



Semantico-Functional Features of Expressive Derivatives in the Artistic Discourse of V. Makanin

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Abstract

The paper is devoted to the study of semantic and functional features of expressive derivatives, both usual and occasional, in the artistic gist of the novel "Asan" by V. Makanin, as well as their role in structuring the individual-author's linguistic picture of the world. It has been proven that the derivation of expressive lexemes is the result of improvisation according to established patterns, and that the formation of occasional substantives, adjectives and verbs involved the main methods of the Russian word derivation. It is noted that in the artistic discourse of V. Makanin, in the substantive word-formation, suffixation plays a leading role, which takes place in the sphere of abstractness and includes such lexical-semantic groups as expressive substantives with the meaning of a person, expressive substantives with the meaning of abstracted action or an abstract feature with connotation, as a rule, negative and/or reduced colloquial connotation. While in the sphere of adjectival and verbal word formation, confixation and prefixation, as the formation of expressiveness, is most productive. The paper considers the phenomenon of semantic word formation, describes the formation of semantic derivatives, including in the field of occasional vocabulary. Expressive derivatives in the artistic discourse of V. Makanin are a bright sign of his individual style, an important means of expressing the world view and outlook of the writer.

Keywords: individual style, expressive vocabulary, connotation, morphemic word formation, semantic word formation, derivatives.

1. Introduction

Today, in the anthropological linguistics, aimed at the study of the linguistic personality in textual activity, the communicative model "author - text - reader" becomes relevant as a kind of paradigm of scientific research. Aspects of the study of the structuring of a literary text, its compositional and syntactic organization, articulation and coherence are among those whose importance increases as they reflect the mental and moral priorities of society and individual author's preferences [Safin + et al 2017, Husnutdinov + et al 2016]. As the researchers note, the linguistic personality of the writer is most clearly manifested in the artistic gist of the work, which reflects the expressive possibilities of the artistic word in a broad sense, which are stimulated by the writer's individual style, his outlook and creative manner [Nurullina + et al 2017]. Comprehension of the meaning of a work of art rests on the lexical layer: "the lexical level of the text is significant in shaping the aesthetically determined conceptuality and aesthetically oriented pragmatism of the work. This is the main form of representation of the artistic meaning of the text, which permeates and integrates all elements of the work and the variety of their connections and combinations" [Bolotnova 1992: 173]. In this sense, the study of expressive customary and occasional derivatives in the linguistic gist of V. Makanin's novel "Asan" becomes particularly significant, since the expressive function of any discourse has a certain system of language means of representation at different levels: word-building, lexical-phraseological and morphological-syntactic - and oriented on the expression of the subjective perception by the person of the real world, which reflects the knowledge of objective reality and the content of the individual consciousness of

native speakers [Wierzbicka 1997]. In this regard, further theoretical studies and a thorough study of the semantic and functional features of expressiveness are needed.

2. Methods

The novel "Asan" by V. Makanin became an event in the field of new "trench prose", and its author is the winner of the "Great Book" award, since the work, besides a sharp conflict dictated by the very atmosphere of war, depicts the same of the human soul. An individual style of V. Makanin as a writer of realistic prose is characterized by clarity of sight, directness of thoughts, sometimes latent, and sometimes clearly expressed, author's irony, often turning into the grotesque. The war in his view is a giant commercial enterprise focused on making profits and super-profits from blood and human lives, therefore categories such as loyalty, honor, duty are verbalized in "Asan" as completely ephemeral through stylistically reduced and negatively evaluative vocabulary. Consequently, the subject of this study is the problem of the correlation of general linguistic and individual word creation, and the object is expressive substantive, adjective, and verbal derivatives in the artistic gist of the novel. The objective of this paper is to identify the semantic and functional features of derivatives in the novel by V. Makanin "Asan", therefore it involves the solution of the following research tasks: by continuous sampling, find expressive derivatives in the text of the novel; analyze expressive derivatives in semantic, functional and derivational aspects; classify the collected language material.

To implement these goals and objectives, we used various methods and techniques of linguistic research, in particular, descriptive,

statistical and interpretative methods, semantic, word-formative and contextual analyzes. The text of "Asan" by V. Makanin has more than 190 expressive derivatives recorded, analysis of which showed that both morphemic and semantic methods of word formation were used [Markov 2001, Balalykina 1985, Fatkhutdinova 2015].

3. Results and Discussion

Among expressive substantives in the novel "Asan" by V. Makanin suffixal derivatives dominate, which are mainly in the sphere of abstractness and where the following lexical-semantic groups are distinguished.

Firstly, these are substantives with the meaning of a person, which are verbal and denominal formations with suffixes -чик / -щик (выручальщик, проверяльщик; бензинщик, пацанчик); -ак (трупак, коммуняк; мертвяк, мерзляк); -ик (контузик, шустрик); -ник (фэсбешник, ямник); -ец (бабеч; курец, лукавец); -арь / -ар (складарь, волчара); -ист / -ант (штабист, интересант); -ан (дружбан, хитрован); -ишк (врачишка, игрочишка); -яг / -аг (деляга, журналюга) and others: Наш выручальщик и наш любимчик славы. [p. 69] Чтобы трупак умудрился и тут руку гордо выставить. [p. 398] Но с мертвяком упростилось. <...> боевикам убитый был хорошо известен. [p. 35] Бабеч! Не удалось прихватить солярки, прихватили её. [p. 343] Эти складари, Ленка, они зажрались. [p. 135]

Secondly, substantive expressive derivatives with the meaning of an abstracted action or an abstract feature: verbal derivatives with suffixes -ние (крышевание, голошение); -к (прослушка, подслушка, отмашка); нулевым суффиксом (напряг, подстава, наезд): Выбранный нами городишко сам по себе тих, так что стройка без крышевания хорошее дело. [p. 83] Он тотчас понял, дал отмашку. [p. 37] Костылев <...> первый понял, что наши склады подстава. [p. 228]; adjective-based derivatives with suffixes -як (точняк); -ота (милота) и нулевым суффиксом (мобила): Провинциальная милота и тишь отбросили отца назад лет на 15–20. [p. 107] Чтобы информация для властей была точняк. [p. 363]

Thirdly, the substantives with the value of objectivity, which have a stylistically reduced connotation and emotional-expressive assessment: substantive derivatives with the suffixes -очк / -ечк (бандочка, смешочки, чувствешечко); -иц / -ец (событьице, бутылеч; -ишк / -ешк / -яшк (талантишко, БМДэшка, спиртяшка); zero suffix and other (соляра, дых, кинуха, лбешник): Всякий знает, что жалость уязвимое место. Чувствешечко небольшое. [p. 80] Событьице было пустяковейшее. [p. 55] Талантишко нам дается нашей же дозой. [p. 229] Они тоже, небось, в эту минуту, слыша Хвора, затаили дых. [p. 367] Все выглядело как в кинухе про войну. [p. 38] Целил мне прямо в лбешник. [p. 36]

In the sphere of adjectival expressively, suffixation is also widely represented, mostly occasionally: substantive derivatives with suffixes -н (ящеричный, ямный, галифешный); -ск / -еск (начальнический); -аст (бельмастый); -ат (хрипату); adjective-based derivatives with suffixes -оват / -еват (пьяноватый, подловатый, чужеватый): Цвет хаки стал действительно родным. Ущербный ящеричный цвет. [p. 250] Они ухудшали её ямную жизнь и только усложняли её выкуп. [p. 354] На чьей-то начальнической бумажке мы так и числились. [p. 260] Асан сейчас спустится и обнимет бельмастого. [p. 465] С пьяноватого, сладкого сна он выкрикивал имя не мамы, а своей первой жены. [p. 111]

Among the expressive verbs, we have found only two suffix-derived lexemes: лохануть 'сделать лохом' и жухать 'пить спиртное': Полевой командир не хотел, чтобы всюду заговорили, что он лоханул федерального делягу. [p. 318] Зато опытные солдаты-грузчики, конечно, жухали. [p. 112]

Prefixal derivation in the artistic world of V. Makanin is observed mainly in occasional verbs: verb expressions with the prefix вы- with the meaning of completeness of the action (вымчать, высветлить); prefix под- with the meaning of incomplete action (подшепнуть); prefix по- with the meaning of performing an action with a slight intensity' (получать): Кто-то стукнул ему насчет десятой бочки, подшепнули. [p. 438] Теперь ситуация для него малость получала. [p. 427]

Substantives and adjectivities have only one type to be noted: substantives with the prefix не- (невожя, неkontakt, необщение, нелогика) and adjective with the prefix без- (безмузыкальный), which mean the absence or the opposite of what is called the motivating word: У невожьи Базанова кабинет был замечательный. [p. 53] Я почувствовал, что пьянею. Я бы съел и ее попку, и ее дачу с буммузыкальными воротцами. [p. 138]

The novel by V. Makanin, in the sphere of expressive derivatives, presents also a confixal derivation. Firstly, adjectival expressions with prefixes без...н (безрадостный, безгрыжный); а...н (заграничный, заэкранный, засапожный): Безгрыжных офицеров в России не осталось?.. Где они, безгрыжные и безаппендицитные? [p. 5] Эти кирзовые, засапожные деньги забрать надо! [p. 391] Во-вторых, глагольные экспрессивы с конфиксами про...и (проинтуичить); в...ива (вдудонивать); по...ся (поодеколониться); рас...ся (располовиниться): Джентльмены не поодеколонились и потому не успели с утра подумать о женщинах. [p. 216] Я вдруг с удивлением осознал, что сердце мое располовинилось. [p. 435]. And, finally, substantive expression with confix а...j(e) (залесье, запределье) with spatial semantics: Если любишь ленивую позу, можно откинуться до предела, а ноги вытянуть и вовсе в запределье, в самую вечность... [p. 53]

Expressive derivatives have such methods of word formation as word and fundamentals, abbreviations, semantic inclusion, and root affix derivation.

In particular, among the expressive substantives we can distinguish: 1) stem formation: nouns with the transfix о...к, naming the object that performs or is intended to perform the action (труповозка); nouns with a transfix о...Ø (zero element), naming the object (phenomenon), characterized by the action, called the supporting basis and specified in the basis of the noun (бомбосброс): Вертолеты сделают заход на бомбосброс в охотку. [p. 380]; 2) stem composition (легчик-атакер, шизконтузик, ямник-раб, вояка-афган, хитрован-чеченец): Ас, классный легчик-атакер, подполковник в неполных тридцать и с хорошей зарплатой. [p. 34] В генерале на минуточку-другую ожил былой вояка-афган. [p. 155] Хитрован-чеченец означает ему «стрелку» возле разгромленной колонны. [p. 321] Я подумал, что поломался один из моих шизовконтузиков. [p. 111]; 3) abbreviation: a noun with the meaning of a person, formed by a combination of a syllable and a word (совчиновник): Он охотно беседовал с еще не получившими пинка и не разогнанными совчиновниками. [p. 245]; 4) semantic inclusion (учебное заведение → учебка, автомат Калашникова → калаш): Ну, понятно, служили в рядах... Учились в учебках... [p. 254] И, если что, двое с «калашами»... [p. 305]; 5) affixoid word formation (психогусток, асанология): Возможно, фобия и впрямь некий психогусток, который Алику словами не определить и не выразить. [p. 408] Я бы наверняка забыл, не удержал в памяти завлекательную асанологию, если бы не концовка... [p. 152]

However, in our opinion, the most interesting are semantically derived expressions, which make the conceptual semantic space of the novel. These are mostly occasional lexemes formed without changing the part of the derivative speech (meaning lexicalization): пурга 'сильная вьюга, снежная буря' [Ozhegov: 621] and пурга 'бессмысленный разговор': А мой старикан опять нес пургу. [p. 107]; тюлень 'морское ластоногое млекопитающее' [Ozhegov: 807] и тюлень 'бочка с солярой': Тюлени – так почему-то называют бочки с солярой... [p. 112]; сенокосилка

‘машина для кошения травы’ [Ozhegov: 701] и сенокосилка ‘обстрел’: Но теперь танки развернули дула и били по левому, сметая там куст за кустом, сенокосилка. [p. 171]; мороженое ‘замороженное сладкое кушанье из сливок, сахара, сока ягод’ [Ozhegov: 358] и мороженое ‘труп’: Земле предать. Зачем из него мороженое делать? [p. 373]; сушка ‘маленькая тонкая и очень сухая баранка’ [Ozhegov: 770] и сушка ‘самолет СУ’: А в небе над ними уже зависла пара «сушек». [p. 428]; бабушка ‘мать отца или матери, либо старая женщина’ [Ozhegov: 301] и бабушка ‘смерть’: Задаром смотрел в лицо Бабушке... [p. 394]; окурок ‘остаток выкуренной сигареты’ [Ozhegov: 443] и окурок ‘несчастные солдаты’: Настоящие окурки войны. [p. 429]; навар ‘жир, образующийся в жидком кушанье при варке’ [Ozhegov: 375] и навар ‘прибыль, нажива’: И потому каждая десятая бочка – мой навар. [p. 40]; репка ‘маленькая репа’ и репка ‘голова’: В его репке мысль вообще не сосредотачивается. [p. 236]; сдать ‘отдать внаем, передать кому-либо’ [Ozhegov: 696] и сдать ‘донести’: А потому что все прочие нас сдают. [p. 245]; спечь ‘под влиянием высокой температуры соединить в одно целое’ [Ozhegov: 744] и спечь ‘обеспечить’: Что-что, а спечь орденки – штабисты сумеют. [p. 393]; замести ‘подметая, замести в сторону’ [Ozhegov: 206] и замести ‘выявить предателя’: Зелымхана замели. [p. 361]

We have identified individual cases of grammatical lexicalization and lexicalization of phrases as varieties of semantic word production: небесный ‘нежно-голубой, цвет безоблачного неба’ [Ozhegov: 392] и небесный ‘летчик’: У них, у небесных, чины быстрее растут. [p. 232]; бродячий ‘передвигающийся с места на место, кочующий’ [Ozhegov: 57] и бродячий ‘отбившийся от своего взвода солдат’: Алик и Олег, они оба бродячие – уцелевшие из на две трети уничтоженной чеченцами колонны. [p. 115]; среди дорожный → средидорожный: Меж тем майора Жилина эта типичная средидорожная толчея не тревожила. [p. 464]

4. Summary

Expressive derivatives, which structure the conceptual semantic space of “Asan” by V. Makanin, have stylistically reduced impression and, as a rule, have pejorative connotation. They are formed by morphemic method (suffixation (132 units), prefixation (10 units), confixation (9 units), addition (15 units), abbreviation (1 unit), semantic inclusion (2 units), affixoid word production (2 units)), and semantic method (21 units).

Consequently, in the sphere of morphemic derivatives of expressions, the most productive is the suffixing characteristic of substantives and adjectives, the prefixing is represented by several word-formation types in the sphere of verbal expression with meanings of complete action, incomplete action and others. Among the composite expressions, such methods of word production as the basis, word composition and abbreviation are noted.

In the sphere of semantically derived expressive derivatives, the most productive is the lexicalization of meaning, that is, the reinterpretation of the semantics of an existing word without altering the partial belonging of the derived word. This kind of semantic word formation is represented in the sphere of expressive substantives and verbs.

The lexicalization of a grammatical form and the lexicalization of a word combination without omitting the reference word as the formation of expressions is represented in “Asan” by V. Makanin by isolated cases.

5. Conclusion

Thus, expressive derivatives in a certain way organize the conceptual space of the novel, and, being elements of the word-formation marking, they characterize the author as a writer seeking to convey his idea and attitude to the topic being disclosed. The semantic

and functional load of most expressive derivatives in the novel “Asan” by V. Makanin is nothing but the author’s attitude to the reality depicted: the narration of the cruel and senseless war in Chechnya requires stylistically reduced and evaluative vocabulary. The expressive derivatives of V. Makanin are a bright sign of his individual style and an important means of expressing his outlook, while they demonstrate the rich word-building possibilities of the language and reveal the new semantic and expressive nuances of the writer’s artistic discourse.

Acknowledgement

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

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