able to do, to study, as a result he will be able to distinguish the differences between “white from black”, good from evil, spring from autumn. The writer liked the period which “bloomed”, grown, had many friends around him to the leaf of the spring; the period which he was tired, exhausted, he was alone without friends when he was in

trouble to the leaf of autumn. Together with this, youth is equated with spring, senile is equated with autumn. There is a deep meaning of assimilation. The creator wants to say that unstopped fight for living will continue constantly in the tested world. We know that Alisher Navai, who was the magician and the jeweller of the word, said why he made four book his works, and compared it with the seasons of the year in “Introduction” of “Xazoyin ul-maoniyy” consisted of fur devans (also known as the “Treasure of meaning”, also known as “Chor Devan”). He separated the life into four periods: namely, the childhood was liked the spring, the youth was liked the summer, the middle age was liked the autumn, the senile was liked the winter. This comparison – is rare, unique, precious, assimilation.

U.Hoshimov appreciated the great artistic heritage of Navai, studied and learned, was impressed artistically from it, and was able to follow the great poet and scholar, “to wear” the artistic “cloth” to the word.

The novel “Between two doors” is the work to rich to assimilations. We can see that as the name of the work. It means that being born of human and in the end dying are imitated to entering one door and exiting the second door. But this assimilation is not in open way, it appears as the metaphor form.

The writer considers the human life, namely, the life way from birth to die – entering one door and the period which is to the second door, as “Between two doors”. The metaphor which the writer uses included the content and essence which is contained to the novel consists of more than five hundred pages, it is the support-main idea and purpose object for the novel as the generalization of events reflected in the novel. The suitable selected name for the book – metaphor is proven with the words of novel hero. The following words of Orif oqsoqol (Orif doyen) who is one of the novel heroes is the reason of our thought: *“Odamzod yuz yil umr ko’radimi, ming yilmi – baribir o’lgisi kelmaydi. Ming yil yashagan bir sahoba “Esiz, esiz, ketyapman, degan ekan. Shunaqa, bolam...hech kim o’lishni o’ylamaydi. Ammo Xudo odamzodga umrni o’lchab beradi. Shunaqalikka shunaqa-ku, odamning umri necha yil yashagani bilan sanalmaydi...”* (English: “The human does not want to die even he lives a hundred years or a thousand years – indifferent. A sahabah who lived a thousand year, said: “It is a pity, I am dying”. So, my son... nobody thinks to die. But the God gives the life to human with measuring. It is so that but the life of human does not measure how long he has lived...)

– *Bir xil odamlar bor: u eshikdan kirib, bu eshikdan chiqib ketayotganda qo’lidan kelguncha savobli ish qiladi. Hayot degan imoratga aqalli bitta g’isht qo’yib ketadi”.* (English: – *There is some people: when he enters one door and exits the second door, he does a good work he can do. He puts, at least, a brick to the building called “the life”.*)

The doyen who can be an ointment for his hometown ever since recognize himself; Husan дума; “Qora amma (Black aunt)” who works indefinitely from night to day for her family,

housekeeping, hometown; Robiya who becomes mother her nephew instead of his mother, looks after him; Kimsan who take away the fascist with him despite going to “the mouth of destiny”; Shomurod who went to the war, lost his one foot but has patience; Muzaffar and Munavvar who became prisoner in the hand of some vile people can put a brick building called “the life” as Orif oqsoqol (doyen) said. But people like as Umar zakunchi (Umar lawyer) want to steal, at least, a brick from this building in the novel. If they steal it, they cannot anywhere; they will leave it when they go to the second door. In vain the building will destroy... Umar zakunchi (Umar lawyer) oppressed to the people in order to do plan more than enough. He battled with youth who mother’s milk taste does not go away from their mouth; he beat and crippled poor Olimjon in order to order, to fight behind the front. He does not differ from fascist doing such kind of oppression and in the result, he is condemned the greatest punishment – he ignores the attention of the people.

When we read the novel, we become witness that the title of the novel which is based on assimilation, consists of the whole fate of all heroes of the novel, their gladness and troubles, their happy and unhappy days.

In the novel “Between two doors” permanent assimilations which are considered the rich of our language, assimilations by author which are the result of artistic thought of the writer serve particular aim. The permanent assimilations in the novel are used in order to create descriptiveness in many cases. They can show being described object in front of their eyes of the reader. Pay attention:

*Betonchi Safar aka ayiqdek lapanglab vagoncha tomonga birinchi bo'lib yurdi; (English: Concrete worker Safar aka goes toward to carriage firstly moving as the bear;)*

*Turshak chaynab “Qora ammam”ning ro'parasida o'tiribman. Ammam cho'kkalab o'tirgancha un elayapti. Elak tap-tap etadi. Tagidan supraga un yog'iladi. Xuddi qordek; (English: I am sitting opposite to “Qora ammam (Black aunt)” chewing turshak (dried apricot with a pit). My aunt is sieving flour kneeling in the ground. The bolter is tapping. The flour is pouring to the supra (leather pastry board for rolling dough) from its bottom. It seems to snow;)*

*Alvasti ko'prikdan o'tayotganimizda qorong'i o'pqonda ilondek vishillayotgan suvga qarab, vahmim keldi. Nazarimda, butun dunyoning falokati shu yerga to'planib “bazzm” qurayotgandek, atigi bir hafta oldin o'ynab-kulib yurgan odamlar bugun ma'yus tortib qolganidan shodlanib mazax qilayotgandek bo'lib ketdi; (English: When we passed the Alvasti kuprik (devil bridge), I looked the water as hissed snake in the dark hurricane, and I panicked. I suppose, it seemed as disaster of whole world gathered here and feasted, it seemed as it was pleased and ridiculed that before one week people who became happy and smile, have grieved in today;)*

*Kimsan akam bir yo'la shuncha maqto'vni umrida endi eshitayotgani uchunmi, o'zini qayoqqa qo'yishni bilmas, sholg'omdek qizarib, goh yerga qarar, goh daraxtlarning uchini tomosha qilar, nuqul shimining cho'ntagiga qo'lini suqib atrofga alanglar, chamasi, bunaqa*

“azob” dan tezroq qutulishini o'ylar edi; (**English:** *Kimsan akam (Kimsan brother) did not know where he put himself because he heard so much praise first time in his life, he turned red as the turnip, sometimes he looked at the ground, sometimes he looked at the top of the trees, he put his hand in the pocket of his trousers and was looking around, apparently he thought that he would get rid of such "pain" quickly;*)

Oyim tog'amni uzib-uzib olibdi. “Podadan oldin chang ko'tarma, g'unchaday xotiningni tashlab urush qilishni kim qo'yibdi senga, - debdi; (**English:** *My mother reproofed my uncle. “Do not cast dust before the herd, and why you want to fight in the war and to leave your wife?” – She said.*)

Ko'zoynagini yiltiratib, “yaxshi ko'rish ayb emas-ku”, deb iltijo qilgan Ochil aka, tog'amning bo'yniga osilib, “meniyam obketing”, deb yalingan Ra'no kelinoyim, oppoq qor bosgan dala, qo'lga olsangiz chayondek chaqayotgan muzdek kartoshkalar – hammasi aralash-quralash bo'lib ko'z o'ngimdan o'tadi, boshim aylanadi.... (**English:** *Ochil aka who his spectacles were sparkling and entreated - “Loving is not guilt”, wife of my elder brother, Ra'no, who was hanged on my uncle's neck and said, “Please, take away me with yourself”, the field covered with snow, the cold potatoes when you catch them, they sting your hands as scorpion - all pass in a mixed way around my eye, my head turns.*)

There are some assimilations belong to the author in the novel, they are considered units which have important linguopoetic values in the novel. For example, the writer imitates willows which are covered with snow and that's why they bend down, to the old people who get used to meet any difficulties with calm at any moment:

–Yo'l chetidagi qor bosgan tollar turmushning baland-pastini ko'raverib, har qanday mushkulotni xotirjamlik bilan kutib olishga o'rganib ketgan qariyalardek oppoq boshini quyi solgancha o'yga cho'mgan. (**English:** *The willows which are covered with snow, on the sidewalk bend down their white head and thought as the old people who overlive the high and low levels of life, and get used to meet any difficulties with calm at any moment.*)

It should be noted that these assimilations are unique but also reflect the thinking of a person belongs to the Uzbek ethnicity, because the Uzbek writer can imitate leaf willows to the girl who has just washed and dried her hair, the man who is hiding in the house because of fear of war, is imitated the tortoise which its head inside:

–Ko'chaning ikki betidagi bargak chiqargan tollar hozirgina sochini yuvib, oftobda quritayotgan qizdek tamanno qiladi; (**English:** *The leaf willows on the two sides of the street mince as the girl who has just washed her hair and is drying in the sun;*)

Onasi, –dedi sekin. –yurtga kelgan to'y...Hamma urushga borsa-yu, Kimsan toshbaqadek boshini ichiga tortib o'tirsa yarashadimi? Hoy so'poq! – dedi qo'lini paxsa qilib. (**English:** *Mother of my children, - said slowly. – This is common for all.... Is it good if all go to the war, but Kimsan will be at home as the tortoise? Hey, fearful! - He said showing a fist.*)

Романда шундай ҳолат тасвири бор: бола туршак шимиб аммасини кузатиб ўтирибди. Аммаси чўккалаб ўтирганча ун элайди. Боланинг назарида, элакдан супрага тушаётган ун бамисоли осмондан ерга инаётган оппоқ қор: *элак тап-тап этади. Тагидан супрага ун ёғилади. Худди қордек.*

There is such kind of state image in the novel: the child is watching his aunt slimming *turshak* (dried apricot with a pit). His aunt is sieving flour kneeling in the ground. In the boy's mind, the flour which is falling from bolter into the supra (leather pastry board for rolling dough) looks like white snow which is falling from the sky to the ground: *elak tap-tap etadi. Tagidan supraga un yog'iladi. Xuddi qordek.*

The phrase *Elak tap-tap etadi* reminds the riddle *tap-tap etadi tagidan karvon o'tadi*. In our view, chosen object which is sieving the flour as the assimilation subject causes its appearance on it in another way. It seems that the look of the Uzbek man, who is watching the reality with the Uzbek point of view, with the Uzbek perception is hidden behind the writer's assimilations.

Prof. N.Mahmudov gave the following definition to the assimilations as “The units which can demonstrate analogs of national imaginative thinking” in his article titled “Assimilations – the result of imaginary thought” [6, pp. 19-24]. The above-mentioned writers' assimilations have also demonstrated national identity.

D.Xudayberganova who made specific researches on linguoculturology, noted that text-assimilations could be an important linguocultural unit [4]. It is noteworthy that the scientist gives examples mainly U.Hoshimov's works as the text-assimilations. Having reviewed the novel “Between two doors”, we were convinced that it was not accidental: textual assimilations, as well as device- assimilations were also used as important descriptive mean. For example:

–*Yo'q, gap panelda emas, “Kobra”da! “Kobra” deganimiz boshqarmamizning boshlig'i Shavkat Qudratovich. (English: “No, the panel is not important, but Cobra is important!” “Cobra” is the head of our department, Shavkat Kudratovich.)*

*Boyagi traktor yo'tal tutgan odamdek ora-chura gup-gup qilib qo'yadi, ammo muttasil tirillamaydi. (English: Sometimes the tractor thumps like as man with coughing, but it does not often.)*

In this case, the text which is used in one of the first pages of the novel, - we should mention assimilation separately. The memory of person is imitated the warehouse with doors closed in this text spoken by the speech of the novel hero, Muzaffar. The writer wrote about this warehouse, which was opened by accidental winds:

*Ajab, inson xotirasi eshigi yopib qo'yilgan omborga o'xsharkan. Ombor oldidan har kuni o'tasiz. O'tasiz-u, o'z yumushingiz bilan ovora bo'lib, qayrilib qaramaysiz. Vaqti kelib tasodifiy*

*shamol omborni eshigini ochib yuboradi-yu, beixtiyor ichkariga mo'ralab qaraysiz. Shunda qiziq holat ro'y beradi. Ombor ichida oltindan aziz narsa ham ko'zingiz tushishi bilan ta'bingizni xira qiladigan qaqir-ququrlar ham qalashib yotgan bo'ladi. Alam qiladigan joyi shundaki, siz ulardan xahlaganingizni ajratib ololmaysiz. Bunisi kerakli, bunisining keragi yo'q, deb birini olib, ikkinchisini uloqtirib tashlash qo'lingizdan kelmaydi. Hammasidan baravariga jon ato qilib atrofingizni qurshab oladi. (English: Amazingly, the memory of human is like a warehouse with doors closed. You go through the warehouse every day. You go through but you do not look it doing your work. One day the accidental wind opens the doors of the warehouse, and suddenly you spy inside. Then an interesting situation happens. In the warehouse you will find that thing more valuable than gold, the laugh which destroys your mood when you look it. It is pitifully that you can not distinguish what you want them to do. You can not do that you said - "this is useful for me, this is not useful for me", pick up one other and throw the other out. All is surrounded around reviving at once.)*

As you can see, the text is created on the basis of assimilation. The units which point to the good and the bad events in the life of man are: "The thing more valuable than golden, the laugh which destroys your mood when you look that" gives the text a figurative meaning. The reader confesses to the fact that the memory of person is like a warehouse with a closed door, it does not seem unusual to the reader that the writer imitates the memory to the warehouse. Although this assimilation is presented in the novel by the speech of Muzaffar, it is actually the invention of U.Hoshimov. It is also important that the writer shows perceiving way of the reality, and it serves increasing its sensitivity and increasing the literary-intellectual thought of the reader.

U.Hoshimov is considered one of the literary critics who could show the attractiveness of our language with his lyric style. We try to show this confrontation as an example of assimilations in the novel the "Between two doors". There is a good reason to conclude that the assimilations used in another works of the author's works were found as such important linguopoetic and linguocultural units.

The unique linguistic skill of U.Hoshimov is a great example for many writers, and many generations who will later join the artistic word world, will surely learn the secrets of his many rare works.

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