



INTERPRETATION OF AUTHOR'S SPEECH NEOLOGISMS IN A POETIC TEXT

Nargiza Ikhtiyorovna Ziyodullaeva, UZ

NIU 70230101 - Linguistics (English) 1st year

Master's student

Scientific supervisor: Doctor of Philological Sciences.
(DSc), prof. **N.J.Yarashova**

***Annotation.** In this article, the poetic text analyzes the interpretation of the neologisms of the author's speech and their place in poetry. The study explores new words and expressions created by the writer – the stylistic, semantic, and linguopoetic properties of author neologisms. Such words, which arise in poetic speech and in the world of artistry, reveal the service that they serve as an important tool in expressing the author's inner experiences, individual style, and aesthetic views. Also, the creation of the poet's creation conveys new meanings and visions to the reader by enriching the content of the text, strengthening the image. Based on examples from poetic texts, the methods of making, semantic analysis, and contextual meanings of the author's individual forms are explained.*

***Keywords:** linguistic features, semantic analysis, stylistic analysis, artistic text, individual neologisms, poetic text.*

Introduction. Language is a complex system that is constantly in motion and is constantly renewed in connection with the development of society. In the process of this renewal, the enrichment of the lexical layer, in particular, the emergence of new words and semantic units, plays an important role. Such units are interpreted in linguistics as neologisms, and they serve as an important means of expressing the

author's individual style, especially in fiction. Neologisms specific to the author's speech, arising in a poetic text, not only express a new nominative need, but also perform aesthetic, expressive, and figurative functions.

In modern linguistic research, the issue of neologisms is widely studied. However, the use of neologisms specific to the author's speech within the framework of the poetic text, their semantic-structural features, and a comprehensive analysis of their linguopoetic possibilities is one of the urgent problems. Because individual neologisms created in a work of art often appear as unique units that are not characteristic of the general language system, reflecting the author's artistic thinking, worldview, and aesthetic ideal.

Analysis of literature on the topic. The issue of studying the stylistic and linguopoetic features of creative works in poetic text is one of the important directions in modern literary studies and linguistics. The effective use of individual poetic units and words in world literature can be observed in the work of Carol Ann Duffy. In the poetess's work, along with traditional poetic images, new and unusual lexical combinations are used, through which a deep emotional layer is created. In Uzbek linguistics, the artistic, aesthetic, and emotional functions of individual neologisms are also of great importance. In particular, in the poetry of Guljamol Askarova, the use of occasional units is observed in order to strengthen the poetic image, create new combinations, and express the individual worldview and inner experiences of the creator.

Thus, comparing the stylistic and linguopoetic features of individual words in examples of world literature and modern Uzbek

poetry contributes to a deeper understanding of the artistic level of poetic speech.

Research methodology. Linguistic analysis, semantic analysis, stylistic analysis, and linguopoetic analysis are taken as a basis.

Analysis and results. A neologism arises in the following ways:

1) By forming a lexeme. In this case, two events must be distinguished:

- 1) is obtained by rebuilding;
- 2) It arises by parallel construction to the existing lexeme;
- 3) The lexeme arises through the development of lexical meaning.
- 4) Obtained through assimilation.¹

The structure of individual neologisms is the study of the process of creating unique and original words by the creator, as well as their semantic and stylistic structure. In order to personify, individualize the hero or process, the writer uses neologisms in the lexicon of the artistic language. In the formation of individual neologisms, the writer effectively uses various word-formation methods and word-formation patterns. This demonstrates the unique stylistic features of the author's work. At the same time, individual neologisms are actively used to enhance the poetic image, create a new image, and increase emotional impact. In this regard, we can cite the poems of the English writer Carol Ann Duffy as an example:

*It was late September. I'd just poured a glass of wine, begun
to unwind, while the vegetables cooked. The kitchen
filled with the smell of itself, relaxed, its steamy breath*

¹ Rakhmatullaev Sh. Modern literary Uzbek language. - Tashkent: University, 2006. - P. 94.

gently blanching the windows. (The World's Wife: Mrs Midas, 2017)

In these verses, everyday life is depicted very naturally and in detail. The expression "The kitchen filled with the smell of itself" is a poetically unusual semantic combination, figuratively expressing the filling of the kitchen with a peculiar smell. In addition, he revealed his artistic skill through metaphorical images.

*A suspicion, a doubt, a jealousy
grew in my mind,
which turned the hairs on my head to filthy snakes,
as though my thoughts hissed and spat on my scalp.*

Be terrified.

*It's you I love,
perfect man, Greek God, my own;
but I know you'll go, betray me, stray from home.*

So better by far for me if you were stone². (The World's Wife: Medusa, 2017)

In the second line, the poetess expresses her inner psychological state through a poetic image. The phrase "Thoughts hissed and spat" is compared to the whispering of thoughts like a snake. This occasional metaphorical unit reveals the writer's individual linguistic creativity. In the third line, from a linguopoetic point of view, the feeling of jealousy is transformed into a powerful image with the phrase "So better by far for me if you were stone."

At childhood's end, the houses petered out

² Carol Ann Duffy. The World's Wife. – Picador an imprint of Pan Macmillan, 2017. – P. 42.

into playing fields, the factory, allotments

kept, like mistresses, by kneeling married men,

the silent railway line, the hermit's caravan,

till you came at last to the edge of the woods.

It was there that I first clapped eyes on the wolf. (The World's Wife: Little Red-Cap, 2017)

If we pay attention to the next line, then in these lines the poet figuratively reveals the process of transition from childhood to adulthood. The phrase "At childhood's end" indicates a turning point in the hero's life. In the following lines, the life of the city is described sequentially. Through the simile "Allotments kept, like mistresses," the writer ironically reveals the hidden relationships of social life.

Thus, the individuality of poetic speech in poetry and the creation of new lexical units is a phenomenon related to the author's artistic worldview. At the same time, we can observe such phenomena in Uzbek poetry. In this regard, the work of Guljamol Askarova deserves special attention. In her poems, the poetess strives to reflect not only her own feelings, but also the feelings of the readers and society as a whole, which makes the creative work understandable and valuable to the general public:

The limit of feelings, the boundary of love,

Until the letter written on the forehead.

Understand that I love you,

I'll keep watching until judgment day...³... (Sog'inch, 2009)

³ Askarova G. Amulet of Lovers: poems. - Tashkent: Gafur Gulyam Publishing and Printing Creative House, 2012. - P. 5.

In this text, the content appears as an important semantic center expressing such experiences as longing, inner suffering, and spiritual need in the psyche of the lyrical hero. Through the words "Had" and "margin" in the first line, the poetess meant the highest point of love. In the verse, the noun+noun construction (the limit of feelings, the boundary of love) is formed through izafet compounds and strengthens consistency in poetic speech. In the fourth verse, the word "until the Day of Judgment" indicates the infinity and constancy of time. And this word is hyperbolic, meaning that love is eternal. Through the phrase "I look," he figuratively revealed expectation, longing, and hope.

Careless love is like a dried-up flower.

You are intoxicated by the scents of flowers.

After all, your love for me,

Not as long as a single flower's life⁴. (Qarovsiz ishq, 1997)

If we look at this quatrain in another poem by Guljamal Askarova, in the first line, the inner experiences of the lyrical hero are illuminated figuratively and impressively. Semantically, in these lines, neglected love is compared to a withered gulag, and the gradual disappearance of love due to the neglect of feelings is figuratively revealed. The line "You are intoxicated by the scents of flowers" is a poetic image expressing the state of the lover's immersion in other beauties or pleasures, which intensifies the drama of the main idea - the neglected love. The harmony of nouns and adjectives, as well as simple syntactic constructions, ensured the conciseness and density of poetic speech.

⁴ Askarova.G. The privilege of pampering: poems. - Tashkent: Gafur Gulyam Publishing and Printing Creative House, 2012. - P. 24.

Conclusions and proposals. A comparative analysis of the works of Carol Ann Duffy and Guljamol Askarova shows that in a poetic text, the neologisms of the author's speech appear as an important linguopoetic tool expressing the individual artistic thinking, inner experiences, and worldview of the writer. In particular, in the poems of the collection "The World's Wife," the inner psyche and social views of the image of a modern woman are artistically illuminated through new lexical units, metaphorical units of a different style, and semantic renewals characteristic of the author. Also, in the poems in the collections of the Uzbek poetess, feelings such as love, mental anguish, and longing are depicted in new semantic colors through the individualization of poetic speech, figurative images, and lexical units specific to the author. In the works of both poets, neologisms of the author's speech and individual poetic units serve to enhance artistry, increase emotional-expressive impact, and enrich the semantic layer of the poetic text. Consequently, the emergence of individual poetic speech units is a product of the individual style and artistic thinking of the creator, and they are the product of poetic speech. It is an important factor in expanding linguistic, linguopoetic, and stylistic possibilities.

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