

COMPOSITION AS A WORD-FORMING TYPE AND ITS CONNECTION WITH INCORPORATING: ANALYSIS OF OCCASIONALISMS IN THE POETRY OF V.V. MAYAKOVSKY AND THE PROBLEMS OF INTERLINGUISTIC TRANSFORMATION (RUSSIAN - UZBEK)

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<https://orcid.org/0000-0003-1594-6459>**Abstract**

Background: The article examines the issues of comparison of word formation of compound words and incorporation. The problems of correspondence and difference of these two linguistic processes in linguistics are raised. Compound words are examined on examples of occasionalisms taken from the lyrical works of V.V. Mayakovsky. A detailed lexical, word-formation, stylistic functional analysis of occasionalisms-composites is given in order to find a connection between the concepts of these two concepts.

Purpose: The goal of this research is to create a map of occasionalisms containing elements of incorporation by systematizing them and conducting word-formation and semantic analysis to further investigate polysynthesis in Russian compared to Uzbek as a whole.

Methods: A comprehensive approach combining various linguistic, historical, and sociolinguistic analysis methods enabled the most complete picture of the phenomenon and the impact of Mayakovsky's incorporation of occasionalisms into the Russian language and their translation into Uzbek.

Results: The study of occasionalism composites in V.V. Mayakovsky's work revealed that the poet actively used this technique to create vivid, expressive images, giving his poetry a unique style. The analysis of examples such as "neprokhodimolesy" (impenetrable-forest-like), "zadolitcaya" (back-face-like), "dvukhmetrorostnaya" (two-meter-tall) and others confirms that Mayakovsky frequently resorted to compounding roots or bases, thereby forming lexemes that do not exist in the literary language. These occasionalisms, possessing a particular meaning within the work's context, complicate translation and interpretation without considering their surrounding verbal environment. These observations

align with the definition of a composite proposed by I.A. Muravyeva, who views it as the result of combining two or more lexemes into a new complex lexical unit. Mayakovsky's occasionalisms can be considered a specific form of composites created by the poet to achieve distinct artistic objectives. The presence of a dictionary of Mayakovsky's occasionalisms confirms the systematic and large-scale use of this technique in his work.

Thus, occasionalisms play a key role in shaping the poet's individual style, granting his works originality and expressiveness.

Conclusions: V.V. Mayakovsky's occasionalisms are predominantly formed through composition. He actively used the combination of bases and roots (composition) as the main method for creating his neologisms. This confirms that his occasionalisms are often compound words formed by merging several usual units, allowing him to achieve an unusual sound and rich meaning.

Occasionalisms are challenging to translate due to their contextual dependency and the absence of direct equivalents in other languages. Mayakovsky's occasionalisms present significant difficulties for translation. Their meaning becomes clear only within the specific poem's framework, requiring the translator to possess not only linguistic but also interpretative skills.

The active use of composition-based occasionalisms is a distinctive feature of V.V. Mayakovsky's individual style. They introduce elements of novelty, expression, and grotesqueness into his poetry, making it recognizable and unique. The creation of a dictionary of V.V. Mayakovsky's occasionalisms underscores that his linguistic experiment successfully rejuvenated poetic language. Although his neologisms did not enter common usage, his word creation remains a striking phenomenon in Russian poetic literature..

Keywords. Incorporation, occasionalisms, V.V. Mayakovsky, lexical composition, composites, context, word formation, morphology, poetics, semantics.

Introduction

In modern works on the direction of word formation, namely such word formation type as addition, a large volume of work has been done, but until now there has been no study of this type of derivation in connection with the incorporation of non-polysynthetic languages. A review study of this topic allows us to analyze the

state of word production in relation to complex words, namely occasionalisms using the example of 6 poems by V.V. Mayakovsky, and the analysis of composites proves that in the Russian inflectional language one can also observe elements of incorporation, and their comparison with the Uzbek language shows the complexity of translating occasionalisms into other languages. The occasionalisms in Vladimir Mayakovsky's works represent a phenomenon of lexical compounding, resulting in complex lexical units—composites—formed by merging two or more lexemes. These formations demonstrate that their specific meanings often require in-depth contextual analysis for accurate interpretation and translation. This study is based on an extensive corpus of examples from V.V. Mayakovsky's poetry, confirming the prevalence of this phenomenon and enriched with references to works by leading linguists. In particular, it draws on the definition of lexical compounding proposed by Dr. Irina Anatolyevna Muravyova, a professor at the Russian State University for the Humanities, who considers composites as a result of incorporating speech units into a single complex word, thereby deepening the understanding of word-formation mechanisms. . Also, this scientist, having studied a large number of languages with different structures, came to the conclusion that "modern linguistics has data that incorporation is represented in a wide range of languages. According to the Encyclopedia of Language and Linguistics, incorporation is found on almost all continents" (Muravyova, 8).

Gurion University, Zarina Levy-Forsythe and Olga Kagan, in their study "Two Types of Object Incorporation in Uzbek" classify the Uzbek language as a group that also contains elements of incorporation and argue that "the question of whether Turkic languages use incorporation, and if so, whether it is true incorporation (TI) or pseudo-incorporation (PI), is a subject of ongoing debate" (Levy - Forsythe , Z. , & Kagan , O. , 2020).

The article provides a comprehensive analysis of V.V. Mayakovsky's poetic text while engaging with contemporary linguistic theories. It demonstrates that lexical compounding, characteristic of V.V. Mayakovsky's poetic language, exhibits elements of incorporation that, contrary to widespread belief, are inherent not only to polysynthetic languages but also to Russian. This significantly expands perspectives on the morphological potential of the Russian language and allows for a reconsideration of traditional word-formation models in Russian, taking into account the dynamic nature of the language and its continuous evolution in

generating new lexical units within artistic discourse. Ultimately, this research contributes valuable insights into the study of V.V. Mayakovsky's poetics and advances theoretical linguistics, particularly in the fields of word formation and semantics.

This article presents a fragment of linguistic research dedicated to the study of incorporation within the framework of comparative typology of the Russian and Uzbek languages, based on composites in the works of Vladimir Mayakovsky. It examines two types of word formation: classical (automatic) and intentional (aimed at creating original words). The primary focus is on occasionalisms as a result of lexical compounding (composites). This linguistic phenomenon, analyzed through six of Mayakovsky's poems, highlights the significance and artistic function of the neologisms created by the poet (neprokhodimolesy, zadolitsaya, oboyudostruyu, dvukhmetrovorostuyu, lazorevosineskvoznoye, verblyudokorabledrakony, amerikolitseye, gololoboy) and the challenges of translating them into Uzbek. It is noted that understanding the meaning of such words often requires in-depth contextual analysis. The examination of these composites demonstrates Mayakovsky's innovation in word formation and his influence on the development of the Russian language.

This study employs methods of linguistic, historical-linguistic, and sociolinguistic analysis.

Lexicographic analysis was used to examine the lexical composition of complex occasionalisms in V.V. Mayakovsky's works, identify and classify them, and determine their semantics and word-formation models.

Morphological analysis was applied to study the internal structure of occasionalisms, identify morphemes, determine their formation methods (compounding, affixation, truncation), analyze the morphological features of neologisms, and compare them with standard morphological rules of the Russian language.

Semantic analysis facilitated the investigation of the meaning of occasionalisms within the context of the works, the determination of their meanings, and the identification of methods of meaning expression (metaphor, metonymy, irony, etc.). Special attention was given to contextual meanings, as they are often crucial for understanding neologisms.

Stylistic analysis allowed for the examination of the artistic function of occasionalisms in Mayakovsky's texts, their role in imagery creation, expression of the author's stance, and emotional impact on the reader. It also enabled an analysis of stylistic devices associated with the use of occasionalisms (hyperbole, metaphor, irony).

The sociolinguistic method of reception analysis was used to study the perception of Mayakovsky's occasionalisms by readers and to determine how they are assimilated and used in everyday speech.

A comprehensive approach to this study has provided the most complete picture of the phenomenon and the influence of Mayakovsky's incorporation of occasionalisms on the Russian language, as well as the challenges of translating them into Uzbek.

Linguistic sciences have an ancient history. The timeline can be traced back to the Indian scholar of his time, Panini, who lived in the 4th century BCE. Of course, modern linguistics can no longer be compared to the same science of the past. Throughout its development, the history of language has undergone various, sometimes contradictory, changes: from the religious, divine origins of the science to cutting-edge theories of computational linguistics.

Language develops in parallel with the state of society and reflects even its smallest manifestations—whether in scientific achievements (professional jargon), the lives of prison inmates (slang), innovations from neighboring countries (neologisms, borrowings), or the everyday lives of ordinary people. The objective of this article is to identify the ways in which speech units that enrich the lexicon of the Russian language are formed in comparison to Uzbek. We are particularly interested in the derivation of complex words. While this issue has already been widely studied, questions regarding the incorporation of speech units in the comparative analysis of Russian and Uzbek remain unexplored.

Word formation is a relatively young science, yet it plays a decisive role by integrating all branches of linguistics, particularly lexicology, morphology, stylistics, orthography, syntax, and phonetics.

The founders of Russian word formation are traditionally considered to be V. V. Vinogradov, G. O. Vinokur. These linguists, at the early stages of this field's emergence, already determined its place among other disciplines. They explored

issues of semantics, the structure of motivated and unmotivated stems, and principles of synchronic derivation.

The system of any language is dynamic and ever-changing. Some words, losing their relevance, gradually fall out of use and ultimately become archaic, while others emerge in response to societal, cultural, and everyday transformations. This phenomenon applies not only to the lexicon but also to word formation, as this linguistic domain examines the creation of new speech units that are subsequently studied in lexicology.

It is important to emphasize that a language's ability to respond sensitively to external stimuli is one of its key characteristics. New words, as a rule, do not emerge randomly but follow established models and patterns inherent in the language.

Within word formation processes, scholars distinguish several principles governing these mechanisms. Words can emerge spontaneously, without deliberate intellectual effort—this is classical word formation, in which new speech units arise automatically through affixation or compounding, and their occurrence does not surprise speakers. There is, however, another type of word formation, where authors of neologisms deliberately create words according to existing derivation rules to produce originality and convey a specific intent. One such process is the linguistic phenomenon known as occasionalization. The renowned Russian linguist G. O. Vinokur was the first to define this phenomenon as: "...a manifestation of linguistic innovation, transforming potential into actuality" (Vinokur G. O, 1991).

Authors of the modernist movement often employed this method of word creation. Below are 15 examples of compound occasionalisms from the works of Vladimir Vladimirovich Mayakovsky, who, along with his like-minded contemporaries, regarded himself as a creator of a new, fresh wave in poetry and literary art as a whole. Indeed, Mayakovsky's work is highly original, characterized by a unique verse structure, rhythm, and distinctive word-formation techniques, which led to the emergence of an array of authorial neologisms -a term commonly used today. The following are examples.

1. *Vyli stepi,
i Ural
oral*

NEPROKHODIMOLESYI

(*Rabochim Kurska* 1923), (V. V. Mayakovsky, 1956).

The steppes howled,
and the Urals
roared,

IMPASSABLE-FORESTED

(To the Workers of Kursk...1923), (V.V. Mayakovsky, 1956).

IMPASSABLE-FORESTED - meaning that the mountains of the Urals are covered with forests that cannot be passed through. The new word *IMPASSABLE-FORESTED* is formed by combining the stems of the adjective "impassable" and the noun "forest," with the truncation of the ending in the second component. The word carries a strong expressive charge, enhancing the image of the Urals as powerful and impenetrable. The unusual fusion of two words into one creates an effect of surprise, drawing the reader's attention. The occasionalism conveys a sense of hyperbole, exaggerating the density and impassability of the Ural forests. The composite adds an element of irony to the poem, significantly increasing the reader's interest, evoking astonishment, and even causing a slight shock in those unfamiliar with such a lexical formation.

2. Vokrug,
 s litsom,
 chto ravno goditsya
 byt' i litsom
 i yagoditsey,
 ZADOLITSAYA
 politsiya

(*Vladimir Il'ich Lenin* 1924), (V.V. Mayakovsky, 1956).

*Around,
with a face
equally fit
to be both a face
and a buttock,
BACK-FACED
police*

(*Vladimir Ilyich Lenin*, 1924), (V.V. Mayakovsky, 1956).

ZADOLITSAYA - formed by combining the stems with the truncation of the ending in the first component. The lexical meaning of this word, based on the context of the poem, suggests that the police resemble both a face and buttocks simultaneously, achieved by merging the two roots *zad* ("back" or "buttocks") and *litso* ("face"). This word choice conveys direct sarcasm towards the police and evokes a storm of emotions, ranging from uncontrollable laughter to an understanding of the quality of police work.

3. Beryot -

kak bombu,

beryot -

kak yezha,

kak britvu

OBOYUDOOSTRUYU,

beryot,

kak gremuchuyu

v 20 zhal

zmeyu

Takes it -

like a bomb,

takes it -

like a hedgehog,

like a razor

DOUBLE-EDGED,

takes it,

like a rattlesnake

with 20 fangs.

DVUKHMETROVOROSTUYU (Two-meter-tall) (Stikhi o sovetskom pasporte 1929),

(V.V, Mayakovsky, 1956).

The passport is depicted through a quadruple comparison. "*Like a razor OBUYUDOOSTRUYU (Double-edged)*"- here, the comparison is drawn by analogy with the biblical text, where the Bible itself is described "*like a double-edged sword*." The comparison to a snake is hyperbolically conveyed through the

neologism *DVUKHMETROVOROSTAYA* (*Two-meter-tall*). The effect of astonishing the reader is achieved through extensive hyperbolization and the final neologistic word. The reader finds themselves in a state of complete surrender to this powerful verbal assault, where the initial confusion is replaced by a smile and acceptance of the entire poem.

Firstly, the concept of "height" is inapplicable to a snake. Secondly, the word *DVUKHMETROVOROSTAYA* (*Two-meter-tall*) is formed through the combination of the roots "*dvukh-*" (two-), "*metr-*" (meter), and "*rost-*" (growth). "*Dvukh-*" is a numeral in the genitive case with the connecting vowel *-o*. The composite means "*having a height of two meters*." Applied to a snake, this creates a comedic effect, as the notion of "height" is usually irrelevant for snakes. It emphasizes exaggerated, hyperbolized dimensions. Connotation: Ironic, hyperbolic.

4. *Telo LAZOREVOSINESKVOZNO,*

Ya tak natyanul moyu materiyu,

 chto vetrom

 svobodno

 naskvoz svistelo

(Pyatyy internatsional), (*V.V. Mayakovsky, 1956*).

 The body LAZUREBLUESEE-THROUGH,

 I stretched my fabric so tight

 that the wind

 freely

 whistled through.

(The Fifth International), (*V.V. Mayakovsky, 1956*).

Formed by combining the roots "*lazorev*" - "azure", "*sin*" - "blue" and "*skvozn*" - "through" with connecting vowels. It means something transparent, having both azure and blue shades, creating an image of something otherworldly and ethereal. Connotation: Romantic, elevated.

5. *I ya,*

na etom samom

 na móre

 goroy-golovoy plyvu golovastit' -

 vtoroy kakoy-to brat chernomoriy.

Eskadry

VERBLYUDOKORABLEDRAKONYI.

Plyvut. (Pyatyy internatsional), (*V.V. Mayakovsky, 1956*).

And I
right here
on the sea

float headfirst like a mountain-headed tadpoling -
some kind of second Black Sea brother.

Squadrons of
CAMELSHIPDRAGONS

are sailing. (Fifth International), (*V.V. Mayakovsky, 1956*).

The complex word *CAMELSHIPDRAGONS* is formed through triple composition using the connecting vowels *-O-* and *-E-*. The bases: *camel-*, *ship-*, *dragon-*, are all nouns denoting concrete objects. It has a denotative meaning that does not correspond to a specific real-world object. Instead, it designates hypothetical squadrons possessing the characteristics of a camel, a ship, and a dragon simultaneously.

When considering the connotative meaning, the *camel* is associated with the desert, slow but persistent movement, endurance, and the ability to overcome hardships. The *ship* can be understood as a maritime vessel, possibly referencing the "ships of the desert" (a metaphor for camels). The *dragon* is linked to a mythical creature with immense power, fire-breathing abilities, and magical properties. This combination adds grotesqueness and intimidation to the image of the squadron.

The fusion of these three images creates an impression of something fantastical, powerful, and unstoppable-moving both on land (camel), at sea (ship), and in the air (dragon). It emphasizes grandeur and epic scale.

This occasionalism is used to construct a hyperbolized image of revolutionary forces striving to transform the world.

6. Chelovek ne chelovek,
a tak -
lyudogus'

A human is not a human,

but rather -

a persongoose.

LUDOGUS

Formed by combining roots. Roots: "lyud-" (with the truncation of the ending "-i") and "gus." This occasionalism creates the image of a being that combines the traits of both a human and a goose. It is not merely "a person who looks like a goose," but rather a hybrid creature.

It carries a negative, derogatory connotation. Mayakovsky uses this word to express contempt or mockery towards someone he perceives as foolish, narrow-minded, cowardly, possibly fussy, and talkative. The image of a goose here is used to give a belittling characteristic to a person.

The word "ludogus" is meant to evoke a vivid, albeit unpleasant, image in the reader's mind. It enhances the emotional impact of the text, emphasizing the author's negative attitude toward the described subject. To convey the meaning and connotation of "ludogus" into Uzbek within the context, several approaches can be considered. A neologism by analogy: *odamgoz* (одамғоз). This is the closest equivalent to the original, combining "odam" (human) and "goz" (goose). However, like any neologism, it may be unclear without context.

A metaphorical translation: *odamgoz* (gozday odam) - "a person like a goose." This version is more comprehensible but loses the conciseness and expressiveness of the original. To convey the derogatory and negative connotation, one could use a pejorative phrase: *kurkok* (frightened), *axmoq odam* (silly, foolish person) - (*kurkok akhmok odam*) - "a cowardly, foolish person." This version retains the negative connotation but loses the goose imagery.

7. Prochest' po vsem eskadrilyam futuristov,
krepostyam klassikov, UDUSHLIVOGAZNYM komandam
(Pyatyy internatsional), (V.V. Mayakovsky, 1956).

Read out to all squadrons of futurists,
to the fortresses of the classics, to the SUFFOCATING-GAS squads
(Fifth International), (V.V. Mayakovsky, 1956)..

UDUSHLIVOGAZNIY - formed by combining the bases "udushliv" (from "suffocating") and "gas-" with the connecting vowel "-O-." This occasionalism means "containing suffocating gases" or "using suffocating gases."

In the context of the poem, it is a metaphor referring to conservative, reactionary forces seeking to suppress the new, progressive art of the futurists. "Suffocating gases" symbolize outdated, harmful ideas that, according to Mayakovsky, poison the atmosphere of art.

The connotative meaning of "suffocating-gas" is negative, associated with danger, oppression, and destruction.

8. Nad vashim sonmom

eta

moya

slovostroyka vzveena

(Pyatyy Internatsional), (V.V. Mayakovsky, 1956).

Above your host

this

my

word construction is hoisted

(The Fifth International), (V.V. Mayakovsky, 1956).

The word is formed by combining the roots "slov-" (word) (with the truncation of the ending -o) and "stroyk-" (construction) with the connective vowel -O.

A neologism created by analogy with words like "novostroyka" (new construction) and "postroyka" (building), it denotes something constructed from words - in other words, the poem itself, the text created by the poet. This emphasizes the active and constructive nature of poetic creativity. Mayakovsky appears to be constructing a building out of words.

It carries a positive connotative meaning of solemn and proud speech, but with an element of irony. The word is imbued with the pathos of creation and construction. The poet presents his work as a monumental structure that rises above the "assembly" of other poems.

"Slovostroyka" (word construction) is a metaphor in which the author's poetry is compared to the realities of Soviet life, where "construction" was an integral part. He contrasts his "slovostroyka" (word construction) with what other poets create

("above your host"). This serves as a declaration of his own uniqueness and significance.

The word evokes associations with something grand, solid, lasting, and towering. It is not just a text but a monumental creation.

Thus, "slovostroyka" (word construction) is a vivid example of V.V. Mayakovsky's word formation, allowing him to express his attitude toward poetry and highlight the individuality of his creative work.

Translating "slovostroyka" (word construction) into Uzbek while preserving its expression and imagery is quite challenging.

For instance, in a word-formation approach: so‘zqurilish - suzkurilish (word-construction). This version is the closest in structure to the original, derived from "so‘z" (word) and "qurilish" (construction). It conveys the idea of building from words, though it may sound somewhat technical and not as vivid as in V.V. Mayakovsky's work.

A more poetic variant could be so‘zlar saroyi (suzlar saroyi) - "palace of words." This translation is metaphorical and conveys the grandeur and solemnity inherent in "slovostroyka," preserving its expressiveness and imagery.

To enhance its expressive quality, one could also use so‘z minorasi (suz minorasi) - "tower of words." This translation emphasizes the height and monumentality of the creation, highlighting its prominence over others.

Another option is ijodiy so‘z san'ati (ijodiy suz sanati) - "creative word art," or a simpler but less metaphorical variant: she'r (sher) - poem, or asar (asar) - poetry. However, these options lack the expressive nuance and cannot fully convey the individual meaning of Mayakovsky's occasionalism.

9. Malo-pomalu,
ele-ele,
no vreste s tem neuklonno,
neodolimo vreste s tem
podo mnoy
razvertyvayutsya
ogney paralleli -
eto Rossiya ZHELEZNODOROZHIT tem'.
(Pyatyy Internatsional), (V.V. Mayakovsky, 1956).

Little by little,
barely,
yet at the same time steadily,
irresistibly at the same time,
beneath me,
the parallels of lights unfold -
this is Russia, RAILRODAING the darkness.
(Fifth International), (*V.V. Mayakovsky, 1956*).

This deverbal noun formation. Mayakovsky takes the noun "jeleznaya doroga" (railroad) and transforms it into a verb, creating an occasionalism through suffixation.

The meaning of the word conveys the process of railroads penetrating the most remote corners of Russia, transforming space through this new technology. The verb describes an active action, emphasizing the dynamism and scale of what is happening. " Rossiya ZHELEZNODOROZHIT tem" means that railroads, like beams of light, disperse darkness, ignorance, and backwardness.

The positive connotation carries a charge of energy, movement, and progress. The railroad is perceived as a symbol of development, civilization, and the unification of the country.

The occasionalism " ZHELEZNODOROZHIT " (railroading) is the key word in the stanza, creating a vivid image of Russia's transformation and highlighting the dynamism and scale of the changes brought about by the expansion of the railway network.

Conveying the full complexity of the neologism " ZHELEZNODOROZHIT " (railroading) into Uzbek is quite challenging. A literal translation would result in a less expressive variant like *temir yo'l bilan yoritadi* (temir yul bilan yoritadi) - "illuminates with a railroad." This version conveys the basic meaning but loses the dynamism and expressiveness of the original.

10.shkola -
kino AMERIKOLITSEE
(Besprizorshchina, 1926), [V. Mayakovsky, 1956].
....school -
cinema AMERICAFACED
(Waifhood, 1926), (*V.V. Mayakovsky, 1956*).

The word is formed through the combination of the roots "Amerik-" (truncated from "America") and "lycée" with truncation.

This occasionalism denotes an educational institution, a lyceum that promotes American culture and lifestyle, possibly with a negative connotation. In the context of being contrasted with the school as a traditional educational institution, "AMERIKOLYCEE" (Americafaced) symbolizes the influence of American culture and cinema, which the poet perceives as superficial, entertaining, and possibly even vulgar.

It carries a rather negative and ironic connotative meaning. The word "cinema" preceding it reinforces the association with entertainment rather than serious education.

The term "AMERIKOLYCEE" (Americafaced) serves to create a contrast with the traditional school, highlighting the intrusion of mass culture into the educational sphere. This reflects the cultural changes of the time, which the poet perceived ambiguously.

Thus, "AMERIKOLYCEE" (Americafaced) is a striking example of V.V. Mayakovsky's word formation, allowing him to express his stance and attitude toward the ongoing cultural processes. Well, this is absolutely unbearable!

11. Ves' kak yest' iskusn zloboy.

Zlyus' ne tak, kak mogli by vy:

kak sobaka litso luny GOLOLOBOY -

vzyal by

i vsyo obvyl

(Vot kak ya sdelsya sobakoy), (V.V. Mayakovsky, 1956).

Completely bitten by anger.

I rage not as you might:

like a dog at the moon's BAREBROWED face -

I would

howl it all away.

(That's How I Became a Dog), (V.V. Mayakovsky, 1956).

"GOLOLOBAYA luna" is an occasionalism formed by combining the roots of the words "goly" (naked) and "lob" (forehead) with the help of suffixation and the connecting vowel "O." The compound word conveys the meaning of the moon's bare forehead, most likely in the sense of "hairless" or "bald," giving the moon an

ironic, even comical appearance. This sharpens the author's sense of anger, likening it to a dog's howl.

Metaphorically, the word can be interpreted as referring to a "round and smooth" moon.

A literal translation into Uzbek would be "yalang peshona," (bald forehead) but this phrase fails to fully capture the emotional intensity conveyed by Vladimir Mayakovsky.

12. Ya b
nashel
slova
proklyat'ya GROMOUSTOGO.

I would
find
words
of a thunder-voiced curse.

The composite word is formed by combining the roots *grom-* ("thunder") and *ust-* (a truncated form of *usta*, meaning "mouth").

V.V. Mayakovsky creates the image of a powerful, thunderous curse, comparing it to the sound of thunder. "Gromousty" literally means "having a mouth like thunder," implying that the words spoken are resounding, forceful, and overwhelming.

The word carries a strong, expressive connotation, emphasizing power, anger, and possibly an element of menace. This occasionalism highlights the intensity and emotional charge of the sought-after words of a curse, reflecting the heightened emotions of the lyrical persona.

In Uzbek, it can be translated as "*Momakoldirok og 'izli*" (momakaldirgok ogizli) - "one possessing thunderous lips." A more meaning-focused translation might be "*Kuchli qarğanadigan so 'zlar*" (kuchli karganadigan suzlar) — "powerful words of a curse."

To fully convey Mayakovsky's expressive force, another alternative could be "*G'azab bilan aytildigan so 'zlar*" (gazlab bilan aytildigan suzlar) - "words spoken with wrath."

13. S kem idti
i na kogo penyat'? -
Klass MILLIONOGLAVYY
napryagaet glaz -
Whom to go with
and whom to blame? -

The MILLION-HEADED class strains its eye -

The composite is formed by combining the bases *million-* and *glav-* with suffixation.

Millionoglavy literally means "having a million heads." In this context, it serves as a metaphor describing an immense mass of people, a class. V.V. Mayakovsky employs hyperbole to emphasize the scale and multitude of the class. There may also be a nuance of facelessness, as a multitude of heads can merge into a single entity.

The connotation is rather neutral and descriptive, highlighting the vastness of the phenomenon depicted. It creates the image of an enormous, numerous class that is difficult to rely on or hold accountable, as identifying specific culprits becomes challenging.

In Uzbek, a literal translation would yield *Million boshli* (million boshli) - "million-headed." This variant may require clarification if used without context. To better convey the intended meaning, it can also be translated as *Millionlab odamlardan iborat sinf* (*Millionlab odamlardan iborat sinf*) — "a class consisting of millions of people." A more figurative translation could be *Bexisob boshli* (bekhisob boshli) — "countless-headed" or *son-sanoqsiz boshli* (son kanoksiz boshli) - "with innumerable heads." Alternatively, to emphasize the aspect of facelessness, one might translate it as *Ulkan va beshabs olomon* (ulkan va beshhs olomon) - "a vast and faceless crowd."

14. I togda skazal
Ilich SEMNADTSATIGODOVY -
eto slovo
And then said
Ilich, SEVENTEEN-YEAR-OLD -
this word

This complex word is formed by combining the numeral "seventeen" with the noun "year," adding the suffix "-ov-" and the ending "-y." Typically, the more commonly used form is "seventeen-year-old," which aligns with the grammatical rules of the Russian language (the form "years" is used with numerals from 5 to 20). "Semnadtsatigodovoy" means "at the age of seventeen." The phrase *o'n yetti yoshli* (*un yeti yoshli*) is a direct and widely used translation meaning "seventeen-year-old." This word does not carry any connotative meaning and is used in its literal sense. However, the given grammatical structure and the forced irregular stress add a certain unusual nuance to its meaning.

15. tuda -milliony
kananadoyu v ushi,
STOTYSYACHESABELNOY
konnitsy beg,
there -millions
with cannonade in the ears,
the gallop of a
HUNDRED-THOUSAND-SABER
cavalry,

This complex adjective is formed by the combination of the numeral "one hundred thousand" and the adjective "saber" with the use of the connecting vowel "-e-". The phrase "one hundred thousand saber cavalry running" can be understood in its denotative meaning as "The running of a cavalry force numbering one hundred thousand riders, armed with sabers." However, the number "one hundred thousand" is likely employed as a hyperbole, intended to intensify the effect.

From a connotative perspective, the phrase evokes the image of a vast, powerful, and unstoppable force. The number "one hundred thousand" serves as an exaggeration to emphasize the scale and formidable strength of the cavalry. The epithet "saber" adds a dimension of militancy and swiftness to the imagery.

In the context of the poem, the phrase likely alludes to revolutionary events or popular uprisings, representing them as a powerful and unstoppable force. The phrase "millions of cannon fire in the ears" further develops this image, imparting a sense of chaos and destruction.

When translating into Uzbek (considering the context and preserving the figurative meaning), the following variations can be proposed:

"Yuz minglab qilichli otliqlarning chopishi" (Yuz minglab kilichli otliqlarning chopishli) (Literally: The running of one hundred thousand cavalry with sabers) this is a more formal and precise translation but lacks some of the poetic qualities of the original.

"Son-sanoqsiz otliqlarning hujumi" (Son-sanoksiz otliklarning hujumi) (The countless charge of cavalry) - this captures the sense of magnitude and power, but omits the imagery of sabers.

16. narod,
golodnyy I GOLOSHTANNYY,
k Sovetam poydet ili budet
burzhuyu taskat.
people,
hungry AND NAKED-TROUSERS,
will go to the Soviets
or will drag
bourgeoisie.

The word is formed by combining the roots "gol" (naked) and "shtan" (trousers) with suffixation and the use of the connecting vowel "o". From a denotative point of view, it means "Lacking pants, dressed in torn or insufficiently covering trousers."

In an associative connotative sense, "goloshtanny" (naked-trousers) symbolizes extreme poverty, destitution, and the absence of basic necessities. It is not merely the lack of clothing but a metaphor for deprivation and a state of humiliation. The word intensifies the emotional impact, creating the image of a desperate, exhausted people. In Uzbek, it can be translated as "yalangoyoq," (yalangoyok) "yalang'och" (yalangoch) (barefoot, naked), which conveys the general idea of poverty and the lack of clothing. There are many such examples in the works of Mayakovsky, and scholars of this poet's work even created a dictionary of Vladimir Mayakovsky's occasionalisms. These examples demonstrate that occasionalisms often represent the combination of bases or roots that have a specific meaning and pose challenges for translation into other languages, particularly Uzbek.

"Vagrancy"	"The Fifth International"	"How I Became a Dog"	"To the Workers of Kursk"	"Poems about the Soviet Passport"	"Vladimir I.L."
• 1 composer	• 5 composers	• 1 composer	• 1 composer	• 1 composer	• 6 composers

When studying the composers of 6 works by V.V. Mayakovsky: "Vagrancy", "The Fifth International", "How I Became a Dog", "To the Workers of Kursk", "Poems about the Soviet Passport", and "Vladimir I.L.", 15 complex occasionalisms were identified. These are entire phrases, such as "jeleznodorozhnoe tem' ("railroad darkness"), meaning that railroads, like rays of light, dispel darkness, ignorance, and backwardness. As can be seen, this complex word can be interpreted as a complete sentence, and it is also translated as a full sentence in Uzbek.

Many linguists, including Irina Anatolyevna Muravyeva, a member of the Moscow Typological Society, a member of the International Association for Linguistic Typology, Doctor of Philological Sciences (2004), Associate Professor (1999), and Professor of the Department of Theoretical and Applied Linguistics at the Faculty of Theoretical and Applied Linguistics at the Institute of Linguistics of the Russian State University for the Humanities, provide the concept of lexical composition, referring to it as a composite: "Lexical composition refers to the process of combining two or more lexemes, resulting in a new complex lexical unit – a composite (Latin: compositum)." A composite is understood as the result of incorporating speech units into a single complex word.

In conclusion, the research confirms that the comparative analysis of word formation of occasionalisms and complex words, focused on the phenomenon of incorporation, revealed both common features and significant differences in the functioning of these linguistic systems. The analysis showed the productivity of incorporation in the work of V.V. Mayakovsky and the predominance of occasionalisms as one of the types of incorporation, as well as the influence of morphological characteristics of languages on the processes of word formation. The data obtained indicate that despite common principles of word formation, occasionalisms manifest in specific forms, reflecting the peculiarities of the grammatical structure and lexical system of each language. The results contribute to the development of the concept of incorporation, deepening the understanding of the mechanisms of word formation and semantic organization of complex words. Further research can be directed towards further analysis of incorporation in other

language families, studying the influence of dialectal features on the processes of incorporation, and exploring the evolution of incorporation in Russian and Uzbek. The results have practical significance for lexicography, translation studies, and the methodology of teaching Russian and Uzbek languages. Furthermore, we have concluded that this linguistic phenomenon, inherent in the Russian language, proves that elements of incorporation can be present in the languages of other morphological groups.

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