

QUASICOMPOSITION AS A PRODUCTIVE WAY OF BUILDING OCCASIONAL WORDS IN NOVELS BY TERRY PRATCHETT

The article is devoted to functioning of occasional words created with the help of quasicomposition in the novels of Terry Pratchett. In modern languages it is possible to observe the tendency to economizing language efforts: instead of phrases and word-combinations we use compound words which are built according to the models which are characterized by a high degree of productivity in languages (affix, affixoid). New words are created not only on the basis of the unit of the syntactical level in the language, but by adding some repeating component which has semantic meaning (quasicomposites). The aim of the article is to reveal the peculiarities of the usage of quasicomposition as the productive way of making occasional lexical units in the creative heritage of Terry Pratchett.

Key words: compound word, quasicomposition, occasional word, affix, affixoid.

Самойленко О. В. Квазікомпозиція як продуктивний спосіб творення okazіональних слів у романах Террі Претчетта. Статтю присвячено дослідженню використання okazіональних слів у творчості відомого британського письменника кінця ХХ ст. Террі Претчетта. Доведено, що квазікомпозиція, під якою розуміють творення складних слів не шляхом конденсації речень і словосполучень, а за аналогією до словотвірних моделей або окремих лексичних одиниць, які вже активно функціонують у мові та мовленні, є продуктивною в моделюванні okazіоналізмів у творчості Террі Претчетта. Мета статті – виявлення особливостей функціонування квазікомпозиції як одного з провідних способів творення okazіоналізмів у романах цього автора. Мета передбачає виконання таких завдань: 1) аналіз природи okazіональних слів; 2) визначення особливостей okazіональних слів Т. Претчетта; 3) опис продуктивних моделей творення okazіональних квазікомполітів цього письменника. Матеріалом дослідження стали ранні романи Т. Претчетта «Колір магії» та «Химерне світло». У процесі дослідження використано такі методи: 1) метод аналізу літературних джерел для тлумачення терміна «okazіональне слово»; 2) метод дистрибутивного аналізу для визначення складників лексичних одиниць; 3) метод формального аналізу для опису квазікомполітів та словотвірних зразків.

Виявлено такі особливості утворення okazіональних одиниць: 1) використання кореневих морфем у нетиповій для них функції афіксоїда; 2) поєднання продуктивних афіксоїдів з новими, нетиповими коренями; 3) використання термінологічних елементів грецького та латинського походження; 4) поєднання кореневих морфем, що зазвичай не поєднуються; 5) поєднання основ, між якими важко знайти семантичний або логічний зв'язок;

б) використання значної кількості власних назв. Оказіоналізми у творчості Террі Пратчетта виконують інформаційну функцію, даючи читачам уявлення про особливості невідомої реальності: нові слова подають його образний світ як реальний із суспільним життям, економікою, культурою та наукою.

Ключові слова: морфологія, словотвір, складне слово, квазікомпозиція, афікс, афіксоїд, термінологічний елемент.

Introduction

Occasional words have attracted the attention of modern linguists for a long time. O. Rebrii analyzed occasional words in modern English (Рєбрії, 1997). Zh. Koloiz described and classified such lexical units on the basis of modern Ukrainian (Колоїз, 2002, 2005). O. Selivanova generalized all the up-to-date information about occasional words, compounds and quasicomposite words (Селіванова, 2010). But the studies of occasional units which are quasicomposites still demand the research.

In modern English compounding has become the most productive way of word-building. It is well-spread not only for usual word-building processes, but also for creating unique occasional units. This way of creating new words is typical for the mediastyle and also for fiction works of particular authors. As an example we can refer to the novels of Terry Pratchett who is known not only for invention of his own Discworld, but also for creation a great number of new words to describe it. Terry Pratchett is a famous British author whose books are very popular around the world. The series of the Discworld includes 41 novels, the first of which was published in 1971, and the last one appeared in 2015, five months after his death. However, Terry Pratchett created not only his own reality, but also his own language to describe it. And his occasional words should be analyzed, because they reflect all the modern tendencies of enriching English word-stock at the end of the XXth – the beginning of the XXIst century. Quasicomposition (a way of building when compound words are created not on the basis of the unit of the syntactical level of language, but by analogy to the already existing lexemes, from the stems of different origin) plays an important role in this process.

Thus, in modern languages it is possible to observe the tendency for economizing language efforts: instead of phrases and word-combinations we use compound words which are built according to the models that are characterized by a high degree of productivity in languages. New words

are created not only on the basis of the unit of the syntactical level in the language, but by adding some repeating component which has semantic meaning. Very often elements in pre-position and elements in post-position in such cases perform functions of affixes (for example, classifying and generalizing). These elements may be called affixoids (similar to affixes).

It is possible to differentiate four criteria for identifying affixoids during analysis and review of the existing literature in modern linguistics: quantitative, formal, functional, semantic, criterion of the ability of the affixoid to be used in corresponding word-combination or sentence as an independent word (the criterion of the expandibility into a unit of the syntactical level).

The aim of the article is to reveal the peculiarities of the usage of quasicomposition as the productive way of creating occasional lexical units in the creative heritage of Terry Pratchett. The aim preconditions the performing of the following tasks: 1) analysis of the nature of occasional words; 2) revealing peculiarities of occasional words by T.Pratchett; 3) describing word-patterns of quasicomposition in novels of Terry Pratchett.

Methods of research

In the article the following methods are used: 1) the method of reviewing the existing literature for detecting the scope and meaning of the term occasional word; 2) the method of distributive analysis for revealing the constituent parts of the lexical units; 3) the method of formal analysis for describing the peculiarities of quasicomposites and existing word-patterns.

The material of the article includes occasional words from the first novels of Terry Pratchett, namely *The Light Fantastic* (published in 1986), *The Colour of Magic* (published in 1983). The material of our study are units selected by a method of continuous sampling from the works of the famous modern British writer Terry Pratchett. His works are distinguished by the richness of linguistic material, subtle ability to use allusions and allegories for creating an amazing world of parody, irony and humor. Each of his sentences, phrases and even a single word are carefully selected and verified. The authenticity of the worlds created by the author is supported by the whole system of specially developed terms, toponyms, anthroponyms, graphically displayed dialects, accents and features of the characters' speech, author's sayings and proverbs, where occasionalisms become a part of the natural conversational environment.

Results and Discussions

Most scholars (O. Rebriy (Рєбрії, 1997), O. O. Selivanova (Селіванова, 2010)) consider the criterion of entering / not entering the *usus* to be the basis for differentiation of innovations, which made it possible to divide new lexical units into two classes – neologisms and occasionalisms. The modern researchers reveal the following features of innovative words: 1) belonging to speech (occasionalisms are elements of speech, not the language system), for example. The English newspaper *The Times* uses the word ***evil-dreaders*** instead of the common ***evil-doers*** with the same lexical meaning; 2) irregular use (occasionalisms may go beyond individual situations of communication, but they are unknown and / or not used by most members of this language society); 3) formation (occasionalisms are not reproduced from the speaker's internal lexicon, but are formed by him or her – except the cases confirmed by the context of citation); 4) non-normativeness (occasionalisms violate the norm as uncoded units); 5) contextual dependence (context – a necessary condition and a single environment for occasionalisms); 6) novelty and unusual building (regardless of the time of their creation, occasionalisms are perceived as new and unusual units by those participants who encounter them for the first time in communication). This phenomenon is best traced in poetic speech – poems can exist for hundreds of years, and certain words will be perceived as new and attract the attention of the recipient; 7) pragmatic labeling (occasionalisms have a significant pragmatic potential due to their inherent pragmatic component of the semantic structure, which contains expressive, emotional and evaluative elements of meaning).

The expression of occasionalism usually arises as a result of an inconspicuous combination of word-forming elements that are already actively functioning in language and speech. To form an occasional word the authors in most cases use a casual model, which is already well known to the recipients of the text, as it is assumed that the reader is familiar with the “rules of the game” with the morpheme, the lexeme. In other words, the ultimate goal set by writers and journalists (comprehension, active perception of the text) will not be achieved if the recipients have difficulties in understanding certain words, so while constructing compound occasionalisms it is very important to follow productive patterns and use common language material.

Zh. Koloiz defines that occasional composites are formed, as a rule, on a syntactic basis: «Compound words act as logical substitutes for phrases of comparative inflections and even sentences» (Колоїз, 2002: 67). This statement can be argued, because the very term “occasionalism” emphasizes something not quite typical, since it contradicts the existing rules. Sometimes occasionalisms are formed by models that are not typical for a particular language, and sometimes, if they repeat existing models, combine concepts that cannot be correlated in a real life, so the existence of basic phrases or sentences cannot be discussed. Such phenomena are created in the imagination of the author, and he offers them a name, using already known to him word-formation tools or using them in a new semantic context. In other words, occasionalisms go from “vague images, associations, ideas, etc.”, from actualized at the time of awakening of consciousness concepts and personal meanings and the need to say something – to the transformation of these personal meanings, which occur in order to further “address” them. Some personal meanings are collected into a single whole, some of them are eliminated” (Колоїз, 2005: 69).

Terry Pratchett often uses quasicomposition for creating new lexical units, he builds his vocabulary on the basis of the word-patterns which have already functioned in the language. The author often uses components of Latin and Greek origin for describing his own world. As an example, we can analyze the title of one of the magical books “**Necrotellicomnicon**”: “*There are of course many famous books of magic. Some may talk of the **Necrotellicomnicon**, with its pages made of ancient lizard skin...*” (Pratchett, 1986: 10). It contains the root of the ancient Greek etymology **necro-** which stands for “dead, dead body, dying”, it also includes the root **-telic-** 1) straight-forward, directed or moving towards some goal; purposeful, 2) (of a clause or phrase) expressing purpose; the next element of the word is the root of Latin origin **omni-** (with the meaning “every, each, all, total”). Terry Pratchett also describes the science of the Discworld with the help of the same international affixoids which are used in real scientific terminology: *The early astrozoologists, hauled back from their long dangle by enormous teams of slaves* (Pratchett, 1983: 2). Some lexemes imitate medical terminology: *Yes, well, this is the sessile or **heptacarpic** variety,*’ said Rincewind. *The nuts look very much like acorns, in fact* (hepta- means “seven” in Greek, carp- is the Latin term for a “wrist”) (Pratchett, 1983: 36).

The word **headology** is created by complete analogy to the word psychology. The articles about Terry Pratchett's books mention that it is "like psychology", but many witches think "psychology" is a bad word, or that it means "having a psychological problem". "The practice of headology relies on the principle that what people believe is what is real. This is used by witches to earn respect or at least fear and also to cure patients" (Wikipedia). So, this occasional unit even has a page in Wikipedia.

The word-building components **necro-**, **-logy**, **astro-**, **-zoo-** are very productive in the field of science and medicine, in particular, which simplifies the process of word-building by analogy with the help of wide-spread affixoids: *histonecrosis*, *myonecrosis*, *acronecrosis*, *dermanecrosis*, *zootoxinum*, *zoophobia*, *zoophilia*, *zoology*, *nephrology*, *psychology*, *endocrinology*, *cardiology*, *gynecology*, *astrology*.

In other words Terry Pratchett creates some new reality with its religion, customs, traditions, beliefs, and, of course – its own science. And real affixoids of Latin and Greek origin are used to underline that their science really has some theoretical basis.

Among other Terry Pratchett's new words we can reveal compound words which are built by connecting the roots that are usually not combined with each other: "*...in the Streets of the perfume blenders it burned with a sweetness; where it touched bundles of rare and dry herbs in the store-rooms of the **drugmasters** it made men go mad and talk to God*" (Pratchett, 1986: 8), where we can observe the compounding of two stems *drug* + *master* (*drug* (medicine, chemical substance) + *master* (owner, head)). There is one more example of the usage of lexemes with the affixoid *-master*: *When Broadman got up and waddled past Ymer's chair the **thiefmaster's** arm shot out like a steel spring and grabbed the fat man by his apron* (Pratchett, 1986: 33) (*thief* + *master* N + N (expert in some field, a person with the master's degree)). The pattern N+N is rather productive in Pratchett's stories: *If it wasn't for the air of wary intelligence about him it might have been supposed that he was a barbarian from the **hubland** wastes* (Pratchett, 1986: 9). The lexeme **hubland** is an occasional quasicomposite with the meaning "centre of the Earth", which was built by compounding of the stems *hub* + *land* (*hub* means the centre of events, activities, popular airport, *land* stands for place, country, state, district). Proper names are also built by compounding: "*Galder **Weatherwax**, Supreme Grand Conjuror of the Order of the Silver Star, Lord Imperial of the Sacred Staff...*" (Pratchett, 1986: 9). Here we can

also observe compounding of the stems which are not connected from the semantical point of view, in general, we do not have any associations with weather and wax. There are more examples of the occasional quasi-composites which are built according to the pattern N + N or even N + N + N: *All that I know is that all the spells have to be said together next **hogs-watchnight** or the disc will be destroyed* (Pratchett, 1986: 31); *His entire **spindlewinter's** supply of candles had already been strewn on the floor* (Pratchett, 1986: 38).

The author also creates new words to describe objects which really exist and have another form in everyday language: *And he knew sapient **pearwood** when he saw it* (Pratchett, 1983: 10). In English there is a common word "pear-tree", which belongs to our reality, but the author creates his own world to show that his Discworld is different from our reality.

Some compound words have been created to nominate the phenomena which do not exist in our reality, their meanings are easy for understanding but in our world there is no need to combine such morphemes, because such notions do not exist in our daily routine: *And fire from the tallest **diamondwood** tree that grows in the noted **diamondwood** forests on the lower Slopes of Mount Awayawa, home of the **firegods** or so it is said* (Pratchett, 1986: 10). *Warriors who fight for the tribe with most **milknut** meal* (Pratchett, 1986: 12).

T. Pratchett also creates occasional words which contain proper names: *Of course, before that there would be **discquakes**, tidal waves, gravitational disruption and probably the atmosphere would be stripped away* (Pratchett, 1983: 83). This occasional word is derived from shortening of the name of the imaginary planet Discworld, and the morpheme is the part of the word earthquake. In his books the author also uses the proper noun Pseudopolis, where polis is shortening from the word metropolis: *There's a big plague on in **Pseudopolis**. He had to go and stalk the streets. So he sent me* (Pratchett, 1983: 148). Natural phenomena also have their own names in the Discworld: *Or perhaps it is the **Rimbow**, the eight-coloured, world girdling rainbow that hovers in the mist-laden air over the Fall* (Pratchett, 1983: 46). The **Rimbow** is the rainbow around the Discworld, and Rim is the border around the Discworld. There are more interesting occasional words: ... *whose rim-most mountains project out over **the Rimfall**, built a gantry and pulley arrangement at the tip of the most precipitous crag* (Pratchett, 1986: 1). ***The Rimfall is the waterfall at the border** of the Discworld, through which the water passes into the open space. New creatures are also connected*

with the proper geographical names: *He was in fact the first man ever to see the **rimfishers**, the tiny creatures who had long ago evolved a lifestyle quite unique even for the Disc* (Pratchett, 1983: 147). As it can be understood from their name, these beings are good at catching fish.

One can also find new word-formations which are aimed at describing certain signs: *...at goes for your **shadow-loving** fleabag partner too, wherever he's hiding* (Pratchett, 1986: 13), *...the river had burst its banks and was pouring down the **fireravaged** streets* (Pratchett, 1983: 18). The compound words **shadow-loving** and **fireravaged** are absent in the dictionaries, but built according to the very common pattern in the English language N + Participle. The author also uses the formal model Noun + Adjective for creating new words: *...it was halfway up the street it was moving **arrow-fast**...* (Pratchett, 1983: 108).

So, Terry Pratchett uses the following techniques for creating new words:

1. The use of international affixoids for creating scientific terms of the magical reality. Greek and Latin borrowings are actively involved in the process of building new innovations, which contributes to confirmation the status of the indicator-classifier for a certain affixoid.
2. Creating alternative names for phenomena which exist in our reality by using common roots and stems.
3. Making new words to express the notions of the discreality by means of compounding proper names and common words.
4. Creating new lexical units by combining word stems which are usually not used with each other.
5. Greek and Latin borrowings are also actively involved in the process of building innovations, which contributes to the consolidation of a separate word-forming formant status of the indicator-classifier.

Conclusions

Terry Pratchett creates new words not for some esthetic purpose, not with the aim to manipulate the reader as most modern Internet sites, newspapers and magazines, but his main purpose is to make his imaginative world look real with its social life, economics, culture and science. Therefore, occasional words in Pratchett's novels perform informative function, giving readers an idea about the peculiarities of the unknown reality. As for productive ways of word-building, compounding is the most frequent,

so this tendency is up-to-date not only for common words, but also for occasional lexical units.

Basing on the above-mentioned examples, we can identify the main ways of creating occasional lexical units:

1. The use of certain roots as affixoids, which is not typical for such constituents in a casual use: for example, the elements **-master**, **-fall**, **-bow**.

2. The use of already productive affixoids in unusual combinations for them: **-land**.

3. The usage of the terminological elements of Latin and Greek origin **-logy**, **zoo-**, **omni-**, **octo-**, **hepto-**, **pseudo-**.

4. Combination of two incompatible phenomena, when the author of neologisms does not care about the possible coexistence of two elements in a sentence and phrase, simply combining them according to a productive model: **fireravaged**, **shadowloving**.

5. The actual combination of two bases, between which it is difficult to find a semantic or even just a logical connection.

6. The presence of the great number of proper names: **rimfishers**, **rim-bow**.

The field of quasicomposites still requires new linguistic research, especially in connection with the processes of borrowing and the tendency of the modern languages to simplification. It is very important to observe new ways of enriching vocabulary where assimilation of foreign affixoids is becoming more and more productive.

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