

Neologisms in the Works of I. Severyanin

Abdullaeva Barno Hatamovna

*Lecturer of the Department of Russian Language Methodology at
Fergana State University*

ABSTRACT

This article examines the use of occasional vocabulary in the individual work of I. Severyanin. The poet reacted very quickly and sharply to the processes occurring in the language of poetry at that time, filled the old stamps with new content, borrowed foreign exotic words, was engaged in word-creativity. Hence the emergence of neologisms in the work of the poet, which later became one of the original features of I. Severyanin's individual style

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INTRODUCTION

The text of poetry, or more precisely, the text of lyric poetry, is a type of verbal activity that modifies linguistic and speech categories. We can use Potebny's statement to denote the poet's individual style: "The poetic syllable is not merely a means of expressing thought, but an individual way of transforming it." [1]

A characteristic feature of Severyanin's individual style is the frequent use of occasionalisms in his work. Also for other poets of the "Silver Age" is characterized by immersion in the element of the word, the search for new means of expression. The most important provisions for Igor Severyanin were: "The search for the new without rejecting the old. Meaningful neologisms and the fight against "stereotypes" and "setpieces". The poet was rapidly reacting to the processes taking place in the language of poetry of the early twentieth century, and he passed on some of them. Severyanin filled old stamps with new content, borrowed foreign exotic words, "resurrected" forgotten words, engaged in word-making. Severyanin created his own occasionalisms with the aim of euphony, harmony, refinement and elegance.

Igor Severyanin does not distort words, he merely modifies them in connection with the current laws of grammar: "I. Severyanin's neologisms allow him to express with remarkable sharpness the main content of his poetry: the sense of modernity".

The "King of Poets," a highly emotional and intuitive man, in some ways lacked the existing words in the vocabulary of the language. Traditional logical frameworks oppressed the poet's creativity. To go beyond these certain limits was "the height of bliss" for a true poet. "Besides the fact that his neologisms often express completely new concepts, the very flow of unfamiliar, as if only found and unintentionally plucked words creates a most unexpected illusion for the reader: it begins to seem as if an act of poetic creativity is performed directly in our presence, carried out with unexpected and fascinating ease."

In the linguistic literature we can find more than 30 definitions for occasionalisms: lawless words (E. A. Zemskaya), impromptu words (K. I. Chukovsky), self-made words (N. I. Feldman), one-day words (G. I. Plotnikova), individual-author words (N. M. Shansky), etc. It is possible to identify the terms "Occasionalism" and "poetic neologism".

"Occasionalism is an expressive speech unit with the properties of irreproducibility, non-normativity, and nominative optionality." [2]

The concept of neologism cannot be used in relation to the concept of occasionalism due to the specific properties of the latter. "A neologism is a word in the initial stage of its historical life in a language. Occasionalism is "not historical", which means that it is devoid of historicity, i.e. it is devoid of internal development in the field of lexical meaning, stylistic coloring, expressive features, word-formation structure, the nature of the lexical environment, etc. It was the so-called "non-aging" of occasionalisms that gave rise to such terms as individual-author formations, poetic neologisms. "A poetic neologism is a means of carrying out a poetic function. It carries information about a new thing, singled out as a result of subjective (individual) cognition" and L.K. Cheltsova narrate in their research that "there are special lexical groups in language for which the sense of novelty is obligatory and constant. These are individual author formations, poetic neologisms..." [3]

The use of occasionalisms is ubiquitous in poetry, and the function of the new formation is different and depends largely on the way in which the new word is created. I. Severyanin introduces occasionalisms as words that are peculiar to the language of the poetic work itself. Structurally, Severyanin's word creation is similar to the historically established word-formation models in the language and, in this regard, enters the existing system of syntagmatic-paradigmatic relations. This reason allows the author "not only to realize in the context the usual semantic shades, but also to express new ones, to form the individual artistic meaning of the word".

In the process of linguistic observation we can conclude that one of the original features of I. Severyanin's individual style is a fairly high frequency of use of occasionalisms in poetic texts.

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