

Morphological Characteristics of Unusual Compounds Found in Literary Text

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ABSTRACT

In this article, the manifestation of unusual combinations in the artistic text, their linguopoetic features, expressiveness in unusual combinations, the features of emotional-emotional expression are shown. Some of the unusual combinations used by Uzbek writers in artistic texts were identified and subjected to morphological analysis in terms of structure.

Literary critic P. Kadyrov has the following thoughts about literature: "Statues are made of copper and marble, buildings are made of brick, glass, and steel. In a literary work, an artistic word is used instead of copper, marble, steel and brick. The difference between a literary work and music, painting, and other fields of creativity is that it is created not by means of tones, lines, or paints, but by means of words." It is obvious to everyone that literature is the art of words, and it is an undeniable fact that its primary tool is language. "Literature is to describe the waves in our thoughts and feelings with the help of words and sentences, and to create the same waves in others".[1] In literary art, the creator uses language materials so skillfully to create his creative product that he combines language materials grammatically and semantically in such a way that as a result, the reader witnesses how unique this work of art is. 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. The figurativeness of the language is the use of the language in its aesthetic function. The artistic word is not only used in a figurative sense, the true meaning of the artistic word is never limited to its literal meaning. Here, the broader meaning is conveyed in another word form, often taken literally. This phenomenon is the growth of the noun meaning. The increase in meaning creates the imagery of artistic speech. The word in the work of art coincides with the word in the corresponding national-linguistic system in its appearance, relying on its meaning, it is focused on the world of artistic reality. Broadly understood imagery, which does not fall into the inner form of the word, is only a feature of artistic speech. Thus, the image of the writer's world, like the image of the world of any person, is formed as a result of the specific features of the conceptualization of fragments of existence in his mind. Because in the text of an artistic work, a figurative perception of reality is expressed with the help of linguistic

artistic tools, the writer's image of the world embodied in it has the characteristics of an artistic image of the universe. It is natural that when studying the manifestation of the aesthetic function of the language in the literary text, that is, the linguopoetics of the text, all language units involved in the realization of the same 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". [2] 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. 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. In this situation, the author feels the need for unusual combinations. 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 writing a literary text, the author chooses the methods of composition based on his potential. For this reason, the morphological structure of compounds is also diverse. Below we will analyze the methods of morphological formation of unusual combinations identified from artistic texts.

1. Unusual combinations in the form of adjective + noun: long speech, gentle smile, firstborn stories, cold noise, cold grass, bitter smell, crazy waves: "Qani yur, uzun gapga fursat yo`q" (G'.G'ulom "Shum bola"). "Uning ko`zlarida yuvosh tabassum bor edi" (O'.Hoshimov "Bahor qaytmaydi"). "Sherzod shaharga kelgandan buyon ko`p davralarda bo`lgan, hatto to`ng`ich hikoyalari nazarga tushib qolgan edi" (O'.Hoshimov "Nur borki, soya bor"). "Tog` shabadasi Shodasoyning sovuq shovqinini daralarga taratmoqda" (A.Muxtor "Chinor"). "Iskandar bir qarashdayoq Anvarning ko`zlarida sovuq o`t yonib ketganini sezdi (O'.Hoshimov "Uch xil odam"). Yo`q, avval dimog`imga achchiq hid urildi (O'.Hoshimov "Tushda kechgan umrlar"). Telba to`lqinlar endi jilovlanib yuvosh bo`lib qoldi" (O'.Hoshimov "Bahor qaytmaydi").
2. Unusual combinations in the form of noun + noun: seasons of life, flood of silence, wave of life, heartbreak, wind of grief, cloudiness of clouds, cloud of anger, garment of threat, man of speech: "Uni ko`rgan kishi har faslning o`z husn-latofati bor degan gapni yil fasllari to`g`risidagina emas, umr fasllari to`g`risida ham aytsa bo`lar ekan deb qolardi" (A.Qahhor "To`yda a`za"). "Chor atrofga nur aralash sukunat seli quyilganday, hammayoq jimjit bo`lib qoldi" (O.Hoshimov "Urushning so`nggi qurboni"). "Kimki taqdirga tan bersa, u hayot to`lqinida g`arq bo`lib ketadi" (O.Yoqubov "Muzqaymoq"). "Shogirdlar qancha ko`p bo`lsa, ko`ngil qafasi shuncha ravshanroq bo`ladi" (G'.G'ulom "Shum bola"). "Xuddi alam shamoli esgandek bo`ldi" (A.Qahhor "Daxshat"). "Laxtak bulutlar qitmiriligi tufayli yayrabnur tarata olmayotgan quyosh..." (T.Malik "Shaytanat"). "Ma'sumaning ko`nglini g`ashlik buluti chirmab turardi" (T.Malik "Shaytanat"). "Asabbek tahdidning libosini kiyib olgan edi" (T.Malik "Shaytanat"). "– Menga qara, el chavandozi, -dedi. – Shu otni menga

sotmaysanmi? Yigirma qo'y beraman. Gapning erkagini ayt" (T.Murod "Yulduzlar mangu yonadi").

3. Unusual combinations in the form of artificial adjective + noun: windy wind, nervous heel, drowsy earth, harmless rebuke, cruel night, tired moan, sick hazan: "Xashaki shamol nima edi u insonning ko'rganlari oldida" (T.Malik "Alvido bolalik"). "Anvarning quloqlari ostida keskin, asabiy poshna sadolari uzoq vaqt qarsillab turdi" (O.Hoshimov "Bahor qaytmaydi"). "Qorayib qolgan mudroq yer bir kayfiyatda og'ir-og'ir xo'rsinayotganga o'xshaydi" (O'.Hoshimov "Nur borki, soya bor"). "– Bolani qarg'ama, Qumri! – dedi Oqsoqol beozor tanbeh berib" (O'Hoshimov "Ikki eshik orasi"). "Berahm tun qa'rini yorib o'tib, uning qoshida paydo bo'lgim kelmasdi" (Ch.Aytmatov "Qiyomat"). "Oyoq ostida kasalmand xazonlar ingraydi" (O'.Hoshimov "Tushda kechgan umrlar").

We have considered the morphological characteristics of unusual compounds above. These unusual combinations are combinations formed by connecting words, and through them, how colorful are the meanings of words, how wide are the possibilities of connecting with other words. we can witness that. By creating unusual combinations in this way, the author shows that the possibility of combining words with each other, enriching each other's content, discovering a different image in the connected word is limitless.

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