SEMANTIC FEATURES OF LINGUISTIC UNITS APPLIED IN THE WORKS OF SALIM ASHUR

Abstract. This article provides a semantic interpretation of linguistic-cultural units in Salim Ashur poems, including phraseological phrases, matals and proverbs. For the study, more than 60 poetic excerpts were sorted from the poet's collections, such as “Ona tilim” (“My Mother tongue”), “Darz”. The linguistic-cultural units within them were distinguished and emphasis was placed on their meaning aspects. The works of Salim Ashur are inextricably linked with folk oral creativity. The linguistic-cultural units he uses in his poems serve to advance our national values and demonstrate the wealth of our language. In his work, linguistic-cultural units associated with national values occupy a leading place. Proverbs and sayings, phraseological phrases that take place from his works reflect the rich spiritual heritage of the people. Thus, through the poems of Salim Ashur, we can observe unique examples of the thought of the Uzbek people. In addition to demonstrating the possibilities of our language, linguistic-cultural units adapted from the works of the poet are also important as a means of promoting our national values.

Introduction

The works of Salim Ashur are rich in examples of folk oral art, various genres of folklore. In his poems, the semantic features of linguistic-cultural units are of particular importance. This article provides a semantic interpretation of such units as linguistic-cultural units in the poet's work: phraseological phrases, proverbs and fables. The main attention is paid to the semantic aspects of phraseological expressions, proverbs and sayings [1].

The peculiarity of Salim Ashur's work is that his works are closely related to oral folk art. In particular, proverbs and sayings, phraseological expressions are widely used in the poet's poems, through which our national values are expressed and the richness of the language is manifested. Collections of the poems of the poet such as “Ona tilim” (“My Mother tongue”), “Darz”, “Green grass” (“Yashil giyoh”) were selected as research materials.

In total, more than 60 poetic passages were involved in the analysis. linguistic-cultural units were distinguished from them and the main attention was paid to their lexical meanings. The linguistic-cultural units in Salim Ashur's poems are extremely various. There are especially many proverbs and sayings. For example, the poem “Ona tilim” (“My Mother tongue”) contains the motive “There is no native language, there is no native land” (“Til tayanchi bo'lmasa, el tayanchi bo'lmas”), which expresses the close connection between the language and the fate of the nation.

Through the poems of Salim Ashur, we can trace the unique patterns of thought of the Uzbek people. His works are indissolubly linked with oral folk art.

Methods And Analysis Of Literature

Samples of Salim Ashur's works were selected for the research. In total, more than 60 poetic excerpts were analyzed, from which linguistic-cultural units were identified and their lexical meanings were determined [2].

Research on the work of Salim Ashur is very rare. However, some analytical articles pay special attention to some aspects of the poet's works.

In particular, S. Matyokubov’s article “About Salim Ashur’s poetry” reveals the issue of imagery of the poet’s work. The author pays his attention to the possibilities of artistic expression of means in poetry [3].
In the work of Sh. Rachmanova “Symbols of nature in the poetry of Salim Ashur” considers the problem of visual poetic expression of scene of nature. It was analyzed the interpretation of natural phenomena with features inherent in the unconscious [4].

In addition to the above, the linguistic features of Salim Ashur’s poetry have also not been studied. Therefore, in this article, the composition of linguistic-cultural units in the poet's works and their semantic aspects have been studied.

**Results**

A number of proverbs and sayings are used in Salim Ashur’s poems. For example, the poem “Ona tilim” (“My Mother tongue”) contains the motive “There is no native language, there is no native land”. It expresses the close connection between the native language and the fate of the nation. Another poem quotes the proverb “Great talkers are little doers” or “put your money where your mouth is”. This proverb calls for sincerity, simplicity and a desire for practical things. In one of the poems of the “Darz” series, the phraseological phrase “To be over the Moon” is used. This phrase makes sense to fly with happiness, to jump very high with happiness. During the research, more than 60 linguistic-cultural units were identified from the composition of Salim Ashur’s poems. They have the following manifestations:

1. Phraseological phrases:

   1. The poem “Ona tilim” (“My Mother tongue”) contains the motive “There is no native language, there is no native land”. It expresses the close connection between the native language and the fate of the nation. In one of the poems of the “Darz” series, the phraseological phrase “To be over the Moon” is used.

2. This phrase makes sense to fly with happiness, to jump very high with happiness.

3. Proverbs and sayings:

   A sincere man opens his mind frankly” are observed. Through them, the advantage of simplicity and practical actions is emphasized.

4. Images from folklore genres:

   In some verses are used the symbols of Safar mirshab, Butakuz, Eshmat chalonnaming. It is also noteworthy that it was used symbols of folklore heroes. In particular, the struggle against injustice is glorified through the image of Safar mirshab. It can be seen that the poet’s works are rich of linguistic culture. At the same time, samples of folk oral art were skillfully used. It can be seen from the results that linguistic-cultural units of various genres are widely used in Salim Ashur’s poems. You can especially find a lot of proverbs and sayings. They reflect the life of the people, the way of life, and values. In general, the linguistic-cultural units that include the poet’s works are very diverse, through which our national mentality, lifestyle and worldview are expressed. This suggests that the linguistic-cultural value of Salim Ashur’s poems is even higher.

**Analysis**

A reflection of the cultural and historical experience and mentality of the people. Linguistic-cultural units provide information about traditions, customs, values, and worldview features [5].

National and cultural peculiarities of semantics. The meanings of language units are understandable to native speakers of this culture and require explanation for representatives of other cultures.

The expressive and evaluative component of the value. Linguistic-cultural reflect an emotional and value attitude towards the selected.

Uncertainty and variability of interpretation. The semantic composition of linguistic-cultural units may vary in different contexts.

The main functions of lingvocultural units:

- cumulative (collection and storage of cultural information);
- representativeness (reflection of cultural peculiarities);
- regulation (formation of behavior in accordance with cultural norms).
The masterful use of linguistic-cultural units in the work of Salim Ashur further clarifies their semantic features. Because proverbs and sayings, phraseological expressions are the product of the rich spiritual thinking of the people.

Thus, the linguocultural units contained in the poet’s works are extremely diverse, they embody such tasks as promoting our national values, depicting our rich spiritual heritage. This further increases the linguocultural value of Salim Ashur’s poems. The linguistic-cultural units in Salim Ashur’s poetry are extremely diverse. By analyzing them, we can understand our national mentality.

For example, in one poem from the “Darz” series, the saying “the hand that rocks the cradle, the hand that turns the world over” is mentioned. Through this saying, the holy mention of the mother is emphasized.

Another poem it is used a proverb “Qo’ni-qo’shni bo’ri yegan”, that emphasizes the importance of unity and harmony of the neighborhood.

Also in some poems there are names of such Uzbek folk heroes as Rustam, Gulsanam. This serves to promote our national values. The linguistic-cultural units in the poet’s poems are extremely diverse, through them we learn the Uzbek worldview and national traditions.

<table>
<thead>
<tr>
<th>No</th>
<th>Linguistic-cultural units</th>
<th>Meaning</th>
<th>The function in the poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Beshikni tebratgan qo’l, beshikni ag’dargan qo’l”</td>
<td>the holy mention of the mother is emphasized</td>
<td>An expression of respect for the mother</td>
</tr>
<tr>
<td>2</td>
<td>“Qo’ni-qo’shni bo’ri yegan”</td>
<td>the importance of unity and harmony</td>
<td>A call for solidarity</td>
</tr>
<tr>
<td>3</td>
<td>Rustam</td>
<td>The national hero of the people</td>
<td>Glorification of bravery and valor</td>
</tr>
<tr>
<td>4</td>
<td>Gulsanam</td>
<td>The incarnation of a beautiful woman</td>
<td>Honoring a woman</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title of the work</th>
<th>Example</th>
<th>Meaning</th>
<th>Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td>“She’r - bu tasvir emas”</td>
<td>We have more and more poets in Uzbek poetry. It’s natural. Because our ancestors were also mostly poets.</td>
<td>Opinion on the growing number of poets</td>
<td>The focus is on the ongoing development of the Ghazal genre</td>
</tr>
<tr>
<td>“Bolalik xotiralari” (“Childhood memories”)</td>
<td>Spirituality is important in any period. However, today his role has increased even more</td>
<td>The idea of the importance of spirituality at any period</td>
<td>Emphasis on the issue of spirituality</td>
</tr>
</tbody>
</table>

This table provides examples from various interviews and articles by Salim Ashour, as well as analyzes their content and importance.

One of the main features of Salim Ashur’s work is that he sings about a free and prosperous homeland, about a free and prosperous life. His poetic cycle “Kelajakka qadam” (“Step into the future”) is dedicated to this topic, which glorifies the achievements of independent Uzbekistan and the creative work of our people.

And in the poem “Ona tilim” (“My Mother Tongue”), the poet reflects on the inextricable link between language and the fate of the nations.
Thanks to this, Salim Ashur realizes the need to protect and preserve the Uzbek language and culture. The analysis shows that the work of Salim Ashur is deeply rooted in the rich history, rich culture, language and traditions of the Uzbek people. Also, he writes in his poems on these topics [6].

The poet pays special attention mainly to themes that glorify the sense of Homeland, the idea of independence, and national values. For example, in the poem “Vatan sevgisi” (“Love of the Motherland”) it is said about the greatness of the concept of Homeland, about the need to live in love with it [7].

It is also characteristic to refer to historical events, the fate of some famous personalities as the source of Salim Ashur's creativity.

**Discussion**

An analysis of the collections of poems by Salim Ashur “Darz” (2006) and “Ona tilim” (“My Mother tongue”) (2008) shows that throughout the poet’s creative activity, there is a clear desire to create works in the Uzbek spirit.

Contemporary themes also occupy one of the leading places in the work of Salim Ashur. In particular, there are social problems and a critical attitude towards peoples in society [8].

For example, in such poems as “Tili uzun odam”, “Tili qisqa odam” the impolite behavior of some people is ridiculed. Thus, the poet intends to draw attention to some of the habits and antics in our society. At the same time, in some poems by Salim Ashur on social topics, the difficult living conditions of the people are felt, a feeling of pity for the fate of the workers [9].

For example, the poem “Ey, o’tinch qiz” (“Hey, the woodcutter girl”) tells about rural life and women’s work of that period. The poet reacts through the work to the difficult lifestyle of the past.

Salim Ashour has also made serious social issues the subject of his work. It would not be an exaggeration to say that this further expanded his creative views. Based on the above examples, it can be seen that Salim Ashur’s work put forward national ideas and addressed modern topics. Another feature of Salim Ashur’s work is that he masterfully uses samples of oral folk art [10]. In particular, proverbs and sayings, phraseological expressions are often found in his works.

His poems support folk proverbs, through which national values are glorified and folk thinking is expressed. [11].

Also in some verses such folk heroes as Rustam, Ghulam, Eshmat are mentioned. With the help of such images, the Uzbek qualities of the people are also glorified.

So, Salim Ashur is a talented poet who has achieved creative perfection, skillfully using the rich spiritual heritage of our native people [12,13].

Salim Ashur's poem “Ona tilim” (“My Mother Tongue”) tells about the role and importance of the native language in the upbringing of a harmonious person.

The poet focuses on the specific task of the native language in the education and upbringing of a child through poetic lines. At the same time, the verse emphasizes the need to learn other languages. However, according to the poet, foreign languages should be studied at the level of the native language. At the same time, it is indicated that it is impossible to master other languages without a native language.

**Conclusion**

It follows from the collected opinions that the work of Salim Ashur is closely connected with the fate of our country, the current life and work of our people, and its national values.

Therefore, his works reflect the rich historical heritage and achievements achieved today. Salim Ashur’s work is also characterized by a combination of nationality and modernity.

In general, the poet's creative activity is important for reflecting spirituality, the spiritual world and the aspirations of our people. The linguistic-cultural units contained in his works:
proverbs and sayings, phraseological expressions serve to promote our national values, demonstrate the richness of our language.

Thus, Salim Ashour calls for a deeper understanding of the role and influence of our native language in human development and the upbringing of a harmonious generation. With his thoughts on this topic, he defends the need for patriotic education of the younger generation.

References: