

Word combination and patterns of linguistic syntactic construction

Shakhnoza Yokubova^{1,*} and *Makhfirat Khojiyeva*^{1,2}

¹Bukhara State University, Bukhara, Uzbekistan

²Bukhara State Pedagogical Institute, Bukhara, Uzbekistan

Abstract. The combination of words is simple - to consist of two independent words and complex (at least three (more) independent words); two permanent members, i.e. to consist of subordinate and governor sections; its components are in a strict order: the subordinate word is always placed before the dominant word, and the dominant word is placed after the subordinate word; connecting words based on the methods of adaptation, management, conjugation, problems and solutions in the substantive research of the governing member-verb combinations, the construction/construction characterizing this level of the syntactic level of the word combination, connection/combination, device formation The article discusses the syntagmatic relationship, inter-word connections based on the same relationship, and the syntagmatic relationship. Therefore, there is a need to shed light on the role and role of syntactic communication in the formation of a phrase. While thinking about syntactic communication, this term was emphasized several times in the expressed opinions and some aspects specific to syntactic communication were noted, speech nominative, communicative, stylistic, speech creation features of verb combinations, This article talks about the speech nominative, communicative, stylistic, and speech-making features of verb combinations with the device [I~F]. At the same time, the dependence of words on the process of combining requires special attention to syntactic communication. It is clarified in the article that syntactic communication is especially important in determining the linking of words, linking factors, linking methods, and that it is impossible to understand and explain this process without syntactic linking.

1 Introduction

The pattern [T~H]=SB, which was identified in the structural study of syntax in Uzbek linguistics and later gained scientific importance as an important basic concept in the substantial interpretation of word combinations, is "a billion-billion specific word combinations that can be used in Uzbek speech it is defined as "high, the highest level" [1-5]. In support of this opinion, it is more correct to call this pattern the most common linguistic syntactic pattern of Uzbek language phrases. After all, the [T~H]=SB pattern, which is in the center of the syntactic patterns that form word combinations, is surrounded by hyponyms that unite certain syntactic patterns specific to the same task. Naturally, each linguistic syntactic

* Corresponding author: rustambek852107@gmail.com

pattern in this hyponymic circle forms a hyponymic circle consisting of specific patterns. Therefore, it is also legal for the multi-level [hypo-hyperonymic], i.e., [species-gender] patterns to start from the center [T~H]=SB and continue to a specific word combination, that is, a speech derivative. Because between the specific word combination and the most general linguistic syntactic pattern, i.e. [T~H]=SB, in the steps connecting and connecting them, the subordinate and dominant parts of the speech derivative reflect the syntactic value of the linguistic patterns are located precisely on the basis of the [species-genus] relation, which has a dialectical essence of generality-particularity.

Consequently, there is a need to determine what linguistic patterns exist among the millions of word combinations that describe a person and [T~H]=SB. Because word combinations describing a person, like other word combinations, are realized based on the realization of a certain linguistic syntactic pattern in speech, they have the status of a speech syntactic unit. The fact that we have observed that it has a different appearance in speech is evidenced by the compounds that express the description of the person. But we cannot evaluate their syntactic features and linguistic essence accordingly. After all, evaluating a language unit based on speech features, apparent, variable, random, individual, and stylistic signs leads to a one-sided approach. This can form a conclusion contrary to the substantive analysis aimed at determining the linguistic essence. Therefore, first of all, it is necessary to determine the linguistic features of the word combinations that describe the person, and the syntactic pattern that forms them.

The fact that a phrase is a device makes us think about the linguistic patterns that shape it. The initial thought is "What is meant by a linguistic pattern?" raises the question. First of all, linguistic pattern/linguistic syntactic pattern, which is the main concept of the research source of substantial syntax, requires an explanation. It is known from the scientific foundations that were formed in the late 90s of the 20th century and have not lost their value to this day, that "in our mind, that is, lexemes that serve various purposes for the formation of speech, in our mind, as word combinations there are conjunctions, lexemes or patterns of giving sentence form to phrases. These word combinations and patterns of sentence formation are linguistic syntactic patterns" [3].

2 Literature review

If we define a linguistic pattern based on the views of H. Ne'matov, R. Rasulov, it becomes clear that "a pattern is a linguistic unit that reflects the way, method and product of language units of mutual association". Also, "the pattern consists of two parts: in the first part, the units of language that connect with each other, and in the second part, the essence of this connection - speech product is shown." It is clear that the pattern {[certain noun]+[-chi] = a person engaged in the specified thing-subject} is a pattern of word formation and does not form a syntactic unit. The main one is a type of linguistic pattern, which reflects the form and content specific to the linguistic pattern. From this, "linguistic pattern is the combination of language units and the important generalization "the way of giving speech derivatives".

In linguistics, there is a tradition of calling linguistic patterns "models", "constructions". For example, in the pamphlet "Language and speech" models (devices) are defined as "schemes, patterns of lexemes and morphemes in the language" [4]. It is noted that abstract patterns and schemes related to word formation, word combinations and sentence construction are included in the models considered as a language unit. Also, the language has and belongs to the model/patterns that form the word form. This type of mold is not considered in this source. But the models are different from other units, i.e. "the combination of expression and content plans is different compared to lexemes and affixes, which are taken separately as a language unit" and "the internal side is also different depending on the type of the models" aspects that need to be taken into account are indicated. In particular, emphasis

is placed on "the formation of syntactic-communicative stage nominations from lexical-semantic stage nominations".

Even so, noting that a linguistic pattern has been interpreted differently helps to understand the meaning of the pattern. Some evidence will clarify the matter. For example, Professor A. Berdialiyev believes that "paradigmatics, paradigmatic relation concepts specific to syntactic level phenomena are present in the classification of syntactic system phenomena, including the classification of word combinations"[1]. According to the scientist, "noun, verb, qualitative and adverbial types of word combinations, the internal grouping of each type in the system of word combinations is their characteristic paradigm." To justify his opinion, he states the following: "horse + horse" (iron gate, wooden bridge, copper samovar, etc.), "quality + horse" (color TV, polite boy, soft o 'seat v.h.), "number+noun" (ten notebooks, second line v.h.), "pronoun+noun" (such a country, such a girl v.h.), "adjective+noun" (boy who studied, driven land, braided hair, flowing water, etc.) occur in patterns, i.e. come into being. This model (models) is a paradigm of word combinations with nouns. Although the paradigm of linguistic patterns of phraseology is not included in the content of the research tasks, this theoretical issue has not been fully resolved in substantive syntax, but the scientist's thoughts on the definition of phraseological models and paradigms have attracted our attention.

3 Analysis

First of all, the naming of the model/pattern with the word "model" can be justified in some sense because it is taken in relation to the construction design (scheme) of word combinations, but the author pointed out that "name + patterns such as "noun", "adjective+noun", "number+noun", "pronoun+noun", "adjective+noun" cannot be called "models of noun phrases". Because the linguistic pattern (model/construction/device/arrangement/scheme) is the linguistic construction of the phrase, that is, the method of joining subordinate and dominant members, the lexicon of interconnected words (lexical units) - summarizes the possibilities of semantic, morphological, syntactic combination and syntagmatic relationship based on this, and, of course, the result of combination, that is, the product. According to the linguistic construction of the word combination, according to the word group of the subordinate and governing member, in the form of [noun+noun], [adjective+noun], [number+adjective], [adjective+noun] (v.h.) definition is related to its speech characteristics, and these "templates" cannot rise to the stage of mental generalization. Only the member of the governor is an intermediate form between a linguistic form and a speech product, or an intermediate form at the speech stage, showing the categories of the word combinations with nouns. In fact, the theoretical basis of this is strengthened by the following comments of Professor M. Qurbonova: "Since syntax is a branch of linguistics that studies the highest level of generality of the language, when analyzing this stage, stylistic, phonetic, lexical-semantic, many In p cases, even morphological differences are not taken into account, but they are not completely erased. Therefore, intermediate forms (variants) are distinguished between the general form of LSQ and the speech (specific realization) form. How many intermediate forms exist between the general form and the specific form depends on how far the generality of the syntactic level is from the generality of the specific realization".

In fact, word combinations with nouns (although we expressed an opinion, it should be noted) are a feature of noun combinations. Therefore, the general linguistic syntactic pattern of compounds called intermediate patterns based on the morphological sign of words in the position of a subordinate member – [I-O]=[sign-subject] is a special form of SBLSQ.

Regardless of whether it is called by different terms, i.e. "model", "construction", "scheme", "pattern", linguistic pattern and its one form - linguistic syntactic pattern are

scientific concepts and terms related to the theory of language. If it is included in the list, it is undoubtedly the result of systematic, structural and substantial researches in Uzbek linguistics. However, in them, the linguistic pattern has its own proof that it belongs to the paradigm of language units as a linguistic unit summarizing the functions of word formation, word formation, word combinations and sentence creation.

A verb is a large group of words that semantically express an action-state and unite them. Its lexical meaning possibilities are naturally manifested in combination with other words. Verb lexemes usually do not appear individually in speech. They are combined with the lexemes of noun, adjective, number, adverb, pronoun, and simile, and express the sign-characteristics of actions and situations specific to a specific object, thing-event, and the action-state directed to an object or related to an object. For example, walking, studying well, asking three or four, getting one, secretly meeting, madly in love, living like this, living with difficulty, sim-sim og Phrases such as 'rimok', 'milt-milt yonmak' show that the verbs occur in the position of the subject. These derivatives are verbs (i.e. walk, read, ask, get, meet, love, live, tell, hurt, burn) on foot, well, two or three times, one, hide, crazy, so, with difficulty, every time, connecting with the words sim-sim, mil-milt, it indicates that the possibility of creating word combinations denoting a certain characteristic of action and state has been realized. Also, these speech derivatives show that the lexemes of the verb occupy the dominant position, which means that they also show the possibility of their attachment. However, the aspect that differentiates the derivatives from each other is related to the lexemes belonging to the category of adjective, number, adverb, pronoun, and imitation. It should be noted that the task of denoting an action-state becomes evident when the verb enters into a syntactic relationship with words belonging to the listed categories. Therefore, the lexical meaning and semantic possibilities of the verb are visible in its syntagmatic relationship with other lexemes.

In the Uzbek language, verbs are in the dominant case, words belonging to the categories of adjective, number, adverb, pronoun, imitation are in the subordinate case, speech derivatives arising from the subordinate-dominant relationship of verbs and words belonging to these categories [sign- action] are meaningful word combinations. They are divided into verb combinations as a separate type of word combinations. This type of verb combinations, that is, word combinations denoting a specific characteristic of action and state, is formed on the basis of [I~F]=SBLSQi.[4]

Since researching the speech realization of verb combinations of the member of the governor is on the agenda, this problem can be solved by studying the methodological use of verb combinations embodied in the linguistic syntactic construction [I~F]=SBLSQ. This makes it possible to study verb combinations with the [I~F] device on the basis of artistic text and to determine the stylistic features of speech. The verb combinations used in the text of the stories of the writer A. Qahhor, who achieved the unique realization of the possibilities of the Uzbek language in his creative work, are, of course, as evidence of our comments on the methodological use of the [I~F] selected constructional word combinations. For example:

1. *The matchmaker sent by Abdurrahman said to Nisa's grandmother: "If you have two children, that person has only one... They love the master child very much"*

2. *Master Abdurrahman beats girls a lot.*

In these texts taken from the story "The Headless Man", the combinations of saying so, *hitting a lot, laughing a lot, and leaving again* are noticeable. These word combinations (SB) have a general similarity according to the syntactic structure, that is, these speech units are the product of the general pattern [I~F]=SB. However, it should also be taken into account that these compounds belong to different intermediate forms that differ according to the lexical-morphological characteristics of the subordinate word and determine the method of combination lexically-morphologically. Because the lexical-semantic and morphological possibilities of words are important as important linguistic factors in the rhetorical-stylistic

use of verb combinations, and the governor determines the character-characteristics of the action-situation represented by the verbs in the situation on the basis of which linguistic possibilities emerge. will give. For example, the combination of *saying so* shows that is formed on the basis of the intermediate pattern [OI~F]=SB. In the sentence, the suitor sent by *Abdurrahman said to Nisa's grandmother*, the action of the speaker (suitor) to express the speech - the characteristic of the verb *to say* - shows that it is expressed by the indicative sign of the pronoun. In the text, this combination revealed the meaning of ownership of the indicative sign of the action. In the next text (in the 2nd sentence) [Sf~F]=SB intermediate pattern derivative, i.e. *multi-beat* combination, is used, in which the meaning of the hand movement and the quantitative sign specific to this movement is realized. In the expression *Usta Abdurahman hits girls a lot*, this phrase is used not simply in the form of *hitting girls*, but in the form of a phrase that shows the vices of the hero of the work, such as rudeness, ignorance, cruelty. In this use of the verb combination, the goal of the author of the work is clearly reflected, that is, to vividly embody the spiritual bottom world of people of the category of master Abdurrahman in the eyes of the reader, and to generalize their individual characteristics and convince them of the vitality of the heroes. Therefore, [Sf~F]=SB is a derivative of the intermediate pattern – *hits a lot* serve to individualize the character of the hero. The function of verb SBs to serve the individualization of the character of the hero in the literary text is not proven by a single argument. To prove this idea, hundreds of arguments can be given from the text of A. Qahhor's story "Headless Man" and other stories, in general, from artistic speech. In particular, let's pay attention to the texts where the combination of *laughing and leaving again* occurs many times in the story "The Headless Man":

1. *After that, grandmother Nisa "laughed" many times.*

2. *Nisa's grandmother came from the hospital in the middle of the night and left again in the morning.*

The features related to the action and situation of Nisa's grandmother - the hero of the work - are expressed in the combinations of *laughing and leaving again*. In the first text, *laugh many times* [R~F]=SB as a derivation of the intermediate pattern, the character's laughing state (this state is given as "laughing" for fakeness) and the amount of this state.

In the second text, the features of restlessness, liveliness and restlessness in the nature of Nisa's grandmother are shown by means of the derivative of the intermediate form [R~F]=SB – *again leave*, by means of *vetuk*, by expressing the speed and degree of return of the movement away from one point. Let's pay attention to the following sentence taken from the work of another artist, Chulpan, who picked the words like a necklace: *The joy of spring that comes every year has started to tickle the hearts again*. In the previous example, the word was connected with a verb group and expressed the speed and return level of moving away from a point, and in this example, it expressed the meaning of a situation that repeats itself every year of life. That is, it is pointed out that with the arrival of spring, all kinds of emotions that pass through the heart of a person wake up every year.

4 Discussion

In the text of a work of art, other than the derivatives of intermediate patterns [Sf~F]=SB, [R~F]=SB, [OI~F]=SB (word combination), cannot be a speech product? Are these molds the only ones mentioned because of their product activity? Is the speech use of verb SBs related to the occurrence of these intermediate patterns? Such questions are natural. After all, the use of verb SBs in artistic speech cannot be limited by the reviewed evidence. The possibilities of use of verb SBs in artistic speech are greater and wider than we think. This requires continuing the search and analysis of evidence that shows the possibilities of verb combinations in artistic speech. The following arguments confirm that the product of

intermediate patterns other than the derivatives of intermediate patterns [Sf~F]=SB, [R~F]=SB, [Ol~F]=SB can occur:

1. *Fakhriddin responded by moving his hanging lower lip a couple of times and wiping his nose with his wrist.*

2. *Turgunoy paused at every step and came down coughing*

3. *Turobjon drank two cups, and his wife could not even half a cup.*

4. *Sulaymanov took a spoonful of the cream and drank it, then suddenly, apparently, he squirmed, looked for a place to put his shoe, and spat.*

5. *Finally, Turgunoy couldn't lift the leg he had stepped on, he put his head on Maston's shoulder and wept bitterly.*

6. *Grandfather Cain, bareheaded, barefooted, standing by the door of a lonely boy, trembles, his knees are bent, his eyes are wide, he looks at everyone, but he does not see anyone.*

In the given six speech fragments, there are seven different verb combinations, which are united in the general content [sign-action], but each of them brings out this content in its own way - with the subtlety of meaning. These are the combinations: *bir-ikki qimirlatmoq*, *bir dam olmoq*, *yuz yo'talmoq*, *ikki kosa ichmoq*, *bir qoshiq olmoq*, *piq-piq yig'lamoq*, *dag'-dag' titramoq*. If the lexical-semantic and morphological features of words in compounds are summarized in the form of compounds, they are divided into two as a product of intermediate forms [S~F]=SB and [T~F]=SB. It is clear that the combinations used in the four speech fragments, *bir-ikki qimirlatmoq*, *bir dam olmoq*, *yuz yo'talmoq*, *ikki kosa ichmoq*, *bir qoshiq olmoq* are derivatives of the form [S~F]=SB, it will be clear which summarizes the manner of conjugation of the number and the verb. In the next two speech passages, the combinations *piq-piq yig'lamoq*, *dag'-dag' titramoq* [T~F]=SB are derivatives of the intermediate pattern, which express the way of combining imitation and verb. It is important to note that derivatives of the form [S~F]=SB differ from other verb combinations in that they indicate the quantitative sign of action in speech passages. For example, *bir-ikki qimirlatmoq* and its vague, approximate quantity, a lexeme - *bir dam olmoq* is a generalized sign based on the concept of "general abstract quantity" in the semantic content, *yuz yo'talmoq* is an exact quantity of a physiological movement represented by a hundred numbers, *ikki kosa ichmoq* is a precise amount of mouth movement, and *bir qoshiq olmoq* is a precise amount of hand movement. At the same time, the translation of the meaning *yuz yo'talmoq* in the word *marta* to the word *face* in the combination of *yuz* and the meaning of *ovqat-go'ja* in the word combination of *ikki kosa ichmoq* was carried out based on the method of metonymy. A. Qahhor skilfully used the simplicity of speech and the economic law of language, and showed the possibilities of stylistic use of verb combinations with the help of metonymy, a typical appearance of tropes in artistic images. Let's analyze the sentences from the novel "Night and Day" by another word artist Cholpon:

1. *That girl told me about me when she came that time. I thought that I would come back in the spring. He told me again recently. I want to go there with my peers.*

2. *Miryoqub found out where the train would pass. During that conversation, his ears pricked up, very amazingly, but!*

5 Conclusion

[S~F]= SB (word combination) is a combination of a number of words and verbs that are derived from the intermediate pattern *bir borib keldi*, *bir dikkaydi*. Both phrases have one number in the subordinate position. In the first sentence, the combination of *bir borib kelmoq* does not mean to perform the action once, but to perform the action in order to try it. The number in the second sentence is not a quantity, but a word that strengthens the meaning and served to express the situation of Miryokub, who heard very important information.

Therefore, it can be believed that verb combinations bring out tropes, in particular, metonymy, which serve to ensure the expressiveness, vitality and impact of the artistic image.

Do the combinations *piq-piq yig'lamog, dag'-dag' titramog* formed from imitation and verb conjugation also form tropes? In response to this question, it is appropriate to say the following: in the derivatives of *piq-piq yig'lamog, dag'-dag' titramog* to tremble, the word *piq-piq* taqlid is a figurative sign typical of the sound of a mental state (crying), and *dag'-dag'* taqlid means a visual sign characteristic of the appearance of a physical state (vibration). These combinations, which express the visual signs characteristic of the sound of the mental state and the appearance of the physical state, do not form tropes, but in the text of the work, they have become a means of clearly, convincingly and vividly describing the mental and physical state of the characters. After all, word combinations - *piq-piq yig'lamog, dag'-dag' titramog* mean that it is just Turgunoy, the only ox in the field, who is crying and trembling when his horse dies in front of the reader's eyes, which also vividly embodies the helpless situation of the kidnapped Grandfather.

The linguistic possibility, which ensures that such a vivid scene is embodied before the reader's eyes, is realized in the form of verb combinations, which confirms the wideness and variety of speech-stylistic possibilities of verb combinations with the construction [I~F].

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