

## UNUSUAL COMBINATIONS IN THE INTERPRETATION OF PROFESSOR NIZOMIDDIN

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### **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.

**Keywords:** unusual combinations, linguopoetics, oxymoron, occasional word, artistic text, expressiveness.

### **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 the 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 resource 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].

Professor N. Mahmudov in his article entitled "Miracles of the Sheik of Words" explains the term "unusual combinations" 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. Each word has its own combination of possibilities. 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.

Not all words in the language have the same ability to form 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 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, in the following combinations - cold tone, bitter fate, poisonous voice, and similar words, if the words are understood in their meaning, 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 on the basis 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 "Word Aesthetics", professor N. Mahmudov gives examples of the following unusual combinations from the poem "The heart of a poet listens to the world" by M. Shaikhzoda: the smallness of sounds, the smell of sounds, the coldness of sounds, the color of sounds, the sweetness of sounds. , like the softness of sounds. The unusualness, "newness" of these combinations is clearly felt. Because non-artistic speech cannot have such 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 limits of connection in words, in a certain sense, there are deviations.

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