



PROFESSOR NIZOMIDDIN MAHMUDOV'S VIEWS ON THE USE OF UNUSUAL COMBINATIONS IN THE ARTISTIC TEXT

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Article History Received: 29 July 2023 Revised: 28 October 2023 Accepted: 06 November 2023 CC License CC-BY-NC-SA 4.0	Annotation. The article reflects unusual combinations and their use in linguistics, their place in the linguopoetic analysis of literary texts, and the scientific views of Nizomiddin Mahmudov on unusual combinations, examples of unusual combinations used in artistic texts are presented. Key words: unusual combinations, linguopoetics, oxymoron, occasional word, artistic text, expressiveness.
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Introduction

When any idea is expressed in speech, the speaker almost always means not only the delivery of information to the listener, but also the extent of the effect of this idea on the listener. That is why skilled speakers, that is, writers, always look with a very sensitive eye at language units and tools that ensure expressiveness, effectiveness, that is, expressiveness of speech. It is known that there are various possibilities of expressing expressiveness in language. The extent of such opportunities is one of the criteria that shows how rich the language is.

In the world of Uzbek linguistics, it is a valuable source that describes the ways of word artists using words in artistic texts, language units that significantly increase the artistic-aesthetic value of the text, their specific characteristics, and their role in artistic speech. This is a manual entitled "Word Aesthetics" written by H. Abdurakhmanov and N. Mahmudov, the honored representatives of Uzbek linguistics. In this guide, the authors mention the term "unusual combinations", dwell on it and give the following definition: "The great Russian poet V. Soloukhin wrote in his article "In Defense of Poetry": "I am a star I met a person who was angry with the phrase "flying stars". Don't you know,' he said, 'that meteorites fly, not stars?' No, the stars fly, I say. If we begin to think only with the strict, bare essence of things: yes, meteorites fly; yes, the rose is just a poisonous or, let's say, a medicinal plant; yea, the brook shall not speak, but only the simple murmur of water: yea, we shall not make a sea, but only a reservoir: yea, we shall not have gardens, but a garden planted with fruit-trees, or covered with fruit-bushes. there is part of the land; yes, love is not love, but a simple instinctive physiological drive to procreate." For the creator of an artistic work, which is an aesthetic whole, it is not the "strict, naked essence of things" that is important, but their high artistic expression, a holistic image. With this goal, the creator seeks new

opportunities from the language. One of these possibilities is to create different subtleties of meaning, expressiveness, emotionality, etc. We conditionally call such combinations in artistic speech unusual combinations" [1. 38].

Literature analysis and methodology

Professor N. Mahmudov explains the term "unusual combinations" in his article "Miracles of Word Commentary" in the following way: "When the author creates such combinations, he does not disrespect or force the rules of the language. As a sensitive speaker, he uses the possibilities of adding words hidden in the depths of the language in accordance with his artistic intention. As a result, unexpected combinations of words appear, which attract the reader's attention and invite him to think, and finally he discovers the meaning hidden in these combinations"[2 .] In fact, unusual combinations are created by each author according to individual characteristics. When writing a work of art, writers search for such hidden semantic aspects of words and connect them with each other so skillfully that as a result, when the reader reads this combination, a strange impression, a special feeling and a rich world of imagination begin to appear. .

When one encounters unusual combinations for the first time, their appearance makes one think and wonder. After reading such combinations and starting to think a little, he will witness how endless the ocean of words is, how wide the possibilities of combining words are. For example, the mud of insult, the cloudiness of the clouds, the rustling of silence, the beauty of a man, the bitter wind, the cold noise, the mute desert, the black layer, the crooked hills, the thorn of sorrows, the sheet of worry, the hissing wind, the broom, the cold Combinations such as fire, whimsical clouds, crescent moon, and so on, graveyard of the living can be said to be truly unusual combinations. But it should also be said that it is not possible to form a compound by connecting any words that exist in the language with any word as above. every word And the possibilities of joining z with another will be unique. Words can combine with some words and not with others. This limitation in combining words with other words is certainly connected with one reason or another. First of all, words may not be related to each other due to the incompatibility and contradiction of their meanings.

As a proof of our above opinion, Professor N. Mahmudov states: "the compound green meadow is logically correct, but the compound "green navo" is logically incorrect, or the person who shouted is logically correct. "screaming silence" is not logically correct. Also, due to the grammatical nature of the words, they may not be connected to each other. Finally, the lexical properties of each of them can prevent the connection of words. For example, it is possible to use the words to achieve success, but it is impossible to say "to fail", "to fail", etc. [1. 40] At this point, so to speak, an analogy can be made: the words in the language are like some people in society, they can easily adapt to different situations, they can find a suitable companion in any situation, he can manifest himself in different ways, and he can associate with someone close to him according to his mood at the moment. As proof of our opinion, we would like to draw your attention to the following examples: sweet water - in its true form, that is, the word sweet in this combination is used in its original meaning, explaining that the taste of water is sweet; The hidden meaning of the word "sweet" is activated in the combinations "sweet word", "sweet treatment", "sweet conversation", "sweet friendship", "sweet imagination", "sweet memory", and "sweet smile". Now, the word "sweet" in these compounds is not a word denoting taste, but "pleasantness, pleasantness, relaxation, enjoyment, pleasure" in the related words [3. 579] expressing such qualities.

Discussion

Not all words in the language have the same ability to form a compound. This can be compared to the property of valence in chemical elements, that is, chemical elements exhibit different valence values when combined with another element. Also, word delimitation has different values. However, there are few words in our language with a relatively high possibility of forming a compound. That's why V.V. Vinogradov said that "the possibilities of connecting words and the majority of word meanings are limited according to the internal, semantic relations in the language system itself."

In the literary language, the possibilities of combining words are quite limited, but in the artistic speech, this limit loses its power a little and this possibility expands. Because in artistic speech, the use of words in a figurative sense is very widely used. For this reason, the restrictions on the addition of words in artistic speech recede. For example, if the words are understood in their meaning in the following combinations - cold tone, bitter fate, poisonous voice, then the combination of these words seems completely illogical. However, they are very logical in artistic speech, and at the same time figurative. Therefore, it is unreasonable and incorrect to evaluate the language of an artistic work in terms of its proportionality with the phenomena of existence. In his book called "French Stylistics" Swiss scientist Charles Balli (M., 1961); "... if a scientist or an engineer changes the language in order to "change its appearance" and make it more logical, convenient for reasoning, the writer reconstructs it in order to facilitate the expression of a completely individual idea, that is, effective and aesthetic content",[4] - he said. Unusual combinations are one of the means of expressing these "absolutely individual thoughts" in an individual state, says N. Mahmudov. In fact, such unusual combinations in speech quickly attract attention with their "newness", individuality and unusualness, the reader, while reading these combinations, involuntarily begins to think about them, as a result, the writer he realizes his intention more deeply. For this reason, unusual combinations are more important from the point of view of their artistic acquisition than the usual combinations in our speech. In the manual "Esthetics of Words", Professor N. Mahmudov gives an example of the following unusual combinations from the poem "The heart of a poet listens to the world" by M. Shaikhzoda:

"The small, the big of the sounds,
Sounds have a smell.
The cold, marrow of sounds,
Sounds have a color.
The sweet and bitter of the sounds,
There are even soft and hard ones.
If a poet is an artist,
He would draw pictures from it.

The smallness of the sounds in the quoted passage, the smell of the sounds, the coldness of the sounds, the color of the sounds, the sweetness of the sounds , the unusualness and "newness" of the combinations, such as the softness of the sounds, is clearly felt. Because non-artistic speech cannot have these combinations." [1. 41]

However, sometimes in non-artistic speech there are such combinations that the original meanings of the words in them do not correspond to each other at all. However, for us, they seem like normal combinations, it seems that there is no phenomenon that contradicts the laws of connecting words. But if you take a closer look, it can be seen that even in these compounds there are departures from the boundaries of the connection in the words, in a certain sense there are deviations. For example, let's pay attention to the meanings of the words that make up the sweet phrase. It is known that the word "sweet" means a sign that can be felt with the sense of taste, and the word "word" means a concept that can be sensed with the help of the sense of hearing. From this, it seems to us that both words cannot be connected at first. However, the sign of cuteness present in both of these words connects them, the word "sweet" gets the right to enter this combination through the meaning of "lovely". At first, such a combination will definitely be unusual, it will show the sign of "innovation". However, a few compounds such as cold news, cold talk, sweet dream, sweet memory, bitter sorrow, bitter regret lose their "newness" color, and later they are treated as common compounds in our speech. . Because such combinations become "clichéd"[1] over time. Let's pay attention to the combinations in the passages given below: Sweet memories of Otabek's happy days are kept in this house... (A. Qadiri, novel "The Past".

It was extremely difficult to tell the news that I had found for Rasulbek and the Taliban. (S. Ahmad "Silence") The same comforting clear thought woke up in his mind again. The song drowned him in sweet feelings. (O'. Hoshimov "Spring does not return") The separate combinations in the fragments are not the individual combinations of the authors. Therefore, they are distinguished not by novelty, but by special expressiveness.

Result

There are many examples of the use of such unusual combinations. Have you ever encountered the howling of the wind in non-fictional speech? Do you have any idea what it might be like when the wind blows? In search of answers to such questions, we certainly turn to the process of artistic speech. We learn to expand our imagination and emotional awareness of existence by reading literary texts. Authors often use such unusual and unusual combinations to express their feelings and convey events clearly and clearly to the reader. The creation of such unusual combinations depends on the skill of the writer, his close familiarity with words, that is, how high his ability to see the hidden meaning in words is: he entered, from time to time in this corner of the sky, lightning flashed and walnut branches creaked suspiciously, but these did not scare him anymore. (A. Qahhor "Dakhshat") Why did the writer attach the word "crying" to the word "wind" and why did he describe the branches of walnuts as suspiciously rustling? We can see that it is not working. From this, we can be sure that the author preferred to make such combinations in order to give an image of the frightening atmosphere of that situation. So, no matter how much nature is in a situation that puts fear in the human heart, it could not scare the hero. As it can be seen, unusual combinations are the most important means for the author to increase the power of aesthetic impact and artistic-aesthetic value of the artistic text.

"Just as any language sign manifests linguistic meaning in the communicative process, the concept as an ideal, mental-intellectual phenomenon is formed in the communicative process and emerges in this process based on the means of language. In a certain case, the word embodies the relevant aspects of the multidimensional concept for this communicative process. Therefore, the

"responsibility" of expressing the necessary and relevant aspects of the concept for communication and information lies on the meaning of the word". [5. 16]

In the study of the artistic text, the system of figurative tools and their expression in the form of certain linguistic signs cannot be the object of consideration, because "creative language and words realize their creative-figurative potential it is most clearly manifested in artistic texts". [6] Even the ancient Roman poet Horace said in his treatise on the art of poetry: "It is good to update words with a skillful combination." [7] Various emotional-expressive and semantic-stylistic constructions, semantics in words plant h and changes determine the specific features of the word in the artistic text, as a result of which the best manifestations of the author's thoughts and feelings are expressed.

Conclusion

In linguistics, there are occasional words that are created in an unusual way, which skilled writers use in order to express their thoughts in a special way in fiction. For example: Chuvrindi went to launch a sweet factory in Samarkand, and Kesakpolvan went to find out why the ice cream factory in Margilon stopped. (T. Malik "The Devil"). Even if Anwar reaches the level of the country's president, he will remain a barren child for his sister. Only when the reader is aware of the content of the work, he can clearly understand what these compounds represent: a confectionery company is a lemonade production company, the president is the Chairman of the Supreme Council of the Republic, etc. O. Tokhtasinova notes that the words "Shirinsuv" and "jumhurrais" are occasional words. [8] In our opinion, the combinations of confectionery company, the president of the country are unusual combinations with occasional words, because one of the components of the combinations is an occasional word. But the combination of bevosh (bebosh) baby is an example of an unusual combination. Here, the word "bevosh" is a variant of the word "bebosh" and forms an unusual combination by combining with the word "baby". Because the word "bebosh" coincides with the word "headless" and it is clear as day that a baby cannot be without a head.

We find many examples of oxymoron in Uzbek fiction. Many writers use oxymoron in their writings. Professor N. Mahmudov thinks about oxymoron like this: "In some cases, unusual combinations are created by connecting words with completely opposite meanings. In this case, the combination acquires high expressiveness and emotionality, has a strong emphatic intonation. In literature, this is known as an oxymoron." [1. 45] At this point, we would like to draw your attention to the following combination: "In front of the horror of this grave, which is the cemetery of the living, the horror of the cemetery of the dead did not appear to him." (A. Qahhor "Dakhshat") In this combination, we can witness both occasionalism and oxymoron phenomenon, that is, the word "gorystan" in the combination is formed in an occasional way in the form of gor + istan, and it means "graveyard" used as a synonym for the word. It is clear to all of us that the cemetery is the place of the dead, and the word "living" is a word with a contradictory meaning to the word "dead". Therefore, we can say that this combination is a real unusual combination. The exact meaning of this combination can be understood only by reading the text. For this reason, the semantic properties of unusual combinations are studied in the context of the text.

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