



Occasionalisms In the Literary Text

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Abstract: This article discusses the role of occasionalisms in the literary text and the way in which the creator expresses the meaning of words in his works, the nature, mental state, lifestyle and spiritual experiences of the heroes of the work through occasionalisms.

Keywords: Text, literary text, usual, occasional, denotation, semantics, expressiveness, proper meaning, portable meaning, image.

Introduction: Considering that each word has its own place in a literary text, the use of words can be called a separate art. However, not every artist can master this art to its fullest. Only when the author clearly imagines the word, its meaning, and the structure of this meaning, can it rise to the level of art.

In the system of artistic images, occasionalisms are the leading ones in expressing concepts and situations, moods and experiences, the essence of events through dense images. After all, this aspect underlies the author's multifaceted world of feelings and experiences of the lyrical hero, the emotionally rich philosophical observation in the work, the clarity and colorfulness of deep thoughts.

Additional semantic subtleties, content variations associated with the use of words in a literary text are realized through various methods and means of depiction. "However, it is worth noting that such additional semantic subtleties in most cases exist, first of all, as an opportunity in the construction of the meaning of the word itself, they are already noted in the structure of the construction of the meaning of the word."

As is known, terms such as imagery, figurativeness, expressiveness have a wide meaning in terms of application. Some of them (figurativeness, figurativeness) are used both as literary and linguistic

terms. One of such phenomena is occasionalisms.

The figurative possibilities of the Uzbek language are so diverse that it can vividly express any complex and intricate mental state. The growth and change of meanings of words in our language occurs in the form of translation, expansion and narrowing of meaning. The names of things-events, signs-properties, actions-states in existence are also used as the names of other things-events, signs-properties, actions-states on a certain basis. In such cases, one word serves as the name of several things-events, signs-properties, actions-states.

Taking into account these considerations, we believe that occasionalisms play an important role in the development and analysis of works of art. The main object in the creation of artistic occasionalisms is the artistic text. A poet or writer seeks and searches for words with the most subtle meaning to convey his imaginary world to the reader. As a result, he uses random words - occasionalisms.

Below we will consider what functions occasionalisms perform in a literary text. Authors use occasionalisms in their works for the following purposes:

1. To express existing words and concepts in our language with other words that are not included in the language and dictionary.
2. To create an opportunity for semantic comparison of different denotations.
2. To prevent the repeated use of words.
3. To give a new meaning to a word and enhance its meaning.
4. To give the reader aesthetic pleasure and ensure the transparency of speech.
5. To increase the artistic value of the work.

Based on the purpose of the image, creators do not limit themselves to the selective use of words, but, on the contrary, change the meaning of words by adapting them to the nature, mental state, lifestyle and spiritual experiences of the characters of the work, and thus the words already existing in the language are polished with new subtleties of meaning. At the same time, language units reworked by a poet or writer continue to gain special importance due to their artistic richness and impact.

In fiction, in order to fully express the artistic world created by the creator, there is a need not only to use the units available in the language, but also to create other units that have artistic value. For example, the word black is a color-tone adjective, which is also used in a figurative sense. The poet Tora Sulaymon used this adjective in the style of black, in an occasional sense,

to express the unevenness of life's path, the saltiness of his forehead:

Our original path was rough,

It has remained rough.

The truth is that the path is white,

The path is black, as if it were black.

In another stanza of the same poem, the poet avoids repetition and uses the adjective *siya*, a synonym for the lexeme *kara*, to express the sadness of the heart:

Now we are completely separated,

The heart remains *siyali*.

The moon is eclipsed, the sun does not darken,

The world remains mundane...

In these verses, the words black and ink are used figuratively, creating a synonym for the word darkness. Tora Sulaymon uses the word darkness in the meaning of black in another of his poems:

If the west is restless, the east is restless

Can a friend help a friend?

Where there is darkness, somewhere there is light

Unless there is peace on earth ...

You think that it's spring all year round,

That the world is empty without spring.

That everyone has the same worries,

That everyone is as pure and innocent as you...

I'm in love with you, my child...

The words "pok" and "begubor" express the meanings of "clean, pure, free from dirt, dirt, dust, etc." The poet uses these synonyms in a figurative sense to refer to a child who has no evil in his heart, who is pure, honest, and sincere, increasing the impact. In another stanza of the same poem, he also appropriately uses the word "begard," which is a synonym for the words "pok" and "begubor." Through this, the poet shows that the language is rich in synonyms and that there are diverse ways of expressing thoughts:

With you in the world, there is a mother's joy,

Happiness, longevity.

Don't be careless, your sister is a heartbreaker,

I miss you, my child...

The semantic series, which consists of lexical units (lexemes) of the language, are always open. That is, the semantic series can be supplemented, firstly, based on the requirements of the era, speech situation, and social demand. Secondly, the semantic series is connected with the verbal units of speech, phraseological

expressions, types of independent lexemes and sememes, artificial words, word combinations, and the speech transfer meanings of words, expanding its series with the means of speech semantics (contextual synonymy).

The fifteenth of the month is dark,

My days are few, without shadows.

My liver is blood, my heart is blood,

Black blood in my mouth - a cup in front of me...

The word shadow in the poem here is an expression of the inner mental state of a person in the throes of anxiety, sorrow, and suffering. The poet added the suffix -siz to this word, indicating that it does not have a sign. By adding the word shadowless to the synonym row of sorrowless, anxietyless, and sufferingless, he expanded the meaning of the word. In these verses, the words shadowless and clear form a series of synonyms in an occasional sense. Because these words are not synonyms outside of the speech situation. However, due to the poet's resourcefulness, they form a speech synonym nest in the sense of days without pain and well-lived. Also, the synonymous words jigarim and bagirim in the poetic fragment are also useful in exaggerating the mental state of a person in the throes of suffering.

In conclusion, it can be said that occasionalisms, in addition to increasing the artistic and aesthetic value of the work, serve as a means of determining the writer's skill in using words, his ability to express feelings and concepts, and as a means of expressing the creator's skill in artistic use of the figurative possibilities of the Uzbek language in a unique way, and serve for the development of the national literary language and the richness of speech.

The creator's skillful use of occasionalisms in their place allows for a simple, understandable and clear expression of thought. In the creative mind, words are a systematic system, each element in this system has its own clear and solid place. The poetic value of the word, however, is expressed under the influence of pragmatic factors, without going beyond its essence. Poetic thinking and skill acquire harmonious activity to ensure this expression.

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