

LINGUOPOETIC ACTUALIZATION OF UNUSUAL COMBINATIONS

Akbarova Munira Shavkatovna

Teacher of the KSU, PhD,

E-mail: akbarovam1989@mail.ru

Nizomiddinova Dildora Nosirovna

Senior teacher of the KSU

Abstract: This article lists the main units of expressive syntax in linguistics. Language levels expressing syntactic expressiveness, including unusual combinations, their role in expressive syntax, and the fact that they are a means of increasing the linguopoetic value of an artistic text are explained. Examples of unusual combinations found in works of art are presented and their linguopoetic features are revealed. It is shown that syntactic structure features have a special place in the study of text construction of unusual combinations.

Key words: expressive syntax, linguopoetic actualization, occasional combinations, occasionalism, oxymoron, unusual combinations.

INTRODUCTION

It is known that there are various possibilities for expressing expressiveness in language. The breadth of such possibilities is one of the criteria that shows how rich the language is. In linguistics, there is even an opinion that “expressiveness is the driving force of language development.” [1] In the science of language, along with the communicative and other functions of language, its expressive function is also highlighted. It seems that this function of language is especially important in the literary text. As M.Yuldoshev, who studied the linguopoetic problems of the literary text, noted, “in works devoted to the study of the language of a literary work, along with the term “expressive function” of language, such terms as “poetic function of language”, “artistic function of language”, “stylistic function of language” are also used.” [2] As he correctly noted in his remarks, almost all of the terms cited indicate the manifestation of the aesthetic function of language.

LITERATURE ANALYSIS

Russian researcher A.P. Skovorodnikov emphasizes the following division of the main units of expressive syntax in Russian linguistics: 1) ellipsis, 2) antiellipsis, 3) truncation, 4) positional-lexical repetition, 5) parcellation, 6) segmentation, 7) anticipation, 8) various manifestations of the phenomenon of lack of connection, 9) replacement of the components of a word combination, 10) inversion, 11) syntactic parallelism, 12) rhetorical interrogative sentence, 13) exclamatory constructions. [3] Russian linguists try to justify the unification of these 13 syntactic phenomena into a single system as units of expressive syntax. Tatar linguist Kh.R. Kurbatov also emphasizes phenomena such as repetition, gradation, and parallelism as syntactic figures that enhance the effectiveness of speech. [4]

Similar views are also observed in Uzbek linguistics. For example, A. Abdullayev, while discussing the expression of expressiveness through syntactic methods, lists such phenomena as syntactic gradation, syntactic synonymy, special use or non-use of connectives, antithesis, monologue, silence, inversion, rhetorical question, and repeated sentences. [5] M. Yuldoshev, while talking about expressive syntactic units, also cites a number of phenomena such as syntactic parallelism, inversion, gradation, and oxymoron. [6] Let us explain the term oxymoron. Oxymoron is a combination of incompatible words, a combination of two mutually exclusive concepts, a paradox. This term comes from two Greek words that can be translated as “sharp” and “foolish”. It is noteworthy that writers often use this method when coming up with the title of a work. As an example, the names of the works of the following Russian writers can be cited: Nikolai Gogol’s “Dead Souls”, Vsevolod Vishnevsky’s “Optimistic Tragedy”, Fyodor Dostoevsky’s “The Honest Thief”, Yevgeny Schwartz’s “Ordinary Miracle”.

M. Yuldoshev, explaining the phenomenon of oxymoron, notes that in some literature it is also called “occasional combinations”, “unusual combinations”, “unusual combinations”. As can be seen from the above, among the units that increase expressiveness, the syntactic units that we refer to as “unusual combinations” are not mentioned in the main place in any of the works considered.

N. Mahmudov, a respected representative of Uzbek linguistics, includes the term “unusual compound” among the syntactic units in Uzbek linguistics and gives a separate definition in his manual “Esthetics of the Word”[7]. He also mentions the term “unusual compounds” in his article “The Miracles of the Word Sheikh” and explains it as follows: “When creating such compounds, the author does not violate or violate the laws of language. As a sensitive wordsmith, he uses the possibilities of word combinations hidden in the depths, in the deepest layers of the language, in accordance with his artistic intention. As a result, unexpected word combinations arise, which attract the reader’s attention and invite him to think, and eventually he discovers the subtleties of meaning hidden in these combinations.” [8] Below are examples of unusual combinations used by writers in literary texts.

ANALYSIS AND RESULTS

In the story “Shaytanat” by Tahir Malik, one of the great figures of Uzbek literature, the following unusual combinations can be found: “Anvar was delighted. He stood up lightly. It was as if the burdens of grief that had been weighing him down for many years were lifted from his shoulders after Khalidiy’s cry.” “Some people’s mothers give birth on a pure jewel and wrap them in golden sheets. Sharif, in his opinion, was born on a thorny field of sorrows and wrapped in a blanket of anxiety. While some were born to enjoy the blessings of this world, Sharif, in his opinion, was born only to hate this world.” (T. Malik “Shaytanat”). In these passages that you have witnessed, there are such combinations as “gham kharsangli”, “alamlar tikonzori”, “angyol cheyash”. As can be seen, the words “gham”, “alam”, “angyol” are words that are characteristic of humans and express their inner experiences and feelings. The words “kharsang”, “tikon”, “cheyash” are words that denote the names of things. The writer creates such combinations in order to express the inner feelings of the hero of the work, to convey them to the reader, and to feel the feeling of living with the hero. The skilled writer gives the reader a clearer idea of how miserable and hateful the environment surrounding Sharif was for him, how dissatisfied he was with this way of life, and how he was completely dissatisfied with it.

Since Sherzod arrived in the city, he has been in many circles, and even his first-born stories have caught his eye. (O. Hoshimov "There is light, there is shadow") Your government has drawn an iron curtain over the entire country! - he said. (A. Qahhor "People with Tails") This statement must have seemed absurd to Muhayyo, he turned pale and looked at the secretary with a bearish look... (A. Qahhor "Love") A vicious rumor had spread to the neighborhood. (A. Qahhor "Muhabbat") In this sentence, the emphasis is definitely on the word *alvasti*, *alvasti* - a mythical creature that appears in various guises, a demon, a jinn; an extremely ugly and ugly person. [9] When linking the word *alvasti* to the word *shi-shi*, its hidden meaning was taken into account, and it was also hinted at how unpleasant the rumors that spread quickly among the people were.

At this point, we would like to draw your attention to the following combination: In front of the horror of this shrine, which is a cemetery of the living, the horror of the cemetery of the dead did not seem terrible to him. (A. Qahhor "Dakhshat") In this combination, we can witness both occasionalism and oxymoron, that is, the word cemetery in the combination is formed in an occasional way in the form of *grave + iston*, and is used synonymously with the word cemetery. It is clear to all of us that cemetery is a place of the dead, and the word living is considered a word with a contradictory meaning to the word dead. Therefore, this combination is a true non-standard combination. The semantic features of non-standard combinations are studied in the context of the text.

CONCLUSIONS

Any skilled builder, using all the building materials necessary to build a building, works tirelessly, using all his skills, ideas, and talents, and ultimately builds a high building as the result of his labor. Similarly, in the art of literature, the creator uses language materials so skillfully to create his creative product that he combines language materials semantically and grammatically in such a way that the reader witnesses how unique this creative example is. Non-standard combinations are one of the most important syntactic means that increase the linguopoetic value of a literary text. In this regard, the role of non-standard combinations in expressive syntax is incomparable.

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