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NEOLOGIZATION AS A MEANS OF REFLECTING LINGUISTIC AND CULTURAL CHANGES IN MODERN ENGLISH

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The development of the language is largely due to the development of its word-formation system, the formation of new word-formation models, changes in existing ones, increase or decrease in their productivity and many other factors of the word-formation process.

The creation of new words is carried out, first of all, as a reflection in the language of the needs of society in expressing new concepts that constantly arise as a result of the development of science, technology, culture, social relations. Establishing trends in the development of word-formation processes in the language, improving the theory and practice of lexicography have always been the most important problems of lexicology. A huge influx of new words and the need to describe them led to the creation of a special branch of lexicology – neology – the science of neologisms.

Neologism is a word that has ancient Greek roots. It is formed from two words: “neos” – new and “logos” – word. Neologisms are new words or phrases that have recently appeared in the language. They are clearly visible in the language, standing

out against the background of ordinary words and expressions with freshness and novelty. Neologisms can be divided into author's, individual-stylistic and common language.

Developed languages, which are constantly used in various spheres of life, constantly form new words. Some of them are successful and embedded in the structure of the language, gradually becoming its integral part. But a much larger number of neologisms remains unclaimed and soon goes out of use.

The creation of neologisms is much more active in periods of instability of society, changes in its structure, as well as in connection with the emergence of technical innovations in the everyday life of ordinary people. The last century is characterized by the rapid development of technology, simultaneously with which there are radical changes in the structure of society and human relations. New professions are constantly emerging, new objects and concepts need new names. Today, the process of “implanting” a word into the “fabric” of the language is much faster than even half a century ago, thanks to the Internet and the high degree of communication in society associated with it. Neologisms become common words after they start to be widely used.

At the moment, English, like many other languages, is experiencing a “neologism boom”.

Great contribution to the practice of neology is made by English and American linguists who develop lexicographic aspects of neologisms.

For example, two valuable dictionaries by Barnhart were published (Barnhart, 1973, 1980). They record about 10000 new words and meanings. A significant achievement of English lexicography is the release of a four-volume supplement to the Great Oxford Dictionary edited by R. Burchfield, containing more than 60,000 dictionary entries and more than half a million illustrative examples. However, the theory of neology in English has not yet formed as an independent branch of lexicology. Meanwhile, in English, according to R. Birchfield, on average 800 new words appear per year – more than in any other language in the world. This puts before the Englishmen the task not only of fixing new words, but also of their research. The main problems of neology in the activity aspect based on the research of scientists are as follows: identification of ways to learn new words and meanings; analysis of the factors of their emergence in correlation with the pragmatic needs of society; study of models of their creation and restrictions on their use; development of principles of attitude to them (their acceptance or not) in different socio-professional, age and other groups; lexicographic processing with an indication of pragmatic restrictions on use in different situations of communication, taking into account the social differentiation of the language.

It should be noted that neologisms, as a rule, arise on the basis of the existing linguistic tradition, using the word-forming means already available in the language. Modern English has many ways of forming new words, including word formation, word compounding, conversion, contraction, objectification, substantiation, reverse word formation, lexico-semantic method, alternation of sounds and stress transfer in

the word (phonological method), etc. However, the share of each of them in the word-formation process is not the same.

The ever-growing interest of modern linguistics in various aspects of word formation is explained by the fact that the word is the central unit of language. Thus, modern neologisms repeat some models that have long been productive in English. However, there is an accumulation of new formations based on newer models. Linguists are trying to answer the question of what pragmatic needs a new word is created from, what fragments of experience and why they require lexical fixation, what in the human experience should change in order to create a new word, who creates a new word, how and in what conditions it is created, what are the linguistic mechanisms of creating a new word, what is the initial morphemic, model, lexical fund, how the nominative activity of individual mechanisms changes, how the word is included in the lexical system, what is the mechanism of adaptation of a new word. All these questions require special consideration.

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«МОЯ ЛЮБОВ В ІМЕНІ ТВОЇМ» (ЗМЕНШЕНО-ПЕСТЛИВІ ВАРІАНТИ ОСОБОВИХ ІМЕН ГЕРОЇВ В. ЛИСА «СТАРА ХОЛЄРА»)

У тезах здійснено спробу розкрити специфіку вживання особових імен та їхніх варіантів персонажів роману В. Лиса «Стара холєра». Виявлено, що найменування набули функційного переосмислення, допомагали у творенні художнього простору, розвитку сюжетної лінії. Чітко простежуємо етимологічний зв'язок імен Єва і Адам із характерами героїв, загалом із художнім образом.

Ключові слова: *власні імена, варіанти особових імен, мовний стиль, художній образ.*

Письменники, надаючи своїм персонажам імена, уживаючи їх у різних варіантах, уже відтворюють дійсність, створюють їх портрет, що невід'ємно пов'язаний з його подальшою долею у творі. Таким чином у текстах відображено замисел автора, сформовано спершу ставлення письменника до своїх героїв, а вже після цього і ставлення читача. На думку В. Калінкіна, «поетонім – це ім'я в літературному творі (у художньому мовленні, а не в мові), що виконує, крім номінативної, характеризуючу, ідеологічну і стилістичну функції, вторинне щодо реальної онімії, яке володіє динамічною семантикою» [1, с. 1].