ON THE ISSUE OF LANGUAGE PLAY IN EARLY NOVELS BY VASILY AKSENOV

ABSTRACT
Este artigo científico analisa os neologismos individuais de autores extraídos dos textos das obras de Vasily Aksyonov, criadas nas décadas de 60 e 70 do século XX. O estudo identifica os grupos de métodos usados pelo autor durante a criação de ocasionalismos, determina a especificidade do jogo de linguagem do autor, analisa em detalhes as características de sua criação de palavras não usuais. O autor utiliza dois tipos de formação do ocasionalismo: correspondente ao sistema linguístico e fora de seu escopo. É conveniente referir preficação, sufixação, confinação, adição e suas variedades à primeira, e contaminação, criação e transformação da estrutura das unidades lexicais à última. A análise das funções desempenhadas pelos neologismos permite concluir que neles prevalece o jogo de linguagem, muitas vezes complicado por conotações emocional-expressivas, interlingüísticas, precedentes e outras. O jogo de linguagem nas obras deste período de criatividade é irregular e esporádico, o que se explica pela pouca idade do escritor por um lado e pelas tentativas de desenvolver um estilo próprio e único, por diante, o outro.

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

Sobre a questão do jogo de línguas em novelas iniciais de Vasily Akseenov

Sobre el tema del juego de lenguajes en las primeras novelas de Vasily Akseenov

RESUMO
Este artigo científico analisa os neologismos individuais de autores extraídos dos textos das obras de Vasily Aksyonov, criadas nas décadas de 60 e 70 do século XX. O autor utiliza dois tipos de formação do ocasionalismo: correspondente ao sistema linguístico e fora de seu escopo. É conveniente referir preficação, sufixação, confinação, adição e suas variedades à primeira, e contaminação, criação e transformação da estrutura das unidades lexicais à última. Uma variedade de métodos convencionais e sua predominância sobre os ocasionais são notados, o que é explicado pelo pequeno grau de inovação durante o período inicial da obra do escritor. A análise das funções desempenhadas pelos neologismos permite concluir que neles prevalece o jogo de linguagem, muitas vezes complicado por conotações emocional-expressivas, interlingüísticas, precedentes e outras. O estudo afirma que o jogo de linguagem nas obras deste período de criatividade é irregular e esporádico, o que se explica pela pouca idade do escritor por um lado e pelas tentativas de desenvolver um estilo próprio e único, por diante, o outro.


RESUMEN
Este artículo científico analiza los neologismos del autor individual extraídos de los textos de las obras de Vasily Aksyonov, creadas en los años 60 y 70 del siglo XX. El autor utiliza dos tipos de formación de ocasionalismo: la correspondiente al sistema lingüístico y la más allá de su alcance. Conviene referir la prefijación, la sufijación, la confijación, la adición y sus variedades a la primera, y la contaminación, creación y transformación de la estructura de las unidades léxicas a la segunda. Se observa una variedad de métodos convencionales y su predominio sobre los ocasionales, lo que se explica por el pequeño grado de innovación durante el periodo inicial de la obra del escritor. El análisis de las funciones permite concluir que en ellos predomina el juego del lenguaje, muchas veces complicado por connotación emocionales-expressivas, interlingüísticas, precedentes y otras. El estudio dice que el juego del lenguaje en las obras de este período de creatividad es irregular y esporádico, lo que se explica por la corta edad del escritor por un lado y por los intentos de desarrollar un estilo propio y único, por un lado, el otro.

INTRODUCTION
Implementation of the human function, when the speaker "plays" with the form of speech, has a rather long history of study. Since the 1980-ies, following the work by E. A. Zemskaya (ZEMSKAYA, KITAYGORODSKAYA, ROZANOVA, 1983), linguists have examined the language game and the ways of its text use in detail in the form of jokes, puns, satire, etc. (KOPYTKO, 2007). One of them is the creation of neologisms in various fields (BREZNIK, 2013), (GUZAEROVA, BASTRIKOVI, MIAO, 2019), incl. the author's literary text (LUKANKINA, SHCHUKLINA, AMIRKHANOVA, 2019). Actually the work by V. P. Aksenov is completely devoted to playing with the reader.

The relevance of this work is in the need to clarify a number of issues in the field of occasional word formation and functional stylistics. Besides, there is a need for further analysis of the writer's thesaurus. The scientific novelty of the research is in the fact that the occasionalisms extracted from the works by Vasily Aksenov during the 60-70-ies are analyzed for the first time in the specified aspect. The purpose of the study is to identify and describe the main ways of actualizing the language game in the early works by V. Aksenov. To achieve this goal, the following tasks are set and solved:

1) to identify conventional and non-conventional ways of occasionalism development, to determine the degree of their determination by the language game;
2) to determine the functional specifics of individual-author neologisms;
3) to establish the features of V. Aksenov's occasional word formation.

MATERIALS AND METHODS
The material for the analysis was the following works of the writer: satirical fantasy "Always on sale" 1963-1977. - further as AOS, the story "Overstocked barrel" in 1968 (OB), the story "Rendezvous" in 1968 (R), children's adventure stories "My grandfather is a monument" in 1969 (MGM) and "A chest in which something knocks" 1976 (CWSM), as well as the plays "Kiss, Orchestra, Fish, Sausage" 1964 (KOF3) and 'Heroin' 1979 (H).

The following methods of analysis were used in the work: continuous sampling, which allows detecting and isolating non-usual units from the text, semantic-word-formation analysis, which makes it possible to determine the methods of neologism creation, functional analysis to identify the functions performed by individual-author's neologisms, respectively.

RESULTS AND DISCUSSION
The language function in V. Aksenov's word creation plays an important role. For example, it can be directly related to the author's address to the modern reader, which is its direct, most vivid manifestation: And meanwhile, it is not at all bad for you, a young man, to extract "predule" from the bin that in veloped built from the barrels in his dense century and rode off quietly to Rome ... [H]. Model: ancestor + grandfather (colloq. tend). The method of neologism development is contamination. In this context, one can clearly see the positive attitude by V. Aksenov to the bold and smart ancestor. T.V. Popova, analyzing new formations-hybrids, believes that they are distinguished by "the increase in semantic volume, semantic compression, which reflects the author's aspiration for the maximum information capacity of the text" (POPOVA, 2005, p. 106), which is the case in this matter.

Due to the fact that a number of V. Aksenov's works belong to child literature, he deliberately imitates the specifics of child speech, incl. application of folk etymology: "Rinin", Gena, it is this mysterious, like a bird Alkonost, "Rhinin", adjacent to the word "channel", forms the Ekaterininsky channel, which is now quite rightly called the Gibbovedov channel (CWSM). In this case, graphic word formation also takes place. However, much more often the human function is complicated by others. For example, by emotionally expressive. As was noted by A. G. Lykov, "obligatory expressiveness is the most characteristic feature of occasional words. This is their through feature, in contrast to canonical words, most of which are not expressive" (LYKOV, 1976, p. 23). This, in particular, is evidenced by the reduced nature of most of the writer's neologisms.

A colloquial verb can act as a generating basis: Oh, you stump with ears! This is not cynicism, but an assessment of the situation from the point of view of future winners, that is, those who survived, and we will survive, that is, we will win. Eh, Petrasha, you are vymazaunized to the level of such kitchen Voltairians (AOS). Model: marazmirnovat in the meaning of 'falling into complete decay due to old age or long-term chronic illness' + prefix 'vy-' with the meaning 'perform an action carefully' → вывымара́змировать → вывымара́змирован.
On the other hand, occasionalisms can be used to give the text an aura of sublimity. This often produces a comic effect. So, three bacchantes in the play "Kiss, Orchestra, Fish, Sausage", describing their lives, say the following:

\begin{itemize}
  \item Bobbo
  \item Pomodny!
  \item CHIKITO
  \item Fruitfull
  \item LOLA
  \item Fruitfull (KOFs).
\end{itemize}

If плододорная (perhaps formed from плододорная) and плодоустрелленна are occasionalisms, then плододорная is an outdated word previously used in relation to fertile land.

We find a similar example in the story "Rendezvous": It was cool to maneuver between the rocks and moor to the footboard of the steel giant, to fall at the feet of the searchlight-eyed Nina was a matter of one minute for Lyova (R). Model: spotlight + \text{-O} + eye, formation method - addition with interfix.

V. Aksevn often plays with borrowings, transforming their structure, i.e. the game function can be complicated by the interlinguistic one: ... maybe the Empyreans were really a little bored, but they had a great all-consuming passion - football ... They called their favorite game "boulogne", and the players "legopers" (MGM). Model: bull (English bull or ball) + \text{-O} + leg. In principle, a twofold interpretation is characteristic of occasionalism. Here we can say that the thing about football in which only tough guys (like bulls) win. As for the word legopers, the English word leg is guessed in its composition, and the origin of the second element "per" remains unclear.

Note that another occasionalism can be formed from the previous one. This is how the word-formation chain arises: Luring ships of different countries to their harbors, the Empyreans called their crews to bouillon fights and beat them with a terrifying score. The last, for example, the match with the team of the unfortunate Van Dyck ended with the score of 44:0 in favor of the local players. (MGM). Model: *bulonog + \text{-n} \rightarrow bulonozhny.

The presence of borrowings-neologisms, as you can see, often characterizes the speech of a foreigner, as in the following example: Imler impudens, pan director, but Mr. watchman had a debt for pilze (H). Model: to be in debt + \text{-telstv} with the meaning of a phenomenon that is characterized by a procedural sign. A synonym for this occasionalism is the word debt.

Another manifestation of the language game is a reference to another author, including javaya, i.e. the play function is complicated by the precedent: But it all started so simply, so traditionally, almost like in Jules Verne's stories. As a matter of fact, that's how it started - with a bottle. First, V.P., there was a bottle with a blunny note, like in my nursery book Captain Grant's Children. Only it was a radio bottle ... (CWSM). Model: prefix radio + bottle. In this context, intextuality is due to the fact that this work, created by V. Aksevn especially for children, talks about the amazing adventures of a Leningrad teenager Gennady Stratofontov, and the narrative style turns out to be similar to Jules Verne's style.

Creation of various kinds of symbols, incl. word-formation chains of occasionalisms, may indicate that they, in addition to the game, also have a nominative function. So, a satirical-fantastic beginning, as in the story "Overstocked Barrel", can lead to the creation of names of countries and their derivatives:

- Quite right. My friend, you are late. Haligalia will soon be awaken from hibernation, it will become the epicenter of a new intellectual storm. A new philosophical phenomenon is being born - the Haligalitet (OB). Model: Haligalia (a distant country that the protagonist of the story is dreaming about) + \text{-itet} with the meaning of an abstract sign, cf. with neutrality, sovereignty. Note that the name of the country is derived from the name of the group dance of American-Canadian origin "Hali-Gali".

However, it is not always possible to establish what was the basis for the name creation. According to R.Yu. Namitokova, this can be explained by the fact that occasional word-generation is characterized by "the desire to get rid of the template, the thirst for speech creation" (NAMITOKOVA, 1986, p. 12):
Residents

What's wrong with hake?
Mokrospus and coal–high-calorie fish ... (AOS).

Perhaps, in this poem, we are talking about the fish grenadier, actively caught in Russia, and the deliberate distortion of the name indicates the ignorance and illiteracy of the residents, from whose lips it sounds.

The author draws attention to the fact that occasionalisms can be created not only by adults, but also by children, and they do it quite often both in the usus and in the texts of the author's works: Either he wanted to design a musculolet, or a portable quick-inflating airship for medium and small institutions, or was it the time of a jet-powered peat-fueled hydro-aerial cart? (CWSM). Model hydro- + aero- + cart.

With the help of occasionalisms, V. Aksenov also draws attention to certain features of children's consciousness in this work, for example, fear of wild animals or fish: you, poor fellow, worrying about seeing shark fins, although, perhaps, sharks are not going to eat you, but only satisfy their curiosity. However, when worried, poor buddy, do not forget about the "anti-sharkpin" that your life jacket is equipped with (CWSM). Model: shark (a) + anti- -pin. In this context, the anti-sharkpin is formed by the confix method: it is a pill that allows you to cope with sharks, or a weapon that is effective in fighting them.

The writer has many cases of a language game associated with occasionalisms that perform an "ideological" function. Years go by, Y and Sch visit reason less and less, our comrade's class consciousness weakens. And now writing in the Zhihui at night Smorgonya, he is surprised in the dark by the difference from California (C). Model: consciousness + -zm- with the meaning of the socio-political trend. In this case, following O.G. Revzina, we believe that occasionalism also acts as an "expressive poetic means" (REVZINA, 1996, p. 306), since it enhances the effect of the poetic organization of the text. Besides, here the author pays special attention to the past, i.e. the time factor is important for him, which is confirmed in the work by E.G. Shtyrina (SHTYRLINA, AKHMETZYANOVA, DÍAZ, 2019).

A writer can create occasionalism in order to show his attitude to any realities of the USSR. For example, to the presence of all sorts of organizations: And then he saw that our whole big country decided to build him a coat.

No sooner said than done: they dug a pit, the work began to boil. Paltomochenkstroy! (OB), cf. with Standartstroy, Tallinstroy, etc. Here it is obvious how the author relates the fact of building a coat by attracting a huge number of resources to an organization.

CONCLUSIONS

Thus, even during early word-creation by V. Aksenov, the language game plays a defining function. However, it almost does not occur in its pure form, being complicated by emotionally expressive, interlinguistic, precedent, nominative and "ideological" aspect. This diversity testifies to the high degree of potential creative component in the writer's work.

SUMMARY

To create neologisms, the author uses a large arsenal of conventional and non-conventional methods. The former ones include prefixation, suffixation, confixation, and various types of addition, the latter include contamination, creation and graphic word formation. The prevalence of the former is conditioned by the adherence to literary traditions and linguistic laws, but this situation occurs only at the initial stage of his work.

In general, it can be argued that the language game in the early works by Vasily Aksenov, embodied in occasional word creation, is of a cautious and experimental character. The writer is only looking for his own path, his own way, outlining with a dotted line the landmarks for further literary activity.

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