



THE PROBLEM OF UNUSUAL COMPOUNDS IN LINGUISTICS

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Annotation: This article describes the use of unusual compounds in linguistics, the rich emotionality of the thought expressed through them, and the need to name such compounds by the name of "unusual compounds" in Uzbek linguistics.

Key words: linguopoetics, unusual compounds, expressiveness, semantic coordination, individual-authorship compounds, oxymoron, unusual compounds, occasional compounds, attributive compounds, intermediate expressions.

INTRODUCTION

One of the most urgent issues of universal 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, performs a different form and function in language, and another form and function that is specific to it in speech. From this it can be seen that the language and speech processes are different from each other and are inextricably linked. Speech units surface in the process of speech, and the speech process is considered a communicative field necessary for the self-expression of language units, their various uses, and the discovery of a unique meaning and image. The speech process creates the necessary conditions for the open expression of the aspects of meaning in words, their realization.

LITERATURE ANALYSIS AND METHODOLOGY

In order to understand the content being explained in any literary text, it is necessary to know not only the lexicon and grammar of the language, but also the laws inherent in the literary text, the linguistic and poetic language of the text. "When any thought is expressed in speech, it is necessary for the speaker to always consider not only the delivery of information to the listener, but also the scope of this thought's impact on the listener. Therefore, qualified speakers, that is, writers, always look with a very sensitive eye at the language units and means that ensure the expressiveness and impact of speech, its expressiveness. It is known that there are various possibilities for expressing expressiveness in language. The extent of such possibilities is one of the criteria showing how rich the language is". [1. 43-p.]

Unusual combinations have long been studied in world linguistics under the terms of individual-authorship combinations, oxymoron, unusual combinations, occasional combinations, attributive combinations, and intervening phrases.

In Russian linguistics, such stylistic figures are also interpreted differently. Yu.S.Stepanov calls this phenomenon "semantic coordination" [2. 250-p.]. He points out that the formation of the compound form of two components in these combinations is due to the emergence of semantic harmony. N.G. Babenko also puts forward the same idea: "...the usual combination of such

lexemes is impossible, since this contradicts the law of semantic agreement due to the absence of common semes in their lexical meanings. It is only due to the emergence of contextual-semantic shifts in the subordinate component that common semes appear in phrases". [3. 39-b.] It is also clear from the above considerations that the formation of non-standard combinations is the main factor in the formation of lexemes, their realization in connection with the context.

RESULTS

It is necessary to determine the relationship of non-standard combinations with oxymoron, to distinguish them as separate terms in linguistics, and to achieve the "restoration of their position" of terms in Uzbek linguistics.

A significant source in Uzbek linguistics that describes the ways in which creators use words in artistic texts, language units that significantly increase the artistic and aesthetic value of poetic speech, their specific characteristics, and their place in artistic speech is the manual "Esthetics of the Word" written by the famous scientists of Uzbek linguistics Kh. Abdurakhmonov and N. Mahmudov.

For the creator of a work of art, which is an aesthetic whole, it is not the "strict, bare essence of things" that is important, but their high artistic expression, their holistic image. With this goal, the creator seeks new possibilities in language. One of such possibilities is to create various subtleties of meaning, expressiveness, emotionality, and the like by connecting words that have limited interconnection in non-artistic speech. We conditionally call such combinations in artistic speech unconventional combinations." [4. p. 38]

From this it can be understood that only when unusual combinations are used purposefully and appropriately can emotionality in speech be increased, on the contrary, inappropriately constructed combinations, or the inappropriate use of these combinations, create an unpleasant, incomprehensible situation for a person.

Each word has its own unique possibilities of combining with others. Words can combine some words, but not others. There are, of course, reasons for such limitations in the ability of words to combine other words. First of all, words may not be able to combine with each other due to the incompatibility and contradiction of the semantics in the word. As proof of our above idea, we can cite the following thoughts 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, but "the silence that shouted" is not logically correct. Also, according to the grammatical nature of words, they may not be able to be connected to each other. Finally, the lexical properties inherent in each of them may also prevent the connection of words. For example, it is possible to use the words to achieve a success, to achieve success, but it is impossible to say "to achieve a lack", "to achieve a failure", etc." [4. 40-p.]

DISCUSSION

As evidence for the above ideas, we would like to draw your attention to the following examples: sweet tea - in its true form, that is, the word sweet in this combination is used in its original meaning, explaining that the taste of tea is sweet; in the combinations such as sweet word, sweet treatment, sweet conversation, sweet vision, sweet imagination, sweet memory, sweet smile, the hidden meaning of the word sweet is activated. Now in these combinations, the word sweet is not a word denoting taste, but expresses qualities such as "pleasantness, which makes a person feel at ease, which makes one feel comfortable, which makes one feel good, which makes one feel good" [5. 579-p.].

However, sometimes such combinations occur in oral speech, in which the original meanings of

the words in them do not coincide at all. However, to us they seem like ordinary compounds, there seems to be nothing that contradicts the laws of word association. However, upon closer inspection, it becomes clear that even in these compounds there are departures from the boundaries of word association, in a certain sense there are retreats. For example, let's pay attention to the meanings of the words that make up the word combination "sweet". As is known, the lexical unit "sweet" naturally means a word denoting taste, while the word "word" denotes a concept that can be perceived with the help of the organ of hearing. From this, it initially seems to us that both words cannot be combined with each other. However, the sign of pleasantness present in both of these words connects them, and the word "sweet" gains the right to enter this combination through the meaning of "pleasant". Such a resulting combination will initially be unusual, showing the sign of "newness". However, such combinations as sweet dream, cold speech, cold news, sweet memory, bitter sorrow gradually lose their "newness" over time, and later they enter our speech as usual combinations. Because such combinations become "clichéd" over time [4. 42-p.].

CONCLUSION

Such expressiveness is distinguished by its signs of novelty and unusualness, and is even more clearly felt and strengthened in individual-author combinations created on the basis of the same synesthetic metaphors, fulfilling its official function as a necessary means of influence and high visual imagery in the author's work.

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