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LANGUAGE-PHILOSOPHY ANOMALIES IN THE FRAMEWORK OF FREE INDIRECT SPEECH: BY THE EXAMPLE OF MARINA TSVETAEVA'S PROSE

Abstract

The authors of the article consider Marina Tsvetaeva's prose from the point of view of the relationship between the concepts of "norm" and "anomaly", one of the topical issues of contemporary linguistics. The authors stress the importance of the topic in question and the found language material in the text field of the really unique Russian poet – Marina Tsvetaeva. Several classifications of linguistic anomalies and their functions have been studied in the paper. Within the framework of this article, the authors analyse linguistic anomalies on different levels of the language by the example of complexes with free indirect speech, sampled in the prosaic texts of the great Russian poet and writer. They conclude that it is characteristic for Marina Tsvetaeva to experiment with lexis, syntax and punctuation. At the same time, such language incorrectness promotes reflecting the complexity and originality of the author's perception of the world, conflicts with contemporaries, personal and social drama. Another feature that makes the paper relevant is the choice of free indirect speech as the research target. This research work is the first attempt to study the problem of linguistic anomalies by the example of complexes with free indirect speech.

Keywords: language/linguistic anomalies, occasionalisms, Marina Tsvetaeva, norm, deviation from the norm, free indirect speech

Introduction

Any reader or researcher of Marina Ivanovna Tsvetaeva's works is sure to pay attention to the poet's amazing style, unique lyrics and endless experiments with ideas in general and lexis, syntax and punctuation in particular. In the article "Anomaly as a style-forming feature of M. I. Tsvetaeva's oeuvre", D. A. Salimova (2006) analyses "language irregularities" as a phenomenon of "language elements" in Marina Tsvetaeva's poems on semantic, morphological, and derivational levels. The scientist figuratively calls Marina Tsvetaeva's play upon words "language

tricks". This antinomy of "anomaly-norm", typical of the poet's individual style, is closely related to the eccentric, rampant character of the Russians. For Tsvetaeva, the norm is synonymous with boredom. For her, living means opposing everyone and everything: the "befallen nature forces", the "trivial world" with its conventional and deeply-rooted laws (Isaikina, Nedogreeva, & Pokotilo, 2021; Borovkova, 2021; Vu, 2019).

In this regard, we set the task to analyse M. Tsvetaeva's prose within the frame of the relationship between the notions "norm" and "anomaly" and establish how occasionalisms function in the writer's prosaic texts, based on various

approaches to the classification of linguistic anomalies (Pogosyan, 2021; Rukavishnikova, Saenko, & Panova 2020). It should be noted that this research work is the first attempt to study the problem of linguistic anomalies, which has retained its relevance in recent decades, by the example of complexes with free indirect speech (hereafter, FIS), which determines the academic novelty of the chosen topic (Saenko, Voronkova, Volk, & Voroshilova, 2019). Free indirect speech is a special technique to render literary characters uttered and unuttered (inner) speech by including his words or thoughts in the author's narrative, excluding the use of direct or indirect speech. In this way, writers manage to convey the subtle thought and speech process in its original form (Kus'ko, 1980, pp. 15-38).

Methods

The authors of this study draw conclusions based on more than 300 examples of FIS, sampled from prose texts of Marina Tsvetaeva ("My Pushkin", "Mother and Music", "Father and his Museum", "The Things That Happened", "Chort", "Hlystovki", "The House of Old Pimen", "The Living Things about the Living Being") and letters of M. Tsvetaeva (1988, 1994).

Speaking about the methodology of the research, the authors employed the method of structural and semantic analysis, the method of functional analysis and the continuous sampling method (Saenko, Voronkova, Zatsarinnaya, & Mikhailova, 2020, Grigoryev, Saenko, Volkova, & Kortunov, 2022). The method of structural-semantic analysis made it possible to determine the varieties of linguistic anomalies in Marina Tsvetaeva's text field.

Discussion

In modern linguistics, the phenomenon of "linguistic anomaly" (which originates from the Greek word "anomalía" – abnormality, deviation from the norm) has been the focus of several re-

searchers' works. N. Chomsky's (2009, 2017) works on generative syntax laid the foundation for the research of linguistic anomalies in Western science, which has been developed by scientists all over the globe. For instance, R. A. Harris (1995) studies generative semantics; A. Giannakidou (2011) explores the problem in terms of polarity items; R. Kluender and M. Kutas (1993) consider ungrammaticality as a form of linguistic anomaly via processing factors; M. Abrusan (2019) writes about the semantic anomaly and grammaticality/ungrammaticality and tries to explain the reasons why ungrammatical sentences are treated as unacceptable; M. Krifka (1990, 1995) distributes polarity items from their semantic structure and independently motivated pragmatic principles. B. Ouden (1975, pp. 7-27), E. Asoulin (2013, 2016), J. McGilvray (2001, 2005) and many other researchers focus on language anomalies from the point of view of the creative use of language.

Language anomalies are often linked with psychological reasons when people's language acquires anomalous features for many reasons, one of them being dysfluent speech, as it is concluded in the papers of I. Ivanova, L. Wardlow, J. Warker, and V. S. Ferreira (2017), H. H. Clark (1996), or slips of the tongue or speech errors as is described in the papers of V. A. Fromkin (1971), J. K. Bock (1996).

S. Ebbesen (2019) uses the term "anomaly", speaking about abbreviations in contemporary word usage due to linguistic decay.

V. A. Pishchalnikova writes that the concept of a language anomaly as a deviation from the norm at various levels of the language system, resulting from the speaker's linguistic and creative activity, inevitably leads to its overlapping with the concept of the language game, also associated with the speaker's linguistic and creative activity. On the one hand, this activity arises from the person's need for play activity, including the play or experiment with the language, and, on the other, from the potential inherent in the language system itself (Pishchalnikova, 2000).

L. A. Kozlova believes these two features are

closely interconnected and interdependent: the dynamism of the language system provides the speaker with the creative opportunity to use the language; however, if the speaker lacks this ability, this language potential is not realised. Although these concepts partially overlap, they do not duplicate each other, differing in their mechanisms and functions. Language anomalies can be involved in creating the effect of a language game; however, it is not a mandatory function of language anomalies. The primary function of language anomalies is amplifying the meaning, attracting the reader's attention not just to an unusual linguistic form but also to express it with a special, unusual meaning. This merging of linguistic anomalies with meaning, with the author's view of the world, differs language anomalies from the play upon words. Besides, unusual way of naming or describing events reflects in-depth level of treating and comprehending events, perceived as unusual or absurd (Kozlova, 2012).

Linguistic anomaly as an integral part of creating art is also in the focus of attention of other outstanding Russian scientists, like Yu. D. Апресян (1990, 1995a, 1995b, 1995c), N. D. Arutyunova (1987, 1990), T. V. Bulygina and A. D. Shmelev (1997), T. B. Radbil (2012), T. V. Pisanoва (2018), A. A. Shteba (2018), E. Uu. Vidanov and I. L. Mul (2019) and many others.

These researchers share the same opinion that the linguistic anomaly should be understood as linguistic incorrectness. In the monograph "Linguistic anomalies in the literary text: Andrei Platonov and others", T. B. Radbil (2012) notes that the concept of an anomaly is ambiguous, applicable to different aspects and subjected to different interpretations: 1) ontological (as deviation from well-known laws of the world), 2) cognitive and epistemological (as a violation of logical connections in the cognition of an object), the latter being relevant because the anomaly is not a property of the phenomena or things themselves, but the result of their understanding by the subject who perceives them.

In the Linguistic Encyclopedic Dictionary, it

is noted that the background for determining the nature of a linguistic anomaly is the norm or "the combination of the most stable and traditional implementations of the language system selected and fixed in the process of social communication" (Yartseva, 1990, pp. 337-340).

T. V. Bulygina and A. D. Shmelev agree with this viewpoint and write that phenomena become anomalous if they deviate from specific patterns or logic. Therefore, a phenomenon turns out to be anomalous not on its own but against certain laws (Bulygina & Shmelev, 1997, p. 437).

Supposing that language units require certain criteria to be considered "incorrect", the scientists go deep into the problem. For example, analysing the complex of normative / non-normative linguistic phenomena, Yu. D. Апресян (1990) develops a kind of scale that establishes the degree of language irregularity of a unit: whether it is correct – acceptable – doubtful – very doubtful – wrong – grossly wrong.

It is worth noting that anomalies can be observed at any level of the language: at the level of phonetics, morphology, syntax, semantics, pragmatics, etc. However, some linguists, I. M. Kobozeva and I. N. Laufer (1990), for instance, describe only grammatical and lexical deviations from the norm as samples of a language anomaly.

T. B. Radbil approaches the concept of a "wrong language" more broadly. According to him, phenomena in a literary text become anomalous if they deviate from the norm in phonetics, vocabulary, grammar or style and contradict the speech rules of native speakers (Radbil, 2012, p. 43). We base this paper on this approach to linguistic anomalies.

One of the recently developed concepts in modern linguistics is linguistic complexity, which intersects with a linguistic anomaly in some functions and features.

Admitting that both phenomena successfully perform communicative and logical linguistic functions, T. A. Gridina distinguishes these two concepts as follows. If the effect of a linguistic device does not correspond to the author's inten-

tion, then this device should be regarded as erroneous (complex) because it violates the communicative function. In contrast, a deliberate author's "mistake" signals a language anomaly. In addition, linguistic complexity implies some kind of redundancy, which does not prevent understanding of this message, despite the presence of some mutilation (for example, the sender and recipient of the message may have different information about the described object). Finally, the phenomenon of linguistic complexity and linguistic anomalies belong to different levels of the linguistic system. Linguistic complexity is observed in oral speech when participants exchange information directly. Whereas in a literary text, nothing can be considered redundant because all its components serve a specific function: informational, aesthetic, pragmatic, etc. Therefore, for linguistic complexity, the foremost function is the informative function; but for linguistic anomalies, the primary function is the aesthetic (i.e. stylistic) one (Gridina, 1996, p. 117).

G. A. Martinovich and P. A. Semenov also write about the need to differentiate language anomalies, which are common errors of speech due to ignorance of language norms, and language anomalies (also called occasionalisms in some works) that the authors intentionally use to make the narrative more expressive (Martinovich & Semenov, 2006).

Speaking about the functions of linguistic anomalies as a whole, according to T. B. Radbil, linguistic anomalies have the following functions:

1. informative (they always convey some information),
2. constructive (being included in the text, the linguistic anomaly helps to render a new point of view that differs from the habitual/traditional one),
3. heuristic (intentional deviation from the norm is always something new),
4. aesthetic (since this language phenomenon is always used to create a specific artistic image and for the sake of a language game (Radbil,

2012, p. 55).

Apart from purely linguistic scope of study, the problem of correlation between norm and deviation from it is also viewed from the point of view of correlation between linguistics and logics, since any scientific notion means its logic arrangement. Logics as a science about forms and laws of thinking could simplify the solution of linguistic tasks by forming utterances and providing their connection (Popov, 2012). V. V. Petrov (1987) notes that if logics is interested in general logic laws of thinking, realised in particular language constructions, linguistics aims at ascertaining specific laws, that form an utterance and enable their connection (pp. 5-6).

Results

Linguists classify anomalies, taking into account several principles. N. Gorbunova (2005) writes about 1) anomalies of different levels (phonetic, morphological, syntactic anomalies); 2) degree anomalies (completely wrong, not quite right); 3) anomalies resulting from tautology or contradiction.

For example, T. B. Radbil describes language anomalies according to the degree of occasionality. Based on this feature, linguistic anomalies have significant differences: from words that are practically no longer perceived as occasional to purely individual words associated with a specific author, work, and even a specific context (Radbil, 2012, p. 20).

In our opinion, an excerpt from Tsvetaeva's letter to V. V. Rozanov, dated April 8, 1914, is an example of individual occasionalisms: ...he (M. I. Tsvetaeva's father) wanted to give me something. I chose the small plush plaid... (Tsvetaeva, 1988) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). In this letter, M. Tsvetaeva retains the peculiarities of the pronunciation of this word by someone very dear to her, perhaps the father, some other relative or Marina herself. Ivan Vladimirovich died 2 days after the scene described; therefore, it was important for the author to preserve the memory of

this special, very dear person to her, the relationship with whom, of course, was purely individual.

A number of scholars distinguish different degrees of occasionality applicable to the Russian literary language, as we find in the paper of N. G. Babenko (1997):

1. first-degree occasionalisms (standard occasionalisms, which are fully compliant with the word-formative norms of the modern Russian literary language),
2. second-degree occasionalisms (partially non-standard, irregular occasionalisms; the broken derivational model does not prevent understanding of the new word),
3. third-degree occasional structures (purely irregular derivatives that significantly violate word-building norms and cause difficulties in their semantic interpretation) (pp. 15-16).

In M. Tsvetaeva's texts, we single out the following first-degree occasionalisms: *ptichisha* (an enormous bird), *volnoobrazie* (waviness), *strakhobesiye* (a mixture of maddening and fears), *grechinka* (one grain of buckwheat), *detovodstvo* (childbearing), *odnodumstvo* (single-mindedness). In our opinion, second-degree occasionalisms can be illustrated by M. Tsvetaeva's use of titles of literary works in the plural form, initially given in the singular, as in the following example from the story "Mother and Music": "Oh, how Mother pushed on with everything, with notes, with letters, with "Undines", with "Jane Eyres", with "Antons Goremykas" (Tsvetaeva, 1994, p. 13) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). Marina Tsvetaeva emphasises that the mother is too zealous in educating her young daughters, so she scornfully uses the names of the alluded literary works in the plural; moreover, she continues to enumerate the nouns given earlier in the plural. Thus, the use of singulars in the plural form performs a dual function: it stresses the girl's disdain, simultaneously indicating the "excessive" number of literary heroes and books imposed by their mother.

T. B. Radbil also describes occasionalisms formed in the Russian language by words (or

morphemes) borrowed from other languages, like the terms "flyer" and "stalker" used in fiction. In Marina Tsvetaeva's works we did not observe examples of such occasionalisms. Obviously, this is since Tsvetaeva often used foreign words (barbarisms), mainly French or German ones, in her texts because she spoke these languages fluently; i.e. she allowed herself "experiment" with words based on the Russian language, but she did not borrow words from other languages known to her.

We would also focus on the classification of linguistic anomalies described by T. V. Popova, L. V. Ratsiburskaya, and D. V. Gugunava (2011), who distinguish the following linguistic anomalies-occasionalisms:

1. Occasional phonetic words – words combining phonemes unregistered in the language. We have the following examples of such phonetic anomalies in M. Tsvetaeva's texts: "*ptichisha*" (a very bird), "*plaid*" (rug, plaid), "*temnyya nochi*" (dark nights), "*stuit tol'ko voyti*" (just enter), "*bezdel'yushki*" (bagatelle), "*podcheritsa*" (stepdaughter). According to the researchers proposing a new sound complex, the author believes that this complex carries a new meaning and semantics.

2. The lexical (derivational) occasionalisms combine common, widely spread stems and affixes that correspond to the derivation norm or deviate from it insignificantly. Occasionalisms formed by the lexical-syntactic method and various types of affixation, for example, by suffixing, etc., are also considered lexical linguistic anomalies. The following examples from M. I. Tsvetaeva's stories illustrate it: "*mnogodochniy Kirill*" (Kirill with many daughters), "k samym *krovokipyashchim* dogam" (to the most blood-boiling dogs), "*nechelovecheskoye popoyasnoye plemya, bezdetnoye i bezdednoye*" (inhuman waist-height tribe, childless and grandfatherless), "*nesliyanaya krov*" (unmolded blood), "*zde-lezhashchego prakha*" (here-lying dust).

3. Grammatical (morphological) occasionalisms are collocations in which the lexical mean-

ing does not correspond to the grammatical form; i.e. due to the author's special intention, an impossible derivation becomes possible. For example, in the following example from the story "Mother and Music", uncountable abstract nouns are used as countable: "Mother ... compacted us with invisibilities and weightlessnesses, therefore forcing all the weight and visibility out of us" (Tsvetaeva, 1994, p. 14) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). As in the quoted example, the plural use of abstract nouns is undoubtedly one of the most frequently met types of language anomalies in Marina Tsvetaeva's prose and complexes with FIS in particular (Salimova, 2006).

In the excerpt from the story "Chert", M. Tsvetaeva uses the word "*moyee*", derived from the personal pronoun "my", to continue the rhyming antithesis: "...the colder, the hotter, the farther, the closer, the stranger the moyee, the more unbearable, the more blissful..." (Tsvetaeva, 1994, p. 41) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). The form of a simple comparative of a possessive pronoun and adjectives that do not form these forms according to objective factors (the presence of the negative prefix, for example) is often used by the poet both in poetry and in prose. In poetry, it is determined by the rhythmical and rhyming structure of a poem. For Marina Tsvetaeva's prose, it becomes a logically justified device.

In the example from the novel "My Pushkin", we find such a grammatically incorrect use of the participle "*raspukhnvsheye*" (swollen up) instead of the grammatically correct variant "*raspukhsheye*" (swollen): "I v raspukhnvsheye telo // Raki chernyye vpilis!" (And black crayfish dug // Into the swollen up body!) (Tsvetaeva, 1994, p. 34) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). Obviously, it is caused by the desire of the writer to keep the rhythm and poetic metre.

4. Semantic occasionalisms result from semantic increments, i.e. contextual meanings leading to the transformation of the original meaning of the lexeme in the literary text. An example of

semantic occasionalisms is the adjective "*nesomutimaya*" (unbreakable) in the following excerpt from the story "Mother and Music": "*ozernaya yego nesomutimaya glad' ... tol'ko zaden', i chto poydet!*" (the lake's indestructible smooth surface ... just touch it, and see what will happen!) (Tsvetaeva, 1994, p. 29) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). Representing her children's associations, Marina uses a kind of participle-adjective, formed not from the verb, as it should be according to the rule of deriving a participle in the Russian language, but from the noun "*omut*" (whirlpool), comparing the smooth surface of the piano cover with the surface of the lake, which you cannot break, turning it into a whirlpool.

5. Occasional (unusual) combinations of words – due to the combination of semes, usually incompatible, in the context of semantic shifts of context, the dependent element of the collocation acquires common semes. Therefore, the phrase "*izmoroznymi oboyami*" (hoar-frost wallpaper) in the story "Chert" by M. Tsvetaeva can be considered an example of an occasional combination of words: "*beloy, s izmoroznymi oboyami, zaly*" (white halls, with hoar-frost wallpaper) (Tsvetaeva, 1994, p. 47) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). The critical element of the phrase is the noun "wallpaper", the denotation of which can be characterised in terms of its material, colour, and quality. In the quoted example, it is used in combination with the occasional adjective "*izmoroznymi*" (frosty) (made of frost, possibly from the noun "hoar-frost"), which formally is suitable to describe quality. However, it logically does not correspond to the noun "wallpaper" and serves the purpose of creating a certain image.

The phrase "*huge snake-precious eyes*" from the story "Chert" (Tsvetaeva, 1994, p. 37), in our opinion, can also be considered an unusual combination of words. Since in this example, we deal not only with the occasional qualitative adjective of the individual, author's origin, emphasising the form, colour, shining of the eyes and, possibly, the potential danger of their owner, but also

with an unexpected adjective-noun collocation with the adjective “huge”.

6. Graphic occasionalisms mean the author's intention to attach symbolic meaning to a word by highlighting a specific part of the word in a larger font. In the texts of Marina Tsvetaeva, we meet the opposite situation when a new sentence begins with a lowercase letter, as in the following example from the story “The House of Old Pimen”: “When I started telling this tale ... and then questioning, – what was the matter? why? – only one of my interlocutors ... said: “It is completely understandable. Jealousy. After all, the daughter is a rival” (Tsvetaeva, 1994, pp. 113-114) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). The uttered FIS of Marina herself, represented in the form of a detached construction, contains questions beginning with a lowercase letter. Similar examples are relatively often found in the prosaic texts of Marina Tsvetaeva.

We consider the following excerpt from the story “Hlystovki” an example of graphic occasionalisms; here, the question mark is given in brackets signalling a mental question: “...the Kirillovnas had been in Tarussa ... maybe even before the Tatars themselves, rusty cores of which (?) we found in the stream” (Tsvetaeva, 1994, p. 94) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). The FIS, containing the author's thoughts and doubts, is thus introduced in the detached construction, containing just a question mark to one particular word in the sentence.

In our opinion, this classification can be supplemented with punctuation language anomalies-occasionalisms, which characterise M. I. Tsvetaeva's prosaic texts, and which have been abundantly described in the scientific literature, for instance, in the works of Sakharova (2018), Safronova (2004), Valgina (1978) and others. The poet often resorts to the so-called “double” punctuation marks, a combination of a question mark and a dash, a dash and a bracket, an exclamation mark and a bracket, etc. Such syntactic redundancy makes it possible to speak of the author's

acute attention to the described characters and events and emphasise the importance of the associated situations and experiences. The reader may even get the opinion that the author is too confined to her feelings and mood. More importantly, Tsvetaeva's punctuation linguistic anomalies emphasise her pain, cry of the soul, and that her heart and inner world are breaking.

In the following example from the letter to her friend Maximilian Voloshin and his mother, the reader is sure to pay attention to various ways of introducing detached constructions, containing Marina's inner speech: “A lively excuse for this letter is your lively voice in “The New Book”. It is hard to write without a call. Another call gradually moves into the field of dreaming (the only certainty!) – *is withdrawn from use!* – becomes inaccessible. – Do you understand? – This is not oblivion, this is communication above, outside... And it is already impossible to write” (Tsvetaeva, 1988, p. 450) (translated by the authors – Olga Puchinina & Alevtina Kormiltseva). Here, for the sake of emphasis, we deal with a mixture of devices for introducing detached constructions – brackets, dashes, and even italics.

Conclusion

Based on the preceding, we can state that the concept of “language anomaly” has become a source of focused attention for a number of scientists, who write about integrating language anomaly with the author's world view, and who describe deviations from the language norm at different language levels. This makes integration of philosophical, literary and linguistic knowledge in studying the essence of language anomalies and their functions in the literary text rather perspective. In our opinion it reflects isomorphism between the author's world view and linguistic means of its representation.

Analysing the linguistic-philosophic anomalies of the free indirect speech in Marina Tsvetaeva's text field allows us to conclude the following: this outstanding person conducted endless experiments with the language of the text from

the point of view of phonetics, lexis, morphology, word formation, combinations of words, syntax, and punctuation, not only for the sake of artistic expressiveness and for the sake of language games. The poet has especially many examples of linguistic anomalies in complexes with free indirect speech because the complexity of the author's worldview and philosophic vision of the world, conflicts with time and contemporaries, personal and social drama, the vehement character of Russian mentality, etc. could not but be expressed by the irregularities of her language.

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