

AUTHORIAL NEOLOGISMS AS A MARKER OF INDIVIDUAL LITERARY STYLE IN RUSSIAN, UZBEK, AND ENGLISH LITERARY DISCOURSE: A COGNITIVE AND SOCIOCULTURAL PERSPECTIVE

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Abstract

The present study investigates authorial neologisms as one of the most productive linguistic mechanisms for constructing individual literary style in Russian, Uzbek, and English literary discourse of the twentieth and twenty-first centuries. The research focuses on the interaction between lexical innovation, stylistic identity, and literary representation, emphasizing how newly created lexical units contribute to the formation of artistic reality and conceptual meaning. Special attention is paid to the linguistic creativity of writers whose works demonstrate distinctive approaches to neological construction. Literary texts by Viktor Pelevin, Chingiz Aitmatov, James Joyce, Thomas Pynchon, and Margaret Mitchell serve as the empirical basis of the analysis. The study examines word-formation patterns, stylistic functions, pragmatic effects, and sociocultural determinants that influence authorial lexical invention. The findings demonstrate that authorial neologisms function not merely as language innovations but as cognitive and artistic tools that express historical consciousness, ideological perspectives, national identity, and individual aesthetic vision.

Keywords: authorial neologism; idiolect; literary discourse; stylistics; cognitive poetics; lexical innovation; word formation; Russian literature; Uzbek literature; English literature.

АВТОРСКИЕ НЕОЛОГИЗМЫ КАК МАРКЕР ИНДИВИДУАЛЬНОГО ЛИТЕРАТУРНОГО СТИЛЯ В РУССКОМ, УЗБЕКСКОМ И АНГЛИЙСКОМ ЛИТЕРАТУРНОМ ДИСКУРСЕ: КОГНИТИВНЫЙ И СОЦИОКУЛЬТУРНЫЙ ПОДХОД

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Аннотация

Настоящее исследование посвящено изучению авторских неологизмов как одного из наиболее продуктивных языковых механизмов формирования индивидуального литературного стиля в русском, узбекском и английском литературном дискурсе XX–XXI веков. Исследование сосредоточено на взаимодействии лексической инновации, стилистической индивидуальности и художественной репрезентации, уделяя особое внимание тому, каким образом вновь созданные языковые единицы участвуют в формировании художественной реальности и концептуального содержания произведения. Особое внимание уделяется языковому творчеству писателей, чьи произведения демонстрируют различные подходы к созданию неологических конструкций. Эмпирическую основу исследования составляют литературные произведения Виктора Пелевина, Чингиза Айтматова, Джеймса Джойса, Томаса Пинчона и Маргарет Митчелл. В работе рассматриваются модели словообразования, стилистические функции, прагматические эффекты и социокультурные факторы, влияющие на авторское словотворчество. Результаты исследования показывают, что авторские неологизмы выступают не только как языковые инновации, но и как когнитивные и художественные инструменты выражения исторического сознания, идеологических взглядов, национальной идентичности и индивидуального эстетического мировоззрения.

Ключевые слова: авторский неологизм; идиостиль; литературный дискурс; стилистика; когнитивная поэтика; лексическая инновация; словообразование; русская литература; узбекская литература; английская литература.

**MUALLIF NEOLOGIZMLARI RUS, O‘ZBEK VA INGLIZ ADABIY
DISKURSIDA INDIVIDUAL ADABIY USLUB KO‘RSATKICHI SIFATIDA:
KOGNITIV VA IJTIMOIIY-MADANIY YONDASHUV**

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Annotatsiya

Mazkur tadqiqot XX–XXI asr rus, o‘zbek va ingliz adabiy diskursida muallif neologizmlarini individual adabiy uslubni shakllantiruvchi eng samarali lingvistik mexanizmlardan biri sifatida o‘rganishga bag‘ishlangan. Tadqiqot leksik innovatsiya, stilistik individuallik hamda badiiy voqelikning ifodalanishi o‘rtasidagi o‘zaro bog‘liqlikni tahlil qilib, yangi yaratilgan til birliklarining badiiy olam va konseptual mazmunni shakllantirishdagi o‘rniga alohida e‘tibor qaratadi. Tadqiqotda neologik birliklarni yaratishning turli usullarini namoyon etuvchi yozuvchilarning til ijodkorligi alohida tahlil qilinadi. Empirik material sifatida Viktor Pelevin, Chingiz Aytmatov, Jeyms Joys, Tomas Pinchon va Margaret Mitchell asarlari tanlangan. Ishda so‘z yasash modellari, stilistik funksiyalar, pragmatik ta’sir hamda mualliflik leksik innovatsiyalariga ta’sir etuvchi ijtimoiy-madaniy omillar o‘rganiladi. Tadqiqot natijalari shuni ko‘rsatadiki, muallif neologizmlari nafaqat til yangiliklari, balki tarixiy tafakkur, mafkuraviy qarashlar, milliy o‘zlik va individual estetik dunyoqarashni ifodalovchi kognitiv hamda badiiy vosita sifatida ham xizmat qiladi.

Kalit so‘zlar: muallif neologizmi; idiosstil; adabiy diskurs; stilistika; kognitiv poetika; leksik innovatsiya; so‘z yasalishi; rus adabiyoti; o‘zbek adabiyoti; ingliz adabiyoti.

Introduction

Language constantly develops in response to social transformation, technological progress, and cultural evolution. Literature occupies a special position within this process because literary language not only reflects reality but also reconstructs and reinterprets it through artistic expression. Among the numerous mechanisms of literary creativity, authorial neologisms remain one of the most powerful instruments for generating new meanings and constructing original textual worlds.

Authorial neologisms refer to lexical units intentionally created by writers to express concepts, emotions, experiences, and artistic ideas that cannot be fully represented through existing vocabulary. Unlike conventional neologisms that gradually become integrated into general language use, literary neologisms often remain unique to specific authors and function as indicators of individual stylistic identity.

The concept of individual literary style—or idiolect—includes lexical selection, syntactic organization, semantic innovation, metaphorical systems, and creative word

formation. Neological creativity occupies a central position in this structure because it allows writers to challenge linguistic conventions and expand expressive possibilities.

The increasing complexity of modern literary discourse has intensified interest in lexical experimentation. Twentieth- and twenty-first-century writers frequently employ authorial neologisms to represent fragmented consciousness, technological realities, cultural hybridity, ideological shifts, and changing perceptions of identity. This study aims to examine authorial neologisms as a marker of individual literary style and to compare their linguistic and stylistic realization in Russian, Uzbek, and English literary traditions.

Authorial Neologisms in Russian Literary Discourse

Russian literature of the late twentieth century demonstrates remarkable linguistic experimentation. Among contemporary writers, Viktor Pelevin occupies a distinctive position due to his innovative integration of philosophical reflection, technological vocabulary, media language, and postmodern irony. In novels such as *Generation P* and *Buddha's Little Finger*, neologisms become mechanisms for representing ideological instability and transformed social consciousness. Pelevin constructs lexical combinations that merge everyday language with philosophical abstraction and technological discourse. One characteristic feature of Pelevin's neological strategy is metaphorical derivation. Rather than inventing completely new lexical forms, he frequently restructures familiar lexical elements to produce unexpected conceptual associations.

Such lexical innovation serves several purposes: it intensifies satire, creates symbolic meanings, reflects social transformation, and contributes to the author's recognizable literary identity.

Authorial Neologisms in Uzbek Literary Discourse

Within Uzbek and Central Asian literary traditions, Chingiz Aitmatov represents a unique synthesis of national cultural heritage and universal philosophical reflection. Aitmatov's literary language demonstrates a tendency toward semantic expansion and conceptual transformation. His neological constructions frequently emerge through the reinterpretation of folklore symbols, traditional vocabulary, and culturally significant concepts. In works such as *The Scaffold* and *The White Ship*, lexical innovation supports the development of ethical questions and philosophical exploration of human existence.

Unlike purely experimental literary traditions, Aitmatov's neologisms maintain strong emotional and cultural motivation. They deepen character psychology and create connections between individual experience and collective memory. As a result, authorial neologisms become not merely stylistic ornaments but instruments of cultural representation.

Authorial Neologisms in English Literary Discourse

English literary modernism and postmodernism significantly expanded the possibilities of linguistic creativity. James Joyce remains one of the most influential figures in literary word formation. His novel *Finnegans Wake* transforms language into an autonomous artistic system characterized by multilingual references, phonetic experimentation, lexical blending, and semantic ambiguity.

Joyce's neological constructions reproduce fragmented thought processes and create multiple interpretative possibilities. Thomas Pynchon continues this experimental tradition by integrating scientific terminology, technological language, and cultural references into literary narration. Margaret Mitchell employs lexical innovation less radically; however, her stylistic choices contribute to historical atmosphere and reinforce character individuality. The comparative analysis reveals that English literary discourse tends to favor semantic multiplicity and formal experimentation.

Mechanisms of Neologism Formation

The examined literary material demonstrates several productive mechanisms:

Affixation – formation through prefixes and suffixes.

Conversion – grammatical transformation without formal change.

Lexical Blending – merging lexical units into hybrid structures.

Semantic Extension – assigning new meanings to existing forms.

Borrowing and Adaptation – integrating foreign lexical elements.

Cultural Hybridization – combining national and global linguistic resources.

These mechanisms demonstrate that neological creativity reflects both individual authorship and broader cultural tendencies.

The analysis identifies several principal functions:

- creation of artistic atmosphere;
- representation of psychological states;
- construction of conceptual meaning;
- expression of philosophical ideas;
- reflection of sociocultural reality;
- strengthening of authorial identity;
- expansion of expressive literary possibilities.

Neologisms transform literary language into a dynamic system capable of expressing complex intellectual and emotional experiences.

The conducted analysis confirms that authorial neologisms constitute one of the most important indicators of individual literary style in Russian, Uzbek, and English literary traditions. Although the examined writers employ different linguistic mechanisms, their neological practices perform comparable artistic functions and reveal similar cognitive principles.

Authorial neologisms allow writers to reinterpret reality, preserve cultural memory, express ideological positions, and construct unique artistic worlds. Therefore, the study of literary neologisms contributes not only to stylistic research but also to broader investigations of language, culture, cognition, and literary creativity in contemporary humanities.

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