STRUCTURAL-SEMANTIC AND FUNCTIONAL-STYLISTIC CHARACTERISTICS OF VASILY AKSENOV’S NEW COINED WORDS IN EPIC NOVEL «MOSCOW SAGA»

DOI: https://doi.org/10.24115/S2446-6220206Extra-B604p.137-142

Alexandr Vladimirovich Spiridonov
Hossein Sheykhi

ABSTRACT
This scientific article examines occasional neologisms extracted from the texts of the epic novel by Vasily Aksonov "The Moscow Saga", which consists of three novels: "Winter Generation", "War and Prison", "Prison and Peace", created in 1991-1992. The study is performed in two parts. The first part identifies the main methods used by the writer to create occasionalisms. The main functions are established in the second part, that are performed by individual author's neologisms. In the course of the analysis, it is concluded that the writer in the process of occasionalism development resorts to different methods, both conventional and non-conventional. The former include prefixation, suffixation, different types of addition, the latter include gendiadis and contamination. Conventional methods, namely, suffixation is the most productive among them. From the point of view of the functional characteristics of the studied units, it is noted that occasionalisms perform nominative, playful, emotionally expressive, euphemistic and ideological functions. The predominant character of the second and third function is pointed out, which generally correlates with the tendencies of the author's word-creation.

Keywords: Occasional word formation. Function. Semantics. Typology. V. Aksenov.

CARACTERÍSTICAS ESTRUTURAL-SEMÂNTICAS E ESTILÍSTICAS FUNCIONAIS DAS NOVAS PALAVRAS DE VASILY AKSENOV NO ROMANCE ÉPICO «A SAGA DE MOSCÔ»

CARACTERÍSTICAS ESTRUCTURALES-SEMÁNTICAS Y FUNCIONAL-ESTILÍSTICAS DE LAS NUEVAS PALABRASACUÑADAS DE VASILY AKSENOV EN LA NOVELA ÉPICA «MOSCOW SAGA»

RESUMO
Este artigo científico examina neologismos ocasionais extraídos dos textos do romance épico de Vasily Aksonov "The Moscow Saga", que consiste em três romances: "Winter Generation", "War and Prison", "Prison and Peace", criado em 1991-1992. O estudo é realizado em duas partes. A primeira parte identifica os principais métodos usados pelo escritor para criar occasionalismos. As funções principais são estabelecidas na segunda parte, que são desempenhadas pelos neologismos de cada autor. No decorrer da análise, conclui-se que o escritor em processo de desenvolvimento do occasionalismo recorre a diferentes métodos, convencionais e não convencionais. Os primeiros incluem prefixação, sufixação, diferentes tipos de adição, os últimos incluem gendiadi e contaminação. Os métodos convencionais, ou seja, a sufixação é o mais produtivo entre eles. Do ponto de vista das características funcionais das unidades estudadas, nota-se que os ocasionais desempenham funções nominativas, lúdicas, emocionalmente expressivas, eufemísticas e ideológicas. Ressalta-se o caráter predominante da segunda e terceira funções, que geralmente se correlacionam com as tendências de criação de palavras do autor.


RESUMEN
Este artículo científico examina neologismos ocasionales extraídos de los textos de la novela épica de Vasily Aksonov "La saga de Moscú", que consta de tres novelas: "Generación de invierno", "Guerra y prisión", "Prisión y paz", creada en 1991-1992. El estudio se realiza en dos partes. La primera parte identifica los principales métodos utilizados por el escritor para crear occasionalismos. Las principales funciones se establecen en la segunda parte, que son realizadas por neologismos de autor individual. En el transcurso del análisis se concluye que el escritor en el proceso de desarrollo del occasionalismo recurre a diferentes métodos, tanto convencionales como no convencionales. Los primeros incluyen prefijación, sufijación, diferentes tipos de adición, los últimos incluyen gendiadi y contaminación. Los métodos convencionales, a saber, la sufixación, son los más productivos entre ellos. Desde el punto de vista de las características funcionales de las unidades estudiadas, se observa que los occasionalismos desempeñan funciones nominativas, lúdicas, emocionalmente expresivas, eufemísticas e ideológicas. Se señala el carácter predominante de la segunda y tercera función, que generalmente se correlaciona con las tendencias de creación de palabras del autor.

INTRODUCTION

Occasional word creation in the XXI century continues to attract the attention of linguists (KURKI, 2012), (SOMANOVA, 2017). In literary texts, figurative and expressive means are also studied actively (SHTYRLINA, ANTRPOVA, 2018), incl. individual author's neologisms (ZALESOVA, 2002). Scholars are interested in the methods (conventional and non-conventional) that are used to create occasionalisms, the functions they perform, the purpose they serve. In this sense, the works of writers, which they consider to be the main ones in their work, are indicative, because this assumes that a large number of people will read them. Such examples of artistic creativity most clearly illustrate the tendencies of the author's linguistic innovation.

The purpose of the article is to establish the structural-semantic and functional-stylistic features of V. Aksenov's occasionalism, extracted from the text of the epic novel “The Moscow Saga”, to determine the place and meaning in the writer's language.

MATERIALS AND METHODS

The material for the analysis was the texts of three novels of the writer included in the trilogy "The Moscow Saga": "Generation of Winter" (hereinafter - MS1), "War and Prison" (MS2), "Prison and Peace" (MS3), covering more than 30 years (from the early 1920-ies to the early 1950-ies) and telling about the fate of three generations of the Gradov family of Russian intellectuals against the background of the struggle with Trotskyism, collectivization, labor camps, the war against fascism and post-war repressions.

To accomplish this goal, we used the following methods of linguistic analysis: continuous sampling to identify occasional units in the text and then extract them from it, semantic-word-formation analysis to determine the usual and non-conventional ways of neologism development by the writer, functional analysis to determine the functions of these units.

RESULTS AND DISCUSSION

Let us turn to the direct analysis of the material. Let us first consider the basic methods used by V. Aksenov during neologism creation. Let us dwell on common types.

1. Prefix

We have come across few words created using this method in the texts of the three novels. In one case, the author uses the prefix:

Well, only in the most intimate moments Tasya allowed herself to demonstrate emotions: “Oh-e-oo, Niki-and-itushka-ah-a Boris-o-ovich” (MS2). Model: intimate + form-forming unit that forms adjectives with the meaning of a feature, which is characterized by the highest degree of manifestation of a quality called a motivating word, cf. with the loveliest.

In another case, to create a neologism, V. Aksenov uses one or more prefixes: the All-Union auto-bike relay race arrives in Moscow (MS1). Model: auto + bike + relay.

2. Suffixation.

This method in the writer's word-creation is characterized by greater productivity than the first, which generally correlates with the linguistic tendency (GUZERVA, SABOLOVA, KOSEVA, 2018).

So, a neologism is often created using a diminutive suffix, incl. by analogy with the previous word: They got a “ball and a net” and began to travel around Moscow in search of a playground (MS2). Model: net + -ishk- with a touch of affection, cf. with the word ball.

In some cases, the producing base may have an occasional character: “After all, yesterday my boomburnlyonchk was just smacking and puffing, and now it asks the questions of being” (MS1). Model: *boombullon + -chik- with the meaning of diminutiveness and affection.

There are also neologisms with augmentative semantics: They came out onto a night boulevard, over which a huge balloon (MS2) hung obliquely in the sky. Model: balloon + -in- with magnification, cf. with colloq. domina. Similar units are also common in the usus (KHIMIK, 2010).

Often not only aboriginal, but also verbal neoplasms occur within the framework of the suffixation: There was something amorous and humorous in their relationship, something that somehow
indirectly related to that distant childish trickery ... (MS3). Model: play tricks + -stvo with the meaning of abstract action.

Finally, using V. Aksyonov's suffixion, whole word-formation chains can be created: “Earlier, a Tatar woman was a seized woman, now we have made a public woman out of her!” ...
- Why, this is a marvelous neologism in a futuristic style - staleness! (MS1).
Model: colloq. zakobylit + enn → zakobilenn + -ost with the meaning of an abstract attribute.

3. Confixation.
This method, like the prefixation, is rarely found in the "Moscow saga". These can be subjective and verbal neologisms. An example of the first type:

The rumble of voices went out, the shuffling "oshv, chihochoh chakh", as the poet would say, subsided (MS1). Model: quiet + za- -sya with the meaning to endow with a sign called a motivating adjective.

An example of the second type: Nadia Rumyantseva was unrecognizable: she flushed, rejuvenated, like a Komsomol member of the first five-year plan (MS2). Model: molodet' + raz + sya with the meaning to achieve great intensity during the performance of an action, which is called a motivating verb.

4. Addition. This method, like prefixing, is productive in the word-creation by V. Aksenov.

There are the cases of pure addition: Let the people go, - he muttered, wiping off the sticky and cold - what: sweat, forehead, lobot, potol? (MS3).

Another variation is addition with interfixation: Fedor von Bock, who reached the western bank of the Volga; frog-legged Tomoyuki Yamashita, who knocked the British out of Singapore ... (MS2). Model: frog + leg, cf. with bow-legged.

The third kind - addition with transformation: Everyone, however, felt that this "internal" fear was nevertheless somewhat weakened due to the "external" fear ... the subtleties of the Kremlin court (MS2). Model: kremlin court + -stvo-

Finally, the fourth type is truncation according to the abbreviation principle: The building looked abandoned and absolutely emergency, inside, however, everything was as it should be; even a "Lenin's corner" with the appropriate literature to refuel propaganda tanks (MS2). Model: propaganda tank(s) → proptanks.

Now let's analyze the unusual methods.

1. Gendadias. This method is productive in the writer's word creation. Perhaps this is due to the fact that gendadiad is directly related to the language game: By the way, he took his nephews, "bezdelniks", to help transport three barrels of wine to the festive table ... and some seasonings - adjika-shashmika, tkemali-shmekali (MS1).

Another example is playful: - What? I'm serious, and you are plusses-musse again? (MS1).

Note that this method creates not only common nouns, but also proper ones: Gradov's name has been remembered by him since the twenties ... - not like all sorts of vovsi-shmovsi - a name as the name of a healer, a real doctor (MS1). Or another example: Moreover, the name of Gradov became like some kind of talisman for him ... any, they say, Truvsi-Vovsi, Gettings- Ettingers can fail, but Gradov will remain (MS3).

Finally, within a small segment of the text, multiple cases of gendadiad can be observed, which also testifies to its productivity: Such questions cannot be asked to the most important person of so-called humanity, even if he is your patient-schmatzient.

- This is what my father was called in childhood, Nikitushka-Kitushka, - explained Boris (MS3).
2. Contamination.

In the texts of three novels, we came across only one example of contamination, although, according to E.A. Zemskaya, it belongs to productive word-formation methods (Zemskaya, 2009). N.A. Nikolina has a similar opinion (Nikolina, 2009): “The younger just sucked, that is, sobbed and clucked, you will not understand anything (MS2). Model: sob + cluck. The author explains the principle of creating occasionalism, which simplifies its perception.

We did not find any neologisms created by other non-usual methods.

Let’s consider the functions that are performed by the individual V. Aksenov’s units.

1. Nominative function.

There are relatively few words that perform this function, as opposed to usus (Kiklevich, 2009). Basically, their creation is due to the artistic goals set by the author. It may be a desire to designate a new concept: Patriotism is not a party, not even communism, just a Russian feeling, a sense of tradition, gradovism... (MS3). Model: Gradov + ism, forming masculine nouns, which represent the names of socio-political, scientific or aesthetic doctrines, trends, systems, etc.

Either we can talk about specifying this or that concept or replacing the phrase with one word: As for small children (the last word was the fruit of the hero and the titan himself), then it, that is, Nikitushka and Archi-Medushka, literally ambushed him (MS3)... Model: small children + α, j, cf. with small forest. The meaning of occasionalism: small children.

Finally, neologisms belonging to this group may have an additional connotation: The sports literate audience clearly laid their eyes on him, and in particular a certain Irye Yun, a racer from Kalev, a twenty-year-old blue-eyed (MS3).

2. Game function.

There is a majority of neologisms in the writer’s word creation belonging to this group. They differ in a variety of semantics and structure.

So, the characteristics of this or that character can be played up, for example, the wife of the protagonist of the novel – Nikita – whose name is Veronica: The Corps Commander Nikita Gradov indulged in such ugly thoughts, leaving through foreign military magazines in the silence and comfort of their, as they always joked, “veronized” apartment (MS1).

The author can express an attitude towards the character using a neologism-verb with a playful connotation: You will never understand this person, acting or fooling around (MS2). Model: fool + - o-w+ stvo in the meaning of being a fool.

The participles can also be characterized by a playful character: It turned out that they did not build galloways, but a tribune... The red-army people who had been cheated and cheered up are waiting for a miracle now (MS2). Model: "obgulyashyt + -enn, cf. with overeaten.

The "human function" is also performed by occasionalisms, containing a component in their composition related to the sublime style: A low pink, lean-sugar wall with a bushy creck (MS3) was visible under a madly dancing lantern. Model: lean + α + sugar.

Within the framework of the game, colloquial lexemes can also be used: He began to pick up much less, because the main incentive for drunkenness has disappeared – to cheat, intrigue and then overwhelm the demimodant beauty singer (MS3). Model: colloq. outdated demimondenka [a woman of low virtue] + n.

Finally, the word-formation tool may have a connotation that predisposes to the creation of a new game formation on its basis: Here is a paradox, he hated the Chekists and communists, but died for his homeland, here’s a simple paradox of our crazy century (MS3). Model: paradox + -ishk- with the meaning of neglect, and derogation.
3. Emotional and expressive function.

There are also many neologisms belonging to this group, which is conditioned by the very nature of the occasional vocabulary.

Expression can be enhanced by a non-usual productive basis and the fact that the new word is in quotation marks: The first series of “Russian” articles by Reston, which he just built in the form of a discussion with a certain Russian, an “advised” historian, was a success ... Model: * advise + d.

A word-formative means can be emotionally colored: - Come to me, - he said with a little excessive seriousness (MS1). Model: serious + -ink with the meaning of the attribute, which is called the motivating adjective and manifests itself in a weak degree, cf. with zhivinka (Bazhov), chudinka, etc.

The lexical environment can also be characterized by a certain expression: Western diplomats in Moscow are struck by the gloomy caution ... Mr. Malenkov, fat, agate-eyed, with a waxen face, exudes a vague threat (MS3). Model: agate + eye.

Finally, neologisms consisting of two components can be emotionally expressive: General Vlasik had to interrupt his salmon-caviar supper with annoyance (MS3). One of these elements can also be emotionally colored: Often a dark blue "Victory" drove up ..., three more earthy-fly agaric snouts were seen in it (MS3).

There are few neologisms related to the rest of the groups. Basically, they also have a playful and emotionally expressive character.

4. Euphemistic function.

Neologisms related to this group allow the author to replace invective expressions, which generally correlates with the principle of verbal politeness in different spheres of life (Yapparova, Ageeva, Paval, 2019): How will Nuzhar behave? F-f-u, much options come up to my mind ... I am quite a bit choked up ... (MS2). The model for creating this occasionalism remains unclear, but it is obvious that it replaces a swear word.

In some cases, there is only a hint of profanity or abusive language: She, naked, waited, sat in the corner, trying not to look at her Kiplingen hero (MS2). In accordance with the rules of the Russian language, it is necessary to say Kipling. Perhaps the author is hinting at the negative attitude of the heroine towards the hero of the novel.

5. Ideological function.

Finally, a number of the author’s neologisms are characterized by socio-political connotations. As you know, V. Aksenov had a negative attitude towards the leadership of the USSR, because of which he emigrated. This is reflected in the text of the novel:

A writer may sometimes be tempted and, comparing two opposite feelings, fear and courage, say that these are the phenomena of the same order. ... So ... it seems to us at the beginning of our third volume, towards the end of the forties, when the country ... was bound by the overwhelming fear of the Stalinist five-machine system (MS3). Model: five-machine + system with the value of an abstract feature.

CONCLUSIONS

Thus, when creating occasionalisms, V. Aksenov turns to the usual (prefix, suffix, confix, addition) and non-usual (genderadi and contamination) methods of word formation, giving preference to the first rather than the second. The suffixation is most productive. By this method the author creates occasionalisms with diminutive and augmentative meaning, which allows to give them additional shades of meaning, as well as word-formation chains.

The author’s occasionalisms, extracted from the text of the Moscow Saga, have nominative, playful, emotional-expressive, euphemistic and ideological connotations. The second and the third functions are dominant, the rest are secondary.
SUMMARY
In general, we can say that the epic novel by V. Aksenov “The Moscow Saga” is the main work of the author, as was evidenced, among other things, by his adaptation via one of the central Russian TV channels. In the text of the novel, including in the occasionalisms found on its pages, the main features of the writer’s work are manifested - language play, expression, increased attention to the socio-political life of the country, the division of characters into friends and foes. With the help of occasional word creation and a number of literary techniques, the author expresses his attitude to the tragic events that took place in the country from which he emigrated, but which at the same time remained his homeland throughout the writer’s life.

ACKNOWLEDGEMENTS
The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

REFERENCES


ZEMSKAYA, E. Word formation as activity.224 p., 2009.

Ph.D. in Philology, Assistant of the Department of Russian as a Foreign Language, IFMK - Kazan Federal University. E-mail: aleshandro@mail.ru. ID SCOPUS:57192209086. ORCID: https://orcid.org/0000-0003-1316-9127.

Assistant at the Department of Russian Language and Literature and Slavic Languages- Shahid Beheshti University. E-mail: h_sheykhi@mail.ru ORCID: https://orcid.org/0000-0002-7742-4245.

Received: 20 Oct 2020
Approved: 01 Dec 2020