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NONCE-CLIPPING AS AN ACTIVE MEANS
OF MODERN WORD-FORMATION

SUMMARY. In Russian language word-creation methods, which allow to economize speech the efforts of the speaker, have acquiree special attention in the past ten years. One of these methods is clipping in nonce-words, which can be not only a means of economy, but also, has a special artistic value. Different components of the words can be cut off, whereupon, some types of such clippings are distinguished in the present research. In everyday verbal and written speech such derivatives, which occur via clipping, help speakers to make their statements brief. In youth jargon nonce clipping is a manifestation of linguistic fashion. Quite often such derivatives are found in internet communication. There, this novation has a purpose of economy, too. In internet communication nonce clippings make it possible to react fast to statements of a conversation partner. In fiction such derivatives possess a complex of various functions: the method of versification, a play with the reader and an effort to attract his/her attention. Thereby, the text, full of nonce clippings, becomes open to co-authorship. The reader joins in as a co-author of poetry text when he/she seeks out initial words and discovers secret meanings. Owing to this, nonce clipping in a poetry text can be considered as a special method of art.

KEY WORDS. Word-formation, truncation, morpheme.

Analysis and description of the active means of derivation in the modern Russian language are of high relevance at the present time, due to the fact that "word-formation is extremely mobile, its system contains large potencies, the realization of which is virtually unlimited. That is exactly why they are particularly evident during the active periods of language development" [1; 130-131]. The accelerating pace of modern life, the increased social emotionality as a result of the political and economic instability, the expansion of international relations have caused the activation of such means of word-formation as nonce-clipping. The topicality of this method results not only from extralinguistic factors, but also from the law of linguistic economy of effort.

Various terms are used to denote nonce-clipping in linguistic literature. Among them, the most popular is 'truncation of stems by abbreviation'. E.A. Zemskaya, noting the emergence of this method in the Russian language of 20th century under the influence of Western European languages, defines it in the following way: "truncation of the productive stem by abbreviation (i.e. regardless of the morphemic

boundary)" [2; 290]. In addition, she points out that this method works only in the word-formation of nouns and is typical mainly of colloquial speech [2; 290-291].

However, at the present time in the Russian language, not only nouns, but also any other parts of speech undergo truncation of the productive stem by abbreviation with the preservation of the meaning of the original word and its syntactic functions. For example, the adverb *оч ("och")* from *очень ("ochen'"* — *very)* is widely used in spoken and newspaper language. Etiquette formulas, pronouns and particles are often reduced in online communication: *прив ("priv")* from *привет ("privet"* — *hi), снс ("sps")* from *спасибо ("spasibo"* — *thank you), пок ("pok")* from *пока ("poka"* — *bye); эт ("et")* from *это ("eto"* — *it is); токо ("toko")* from *только ("tol'ko"* — *only/but),* etc.

Besides, such formations are consolidated in literary texts, where their functioning is not limited to the economy of speech units. For example, truncated formations become an idiosyncratic stylistic device, a cyclic element in G. Sapgir's book "Children in the Garden": *меяли ("teyali")* from *затеяли ("zateyali"* — *they started)* (the usual producing word is a verb), *леблемый ("leblemiy")* from *колеблемый ("koleblemiy"* — *shaken)* (the usual producing word is an adjective), *исподлоб ("ispodlob")* from *исподлобья ("ispodlob'ya"* — *frowningly)* (the usual producing word is an adverb).

Some researchers suggest that such formations appear as a result of word sectioning or omitting parts of words [3; 45].

The avant-garde poetry researcher O. Morozov also adheres to the term "sectioning", considering it "preferable to the already polysemic notion 'truncation'" [4].

However, it is worth noting that the term "sectioning" does not reflect the essence of the described method, because sectioning does not involve "disappearance" of one of the elements of the integral unit, it only implies an intentional separation, decomposition of a whole into certain parts.

Other linguists identify this method as "conscious non-recording of word fragments on paper" [5; 36] and name the result of this technique as "half-words" [6].

Thus, in the situation of ambiguous terminology of the existing and actively manifested means of word-formation, the introduction of a new name to denote the described derivational phenomenon becomes necessary.

In our opinion, the most accurate reflection of the meaning of this word-formation process is the name "nonce-clipping". The suggested nomination is seen acceptable, because, firstly, it contains the semantics of withdrawal, rupture, changes of something. In point of fact, the new words that appeared as a result of this means lose a certain part of the structure of the original word. Moreover, the clipped segment can be not only final or initial, but also median. Secondly, this method (as opposed to truncation) encompasses all parts of speech. Thirdly, morphemic parts and segments that do not have the status of a morpheme can both be clipped.

Thus, nonce-clipping can be morphemic (when the clipped part corresponds to one of the morphemes of the producing word) and non-morphemic (when the clipping is done by abbreviation, regardless of the morphemic boundaries).

Morphemic clipping is widely used in the artistic speech. Whereas the most frequently clipped morphemes are those of a formative character (flexion or inflectional suffix). There are a number of such examples in the works of G. Sapgir: *лиза ("liza")* from *лизать ("lizat'"* — *to lick)* (the formative suffix *-ть ("-t'")* is clipped off*)*, *поня ("ponya")* from *поняла ("ponyala"* — *understood)* (the formative suffix *-л-* ("-l-") and the flexion *-a ("-a")* are clipped off), *смотр ("smotr")* from *смотрит ("smotrit"* — *looks/watches)* (the flexion *-um ("-it")* is clipped off*)*, *мн ("mn")* from *мной ("mnoy"* — *me)* *(*the flexion *-ой ("-oy"))*, *красн ("krasn")* from *красный ("krasniy"* — *red)* (the flexion *-ый ("-iy"))*.

In addition, derivational affixes along with the morphemes that come after them are often clipped off: *длин ("dlin")* from *длинный ("dlinniy"* — *long)* (the formative suffix *-н- ("-n-")* along with the flexion *-ый ("-iy")* are clipped off) — (G. Sapgir), *лягуш ("lyagush")* from *лягушка ("lyagushka"* — *frog)* (the formative suffix *-к- ("-k-")* along with the flexion *-a ("-a")* are clipped off) — (I. Titov).

The prefix of a usual word can sometimes be clipped off: *улком ("ulkom")* from *переулком ("pereulkom"* — *lane)*, *дает ("dayet")* from *подает ("podayet"* — *give/feed)*, *городь ("gorod'")* from *изгородь ("izgorod'"* — *fence)* in G. Sapgir's works.

Authors occasionally clip off the root element of a word: *ое ("oe")* from *теплое ("tyeploe"* — *warm)* or *желтое ("zheltoe"* — *yellow)* (G. Sapgir).

Thus, words of different parts of speech undergo morphemic clipping (nouns, adjectives, verbs, adverbs, pronouns).

Non-morphemic nonce-clippings are represented by a considerable number of derivatives. This is due to the fact that the possibilities of removing various insignificant segments are much higher. As a consequence, these new formations can be found not only in literary texts, but also in spoken colloquial language and in various journalistic materials. Cf.: *универ ("univer")* from *университет ("universitet"* — *university)*, *перчи ("perchi")* from *перчатки ("perchatki"* — *gloves)*, *препод ("prepod")* from *преподаватель ("prepodavatel'"* — *teacher)*; *выхи ("vykhi")* from *выходные ("vykhodnye"* — *weekend)*, *коммент ("komment")* from *комментарий ("kommentariy"* — *comment)*, *упры ("upry")* from *упражнения ("uprazhneniya"* — *exercises)*, *проги ("progi")* from *программы ("programmy"* — *programmes)*, *инет ("inet")* from *Интернет (Internet)*; *тарел ("tarel")* from *тарелка ("tarelka"* — *plate)* (A. Voznesensky), etc..

Typically, in such cases the end portion of a word is clipped off. However, there are derivatives that do not have the initial or the median part.

For instance, in the works of G. Sapgir, such new formations as *бо ("bo")* from *небо ("nebo"* — *sky)* (the initial portion *не ("ne")* is clipped off), *льки ("l'ki")* from *мотыльки ("motyl'ki"* — *moths)* (the initial letter combination *моты ("moty")* is clipped off) can be found. Sometimes, the poet clips off the initial part of a word together with the prefix: *деяльник ("deyal'nik")* from *пододеяльник ("pododeyal'nik"* — *duvet cover)* (the prefix *под ("pod")*, as well as the first letter of the root *o ("o")* are clipped off).

It should be noted that the meaning of words produced by nonce-clipping of the initial or the median part is rather difficult to understand without context. That is why such lexical innovations function mainly in literary texts, where they serve as a means of rhyming, tone painting (unnecessary phonemes are simply isolated and the attention of the reader concentrates on the sounds actualized in this manner). Besides, as a result of nonce-clipping "formants, secondary parts of speech and even parts of lexemes become full elements of the text, which leads to the leveling between principal and secondary language units" [7; 26].

By omitting certain parts of words, the author thereby invites the reader to co-creation. As noted by N. A. Nikolina, "nonce compression… is a sign of rejection of certainty of denotations and fixed meanings of a word" [8; 111]. In the works of G. Sapgir, A. Voznesensky, K. Kedrov and other poets, clipped derivations are a result of a certain poetic experiment: the author, by clipping off various fragments of lexemes, exposes the true, natural meaning of words, shows the ease with which one can operate a simpler, "shorter" language and remain understandable to others.

Cf. the poem "Наше Маленькое Горе" (Our Little Trouble) by N. Iskrenko:

> Однажды в ясный полдень *На Ма Го*
> Вдруг получило *Гума По*
> Открыло там и *ри* и *чоко* и *марга*
> Наелось и пошло…
>
> > ("Odnazhdy v yasnyy polden' *Na Ma Go*
> > Vdrug poluchilo *Guma Po*
> > Otkrylo tam i *ri* i *choko* i *marga*
> > Naelos' i poshlo…")

The title of this writing was transformed into a nonce innovation *На Ма Го* ("*Наше Маленькое Горе*" — *Our Little Trouble*). The author then continued to convert the following words and phrases into occasional ones: *гуманитарная помощь* ("*gumanitarnaya pomoshch'*" — *humanitarian aid*) — *Гума По* ("*Guma Po*"), *рис* ("*ris*" — *rice*) — *пу* ("*ri*"), *марга* ("*marga*") — *маргарин* ("*margarin*" — *margarine*) and *чоко* ("*choko*") — *шоколад* ("*shokolad*" — *chocolate*) (in the latter case, the producing base for this nonce word was the English word 'chocolate', which was used by N. Iskrenko in her text as a truncated macaronism).

Apart from everything else, the technique of nonce clipping can be used to form the so-called "infinite" spiral line.

Cf. A Voznesensky's work:

> *на* деревьях висит *тай*
> *очки* сели на *кебаб*
> *лу*чше вовсе бросить *шко*
> *Боже* отпусти на *не*…
>
> > ("na derev'yakh visit *tay*
> > *ochki* seli na *kebab*
> > *lu*chshe vovse brosit' *shko*
> > *Bo*zhe otpusti na *ne*…")

The end and the beginning of each line form a new word: the word *тайна* ("*tayna*" — *mystery*) is for the first line, *бабочки* ("*babochki*" — *butterflies*) — for the second one, *школу* ("*shkolu*" — *school*) — the third line, *небо* ("*nebo*" — *sky*) — the fourth line.

In this case, clipping becomes a certain result of truncation of the original usual unit (the word was dissected at first, then its parts were introduced in the text as clipped words).

A similar technique can be found in the works of K. Kedrov:

> *ВЕК* уходит *ЧЕЛО*
> *ЛИН*ий жизни *У ХО-*
> *ДИТ* дитя и *СМЕР-*
> *ТИ*шина *ЧЕР*...
>   ("*VEK* ukhodit *CHELO*
>   *LIN*iy zhizni *U KHO-*
>   *DIT* ditya i *SMER-*
>   *TI*shina *CHER*...")

In the given example, new words are produced, firstly, by connecting the end and the beginning of the same line (The first line — *ЧЕЛОВЕК* ("*CHELOVEK*" — *human*), the second line — *ХОЛИН* ("*KHOLIN*" — *choline*), the third line — *СМЕРДИТ* ("*SMERDIT*" — *stink*), the fourth line — *ЧЕРТИ* ("*CHERTI*" — *imps*)). Besides, the final portion of the previous line and the initial part of the following line also produce lexemes which fit into the overall picture of the poem. Ex.: the end of the second line and the beginning of the third line form the verb *УХОДИТ* ("*UKHODIT*" — *leaves*), the end of the third line and the beginning of the fourth line form the noun *СМЕРТИ* ("*SMERTI*" — *death*).

It should be noted that some researchers (Ex.: D. Kuzmin) consider such occasionalisms in the context of authors' use of the technique of intra-word transfer [9]. However, D. Kuzmin does not give a specific term to descrive the result of this technique (in the passage from the work of K. Kedrov given above, such words are У ХО- ("U KHO"), ДИТ ("DIT"), СМЕР- ("SMER-"), ТИ ("TI")). K. Kedrov himself, to make these intra-line and inter-line connections more obvious to the reader, graphically highlights words that were nonce clipped and, in the case of inter-line word break, puts a hyphen.

Nonce-clipping in such cases becomes the base to form a new (syncretic) means of creating various lexemes. As a result of an intentional break, words gain an opportunity to convey new, "flashing" meanings.

It is notable that such texts should be perceived visually. This reflects "the semiotization of poetic phenomena ... — texts do not exist and are not remembered without their structural-graphic form." [10; 420].

Thus, nonce-clipping is one of the active means of modern word-formation. The relevance of this means is proved by the fact that it is widely used in texts of different functional styles (colloquial, newspaper, belles-lettres). As far as colloquial or

newspaper language is concerned, such formations often appear due to the author's intention to find a brief and emotional expression. Whereas in literary texts, words created by nonce-clipping have a wide range of functions (a means of rhyming, tone painting, a motivator of reader's activity, a way to transfer the plurality of meanings, ambiguity, nonidentity of the signified and the signifier).

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