ЛИНГВИСТИЧЕСКИЕ АСПЕКТЫ ТЕКСТА И ДИСКУРСА

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AUTHOR'S LEXICAL OCCASIONALISMS AS MEANS OF POETIC FOREGROUNDING

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A b s t r a c t . The article deals with the problem of semantic perception of a deliberately ambiguous poetic text which contains lexical innovations. The aim of the study is to describe the non-conventional form and complex conceptual content of lexical occasionalisms relying on the methodological frameworks of creative linguistics and cognitive poetics, which make it possible to identify manifestations of creative reasoning in the process of a literary text perception. Based on the material of occasionalisms in the poems by Alexei Kruchenykh, the role of the internal (word-building) context and the external (linguistic and extralinguistic) context in constructing the meaning of occasionalism is revealed. The method of cognitive modeling is used as the main research method, which is supplemented by such research techniques as contextual analysis and structural-semantic analysis of the material. Lexical occasionalisms are described (1) as non-conventional speech and language units, characterized by novelty of emergent lexical meaning and conceptual content; (2) as means of poetic foregrounding, which profile the reader's attention and perform an orientation function in the system of textual meanings. As a result of the study, it is shown that the semantic capacity of a derivative occasional word is due to its broader and more underspecified conceptual base. It is argued that the meaning construction of occasionalisms is determined by a complex set of motivating factors. The reader takes into account the morphological and derivational features of occasionalism as a derivative word (the model of word-formation, the relationship between the generating base and formants, conventional grammatical meanings of these elements). The post-emergent meaning of the occasionalism is affected by micro- and macro-contextual inferences and the construal operations (focusing and profiling) the reader employs in "viewing" the scene presented in the poem.

АВТОРСКИЕ ЛЕКСИЧЕСКИЕ ОККАЗИОНАЛИЗМЫ КАК СРЕДСТВО ПОЭТИЧЕСКОГО ВЫДВИЖЕНИЯ

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А н н о т а ц и я . В статье рассматривается проблема смыслового восприятия поэтического текста, содержащего индивидуально-авторские лексические новообразования. Цель исследования состоит в описании неконвенциональной формы и сложного концептуального содержания лексических окказионализмов с опорой на методологический аппарат лингвистики креатива, который позволяет определить особенности проявления лингвокреативного мышления в процессах речепроизводства и речевосприятия. На материале окказионализмов русского поэта-заумника Алексея Крученых анализируется роль внутреннего (словообразовательного) контекста слова и внешнего (лингвистического и экстралингвистического) контекста в конструировании значения окказионализма. В качестве основного метода исследования используется метод когнитивного моделирования, который дополняется такими исследовательскими процедурами, как контекстуальный анализ и структурно-смысловой анализ материала. Лексические окказионализмы описываются (1) как неконвенциональные речеязыковые единицы, отличающиеся новизной и эмерджентностью лексического значения и концептуального содержания; (2) как средства поэтического выдвижения, которые влияют на распределение внимания читателя и выполняют ориентирующую функцию в системе текстовых значений. Научная новизна исследования заключается в комплексном подходе к анализу вербальных и концептуальных факторов креативности, определяющих понимание окказионализмов в речевом контексте. В результате проведенного исследования показано, что семантическая емкость индивидуально-авторских производных слов обусловлена широким концептуальным фоном для вывода значения, который задан их неконвенциональной языковой формой. Смысловой вывод в процессе восприятия поэтического сообщения, содержащего окказионализмы, определяется сложной совокупностью мотивирующих факторов. Во-первых, читатель учитывает морфо-деривационные особенности окказионализма как производного слова, то есть способ его образования, отношения между производящей базой и формантами, вероятные мотивирующие единицы. Существенное влияние на окончательный смысловой вывод оказывают операции конструирования и формируемый в процессе восприятия стихотворения образ предметной ситуации. Результаты исследования вносят вклад в теорию когнитивной семантики, расширяя представления о ситуациях намеренно заданной речевой неоднозначности, которая осложняется присутствием в речевом сообщении неконвенциональных средств вербализации.

К л ю ч е в ы е с л о в а : поэтическая речь; русский футуризм; словотворчество; производное слово; смысловое восприятие текста; смысловой вывод; операции конструирования

Introduction

Multiplicity of interpretations is an immanent feature of any work of art. In poetry interpretive multiplicity and the opaque meaning can be deliberately foregrounded and used as a poetic technique. Such intentionality is rooted (among other things) in the poet's desire to reveal to the reader new knowledge of the world and unique non-trivial worldview, which requires going beyond the conventional means of verbalization. One of the ways to re-create the language is to deviate it from an accepted linguistic norm and speech convention. Abnormality and deconstruction of language forms and the consequent indeterminacy of meaning are regarded by many literary movements as an instrument for liberating the language from the imposed dogmas of social control and ideology. For example, Russian Futurists passionately advocate the necessity to dispense with conventional language and create a novel poetic word ("samovitoye slovo") that is self-sufficient, self-centered and free from the fetishized patterns of bourgeois routine. Making sense of an avant-garde poem deliberately constructed in such a way as to "be read tightly, more uncomfortable than blacked boots or a truck in the living room" [Kruchenykh, Khlebnikov 1988: 57] requires from the reader some cognitive effort.

Intentionally foregrounded indeterminate semantics can be achieved through a variety of language deviation techniques. As Gerald Janecek states, in poetry "indeterminacy can occur on a variety of linguistic levels, ranging from the phonetic to various aspects of semantic construction" [Janecek 1996: 4–5]. In the current article we focus on the case of poets' word-building creativity and meaning construction of nonce words (occasionalisms) in which conventionally recognizable morphemes are combined in an unconventional way. The object of our study is lexical occasionalisms in poetry – new non-conventional lexical units created by a poet for a single occasion in accordance with the word-formation norm or in some contradiction

with it to uniquely name a particular object, phenomenon or situation. The other types of language deviations (phonetic deviations when letters are presented in combinations that do not form recognizable morphemes or syntactic deviations) are not described in the current paper.

The material of the current research is the lexical occasionalisms created by Aleksei Kruchenykh, a poet, artist and theorist, one of the co-founders of Russian Cubo-Futurism and Zaum Poetry movement. Russian futurists were extremely productive in creating new words. The range of their occasionalisms-forming techniques is extremely wide. A large number of research papers are dedicated to investigating the principles and operating procedures of Futurists' deviations from lexical and word-building norms of the Russian language [Markov 1968; Janecek 1996; Grigoriev 2006; Wang 2022]. In the Russian tradition of linguistic poetics, the language non-standardness of poetic expression is recognized as a regularity of Futurists poetic communication. V. P. Grigoriev, the prominent Russian researcher of Khlebnikov's poetic heritage, introduced and developed the concept of a createme, i.e. an innovative symbolic unit (a complex of non-conventional form and content) formed by the poet through the deformation/transformation of existing language units or the invention of new ones [Grigoriev 2006]. According to V. P. Grigoriev, poetic createmes, used by the poet to share new knowledge, have ideo-artistic and social significance in ethno-culture [Grigoriev 2006]. The researcher insisted on studying "heuristic world-modeling" inherent in poets through analyzing inter-connections of language and thought; he saw the possibilities for such analysis primarily in investigating a powerful set of real contexts of poetic word usage, when poetry seeks to know the unknown and achieve universally valid new knowledge in the means available to it [Grigoriev 2006]. In the current research we are guided by V. P. Grigoriev's approach to studying poetic verbal experiments within the framework of the "WORD ↔ CONTEXT ↔ MEANING ↔ SIGNIFICANCE" model [Grigoriev 2006: 760].

As far as current trends in linguistic analysis of lexical creativity in poetry are concerned, it is necessary to mention the interdisciplinary approach of cognitive poetics which aims at understanding poetic effects "as products of interactions between the human mind (and its cognitive principles) and literary texts with their specific makeup" [Vandaele 2021: 450]. Distancing effects, foregrounding and defamiliarization in fiction are the key topics of research in cognitive poetics [ibid.]. P. A. Brandt states that cognitive and traditional poetic interpretations can be complementary, and research techniques of cognitive linguistics can contribute to modelling the reader's "imaginary of the experiencer" [Brandt 2020: 161]. Cognitively-oriented poetic analyses show that, in terms of the cognitive theory of artworks, poems can be described as sources of an exceptionally rich conceptual interaction [Vandaele 2021]. On the example of the poetic metaphor, cognitive-poetic research has demonstrated how analysis can attend to different levels of poetic communication such as the words, constructions, implicit elements, textual configuration, etc. [Vandaele 2021]. Unlike poetic metaphors, lexical occasionalisms remain an under-researched field in cognitive poetics. Little attention has also been given to describing poetic indeterminacy and paradoxicality as cognitive categories "realized in a dynamic unity of its content and form" [Marina 2018].

The novelty of the approach used in our study is as follows. We combine the knowledge of such disciplines as creative linguistics and cognitive poetics in order to clarify the specifics of the conceptualizer's meaning-construction activity in interaction with the poetic text which is characterized by foregrounded lexical innovativeness and semantic indeterminacy. Poems by A. Kruchenykh in general and lexical occasionalisms which are a dominant trait of his idiolect in particular have never been the subject of a cognitive-poetic analysis. Cognitively speaking, any occasionalism is a means to verbally frame a unique way of perceiving a fragment of reality. Thus, we view lexical occasionalisms of A. Kruchenykh as interfaces to the unique knowledge/perception base of a poet and focus on the reader's ability to construct the meaning of such complex symbolic units.

Methodology of the research

The aim of our study is to describe the non-conventional form and emergent conceptual

content of lexical occasionalisms used by the poet as the means of poetic foregrounding and defamiliarization. To achieve the aim of the study, we find it necessary to model the procedures of non-conventional meaning construction in the process of reading an avant-garde poetic text full of innovative lexical units. We rely on the methodological frameworks of creative linguistics [Gridina 1996; Gridina 2020], cognitive linguistics [Geeraerts 2021] and cognitive poetics [Brandt 2018; Stockwell 2019]. The problem of meaning construction is crucial for these branches of language studies. The fundamental assumptions of meaning construction theory are summarized by M. Turner and G. Fauconnier as follows: (1) meaning does not reside in linguistic units but is constructed in the minds of the language users; (2) there is no encoding of concepts into words or decoding words into concepts; formal expression in language is a way of prompting hearer and reader to assemble and develop conceptual constructions [Turner, Fauconnier 1995].

The crucial aspect of a human being's interaction with the world is our ability to turn the meaningless into the meaningful. As far as experimental poems are concerned, the "prompts" provided by deviant linguistic forms are ambiguous, so the reader has more freedom of choice in imposing their personal interpretation on the stimulus poetic expressions in the situation of vast underspecification of conceptualizations. According to G. Radden, underspecification is relevant for interpretation of any linguistic unit: "In an ongoing piece of discourse linguistic expressions tend to evoke large amounts of knowledge" [Radden at al 2007: 2]. In the case of experimental poems different types of linguistic underspecification (implicitness, indeterminacy or incompatibility) are foregrounded in accordance with the author's artistic intent.

We state that for the reader of an experimental poem meaning construction is a procedure of managing and resolving the conflict between their knowledge of linguistic norms and conventions and the necessity to make meaningful interpretations of abnormally used linguistic units. Our analysis of the reader's construction of meaning is centered on the hypothesis that in such controversial conditions

creation of novel representations is guided by assigning motivation to ambiguous language forms and elaborating associative relations between the form and the concept.

Lexical occasionalisms in poetry: The role of derivational motivation in meaning construction

The word in cognitive linguistics is considered as an interface that provides access to the perceptual-cognitive-affective base of a person. In the process of meaning construction language users rely on the most accessible salient language knowledge within their personal contexts [Kecskes 2008: 400]. According to meaning construction theories, a word's meaning potential is 'activated' providing a situated interpretation [Evans 2009]. Thus, meaning is always contextually determined: concepts, which are conventionally associated with specific linguistic forms, provide access to conceptual knowledge structures (cognitive models) [Evans 2009]. However, in the case of nonce words occasionally designed by the poet the conventional "form – concept – cognitive model" associations do not exist. The poet's new word is a complex innovative language unit, the internal form of which embraces an emergent set of semantic parameters determined by its word-formation context. Based on the fact that "the inner form is associative in nature" [Gridina 1996: 56], we argue that the associative properties of the inner form of lexical occasionalisms depend on their derivational motivation. The word-forming associative context ("all parameters of perception of the meaning of a motivated word, determined by its morpho-derivative structure" [Gridina 1996: 155]) includes semantic links determined by (1) the generating base of the word; (2) derivational formants of the word; (3) relations between the base and the formants. Accordingly, the word-forming context of an occasionalism contains semantic features that allow establishing a motivational associative link between it and some conventional language units.

One of the semantic spheres in which A. Kruchenykh employs occasionalisms is the nomination of seasons and their characteristics. The theme of enstranged human perception of nature in different seasons occupies one of the central places in the works of Kruchenykh. A

number of his poems are dedicated to seasons: "Winter" ("Miziz … Zyn …"); "Winter bis"; "Metal Spring'; "Urban Summer"; "Rural Summer"; "Autumn (Landscape)" and others [Kruchenykh 2001]. Occasionally naming the properties and states of the seasonal natural environment, the poet complicates the concept of the year periods, focusing the reader's attention on a large number of non-obvious characteristics of a particular season. The poet uses a variety of occasionalisms with a transparent inner-form. For building such occasionalisms Kruchenykh employs affixation and compounding. Consequently, in processing the nonce word the reader relies on their semantic knowledge (both of lexical semantics and grammatical semantics) and takes into account not only reference and connotation, but also meanings of grammatical elements.

For example, the poet deliberately repeats the noun снегота (snegota) in the poem "Winter" ("Miziz … Zyn …") [Kruchenykh 2001: 138–140]. The word-formative context of occasionalism snegota embraces the meaning of the root -sneg- ('-snow-') and the meaning of the affixes (suffix -от- (-ot-) and ending -a (-a)). This occasionalism is processed as a feminine abstract noun denoting quality or state (compare with the nouns красота ('beauty'), пустота ('emptiness'), etc.). Russian suffix -от- (-ot-) in feminine nouns is polysemic: it can denote (1) a dynamic quantitative attribute with the meaning of an action or a tendency to it (like in чистота 'cleanness'); (2) a physical state or physiological function (like in дремота 'somnolence', зевота 'yawn'); (3) an experienced emotional state of high intensity (like in скукота 'extreme boredom', смехота 'something funny, worthy of only laughter, mockery'). Given the polysemy of this word-building suffix, the reader is not provided with an obvious foundation for inference but the constructed abstract state of being snow-covered is potentially specified through activating the access to such attributes as 'dynamicity', 'expansion' and 'extensivity'.

The context of the poem doesn't contribute much to reducing the ambiguity of the noun снегота (snegota). Russian Futurists' poems were written so as to enhance the interpretative pluralism of an artistic text. Such type of context can be defined as an intensifying one, i.e., the context which facilitates semantic shifts and

meaning increments by adding new meaning values to an already used language unit in the process of context development. In the analyzed poem the noun снегота (snegota) is repeated twice in a succession and followed by another occasionalism стугота (stugota) which is also repeated twice. The inner form of стугота is less transparent. Unlike the first occasionalism which is obviously associated with the lexical concept [СНЕГ] ([SNOW]), the noun стугота can be understood by the reader as associated with at least two lexical concepts: [СТУЖА] ([SEVERE COLD]) and [ТУГОЙ] ([STIFF]). The reader is likely to regard the grammatical meaning of the word-building suffix -от- (-ot-) as an extremely important motivation for inference: he/she identifies deliberate repetition of the same stylistic foregrounding technique (repetition) and the same word-building technique (suffixation with -от-) used by the poet to denote winter environment characteristics by means of these two occasional nouns. As a result of meaning construction of nouns снегота и стугота, the reader re-frames his/her structured representation of winter and adds new elements to WINTER frame: PRECIPITATION → permanency and high intensity of non-stop snowfall and constant ice-pellets formation, extreme spread of snow and ice in the environmental space; ATMOSPHERIC TEMPERATURE → severe cold felt physiologically (as body-stiffness and pain) and psychologically (as intense overwhelming emotion).

For the reader, the meaning of a non-conventional language unit and the meaning of the text are co-constructed. We argue that any nonce word used by the author as a means of foregrounding is both context-sensitive and context-forming. An analysis of conceptual representations for occasionalisms should take into account their post-emergent meaning, whose completion is always an interpretive process in which the meaning of the whole text is constructed (for the concept of a pre- and a post-emergent-meaning blend see [Brandt, Brandt 2005]).

The post-emergent meaning of lexical occasionalisms in poetry: The role of the micro- and macro-context

A poetic-text meaning construction can be analyzed from the construal perspective [Croft, Cruse 2004; Langacker 2008] developed in cognitive linguistics. From such perspective, the conceptual content of a poem can be described as a cognitive scene which is being construed in the process of reading. To classify construal operations, R. Langacker employs the metaphor of visual perception: "In viewing a scene, what we actually see depends on how closely we examine it, what we choose to look at, which elements we pay most attention to, and where we view it from" [Langacker 2008: 55]. If we extrapolate this viewing-a-scene approach to reading and understanding a poem, a "viewing arrangement" should be clarified: for our purposes, the reader is the conceptualizer who apprehends the meaning of linguistic expressions and constructs the meaning of a poem as a single semantic whole.

In reading a poem the reader scans through a complex scene attending to various facets of it, and in this way a detailed conception is progressively built up. A reference point relationship is known to be one of the important principles of scanning [Langacker 2008: 83]: a conceptualizer's attention is directed to a perceptually salient entity as a point of reference to provide access some other entity (a target), which is implied. In our case of the analyzed poem by Kruchenykh, winter is a target point and meteorological phenomena named by occasionalisms снегота и стугота are reference points. Being innovative and ambiguous in form and content, these nonce words activate a large network of verbal associations which enlarge the reader's understanding of winter.

At the same time, construing other components of the linguistic context in this poem, the reader expands or elaborates the meaning of occasionalisms. For example, the right-hand micro-context of the noun снегота is as follows: Снегота …. Снегота!.. / Стужа … вьюжа … / Вью – ю – ю – га сту – у – у – га … ≈ Snegota … Snegota … / Severe cold … snowstorming … / Snowstorm severe coldness (A. Kruchenykh "Winter" ("Miziz … Zyn …")). Attending to this facet of a scene, the reader conceptualizes snegota taking into account its internal word-forming context ('snow', 'abstract state', 'expansion', 'persistence to perform an action') and its external context comprising other points of reference (in relation to snowstorm and severe cold). Thus, the morpho-derivational motivation for inference, which results in understanding снегота in terms of dynamicity, expansion and extensivity of never-ending snowfall, is elaborated by micro-contextual motivation for inference, which results in adding to the conceptual content of снегота such attributes as 'caused by gusty winds' and 'accompanied by a sharp drop in temperature'.

The noun стугота is used in the following micro-context: Стугота …. Стугота!.. / Убийство без крови… / Тифозное небо – одна сплошная вошь!.. ≈ Stugota…. Stugota!.. / Murder without blood… / Typhoid sky – one entire louse! (A. Kruchenykh "Winter" ("Miziz … Zyn …")). We have shown above that the morpho-derivational context of стугота (stugota) is ambiguous because it can potentially activate the access to several lexical concepts – most obviously, associated with the perception of severe cold and body stiffness. Taking into account the reference points given in this context (murder without blood, typhoid), the reader's attention is focused on the fatality of such environmental condition as стугота for a human being. The conceptual content of this occasional noun may be elaborated through adding the attributes 'causing acute prostration' and 'having deadly consequences.'

Thus, even if these two occasionalisms were decontextualized, their nuclear meaning, on the face of it, could be quite easy to construct because of their transparent inner-form and relatively obvious morpho-derivational motivation for inference. Nonetheless, if we compare occasionalisms with conventional language units, we must take into account the key difference in their semantic functioning in the situation of language use. As far as conventional language units are concerned, their decontextualized language-system-bound meaning ("coresense" in Kecskes's terminology [Kecskes 2008]) represents the word's meaning value as the invariant, the underlying schema for all the possible interpretations, while the situated contextual meaning ("consense" in Kecskes's terminology [Kecskes 2008]) of conventional words refers to their actual-context variation in certain communicative conditions. As for occasionalisms, they are deliberately coined to specifically fit into a certain context in a certain

communicative situation and, consequently, for them all contextually induced aspects of implied meaning constitute as integral a part of their semantic potential as morpho-derivationally induced aspects of meaning.

A poem as a producer and carrier of special types of meaning ("textual meanings" in Yuri Lotman's interpretation [Lotman 1992: 129–132]) contributes to the reader's elaboration of occasionalisms. In our case of Kruchenykh's poem "Winter", the system of textual meanings is rooted in sound symbolism and conveys non-trivial sensory experience associated with the intermodal perception of cold winter environment. Verbalization of synesthesia takes different forms in this poem: onomatopoeia and alliteration are used to imitate sounds of winter (ice crack, crunch of snow, wind howling); lexical repetition and contrast are used to denote associations between winter sounds, colors and light effects; the choice of words with negative emotional connotations, tropes and repetition (at the phonetic, lexical and syntactic levels) are used to express negative bodily experiences triggered by winter sounds and light effects. Thus, the poet foregrounds gaining knowledge of the world through intermodal perception and the associations between the visual, the auditory, the kinesthetic, the tactile, etc.

Poetic occasionalisms are always inscribed in the system of textual meanings and are this system's driving force. Viewed from such perspective, occasionalisms снегота (snegota) and стугота (stugota) in Kruchenykh's poem "Winter" ("Miziz … Zyn …")) foreground the synergy of the experiencer's body sensations and emotional attitudes induced by natural winter environment. It should be noted that every reader is likely to construct the meanings of these nonce-words relying on his/her personal subjective experience of cold winter. In such cases "personal meanings" (as A. N. Leontiev sees them [Leontiev 2005]) function as organizers of verbal associations transformations necessary for non-conventional meaning construction. Consequently, the final meaning of the occasionalism is always subjectively colored and varies from reader to reader, especially in terms of the nonce-word's ability to activate secondary cognitive models structuring the reader's very subjective experience derived from his/her interaction with the world (including sensory-motor experience, background epistemological and axiological assumptions, emotional attitudes, etc.).

Conclusion

The phenomenon of lexical creativity resulting in interpretative multiplicity has long attracted the attention of language, literature, and communication researchers. Linguistic studies of meaning construction make use of poetic speech analysis because poetry contains a rich variety of language experiments, which expand our understanding of the natural language meaningful potential.

Lexical occasionalisms are symbolic units of a very complex "form-content" organization. Our analysis of Aleksei Kruchenykh's occasionalisms in the poem "Winter" ("Miziz … Zyn …") contributes to describing non-conventional meaning construction as a multifunctional cognitive process which requires from the conceptualizer to be semantically flexible and able to dynamically re-organize his/her verbal knowledge and mental images. This case study allows us to conclude that both speech production and speech perception of occasionalisms have a dual nature: objectivity in establishing the language system-relevant morpho-derivational motivation for new words meaning construction is complemented by the subjectivity in their meaning elaboration caused by individuality-dependent construal operations, contextual inferences and implied personal meanings.

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