

Relationship Between Real and Occasional Onomastic Units

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Received: 19 May 2025; **Accepted:** 15 June 2025; **Published:** 17 July 2025

Abstract: This article highlights some views on the study of occasionalisms in linguistics, as well as real names in the onomastic system of language and occasional names created by creators, their features and differences.

Keywords: Occasionalism, artistic onomastics, onomastic units, artistic text, real names, onomastic fund, artistic intention.

Introduction: Occasionalisms are important linguistic units that create the expressiveness of a literary text. One of their main features is that they are formed on the basis of deviation from the norms of the literary language. After all, individuality, novelty, unexpectedness in the use of a particular word or language units in general, or deviation from general norms in artistic speech serves the manifestation of the poetic task by creating expressiveness and attracting attention.

In works on the study of literary texts, special attention is usually paid to synonyms, homonyms, antonyms, polysemous, historical and archaic words, dialectal words, foreign and coarse words, which tend to be poetically actualized. Among these means are individual units created by the creator, which are words and phrases that are the product of creativity, arising depending on a specific speech situation. These units, studied under the term occasionalism since the 50s of the last century, were used in relation to constructions that did not exist in the dictionary of the common language and literary language, but were created and used by a certain person in the speech process based on the need for this situation and content. [1.36] The Latin etymological basis of the word occasional means "accident, possibility, temporariness." The main feature of occasionalisms is that they are formed by the requirements of a certain context and often have a temporary character in an unnormalized form. [2.153] V.Z.Panfilov especially emphasizes that occasional

words encourage a person not only to mental knowledge, but also to emotional knowledge, that is, to aesthetically perceive reality. [3.86] This criterion applies specifically to literary texts, where occasional units are directly related to the emotional-expressiveness of reality according to the author's intention.

A.G. Likov, who conducted effective research on occasional words, shows the main features of such units as follows: 1. Speech-relatedness. 2. Adaptability for single use. 3. Abnormality. 4. Formation based on word formation. 5. Abnormality. 6. Expressiveness. 7. Nominativity. 8. Synchronous-diachronic mixing. 9. Individuality. [4.6]

The scientist considers the specificity of speech as one of the important features of occasional words and writes about it: "All other features serve only for the precise reflection of this general feature." [4.7] The study of occasional lexicon allows us to understand some regularities in the development of language, to determine the manifestation of objective and subjective aspects in the peculiarities of the creation of exceptionally new words, to determine the essence of the communicative requirements of word creation, to determine the reasons for the transition or non-transition of words from temporary, that is, from the individual sphere, to a stable system, that is, to the general norm, to reveal the features of the artistic and aesthetic tasks of the temporary word-performer.

As can be seen from the research conducted on

occasional units, since the opinions related to these units have long been related to the language and style of the work of art, in particular, the author's idiosyncrasy, word usage skills, and so on, most of them were research on the style of artistic speech and poetics. When studying the artistic language skills of creators, it is necessary to study the specially created, created, individual words or phrases, as well as the creative use of speech in general. Therefore, in the initial research on this topic, units characteristic of a particular creator, not used by others, were widely studied as a manifestation of the author's artistic skill [5.78-79; 4]

In linguistics, occasionalisms are studied on the basis of various approaches. In particular, a number of studies have been conducted on their functional and methodological features. From a functional-stylistic point of view, occasional units mainly serve to increase the expressiveness of the text, create imagery, or reflect individual style. Occasionalisms are often found in literary and journalistic texts. In recent years, their activation has also been observed in social networks and the mass communication environment. Therefore, the study of occasional units in interdisciplinary connection is relevant for modern linguistics. This article focuses on occasional onomastic units and their differences and interrelationships with real names in the standard onomastic system.

The onomastic scope of a literary text consists mainly of real (stable) names. The occurrence of occasional names along with them gives the reader artistic pleasure.

The use of onomastic units in a literary text for specific purposes is not a phenomenon that appeared yesterday or today. There are also scientific sources about the use of onomastic units for various purposes in examples of ancient literature. [6.108] For example, the linguist A.A. Fomin writes that in ancient literature, names were of particular importance, considered not only from the point of view of language, but also as a means of artistic expression: "In any case, already in the period of ancient literature, onomastic units began to acquire important significance. They were studied alongside linguistic problems, and a number of issues related to the artistry of modern literary onyms were also addressed. For example, for Horacio, the proper name was an extremely important means of depiction. When naming an object, he focused on how much it expresses its characteristic features." [6.109] A.A. Fomin cites the name Novius (New) as an example, which was used for a specific purpose in Goratio's satirical work.

According to the Tatar linguist G. Zinnatullina, "whether there is a real name in a work of art or a

temporary name, everything has a certain significance. Even without a poetic purpose, anthroponyms in a work of art inform the naming culture of a particular people and determine the onomastic scope of the work of art. The scholar, dividing the anthroponyms in the works of the Tatar-Bashkir writer A. Yeniki into three categories, takes into account the features of real and temporary names:

1. Descriptive names. This includes artistic anthroponyms specifically used in the work of art, corresponding to the character of the hero.
2. Hidden descriptive names. This includes names that perform an ideological function. This type of name expresses hidden expression.
3. Poetic anthroponyms of a neutral nature. This includes anthroponyms that perform a nominative function.

As can be seen from the classification, in any anthroponym in a work of art, expressiveness is expressed openly or covertly, or is used completely neutrally. Outside the literary text, real anthroponyms usually have a neutral character. Also, not all real names in a literary text can be called a unit of poetic significance, that is, a poetonym. However, when the author expresses a certain artistic intention by referring to the appellative meaning of real names, the name becomes poetically actualized, and its various functions are activated. For example, in A. Qahhor's story "The Thief," the name Qobil, which is the appellative basis of the name, refers to the character and behavior of the hero through the meaning of "obedient; meek, faithful": Ellikboshi saw the thief's hole again. Grandfather Qobil, with folded hands, walked behind him and wept... In the evening, Grandfather Qobil decided to go to the amin. A dry spoon tears the mouth. How much money can one take to Amin?... Grandfather Qobil emptied his wallet, gave everything to the group leader, and offered many more blessings. A. Qahhor, "The Thief."

Real names occur as proper names of people, places, creatures, planets, etc., and are inherited from ancestors to descendants. Occasional names are onomastic units that are usually found in a literary text, woven by a certain creator, and used once. In recent years, such names have become more frequent on social networks and in media texts. The main feature of occasional onomastic units is characterized by the fact that they are units of individual speech. Real names serve to distinguish people and places in society from each other. If the meaning of the name is dominant in them, then in occasional onomastic units the expressiveness is stronger than the nominative. Occasional onomastic units, as a poetic tool, enhance the expressiveness of the text and give it unique

originality, and also perform the function of conveying information. In this case, they deliver an unexpected new message to the listener or reader. The content of this message reflects a person's specific activity and character. Real onomastic units are stable in the onomastic system of the language and in society and are constantly used. Temporary onomastic units do not exist permanently in the language system, but are characteristic of a certain speech situation and are characterized by their temporary use. Such names are created by creators or speakers for a specific creative or communicative purpose.

Temporary onomastic units and real onomastic units differ from each other in the following aspects:

1. By application. Real onomastic units belong to the onomastic system of the language and are usually found in everyday life, documents, maps, historical sources. For example: personal names (Nargiza, Ahmad), place names (Bukhara, Fergana), river or mountain names (Sirdaryo, Zarafshan), names of historical figures (Amir Temur, Jaloliddin Manguberdi). Temporary onomastic units are a product of individual creativity, found in a literary text, and are usually not found in the onomastic system of the language. For example: Oldi Sottiyev, Tijoratxon, Ranjkom, Vallamat Vallamatovich, G'uliston, Mustayiston.
2. By function. Real names serve to distinguish people and places in society from each other. If the meaning of the name is dominant in them, then in temporary onomastic units, the expressiveness is stronger than the nominative. Occasional onomastic units, as a poetic tool, ensure the expressiveness of the text.
3. According to observation in language and speech. Real onomastic units are considered linguistic units. Occasional onomastic units are words created in the speech process and are characterized by their one-time and temporary use. Such names are created by authors or speakers for a specific artistic or communicative purpose.
4. By manufacture. Real names are ready in the language. Temporary onomastic units are usually created on the basis of national onomastic traditions, sometimes deviating from them.
5. By content and essence. Real names usually have a positive meaning. Temporary onomastic units express both positive and negative content.
6. According to the expression of the color of novelty. Real names do not have the color of novelty. They become popular as conventional names. Temporary onomastic units do not lose their novelty and attract attention in terms of their unexpectedness and unusualness.

7. According to the periodicity criterion. Temporary onomastic units are temporary, context-dependent, and creatively created names, while real onomastic units are permanently existing stable names that are widely used and frequently referred to in language and society.

There are also some other characteristics of occasional onomastic units, which indicate that such units are specifically intended for a literary text. In particular, occasional onomastic units are characteristic of poetic speech and reflect the individual style of the creator. Names created appropriately and purposefully, in full compliance with the laws of language development, show the originality and uniqueness of the creator's word usage. This testifies to the high level of his poetic talent, his ability to subtly perceive the valuable riches of language. It shows the creator's innovation in the matter of artistic word.

Occasional onomastic units also demonstrate the creator's skill in word creation. [7.222-239] There are such unexpected names that the reader cannot help but acknowledge their author. As noted in research on occasionalisms, "thoughtfully and ingeniously created occasionalisms, compared to lexical units, more clearly show signs of the emotional world, create unique images, and expressively express emotions." [8.107] O. To'xtasinova provides several examples of such skillfully crafted names. In particular, he provides an analysis of the anthroponym Yaxshi Yaman as a temporary name in the following way: "Yaxshi Yaman is formed on the basis of an antonymic pair. By taking the word "yomon" as "yomon" (a form used in oral speech) and adding the suffix "-iy," a comical image is created. [8.108]

CONCLUSION

In conclusion, it should be noted that occasional onomastic units are created and used by creators in order to express their thoughts and goals in a unique and clear way, to show all the facets of the depicted image, and to vividly express their subjective attitude towards them, that is, their feelings. Such names are created when the possibilities of the language in describing the image object do not satisfy the speaker. In general, onomastic units in a literary text are not limited to naming specific objects in the reader's mind. In fact, if the names in the literary text are used correctly, their possibilities are very wide. In this regard, it is especially noteworthy that the poetic possibilities of occasional onomastic units are wide. It is advisable to study them separately in terms of their manifestation in various situations in a literary text, the tasks they perform, and the ability to express the large amount of information that needs to be said.

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