Pragmatic Aspects of Derivatives Functioning in Fiction

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The question of impact and perception of linguistic signs in the process of communication is particularly actual, as the main function of fiction texts is that of aesthetic impact. The study of the effectiveness of perception of derived words in fiction depending on the linguistic characteristics of their organization and aim is of particular interest.

The use of linguistic means, and especially stylistic ones, has complex, polyfunctional character and is conditioned by a set of pragmatic intentions. However, one dominating type of intention can be singled out in each particular case. The type of intention is regarded as the general organizing principle of the utterance. The choice of linguistic units (here derivatives) takes place depending on the type of pragmatic intention. Due to the type of pragmatic intention the forms of its linguistic realization as well as the effectiveness of impact and perception change.

None of the pragmatic intentions is used in isolation, they are interdependent and interconditioned. Thus, the pragmatic intention of "attention" is a significant component of all the others, and the pragmatic intention of creating interest is an integral part of the pragmatic intention of emotional impact. The pragmatic intention of the representation of world conceptual picture is the intention of the highest level, it has global character and comprises all the other intentions. Thus, in some way, it coincides with the general orientation of the fiction text on the aesthetic impact. It is worth mentioning that with the complication of the type of the pragmatic intention, the process of perception becomes more complicated, but at the same time the effect of the impact and the intensity of perception become stronger.

The peculiarities of the structural organization of derived words and the composite character of their structure provide with ample opportunity for realization of the pragmatic intention of "attention". To draw attention, quite various transformations can take place in the structure of derived words, such as, *decomposition, rearrangement, fusion, use of morpheme as an independent word, violation of norms of morphemic compatibility, repetition of morphemes of derived word*. Due to these transformations, linguistic units forming derivational stylistic devices (DSD) are out of the traditional ways of usage.

> *...and I was glad that he was **himself** again, or at least the **self** that I knew, and with which I felt at home.*   (Fitzgerald "The Rich Boy")

The effect of advancement may be achieved due to the repetition of morphemes (both root and affixal), especially in case of multiple repetition.
Creator *he has **created** for his **creatured** ones a **creation**.*
(Joyce "Finnegans Wake")

In the illustrated example the following stylistic devices can be singled out: repetition of root morpheme, derivational variation, and also violation of the inner valency of the derivative *creatured*. All these devices draw reader's attention to the given passage, arouse interest in him and have a great emotional impact which is achieved by the recurrence of repetitions and "enough closeness of the row", i.e. when the repeated elements are located close to one another.

One of the main devices used for the realization of the pragmatic intention of "attention" is a nonce-word which is built on the violation of the inner valency of derivatives, on the deviation from the standard use of linguistic units. Any intentional "violation of norm" has one or another stylistic effect, which in its turn influences the perception process.

> *"Tell me of your experiences in the war. Are you changed like the rest?*
> *You have the same stupid and* **unaging American** *face, except I know*
> *you're not stupid, Dick."*   (Fitzgerald "Tender is the Night")

In the given example the nonce-word *unaging* attracts the reader's attention not only because of the non-standard form, but also because it does not exist in the language system. The mechanism of creation of such words is based on violation of the norms of semantic compatibility of words and derivational compatibility of morphemes. At the same time, this violation does not lead to the vagueness of meaning, as it is possible here to reconstruct the derivational process. *Unaging American face* – "a face, that does not indicate the age of a person".

Reconstruction of the derivational process based on decomposition of words is also used as a device which intensifies the effect of "advancement". So, the effectiveness of perception of this word is conditioned by all means of impact – by violation of lexical and derivational compatibility, decomposition of the components of derivative, its motivation and stylistic markedness in the utterance. This is a vivid example of differences in perception of simple and derived words. The meaning of the new derivative, in this case the nonce-word, is predictable and easy to guess.

The study of cases of affixal repetition comes to prove that it plays the most important role in creating emotional impact on addressee (Glazirina 1987:65-71). The definition of the structural and semantic parameters of the repetition of derivational morphemes (RDM), the examination of the peculiarities of its functioning in text and the detection of its role in text forming categories such as informative value and cohesion are of great interest.

As an independent stylistic device, RDM differs from other types of morphological repetition first, by its nature and distribution of linguistic units, second, by semantic and stylistic peculiarities of its functioning in text. It should be mentioned that with each repetition the quantity of new information lessens, whereas the effect of providing additional aesthetic information of unit – increases.

The analysis of the linguistic material proves that effectiveness of perception is determined by semantic and structural peculiarities of repetition and first of all by semantics

of repeated morphemes. Both stylistically marked and neutral affixes are used to create repetition. Here negative affixes and diminutive suffixes should be singled out. Negative affixes signalizing the absence of what is designated by root make up neutral words in the language system (Zimmer 1964). The stylistic dependence of derivatives with negative affix is determined, first of all, by the semantics of the root and not the affix. But in the process of functioning such words are liable to semantic and stylistic transformations, which is conditioned by the stylistic potential of the category of negation and affixal repetition.

The peculiarity of the affixes under consideration (*-less, un-, in-, dis-*) is that in specific conditions – under the influence of the root and the context or in case of repetition – they can transfer emotional-evaluative meaning, due to the potential evaluative seme existing in their structure. The specific feature of the functioning of RDM is that in case of repetition of affixal morpheme, the correlated words of the derivational row undergo emotional-evaluative transposition characterized by muting of lexical meaning and actualization of stylistic semes.

> *But Dick's necessity of behaving as he did was projection of some submerged reality: he was compelled to walk there, or stand there, his shirtsleeve fitting his wrist and his coat sleeve encasing his shirt-sleeve like a dandy – just as another man once found it necessary to ashes. Dick was playing some tribute to things* **unforgotten**, **unshriven**, **unexpurgated**.
> (Fitzgerald, "Tender is the Night")

Here the multiple repetition of the negative prefix *-un* provokes the muting of the differential semes and advances the potential evaluative seme "unforgotten, nonerasable from memory", which expresses the emotional state of the hero.

One of the relevant criteria of the stylistic significance of RDM is its frequency. The higher the frequency of affixal repetition, the stronger and the deeper the semantic relations with text units are, the more evident its role in creating the categories of informative value and cohesion are. Under these conditions RDM may assist in creating the leitmotif – the main idea repeated and highlighted for many times, or an artistically expressive detail, reiterated in the text.

> *She was laughing hilariously,* **unashamed**, **unafraid**, **unconcerned**. *No one coming on the scene would have imagined that she had caused it; she laughed as after some mild escape of childhood.*
> (Fitzgerald "Tender is the Night")

While discussing the pragmatic intention of knowledge framework activation, relevant for perception of text information concept, the words derived from proper names are of particular interest. As it is known, the use of proper names as common nouns is called antonomasia. From the point of view of stylistic aspect, these units act as figurative means of characterization, aimed at expressing emotional, subjective-evaluative attitude

of the addresser towards the described facts. From the angle of the cognitive processes the images of poetic onomastics expressed by means of derivatives act as signals which assist in activation of specific knowledge relevant for communicative aims.

> *"I think they're growing like Swedes – **Ibsenesque**, you know. Very gradually getting gloomy and melancholy."*
>
> (Fitzgerald "The Ice Palace")

In the story *"The Ice Palace"* by S. Fitzgerald the derivative *Ibsenesque* is used which is motivated by the proper name *Ibsen (Henry)* that activates the mechanism of addressee's memory, referring his consciousness to a particular author, in case the addressee has some literary competence and specific knowledge. S. Fitzgerald draws parallels between Henry Ibsen's heroes and the heroes of his story, characterizing the "northerners". Something "Ibsenesque", "Scandinavian" can be seen in their image, as they are "*very gradually getting gloomy and melancholy, there can always be found a certain brooding rigidity in their character. They don't indulge in the cheering luxury of tears. These people are freezing up*". Activating particular structures of knowledge, the given derivative becomes the bearer of the conceptual information of the given story – its microconcept, which, together with the system of other concepts, forms the conceptual content of the whole story.

So, the pragmatic intention of knowledge framework activation (linguistic, encyclopedic and literary) becomes very significant while providing conceptual information of the text and its perception. Here derivatives are of much importance due to the mechanisms of motivation, analogy and patterning characteristic of them.

The role of derivational means in representation and perception of world picture in the process of literary communication is of particular interest. In general, the question of "world picture in its representation by derivational means" was studied by Kubryakova (1988), Serebrennikov (1988), Arutyunova (1992), Sternin (1984), Teliya (1996), Arkhipov (2000), Vejbicka (2001), Kolshansky (2005) and others.

So, we should examine how the world picture may be represented by derivational means in the process of creation and perception of fiction texts. As it is known, fiction texts are able to model in the addressee's consciousness picture of "possible" worlds, which reflect the inner spiritual life of mankind.

In literary communication with its subjective, aesthetic-evaluative, emotional-evaluative, social-personal orientations, the objects of spiritual world, and consequently, the vocabulary denoting it, are of primary importance. As Kubryakova mentions, "derived words, due to their ability to serve as signs of results of human conceptual activity, occupy a visible and important place in the world picture reflected by humans" (Kubryakova 1988:169). Thus, derivatives play a significant role in literary communication, being the signals of conceptual and aesthetically important information.

The linguistic analysis of the derivatives used in the story *"Ice Palace"* has underlined the role of derivatives in the process of providing conceptual information of the text and representation of the world picture. It should be mentioned that, first of all, there is

a high concentration of derivatives in the text. The author used derivational patterns mainly within two parts of speech – nouns and adjectives. Nouns are represented by the following derivational patterns: *Adj + -ness* ➔ *N; Adj + -ery(ry)* ➔ *N, Adj + -ity* ➔ *N, V + -(a)tion* ➔ *N.* The group of adjectives and adverbs is represented by the following examples: *lazy, summery, casually, sleepy, drowsy, sleepily, lazily, frosty, gloomy, icy, dreary, icy-cold, cheerless, ice-bound, snobbish, horsey, expensive, superior, privileged.* Most of the derived adjectives and adverbs refer to emotive-evaluative vocabulary which is quite important for representation of the evaluative picture of the world.

In this story the author used semantic groups of words describing natural phenomena *(flower-filled summery evenings, dreamy skies, lazy days and nights, lazy cotton-fields, drowsy picturesqueness; frosty station, ice-bound whalers, smokeless, trackless wastes)*, as well as the inner psychological state of a person; the qualities, feelings and senses characteristic of him *(carelessness, generosity, sheer laziness, sleepy old side, lazily, sleepily, lazy sweetness; gloomy and melancholy, icy terror, dreary loneliness, icy breath, stillness)*. From the point of view of the content, the words characterizing people of the South – *warmth, generosity, drowsiness, idleness, sweetness*, and words describing people of the North – *coldness, loneliness, freezing terror, melancholy, sadness and dreariness* prevail.

The study of word-formative relations of derivatives proves that the processes of analogical and correlative word-formation, as well as repetition of root and affixal morphemes are widely used in the text. They should be examined from the point of view of text perception and interpretation processes. Root repetition forming correlative textual chains promotes the advancement of the key words of the text which mark the conceptually significant notions, during the perception of information. In the given story the following correlations are used *hot – heat, summer – summery, dream – dreamy, lazy – laziness – lazily, idle – idly, sleepy – sleepily, still – stillness, ice – icy – icy-cold, lonely – alone – loneliness*. They emphasize and emotionally intensify the feeling of warmth and carelessness in the life of the Southerners, and in contrast – intensify the feeling of freezing terror, loneliness, stillness and hopelessness of the Northerners.

Thus, our analysis comes to prove that in the process of literary communication the derivational means can somehow represent the picture of the world.

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Աձանցավոր բառերի դերակատարության գործաբանական հայեցակերպը
գեղարվեստական գրականության մեջ

Աձանցավոր բառերի կազմության առանձնահատկությունները, դրանց կա-
ռուցվածքի բաղադրյալ բնույթը լայն հնարավորություններ են ընձեռում նպատա-
կադրությունների իրականացման համար: Աձանցավոր բառերի կառուցվածքում
կարող են տեղի ունենալ զանազան ձևափոխություններ՝ բաղադրիչների տարրա-
լուծում և վերադասավորում, սեռտածում, ձևույթի գործածում իբրև ինքնուրույն
բառ, ձևույթների համակցման օրինաչափությունների խախտում, աձանցավոր
բառերի ձևույթների կրկնություն: Նշված ձևափոխությունները դուրս են բերում
բառակազմական ռմակական հնարներ ձևավորող լեզվական միավորները դրանց
համար ավանդական դարձած կիրառման ձևերի սահմաններից: