

UNUSUAL COMPOUNDS AS A FACTOR INCREASING THE LINGUOPOETIC VALUE OF THE LITERARY TEXT

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Annotation:

In this article, some of the unusual combinations used by writers in artistic texts are identified, and the main role of these combinations in expressing the content of the work and the characteristics of linguopoetic actualization are analyzed. It has been shown that the use of such unusual combinations not only reveals the creativity of the writer, but also increases the artistic-aesthetic content and colorfulness of the work, increases the reader's interest in reading the work, and encourages deep observation.

Keywords: linguopoetics, linguistic poetics, artistic text, unusual combinations, literature, comparison, contrast, aesthetic effect.

When creating an artistic text, talented creators and writers skillfully use words, phrases, various combinations and syntactic units in such a way that by assigning them additional meaning, they increase the content of the text, enrich the text aesthetically, and at the same time, the reader has a high level of understanding of the text. they succeed in making an impression. From this point of view, unusual combinations are one of the syntactic tools with a great potential for poetic actualization as an important unit of expressive syntax in artistic texts. Such unusual combinations found in the literary text acquire significant linguopoetic value, increase the colorfulness and meaningfulness of the text, complicate the semantic and artistic structure of the text to a certain extent, and increase its effectiveness.

When studying the language of an artistic work, the linguopoetics of an artistic text, it is natural that the manifestation of the aesthetic function of the language in the artistic text, and all language units involved in the realization of this task should be in the center of attention. However, "...in an artistic text, not all units and tools have the same artistic and aesthetic value. In the literary text, certain language units, language tools acquire special, especially poetic value, while others are more poetically passive, even if they participate in the image. According to a complete artistic text or a specific artistic context, a specific language unit comes to the fore aesthetically and becomes the representative of additional, new artistic meanings." [3] Most linguists say that the language of any artistic work as an artistic text is a unity that realizes the aesthetic task, which is one of the important tasks of the language. This opinion certainly applies to world linguistics, including Uzbek linguistics.

The author examines the existing ways of depicting reality in the artistic text, and he always directly or in different ways expresses his reaction to the depicted events. However, he does not simply tell the story, but consciously chooses the means of artistic impact on the reader. It is for this reason that creative writers feel the need to create unusual combinations. Unusual combinations are not always

equal to all the words in the text in terms of linguopoetic value in the literary text, their linguopoetic value is significantly higher. In his work, the writer creates such combinations every time in order to express different meanings in accordance with his artistic intention. That is why the linguopoetics of such unusual combinations is of particular importance in the assessment of the writer's artistic skills. The artistic and aesthetic effects of the speech, which is irrigated aesthetically as a result of the participation of unusual combinations, can be found in the works of many Uzbek writers. Below are some examples of such compounds.

The long eyelashes cast a shadow on the lower eyelid, the beautiful lips were pursed, and the eyebrows, which resembled a swallow's wing, were tense. Now he does not look at his wife's eyelashes or eyebrows (T. Malik "Shaytanat"). If we take the combination of achomlash and long eyelashes in this example, although the word achomlashak is a word that refers to the behavior of living creatures, the author has masterfully used it to convey his inner feelings to the reader. . The woman's eyes can no longer be opened, they are closed so tightly that the eyelashes are so tight that they will never let go of each other, and at the same time, these long eyelashes make the woman's face even more beautiful and make her look beautiful. it is emphasized that it is a standing factor.

When the words "pure person" and "pure mind" are read without reference to the text, the reader cannot understand the meaning of the writer, so it is necessary to read the text in order to know what he wants to say through these words.

"As a matter of fact, Jahangirov was a really innocent person, he didn't take a stick out of a sheep's mouth, he didn't blame anyone." "Immas was a thoughtful, clear-minded, patient young man. Sira said that he was not disappointed. (S. Ahmad "The morning left in the eyelash"). So, here the word "clean" is used to describe the hero as a person who is free from negative qualities and bad flaws.

Tahir Malik, who is considered one of the great figures of Uzbek literature, uses the word light to create two types of compounds: "cold light" and "light of justice".

"- You were a good boy, you became a singer by God. Anwar said this very coldly. Elchin saw the cold light in his eyes and his breath came back. "- At least you will go out for a day. Will you go to my wedding, will you be a groomsman? After this, the light of honesty returned to Anwar's eyes and his face turned red. (T. Malik "The Shaytanat").

With the presence of the word heart, it forms a compound in two forms: "eyes of the heart" and "serum in the heart". "Believe me when I say that love is a stranger to Asadbek. The eyes of the heart are closed by the veil of evil in the heart of life, the pure virtue of love and horsemanship could not live in such a narrow and dark space. "No matter how much Asadbek tries to hide the serum in his heart, Mahmud has already sensed the fire of rebellion awakened in his body. This serum, this upheaval does not depend only on the fate of his daughter." (T. Malik "The Shaytanat"). The serum of the heart represents the pain and suffering accumulated in the heart, to suffer deeply mentally, to be filled with pain and suffering. [5]

The author skillfully used the word flower to use an unusual combination: the flower of the meeting, the flower of the celebration. "Secretariat was also thinned out like a cotton ball. Uygun, who does not speak to anyone at every meeting, preferred to sleep and did not come to the plenum. Askad Mukhtar sat flipping through "Ogonyok" without interfering. Laziz Qayumov was the chairman of the examination commission at the Ko`kan Pedagogical Institute and could not come. As Ramz was assigned to another job, he disappeared. Vahid Zohidov is in the hospital. Adil Yakubov deliberately

did not come to the plenum. Nazir Safarov, who comes running and spits out the food he is eating, is the flower of the meeting." "Hamid Ghulam will be the flower of ulfat in such places. The scientist's endless words did not allow him to open his mouth. (S. Ahmad "The morning left in the eyelash").

CONCLUSION

From the examples given above, it can be understood that the writer can convey to the reader the emotions of the characters in the artistic work, the happening events, the relationship to the space and time by creating the unusual combinations it creates the feeling of being able to feel the environment more clearly and live in that space and time. Based on our research, we emphasize that the essence of the linguistic-poetic method lies in the analysis of actual linguistic material, taking into account the artistic composition and plot features of the work. Such an analysis allows to draw a conclusion about how a set of linguistic tools of different levels participates in the creation of an image and helps the reader to fully understand and perceive the emotional and aesthetic effect shown by the author of the artistic text. No text can be written without using tropic or stylistic figures. As we have seen in the above examples, we unconsciously use many methods in ordinary speech. They came into our life together with idioms, matals, folk art.

Knowledge of different expressive tools helps authors to discover their texts in a different way and to better convey their ideas.

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