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Derivative Substantives in the Media System of Text-Formation

Sustantivos derivados en el sistema de medios de formación de texto

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RESUMEN

El artículo considera sustantivos derivados como medios orientados al texto que afectan el contenido, el estilo y la evaluación del texto y reflejan las intenciones, el estado de ánimo, la forma de pensar y las emociones de su autor. La investigación se basa en el material del patrimonio epistolar de Chekhov. La identidad semántica de las formaciones derivadas se investiga utilizando el método de análisis de componentes. Como resultado de la investigación, se determinó que los sustantivos derivados, normales y ocasionales, están involucrados en la estructuración y organización del espacio de texto de la epistolaria de Chekhov.

Palabras clave: Formación de texto, género epistolar, sufijo, sustantivos derivados, texto.

ABSTRACT

The article considers derivative substantives as text-oriented language means that affect the content, style and evaluation of the text and reflect the intentions, mood, way of thinking and emotions of its author. The research is based on the material of the epistolary heritage of Chekhov. The semantic identity of derivative formations is investigated using the method of component analysis. As a result of the research, it was determined that derivative substantives, normal and occasional, are involved in the structuring and organization of the text space of Chekhov's epistolary.

Keywords: Derived nouns, epistolary genre, suffix, text formation, text.

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INTRODUCTION

Language of A.P. Chekhov's works is original and unique. His creative manner is distinguished by originality and singularity in the use of language means. The writer's verbal skill allowed him to convey the tragedy of everyday life, the imperfection of reality, which was especially evident at the turn of the XIX-XX centuries (Priimets: 2017; Li: 2019). The specific features of A.P. Chekhov's language are a kind of emotionally expressive mood, strongly marked connotativeness of semantics, appraisal and special imagery. The noted means of expression are used to create irony that permeates all the works of A.P. Chekhov and give the opportunity to depict the negative aspects of the surrounding reality, to express their own social position (Kataev: 1979; Rayfield: 1999). The epistolary heritage of the great writer is represented by a significant number of letters, in the language of which the linguistic identity of their author is fully reflected. Therefore, the studying of Chekhov's written heritage allows us deeper and more versatile comprehension of different aspects of his language style (Makerova: 2014; Wu et al.: 2017; Rocklage et al.: 2018).

A special place among the linguistic means of text-formation is word formation (Fatkhutdinova: 2015). In the letters of Chekhov, a significant number of derivative formations are used, which have both a conventional and an individual author's character (Krippendorff: 2018; Berger et al.:2020). The potential of derivational means is actively used by the writer and reflects the individual style of his syllable, realizing the associative, figurative and expressive capabilities of the word-formation system of the Russian language (Hyland: 2018; Puschmann & Powell; 2018).

A significant role in the creative manner of the writer is played by substantive word-formation. Derived nouns are used in the language primarily for the nomination of various objects and phenomena of reality. Therefore they perform an important communicative function aimed at achieving the accuracy of speech, that is, its correspondence to reality in the designation of surrounding realities - objects, people, abstract concepts.

METHODS

The widespread using of the descriptive-analytical method in the process of working on the analysis of textual examples made it possible to establish the functional features of nominal derivative forms and systematize them. Derived nouns are studied from the perspective of a systematic approach in functional and cultural aspects. The method of component analysis was used to analyze semantic changes and the process of formation of pragmatic components. When revealing the pragmatic information of a word in context, the contextual analysis method was used. The semantics of derivative words is studied using general scientific methods: observation, description, generalization, comparison.

RESULTS

A derivative word always appears in the language for some purpose, and, as a rule, this goal relates to the text, with the necessity to convey certain information in the text, creative expression, express relationships and feelings (Kruger: 2002; Teich & Fankhauser: 2018). Possessing a generalizing function, the word is capable of conveying in a convoluted form the results of human experience in mastering the surrounding reality. One of the topical goals of the functioning of any word, including the substantive in the text, is to organize the text itself, to form it as a communicative unit, that is, text formation. Bukareva (2006) defines text formation as "a process that is a detailed form of dividing the original concept into a number of components, and the subsequent synthesis of selected verbal components". In the process of text formation, a significant role can be played by a variety of linguistic means actively studied by linguists from the standpoint of their text-forming potential (Nurullina & Usmanova: 2016; Shaikhutdinova et al.: 2018; Valeryevna Erofeeva et al.: 2019), among which derivative formations occupy a special place. Substantives can be called text-oriented

linguistic means that affect the semantics and structure of the text. Mikheeva (2013, p.97-99), having examined the functioning of verbal nouns (deverbatives) in the text, notes that with their helping "temporal order semantics" is expressed, they are expanded into predicative units, the distantly located fragments of the text are combined, and in general they play a specific role in the formal organization and semantic structuring semantic layers of text. Occasional substantives – nouns created by the authors of prose and poetic works – become an important means of text formation in a literary text. Savchenkova and Pechenkina (2014, p.156-157), analyzing occasional substantives in a poetic language, reveals their functions such as a bright, accurate, fresh, concise expression of the necessary concepts; creation of a certain artistic effect, image; the expression of certain feelings, states, emotions.

Occasional nouns are most often formed within the framework of modifying word formation, which characterizes the assignment of the producing and derived elements to one part of speech and the inclusion of the lexical meaning of the derivative generating in the semantic volume, accompanied by the appearance of additional modifying semantic features in the derivative (Wang et al.: 2019). As a result of modifying word formation, diminutives, augmentations, words with the semantics of similarity, with the semantics of femininity, lack of maturity, collectivity, etc. are formed (Lafkioui: 2018; Menzel: 2018). Spiridonov (2014, p.314) notes: "Modification word-formation meanings in the field of occasional nouns allow the author to maximize the expressive potential of Russian word formation".

In A.P. Chekhov's works, derivative substantives are also used related to mutational models of word formation, which, as a rule, have a general linguistic nature. Observing the laws of Russian word formation, writers and poets, choosing models related to both modification and mutational word formation, remain within the framework of the laws of derivation. Such substances actively participate in the construction of the text, including in a part of the figurative formulas of speech, distinguished not only by their structure and pronounced internal form, but also by a special emotional charge and expression, thereby contributing to the linear expansion of the text space.

Language of A.P. Chekhov's letters gives a rich material for the studying of derivational possibilities in Russian language at the turn of the XIX-XX centuries. The writer's letters combine personal and business: he often discusses with his addressees, both close people and business partners, issues related to the financial side of life – money, their availability, earning, lack of funds. Therefore, derived economic nouns occupy a special place in the epistolary of the writer: платеж (payment), крохи (crumbs), расходы (expenses), безденежье (lack of money), перевод (translation), etc.

For example, безденежье (a lack of money) substantive is used in letters 42 times, formed by the prefixal-suffixed method, which is used to characterize the writer's difficult financial situation: "Besides the pride, I'm crazy about the eternal lack of money (безденежье)" (to E.P. Goslavsky, December 1, 1899) (Chekhov: 1983, v.26, p.316). In the given an example, the epithet eternal carries a special semantic load characterizing the author's distressing state. Other epithets to the phrase lack of money, with which helping the writer describes his financial situation – абсолютное (absolute), сплошное (continuous), изумительное (amazing), проклятое (damned), отчаянное (desperate) –also carry the additional semantic load, reinforcing the negative content of the token of безденежье (lack of money).

Several formations of this group are deverbatives and express the value of abstract action. This is a noun платеж (payment) formed using the suffix -еж in the Russian language, which is used in correspondence with the publisher: "The point is not in quantity, but in the fact that this money would be received by me earlier than September 1 – the payment (платеж) date ..." (to N.A. Leikin, August 20, 1886) (Chekhov: 1983, v.19, p.256). As well as the formation of zero suffixation in the Russian language – расходы (expenses) - included in the group of words of economic semantics: "The expenses (расходы) are terrible. More than a ruble is spent on a cab per day" (to G.P. Kravtsov, January 29, 1883) (Chekhov: 1983, v.19, p.50). The discussion about financial issues is very important for the writer, and in the language of letters, the lexical item of this group become those elements of the text that help to do this accurately, in detail, specifically. These units are common because they denote financial phenomena that have their exact substantive names in the language.

The group of derivative names that characterize the financial situation of the writer includes diminutives, first of all, from the base деньги (money), for example: "There were some little money (деньжонки), but the devil pulled me to lend it to a friend-lieutenant" (to N.A. Leikin, August 23, 1884 g.) (Chekhov: 1983, v.19, p.123); "If you very soon send me a little money (деньжонки), then become like a water carrier, which a traveller can meet in the desert" (to V.A. Tikhonov, November 30, 1891) (Chekhov: 1983, v.22, p.309). This diminutive is characterized by a negative connotation, and it is used to convey the writer's irony and neglect, as well as the modesty of his requests and unwillingness to talk about money.

From the base деньги (money) is also formed diminutive with the suffix -ишк- (деньжишки) in the Russian language. Talking about how he and his family took part in the fate of an orphan boy, the author writes: "My sister has collected some money (деньжишки), and duds (одежонка) for him, and our cook will take him to the train station tomorrow" (to L.N. Trefoleva, April 14, 1888.) (Chekhov: 1983, v.20, p.244). The using of subjective-evaluative formations of деньжишки (little money) and одежонка (duds) in this context also emphasizes the modesty of the author, who wants to note the insignificance of his contribution to the fate of the teenager.

Of course, derivatives are very significant, related to the field of his literary work and referring to the phenomena of this sphere: корректура (proofreading), экземпляр (copy), издание (publication), рукопись (manuscript), обложка (cover), etc. in A.P. Chekhov's letters. To name his works and phenomena associated with them, the writer uses pejoratively derogatory nouns (pejorative) suffixes: вещичка and вещица (little thing, little story), книжица (little book), мелочишка (trifle), ерундишка (nonsense), повестушка (storytelling), рассказик (short story), and so on. So, the author names his stories prepared for publication in the journal as one-root diminutives of a little thing and a trifle: "But, as I remember, you had my little story (вещички) for each issue of the magazine" writes A.P. Chekhov in a letter to N.A. Leikin September 14, 1885 (Chekhov: 1983); "I would not send you a ridiculous short story (вещицы) if I were not guided by some considerations. I think that a serious little story (вещица), small, about 100 lines, will not hurt my eyes so much" (to N. A. Leikin, April, after 17, 1883) (Chekhov: 1983, v.19, p.67). The writer calls the result of his literary work words with diminutive and derogatory suffixes, thereby ironizing himself. A similar using of the diminutive книжица (little book) is noted in the following example: "I sent you my little newborn book (книжица) "Tales of Melpomene" tree days ago" (to N. A. Leikin, June 17, 1884) (Chekhov: 1983, v.19, p.110). It seems that the writer deliberately reduces the significance of his literary works, observing the communicative principle of modesty in letters. A.P. Chekhov perfectly understood the magnitude of his talent, and diminutive things like a вещичка (little thing), книжица (little book), show his ability to accept himself and his talent with restraint.

Substantives of the literary sphere become their organizing centres in the text of A.P. Chekhov's letters, the essence of the most part of his letters is the organization of his own literary work and the publication of its results.

By the word мелочишка (trifle) the writer names his and other people's works in his letters to publishers: "I am sending you, the kindest Nikolai Alexandrovich, a story and some trifles (мелочишка)" (to N. A. Leikin, December 14, 1886) (Chekhov: 1983, v.19, p.279). In such names, the small size of the work is indicated, there is no shade of neglect in them. Derived substantives рассказик (the little story) and повестушка (the short story) also contain an evaluation component: "I would love to send a little story (рассказик) to "Magazine for All", but I don't have time or I have an ache a little" (to V. S. Miroyubov, September 15, 1900) (Chekhov: 1983, v.27, p.118); "I am sending you, Fyodor Aleksandrovich, a very nice little story (рассказик) from my friend, an employee of "The New Time"" (to F.A. Kumanin, March 11, 1891) (Chekhov: 1983, v.22, p.193); "A story was written for "The Artist" and for "The Russian Thought" is not suitable; I will send it in Holy Week with the short story (повестушка) that I've promised" (to V. M. Lavrov, March 17, 1895) (Chekhov: 1983, v.24, p.308).

At the same time, Chekhov repeatedly upheld the importance of just a small prosaic form – a story in the correspondence. So, in a letter to N.A. To Leikin on January 12, 1883, naming all small works with the word

вещица (small thing), Chekhov writes: "I'm standing firm for small things (вещица), and if I were to publish a humorous magazine, I wouldn't accept everything long" (Chekhov: 1983, v.19, p.48).

DISCUSSION

Thus, the derivative nouns that perform a nominative function in the language and serve as the names of objects, people, abstract concepts, play an important role in the construction of the epistolary text. With their helping, the text space is organized meaningfully, stylistically, emotionally and axiologically.

In the A.P. Chekhov's letters, a special place is occupied by economic substances, spheres of health/illness, and literary creation. Derived names formed by both conventional and occasional models become text markers linking the writer's letters into a single epistolary space. They reflect the features of the writer's life, contain information about his financial situation, literary work, publishing, physical condition. Author's intentions are reflected in derived names of different suffix types, among which confined models and diminutives occupy a special place. They are used to create vivid images, reflect the author's idea, and with their helping the principle of comic, characteristic of Chekhov's creativity, is realized.

CONCLUSION

The analysis of the substantive word-formation of the famous word masters is important for understanding the processes of artistic creation in which the author's linguistic personality is realized. Since the writer's language represents an individually and creatively verbalized reflection of extralinguistic reality, its study is important both in the linguistic proper and in the cultural, cognitive and psychological respects. Therefore, the results of the study can be applied in the study of the language of A.P. Chekhov, stylistics, word-formation of the russian language, linguoculturology.

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