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POETIC INNOVATION IN WORD-FORMATION MECHANISMS

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ABSTRACT

This article analyzes the artistic and aesthetic possibilities of word-formation mechanisms in the Uzbek language system in poetic texts, and reveals the essence of linguistic units that have emerged as poetic innovations.

Keywords: Language, poetic speech, text, artistic text, formal innovation, semantic innovation, semantic, aesthetic, connotative, morphological, compositional.

INTRODUCTION

Today, the study of the poetic possibilities of word formation in the analysis of Uzbek poetry of the period of independence is one of the urgent issues. Because during this period, poets freely used the language and actively used word formation mechanisms as a means of artistic innovation in expressing the national spirit, freedom, and human values. Therefore, the issue of "poetic innovation in word formation mechanisms" is of significant scientific importance in the study of the development of the Uzbek language and literary language.

Poetic speech is one of the most aesthetic layers of the language, in which words perform not only a communicative function, but also a descriptive-aesthetic function. Poets creatively approach the word formation system of the language, creating a new form, tone, meaning, and image. Linguist Sh. Safarov calls this phenomenon "the power of poetic language to renew itself." Because the poet uses existing morphological and lexical models in the language and brings them into a new sphere of meaning. For example, the semantic expansion of word-forming suffixes is observed in the literary text: the suffix "-li" becomes a means of expressing not only the meaning of possession, but also an emotion or mental state: combinations such as "kon'gilli tun", "dardli osman", "orzu-li közlar" open the poet's emotional world. Or, using suffixes such as "-zor", "-mon", "-iston", poets create metaphorical spaces: occasional words such as "sog'inchzor", "yurakmon", "tushiston" demonstrate the artistic and aesthetic interpretation of word formation.

The process of word formation in a poetic text proceeds in two directions:

1. Creating a new unit based on the (normative) model within the system:

For example, forms such as sad, pain-free, heartless, dreamless.

2. Deviating from the system (creating a new word on an occasional basis:

For example, köngilkuduk (Rauf Parfi), yurakshamol (Usmon Azim), jimlikqon (Omon Matjon). These words do not exist in the language system, but acquire meaning in an artistic context. Such words created through the poet's poetic thinking are called occasional units. They are an artistic manifestation of the mechanisms of word formation in the language. For example:

In Usmon Azim: "ko'ngilqush", "jimlikning nafasi", "yurak shamoli"

Rauf Parfida: "g'amko'l", "orzugul", "vijdonko'z"

Halima Khudoiberdiyeva: "sog'inchzamin", "ko'ngilcha". In these examples, morphemes combine unnaturally with each other, but create a new aesthetic meaning in accordance with the poet's purpose.

Thus, the uniqueness of word formation in the poetic language is manifested in the following:

morphological means are reinterpreted for artistic purposes;

semantic possibilities expand;

each word receives a figurative-emotional load;

the lexical composition of the language is enriched through the individual style of the poet.

As a result of such situations, the language system is constantly updated, and word formation mechanisms become a source of poetic innovation.

Word formation mechanisms are the main means of ensuring renewal, expressive possibilities and aesthetic richness in the language. In the poetic language, through these mechanisms:

the artistic-aesthetic function of the language is strengthened;

the poet's worldview and mental state are reflected through the language;

the internal possibilities of the Uzbek language are manifested.

Thus, the analysis of word-formation mechanisms in a poetic context reveals the creative power of the Uzbek language and the richness of national aesthetic thinking.

Language and poetry are closely interconnected, and poetic speech is a phenomenon that maximally reveals the aesthetic possibilities of language. In linguistics, poetic innovation is understood as the poet's unique reuse of existing language tools for a new artistic purpose or the creation of new word units. The essence of poetic innovation is manifested in two layers:

1. Formal innovation - a formal change in the word, the creation of a new word formation model.

2. Semantic innovation - the use of an existing word in a new

meaning, in a new connotative tone. As a result of the combination of these two processes, occasional units (words that are unique to the author, do not exist in the language system, but have meaning in the context) arise in the poetic text. Occasional units are a creative product of the word formation system. They are a linguistic expression of the novelty of the poet's thinking, his figurative worldview and the scope of his feelings. For example, in the poetry of Usman Azim: "ko'ngilqush", "yurakshamol", "jimlikqon" There are units such as. These words do not exist in the language system, but the poet creates a new artistic image by creating them. "Ko'ngilqush" – It describes the heart as a soul capable of freedom and flight; "wind of the heart" - expresses the emotional waves that flow in the human heart in the image of the wind.

So, poetic innovation is a creative-linguistic phenomenon that occurs as a result of the formal or semantic renewal of a word, which determines the individual style of the poet. As linguist B. Yuldashev noted: "Occasional unity does not violate the norms and systems of the language, but rather renews them; the poet revives the language, gives it soul." Therefore, poetic innovation is considered one of the important stages of language development. For example, in the poems of Usman Azim, the linguopoetic function of word formation is manifested as follows: "jimlikqan" – created as a result of the union of the words "jimlik" (peace) and "qan" (life, pain); in poetic connotation, this word means "vital pain within tranquility"; "kon'gylqush" – describes the soul as a flying, free being; through this, the poet puts forward the idea of spiritual freedom. These examples show that through poetic innovation, the poet creates symbolic, philosophical, and emotional meanings from language. Each occasional unit discovers a new semantic world in the artistic context.

Word-formation mechanisms serve as an artistic "tool" in creating poetic innovation. The poet "shapes" the language in his own way, using existing affixes, word combinations and semantic methods. As a result of this process, the figurative meaning, emotional coloring and aesthetic effect are enhanced.

The following models are actively used in poetic word formation:

1. Poetic innovation based on the morphological model

In this method, poets use existing suffixes to words in a special sense. For example: occasional units formed with the suffixes "-zor", "-mon", "-goh": soginchzor, yurakmon, orzugoh, jimlikgoh. In these words, suffixes denoting place (space) serve to express feelings. Therefore, the morphological model is subordinated to the aesthetic goal.

2. Compositional (based on combination) model

In a poetic text, many two or more words are combined to create a new lexeme: конгилкудук, мухабахдаря, согінчой, дардгул. Although such units deviate slightly from the general laws of word formation, they sound very natural in an artistic context. Words of this type reveal metaphorical and symbolic meanings.

3. Semantic model

Existing words acquire new meanings in a new context. For example: "eye" is not only a body part, but also a symbol of intuition, gaze, and the spiritual world. By saying "nights passing in my eyes," the poet turns "eye" into a space reflecting reality. This model creates innovation through metaphorical expansion.

4. Syntactic model

Sometimes poetic innovation occurs through a change in grammatical structure:

For example, expressions such as "peace is green", "joy flows", "pain is silent". In this case, the poet breaks the traditional connection of word groups, but creates a new aesthetic image through the novelty of meaning.

The main goal of poetic innovation is to create an image through words. Imagery is the internal semantic expansion of the word, the artistic expression of the poet's thought. Through the process of word formation, the poet expresses the imaginary world in language, gives soul and tone to an ordinary word.

Therefore, poetic innovation expands the boundaries of the language system, enriches the lexical layer and demonstrates the aesthetic power of the word. Another important aspect is that for the poet, word formation is a means of translating inner experiences into language, expressing emotional (psycholinguistic) images. Psycholinguistic analysis shows that: occasional units are a means of reflecting the poet's feelings and thoughts; each new word carries within itself a metaphor, symbol and emotional color; the process of word formation is a creative activity in which thinking and language are harmoniously combined.

Thus, poetic innovation is not only a lexical phenomenon, but also a cultural-aesthetic process, a creative field where language and thought merge, and the above examples show that poetic word formation is not only an artistic innovation, but also serves as a means of reflecting the individual style of the poet, national thinking and spiritual experiences. As a result, the mechanisms of word formation are a source of artistic-aesthetic innovation in the poetic text, enriching the lexical, semantic and figurative layers of the language.

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