

OCCASIONAL WORDS IN THE POETRY OF IQBOL MIRZO

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Abstract: This article presents an opinion on the occasional words used in the poetry of the people's poet of Uzbekistan Iqbal Mirzo, their formation, in particular, occasional words formed through the syntactic method, and analyzes them based on examples.

Keywords: poetry, word formation, syntactic word formation, occasional word, individuality, poetic device, derivation.

Introduction

In Uzbek linguistics, word-formation has been studied extensively by numerous scholars. In his book *The Word-Formation System of the Uzbek Language*, Azim Hojiyev defines the term “word formation” as deriving new words from language units using specific methods. Hojiyev provides a comprehensive description of major affixation, compounding, and other word-formation types.

Many scholars have investigated word-formation, but today we focus specifically on occasional word-formation and its syntactic method.

In Uzbek studies, linguists S. Toshaliyeva, O. To‘xtasinova, and M. Qurbonova have conducted dedicated research on occasional word-formation. Toshaliyeva defended her PhD on “Occasional Word-Formation in Uzbek”, analyzing both linguistic and extra-linguistic character of occasional coinages, the processes of individual formations, and their stylistic-functional placement in discourse. She observes:

“Extraordinary words are mainly formed by analogy with stable (usual) or rare (occasional) patterns and recognizable word-structures. Yet they deviate from usual recurring linguistic patterns or analogies: morpheme combinability (valence) constraints are broken.”

M. Qurbonova, in her doctoral work, notes that in the national revival era literary works, many lexically occasional units appear. They fall into categories such as root-base coinages, affix-formed occasional units, affixoids, compound occasional words, and phonomorphological formations.

From these observations, we conclude that occasional word-formation often follows ordinary word-formation rules, but introduces creativity, novelty, and disruption of regularity. Some writers follow standard formation rules to coin a new name; others intentionally break rules to create entirely novel words.

In Uzbek, compound word-forming is less common than affixation, yet highly productive. Compound words play a key role in language development: they merge two or more words

semantically and formally into a new lexical item. They bring brevity, clarity, and emotional power—often condensing multi-word expressions into one term.

We analyzed occasional compound words in Iqbol Mirzo's poetry from both morphological and lexical perspectives. Examples include:

oltintus ('gold-color'): originally a phrase oltin tusdagi; the poet condensed this into a compound word. Though originally a noun-noun sequence, oltin ('gold') becomes adjectival in meaning, functioning like oltinrang ('gold-colored').

kiyk-so'qmoq ('deer-path'): a noun+noun compound retaining its nominal category. Here so'qmoq and kiyik remain recognizable referents; yet in metaphor, all deer paths "sing" of the memory of Muhammad Yusuf, turning each path into a spiritual echo.

jangmaydon ('battle-field'): from jang maydon ('battle field'), reinterpreted by the poet as the dusty run-wrestling fields where kids compete—a metaphorical "battle-ground."

boshpanoh ('place-shelter'): address to the Divine; morphologically noun+noun, but meaning "protector," analogous to panoh. It is an infrequent creation, not found in dictionaries.

yuraktepa ('heart-top'): superficially a toponym, but in context refers to the "top of the heart." A poet's idiosyncrasy, noun+noun compound, semantically innovative.

According to A. Hojiyev's analysis, all these are syntactic-lexical compounding: one component does not lose its original meaning; meanings evolve rather than a purely new lexeme created (e.g. boshpanoh vs panoh, jangmaydon vs maydon, kiyikso'qmoq vs so'qmoq, oltintus vs tus/rang). Yuraktepa too can be viewed as syntactic-lexical compounding—though metaphorical rather than spatial.

The syntactic-morphological method of compounding occurs when an affix is added to an existing phrase, altering its morphological class. For example:

ko'nglito'qlik ('contentment'): from idiomatic ko'ngli to'q ('satisfied heart'), derived into a noun via the suffix -lik.

olti-betli ('deceitful, deceptive'): derived from olti bet ('six-faced') plus the adjectival suffix -li, yielding a meaning beyond the literal.

Uzbek also features morphological compounding, where two unrelated words merge to create new meaning (distinct from affixation)—e.g.:

yormozor: from yor ('beloved') and mozor ('graveyard'), together signaling heartbreak or collective remembrance—interpreted via context as a metaphor for the heart.

tilsimtosh ('magic-stone'): noun+noun used metaphorically in poetry to describe someone who conceals secrets—unrelated to actual stone.

Morphemic similarity or analogy plays a role: in tilsimtosh, one noun suggests traits of another without literal semantic relation.

In conclusion, occasional compounds formed via compounding demonstrate the creative dynamism of modern Uzbek. Such words not only introduce semantic novelty, but enrich poetic language with imagery, emotion, and aesthetic depth. Their analysis provides valuable linguistic insight and serves as fertile material for linguistic scholarship.

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