

THE PROBLEM OF UNUSUAL COMBINATIONS IN LINGUISTICS

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Abstract. This article discusses the use of the term unusual combinations in world and Uzbek linguistics, the use and naming of these combinations in literary texts, the increase in the artistic value of a work of art, comparative analysis with similar combinations, and the problems of their study. The similarities and differences of oxymoron, occasional combinations, and unusual combinations used in linguistics are highlighted. Unusual combinations are created individually by each author. When writing a work of art, writers search for such hidden semantic aspects of words, combine them with such skill 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 in him. When you first encounter unusual combinations, their appearance makes you think and be amazed. After reading such combinations and starting to think a little, you will see how limitless the ocean of words is, how wide the possibilities of combining words are. For example, such combinations as mud of insults, thickets of clouds, roaring silence, brave beauty, bitter wind, cold noise, mute desert, black layers, twisted forms, thorns of sorrows, blanket of anxiety, boiling wind, broken broom, cold fire, capricious clouds, shriveled moon, cemetery of the living, and a word can be called truly unusual combinations.

Key words: linguopoetics, poetics, unusual combination, allophronic connections, oxymoron, abstraction, unusual combinations, expressiveness, emotionality, artistic text.

Introduction

One of the most urgent issues of linguistics is the study of the interaction and connection of language and speech phenomena in the process of speech communication. The word, which is considered the most important element of language units, expresses a different image and task in the language, and another image and task that is specific to itself in speech. It can be seen that language and speech are different processes, and at the same time, one is closely related to the other and one requires the other. Speech units are formed during the speech process, at the same time, the speech process is considered a communicative space necessary for language units to manifest themselves, to be used in different ways, to discover a special meaning and image. As a

result, the speech process creates the necessary conditions for openly expressing the aspects of meaning in words and realizing them.

Literature analysis and methodology

It's no secret that an artistic text is a multi-layered, extremely complex phenomenon that is considered an artistic-aesthetic whole. The main idea expressed in it is that understanding and perceiving content is not a simple process, but rather a complex creative process that requires a certain amount of thinking power. Perception of a completely different - sometimes clear, sometimes abstract, hidden meaning, various allusions in a work of art is the result of mental and emotional, spiritual and cultural, linguistic and aesthetic activity. Therefore, in the artistic text, the creators effectively use the image tools and thus raise the artistic effectiveness to the highest point. In the literary text, "melodious, attractive units are often used. A harmonious music, an inner harmony can be felt in the depicted reality. It embodies many possibilities, such as to excite a person spiritually, to make him cry, to laugh, to lead him to the world of imagination, to immerse him in thought, to form his aesthetic thinking, to teach him to look at events from a deep, different perspective. "did" [1. p. 88].

According to the main conclusion of many studies on the language of works of art in world philology, "the main goal of linguopoetic research is to determine the aesthetic value and power of impact of a work of art." Therefore, in linguopoetics, it is important to study the language of artistic works in every way, to determine the position of artistic language in the emergence of figurative speech.

To be able to understand the content explained in any artistic text, it is necessary to know not only the lexicon and grammar of the language, but also the laws specific to the artistic text, as well as the linguistic and poetic language of the text. As any thought is expressed in speech, the speaker must always consider not only the delivery of information to the listener, but also the extent of the effect of this thought on the listener. That is why skilled speakers, i.e. writers, always look with a very sensitive eye at language units and tools that ensure expressiveness and expressiveness of speech. It is known that there are various possibilities of expressing expressiveness in language. The wide range of such opportunities is one of the criteria that shows how rich the language is.

The creator of artistic words, with the desire to express the described event to the reader in an unusual way, creates subtleties of meaning, sonorous and unique expressions of speech through certain seemingly illogical means, creates emotional and emotional impact. It creates unnatural language units that reflect in it. In this regard, one can find the following thoughts in Aristotle's work "Poetics": "What is unreasonable is not always unreasonable: after all, many impossible things can happen" [2. p. 45]. Through this opinion, Aristotle emphasizes that there are many realities in life that the human mind does not accept at first glance, but they should not be accused of illogicality, but should be accepted as the realization of a new phenomenon. Therefore, it is necessary to accept the images that are unusual for the language in the speech, not as a lack of logic or as a mistake, but as a new look at the speech process, an expression of a new logic.

One of the syntactic-stylistic figures that Aristotle defined as "strange, unique words and phrases is an oxymoron, this syntactic figure is more unusual than other stylistic tools, and it has a strong contrasting content"[2. p.45] emphasizes. There are many scientific interpretations in world linguistics about calling such unusual, abnormal combinations by the name of oxymoron.

In the interpretations of the cited works, oxymoron is anomalous (from the Greek. anomaly - irregularity; deviation from the norm) [2. p.45] is recognized as a speech phenomenon, and its main task is to express human thinking and worldview in an unnatural way. The initial views on the term can be found in L.A. Vvedenskaya's article "Stylistic figures based on antonyms". In the article of L.A. Vvedenskaya, the oxymoron is defined as "not only a syntactic-stylistic figure based on antonyms, but also one of the unique artistic manifestations of word combinations that express incompatible concepts from a logical point of view" [3. explains as p.128]. In his article, he focuses

on the linguistic aspect of the parts that make up the oxymoron. Oxymoron refers to the use of two opposite words as mutually exclusive words.

Results

The unusual compounds that we are studying have been studied in linguistics for a long time under the term oxymoron, sometimes unusual compounds, occasional compounds. In recent years, in Uzbek linguistics, although it has not been devoted to the study of unusual combinations, I. Mirzayev, M. Yo' Ldoshev, M. Yaqubbekova, S. Karimovlar, M. Abdupattoyev's doctorate, D. Zaynutdinova, G. Muhammadjonova, M. Yoldoshev, E. Ibragimova, O. Mamaziyayev, D. Jamoliddinova, D. Shodiyeva, S. Umirova, O. Tursunova's candidate theses, in addition, the monograph, textbook and study of H. Abdurakhmonov, N. Mahmudov, A. Mamajonov, A. Nurmonov, U. Mahmudov, M. Abdupattoyev, M. Yoldoshev, M. Qurbanova about the oxymoron phenomenon. in textbooks, in scientific articles by A. Mamajonov, A. Nurmonov, G. Rozikova, D. Orayeva, V. Kamoliddinova, H. Dosmatov, N. Bazarbayeva, N. Sadinova, U. Nosirova, J. Matnazarov zi summarized information is presented.

In these scientific works, some opinions are given about unusual combinations, not exactly unusual combinations, and oxymoron is also studied as a form of unusual and allophronic combinations. Also, some linguists interpret an unusual combination as an unusual combination in an anomalous situation with respect to the laws of any language, and evaluate an oxymoron in the composition of unusual combinations. Some linguists understand the term unusual combination as an oxymoron. One of the leading Uzbek linguists, A. Nurmonov, can be quoted as saying the following: "If there is no solid harmony and meaningful compatibility between lexemes entering into a syntagmatic relationship, such a connection creates an unusual connection and it's called an oxymoron. Oxymorons appear as an individual speech of the writer in order to provide imagery and increase effectiveness in artistic works. For example, sweet death, green saba, red snow, lean on mint (M. Yusuf), sit on an eyelash (M. Yusuf) [4. p.156] etc. In his views, he expresses the above information and linguistic evidence regarding this syntactic figure. With this, the scientist emphasizes the main function of the semantic relationship between lexemes. He evaluates the phenomenon of oxymoron in a very comprehensive way and considers the two parts of words to be normal, and those that are not, unusual, and expresses them with the term oxymoron. Also, researcher M. Abdupattoyev "Unusual connections are also a tool that determines the author's idiosyncrasy, actively participates in the formation of poetic speech, at the same time, it is considered a tool that provides imagery and impact of artistic speech" [5. p.132] describes his views.

In recent times, in Uzbek linguistics, the attention to the analysis of the linguopoetic nature of the language of the artistic work, which is considered the creative product of the representatives of verbal art, is increasing day by day. Many scientific articles, dissertations and other research works have been created due to such attention and interest. M. Yoldoshev, who seriously researched the linguopoetics of artistic text in Uzbek linguistics in a monographic aspect, writes in his doctoral dissertation: "The field that studies the language of a work of art as a manifestation of the aesthetic function of language is called "linguistic poetics" - "linguopoetics" naming it is rather stagnant in the science of philology and to clarify the place of "linguistic poetics" as a separate independent science in the system of philological sciences many studies have been created. [6. p.164]

In 1990, D. Zaynutdinova conducted research on unusual combinations in the Uzbek and Russian languages. Although he used the term "unusual conjunctions" in the title of his work, the term oxymoron dominates the thesis, and he gathers any unusual conjunctions around this term. After a long time - in 2021, A. Saminova analyzes some unusual combinations under the term oxymoron in his research on the topic "Oxymoron - linguopoetic tool".

M. Khusanova in her dissertation on the topic "Research of linguistic means of expressiveness in Farida Afro'z's poetic works" calls unusual combinations as "unusual combinations" and gives some examples.

In all of the above-mentioned studies, although they can be counted with a finger, it can be seen that unusual combinations are confused with oxymorons.

In our opinion, it is necessary to distinguish such compounds from oxymorons, to distinguish them as separate terms in linguistics, to achieve the "restoration of their position" of terms in Uzbek linguistics.

Discussion

Uzbek is an important source in Uzbek linguistics that describes the ways in which creators use words in artistic texts, language units that significantly increase the artistic-aesthetic value of poetic speech, their specific characteristics, and their role in artistic speech. A manual entitled "Word Aesthetics" is a reference to the well-known linguistics scientists H. Abdurahmonov and N. Mahmudov. The authors give the following definition of the term "unusual combinations" in this manual: "The great Russian poet V. Soloukhin wrote in his article "Defending Poetry": "I was angry with the expressions "star flew", "flying stars" I met a person. "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 speaketh not, but the water a simple murmur: yea, we make not a sea, but only a reservoir: yea, we have not 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, not "the strict, naked essence of things" is important, but their high artistic expression, integrated image. With this goal, the creator seeks new opportunities from the language. One of these opportunities is to create different subtleties of meaning, expressiveness, emotionality, etc. We conditionally call such combinations in artistic speech unusual combinations" [7. p. 38]. Professor N. Mahmudov in his article entitled "Miracles of the Sheik of Words" again explains the term "unusual combinations" as follows: "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" [8 . p. 7].

In Aristotle's "Poetics", the following comments can be found: . But if a rare word is substituted for the one commonly used word in this poem, one poet's poem will look beautiful, and another's will look rough" [2. p. 47]. It can be understood from this that it is possible to increase emotionality in speech only when unusual combinations are used purposefully and appropriately, on the contrary, improperly formed combinations, that is, the inappropriate use of these combinations creates an unpleasant, incomprehensible situation for a person.

Unusual combinations are created individually by each author. 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 insults, the cloudiness of the clouds, the rustling silence, the brave beauty, the bitter wind, the cold noise, the mute desert, the black layers, the crooked valleys, the thorns of sorrows, the sheet of worry, the hissing wind, the broom broom, the cold Combinations such as fire, whimsical clouds, crescent moon, cemetery of the living, and so on 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. Each word has its own combination of possibilities. Words can combine with some words and cannot combine with others. Such a limitation in combining words with other words is certainly connected with one reason or another. First of all, words may not be connected due to the incompatibility and contradiction of their meanings. In order to prove our above opinion,

we can cite the following comments of Professor N. Mahmudov: "the combination green meadow is logically correct, but the combination "green navo" is logically incorrect, or the person who shouted is a logically correct combination. , and "shouting 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 the words may hinder the interconnection of words. For example, it is possible to use "achieve success", but it is not possible to say "to fail", "to fail", etc. [7. p.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, they are diverse he can show himself in appearance, 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, it is explained that the taste of water is sweet; and in the combinations like sweet word, sweet treatment, sweet conversation, sweet friendship, sweet imagination, sweet memory, sweet smile, the hidden theme of the word sweet is activated. Now, the word "sweet" in these compounds is not a word denoting taste, but "pleasantness, pleasantness, relaxation, pleasure, pleasure" in the connected words [9. p.579] expressing such qualities.

Not all words in the language have the same ability to form compounds. This can be compared to the property of valency in chemical elements, that is, chemical elements exhibit different valence values when combined with different elements. Also, word delimitation has different values. However, there are few words in our language with a relatively high possibility of forming a compound. In this regard, V. V. Vinogradov mentioned that "the possibilities of connecting words and the majority of word meanings are limited according to the internal, semantic relations in the language system." In the literary language, the possibilities of combining words are quite limited, but in artistic speech, this limit loses its power somewhat 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 words "cold tone", "bitter fate", "poisonous voice" and similar combinations, 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 based on its exact proportionality with the phenomena of existence. In his book called "French Stylistics", the Swiss scientist Charles Balli (M., 1961) wrote that "...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 completely individual opinion, that is, he reconstructs it in order to facilitate the expression of effective and aesthetic content. Professor N. Mahmudov once noted that unusual combinations are one of the means of expressing these "absolutely individual thoughts" in an individual state.

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 due to their artistic character than the usual combinations in our speech. The authors of the "Soz esthetics" manual cite the following unusual combinations from M. Sheikhzoda's poem "The poet's heart listens to the world":

"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 unusualness and "newness" of such combinations as the smallness of the sounds, the smell of the sounds, the coldness of the sounds, the color of the sounds, the sweetness of the sounds, and the softness of the sounds in the quoted passage are clearly noticeable. Because these combinations cannot be in non-artistic speech" [7. p. 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. Nevertheless, for us, they seem like normal combinations, there seems to be 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 limits of connection in 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 pleasantness present in both of these words connects them, the word sweet gets the right to enter this combination through the meaning of "pleasant". At first, such a combination will definitely be unusual, it will show the sign of "innovation". But a few compounds such as cold news, cold speech, sweet dream, sweet memory, bitter sorrow, bitter regret gradually lose their "newness" color over time, and then they are treated in our speech as regular compounds. Because such combinations become "clichéd" 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, "The Past Days"). It was extremely difficult for Rasulbek and the Taliban to share this news (S. Ahmad, "Silence"). That comforting clear thought came to his mind again. The song drowned him in all the sweet feelings (O'. Hoshimov, "Spring does not return"). Separated compounds in fragments are not considered individual compounds of authors. Therefore, they are distinguished not by novelty, but by special expressiveness.

Synesthetic metaphor is the result of synesthetic metaphor, the transfer of meaning created by applying a word denoting a sign perceived by one sense organ to a concept perceived by another sense organ. They always show strong expressiveness. Such expressiveness is characterized by signs of novelty, unusualness, and is more clearly felt and strengthened in the individual-author combinations created on the basis of the same synesthetic metaphors, fulfilling the author's duty as a necessary effect and high visual tool in the artistic work. is enough. For example, noting that the words "sweet" and "infinity" cannot be connected in non-artistic speech, Professor N. Mahmudov gives the following explanation: "... there are no proportional edges in their meanings. But these words can be interconnected in artistic speech and create a wonderful image. In this case, the word totli abstracts from concreteness to "infinity" and gives a generalized artistic image of a delicate emotional state in relation to the word infinity. Of course, this combination is also based on a synesthetic metaphor and quickly attracts attention with its unusualness, the reader looks at it with special interest because he encounters such a combination for the first time, deeply feels its imagery: Evening, looking far away, Totli a infinity burns on the horizon (Oybek, "I feel in my heart"...poem)" [7. p. 43].

In our opinion, unusual combinations created by the author are polished with such high artistic skill that it seems impossible to create such combinations on the go. Have you ever

encountered the howling of the wind in non-fictional speech? When the wind blows, what do you imagine it could be like? 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 also 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: , from time to time in this corner of the sky, lightning flashed and walnut branches creaked suspiciously, but now these did not scare him (A. Qahhor, "Horror").

In this place, why did the writer attach the word "crying" to the word "wind" and why did he describe the branches of walnuts as suspiciously rustling? lick From this we can be sure that the author chose to create such combinations to describe how scary the environment is at the moment. Therefore, no matter how desperate nature is in the human heart, it could not frighten the hero as much. As you can see, unusual combinations are the most important tool for the author to have an aesthetic effect on the artistic text.

Among the unusual combinations, we come across such types of them, as a result of which it is observed that creators choose one of the words in the unusual combinations from among the words that express color with a certain aesthetic purpose. In this case, the concrete content of the words denoting color moves towards abstraction. Also, this content does not occur in a completely suspended, separated state, but rather it is created based on its various aspects, which can be used instead of the exact content of the word. For example, if the word "green" in the combination "green leaf" is used to express a specific meaning very vividly, when the word "shabbada" is used instead of the word "leaf", this specific meaning begins to take on a different form. Due to the rejection of the concreteness and materiality of the word green in the unusual combination of green Shabbat, this word turns into a metaphorical epithet due to the generalization, that is, immaterialization of the content of the word green. Also, "the poet has a very skillful approach to the use of this combination, that is, he wanders on a green lawn on Shabbat, he is so delicate that he even "goes over the fence", and at the same time, everything is so pure and innocent that it "makes the flesh tremble" ubor, so it can only be green on such a shabbos. In the text, the combination of green shabboda has become a poetic expression of a very beautiful and impressive emotional image.

The earth is young, the purity trembles,

Bored buds opened in the garden.

He jumped over the fence

On a green sabbath walking on the lawn. (A. Mukhtar, poem "Birth")" [7. p.45]

The meaning of the word green in the poem has such an opportunity, that is, it has the opportunity to show different themes such as clarity, purity, beauty, beauty. Due to these Semitic expressions in the vocabulary of the word green, it has the possibility of semantic valency with the word shabboda, and because the author was the first to use this possibility, this combination has the status of an unusual combination.

According to them, "the concept as an ideal, spiritual-intellectual phenomenon is formed in the communicative process and emerges in this process based on the tools of the language, just as any language sign manifests its linguistic meaning in the communicative process. In a certain case, the word expresses the relevant aspects of the multidimensional concept for this communicative process. Therefore, the meaning of the word has the "responsibility" of showing the aspects of the concept that are necessary and relevant for communication and information. [10. p.16]

In another example, a combination of black layers is formed by connecting the word black, which expresses color, with the word layer, which means "a layer of certain thickness or a layer of things that is quite spread". In this combination, the word "black" is used in the sense of "used with some words, indicating a strong level of a sign-state specific to what they mean." Through

the combination of black layers, the aim is to express the ugly events, painful and painful events that took place in the past, which left a bad mark on the memory: The more I thought, the black layers kept opening (S. Ahma, "Silence", p. 193).

In some cases, the meaning of the word "dark, without light, without intelligence" becomes actualized, and the combination of black embrace is formed, and through this, the perfect level of aesthetic expression of artistic imagery is achieved: This evening Otabek and Hamid discuss the issues of life and death. it was a dark night that he took in his black embrace (A. Qadiri, "Otkan kunlar").

It is also noticeable that unusual combinations sometimes have the possibility of expressing a whole concept in a poetic image: The first morning light falls on your eyelashes, It washes away the black sleep from your eyes (A. Mukhtar, "Childhood"). The unusual combination of black sleep in the passage is an expression of the concept of night. However, the combination of black sleep is richer in content and more poetic than the word night. The black sleep mentioned in the passage is not only a representation of the night, but also of other things related to this night and darkness. Expressive-emotionality in unusual combinations is often individual in nature, so this combination itself has become an example of a beautiful poetic image. Each student can understand the meaning of the words in these unusual combinations differently. They perceive the expression of black sleep individually according to their level of perception. The authors also note that the genius word artist L. N. Tolstoy described the horror of death as "red horror, white square horror" in the manual "Word Aesthetics". They also quote the following passage from Rauf Parfi:

*"I feel blue in my heart,
Liquid excitement in my eyelashes,
Round love in my eyes,
I'm fine too, mom. (R. Parfi, "I came back again...")*

The combination of "blue sensation, fluid excitement and round love" in this poetic passage, first of all, attracts attention due to its novelty and "uncaughtness". The emotional states in it also "infect" us[7. p.45]

Conclusion

In fact, the content understood from these combinations informs us about the emotional state of the lyrical hero. At the moment, we feel that they are very impressive emotional images, but we understand the meaning expressed by the blue, liquid and round words in these combinations differently, we perceive it as best we can. Therefore, their expressive-emotional state is also different. It can be seen that the level of content that words in unusual combinations can express can be different. In some cases, as above, the level of abstraction is very high. In such cases, words almost lose their concrete meaning. This is one of the distinctive characteristics of unusual compounds.

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