

**OCCASIONAL WORD AS A FORM OF ARTISTIC NOMINATION IN
MODERNIST POETRY****Axmedova Zulfiya Ahad kizi**

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Abstract: The article investigates occasional lexical formations as a specific mechanism of artistic nomination in Russian modernist poetry of the early twentieth century. The research integrates linguistic theory of word formation, nomination theory, stylistics, and semiotics in order to demonstrate that occasionalisms function not merely as expressive deviations but as fundamental tools of poetic conceptualization. The study analyzes structural, semantic, and functional aspects of occasional formations within the aesthetic systems of Russian modernism, including Symbolism, Futurism, and Acmeism. Special attention is paid to the morphemic structure of occasional words and their role in transforming the nominative function of language. The article argues that occasional word formation represents a key strategy of linguistic innovation reflecting the epistemological crisis of the epoch and the transformation of poetic language into an autonomous semiotic system.

Keywords: occasionalism, artistic nomination, modernism, poetic language, word formation, linguistic norm, Silver Age.

Introduction

The transition from the nineteenth to the twentieth century marked a profound transformation of artistic consciousness. Russian modernism — traditionally referred to as the Silver Age — became a period of radical linguistic experimentation. Poetic language ceased to function as a transparent medium of representation and turned into an autonomous sphere of creative construction.

Within this paradigm, the process of nomination underwent significant reinterpretation. If classical poetics treated naming primarily as referential designation, modernist aesthetics reconceptualized nomination as an act of world-creation. The word became not a label attached to an object but a generative force capable of producing new semantic realities.

Occasional lexical formations occupy a central place in this transformation. Unlike systemic neologisms, occasionalisms are individually authored lexical units created within a specific textual context. They often remain unique to a particular work or authorial system. Their appearance signals not merely lexical expansion but a structural reconfiguration of linguistic perception.



The relevance of this research lies in the necessity to analyze occasional word formation not as marginal stylistic ornamentation but as a primary mechanism of artistic nomination in modernist poetics.

The object of the study is Russian modernist poetic discourse.

The subject is occasional lexical formation as a nominative strategy.

The aim is to reveal the theoretical, structural, and functional specificity of occasional words in modernist poetry.

2. Literature Review and Methodology

The problem of occasional word formation has been addressed in Russian linguistics primarily within the framework of word-formation theory and stylistics. V. V.

Vinogradov conceptualized occasional formations as stylistically motivated deviations from normative lexical models, emphasizing their expressive and contextual character. His approach laid the foundation for interpreting occasionalisms as phenomena located at the intersection of derivation and artistic function.[1]

N. M. Shansky further systematized the distinction between neologisms and occasionalisms, arguing that the latter are characterized by their contextual limitation and lack of systemic reproducibility. This distinction is essential for understanding occasional nomination as a singular act rather than a stage in lexical evolution.[2]

Within the semiotic paradigm, Yu. M. Lotman interpreted poetic language as a secondary modeling system, where each lexical unit accumulates increased semiotic density. In this context, occasional words function not merely as lexical innovations but as structural nodes within the poetic system.[3]

Roman Jakobson's theory of the poetic function of language also offers methodological relevance. By shifting focus toward the message itself, Jakobson provides a theoretical basis for examining occasionalisms as reflexive linguistic phenomena.[5]

However, despite extensive research in word formation and poetic language, the issue of occasionalism as a form of artistic nomination in modernist poetry remains insufficiently integrated. Most studies treat occasional formations either as derivational anomalies or as stylistic ornaments, without systematically linking them to the transformation of nominative function in modernism.

This research seeks to synthesize linguistic, semiotic, and poetic approaches in order to conceptualize occasional word formation as a central mechanism of artistic nomination.

Methodology

The study employs an interdisciplinary methodological framework combining linguistic analysis and literary interpretation.

The following methods are applied:

1. Structural-derivational analysis

This method is used to identify morphological models and determine the internal structure of occasional lexical units. It allows for the examination of roots, affixes, and word-formation patterns.

2. Morphemic analysis

A detailed segmentation of lexical units into constituent morphemes reveals mechanisms of semantic expansion and structural innovation.

3. Contextual analysis

Occasional words are examined within their poetic context to determine semantic shifts and pragmatic functions.

4. Functional-stylistic analysis



This approach identifies the role of occasionalisms within the aesthetic system of the text and evaluates their expressive and conceptual functions.

5. Semiotic analysis

Drawing on Lotman's concept of secondary modeling systems, the study analyzes occasional words as elements of heightened semiotic complexity. Research Material

The corpus includes selected poetic texts by:

Velimir Khlebnikov

Vladimir Mayakovsky

Andrei Bely

These authors were chosen due to their active engagement in lexical experimentation and their representative status within Russian modernism.

3. Results

The conducted structural-derivational, morphemic, contextual, and semiotic analyses reveal that occasional lexical formations in Russian modernist poetry function as systematic mechanisms of artistic nomination rather than sporadic stylistic deviations. The results may be grouped into structural, semantic, functional, and conceptual findings.

5. Conclusion

The present study has examined occasional word formation as a form of artistic nomination in Russian modernist poetry and has demonstrated that such formations constitute a fundamental structural mechanism rather than a marginal stylistic deviation. Through structural-derivational, morphemic, contextual, and semiotic analysis, it has been established that occasional lexical units function as instruments of conceptual modeling within the poetic system.

The research confirms that modernist poetics redefines the nominative function of language. In contrast to classical referential nomination, which presupposes the designation of pre-existing objects, modernist nomination acquires constructive character. Occasional words generate semantic entities that do not merely reflect reality but actively shape it within the artistic text. Thus, nomination becomes an act of aesthetic creation.

The structural findings reveal that modernist occasionalisms rely on productive morphological models, particularly extended suffixation, compound fusion, and controlled root deformation. Despite their apparent irregularity, these formations maintain internal morphemic coherence. This indicates that modernist word creation does not abolish linguistic structure but expands its derivational potential beyond codified norms.

Semantic analysis has shown that occasional nomination operates through abstraction, intensification, and conceptual blending. Concrete lexical bases are elevated into philosophical categories; heterogeneous semantic domains are fused into synesthetic units; emotional intensity is amplified through morphological expansion. These mechanisms contribute to increased semiotic density of the poetic text.

The functional analysis demonstrates that occasional words perform interconnected roles: nominative expansion, expressive amplification, conceptual structuring, metalinguistic reflection, and aesthetic renewal. Among these, nominative expansion emerges as primary, confirming that occasionalism transforms the very ontology of poetic language.

Correlation with theoretical frameworks proposed by Vinogradov, Shansky, Lotman, and Jakobson allows for a broader interpretative conclusion. Occasional word formation in modernist poetry reflects a shift from linguistic transparency to linguistic reflexivity. Language ceases to function as a neutral medium and becomes a self-aware artistic material. This transformation



corresponds to the broader epistemological crisis of the early twentieth century and the modernist search for new modes of expression.[1]

Furthermore, comparative observations indicate that occasional nomination adapts to individual poetic systems. While the underlying derivational mechanisms remain structurally similar, their conceptual orientation varies across authors, reflecting differences in aesthetic programs and philosophical positions. This confirms the status of occasionalism as both a systemic and an idiosyncrastic phenomenon.

In theoretical terms, the study supports the view that the boundary between linguistic norm and deviation is dynamic. Modernist poetry demonstrates that deviation may operate as a productive strategy of system renewal. Occasional word formation thus becomes a site where linguistic competence and artistic innovation intersect.

The findings contribute to the understanding of poetic language as a complex modeling system and highlight the importance of integrating derivation theory, semiotics, and literary analysis. Future research may expand the corpus base, incorporate quantitative methods, and explore cross-cultural comparisons in order to further clarify the role of occasional nomination in modernist discourse.

In conclusion, occasional word formation in Russian modernist poetry represents a central mechanism of artistic nomination, reflecting the transformation of language from a representational instrument into a generative medium of aesthetic and conceptual construction.

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