

SEMANTIC PROPERTIES OF UNUSUAL COMBINATIONS

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Abstract: This article identifies unusual combinations used in literary texts, and they are semantically classified into types and explained through examples.

Keywords: unusual combinations, semantic proportionality, stylistic core, epithet, general semantics, unusual thinking, literary text.

INTRODUCTION

The use of words in their original and figurative meanings by authors in works of art of various genres has become the main object of research in linguistic literature in recent years. Linguists in their works highlight a number of features of this linguistic phenomenon. As noted, unusual combinations are characterized by novelty, formal and meaningful originality, increased expressiveness, and specificity to the context. The lack of compatibility in the use of words together, due to the absence of common senses in their lexical meanings, contradicts the law of semantic proportionality. Due to contextual-semantic shifts in the subordinate component of a word combination, common senses appear in them. It should also be noted that such unusual combinations of words to a certain extent constitute a “stylistic core” characteristic of the word creator, and are often an effective means of creating style. It should be noted that through a good knowledge of the interpretation of words, their semantic expressions, that is, explanatory dictionaries, the author's attitude to the creation of word combinations is revealed. At the same time, the ability to create semantic types of unusual combinations of a literary text also justifies the complexity of the task of the writer who dares to deal with words.

LITERATURE ANALYSIS AND METHODOLOGY

Professor M. Khakimov in his book “Fundamentals of Uzbek Pragmalinguistics” quotes the Russian linguist V. V. Petrov as follows: “...a person cannot speak or understand a language without semantic knowledge, but possessing semantic knowledge specific to that language does not mean that it is enough to speak and understand it, for example, awareness of the content of a musical play is not enough for its performance, for this, most importantly, one must also have the skill and competence of performance”[2].

In this context, it is necessary to recall the opinion of linguist U. Weinreich about the nature of universals related to the semantic structure of language, in particular, about the extremely weakened or strengthened semantics of speech. Using the analogy of the American linguist E. Sapir, he emphasizes: “Language is like a machine that generates electricity with the power to move an elevator, but most often it only moves a doorbell.” According to W. Weinreich, “in many cases, language is used in such a way that its semantic capabilities are never fully

utilized, as a result of which the language becomes highly desemantized. For example, this is the case in cases where language is used in a “phatic” task, that is, in cases where it is used to indicate the presence of a relevant interlocutor, in cases related to a ritual.” Based on this analogy, W. Weinreich argues that “the most urgent task for a linguist should not be to ring a doorbell, but to lower an elevator, that is, it is advisable to study language in conditions where it can fully demonstrate all its capabilities” [1]. It is also necessary to pay attention to his following thoughts: “A deviation from the norm in the use of language can also be in the opposite direction, since the language is supposedly hypersemantized. Although such a use of language is also observed in everyday life, this situation is mainly characteristic of works of art. Unusual combinations are combinations of words that have a specific emotional-expressive stylistic coloring and do not have corresponding equivalents in the native language, forming a deviation from their original meaning. In interpreting the unusual combination forms created by the author using the target language means, the use of certain cognitive actions and unusual thinking is of particular importance.

RESULTS

Since various semantic shifts in words and the meanings they convey are used in the formation of unusual compounds, we will analyze these compounds in terms of this semantic shift:

1. Compounds formed metaphorically: On the western side, the crescent moon was wandering among the clouds in the house (O‘.H., “Between the Two Doors”). In the example, the word explained in the compound of the house in the house is the word clouds, which is explained by the word uvada, which is based on the fact that clouds sometimes appear in the sky in bunches and are dull in color, which resembles a piece of used old cotton - uvada. The semantic shift was created due to the similarity in appearance.

They poison life with the ugliest insults and ugly customs that are not worthy of human dignity (M.I., “Until the dawn of Fergana”). In the combinations of ugly insults and ugly customs, the word ugly is used in relation to appearance, and in this combination, the hidden meaning of the word is used to explain the unpleasantness of the insult and customs.

How can I do this job that this sharp man like Farhad Otalik could not do? (F., “Abulfayzkhan”). In the combination of sharp man in this sentence, the word sharp has deviated from its main meaning and shifted towards the meanings expressed in dictionaries: “having a high level in profession, knowledge, etc., high-level; strong”. As a result, the word sharp, which denotes a knife, scissors, and the like, becomes possible to form a compound with the word man. So, from this compound, it is understood that Farhod Otalik is mentally strong. Such analyses can be continued, the main idea is to increase the writer's artistic expressiveness, expressiveness, and expand the reader's thinking through such compounds.

2. Unusual compounds created as a result of replacing one of the words in the compound with a synonym for a previously existing word: It seemed to him that this matter would end with the saliva of his mouth... (A.Q., "Love"). The combination of mouth and tongue in this sentence is a combination that already existed in the form of mouth and tongue, in which the author prefers to use the word tongue instead of the word tongue in the combination and

manages to create a new combination: It seemed as if a stone had hit the glass of a young girl's heart (T.M., "The stars are burning forever"). In the quoted passage, the combination of mouth and tongue is formed in this way, that is, in our language we use the combination of mouth and tongue, but the combination of mouth and tongue is still new. Compared to the word "window", the meaning of delicacy is more clearly expressed in the word "glass". Therefore, in order to convey his idea to the reader in its emotional integrity, the author successfully creates a combination by replacing the word "window" with the word "glass". As a result, the emotional impact of the combination increases even more.

3. Compounds based on attribution, that is, used as epithets: The treacherous moon was shining in the sky, smiling insolently, scattering its forbidden light. The treacherous wind was laughing treacherously (O.H., "The Works of the World"). In this passage, one can find unusual compounds such as treacherous moon, treacherous wind. In these compounds, the words treacherous and treacherous are used to qualify the words moon and wind. Why is the moon treacherous and why is the wind treacherous? What prompted the author to characterize them in this way? Why treachery? The reason for all this is that the hero of the work, due to his feelings at that moment, was filled with such hatred for the people around him that as a result, the moon, which had previously seemed cheerful to him, now turned out to be a traitor, and the wind, which had previously seemed pleasant, turned out to be a traitor. In order to convey their inner experiences to the reader with the power of aesthetic influence, writers become creators of such unusual combinations.

Everyone fell silent. Everyone found something in front of them and fixed their eyes on it, and in that thing Zebi saw his father, Kurvanbibi saw his husband, and Salti saw a cold sofi with snow constantly falling from his forehead (Ch., "Day and Night"). If we take the combination of cold sofi in the passage, the word cold is used as an adjective in relation to sofi, that is, a person. Although the word cold actually means low temperature, in this combination it comes into contact with the word sofi due to its portable meaning of "unattractive, unpleasant", and through this it is clarified that he is a person with qualities that people do not like, a person with a bad temper, a person with a heavy character, and a person with snow constantly falling from his forehead.

DISCUSSION

We will analyze the expression of various semantic features of irregular combinations in a literary text, as well as the types of words according to the meaning they explain, using examples.

1. The subordinate word in the combinations creates an irregular comparison with the dominant word: For example, fire girls: The fire girls of this place were famous throughout the valley (A.M., "Chinor"); hanging streets: I have often heard the description of America: those skyscrapers, those hanging streets... (A.Q., "People with Tails"); fiery clouds: There were fiery clouds on the horizon (S.A., "Horizon"); the raging sea: The people roared and swore. The crowd, crowded in the vast courtyard of the chieftain, roared and roared like a sea rolling its terrible waves (I., "Until the Dawn of Fergana"); a pained poplar leaf: Both of our hearts are trembling like a pained poplar leaf (G'.G'., "Shum bola"); a pure man: There is no sin in your father, my son! Your father is a pure man like an angel (O'.H., "Life in a Dream").

2. Some kind of hidden meaning is hidden under unusual combinations. For example: He considers the fresh breeze blowing across the country to be a passing seasonal saying! (S.A.,

"Silence"); The horror of the cemetery of the dead did not seem terrible to him in front of the horror of this cemetery, which is a cemetery of the living (A.Q., "Horror"); But I myself am freezing from the cold grip of this cruel policy (P.Q., "Starry Nights").

3. Unusual combinations used to describe something, an event: Could my teachers, who took me - a drop of water - justify their tireless efforts?... I don't know. (O'.H., "Notebook Border Notes"); In the dim, wan moonlight, his eyes burned fiercely, his teeth gnashed, his mustache seemed to be crooked (O'.H., "Between Two Doors"); This ugly cry, a man's cry, opened the gap (A.M., "Plant");

4. Unusual combinations expressing the meaning of naming something or a concept: Your government has drawn an iron curtain over the whole country! – said (A.Q., "Tailed People"); The more he thought, the darker layers would open (S.A., "Silence").

5. Unusual combinations that express human feelings in a unique way: ... Then, humiliated at the end and with an extremely shaken heart, he involuntarily said: "Cunning, dishonest!" – (A.Q., "The Past Days"); Her breath is so hot, so delicious! (Ch., "Night and Day"); ... in a woman whose family life is like a scorpion, stinging everyone's nerves one by one, what can a man breathe from this! (A.Q., "Love"); ... the roar of cannons, tanks, airplanes..., the dead biting the ground, the living screaming and groaning... (A.Q., "Love"); My heart was racing, and I wanted to play with it by hanging it on a stick (A.Q., "People with Tails"); Muhayyo seemed to think this was a joke, he turned pale and looked at the secretary with a bearish look... (A.Q., "Love").

6. Unusual combinations in the content of expressing the image of nature: The wind was mercilessly tearing poplar leaves (T.M., "Farewell to Childhood"); The cotton field, the trees on the roadside pass by. Everything sways peacefully in the soft swing of the oymomo (O'.H., "Between Two Doors"); The same wind was blowing, now and then in this corner of the sky, lightning flashed, the branches of the walnut tree creaked suspiciously, but now they did not scare him. (A.Q., "Horror"); The cold wind, which has not been blowing for the past two weeks, chirps and hums in the branches of the trees, whistles on the roofs, blows against closed doors and windows (A.Q., "Horror"); The village lights that flicker in the distance, like the stars above, burn intoxicated with the pleasure of the beautiful flowers that come with the wings of the breeze (Ch., "Night and Day"); The air is cold, and bitter snow sparks like poison roam the sky (O'.H., "Lives that have passed in the night"); A gloomy autumn evening has surrounded the village with a veil of silence (O'.H., "Between Two Doors"); Is there a measure of the sun?! What about the weight of light? What about the scales of happiness? (O'.H., "The Scales of the Sun"); The wind howled, howled like a cat in the clutches of death, nothing was visible (A.Q., "Terror"); The howling wind trembled silently every time it struck (A.Q., "Terror"); When the sun set to the west, two travelers left the steppe and headed for the hill (A.Q., "Pomegranate").

CONCLUSION

Unusual combinations arise in a metaphorical way, that is, due to the phenomenon of meaning transfer. In this case, a hidden commonality in words is revealed. Unusual combinations are also formed as a result of replacing one of the words in previously existing combinations with its synonym. In these cases, the main goal is to increase the artistic and aesthetic impact of the combination. Unusual combinations are also formed on the basis of attribution, that is, in the form of epithets. Attribution refers to the most hidden figurative

meanings of words. Under unusual combinations, a hidden meaning is stored, that is, an artistic depiction of a concept or event, or it is created to name it. The most striking examples of unusual combinations arise in the description of natural phenomena. In most cases, they are based on animation, comparison, and analogy. The formation of unusual combinations demonstrates the ability to express a person's feelings in a unique artistic way.

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