



## LINGUOCULTURAL CHARACTERISTICS OF GENDER NEOLOGISMS IN MODERN ENGLISH MEDIA DISCOURSE

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### **Abstract**

This article examines the linguocultural aspects of neologisms used in the English mass media. Vocabulary is highly sensitive to social changes and directly reflects developments occurring in public life, which contributes to the continuous creation of new lexical items. Media neologisms are of special interest to researchers because they are characterized by expressiveness and are intended to attract and influence the audience. The constant transformation of society creates a demand for linguistic innovation, encouraging the evolution of language. In mass-media discourse, newly formed words not only perform an informative function but also convey evaluation and emotional coloring. Furthermore, the article highlights that verbal evaluation plays an important role in representing linguistic personality within the lexico-semantic structure of language.

**Keywords:** Globalization, neologisms, Mass-media discourse, structure, semantics, language.

### **Introduction**

We live in a society where new phenomena and innovations constantly emerge in various spheres of life, creating the need for new lexical nominations. For this reason, no branch of science or human activity can develop without neologisms. Although new words are especially common in scientific discourse, not only scholars but also ordinary people experience the necessity to describe and interpret reality in new ways. As a result, they create lexical units that reflect contemporary social and cultural changes. The object of this study is the investigation of neologisms in mass-media discourse through the interaction of language, personality, and culture.

Neology, more than any other branch of linguistics, is closely connected with an individual's worldview and cultural background. The processes of change and renewal represent fundamental characteristics of every language system. Without taking these aspects into account, it is impossible to fully understand the development of the linguistic picture of the world within cognitive and discursive perspectives of neologization. Language renewal is influenced by two major factors: the cognitive and communicative demands of society, and the internal





structural features of language itself. Consequently, one of the key objectives of modern neology is the development of a cognitive-discursive theory of neologisms. The creation of new lexical units and meanings is the result of human creativity and consciousness, shaped by continuous cognitive activity as well as practical and intellectual human experience.

As is widely recognized, every object and phenomenon is identified through a specific name. The process of nomination reflects the essential and generalized characteristics of objects and events by expressing them through corresponding linguistic units. In this way, language serves as a means of representing a person's conceptual perception of the world. It is generally accepted that nominative activity relies on already existing linguistic signs formed through previous experience. Nevertheless, human cognition is characterized by selective interest, which enables individuals to distinguish and emphasize certain objects or phenomena over others.

Lexical innovations in mass media attract significant attention from researchers because words used in this sphere are expected to be expressive and capable of capturing the audience's interest. At the same time, the media functions as the primary channel for spreading and popularizing these newly created lexical units among society.

One of the most important characteristics of vocabulary is its close connection with real-life phenomena. For this reason, lexical units actively reflect social changes and developments occurring in public life, which naturally results in the emergence of new nominations. Mass media, in turn, play a crucial role in disseminating these newly formed words and contributing to their widespread popularization.

Moreover, mass media not only responds to the demands and interests of the public but also actively shapes them, influencing society's attitudes toward different aspects of life. This influence can be observed through the choice of topics presented in the press, the selection of particular materials, and the linguistic means used to convey them. Therefore, media discourse can be regarded as an indicator of the linguistic and cultural state of society, since it reflects the existing social, linguistic, and cultural realities of a particular period.

Mass media plays a highly active role in the creation and dissemination of neologisms, and due to its dynamic and constantly evolving nature, its influence continues to increase. Through mass communication, individuals shape and justify their beliefs, perceptions, and personal experiences. The impact of mass media extends beyond the transmission of information, influencing everyday life





and forming a particular worldview. Mass communication can therefore be viewed as a space in which people exchange experiences, values, and knowledge. Since neologisms are nationally and culturally specific, they reflect the ways representatives of a particular society perceive, interpret, and conceptualize the surrounding world.

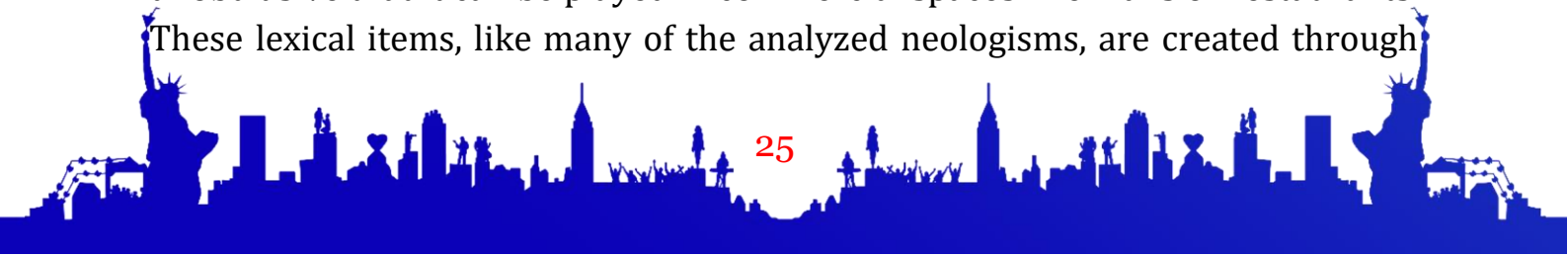
### Analysis

To support our thesis on the reciprocal relationship between national unity culture and the media, it is important to highlight that neologisms appearing in mass media texts are not solely created through the inventive efforts of journalists and editors within the media sphere to influence audiences. In many cases, such neologisms are already present in the active vocabulary of native speakers and are simply reflected in media discourse.

The term *popsical* refers to a musical genre that merges features of pop and classical music, creating a hybrid style that integrates elements of both traditions. This neologism is formed through a process known as blending, in which parts of two words are combined—either a full word with a fragment or two fragments of different words. In such lexical blends, two overlapping lexemes are fused into a single new unit, while still preserving enough recognizable elements from each original word for the meaning to remain clear. As David Crystal points out, blending gained significant popularity during the 1980s and has since become especially common in commercial and advertising language, where such formations are valued for being striking, memorable, and attention-grabbing.

The connotative meanings of the following terms are related both to their lyrical content and their musical style. *Conscientious rap* refers to a subgenre of rap music whose lyrics focus on themes of responsibility, ethics, and moral awareness. *Emo* is a music genre characterized by emotionally expressive lyrics combined with a heavy, guitar-driven and melodic sound. *Yacht rock* denotes a style of soft rock distinguished by its smooth, polished, and melodic composition, often accompanied by lyrics inspired by nautical or seaside imagery.

In English neologisms related to the musical domain, attention can be drawn to elements referring to the performer's identity (such as gay and lesbian artists or DJs) as well as to the performance setting (e.g., shopping malls, restaurants, and other public spaces). For instance, *homo-hop* refers to hip-hop music performed, promoted, or played by gay and lesbian artists or DJs, while *mallternative* describes a form of "alternative" rock that is so mild and unobtrusive that it can be played in commercial spaces like malls or restaurants. These lexical items, like many of the analyzed neologisms, are created through





blending, where one component carries a connotative meaning—such as *homo-* (indicating homosexuality) or *mall-* (indicating a commercial/public space).

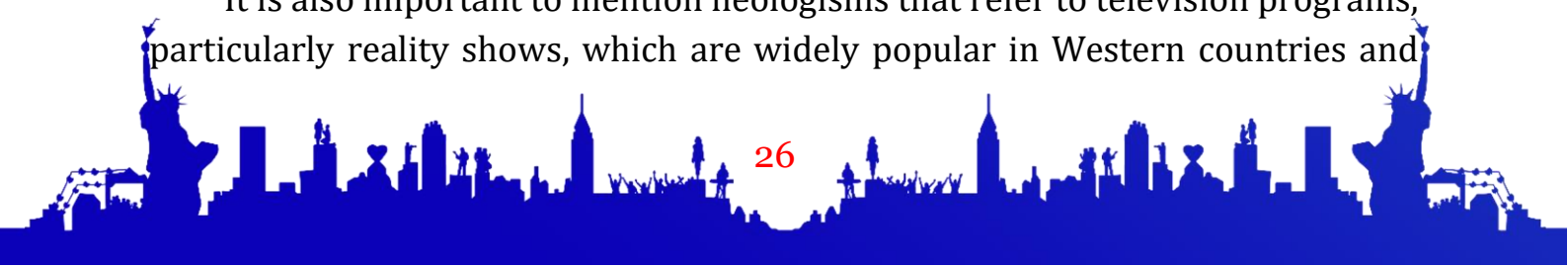
The English language is in a constant state of development, with new lexical units being created continuously. Some of these neologisms emerge from cultural and social trends, others are formed through the combination of two existing words, while others acquire new meanings over time. The creation of new vocabulary is largely influenced by extralinguistic factors such as social, political, and economic conditions, as well as the level of culture and the general worldview of society. In this context, the term *chip music* (also known as *chiptune*) refers to a style of music produced using the sound chips of gaming systems as musical instruments, where these electronic chips generate the distinctive sounds that define the genre.

It should be noted that references to science fiction are also reflected in English neologisms used to name television programs and genres in literature and cinema. For example, *lab lit* refers to literary works that incorporate detailed scientific information into their narratives. *Cli-fi* (climate fiction) is a genre of literature or film that portrays dystopian scenarios of Earth affected by severe climate change. *Decopunk* describes books, movies, or games that blend science fiction or fantasy elements with historical settings characterized by an Art Deco style. Meanwhile, *nerdku* is a form of haiku poetry that has a scientific or technical focus, or is connected to science fiction or fantasy works.

The naming of television programs and films through their genre classification or distinctive features plays an important role in the system of English neologisms. It is necessary to note the growing popularity and wide spread of TV content being labeled according to their genre or combinations of genres. The most typical examples are neologisms with neutral connotations, such as *dramedy*, which combines drama and comedy, and *romcom*, which refers to romantic comedy.

Special attention should be paid to the neologism *docusoap*, which also represents a blend of genres. It refers to a television documentary series that portrays real people's lives in a style similar to a soap opera. This term clearly inherits a certain evaluative or connotative meaning from the expression *soap opera*, which is reflected both in the phrase "soap-opera style" and in the word *docusoap* itself. Generally, such productions are often perceived as lacking depth and being somewhat superficial.

It is also important to mention neologisms that refer to television programs, particularly reality shows, which are widely popular in Western countries and





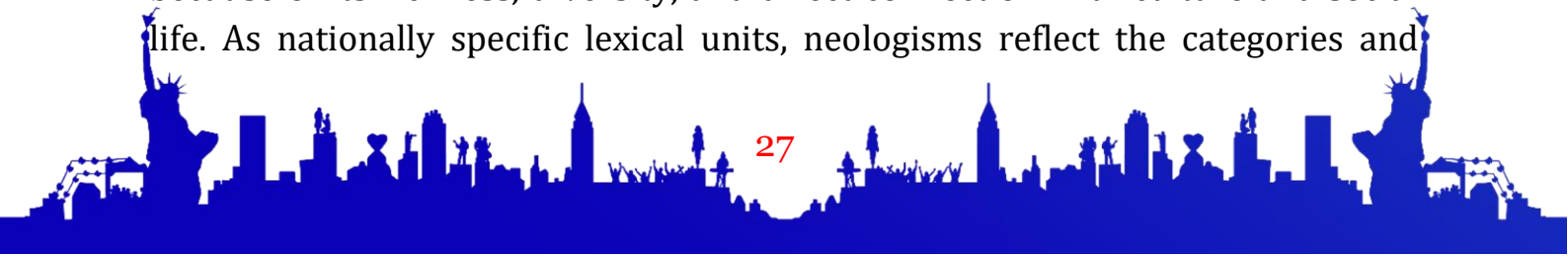
represent an important aspect of their cultural reality. For example, *celebrity* describes reality TV formats that feature celebrities instead of ordinary participants. *Reality soap* refers to television programs in which non-professional actors take part in carefully staged situations. Meanwhile, *structured reality* denotes a type of reality television where the setting and scenario are designed by producers, but the interactions between participants remain unscripted.

In recent years, the term *gender* has become widely used to describe the social and cultural distinctions typically associated with men and women in society. Since gender is not biologically fixed but socially constructed, individuals acquire gender norms through continuous interaction with people, as well as through cultural texts and objects. Socialization refers to the lifelong process through which people learn the values and norms of their society, and gender socialization is an important part of this process. The main agents of socialization—such as family, peers, education, religion, and media—play a key role in transmitting gender expectations and in shaping perceptions of the consequences of challenging these norms. Gender roles define what is considered appropriate behavior for men and women, including aspects such as conduct, profession, parenting, and clothing. Therefore, it is not surprising that even within cinematographic neologisms, a gender-related term such as *guy-cry* can be found, which refers to films that are particularly emotional and may bring male viewers to tears.

In a similar context, *Nordic noir* is a term used to describe crime fiction or television programs originating from Scandinavian countries, characterized by dark narratives and realistic social environments. It now commonly refers to a growing genre of crime stories from Scandinavia that feature a naturalistic style and a distinctly dark, morally complex atmosphere. Notable examples include Stieg Larsson's novel *The Girl with the Dragon Tattoo* as well as several Danish and Swedish TV series such as *The Killing* and *The Bridge*, which are often collectively referred to as "Scandi dramas."

### Conclusion

In the study of national character, linguists pay particular attention to vocabulary, since it represents one of the most significant and extensive components of language. The lexical system contains an enormous number of words, making its organization and analysis a highly complex task. Although other linguistic aspects, such as grammar, are also important, vocabulary stands out because of its richness, diversity, and direct connection with culture and social life. As nationally specific lexical units, neologisms reflect the categories and





concepts through which representatives of a particular culture perceive, interpret, and evaluate the surrounding world within the boundaries of their cultural and linguistic experience.

Interdisciplinary approaches to the study of the typology of discursive formations play an essential role in modern linguistics. The methodological foundation of this research is based on key principles, including the understanding of language as a system of interconnected elements, the distinction between language and speech, the inseparable relationship between language and thought, and the connection between language and reality. It also considers the unity of form and content, as well as the interaction between theoretical and empirical knowledge in both philosophy and linguistics.

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