



LINGUISTIC FACTORS OF THE FORMATION OF NEOLOGISMS OF THE AUTHOR'S SPEECH

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ABSTRACT

In this article, the author's speech talks about the criteria for the emergence of neologisms. The need for the occurrence of such a phenomenon observed in the work of art, linguistic factors are justified. It is explained by examples that the reality of neologisms of the author's speech is not just a simple situation, but a special phenomenon that acquires special importance in a poetic work.

KEYWORDS

Individual style, individual speech, author's neologisms, individual-stylistic, occasionalism, rhyme, rhythm, synonym.

INTRODUCTION

Language and its tool, the word, is one of the great weapons for humanity. A simple word or sentence spoken from the heart according to the situation, in the right place, at the right time, has a powerful and invincible power. The depth of thought is shown through the word that is its product. Since the language of artistic works, the analysis of the language of artistic works is the object of study of linguopoetics, many studies have been carried out in Uzbek linguopoetics and

its theoretical issues, and special studies have been carried out on the works in this regard and their specific aspects (linguopoetic bibliography). can be increased.

It is known that the term neologism is used for relatively new things, concepts, and word combinations that were not known until this time. Two forms of neologism (general neologism and individual neologism) are distinguished in the works where the essence of this phenomenon is



highlighted. Individual neologism is considered as a stylistic phenomenon.

In general linguistics, terms such as "individual style", "individual speech", "author's neologisms" are also often used. These terms are not exactly the same phenomenon as individual speech neologisms. Individual style is a broader concept than "individual speech neologism". Individual speech neologisms are also interpreted as "author neologisms".

In the process of linguopoetic analysis of the literary text, it is natural that the individual aspects of the author's pen, the structural changes characteristic of the author's individual style, and the task of revealing the author's individual speech style are also in front of the critic. In Uzbek linguopoetics, in this regard, i.e., individuality in artistic style and its manifestations, researches have been carried out to one or another level on the example of some artists[4;7;8;10;11;15]. But these studies make only a certain percentage of the study of creative individualism (individual neologisms).

MAIN PART. Neologisms of individual speech are a form of neologism and are related to the wide-scale study of this phenomenon. The phenomenon of neologism in Uzbek linguistics includes "new lexicon", "pure new lexicon", "activated lexeme", "general neologism", "author's neologism", "individual speech neologism", "occasionalism", etc. terms occur. Also, such usages as "individual-stylistic neologism" (A. Hojiyev, N. Mahmudov), "immoral constructions" (S. Toshaliyeva) are observed.

Lexical neologisms (for example: blogger, voucher, Facebook, etc.) appear from time to time due to vital needs, but they are not very important for the artistic text. Individual neologisms created by the creator himself for the purpose of expressing his artistic intention for the artistic text, created as a product of the author's creativity - author's neologisms have an aesthetic value.

Any form of neologism (general neologisms, author's speech neologisms) is related to the gradual development of the language. Their words - which have become an integral part of our lifestyle - take a place in the vocabulary layer of the language, that is, in the structure of the explanatory dictionaries of the next generation, and contribute to the internal enrichment of our language.

The appearance of neologisms in the author's speech is associated with the following factors:

I. Neologisms that arose as a result of the need to create an extraordinary word. It's no secret that a real creator works tirelessly on words, creates new words when the time comes, discovers new meanings (neologisms-semema) of existing words, creates various translations. About this, the role of the word in fiction, the creation of a new word, H. Ghulom comments as follows: "The work on language is the fundamental basis of a writer's work. After the topic is chosen, the goal is determined, the heroes, their portraits and characters are imagined in the flesh, the writer takes a pen in his hand and begins the work, and the continuous, painstaking, careless work on the words begins. In this work, the writer's skill is that



he diligently chooses sentences from the vocabulary he has accumulated over the years, and the wealth of his thoughts and the hidden side notebooks on the writing desks come into play. ... Words are needed! We need a new, fresh word that serves the event, the hero's inner world, revealing his delicate character, and is capable of surprising the reader! A knowledgeable writer can create fluently in his own style. There is no more complex art in the world than creating a language "[14,171-172]. If we look at it from this point of view, first of all, our talented poets and writers are not always satisfied with existing words. In order to express his artistic intention, express the reality and image more vividly, bring out the spiritual emotions of the heart's experiences, convince the reader of the existing situation, he looks for a word with a more complete expression than the existing words, this is the truth. In the words of the linguist scientist N. Mahmudov, "a variety of sensations such as feelings and experiences, joys and sorrows, astonishments and surprises, presences in the heart are also expressed through the medium of language... facilitates, enriches its possibilities. Language and speech show expressiveness and power of influence with this aesthetic function" [5,47-48]. In our opinion, neologisms, which were created as a result of the need to create words in an emergency, serve the same purpose. We know that in works of artistic style, the purpose of aesthetic impact on readers is the leading one. This is the main reason for the extraordinary emergence of neologisms of the author's speech. As a result, very impressive speech productions are created. The following

opinions of the linguist scientist A. Rustamov are in line with our opinion: "Language itself creates beauty, and creators, using it appropriately, bring pleasure to the reader and listener" [9,17].

The second issue is that, as we mentioned above, creators are not always satisfied with existing words. A true creator, of course, is able to bring out the pattern of his creativity with his unique and suitable creations - creating new words and adding additional meaning to words, creating new words. I am eager to create things. On the other hand, neologisms that arise as a result of the need to create words in an emergency are caused by two factors. First, neologisms of the author's speech are created with the goal of sharing aesthetic pleasure with the reader. In our opinion, this situation should be evaluated as a subjective factor. Secondly, it appears as a product of the inability of the creator to be satisfied with the existing vocabulary. Let's look at some examples.

From the work of I. Muhammad Yusuf:

1. She'riyat bu qadim buyuk so'qmoq ekan,
Kiyikso'qmoq ekan, kiyikso'qmoq ekan.
2. Bedapoya to'ridagi juftin qidirib,
Sayray-sayray jimib qoldi bedana dilgir.
Suvsumbulni va'dasiga ko'mib ko'ndirib,
O'ynatgani olib ketdi irmoq qaygadir.
3. Rayhon, aylanay rayhoningdan sening,
Oyqaboq go'zalim joningdan sening.

II. From the poetry of Usman Azim:

1. Kurashlarda garchi yondim
Shukr vijdon beyamoq,
Chizavergin iymonimni.
Imongoh – yurak oppoq. (U.Azim)
2. Dil yarim g'ussadan to'lmas hech qachon,



Zulmatgoh xonaning ichida yorim.

3. Qani ketdik

Shahri shovqinzor

Boshingizni qo'ymish gangitib.

III. From the poetry of Farida Afroz:

1. Bu karaxt ilinjlar xudosiz,

Xanjarsoz muhabbat, yo'l to'sma. (F.Afro'z),

2. Kiprigimga ilindi yosh

Nechun yoring bag'ri tosh

Yig'lasam-da, kulsam-da

Parvosi yo'q, qunduzqosh. (F.Afuz)

The neologisms of the author's speech have a logical emphasis in these verses, and it can be said that they come as stimulus words, which attract the reader and encourage the reader to observe with their meaning. As the scientists dealing with the theoretical aspects of the artistic text, including M. Yoldoshev rightly noted, "the artistic text is a complex speech entity that arises as a product of the use of language in a unique way with an aesthetic purpose, and its meaning understanding is a more advanced creative process for the student. Getting to the core of the content of the literary text requires a lot of work and experience from the reader, because it is a mental-emotional activity in the literal sense" [12,151]. Therefore, neologisms of the author's speech, their harmony of form and content require special observation and work from the reader, because it is not an ordinary word, but a completely special, extraordinary word.

II. Neologisms created with the purpose of providing rhyme in poetry. Linguist I. Mirzayev's doctoral dissertation entitled "Problems of linguistic and poetic interpretation of poetic text"

pays special attention to the issue of rhyme. In the work, the tools that serve the formation of rhyme - lexical and grammatical units are researched and explained through examples [6].

Rhyme is also used as a means of providing the main aspect of art. Rhyme plays an important role in ensuring the musicality and melodiousness of a poetic work. As A. Hojiahmedov, a scientist who was specially engaged in the science of rhyme, rightly noted in his work "Mumtoz artyyat malahati", "to fully and more fully understand the role and importance of rhyme in a poetic work, the basics of rhyme science: the structure of rhyme and types, rhyming features of poetic genres, rhyming arts and mistakes, weight and rhyme...it is necessary to know the essence of it" [2,195]. We know that every amateur who enters the world of poetry must first be sufficiently aware of the science of rhyme before entering the world of creativity and art. After all, the rhyme is the main word in the poem and affects the logical emphasis. The poet leads the reader to the main idea of the poem by means of rhyme.

It can be said that a group of examples of the neologisms of the author's speech appeared for the purpose of ensuring rhyme. In order to ensure harmony, artists feel the need for their creative vocabulary and language sensitivity and achieve it to one degree or another. As a result, speech artificial words appear that are appropriate for the language (in many cases), and sometimes inappropriate. This situation can be evaluated from two aspects: 1) creating an artificial word due to the absence of a word that is compatible with the existing word in the language vocabulary; 2)



the predominance of the desire to create a new, eloquent (speech) word rather than being satisfied with a certain existing rhyming word. Let's look at some examples of the participation of neologisms in the author's speech with the purpose of ensuring rhyme. Examples of Farida Afro'z's work: 1. lymon-u insof ipin dil toriga bog'larman,

Dardim aytib, Farida, tufroq ko'nglim tog'larman.

2. Qo'qonda bir hovli bor anjirli,
Qachon borsam darvozasi zanjirli.

3. Daraxtlar uzlatgir bog'lar,
Adirlarda yashil izdihom.

Yuraklarda ishqalar dog'lar,
Musibatlar arir – kuz degan.

It is known that "the potential of the creator is determined by the significance of the rhymes used in the poems in revealing the essence of ideas, the image of symbols, the spiritual depth, melodiousness, brilliance and charm of the words chosen for the rhyme" [9,195]. This opinion can also be said according to the use of rhyming words in the above poetic passages.

III. Neologisms created with the purpose of providing poetic rhythm. We know that the number of syllables is taken into account in finger weight poetry. Sometimes, in order to ensure this situation, we witness the creation of new words both in form and content:

Sirin aytar daraxtlar, gullar,
Tilga kirar kapalakoyim. (F.Afro'z)

IV. Neologisms created to meet the need for words with a common meaning. There is no more powerful magic, no more powerful phenomenon

than the magic of words. The use of this powerful magic requires skill from artists of artistic words - poets and writers. We know that the skill of creators is seen in the extent to which they can use language phenomena. Through effective use of language tools, each creator creates his own style - individuality and finds his readers[1,24].

In the process of linguistic analysis of the artistic text, it is important to identify the lexical units that show the skill of using the language of the artist, where the emotional-expressive expressions are shown in bubbles, and to reflect on the extent to which they served the artistic-aesthetic purpose of the artist. Creators sometimes enrich a certain synonymous line "taking into account the situation and the structure of the poetic rhythm"[4,25]. This is actually a positive situation. Because this situation can serve to enrich the range of synonyms of the Uzbek language. For example, it can be seen in the following verse of Usman Azim:

Hammasi alpsifat,
Hammasi polvon.

The adjective in this verse is a neologism of the author's speech, and it has a certain degree of coloring. However, the issue of rhythm cannot be said to be fully provided in this verse. Because there is a discrepancy in the number of syllables between verses. The words polvan and alpsifat in verses are speech synonyms. This is also proved by the fact that the word Alpsifat is not included in dictionaries [3,15]. This word is based on the pattern of [noun+adjective], and the word alp has two meanings, i.e. "in the ancient Turkic peoples, a warrior who participated in one-on-one combat



before the start of a battle between two armies and in Uzbek folk epics, a hero distinguished by extraordinary strength, bravery, and courage" [13,75]. It seems that the emergence of neologisms in the author's speech is inextricably linked with the emergence of synonyms.

V. Neologisms that arose due to the need to create original reference units. The unit of reference is considered a syntactic phenomenon and can express various subtle meanings and subjective relations in fiction. If the reference units appear at the beginning of the thought (sentence), they express the meaning of command, and when they come in the middle and at the end of the thought, they mean the subjective meaning (love, kiss, or vice versa). Reference units in fiction can be found in two forms: 1) free reference units; 2) stable reference units. For fiction, free, i.e. individual units of reference used by the author towards the source have weight [1,93]. Examples of Muhammad Yusuf's work:

1. Rayhon, aylanay rayhoningdan sening,
Oyqaboq go'zalim, joningdan sening.

2. Muhabbatim, qaydasan, qalb ardog'im,
Jayronko'zim, qirlarga qolgan ohim.

Usmon Azim ijodidan misollar:

Sen shahar bag'riga tomchiday singib ketding,
Daryolarni simirib to'ymayapman,
Tomchim, qaydasan.

Also, in examples of fiction, individual neologisms are withdrawn from barbaric words (For example: Call me / Write a phone call. U.Azim), etc. it was also observed that it appears with goals.

CONCLUSION

Neologisms appear in the vocabulary layer for objective and subjective reasons. Individual speech neologisms are usually associated with subjectivity. Individual speech neologisms created in accordance with language standards serve to enrich the lexical layer and are characterized by the fact that they play an important role in creating unique expressions and images. Usually, new words created by creators attract the reader's attention with their novelty (originality), give him aesthetic pleasure, and ensure the readability of the work. Some of these speech derivatives fully obey the norms of language and speech, while some of them deviate from the norms. Individual speech units formed on the basis of language norms help to enrich our vocabulary, to share aesthetic pleasure with the reader, and also to express the artistic intention of the creator.

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