

OCCASIONAL DERIVATION AS WAY OF ERA LANGUAGE STYLIZATION IN V. AKSYONOV'S NOVEL «VOLTAIRIENS AND VOLTAIRIENNES»

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ABSTRACT

In article the occasional derivation of modern Russian on material of the novel of V. Aksenov "Voltaireiens and Voltairiennes" is considered. Applying methods of continuous selection, word-formation, semantic and stylistic analysis, authors make an attempt to systematize the occasional derivatives revealed in the novel, define their structural-semantic features, as well as establish the basic principles of their functioning in work. During research it is revealed that, first, all occasional derivatives can be divided into two types: formed by usual and not usual methods, the suffixation, confixation, prefixation and addition belong to the usual methods used by V. Aksenov in creating nonce words. From not usual the contamination, creation, metathesis from diaeresis are involved. It is established that the most productive are methods of suffixation, confixation, contamination and creation. Dependence of the various method choice of education on author's intention is revealed: for the purpose of stylization the author uses mainly suffixation and addition. For the purpose of combining nominative function and function of language game he mainly addresses methods of contamination and creation. Authors emphasize convention of language material stylization in the novel, refer to examples of deliberately wrong definition of word-formation structure of the word given by the writer, as well as use cases for creating occasional derivatives of the making bases representing deliberate anachronisms as the proof.

Key words: occasional word formation, derivation, stylization, language game, V. Aksenov

1. INTRODUCTION

Research of occasional lexicon actively develops in linguistics from the middle of the XX century. The considerable theoretical material characterizing ways and models of occasional derivation in Russian [Nikolina], [Popov], [Ratsiburskaya], [Ulukhanov], [Smirnova] was saved up during this time. In Kazan linguistic school G. A. Nikolaev (deliberate word formation) dealt with this problem [Nikolaev].

The purpose of the present article is studying structural-semantic and functional and stylistic features of the individual and author's new words taken from the text of the V. Aksenov "Voltaireiens and Voltairiennes" novel. Nonce words in work are considered within more general issues of language stylization and a ratio of author's intentions with their direct realization.

2. METHODS

Achievement of this purpose has demanded appealing to the following research methods: method of continuous selection for extraction of the text occasional derivatives, word-formation analysis of the revealed units for definition of the ways and models of the word-forming involved by the author, method of the semantic analysis for the purpose of clarifying the author's intentions which have caused the appeal to this or that word-formation model, and finally a method of the stylistic analysis for establishing functions of nonce words in the text.

3. RESULTS

During work with the text of the novel "Voltaireiens and Voltairiennes" we have revealed 55 occasional derivatives. At the same time we have refused the analysis of the derivatives which are proper names as here it is not about stylization of an era, they allow to make objective the time and space of the text and to transfer the characteristic of the character [Dongbin]. Analyzing collected lexemes in word-formation aspect, it is possible to divide them into two groups: the derivations created by means of usual and not usual ways.

The lexemes formed by suffixation, prefiksation, confixation, addition belong to the first group.

1. The group of suffixal derivatives is most representative in a quantitative sense. Words of different POS [Bubekova] can be created by this way:

a) nouns: **expedi-ant(s)** - model: *expedition* + *-ant* → *expediant*, comp.: *tourist*, *laboratory assistant*; **giant-ism**, **groove-akiness** - in this case step-by-step word formation takes place: *giant(a)* + *-ism* → **giant(s)* + *-ism* → *giantism*, comp. *withgreatness*; *groove* + *(f)akiness* → **groovaky+groovakiness* → *groovakiness*;

b) verbs and verbal forms: **to hogwash** - model: *hogwash* + *to*, **victory-make** - model: *victory(ous)* + *-make*, **to haveless** - model: *haveless* → *to haveless*, **to smilears** - model: *smile* + *ears* + *to* (see. *To laughears*); in this case we also see step-by-step word formation: **to scrupulie** - there is a probability of different word-formation models [Habibulina]: *scrupular* → **scrupulie* → *to scrupulieor*: *scrupulay* → **scrupulous* + *lay* → *to scrupulay*; **toscallywag-tail** - the word-formation chain can be presented as follows: *to scallywag-tail* → *to be a scallywag-tail* (conv.) → **to scally wag tail* → *the scallywag-tail*;

c) adjectives: **thunderdicator** - model: *thunder* + *-(ju)dicator*; **mogularchy** - model: *mogul* (conv.) + *-(hier)archy*;

d) adverb (step-by step way): **arroganty** - model: *arrogant* (conv.) + *-(hoi)ty* → **arrogant* + *-y* → *arroganty*, comp. *withaloof*.

2. The group the confixal derivatives is also presented by a large number of lexemes.

First of all, individual and author's verbs with value of the specific action from the point of its intensity view are in such a way created: **to run harp on**, **to chanticleer oneself off**, **to over Jadeo-Mason oneself**, **to courtesy oneself of one's feet**, **to gang off**.

Among the confixal derivatives there are units representing result of step-by-step word formation, its participles are: **champaign-high** - model: *champaign* → **to get high on champaign* → *champaign-high*; **versailated** - model: *Versailles* → **to versailate* → *versailated*; **flicketed** - model: *to flick* → **to flick* → *flicketed*.

3. Prefixation is seldom used by V. Aksenov. By means of foreign prefixes *uber-*, *counter-* substantive derivatives are created [Fatkhutdinova]: **uber-wardog**, **contra-bandit**.

4. Confixation:

a) plain: **swift-o-smartypants** (*swift* + *-o-* + *smartypants*), **carriagaetor** (*carriage* + *(propr)ae*tor);

b) with suffixation: **catchaleck** (*catch*+*aleck*).

V. Aksenov often resorts to step-by-step word formation, deliberate similarity of occasional derivatives to usual lexemes is so created, but this deliberateness emphasizes singularity of new word-forms.

In the text of the novel there are derivatives formed in not usual ways. They can be divided into the following groups:

1. Contamination: ... he called such Mongolian toads **pekillers** ... Model: *perish* + *killer*.

Most likely, some derivatives whose word-formation nature doesn't allow to draw an unambiguous conclusion on their origin, are formed by contamination way, for example the verb **to scorchuckle**: Ah, our Voiltairy, — *maidens luxuriate*, *kittluckle*, **scorchuckle**.

Two options are possible: a) verb **scorchuckle** is formed in the suffixal way from the sound combination *hi-ha* imitating laughter; b) it is a contamination derivative of *hikha* + *hakh* + *laugh loudly*. In favor of the latest version the contextual proximity of the analyzed lexeme derivative shows **kittluckle**, made by crossing words **kittle** and **chuckle**.

2. Creation. This way of word formation represents creation of unmotivated lexical units [Spiridonov: 178].

The sound shape of new words is rather unusual and is perceived as characteristic of foreign words, e.g. *sarymdahur*. *This breed was so formed ... "sarymdahur" which main sense of existence were flights from one village to another and back.* In this context the nonce word means 'name of species of secret carrier pigeons'. It is difficult to define exact meaning of many derivatives: *This affenschwantz*, *prince elector*, **hevandian lambecullo**... *signed an armistition with Duke* ... It is clear to the reader that this phrase this is a curse, but if the adjective establishes connection with the well-known obscene word, then **lambecullo** is difficult to establish associative connection with a lexeme.

Creation is the most active not usual way of derivation in the novel, at the same time some of its derivatives are similar to result of morphemic word formation, but they are not due to the lack of the corresponding root morpheme in Russian: *crishinderness*, *palagism*, *to obliscurate*, *prepomdated*, *bisisterate* etc.

3. The only example has presented a metathesis with diarexis: *Voltaire has first mistaken this being for a demon from a zebankey family ... Model: zebra + monkey – zebankey*.

Analyzing functional features of nonce words in the novel, it is possible to establish the fact that all individual and author's new words in "Voltairens and Voltairiennes" are anyway used as means of an era stylization of the 18th century. At the same time the novel researchers note: "The author obviously doesn't strive for credibility, invites the reader rather to accept game conditions ... In full accordance with the plan in work language of that era not in itself, not in its true grammatical and lexical system, but only inits image is recreated and presented" [Maklakova]. "In language of the novel the real lexemes of the XVIII century, their skillful imitations which aren't existing in all words, as well as elements of a modern slang often are mixed defiantly protruding" [Yeliferova].

The author, on one hand, actively includes in new words structure the borrowing or stylization (imitating language fashion of the represented era on foreign-language words), on the other - creates similarity of "primordial" Russian words. Lexemes of the first category can carry out various functions:

a) euphemistic, for example, replacing invective expression: «**Heppenoplya**, — *Michael said ...* ;

b) nominative, at the same time meaning of a derivative becomes clear only from the context, especially if it is made by creation. But there are cases when also the context doesn't remove difficulties of understanding: *This affenschwartz, ... my ten golds he thrust into his workypoke ...; Michel pulled out a leg from under the table and has driven the bum under his workypoke that was tooting immodestly in the neighbourhood with his dinner.*

Similar derivatives can act in the novel and as names of drugs -*pulviperculatoria*, chemicals - *arbocroforum*, crystals - *glowfants*, as well as microorganisms - *besistratorates*, *whostrates*.

New words of this group are capable to combine nominative function with password [Slyshkin] when the adequate interpretation of the author's thought requires knowledge of the case phenomenon which has become the making base for a derivative, for example understanding of a nonce word *chanticleered oneself off* in a below-mentioned context Chanticleer, but also understanding of an invariant of its perception: Nicola understood funny, *chanticleered himself off cheerily, heartily ...* French word *Chanticleer* – is a name of the rooster who has become the character of national songs and sayings of the Romance world in the Middle Ages symbolizing courage and cheerfulness.

A large number of new words with cornerstone in borrowing imitation is a combined nominative function with function of language game [Rakhimova], such as, for example, *pregariplateresque: Here comes a well-known friend of Voltaire, Csen'o de Ryazan, ... in his pregaripateresque dress ...* Language game consists in parody reproduction of a "typically French" set of sound elements.

There are derivatives which meaning isn't transparent for the reader as it is difficult for him to distinguish the transliterated foreign-language element, especially if this element is a part of contaminated derivative, such is, for example, word *plentononchalance: What foolish plentononchalance we chowed him in our corpse.* As V. Aksyonov said in the interview for *Kultura radio station* (on air 03.12.04, 14:00), "*plentononchalance* is especially cadet, school, patsansky, hooligan word, in military school Latin and French were taught from the very beginning; they were educated in a cosmopolitan key and therefore there is such expression plentepatention - it is the Ambassador Extraordinary and Plenipotentiary, here to "plenta" is "I spit on you" was added. Yes, to spit on you, and in a numerous way "I spit on all", so I *plentononchalance* on you". It is doubtful that the reader, especially the one non familiar with foreign language, could appreciate author's language game fully.

Sometimes the writer gives to a nonce word the chance to show word-formation potential and by analogy with usual lexemes builds the whole family of words on its base: *obliscuration, to obliscurate, obliscurative, oblisstunnedetc.*

The nonce words which are going back to "primordial" Russian roots also carry out various functions in the text of the novel:

a) *colloquial style stylization: "Creeps on my cheek, buzzes, shaves "clean.*

"Oh I will die! — Nikolay laughed loudly. — Shower-buzzer! Big?"

b) game function is realized in that case when the author consciously gives the wrong word-formation analysis with participation of own occasional derivative, for example: *... full groove cost (from "grooveakiness") exceeded the mortgage of a family estate ...* The reader who even isn't a linguist well understands that the slangy word groove which is a language sign of the 20-21st century couldn't be known in the 18th century in any way and the more so it can't be derivative of structurally more difficult nonce word *grooveakiness*.

The game beginning is shown in, on one hand, creating stylization under a certain era, V. Aksenov, on the other hand, enters anachronisms into the text. For example: *"Who could have thought, ... that the military school gives rise to such arrogant representatives!"* Updating lexeme the "oligarch" (here tzar + oligarch in Russian, meaning arrogance and hierarchy) for the Russian reader is connected with the end of the 20th century therefore as language game is perceived with introduction to the narration about XVIII century.

Here it is possible to mention such reception of V. Aksenov as playing the word structure, for example: *What God are you looking for, midges? The midge god? Midgge? Iddge! Dgz! Mmmiddgggee!"*

The derivatives representing interjections and particles can carry out function of language game: Huskily someone spoke in a deep voice: "Wow-wow, ... wowowweee" ...; Sooitis, puffy big bird ...

c) new words - "Russicisms" can combine nominative function and function of stylization: *And here they two ... wispehispering, carelessly courtois ...* The nonce word we allocated obviously represents a verb of motion. At the same time to indicate the features of heroes moving, the author used an outdated Russian word for basis (shchepetinnik).

For the 18th century active verbs use with suffixes *-nicha-* and *-stvova-* was common [Dmitriyev], above we already gave several examples of similar derivatives in the text of the novel. Besides, in the 18th century difficult nouns [Onatskaya], inclusion of similar derivatives in the text, along with the nomination function became more active, allowing to carry out stylization function: *... he has politely inquired whether respectable carriagaetors knew where the Syulpi's stables were ...*

4. CONCLUSIONS

Thus, during research we have drawn the following conclusions: occasional word formation in the novel by V. Aksenov "Voltairens and Voltairiennes" is one of the active means of expressiveness, the quantity of the found derivatives proves it. Their important role in creating stylistic space of the text, namely their participation

in language stylization of an era of the 18th century has been revealed. It is established that such ways as a suffixation, confixation, contamination and creation are most actively used by the author.

5. SUMMARY

Author's intention predetermines updating the text in various ways, namely the suffixation and addition allowing V. Aksenov to create the feeling of immersion in the atmosphere of a "graceful" century for the reader, and the contamination and creation become an implementer of game and nominative function of work. The most expressional and at the same time the most difficult for the reader understanding are the derivatives formed by creation. In this case a special role in their interpretation is played by context. So far as the purpose of the writer was not so much the real reconstruction of language color of an era, but its deliberate stylization, examples of nonce words which can be treated as anachronisms occur in the text.

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