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**NOMINATION IN POETIC DISCOURSE:  
FEATURES AND FUNCTIONS**

*The article is devoted to the study of nomination in poetic discourse as an important mechanism for creating a literary text. Unlike everyday language, the poetic nomination goes beyond the standard designation of objects and phenomena, acquiring an expressive, polysemantic, and figurative character. The author examines the main features of poetic nomination, including the use of metaphors, metonymies, oxymorons, the author's neologisms, and other means of language play. Particular attention is paid to the functions of nomination in poetry: figurative-pictorial, emotional, aesthetic, and communicative. It is shown how poetic discourse reflects changes in the cultural and social context, absorbing new words, images, and concepts associated with modern realities.*

*Keywords: nomination, poetic discourse, secondary nomination, functions of nomination, polysemy.*

**Introduction**

Nomination is the process of naming objects, phenomena, and concepts in language plays a key role in creating a poetic text. In poetic discourse, nomination is not limited to standard linguistic forms but becomes a powerful tool for creating artistic images, emotional richness, and semantic ambiguity. This article explores the specific features of nomination in poetry and its creative and linguistic aspects.

The term «nomination», like many other linguistic terms, is polysemantic. Among its various uses, we note the following most frequent oppositions.

Observations show that in narrow usage, the nomination is understood as a designation of objects using individual words or phrases. Note that this is where

the etymological meaning of the term is manifested: nomination – «naming, giving a name». Since objects and persons are primarily named, the nomination was associated with the designation of substantial or conceivable objects. Therefore, the problem of nomination was traditionally considered primarily using examples taken from the field of nouns and especially proper names.

Modern poetic discourse is characterized by a variety of approaches to nomination, which is due to the influence of cultural, social, and technological changes. Poets do not simply record reality, but actively transform language, creating new images and meanings. This makes the process of nomination especially complex and interesting to study.

A key role in this process is played by secondary nomination, which allows using existing words in new contexts or inventing neologisms. Unlike everyday language, where nomination usually serves for precise and practical designation, in poetic discourse it becomes a tool for constructing metaphors, allusions, symbols, and other artistic devices.

The relevance of the study of nomination in poetic discourse is due to the need to better understand the mechanisms of poetic speech, its impact on the reader, and its role in the development of language as a whole. Analysis of modern poetic texts allows us to identify how nomination reflects changing cultural and social values and also adapts to new realities.

The main goal of this article is to consider the specific features of nomination in modern poetic discourse, its functions, and its artistic significance. Analyzing examples from poetic texts, we seek to identify how the nomination process contributes to the creation of a unique poetic world and influences the reader's perception.

### **Theoretical Framework**

The study of nomination in poetic discourse is based on the achievements of modern linguistics, the theory of poetics, semantics, and stylistics. Within the framework of linguistics, the following aspects of nomination are distinguished:

Primary nomination is the creation of a name for a previously unnamed object. For example, names of natural phenomena, and objects.

Secondary nomination is the repeated use of an existing word or its modification to designate a new phenomenon. For example, the metaphorical use of words.

The study issue of naming fragments of the surrounding reality both with the help of words and with the help of whole statements has been studied by onomasiology since the middle of the 20th century (V. N. Telia, A. A. Ufimtseva, E. S. Kubryakova, E. S. Aznaurova, N. D. Arutyunova, L. S. Kovtun, G. V. Kolshansky, B. A. Serebrennikov, V. G. Gak, V. Matesius). Being aimed

at the study of language units, namely signs of different structures and systemic complexity – from words to sentences [1] – from the point of view of their performance of the nominative function, onomasiological doctrine presupposes the consideration of nomination to real reality [2]. However, the nomination is studied not only as a process of formation of linguistic units naming certain phenomena but also as a result of a complex process of «objectification of objective reality by a person» [3, 8], through the verbalization of «patterns of thoughts» [4, 5] into significant linguistic units.

Researchers distinguish different types of nomination characteristics of poetry:

Metaphorical nomination: transfer of meanings by similarity. Example: «The heart is a flaming torch.»

Metonymic nomination: transfer by contiguity. Example: «The cup of suffering is overflowing.»

Oxymoronic nomination: a combination of opposite meanings. Example: «Silence screamed.»

The theoretical basis for the study of nomination in poetic discourse covers a wide range of issues: from general patterns of nomination to its specificity in artistic texts. Reliance on the works of leading linguists and literary scholars allows for an in-depth examination of the mechanism for creating a poetic text and its influence on the reader's perception.

### **Material and research methods**

Poetic language differs from everyday language by its high degree of expression, metaphorical nature, and originality. The main features of nomination in poetic discourse:

- Figurative nomination: Creation of new names through metaphors, metonymies, and personifications. Example: «The sun is the golden palm of dawn.»

- Playful nomination: Use of puns, homonyms, and associative links to create unexpected meanings. Example: «The wind is the forgotten voice of time.»

- Author's nomination: Creation of unique words, and neologisms reflecting the individual style of the poet.

- Emotional nomination: Choice of words emphasizing the subjective perception of the world. Example: using words with diminutive or hyperbolic suffixes.

Functions of nomination in poetry

- Creation of imagery: Nomination helps to visualize the poet's world through unusual comparisons and associations.

- Expression of emotions: Expressive names convey the author's feelings and evoke a strong emotional response in the reader.

– Aesthetic function: Using non-standard nominations enhances the artistic value of the text.

– Playing with the reader: The poet creates polysemantic nominations, forcing the reader to look for hidden meanings.

Poetic nomination is closely related to cognitive processes, as it reflects the author's perception of the world.

Cognitive approach: studying the mental models underlying nomination (Lakoff, Johnson) [4, 64].

Semantic fields: studying the connections between words used in poetic texts to create images.

In general, the structure of English poem verse, the verse meter of the English language is related to the system of stress and the alternation of unstressed syllables [5, 4]. The symbols «-», «\» are used to denote stressed and unstressed syllables. Since the English language is syllabic-tonic, free verse or verse libre is often found. There are five main verse meters in English. They are: Iambic -/; Trochaic /-; Anapestic - - /; Amphibrachic -/-; Dactylic /- -. Greek numerals are used for verse meters in English: dimeter - two syllables, trimeter - three syllables, tetrameter - four syllables, pentameter - five syllables, etc. The similarities of the verse structure in English with the verse structure in Greek prevail. Let us give classic examples of these meters from English poems, presented by A.I. Galperin [2, 35]:

I looked upon the rotting sea

U / U / U / U /

And drew my eyes away.

U / U / U /

Would you ask me whence these stories?

/ U / U / U / U /

Whence these legends and traditins.

/ U / U / U / U /

Cannon to tight of them

/ U U / U / U /

The word-formation system of the English language has its peculiarities in terms of both the methods of formation of affixes and their grammatical properties.

As in other Germanic languages, the morphemic composition of words in English is divided into root and affixal morphemes: prefixes, suffixes, and endings. In English, there are three inflections: -s (-es), -ed, and -ing. The plural ending of nouns (-s, -es: a pen - pens, a watch - watches), the ending of the third person verb (-s: to listen – she listens), and possessive endings ('s: father's car). The ending of the verb in the past tense Past Simple is used to express the past tense. For example:

Yesterday she cooked a pancake.

Yesterday she cooked a pancake.

This tense and the gerund form (adjective formed from the verb) end in -ing.

She is cooking dinner now.

She is cooking dinner now.

Swimming is good for health.

Swimming is good for health.

Suffixes and affixes in English grammar are designated by one term - word endings, that is, the end of words. But their function in a word is different. If suffixes change the form of a word, then suffixes often create new words. There are few form-forming suffixes in English. Let's describe prefixes and suffixes in the process of describing the methods of word formation in English.

In the word-formation system of the English language, there are two main ways of forming new words: compound word formation (composition) and word formation or derivation. The first of them is more common. With the help of composition, words are formed mainly from two independent bases, as in other languages of the Indo-European family: newspaper (news + paper), haircut (hair + cut), etc. Using this method, nouns, and verbs are most often formed, while adjectives, adverbs, and pronouns are rarely formed.

A completely new poem in modern English poetry is Dance Dance Revolution by Cathy Park Hong [6]. This poem is full of new words born from the author's imagination, of course, we can find interesting word combinations in classical English poetry, but this poem is special:

I guided misbegodder fool who vacation

En woebegone ruins. Tu, I mean, you tryim.

To flower-arrange words so sand-piss

Ash sounds like Melodious plot of beechen green, try, nary!

Since Cathy Park is a fluent poet in several languages, although this excerpt is written primarily in English, you can see the influence of Spanish. Some words are written using Spanish grammar or use Spanish words. For example, the Spanish word «tu» is used instead of the English word «you», «tryim» is a word used in

the dialect of Asian immigrants in English, and the word «*woebegone*» is used in the Merriam-Webster dictionary as «*Old English*», that is, the old English word is now used to mean sad. From this poem we see that the language of poetry is diverse in every language and, of course, this is a big challenge for the reader to fully understand the poem.

Another example is the poem «*Stopping by woods on a snowy evening*» by the famous American poet Robert Frost, where many poetic devices are used, namely: authorial metaphor, personification, imagery, oxymoron, etc.

In the last stanza, the author uses two metaphors: «*Sweep of easy wind and downy flake*» «*and miles to go before I sleep*». In the second stanza, the poet says that my horse must think queer «*My little horse must think queer*» and in the third stanza, «*He gives his harness bells a shake\To ask if there is some mistake*», he portrays the horse in human form and he understands the need of his owner, asks if there is a need to stop. In this poem, imagery is used to make readers feel things through their senses. The poet uses the woods, house, and lake as solace to the eyes of a lonely traveler. «*The woods are lovely, dark, and deep*» The word lovely here means beautiful, beautiful, while the next word dark is used in the sense of dark, dark, which means that these words are opposites in meaning. The use of such poetic tropes shows that the poet deliberately uses them to influence the reader.

The vocabulary of poetry, that is, poetic vocabulary, usually differs from the vocabulary of everyday speech, and in different eras, this difference can be expressed in different ways. The difference between poetry and other types of speech is often that words in poetry do not work in the way we are used to. A single word, a phrase, or a set of words in the vocabulary of a poet or the direction in which he writes may not correspond not only to the everyday dictionary but also to the dictionary of artistic prose of the era. If the first is very easy to demonstrate with individual examples, then the second can only be determined by feeling or with the help of special calculations.

### **Conclusion**

Nomination in poetic discourse is one of the key tools that determine the uniqueness of a literary text. Poetic language, distinguished by a high degree of expression and imagery, allows authors to go beyond the standard designation of objects and phenomena, creating new meanings, concepts, and emotional responses. Unlike everyday language, where nomination performs a predominantly informative function, in poetry it becomes a multifaceted process that combines cognitive, aesthetic, and communicative aspects.

An analysis of the features of nomination in poetic discourse shows that its main task is not just to name an object, but to transform the reader's perception. The use of such mechanisms as metaphorization, metonymy, the creation of

neologisms, and author's names allows poets to give words new meanings, and play with their meanings and contexts. These processes are often accompanied by increased expression and polysemy, which makes poetic speech especially rich and profound.

It is important to note that nomination in poetry is closely related to the cultural, social, and historical context. Contemporary poets actively include words that reflect the dynamics of time in their texts, such as borrowings, technological terms, and images characteristic of the digital age. Thus, poetry becomes a mirror of the era, absorbing its values, fears, and hopes.

In addition, nomination in poetic discourse performs many functions, including figurative, emotional, aesthetic, and communicative. It helps authors establish a dialogue with the reader, inviting them to actively interpret the text, delve into hidden meanings, and find personal associations. This interactivity is one of the reasons why poetry continues to be a significant art form that can inspire and transform the perception of the world.

The theoretical study of nomination in poetic discourse also opens up prospects for further research. An in-depth analysis of the texts of contemporary poets allows us to study how word-formation processes are transformed, how language adapts to new realities, and how poetry influences the development of culture. For example, studying the interaction of nomination and new technologies or the influence of social networks on poetic speech may become an important direction for future work.

Thus, nomination in poetic discourse is a complex, multi-level process that combines elements of linguistic creativity, cognitive activity, and aesthetic reflection. It allows authors to create new worlds, expand the boundaries of language, and express the most subtle and profound emotions. Its study not only deepens our understanding of poetry but also opens up new horizons for the study of language as a means of artistic expression.

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## ПОЭТИКАЛЫҚ ДИСКУРСТА НОМИНАЦИЯ: ЕРЕКШЕЛІКТЕРІ МЕН ФУНКЦИЯЛАРЫ

*Мақала көркем мәтін жасаудың маңызды тетігі ретінде поэтикалық дискурстағы номинацияны зерттеуге арналған. Күнделікті тілден айырмашылығы, поэтикалық номинация заттар мен құбылыстарды стандартты белгілеу шеңберінен шығып, экспрессивті, көп мағыналық және бейнелі сипатқа ие болады. Автор поэтикалық номинацияның негізгі белгілерін, оның ішінде метафораларды, метонимияны, оксиморондарды, авторлық неологизмдерді және тілдік ойынның басқа құралдарын қолдануды қарастырады. Поэзиядағы номинация функцияларына ерекше назар аударылады: бейнелі, эмоционалды, эстетикалық және коммуникативті. Поэтикалық дискурс мәдени-әлеуметтік контексттегі өзгерістерді қалай бейнелейтіні, жаңа сөздерді, бейнелер мен заманауи шындыққа байланысты ұғымдарды сіңіретіні көрсетілген.*

*Кілтті сөздер: номинация, поэтикалық дискурс, екінші номинация, номинация функциялары, көп мағыналық.*

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## **НОМИНАЦИЯ В ПОЭТИЧЕСКОМ ДИСКУРСЕ: ОСОБЕННОСТИ И ФУНКЦИИ**

*Статья посвящена исследованию номинации в поэтическом дискурсе как важного механизма создания художественного текста. В отличие от повседневного языка поэтическая номинация выходит за рамки стандартного обозначения предметов и явлений, приобретая экспрессивный, полисемантический и образный характер. Автор рассматривает основные особенности поэтической номинации, среди которых использование метафор, метонимии, оксюморонов, авторских неологизмов и других средств языковой игры. Особое внимание уделяется функциям номинации в поэзии: образно-изобразительной, эмоциональной, эстетической и коммуникативной. Показано, как поэтический дискурс отражает изменения культурного и социального контекста, впитывая в себя новые слова, образы и понятия, связанные с современными реалиями.*

*Ключевые слова: номинация, поэтический дискурс, вторичная номинация, функции номинации, полисемия.*

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