



LINGUOPOETIC FEATURES OF UNUSUAL COMPOUNDS IN THE LITERARY TEXT

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ABSTRACT

This article identifies some unusual compounds used by the author in literary texts, and analyzes the main role of these compounds in expressing the content of the work, as well as their linguistic and poetic features. The use of such unusual combinations not only demonstrates the creative potential of the writer, but also enhances the artistic and aesthetic content and color of the work, increasing the reader's interest in reading the work.

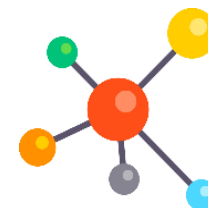
KEYWORDS

Linguopoetics, linguistic poetics, literary text, unusual combinations, literature, comparison, contrast, aesthetic influence, painting.

INTRODUCTION

Recently, in Uzbek linguistics, interest has been growing in the analysis of the linguistic and poetic features of the language of a work of art, which is a product of the art of speech, from a linguistic and poetic point of view. Thanks to this attention and interest, many scientific articles, dissertations and

other studies have been published. In his doctoral dissertation, M. Yuldashev, who has seriously studied the linguopoetics of literary texts in Uzbek linguistics in the monographic aspect, also writes: The study of the language of fiction as a manifestation of the aesthetic function of language is called “linguistic poetics” –



“linguopoetics”. Many studies have been devoted to this subject.”[1. 18-P.]

Man has also devised ways to use language at different stages of development to express himself, to interconnect existing pieces of speech, and as a result he has become the creator of an amazing work of art called artistic speech. Examples of word art that have emerged as a manifestation of such beautiful speech are proverbs, parables, riddles, fairy tales, poems, songs, legends, myths, stories, narratives, dramas, novels and epics have emerged as the product of the creativity of the human artist.

THE MAIN FINDINGS AND RESULTS

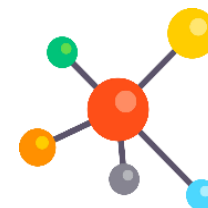
It is a well-known fact that literature is an art of speech, and it is an undeniable fact that its primary means is language. In his doctoral dissertation, M. Yuldashev cites the following points from the book “Rules of Literature” by the great writer Abdurauf Fitrat: “Literature is the process of describing the waves of our thoughts and feelings through words and phrases, creating the same waves in others” [1. 12-p.]. Literary critic P. Kadyrov also emphasizes the following: “Sculptures are made of copper and marble, buildings are made of brick, glass and steel. In the literary work, the word art is used instead of copper, marble, steel and brick. The difference between a literary work and music, painting and other creative fields is that it is created through words, not through tones, lines and colors” [1. 13-p.]. Every skilled builder works tirelessly, using all the building materials needed to build a building, using all his skills, existing ideas and talents, and ultimately the result of his labor. shows the height of a tall building. Similarly, in the art of literature, the artist uses language materials so skillfully to create his or her creative work that he or she combines language materials into form and content so that the reader can see how unique this work of art is.

It is natural that the aesthetic function of language should be reflected in the literary text, that is, as the linguopoetics of the text is studied, all the linguistic units involved in the fulfillment of that task should be

in the center of attention. However, as M. Yuldashev rightly pointed out in his doctoral dissertation, “... not all units and means in an artistic text have the same artistic and aesthetic value. In a literary text, certain units of language, language tools, have a special, especially poetic value, while others are poetically more passive, even if they are involved in the image. According to a single literary text or a specific artistic context, a particular linguistic unit comes to the fore aesthetically and, in addition, becomes an expression of new artistic meanings” [1. 23-p.]. Most linguists say that the language of any work of art, as an artistic text, is a whole that fulfills one of the most important functions of language, the aesthetic function. This idea, of course, applies to world linguistics, including Uzbek linguistics.

In creating a literary text, a wide range of creators and writers skillfully use words, phrases, various combinations and syntactic units to enhance the content of the text by adding additional meaning, enriching the text aesthetically and at the same time enhancing the text to the reader make an impression. From this point of view, one of the syntactic devices that has a great potential for poetic actualization as an important unit of expressive syntax in literary texts are unusual combinations. Such unusual combinations in the literary text have a significant linguistic and poetic value, increase the color and content of the text, complicate the semantic and artistic structure of the text and increase its effectiveness. The author explores the existing forms of depiction of reality in a literary text, and he always expresses his attitude to the event, which is reflected directly or in different ways. However, he does not simply tell the story, but consciously chooses the means of artistic influence on the reader. In this case, the author feels the need for unusual combinations. Abdulla Qodiri, Abdulla Qahhor, Odil Yakubov, Shukur Kholmiraev, Tohir Malik, Togay Murod, Said Ahmad, Utkir Hoshimov, Erkin Azam, etc. can be found in the works of Uzbek writers. Here are some examples of such unusual combinations.

Havo toza, osmos tiniq. Dengizni mavjlantirib biz tomon esayotgan ajib bir namxush epkin



ko'ngillarimizni yayratadi. Somonshuvoq tomlarda lolaqizg'aldoq gulxani lov-lov yonadi (S.Ahmad's work "Kiprikda qolgan tong" (Morning left on the eyelashes)). The air is clean, the osmosis is clear. A wonderful, gentle breeze is blowing in the direction of the sea. On the thatched roofs, tulips are lit.) Cho'g'dek lovullayotgan lolaqizg'aldoqlar, saf tortgan gulsafsarlar orasida marmar toshlar ko'rinadi. Oq marmar, ko'k marmar, qora marmar... Bahor mana shu yerdan boshlanadi. Qabrlar ustida qo'ng'iroq chalgan chuchmomalar, lovillab yongan qizg'aldoqlar onalarning farzandini yupatish uchun taqdim etgan chechaklari bo'lsa ajab emas (O ' . Hoshimov's "Dunyoning ishlari"(World Affairs) story "Oq marmar, qora marmar" (White marble, black marbled). (There are tulips burning like coals, and marbles among the rows of roses. White marble, blue marble, black marble... Spring starts here. It is not surprising that the bells ringing in the graves and the tulips burning are the flowers that mothers offer to comfort their children.) In the example above, the two writers used combinations such as "lolaqizg'aldoq gulxani" "tulip fire", "cho'g'dek lovullayotgan lolaqizg'aldoqlar" "tulips burning like coals", and "lovillab yongan qizg'aldoqlar" "burning tulips" in their work. The bright red color of the tulips is mentioned in the background of the combination cho'g'dek lovullayotgan gulxan. The purpose of the author's use of such a combination is to make the text more attractive to the reader, to expand the student's imagination and to give the student the opportunity to become a full participant in the reality. The combination of qo'ng'iroq chalgan chuchmomalar used in the second example further enhances the aesthetic impact of the text on the reader, that is, by comparing what the author describes as "flowers offered by a mother to comfort her child" to a type of resonant toy that a mother shows to her child to comfort him when he cries, Considering the appearance of the bells resembling bells, it adds meaning and color to the word bells by adding a bell-ringing compound.

There are many more such unusual compounds.

Yulduzlar sirli ko'z qisishar, tillaqoshdek ingichka oy sirli mo'ralar, shabada sirli shivirlar, sadarayhon bilan tuproq sirli hid taratar, osmon ham yer ham sirlarga to'la edi. ...Bolaligimni eslasam, iliq yoz kechalari ko'z oldimga keladi. Bilmadim, ehtimol o'sha oq, oydin kechalarda onam ilk bor qo'limga qalam tutqazgan-dir (The story "Oq, oydin kechalar" hikoyasi" in O. Hashimov's "Dunyoning ishlari"). (The stars twinkled mysteriously, the moon was as thin as a golden moon, the wind blew mysterious whispers, the earth smelled of sadarayhan, and the sky and the earth were full of mysteries. ... When I think back to my childhood, I think of warm summer nights. I don't know, maybe it was on those white, moonlit nights that my mother first put a pen in my hand. When one reads the Yulduzlar sirli ko'z qisishar, the reader gets a special impression, that is, the stars are celestial bodies, and although it is obvious that they do not even have an eye, the night sky above you, with twinkling stars. In fact, it shows how skillfully the creator uses words. The combination of Oq, oydin kechalar has a completely different meaning. Night is the part of the day that lasts from dark to dawn; tun. It turns out that at night, when it's dark, its color can be compared to black. But why does the author use the words white and moon before the word yesterday? The whole point is this: the task of the compound used in white, clear words is to point out how bright, bright, flawless moments the nights spent with the author's mother were, how pure they were.

Achomlashgan uzun kipriklar pastki qovog'iga soya tashlagan, bejirim lablari qimtilgan, qaldirg'och qanotidan nusxa olgan qoshlari esa taranglashgan. U hozir xotining na kiprigiga, na qoshiga qaraydi (T.Malik "Shaytanat")[2. 2-p]. (Her long lashes cast shadows on her lower eyelids, her beautiful lips were pursed, and her eyebrows, which were copied from a swallow's wing, were tense. He does not look at his wife's eyelashes or eyebrows now). If we take the combination of achomlashgan uzun kipriklar this example, the word rage is a word that refers to the behavior of living things, but the author skillfully used it to convey his inner feelings to the reader. The woman's eyes were no longer open, they were so



tightly closed that the lashes were so tight that they would never let go of each other, and yet these long lashes made the woman's beauty even more beautiful. is a standing factor.

Tashqarida hamon terak barglari shitirlyaydi. Daryo shovullaydi. Mana shu shovullagan sukunat ichida dilni titratadigan iztirobli nido yangraydi: "Ilhaq, Is-hoq!.." (O'.Hoshimov "Dunyoning ishlari" asari "Haqqush" hikoyasi) In creating the shovullagan sukunat here, the author resorted to contradiction. Shovullamoq (Noise) - to make a "noisy" sound; silence - the absence of any sound; represents content such as silence, stillness. As can be seen, while the contradiction in the meaning of these two words is obvious, the writer is trying to increase the tone of meaning while forming a combination of these two words, as well as to express the artistic moment in the moment. intended to achieve.

CONCLUSION

Unusual compounds are not always equal to all words in the text in terms of linguopoetic value in the literary text, and the linguopoetic value of unusual compounds is significantly higher. In his work, the author re-creates such combinations each time to express different meanings in accordance with his artistic intent. That is why the linguopoetics of such unusual combinations is of special importance in assessing the writer's artistic skills.

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