

Structural And Semantic Features Of Occasional Units

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Received: 19 December 2025; **Accepted:** 11 January 2026; **Published:** 16 February 2026

Abstract: This article analyzes the principles of the formation of occasional units, their lexical, semantic, morphological and syntactic properties on a scientific basis. The role of occasional units in linguopoetics in the formation of an individual style, their function in increasing imagery, and their place in the development of the Uzbek poetic language are widely covered. The study uses linguopoetic, semantic and stylistic approaches in harmony. The theoretical foundations, structural and semantic properties, use in literary texts and practical analysis of occasional units are covered, and occasional units are analyzed and their place in language development is assessed.

Keywords: Expressiveness, imagery, norm, linguistics, linguopoetics, occasionalism, occasional unit, structure, semantics, model, cognitive, pragmatics, context.

Introduction: In world linguistics, the issue of creative lexical formations has been the focus of many researchers. Representatives of the linguopoetic direction and the cognitive school have always been interested in increasing the aesthetic effect of individual word formation in a literary text, the theories of conceptual integration and metaphorical mapping. This shows that language development always proceeds in two directions: using the capabilities of the internal system and updating through the creation of new units. Occasional units constitute the creative mechanism of this updating. In the process of global communication, technological changes and cultural exchange, the author's speech creativity is increasing, and the volume and significance of occasional units are increasing.

Occasional units (Latin *occasionalis* - random, one-time) are words or expressions that do not exist in the language system, but are created by the author for artistic purposes. They provide novelty, expressiveness and imagery in the language. V.V. Vinogradov, A.A. Reformatsky, Sh. Rahmatullayev, A. Madvaliyev and A. Nurmonov interpreted this issue differently. Occasional units are a factor that expands the aesthetic norm in the language and are the main tool in the formation of

an individual style.

In linguistics, it is important to determine the structural-semantic characteristics of occasional units, to show their functional load in artistic speech, and to draw generalizations based on practical analysis. For this, the following work should be carried out: to determine the terminological boundaries of the concept; to compile a typology of structural models; to describe semantic mechanisms; to conduct practical analysis in literary texts; to evaluate equivalent strategies in translation; to highlight cognitive and pragmatic aspects; to determine the differences between occasional units and neologisms.

An occasional unit is a unit created by the author in a specific communicative situation, acquiring a functional meaning within the context and usually not stabilized in the general language. Its uniqueness is manifested in individual stylistic features, imagery and expressiveness. For example, "sufferer" is an image that swallows pain and keeps it in itself. Structurally, the model is composition/affixation; semantically, it is metaphorical transfer. According to the context, it enhances imagery and emphasizes the hero's experiences, "joy" is a subtle, gentle manifestation of joy. Structurally, the model is composition/affixation;

semantically, it is metaphorical transfer. According to the context, it enhances imagery and emphasizes the hero's experiences.

In the development of the Uzbek literary language, the work of poets, especially their skill in working with words, and occasionalisms play a significant role in the process of creating innovations in the language. They expand the semantic possibilities of existing words in the language and create poetic innovations through occasional units.

By actively using occasional units in their work, creators enrich the poetic language of their works with metaphorical, symbolic and figurative expressions. They strengthen their style by creating new words and word combinations. For example, words such as 'kozkuvonch', 'tushkusliq', 'yurakoydin' demonstrate the poet's individual word creativity. These units do not exist in the language, but express a deep semantic load in the context. In this case, existing words are given a new meaning, and they become poetic images. Occasional units are an important tool for expressing the inner world and spiritual experiences of the creator. Through these units, the creator figuratively describes the most delicate states of the human soul. Occasional units give the poetic text liveliness, emotionality, symbolism and expressiveness. For example, expressions such as "I made my words laugh" and "It rains in the desert of my eyes" are the result of imagery in the poet's thinking. In a literary text, occasional units are the main means of expressing the poet's individual style.

From a structural point of view, it relies on existing models, and semantically it evokes new associations. In this respect, occasional units are also similar to neologisms.

Neologisms arise on the basis of social necessity and tend to be integrated into the system; occasional units arise from the individual needs of the author's speech and often do not go beyond the boundaries of the context. Nevertheless, some occasional units can be widely used and later enter the language system as neologisms. Occasional units enhance imagery and create new conceptual landscapes in the reader's imagination. Expressiveness, on the other hand, increases the emotional impact; this often combines with phonetic repetitions, rhythm and melody,

increasing the expressiveness of the artistic style. In the artistic style, occasional units are a poetic function; in journalism - an effective title and contextual emphasis; in oral speech - they express spontaneous creativity. In each style, unexpected novelty serves as a functional dominant. And creators try to use it effectively in their works. For example, in the poetry of Erkin Vohidov and Abdulla Oripov, occasional units that occur are interpreted as follows: "hurricane" - a storm of emotions, an internal wave. Structurally, the model is composition/affixation; semantically, metaphorical transfer. According to the context, it enhances imagery and emphasizes the hero's experiences; "heart tree" - a state of mind that blooms and grows. Structurally, the model is composition/affixation; semantically, metaphorical transfer. According to the context, it enhances imagery and emphasizes the hero's experiences.

According to the theory of conceptual integration, two or more elements of mental space form a new blend. Occasional units are the speech product of the same process, creating a new map in the reader's mind through interframe transfers. In the pragmatic approach, the full meaning of an occasional unit cannot be revealed without context. Today, there are several models of the formation (creation) of occasionalisms. Of these, affixation is the most active model of occasional word formation, and suffixes that enhance emotional-expressive coloring are widely used. Composition, on the other hand, creates a new synthesis semantically, uniting associative fields. Conversion provides dynamic transitions in speech and creates a new functional possibility through a change in category. For example, "eye-bird" is a synthesis of the images of an eye and a bird; it expresses the lightness of a tear as if it were flying. Structurally, the model is: composition/affixation; semantically, metaphorical transfer. According to the context, it enhances imagery and emphasizes the hero's experiences, "mirror of the heart" is the reflection and illumination of the soul. Structurally, the model is composition/affixation; semantically, it is metaphorical transfer. According to the context, it enhances imagery and emphasizes the hero's experiences.

Statistical results show that affixation and composition occupy a leading position. However, semantic shifts are also important: they often arise on the basis of

metaphor and metonymy.

In linguopoetic analysis, a conceptual map is also important: the network of images created by the author, metaphorical transitions, and intertextual connections are identified. In this way, the place occupied by occasional units in the artistic whole is shown. Metaphor creates a new meaning through the transfer of concepts; metonymy denotes a change of place based on proximity. Synecdoche works in the part-whole relationship. These mechanisms form the figurative semantics of occasional units.

Syntactic innovations are often evident in poetic syntax: techniques such as inversion, ellipsis, and parcellation allow for new expressions. Occasional phrases have a pragmatic effect in context and enhance the author's voice.

The results of the study show that occasional units constitute a creative and dynamic layer of the language system. Although they rely on structural models, they provide semantic renewal, and in artistic speech they significantly enhance imagery and expressiveness. In translation, the strategies of functional equivalence and transcreation give successful results.

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