

History of Studying Composite Formation in Russian Language

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Abstract: *The article considers the development of scientific approaches to the study of composite formation in the Russian language. Compounding is described as an intermediate link between the morphological and syntactic methods of word formation, combining the features of both systems. The main stages of the formation of linguistic ideas about composites are covered - from the works of A.A. Potebnya and V.V. Vinogradov to modern cognitive and functional-semantic studies. Particular attention is paid to the role of composites in a poetic text as an expressive means of the author's idiosyncrasy and a carrier of cultural symbolism. It is shown that compound words have a high potential for the analysis of the linguistic and artistic picture of the world, and are an important object of modern linguistics.*

Keywords: *composite formation, compound words, poetic text, word formation, cognitive approach, functional-semantic analysis, idiosyncrasy, stylistics, structure and semantics of composites, artistic speech.*

Composite formation (or word composition) occupies one of the central places in the word formation system of the Russian language. Word composition is an intermediate form between the morphological and syntactic methods of combining linguistic units, combining the features of both. Certain types of compound words are close in structure to phrases, since they are formed by combining independent words. Compound words are an important source of replenishment of the lexical composition, especially in artistic, scientific and colloquial styles. Both representatives of classical philology and modern researchers have shown interest in this phenomenon, analyzing not only the structure, but also the semantic, functional and stylistic features of composites.

Initial attempts to describe compound words can be traced back to the grammatical treatises of the 18th and 19th centuries. Lomonosov was the first in Russian linguistics to characterize the means of word [8, 71]. The scientist noted that vocabulary replenishment is carried out not only through "production", but also through "addition".

formation. However, systematic study of composite formation began only at the end of the 19th and beginning of the 20th century. One of the first scientists to address this topic was A.A. Potebnya, who considered the word in an inseparable connection with thinking. His works gave impetus to the lexical-semantic approach to compound words, which emphasized the importance of the internal form of the word and associative connections in the perception of composites.

A key stage in the development of the scientific study of composites was the work of V.V. Vinogradov, in which he analyzed the structure and stylistic functions of compound words. In his article «On Some Types of Compound Words in Modern Russian», he noted that "composites, acting as forms of economy of linguistic means, often carry a stylistic load and reflect the tendencies of linguistic development" [1].

The school of structuralism, represented by such scholars as E. S. Kubryakova, I. S. Ulukhanov and E. A. Zemskaya, laid the foundation for the morphological analysis of composites. In particular, E. S. Kubryakova emphasized the importance of syncretism of meanings in complex lexemes, as well as the interaction of word-formation and syntactic structure.

Linguistics of the second half of the 20th century focused on the classification of types of composites and their morphemic structure. For example, N.M. Shansky proposed dividing compound words into morphological types depending on the nature of the connecting elements: without a connecting vowel, with a connecting vowel, and also with the participation of suffixal elements.

B.A. Larin and A.I. Moiseev contributed to the study of the historical evolution of composites, identifying archaic models of word composition and their functions in the language of classical literature.

Poetic text is a special sphere of functioning of composites. Many scientists, including A.N. Kozhina and V.M. Zhirmunsky, noted that composites in artistic speech are often occasional and are created by authors to convey new images and meanings. A composite in poetic language is not just a word, but an event that generates a new stylistic reality.

In the research discourse, there is a steady growth of interest in complex words (composites) as the most important means of artistic expression. Composites in a poetic text perform not only a nominative function, but also become elements of the author's self-expression, reflecting an individual picture of the world. Due to their unusual structure and semantic multi-layeredness, they are able to convey expressive shades, symbolic meanings and cultural archetypes of the era. Such words are often created in the context of a certain stylistic concept, which allows us to speak of them as tools for the formation of a poetic world saturated with aesthetic, philosophical and ideological meanings.

In modern linguistics, new methodological approaches to the study of compound words are actively developing, among which cognitive, functional-semantic and corpus analysis are of particular importance. Composites are considered as a result of conceptual derivation, reflecting various semantic categories - such as agency, temporality, spatiality and others - which allows for a deeper understanding of the mechanisms of their formation and functioning in language.

The history of studying composite formation in the Russian language demonstrates the evolution of scientific views: from descriptive and classificatory approaches to functional, cognitive and discursive analysis. Compound words are not just the result of a mechanical unification of bases, but a living part of linguistic and cultural consciousness. Composites are especially significant in artistic speech, where they act as a means of expressing the author's style and artistic individuality. The study of this lexical and grammatical category continues to be a relevant area of linguistic research.

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