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## **New Lexical Coinages in Speculative and Science Fiction of Margaret Atwood**

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## INTRODUCTION

A language is typically named a living creature, organism or body because it is constantly developing and changing. Every day new words and expressions representing the latest changes and evolution in the spheres of technology, IT, culture, politics, science, and public relations are created.

The notion of coinages and their use and classification has been researched by a lot of linguists, such as A. Abubakar Zailani, T. I. Arbekova, I. Arnold, M. Aronoff, L. Bauer, K. Bednarska, I. Y. Burkhanov, J. Clackson, R. Fischer, K. Fudeman, S. A. Greenbaum, H. O. Kozmyk, M. D. Picone, R. Quirk, A. Rey, J. Rubba, K. Wisniewski, etc. They concentrate their studies on the reasons and spheres of using new lexical units; the notions of coinage, neologism, and nonce words as well as their similarities and differences; and the classification of coinages and their ways of formation.

There are a lot of various reasons for the appearance of coinages. The most apparent of them is the rapid progress in the development of computer technology and electronics, sciences and humanities, business and social life, i.e., in all spheres of human life. The literature appears to be one of the richest sources for creating new lexical coinages because authors enrich their texts and develop the vocabulary of a language.

The writer who is actively engaged in the process of enhancing the English language by coining new words is the Canadian author Margaret Atwood. Being one of the pioneers of modern Canadian culture and literature, she has written dozens of poetry books, tales, scenarios and novels rich in authorial coinages. In her works, M. Atwood plays with words and meanings, uses many intertextual connections and allusions, and creates new words and notions. Using a wide range of coinages, the author tries to expose the discourse of totalitarian and consumer societies. The texts which represent this activity the most are her speculative and science fiction dystopian novels *The Handmaid's Tale* (1985) and the *MaddAddam* trilogy, which

consists of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013).

These novels have been analysed by foreign (C. A. Howells, M. Petto, A. S. Mouda, A. Weiss, J. Freeman, etc.) and Ukrainian scholars (M. Vorontsova, N. Ovcharenko, I. Tymeichuk, etc.). Studying M. Atwood's books, researchers mainly concentrate their attention on the specifics of the genre, stylistic, compositional and formal features of the writer's texts. However, the use of coinages as a key element of dystopia's lexical dimension seems insufficiently studied by scholars in the world and in Ukraine particularly.

Therefore, the current research is devoted to coinages as the constituent part of the vocabulary of M. Atwood's novels *The Handmaid's Tale* and the *MaddAddam* trilogy (*Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*). The **topicality of the research** lies in the fact that this Canadian author has significantly contributed to the development of the English language coinages. The new lexical coinages have become popular and widely used since these books have turned out speculative and science fiction bestsellers worldwide. Moreover, the number of people using the author's lexicon has been growing after the novel *The Handmaid's Tale* was adapted first into a movie and then into a 2017 TV series.

The **purpose of the research** is to analyse the use and the structure of coinages formed by M. Atwood and their role in the speculative and science fiction dystopian novels.

We formulate the following **objectives** to achieve the above-mentioned purpose of the study:

- to examine the notions of coinage, neologism and nonce word through their similarities and differences;
- to analyse the classification of coinages based on their word-formation;
- to overview the research works devoted to M. Atwood's speculative and science fiction novels, especially to coinages the author uses;
- to analyse the coinages and their function in the novel *The Handmaid's Tale*;

- to study coinages and their role in depicting the dystopian reality of the *MaddAddam* trilogy.

The **object** of the study is the notion of coinage as a result of lexical nomination.

The **subject** of the research is coinages created by M. Atwood in speculative and science fiction novels *The Handmaid's Tale* and the trilogy *MaddAddam* (*Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*).

This scholarly research uses comparative analysis and synthesis to present theoretical issues, analyse the definitions of the notions used in the research, and provide classifications of coinages. A descriptive method, as well as methods of typological and lexicological analysis, are used to study the coinages made by M. Atwood for her dystopian novels.

The research paper consists of Introduction, two Chapters and Conclusion. The Introduction includes the argumentation of the topicality, research purpose and objectives, the subject and the object of the research, as well as the applied methodology. Chapter I is the theoretical part of the paper which provides various points of view on the definitions of coinage, neologism, and nonce word and analyses the types and formation ways of new words. Chapter II is focused on the study of research devoted to M. Atwood's novels *The Handmaid's Tale* and the *MaddAddam* trilogy (*Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*). Moreover, Chapter II outlines the practical analysis of coinages created by the Canadian writer in her speculative and science fiction books. The summary of the linguistic research is presented in Conclusion.

## I. COINAGE AS A LEXICAL NOTION

### 1.1. Coinage, neologism and nonce word: similarities and differences

Language is considered one of the spheres of human activity, which is the first to react to all kinds of changes. The vocabulary of every living language is constantly growing, changing, and developing. As a result, there exist two major tendencies of the process. On the one hand, due to some social, cultural, political and technological changes, some words become less used and then become archaisms. On the other hand, the fast development of various spheres influences the process of creating new things and coining new words to name them.

The notion of coinage is explored by a lot of linguists. The earliest research (T. I. Arbekova [1], I. Arnold [2], L. Bauer [21; 22], M. I. Mostovyi [7], I. Y. Burkhanov [24], etc.) devoted to the notions of coinage and neologism is mainly concentrated on the theoretical aspects of their use in lexicology. In the 1990s and the beginning of 2000, a lot of scholarly inquiries were focused on a corpus-based study of coinages in various languages (M. D. Picone [52], R. Fischer [31], J. Clackson [26], H. O. Kozmyk [5], J. Rubba [56], etc.) In more recent research works, scholars (R. Quirk, S. A. Greenbaum [54]; M. Aronoff, K. Fudeman [16]; K. Wisniewski [63]; M. T. Diaz Hormingo [28], P. Hohenhaus [36], D. Wolschak [64]) analyse the typology of coinages and productive word-formation processes. The modern vector of the study is represented by works of A. Abubakar Zailani [15], C. Poix [53], K. Bednarska [23] who deal with coinages in various spheres, e. g., politics, medicine, business, literature, etc. Therefore, having analysed some contemporary research works, we can conclude that the study of coinages is prevalent for the linguistic inquiries of modern languages.

We trace three major vectors of linguistic research in their works. Firstly, linguists pay particular interest to the reasons for the appearance of coinages. Technical progress and the development of computer technology and electronics appear to be the most obvious ones. Moreover, scholars outline linguistic reasons for neologisms to be used. T. I. Arbekova, for example, believes that coinages occur

when people need to give names to new things or express a different attitude to the existing lexical unit [1, p. 37]. Due to this linguistic process, old words or phrases can obtain new colouring, emphasis, and expressiveness that help better convey emotions in communication.

Last but not least, scholars underline that new coinages are created by authors to enrich the vocabulary of a language. However, analysing neology in children's literature, C. Poix claims that the first and foremost reason for writers to form literary neologisms is not to enhance the vocabulary of a specific language but to "enrich the text itself" [53]. This point of view makes sense, but one leads to another, and by making up new words, authors develop both the text and the language. Therefore, a lot of words are included in the modern vocabulary of the English language from literary texts. The examples of most known literary coinages are *banana republic* (O. Henry), *cyberspace* (W. Gibson), *freelance* (W. Scott), *feminist* (A. Duma), *Oxbridge* (W. Thackeray), *gremlin* (R. Dahl), *meme* (R. Dawkins), *scientist* (W. Whewell), *Twitter* (G. Chaucer), *Yahoo* (J. Swift), etc. [13].

Secondly, dealing with such a lexical phenomenon as coinage needs clearing out what it is and distinguishing among a multitude of terms to denote newly coined lexemes. The formation and functioning of innovative words have long been the subject of systematic research. Therefore, linguists use several terms regarding new lexical units, i.e., a coinage, neologism and nonce word.

The notion of coinage is analysed by scholars and defined by dictionaries from two perspectives. On the one hand, the term is explained as a continuous process of creating new words in the language of all dynamic societies [26]; "the invention of new words or phrases" [69; 67]; "the act or process of coining new words" [70]. In this meaning, the word 'coinage' is uncountable. On the other hand, a coinage is regarded as a lexical unit. In this meaning, the word 'coinage' is countable. *Lexicography: A Dictionary of Basic Terminology* defines it as "a lexical item formed by a word-formation process which implies the invention of totally new lexemes" [24, p. 38]. Thus, in this research, the term coinage is used to denote both the process of forming new words and as a newly invented word.

Neologism is considered to be a central notion in neology. Its main characteristic is the novelty of a lexical unit in public consciousness within a certain time period. The word 'neologism' was itself a brand-new coinage at the beginning of the 19<sup>th</sup> century when English people borrowed it from the French *nèologisme*. According to *Oxford English Dictionary*, the word "neologism" comes from a combination of the French word *neo*, which means "new", and Greek one *logos*, which means "word" or "expression" and was first used in print in 1483 [71].

A neologism is not a complex term, and its definition is unanimous in *Oxford, Cambridge, Collins and Longman Dictionaries*. They define a neologism as "a new word or expression, or a new meaning for an existing word or expression" [71, 67, 68, 69]. Moreover, the definition provided by I. Arnold, P. Newmark, H. Satkiewicz, etc., entirely coincides with the one given in the dictionaries [2, p. 217; 48, p. 140; 58 p. 25]. Ukrainian scholars H. O. Kozmyk and M. Mostovyi underline that a neologism is a new word that appears or a new meaning of the word that already exists in a language, first and foremost, due to various societal changes [5, p. 14; 7]. As a result, the dictionary explanation of the term will be considered the basic one in this research.

However, there exist other points of view. For example, A. Rey regards only new words as neologisms. Analysing a neologism as a unit of the lexicon, A. Rey underlines that it can be expressed by a word, word element or even a phrase, and the meaning of this unit was not earlier materialised in a linguistic form. On the one hand, the scholar perceives a neologism as the one that belongs to the language in general or only to special usage. On the other hand, he regards it as a word that belongs to a specific subject. Therefore, he summarises that its use might be general or specialised [55].

Defining the terms a neologism and a coinage, A. Abubakar Zailani mentions that they are the same thing and defines each of them as a lexical unit and one of the processes of creating new words [15, p. 299]. M. D. Picone's definition of a neologism as "any word, morpheme or locution and any new meaning for a pre-existing word, morpheme or locution that appears in the language" also indicates that

the scholar considers a neologism or a coinage to be the terms which denote the same [52, p. 3]. Thus, taking into account the above-mentioned formulations and agreeing with them, we use the term a coinage and a neologism to denote a lexical unit interchangeably. However, the term coinage will also be used to denote the process of making new lexical units.

Taking into account the integration of newly coined words into the lexicon, a lot of scholars raise the question of differentiating neologisms from nonce words or occasionalisms.

According to Merriam-Webster Dictionary, a nonce word is a lexical unit coined and used to “suit one particular occasion sometimes independently by different writers or speakers but not adopted into use generally”. For example, *ringday* in the sentence, “Four girls I know have become engaged today: this must be ringday” [70].

R. Fischer underlines that neologisms should be differentiated from nonce words or occasionalisms. The linguist defines neologism as “a word which has lost its status of a nonce formation but is still one which is considered new by the majority of the members of the speech community” [31, p. 3]. However, nonce words are coined spontaneously for a single occasion and, as a result, are rarely used. These nonce formations later may or may not develop into neologisms [31, p. 5]. Finally, the researcher emphasises that the process of neologism formation is a diachronic process; therefore, a word has to evolve and go through various stages until it is included in a dictionary [31, p. 6].

P. Hohenhaus also emphasises that although neologisms are diachronically “young”, they have become items of “institutionalised vocabulary”. At the same time, nonce words are “newly actively formed in performance” [36, p. 17-18].

Bauer’s point of view partly coincides with R. Fischer’s and P. Hohenhaus’s. He considers a nonce formation to be a new but complex rather than simple word coined to cover some immediate need [21, p. 45]. Neologisms are viewed by the scholar as formations that may be in the process of becoming or may have already become the language norm [22, p. 39].

Regarding these positions, first, C. Poix contemplates that it is unlikely that literary coinages might enter the active language vocabulary, and, as a result, they may be considered nonce formations. However, later the scholar concludes that none of the definitions fully corresponds to nonce words in literature because she doubts that authors form new words on the spot without prior thinking and planning [53].

The second C. Poix's point of view resonates with our viewpoint since it makes sense that writers do not use words impulsively. Moreover, if books become bestsellers, are widely discussed, learnt, and written about, the new lexical units tend to be integrated into the vocabulary of literary critics, readers, scholars, etc. and, therefore, they cannot be treated as nonce words. Furthermore, we choose to stick to the position of D. Hormingo, who considers it logical to differentiate common lexical neologisms and authorial neologisms that are coined especially for literary texts [28, p. 109]. Thus, in this study, 'coinage' and 'neologism' will be used as umbrella terms covering authorial neologisms created by M. Atwood in her dystopian novels.

## **1.2. Classification of coinages**

Scholars distinguish several classifications of coinages based on their nomination and the way of formation. First and foremost, linguists analyse coinages as the main result of lexical nomination. In general, nomination is regarded as the process of naming things and forming language units characterised by a nominative function that are used to name fragments of reality and frame the corresponding concepts about them in the form of words, combinations of words, phraseological units and sentences [11]. This definition from the *Linguistic Encyclopedia* formulated by V. Teliia is considered to be central and is used in the works of other modern scholars (G. Kovalenko, F. Čermák, etc.) [40, p. 87; 25].

Linguists differentiate lexical nomination (on the level of a word, word-combination or phrase), propositional or propositive nomination (on the level of a sentence) and discourse nomination (on the level of a text) [61, p. 81-82]. In its turn, lexical nomination can be of primary and secondary nature. Coinages of primary

nomination are absolutely new lexical units. Researchers (V. Teliia, G. Kovalenko, etc.) underline that this kind of nomination is a rare occasion compared to the secondary one, for absolutely new words are not very often formed. Moreover, G. Kovalenko mentions also onomatopoeic coinages as examples of primary nomination. Secondary nomination is represented by new lexical coinages created from the existing ones, in other words, by processes of derivation, borrowing and conversion [11; 40, p. 88]. Finally, F. Čermák writes about internal nomination for words that appear inside the language and external nomination for loaned lexical units which come from other languages [25, p.237].

Classifying coinages by the way of formation, some scholars mention that new units are predominantly coined by means of such word-formation processes as compounding, shortening, hybridisation, claque and affixation [15, p. 299]. D. Wolschak, for instance, distinguishes four major word-formation processes of neologisms, i.e., derivation, conversion, compounding, and shortening. The latter are subdivided by the researcher into blending, clipping, acronyms and initialisms, and back-formation [64, p. 8]. According to K. Bednarska, coinages are to be divided into semantic and lexical. Semantic neologisms appear when an existing word acquires a new meaning, while lexical neologisms are newly formed words formed by means of suffixes, prefixes, blending, etc. or borrowed from another language [23, p. 22]. However, predominantly linguists distinguish such major kinds of coinages as phonological, semantic, and morphological /onomatopoeic neologisms and borrowings [21, p. 63; 56; 54].

### ***1.2.1. Phonological coinages***

A phonological or onomatopoeic neologism is a word created as an imitation of sounds that are similar to the noises the word refers to [67]. For example, the noun *zizz* in British slang means a short sleep or nap; the sound made by a person who sleeps and often conveyed in comics with three letters *zzz*. Another example is the noun *whee* that is used to express extreme pleasure or enthusiasm or *boom* to describe a deep and loud hollow sound [70].

In some writing systems, phonological coinages may have double consonants to show the duration of the sound, e. g., to hiss, bella. In phonetics, this process of consonant articulation for a longer period is called consonant lengthening or gemination [45]. As a distinctive feature, germination can be seen in Latin, Italian, Hungarian, Arabic, etc. However, English does not belong to the group of languages with characteristic phonemic consonant geminates.

Finally, some coinages can be based on the principle of phonemic orthography, according to which letters (graphemes) correspond to phonemes (sounds). Since the orthographic system rarely entirely coincides with the phonemic representation, there are only a few languages based on the latter. For instance, the orthographic systems of Italian and Finnish have a high level of phonemic representations. However, English orthography is not based on phonemic principle, for this language does not belong to the group of alphabetic writing systems [51].

### ***1.2.2. Semantic coinages***

A productive way of creating semantic coinages is conversion. Termed as zero derivation, it is a change of the word's function [63]. In other words, a noun becomes a verb without any structural changes and reductions or vice versa. For example, such phrasal verbs as *to print out*, *to take over*, and *to take away* have become used as nouns *printout*, *takeover*, and *takeaway*. The noun *a chair* has become a verb as in the phrase *to chair a meeting*, meaning to hold a meeting or to be in charge of it.

Another way of creating semantic neologisms is the process of coinage. This one is considered the least used because it is the invention of totally new words, i.e., proper neologisms [63]. J. Rubba calls this one “adoption of brand names as common words” [56]. A. Abubakar Zailani believes that so-coined neologisms appear because people compete with each other, and to name their products successfully, they make up more attractive and unique expressions. Therefore, these trademark names are adopted by society as neologisms and later become “everyday words of language” [15, p. 299]. For example, *to google* – to use the Google search engine to obtain the information about someone or something on the World Wide Web; *to amazon* – to buy things on Amazon [70].

Moreover, new words can be coined as eponyms. According to linguists K. Denham and A. Lobeck, an eponym is a common noun used as a name of an object or activity derived from the name of a person or firm that made it or the place where it was produced [27, pp. 196-197]. Examples of eponyms which are widely used are 1) *boycott* after Charles Boycott, an official who refused to reduce rents; thus, the local people refused to cooperate with him; 2) *sandwich* coined with the connection to Earl of Sandwich, who ate sandwiches to continue gambling without leaving the table; 3) *Xerox* to denote not only a trademark but also a machine that makes copies and a copy itself [69].

### ***1.2.3. Morphological coinages***

Analysing the morphological patterns with which new lexical units are formed, we regard B. Heynen's division of word-formation processes described in *Recent Trends in English Word-Formation*. B. Heyne distinguishes acronyms/initialism, affixation, back-formation, blending, borrowing, clipping, compounding and reduplication as main morphological ways [35, p. 4].

#### *Acronyms/initialism*

The first process of creating new words is acronyms or initialism. M. Aronoff and K. Fudeman define acronyms as words formed by the initial letters of successive words of a compound term to form a new word [16, p. 114]. These lexical units are actively produced in order to name organisations or institutions (e.g., *NATO*, *UN*). A noteworthy finding is that scholars (R. Quirk, S. A. Greenbaum, G. Leech, J. Svartvik) distinguish two types of acronyms. The first group is represented by "alphabetism" because the words are pronounced as sequences of letters. For example, the letters can represent full words (e.g., *ROTFLOL* – rolling on the floor laughing out loud) or some elements of a word/word-phrase (e.g., *GHQ* – General Headquarters). The second group is combined by acronyms pronounced as words (e.g., *radar* – radio detecting and ranging) [54, p. 450].

### *Affixation*

The second morphological process of creating new words is affixation, i.e. when a derivational affix is added to a root in order to create a new derived form. An affix is termed as a short bound morpheme that is attached to a root or base. According to J. Rubba, the affixation process is subdivided into prefixation (a morpheme is added to the front of the base), suffixation (a morpheme is added to the front of the base) and infixation (a morpheme is added inside of the root), circumfixation (a bound morpheme takes a pre and post position) [56]. Recent examples of neologisms registered by *Oxford Online Dictionary* are the following: a) prefixation: *defriend* – to remove somebody from your list of friends on a social media; *retweet* – to send other people a message that you received via social networking service Twitter; *e-cigarette* – an electronic cigarette, *ubercool* – super cool; b) suffixation: *gabfest* – an informal meeting to talk and exchange news; a long conversation [71]; *stalkerazzi* – journalists who pursue famous people; *snaparazzi* – amateur photographers hounding celebrities [49]; c) infixation: *out-freaking-standing* – extremely good and unusual; d) circumfixation: *bio-informatics* – the collection, storage, and analysis of biochemical and biological information using computers [70].

Analysing affixation in neologisms, F. O'Dell and A. Zwicky distinguish a libfix as a kind of an affix. The researchers define it as “part of a familiar word that is liberated from its origins and added to a different word to create a neologism” [49; 66]. The examples of libfixes are the following: a) *-thon* from the word ‘marathon’ is used to form new words that describe lengthy activities aimed at raising money for charity, e.g., *swimathon*, *knitathon*, *readathon*; b) *-aholic* is taken from the word *alcoholic* to describe a person with an addiction, e.g., *chocoholic*, *workaholic*, and *shopaholic* [49].

### *Back-formation*

Back-formation is a reduction process of coining new lexical units. M. Aronoff and K. Fudeman define it as a creation of a word by removing an affix [16, p. 116]. Back-formation is “formed by subtraction of a real or supposed affix from an

already existing longer word” [70]. Due to this process, nouns are usually converted into verbs. For example, according to the *Merriam-Webster Dictionary*, the word *evanesce* derives from *evanescence* and means ‘dissipating like vapour’; the verb *televise* is reduced from *television* and denotes ‘to broadcast’ [70].

### *Blending*

New words may also enter a language in a way called blending. This is a derivational process when two separate forms (which are not morphemes) of two already-existing words are combined to produce a single new word [56]. M. Aronoff and K. Fudeman underline that the blends can also be called portmanteau words and formed by combining elements of more than one word [16, p. 113]. There are such recent examples of blending as a *brunch* (breakfast + lunch) to denote a meal eaten in the late morning, *stan* (stalker + fan) an extremely or excessively enthusiastic and devoted fan, a *bit* (binary + digit) the smallest unit of information that a computer uses, etc. [69; 67].

### *Clipping*

Another common word-formation process in English is defined as clipping. The term means the subtraction of one or more syllables from a long word [54, p. 448]; “the creation of a new word by the truncation of an existing one” [16, p. 115]; shortening or reducing a polysyllabic word [63]. For example, the word *collabo* derives from *collaborator* and means one who collaborates with an enemy; a clipped form *newb* is created from *newbie* and denotes a person who has recently got engaged in a particular activity [70].

### *Compounding*

Compounding is another way of forming new words. According to J. Rubba, a compound word is a lexical unit that is formed from two or more simple or complex words [56]. Analysing the structure of a compound, A. Rufa’i distinguishes two constituent elements, i.e., determinant and determinatum. The determinant is a modifier and precedes the determinatum, which is the head. The latter is the grammatically dominant determining element [57, p. 2]. For instance, a

multimorphemic word *hashtag* is made up of the determinant *hash* and the determinatum *tag* to denote a word or phrase that follows the symbol #, which classifies or categorises the accompanying text (such as a tweet); or *bitcoin*, which consists of the modifier *bit* and the head *coin* to signify a digital currency created for using in online transactions [70].

According to semantic criteria, L. Bauer distinguishes four kinds of compounds: endocentric, exocentric (or bahuvrihi), appositional, and copulative (or dvandva). The head predetermines the meaning of endocentric compounds; for example, a teapot is a kind of a pot. The head of the exocentric (or bahuvrihi) kind does not define the meaning of the compound; e. g., a white-collar is not a kind of a collar but a worker in a bank or office. Exocentric compounds do not have a semantic head, and their meaning is metaphorical. Furthermore, in an appositional compound, both parts equally define the meaning of the compound and describe it from different sides; for example, a *maidservant* is a kind of a maid as well as a kind of a servant. Finally, in a copulative compound, it is not clear which of the elements functions as a grammatical head. Each of the parts designates a separate entity; together, they form an entity denoted by the whole coinage; e. g., the adjective *bittersweet* is the sum of both bitter and sweet [21, pp. 30-31].

New coinages are also formed by means of compounding with the help of a combining form, i. e., a bound morpheme unlike a bound root or affix, which derives from classical languages like Latin or Greek. Such compounds are called neoclassical. Their formation process is different from affixation and compounding because coinages are created following strict adherence to the bound morpheme structure, which is not an independent lexeme [29, p 3]. For example, *micro* as a combining form meaning small is a constituent part of such neoclassical compounds as a *microprocessor*, a *microwave*, etc.; a combining form *mega* meaning big is part of the modern coinages like a *megastore* and a *megastar*. Other examples of combining forms that constitute neoclassical compounds are bio-, agri-, neo-, -graphy, etc.

Moreover, due to the classical origin of the combining forms, neoclassical compounds may also have a linking vowel that takes a medial position between the compounds. The most widely used are vowels -o- (for example, in *epistemology*) and -i- (for example, in *herbicide*) [29, p. 5].

### *Reduplication*

A morphological process of morphemic repetition is called reduplication. It may be defined as repeating the whole or part of a word; the repeated portion is affixed to the stem. Reduplication can be full (the whole word is repeated) or partial (a part of a base morpheme is copied) [57, p. 10]. This way of coining words is typical of children's literature. Examples of partial reduplication are *higgledy – piggleddy* (in a confused, disordered, or random manner); and *wishy-washy* (lacking in character/determination or strength/flavour) [70]. Instances of full reduplication might be witnessed in children's speech, e.g., *shoe-shoe* to denote a pair of shoes; as well as in daily life, e.g., a *win-win* situation is used to describe a situation when both sides get what they want.

### **1.2.4. Borrowings**

As one of the most common sources of new words in English, borrowing takes a lexical unit from one language and incorporates it into another [63]. Though this is a universal phenomenon for all existing languages, some scholars say the number of words borrowed from English is higher than vice versa [56]. However, some admit that English has been absorbent of words from all over the world [63]. Therefore, such coinages as *tycoon* (Japanese), *ozone* (German), *croissant* (French), etc., entered English from other languages and have become actively used. The most recent borrowings from the English language registered by *Merriam-Wester Dictionary* include such words as *nomophobia* – fear of being without a working phone; a *freegan* – an activist who scavenges for free food (in waste receptacles at stores or restaurants) as a means of reducing consumption of resources; *lockdown* – an emergency measure in which people are temporarily prevented from entering / leaving a restricted area / building during a threat of danger; etc. [70].

## **Conclusion to Chapter 1**

A lot of factors have an enormous influence on the increasing number of new lexical coinages. Technology, the Internet, culture, politics, science, public relations provided fertile soil for generating ideas and concepts and, as a result, a significant number of new lexical coinages.

The notions of coinage, neologism and nonce word in the English language are analysed in the works of different linguists. We determine three major vectors of their research: a) the analysis of the reasons and spheres of using new lexical units; b) the study of similarities and differences among the notions of coinage, neologism and nonce word; c) the analysis of coinages as the result of lexical nomination and their classification by the ways of formation.

As a result, the difference among such terms as a coinage, neologism and nonce word is established. Firstly, coinage is regarded as a word-formation process of coining new lexemes and as newly invented words. Secondly, a neologism is defined as a new word or a new meaning for an existing word. Therefore, the use of these terms to denote a lexical unit can be interchangeable. However, the term coinage is also used in this research to denote the process of making new lexical units. Moreover, coinages and neologisms are distinguished from nonce words, which are created spontaneously for a single occasion. Thus, in this study, 'coinage' and 'neologism' are used as umbrella terms covering authorial neologisms created by M. Atwood in her speculative and science fiction novels.

There exist several classifications of coinages based on their way of formation. Linguists distinguish such major kinds of coinages as phonological, semantic, morphological, and borrowings. Morphological neologisms are represented by such processes as acronyms/initialism, affixation, back-formation, blending, clipping, compounding, and reduplication.

## II. COINAGES IN MARGARET ATWOOD'S SPECULATIVE AND SCIENCE FICTION NOVELS

### 2.1. Margaret Atwood's speculative and science fiction novels in modern linguistic research

Margaret Atwood is considered one of the pioneers who shaped the modern Canadian culture of the second part of the 20th century and developed the national literature. The author has written more than a dozen poetry books. Moreover, numerous tales, scenarios and novels represent her prose. A novel is a primary genre in which the writer works. M. Atwood is best known for her speculative and science fiction literature, namely the dystopian novel *The Handmaid's Tale* (1985) and the *MaddAddam* trilogy, which consists of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013). Her gloomy vision of the future of humanity created with the help of coinages impresses and, at the same time, shocks readers worldwide.

The above-mentioned novels have been the subject of research of foreign (C. A. Howells, M. Petto, A. S. Mouda, A. Weiss, J. Freeman, etc.) and Ukrainian scholars (M. Vorontsova, N. Ovcharenko, I. Tymeichuk, etc.). Studying M. Atwood's books, researchers mainly focus on the specifics of the genre, stylistic, compositional and formal features of the writer's texts.

Firstly, scholars (C. A. Howells, M. Petto, A. S. Mouda, A. Weiss, J. Freeman, I. Tymeichuk, etc.) regard *The Handmaid's Tale* as well as the *MaddAddam* trilogy as dystopias [32; 27; 31; 29; 33; 30]. The project of an unpleasant imaginary world defined as dystopia (from the Greek – dys topos – a bad place), embodies the sinister tendencies of our modern social, political and technological system, which ultimately lead to a disaster [14, p. 218].

However, Ukrainian researchers N. Ovcharenko and M. Vorontsova define these works as anti-utopias [8; 4]. Researchers (Yu. Popov, L. Romanchuk, etc.) who represent the trend of differentiating the terms believe that anti-utopia is the denial of

the idea of utopia, while dystopia criticises and demasks the utopian society [6, p. 26; 10]. I. Tymeichuk, on the other hand, believes that the tendency of differentiating the terms is dictated by the Ukrainian literary studies tradition to use the term anti-utopia instead of dystopia, which emerged as a synonym for the latter [12, p. 21]. Predominately among Western literary researchers (K. Kumar, V. Fortunati, etc.) the terms anti-utopia and dystopia are considered to denote the same [41; 32].

Moreover, she underlines that none of the scholars defines M. Atwood's novels as anti-utopias in Western literary studies. Therefore, the researcher defines *The Handmaid's Tale* (1985), as well as the *MaddAddam* trilogy, as dystopias [12, p. 30].

Secondly, analysing the specifics of the genre, N. Ovcharenko points out that M. Atwood writes at the crossroads; as a result, the genre of psychological prose of the writer is difficult to determine unambiguously [9, p. 46]. I. Tymeichuk underlines that the writer combines the features of science fiction, socio-psychological, historical, detective, intellectual, urban novel, artistic autobiography and novel-dystopia [12, p. 23]. C. A. Howells, K. Labudova, etc., trying to fully characterise the specifics of the genre of M. Atwood's works, use the term speculative fiction [37, p. 162; 42, p. 106], which is an umbrella term for a group of literary genres, e. g. science fiction, fantasy, horror, apocalyptic and post-apocalyptic genres, utopia and dystopia, alternative history, magical realism, etc. [65; 38, p. 1]. Finally, M. Atwood acknowledges the novels' diverse character and considers them to be categorised as speculative fiction rather than pure science fiction [44].

Since we do not aim to solve the literary problem of defining the genre of the chosen books, we have decided, firstly, to stick to Western scholars and I. Tymeichuk and use the term dystopia to denote the chosen for the research books; secondly, to acknowledge the fact that there exist various points of view regarding the fact whether these novels are science fiction with elements of speculative fiction or vice versa; therefore, we tend to use both.

Many researchers analyse the stylistic peculiarities of M. Atwood's books. K. F. Stein, M. Petto, H. Staels, and A. Weiss consider the writer's style and use of new words ironic and even satirical. They trace her appeal to biblical discourse as the way of portraying religious dogmas of the dystopian worlds [60, p. 58; 50; 59, p. 229; 62, p. 120].

Coinages are the subject of research of V. Ž. Jovanović, P. López-Rúa, M. Grimbeek, etc. They focus on the analysis of the particular word-formation processes and the role of neologisms in *The Handmaid's Tale* and in the first part of the trilogy, *Oryx and Crake* [43; 39]. Analysing brand names in *Oryx and Crake*, M. Grimbeek regards M. Atwood's speculative fiction as the ground for "an elaborate coining practice" [34, p. 90] and distinguishes three major functions of neologisms in the book, i. e., structural, thematic, and stylistic [34, p. 88]. P. López Rúa mentions three criteria worth studying for the analysis of lexical coinage in dystopian novels: types of neologisms, spheres of their use (scientific or technological development, religion, government and politics, etc.), and motivations for their making [43, p. 120]. We consider these two approaches suitable to be applied in our research.

In Ukrainian literary criticism, there are only three PhD theses (N. Ovcharenko, M. Vorontsova, I. Tymeichuk) and several articles (Yu. Zhadanov, L. Romanchuk, N. Balan) devoted to studying M. Atwood's novels. N. Ovcharenko, one of the first to have studied M. Atwood's novels, analyses the literary merits and the structure of only two dystopian novels of the author, namely *The Handmaid's Tale* and *Oryx and Crake*. M. Vorontsova and Yu. Zhadanov concentrate their study only on the problems raised by the writer in *The Handmaid's Tale*. L. Romanchuk and N. Balan study the role of M. Atwood in the development of modern Canadian literature. Analysing the composition of the novels, they define it as a framed multilayered collage [3, c. 24]. Finally, the style and linguistic merits of M. Atwood's dystopian novels are analysed by I. Tymeichuk. The scholar studies the lexical dimension of Othering in *The Handmaid's Tale* and the *MaddAddam* trilogy and considers neologisms to be the main component that helps the author form the dystopian world of novels [12, p. 200].

Therefore, among the literary works known to us, devoted to the novels *The Handmaid's Tale* as well as the *MaddAddam* trilogy, there is no comprehensive research on the use of M. Atwood's coinages. Thus, this research aims to enrich the existing analysis of the neologisms coined in M. Atwood's dystopian novels.

## **2.2. Coinages in the novel *The Handmaid's Tale***

*The Handmaid's Tale* is the first novel that has brought M. Atwood worldwide fame. The book, which once caused an international scandal, is studied almost in all countries of the world and was prohibited in some of them. The novel *The Handmaid's Tale* depicts the near future of the totalitarian theocratic country named Gilead. Founded on rigid Christian principles, this Republic is founded by a group of right-wing fundamentalists that consumed power in the USA.

The book illustrates the primary concern voiced in the dystopian literature of the second half of the 20<sup>th</sup> century, i.e., the demographic decline provoked by climate change and the loss of control over the technological progress [30, p. 3]. As a result, the majority of women in the Republic of Gilead cannot bear children, and a woman as a biological kind appears in the centre of different political strategies for the survival of the dystopian country. The government tries to resolve the issue by dividing women into categories and singling out a fertile group. Since the disempowerment of women and hierarchical division in a theocratic society are the central issues raised in the novel, the author implements a range of coinages to depict them.

Structured as a diary and framed by the text of a scientific lecture, the novel tells the story of a subordinate woman named Offred. With the help of a dictaphone, the character records the story of her tragic life after a governmental coup. Having chosen a woman protagonist as a narrator, M. Atwood turns the traditionally male dystopian genre upside down [37, p. 162]. Moreover, the subject of the use of language and power is crucial in the construction of dystopian novels [37, p. 165]. Therefore, this change and female perspective can be traced in the vocabulary the author ascribes to the character.

In the vocabulary of *The Handmaid's Tale*, scholars trace three major language techniques used by the author. Firstly, to portray the theocratic side of society M. Atwood uses biblical language to create allusions to some religious events and beliefs [12, p. 66-67]. Secondly, the protagonist of the novel tends to use very sophisticated phrases, which contradicts the hierarchical position she is made to have in society. As a result, to depict this concept, M. Atwood tends to use language musings in Offred's monologues, which illustrate the real character's thoughts of the country she lives in [12, p. 138]. Finally, the third tendency is outlined by coinages formed to portray the dystopic reality [43, p. 117; 12, p. 200].

M. Atwood uses semantic and morphological coinages as new words in the Republic of Gilead (see Appendix 1). In the novel, they perform two major functions. Firstly, with their help, a reader differentiates between the past and the present. Secondly, using coinages, the author portrays the disparity between different social groups.

Women in Gilead are subjugated and torn between two powers, the power of men and the power of the state [47, p. 7]. Consequently, they have to submit to their husbands' authority and cannot possess any property or have a paid job and higher education. The government of Gilead divides them into categories. To depict this suppression and hierarchy, the writer uses neologisms for the names of categories. The majority of them are semantic coinages, i. e., *Wives of Commanders*, *Widows*, *Daughters*, *Aunts*, *Handmaids*, *Marthas*, and *Jezebels*. Though the meaning of these coinages seems clear, they all have peculiar connotation.

*Wives of Commanders*, *Widows*, and *Daughters* are the categories of women of the higher class. These groups represent exceptionally wives, widows and daughters of the country's rulers, Commanders. *Wives* are in subjugation to their husbands and are oppressed by them. They are infertile women, but their financial status in the pre-Gilead society permitted them to transfer over into this world with comfort. They are allowed to wear shades of blue, which is a symbolic colour in the country.

The meaning of the coinage *Aunt* does not correspond to the existing one in a daily speech that denotes a father's or mother's sister or uncle's wife. Instead, this

neologism represents females that have the highest status of a working-class in Gilead. They are the so-called instructors of Handmaids, who are indoctrinated at the Rachel and Leah Centre. Dressed in brown army-like gowns, *Aunts* are responsible for maintaining discipline and health of Handmaids as a lower female class. This is the most frequently used neologism in the book (see Appendix 1), which may be regarded as the author's intention to illustrate the importance of these women in society.

The most significant social class of women in Gilead is *Handmaids*. These women have to wear full-skirted red dresses because red is the colour of blood and, therefore, of life. *Handmaids* are worthy and have lots of rules and duties, for they are the most oppressed category of women. The semantic neologism *Handmaids* originates from the biblical story about Jacob and his wife Rachel, who could not bear children. Driven by the desire to have a kid, she asked Jacob to impregnate her handmaid Bilhah. In the book, Handmaids are trained in the Rachel and Leah Centre and then sent to Commanders. The coinage *Handmaids* creates an allusion to this biblical story [12, p. 129].

The names of women from the category of Handmaids are subordinate and have no right for independent representation that can be concluded from the lack of their own names [12, p. 178]. *Offred*, *Ofglen*, *Ofcharles*, *Ofandy*, etc., are examples of coined names of Handmaids and can be regarded as a constituent part of the "prison narrative" [37, p. 166]. These compounds contain a preposition *of* that indicates that these women belong to their Commanders and carry their masters' names, i. e., the Handmaid of Fred, the Handmaid of Glen, the Handmaid of Charles, the Handmaid of Andy, etc. Due to their subordinate state, A. Weiss names Handmaids "powerless victims of Gilead's oppression" [62, p. 120], and, from our perspective, the coinages of names help contribute to the idea of their subjugation.

*Marthas* constitute a group of older infertile women wearing green smocks. The semantic neologism *Marthas* comes from the biblical language based on a story in Luke (10:38-42), according to which Jesus visits Mary, the sister of Lazarus and Martha. The latter does all the preparations and deals with domestic concerns. Hence,

the coinage aims to suggest *Marthas'* main duty in Gilead, i. e., to maintain households clean.

The semantic neologism *Jezebels* also exemplifies biblical language and refers to a manipulative and vain Israeli Queen, who tries to turn her husband from God and, as a result, is thrown out of the window for her evil deeds. In the novel, the coinage *Jezebels* denotes “fallen women” whom M. Atwood depicts in sex clubs where they are forced to work under the Republic of Gilead to secretly entertain Commanders.

To represent the women of the lowest ranks, M. Atwood implements morphological coinages *Econowives* and *Unwomen*. The first one, *Econowives*, is a blended neologism that consists of the words *economy* and *wives*. That is why they are poorly dressed married women whose husbands have a lower rank than Commanders. Generally, they should bear children and do domestic work. The second neologism, *Unwomen*, has the affixation way of formation and denotes the lowest female society class in Gilead. Since these women are not married due to their sexual orientation or feministic beliefs, or they cannot bear children because of previous abortions, they constantly work in colonies poisoned with toxic chemicals. M. Atwood underlines that it is the biggest form of punishment for those who sin under the Eye.

All categories of women are obliged to participate in various public gatherings. From this perspective, M. Atwood creates neologisms *Particicution*, *Salvagings*, and *Prayvaganzas*. The first one is a blended coinage of words to *participate* and *execution*. The author introduces it to depict the public execution of the men convicted of rape or violence. Capital punishment is carried out by Handmaids who throw stones or other things at a man or hit him with whatever they want.

The second one, *Salvagings*, is a coinage created by means of conversion; the verb is transformed into a gerund, which takes a plural ending. Moreover, the word's semantic meaning is changed because it stands for execution by hanging a convicted woman in crime like adultery, killing a baby, murdering a Wife or a Handmaid. The punishment is imposed in the central square along which there is a rope that

everyone should pull to carry out the execution. The coinage illustrates the belief that the souls of the guilty ones are saved in such a way.

The last kind of gathering is *Prayvaganzas*, a prayer assembly. M. Atwood combines two lexically incompatible words, *pray* and *extravaganza*, and creates this blended coinage to suggest the indulgence of the massive citywide praying events held in Gilead to celebrate multi couple weddings, commemorate Commanders' military victories, etc.

M. Atwood attracts readers' attention to the fact of women subordination through the language analysis performed by Offred and her pre-Gilead-time husband. The character underlines that there is no word equivalent to the word *fraternise* that means to "behave like a brother" and that the equivalent to it would be to *sororise*, which stands for "to behave like a sister" [19, p. 21].

Since, in the novel, M. Atwood develops the idea of fertility, she coins a range of words connected with birth-giving. The first word connected with this theme is the coinage *Birthmobile*. This endocentric compound signifies a kind of a car that comes to pick up Handmaids to the house of another Handmaid giving birth. Furthermore, the writer introduces the affixed coinage *Unbaby* to denote infants born with defects or physical deformations. Because of the method that such kids are disposed of, another way of calling them is *shredders*. This word is used as a semantic coinage that does not denote a machine or a process but children and their bodies. These two ways of calling such kids help M. Atwood illustrate the merciless government of the Republic of Gilead.

Not only women are subdivided into categories in the dystopian society portrayed by the author. Men are also segregated into hierarchical groups, i. e., *Commanders*, *the Sons of Jacobs*, *the Eyes (of the Lord)*, *the Angels*, *the Guardians of the Faith*. These names of the categories are represented by semantic neologisms, which at the same time are examples of biblical language.

The coinage *Commanders* signifies the group of the ruling elite of Gilead. Therefore, the word's denotation is not simply a military officer in charge but a religious general in a theocratic country, for he represents the privileged class, who

can read the Bible. With the help of this coinage, M. Atwood depicts the way Handmaids are enslaved and “enacts the biblical story of Rachel and Bilhah” [59, p. 455]. Furthermore, the *Sons of Jacob* is the name of a category that consists of Commanders’ sons born both from Wives and Handmaids. This semantic coinage mirrors the biblical idea about the offsprings delivered by multiple wives Leah, Rachel, Bilhah, and Zilpah. Moreover, according to H. Staels, this coinage helps the author create “an imitation of the biblical land of Jacob and Laban” [59, p. 455]. Therefore, we consider the neologisms *Commanders* and the *Sons of Jacob* crucial lexical units that make the theocratic society fully portrayed.

To depict the rigid religious control of the theocratic government, M. Atwood introduces semantic coinages *the Eyes (of the Lord)*, *the Angels*, *the Guardians of the Faith*, who, as secret police guards, are the Eyes of God according to Gilead’s beliefs. Analysing the neologism *Eyes*, I. Tymeichuk underlines that this biblical allusion to the words of Psalm 33:18, “Behold the eye of the Lord upon them that fear him” is a characteristic of the panoptic society: in the centre of the prison (the country of Gilead), there is not a watchtower but God as a relentless watchman [12, p. 78]. Therefore, in the novels, the denotation of the neologisms *Guardians*, *Angels* and *Eyes* changes, and they get the meaning of watchmen, guards and spies of the regime.

Consequently, the coinages in *The Handmaid’s Tale* are aimed to depict the two main trends of the theocratic dystopian country. The first group consists of the words that describe the hierarchical division of society and represent the biblical language of the theocratic country. The second group of coinages is connected with the theme of birth-giving.

### **2.3. Coinages in the *MaddAddam* trilogy**

A lot of everyday things in the world described by M. Atwood in the *MaddAddam* dystopian trilogy are technologically advanced, gene-modified, and laboratory created. That is why the author coins plenty of new words to denote the notions and institutions that she generates for her speculative and science-fiction texts (see Appendix 3). Moreover, with the help of new lexical coinages, which appear in the text as red flags, M. Atwood signifies something noteworthy, and the

texts are “littered with clues” [33]. As a result, the author not only attracts readers’ attention to the vocabulary of the characters but also raises issues of societal hierarchy, totalitarian power, uncontrolled scientific experiments, consumerism, and ecology.

First and foremost, as a palindrome coinage, the name of the whole *MaddAddam* trilogy and of its last part is not incidental and constitutes an integral part of the trilogy [34, p. 90]. To coin this word as well as a lot of other brand name compounds, M. Atwood uses internal capitalisation and consonant lengthening. Though the latter as a phonetic phenomenon is not typical for the English language, the author actively adopts it in the language of the dystopian future in such coinages as *Glenn*, *BlyssPluss*, *HottTotts*, *Happicuppa coffee*, etc. Moreover, the writer changes the denotation of the biblical names *Adam* and *Eve* and uses them as semantic coinages to illustrate the hierarchy in an eco-friendly religious group that consists of Adam One, Adam Two, Eve Five, Eve Six, etc. Therefore, the name Adam gets absolutely new semantic use, and, as a result, M. Atwood changes its spelling to depict this transformation.

The *MaddAddam* trilogy, which comprises books *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*, has different narrators and two timelines. The main characters live in the world after the global pandemic (the first timeline) and reminisce about the period before the disaster, revealing the true story behind the events (the second timeline). All narrators in the novels of the *MaddAddam* trilogy are somehow connected and represent absolutely different backgrounds and sides of society. As a result, we try not only to analyse the coinages created by M. Atwood but also to trace the societal vocabulary variances through the use of the newly coined words by the characters.

The novel *Oryx and Crake* presents a third-person narrative of protagonist Jimmy, who, having survived the pandemic, ironically names himself Abdominable Snowman that is “existing and not existing” [18, p. 8]. The young man is confident that he is the only survivor of the plague, which was triggered by his crazy friend and scientist Crake. The real name of the evil genius is Glenn, which is one of the

examples of coinages with consonant lengthening. When asked why his name is written with doubling, character Glenn says that “not everything has a point” [18, p. 81]. These words can be perceived as the author’s irony regarding English language spelling peculiarities.

After the pandemic, Snowman takes care of the Children of Crake, aka Crakers, a group of a perfect nature-friendly laboratory-generated species of people. The coinage *Crakers* derives from the character’s nickname Crake, which in its turn comes from a word meaning a marsh bird. Therefore, first, M. Atwood turns the common name into a proper one and then, by means of affixation, creates the coinage *Crakers*, which is one of the most used in the trilogy (see Appendix 4). Thus, a reader may understand that although these creatures get their voice representative as a narrator only on the last page of the *MaddAddam* novel, they are in the centre of the whole story as the ‘biobeings’ of the future [17, p. 393].

M. Atwood uses affixation to form other coinages from this character’s name. For example, words *Crakedom*, *Crakiness*, *Crakehood* are ironically used to describe the power the scientist wields over the life of the new species and Jimmy. However, unlike the word *Crakers*, these coinages are used only once each. Moreover, the author does not widely use affixation as a means of creating words. We have found slightly more than a dozen of examples of affixed neologisms in the books. They include such words as *furzooter*, *Painballer*, *sus multiorganifer*, *cabbageness*, *bioartist*, *pigoonlets*, *vulturize*, *fibracionous*, etc. Some of them derive from other M. Atwood’s coinages used in the trilogy, e. g., *furzoot*, *Painball*, *pigoon*, and *bioart*. Thus, among the suffixed coinages, nouns seem to dominate. The most productive noun-forming suffixes are *-er*, *-ness*, *-ist*, *-hood*, *-let*, and *-dom*. Finally, verbal and adjectival coinages of this kind formed with the help of suffixes *-ize* and *-ous* are not frequent.

Analysing this group of coinages, M. Grimbeek presumes that, making up some of the abovementioned lexical units, Jimmy regards coinage as a challenge [34, p. 91]. The character himself admits being willing to see “how outrageous could he get, in the realm of fatuous neologism, and still achieve

praise?” [18, p. 294]. The researcher believes that the character’s tendency to invent new lexical units mirrors the process M. Atwood goes through as an author when coining words for her books [34, p. 91].

In *Oryx and Crake*, Jimmy / Snowman, as a copywriter at a minor biotechnological corporation, embodies the life of the rich part of the country, the so-called Compounds, inhabited mainly by scientists. Through his ‘excursions’ to the regions for the poor called the pleeblands, the reader understands the dystopian society division. Therefore, two of the highly-used coinages in *Oryx and Crake* are a *Compound* and a *pleebland*, created by M. Atwood to depict the societal hierarchy. That is why their mention in the first part of the trilogy, which portrays this side of society, is twice higher than in the other two parts. For instance, the word *Compound* is brought up in total 124 times, out of which 72 times in *Oryx and Crake*, while the coinage *a pleebland* is mentioned in the novel 56 times out of a total of 106 times (see Appendix 4).

As a semantic coinage to which the author ascribes additional meaning, the word *Compound* does not simply mean a fenced or walled area that comprises a group of buildings, but it is used to denote the rich city parts exclusively for the scientists as a privileged layer of society. The endocentric compound *a pleebland* comprises the head *land* and its determinant, a misspelt variant of the insulting word *pleb* that denotes someone from a low social class. The mistake in the word *a pleb* is used as the author’s poignant irony that though the coinage sounds different from the insulting word, it still illustrates the part of the city as worse and lower.

A lot of the ordinary things in the world of the novels under study are gene-modified and laboratory created. To depict this era of gene mutation, M. Atwood uses blending to create morphological coinages that denote the new species created by scientists, e. g., a *pigoon* = a pig + a raccoon; a *kanga-lamb* = a kangaroo + a lamb; a *rakunk* = a raccoon + a skunk; a *snat* = a snake + a rat; a *wolvog* = a wolf + a dog; a *robodog* = a robot + a dog, etc.

M. Atwood uses the derivational process of blending for coinages of “a presumed professional jargon of the future day” [39, p. 6]. Therefore, the author

implements several other blended words that are connected with science and modification, e. g., *Chemlab* = Chemistry + a laboratory; digital *genalteration* = digital genetic + alteration; a *rockulator* = rock + a regulator; *Foetility* = foe + fertility; *CrustaeSoy* = *Crustacean* + soy; *tensicity* = *tension* + *city*; *heli-blade* = *helicopter* + *blade*; *digimechanics* = *digital* + *mechanics*; *digilock* = *digital* + *lock*; *bioneer* = *biology* + *pioneer*; *PetrBiology* = *petroleum* + *biology*; etc. Since these words describe mainly the scientific side of the society, they are predominantly used in *Oryx and Crake* and *The Year of the Flood*. The exceptions are the names for gene-modified animals (a *pigoon*, a *rakunk*, and a *wolvog*), which prevail as surviving species after the pandemic and are thoroughly described in the last two chapters concentrated on the events after the pandemic.

Finally, blending as the means of coining new words is used to form the name *Extinctathon* = extinct + marathon, an online game in which a player can choose whether to become Adam and name alive animals or to act as MaddAddam and to list the extinct species. The name of the game, which is a secret line for communication of Adam One and MaddAddam and inspires Crake to annihilate humanity, may attract readers' attention to the problem of endangered species as well as addictive gaming marathons that endanger people's lives.

Thus, most neologisms widely used in the first part of the trilogy depict societal hierarchy in the totalitarian country and uncontrolled scientific experiments. Though the majority of them are implemented in *Oryx and Crake*, a lot of them are further semantically developed and described in the next two chapters. Moreover, some of the coinages introduced in the first novel are analysed further in this research.

The second part, the novel *The Year of the Flood*, mainly raises the issues of totalitarian control and power, consumerism, as well as environmental and religious concerns. These three tendencies are illustrated through the perspectives of three narrators.

Firstly, in a first-person monologue, young girl Ren, who happened to be quarantined and, therefore, survived the pandemic, recalls her first school love

Jimmy and childhood with God's Gardeners. Ren, who worked as a trapeze dancer in one of the pleebland's nightclubs called 'Scales and Tails', depicts the society driven by consumerism and the perverted vision of beauty and entertainment. She recollects her childhood in the Compound and describes her mother's affair with Zeb and, as a result, their escape to the pleebland where she felt the influence of the totalitarian regime.

Secondly, the story of a middle-aged woman, Toby, aka Eve Six, represented through a third-person narrative, goes back and forth between the present and the past, explaining how the knowledge gained from God's Gardeners and lessons of Adam Seven, aka Zeb, helped her survive during the pandemic. Toby reminisces about the pleebland hardships as a waiter at SecretBurger cafe, the lifespan with God's Gardeners and her work in the AnooYoo Spa. Her perspective, which mostly shows totalitarian control and power, is sustained by the author's coinages.

Finally, the novel *The Year of the Flood* includes a range of speeches of preacher Adam One, the leader of an eco-friendly religious group called God's Gardeners. Since this first-person narrative depicts the period solely before the pandemic, we can conclude that the character may not have survived the spread of the disease. Adam One's vocabulary includes coinages that mirror the environmental, religious beliefs of God's Gardeners.

The closing part of the trilogy, the novel *MaddAddam* has two narrators: Toby and Zeb. Through their perspectives, M. Atwood voices ecological and environmental problems caused by uncontrolled scientists. In their stories, the characters reveal that they had romantic relations and that Adam Seven, aka Zeb, was Adam's One half-brother. Toby mainly describes the life with Zeb after leaving God's Gardeners and the post-pandemic period. She recollects how after the plague, she first encounters Jimmy and Crakers, joins other survivors from God's Gardeners group, and traces Zeb's transformation into MaddAddam. The character embodies the attempts of humans to learn to co-exist with genetically modified species. In contrast, Zeb, telling about his rich father from the Compound as well as his wander around

various pleeblands, reveals the truth behind all scientific experiments carried out in the country.

Describing consumerism society, M. Atwood creates a range of coinages, mainly via compounding, to name corporations and trademarks which in the books desire to be seen “as honest and trustworthy, friendly as daisies, guileless as bunnies”, but which in reality need to be perceived “as lying, heartless, tyrannical butchers” [20, p. 266]. The author reflects on this point of view with the help of the compound brand name coinages, which she uses to name such a kind of corporations.

Firstly, based on the principle of phonemic orthography, some of these compound brand name coinages are written as if with spelling mistakes, for example, *HelthWyzer*, *Happicuppa coffee*, *Happicuppuchino*, *NooSkins*, *AnooYoo*, *CryoJeenyus*, *BlyssPluss*, etc. The mistakes hint to a reader that there is something wrong with these companies. For example, popularising the “pills to make you fatter, thinner, hairier, balder, whiter, browner, blacker, yellower, sexier, and happier”, the brand names *NooSkins* and *AnooYoo* may be understood not as *new skins* or *a new you* but as *no skins* and *no you* because the subjects of these companies’ beauty experiments “paying no fees but signing away their rights to sue, had come out looking like the Mould Creature from Outer Space — uneven in tone, greenish-brown, and peeling in ragged strips” [18, p. 63]. Therefore, it is clear that the connotations of these coinages can be perceived both as euphemistic and dysphemistic [34, p. 92]. We have traced a whole range of such brand names, e. g., *Infantade*, *Foetility*, *CorpSeCorps*, *BeauToxique Treatment* etc.

The second part of the brand name coinages is represented by compounds that include an exclamation of delight to attract consumers’ attention, e. g., *SoYummie Ice Cream*, *SoyOBoyburgers*, *Perfectababe*, etc. The rest of such coinages embody M. Atwood’s irony directly through the combination of semantically weird or incompatible constituent parts, e. g., *Scales and Tails*, *BeauToxique Treatment*, *Siliconsciousness*, *SecretBurger*, *OrganInc Farms*, etc.

Analysing these brand name coinages, we agree with V. Ž. Jovanović, who acknowledges M. Atwood’s respectable skill in making up imaginary names for

commercial companies and groups them as eponyms. From the researcher's perspective, in the novels, these neologisms are mainly used not as brand names but as common nouns to denote the things these companies produce [39, p. 8].

Another example of a coinage created by the author as a brand name is the *CorpSeCorps* to represent a private military security corporation. The company's workers are the only ones who legitimately carry weapons in the dystopian country and often use them to violently suppress people who are considered dissent due to representing religious or environmentally friendly groups. The coinage *CorpSeCorps* as an example of secondary lexical nomination is created by means of two word-formation processes, in particular compounding of the previously clipped constituents, the name *CorpSeCorps* stands for Corporation Security Corps [20, p. 266]. The syllables in *CorpSe* are subtracted from their derivatives so that they form a word *corpse* meaning the dead body and are added to the word *corps* that denotes an army group with special responsibilities [69].

The coinage *CorpSeCorps*, present in all parts of the trilogy, is one of the most frequently used. The reader encounters it 116 times, out of which 23 times in *Oryx and Crake*, 76 in *The Year of the Flood*, and 17 in *MaddAddam*. Regarding this fact, we can conclude that all characters use the word because even after the pandemic, they still feel the control of the organisation that used to watch them as a Big Brother. Moreover, the use of the coinage mainly prevails in the second novel. This fact may indicate that *CorpSeCorps*'s control was predominantly noticed by pleebland residents because there this organisation "didn't need to make deals" [20, p. 190] and could show its real face. In the second part of the trilogy, this coinage is one of the basic to help construct totalitarian control and power.

Interpreting the sounding form of this coinage, I. Tymeichuk expresses a viewpoint that it is understood as a military organisation that carries death to the society rather than protects it. Moreover, the scholar underlines that M. Atwood uses this linguistic phenomenon to realise the game of meanings and create multidimensional texts [12, p. 83]. V. Mosca thinks that, in such a way, the writer verbalises the organisation uniqueness and exposes the imperialist and colonial

environment of the corporate power portrayed in the texts [46, p. 40]. Therefore, we reckon that the coinage *CorpSeCorps* helps M. Atwood reveal the real face of the false-friendly organisation, which is ordered by powerful brand Corporations to cover the multitude of their manufacturing sins.

Finally, a compound coinage that is one of the most frequently used in the two last chapters of the trilogy is *Painball*. This one stands for the name of the prison for murderers and dissidents. This neologism is a phonetic and lexical allusion to the word *paintball*, a game in which you shoot balls with paint at other participants [12, p. 84]. M. Atwood cuts out the letter *t* and forms another meaning, i. e., a ball that causes pain. The prison is based on the Hunger Games principle. Therefore, the prisoners, who manage to survive in it by murdering other inmates, and become real serial killers known as Painballers (another coinage formed by means of affixation).

The least productive ways of forming coinages in *Oryx and Crake* and in the rest of the *Maddaddam* trilogy are invention and reduplication (see Appendix 5). Firstly, only one invented word has been detected in the novels, namely *Oestre*, that denotes the Great Moon-Goddess. This lexical unit may have been coined by means of clipping the word *oestrogen*, a natural steroid that stimulates the increase of female sex characteristics. However, there is no evidence to support this idea. Secondly, the word *bobbity-bobble* exemplifies how reduplication is used by M. Atwood. This coinage represents the specific movements made by Adam's apple of Jimmy's father during swallowing.

Analysing coinages, V. Ž. Jovanović emphasises that when writers need some technical or professional nomenclature, they also tend to use neoclassical compounds with Greek and Latin elements. As a result, the scholar lists *neo-*, *bio-*, and *neuro-* as the main combining forms that M. Atwood uses in the novel *Oryx and Crake* [39, p. 5]. However, we also trace this tendency in the second and especially in the third part of the trilogy.

According to V. Ž. Jovanović, the Greek combining form *neo-*, meaning new, is implemented into such neoclassical coinages as *Neotechnology*, *NeoGeologicals*,

and *NeoAgriculturals* [39, p. 5]. We have also noticed the use of the neoclassical compound *neo-conservative*, which M. Atwood clips to the form of *neo-con*. In the novel *Year of the Flood*, M. Atwood introduces the compound *NeoBiofur*. In *MaddAddam*, there are no new neoclassical compounds with the fragment *neo*. Therefore, this combining form cannot be regarded as one of the major that the author uses in the trilogy.

We have witnessed more examples of the neoclassical compounds with the Greek combining form *bio-* (meaning life) than *biosuit* analysed by V. Ž. Jovanović [39, p. 5]. In *Oryx and Crake*, there are also neoclassical compounds that denote common nouns and adjectives *bioprint*, *biolab*, *biotechnology*, *biofreak*, *bioresearch*, *bioterrorism*, *a bio-attack*, *a math-and-chem-and-applied-bio yardstick* and proper names *HotBioform*, *Nanotech Biochem*, and *BioDefences*. It is clear that the ones that represent proper names are definitely coined by M. Atwood. The common nouns are not registered by dictionaries where the origin is typically indicated. Thus, regarding them, we cannot definitely state that all of them are coined by the author; however, she surely popularises their use. The list of these coinages can serve as a guide to the novel's plot and show that the main character mainly expresses the scientific views of society.

In her next two novels, M. Atwood uses only four of the above-mentioned coinages *biosuit*, *bioform*, *biotech*, *bio-attacks* (the last one is used only in *The Year of the Flood*). However, she coins a lot of new neoclassical compounds in the two following texts. Therefore, in the second part of the trilogy, the reader encounters such neoclassical coinages as *Biofilm* (*Biofilm Bodyglove*), *biotools*, *violet biolets*, *Bioart*, *Young Bioneer*, *nanobioforms*, *biosphere-friendly*, *NeoBiofur*, *biofather*, *bioartist*. They can thematically be subdivided into two groups. The first one, representing the entertainment business through the reminiscences of Ren, includes *Biofilm*, *Biofilm Bodysuit*, *Biofilm Bodygloves*, *violet biolet*, *Bioart*, *NeoBiofur*, and *bioartist*. The second group, illustrating the vocabulary of God's Gardeners and eco-motifs of the novel, comprises such words used by Adam One and Toby as *biotools*, *nanobioforms*, and *biosphere-friendly*. As a result, we may conclude that M. Atwood

uses these neoclassical coinages as a means of forming and portraying the characters' mentality.

This tendency can also be traced in the third novel. In *MaddAddam*, mainly through Zeb's lifetime story, the author introduces such new neoclassical compounds as *bioengineered*, *a bioterrorist*, *a bioscience refugee*, *the BioCorps*, *biotrash*, *biodesign*, *a socio-bio vantage point*, *bioweepy charities*, *PetrBiology*, *a biogeek*, *biometrics*, *a biotrace*, *a bio-weaponry project*, *biopiracy*, *biochemistry*, *a biovector*, *a bioscience-trained person*, *biodegradable*, *a bio-term*, *biosampling*, *a biobeing*. These coinages mirror the vectors of scientific development, crime and sources of enrichment described in the novels.

The majority of the neoclassical compounds with the combining form *bio-* are endocentric. Thus, a reader finds it easy to decipher them. However, some of them can be treated as exocentric because they need an additional contextual explanation to be understood, for example, *a math-and-chem-and-applied-bio yardstick*, *biodegradable sacks*, *a socio-bio vantage point*, *bioweepy charities*, etc.

We have noticed that M. Atwood also uses combining forms *agri-*, *micro-*, *trans-*, *mega-*, *gene-*, and *neuro-* to create neoclassical compounds. Therefore, in *Oryx and Crake*, a reader encounters coinages *AgriCouture*, *NeoAgriculturals*, *micro-coded*, *transgenics*, etc. The combining form *mega-* is the most productive in *MaddAddam*, e. g., *megabucks*, *a megachurch*, *a mega-money-spinner*; while in *Oryx and Crake*, the author introduces the neologism *mega-millions*, and in *The Year of the Flood*, she implements a word *a megastore*. The combining form *gene-*, which M. Atwood predominately uses in the two last chapters, is represented by such coinages as *genographer* (*Oryx and Crake*); *gene-shop*, *green genes*, *gene-splicer* (*The Year of the Flood*); *gene-spliced quasi-humans*, *gene artist*, *gene-peddler storefronts* (*MaddAddam*). Finally, the combining form *neuro-* constitutes two neoclassical endocentric compounds, e. g., *neurotrash* (*MaddAddam*) and *Neurotypicals* (*Oryx and Crake*).

The coinage *Neurotypicals* attracts additional attention, for this word is one of the examples of conversion when the author produces a coinage by forming a plural

noun that derives from an adjective. In the novel, the word *neurotypicals* denotes people with “minus the genius gene” [18, p. 228] and is used to differentiate normal people and scientists from masterminds. Other examples of such conversion include the words *NeoGeologicals* and *NeoAgriculturals* to signify scientific divisions within the Compound; and *electricals* (“the plumbing and electricals all worked” [17, p. 196]) to denote electric appliances.

V. Ž. Jovanović also provides an example of such a kind of conversion found in M. Atwood’s dystopia. According to the scholar, the author converses the adjective *three-dimensional*, describing a video game, into a plural noun phrase *Three-Dimensionals* to denote such video games in general. The researcher considers the use of this conversion to be well-motivated [39, p. 4-5]. We agree with this position because, by coining this neologism, the author attracts attention to gaming as an addiction in a dystopian society.

We have noticed two coinages formed as acronyms / initialisms in the *Maddaddam* trilogy. The first acronym, *JUVE*, stands for Jetspeed Ultra Virus Extraordinary. M. Atwood creates this pronounceable word “to contrast the obnoxious content of the entire concept” it designates [39, p. 7]. The second initialism *AOH 'thopter* signifies an aero/orno/helithopter. However, mainly the clipped variant of the word *'thopter* is used to denote the weird invention in the books.

In general, in the *Maddaddam* trilogy, coinages help the author demonstrate the language of the future highly-developed world of consumerism. Moreover, the coined vocabulary enables the author to typify the characters and depict societal hierarchy, totalitarian power, uncontrolled scientific experiments, consumerism, and ecological and environmental issues.

## **Conclusion to Chapter 2**

M. Atwood’s novels *The Handmaid’s Tale* and the *MaddAddam* trilogy are the subject of research of a wide range of scholars worldwide. The major directions of their interest are genre, compositional and formal features, as well as stylistic and

linguistic merits of these writer's texts. Firstly, the most debatable among the researchers is the question of the genre of the abovementioned books. Though the position of some scholars differs, the majority of them define the primary genres of *The Handmaid's Tale* and the *MaddAddam* trilogy as speculative fiction and science fiction dystopias. Secondly, scrutinising compositional and formal features of M. Atwood's dystopian novels, scholars describe them as multi-layered collages. Finally, analysing stylistic and linguistic merits, namely coinages and their role, researchers focus their attention on the word-formation processes used by the author.

In *The Handmaid's Tale* and the *MaddAddam* trilogy, the author depicts dystopian hierarchical societies driven by religious and scientific dogmas. As a result, to portray the classified division and the disempowerment of some categories of people, as well as scientific development and spiritual beliefs, the author implements a range of coinages.

In *The Handmaid's Tale*, M. Atwood implements solely semantic and morphological coinages. The first group of neologisms prevails (see Appendix 2) and is represented by the names of categories of both women and men. Among morphological coinages, the neologisms formed by word-formation ways of affixation and blending greatly outnumber those created by compounding and conversion.

In the *MaddAddam* trilogy, the author uses phonological, semantic, and morphological coinages, while borrowing as a way of formation of new lexical units has no representation at all. Phonological neologisms are exemplified by words that include consonant lengthening or are based upon phonemic orthography. Semantic coinages are represented by words formed via invention, conversion, and the creation of new semantic meaning. Morphological coinages significantly outnumber the previous two groups (see Appendix 5). They are created with the help of such word-formation processes as acronyms/ initialism, affixation, blending, compounding, and reduplication. Clipped forms are presented as integral parts of several compound coinages. We have not noticed any examples of back-formation in the novels. Most effectively among the morphological word-formation processes, M. Atwood uses

compounding, blending and affixation. Acronyms /initialism and reduplication are the least productive ones, while the back-formation process is not applied.

Thus, in *The Handmaid's Tale* and the *MaddAddam* trilogy, neologisms help a reader differentiate between the narrative time spans, protagonists and their backgrounds. Moreover, M. Atwood uses the process of coinage to depict and mirror the vocabulary of imaginative dystopian worlds.

## CONCLUSION

New ideas and concepts that arise from the development of technology, the Internet, culture, politics, science, public relations, literature, etc., have provided fertile soil for creating a vast amount of new lexical coinages. One of the active contemporary authors who is greatly involved in the process of coining new words is the Canadian writer Margaret Atwood. She has created numerous neologisms for her speculative and science fiction dystopias *The Handmaid's Tale* (1985) and the *MaddAddam* trilogy, which consists of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013).

The notions of coinage, neologism and nonce word in the English language are analysed in the works of a lot of linguists. First and foremost, analysing the reasons and spheres of using new lexical units, T. I. Arbekova, C. Poix, A. Abubakar Zailani, etc., conclude that literature is one of the leading spheres for new words to be coined and enriches the vocabulary of a language significantly.

Secondly, considering similarities and differences among the notions of coinage, neologism and nonce word, scholars (I. Arnold, Yu. Burkhanov, J. Clackson, etc.) agree upon the following definitions: a) coinage is both a word-formation process of creating new words and an invented lexical unit; b) neologism is a new word or a new meaning for an existing word; c) the use of the terms coinage and neologism to denote a lexical unit can be interchangeable; d) coinages and neologisms differ from nonce words, created spontaneously for a single occasion. Consequently, in this research, 'coinage' and 'neologism' are used as umbrella terms covering new words created by M. Atwood in her speculative and science fiction novels.

Thirdly, linguists V. Teliia, G. Kovalenko, F. Čermák, etc., analyse coinages as the main result of lexical nomination. The classification of coinages, as well as the ways of their formation, are discussed by D. Wolschak, L. Bauer, K. Bednarska, A. Abubakar Zailani, etc., who distinguish four major kinds of coinages, i. e., phonological, semantic, morphological, and borrowings. The morphological word-

formation processes are represented by acronyms/initialism, affixation, back-formation, blending, clipping, compounding, and reduplication.

Analysing M. Atwood's novels *The Handmaid's Tale* and the *MaddAddam* trilogy, scholars analyse genre, compositional and formal features, as well as stylistic and linguistic qualities. Firstly, the most controversial is the question of the genre of these novels. Though the position of N. Ovcharenko, M. Vorontsova differs, such scholars as C. A. Howells, M. Petto, A. S. Mouda, A. Weiss, J. Freeman, I. Tymeichuk, etc. define the primary genres of *The Handmaid's Tale* and the *MaddAddam* trilogy as speculative fiction and science fiction dystopias. Secondly, N. Ovcharenko, M. Vorontsova, I. Tymeichuk, Yu. Zhadanov, L. Romanchuk study compositional and formal features of M. Atwood's dystopian novels and define them as multilayered collages. Finally, V. Ž. Jovanović, P. López-Rúa, M. Grimbeek, I. Tymeichuk analyse stylistic and linguistic merits and concentrate on author's coinages and their word-formation ways.

The vocabulary in *The Handmaid's Tale* is rich in biblical language, musings and coinages. Through religious allusions, expressed with the help of the biblical lexicon, the author describes rigid theocratic dogmas established in the Republic of Gilead. Using sophisticated self-contradictory phrases, M. Atwood depicts the protagonist's resentment of the hierarchical position. However, the most important layer of the vocabulary is illustrated by the coinages, which create the dystopic reality, reveal imparity between different social classes and help a reader trace the sequence of events in the novel. To achieve these goals, the author actively uses 13 semantic and 12 morphological coinages. The total number of encounters of semantic coinages in the text prevails, which may be regarded as the author's intention to show that, in a dystopian society, everything is not as it seems. Phonological neologisms and borrowings have no representation in the novels.

Semantic coinages in *The Handmaid's Tale* are represented by words to which the author assigns additional hierarchical meaning, e. g., the names of the categories of women and men indicate the subordination level and religious beliefs of society. There is one semantic coinage of primary lexical nomination. With its help,

M. Atwood shows a language disbalance between male and female equivalents of words.

In the novel, coinages formed by affixation (6 coinages) outnumber other kinds of morphological neologisms and can be subdivided into two groups. The first one consists of the names of Handmaids, e. g., *Offred*, in which the prefix *of* indicates their subordination to their namesake Commanders. The second group includes coinages with the negative prefix *un-* (*Unwomen*, *Unbaby*), which show that women and infants of these categories are not considered humans due to infertility and physical defects.

M. Atwood creates three blended coinages to describe mass events in Gilead, such as public execution of the men convicted of rape or violence or massive praying gatherings. Moreover, in the novel, there is one blended name for the category of women treated solely as working class. Finally, compounding is represented by one endocentric compound, while conversion is illustrated by a plural noun coinage that derives from a gerundial form of a verb.

In the *MaddAddam* trilogy, M. Atwood creates an array of phonological, semantic, and morphological coinages (no borrowings) to portray a technologically advanced and gene-modified world. These 140 neologisms fulfil three functions. Firstly, they enrich the vocabulary of the texts and help create a plausible picture of the future. Secondly, the new words in the protagonists' lexicon typify different social backgrounds. Finally, coinages attract readers attention to the issues of societal hierarchy, totalitarian power, uncontrolled scientific experiments, consumerism, and ecology.

In the *MaddAddam* trilogy, phonological coinages are represented by two groups of words. First of all, the author actively adopts consonant lengthening to spell out the duration of the sounds. Furthermore, applying the principle of phonemic orthography and internal capitalisation, M. Atwood constructs compound coinages written as if with spelling mistakes.

Semantic neologisms (6 coinages) in the trilogy are not frequent compared to *The Handmaid's Tale*. They constitute three groups, i. e., invention (1 coinage),

conversion (2 coinages), and words with new semantic meaning (3 coinages). The conversed semantic coinages are represented by adjectives transformed into plural nouns. The semantic coinages formed by means of creating new semantic meanings are exemplified by characters' biblical names and illustrate the hierarchy in an eco-oriented religious group.

In the trilogy, morphological coinages prevail significantly. Among the morphological word-formation processes, the author prefers compounding (101 coinages). The majority of compounds are endocentric rather than exocentric, appositional, or copulative. The bulk of these coinages are neoclassical compounds (43 coinages) with the combining forms *neo-*, *bio-*, *neuro-*, *agri-*, *trans-*, *mega-*, and *gene-*. Moreover, M. Atwood extensively uses blending (16 coinages), especially to embody laboratory-created animal species and to illustrate scientific jargon.

Affixation (16 coinages), in the *MaddAddam* trilogy, is presented mainly by nouns formed by means of suffixes *-er*, *-ness*, *-ist*, *-let*, *-hood*, and *-dom*. The majority of these neologisms are coined from the character's nickname. Some of the affixed coinages stem from the roots of other M. Atwood's neologisms. Finally, verbal and adjectival formations are represented by two coinages made with the help of suffixes *-ize* and *-ous*.

The least productive morphological ways in the trilogy are acronym (2 coinages) and reduplication (1 coinage). The author does not use back-formation.

Thus, in speculative and science fiction novels *The Handmaid's Tale* and the *MaddAddam* trilogy, M. Atwood actively employs the process of coinage to create the vocabulary of imaginative dystopian worlds and establish differences between the narrative time spans, among protagonists, and their backgrounds. Having analysed *The Handmaid's Tale* (1985) and the *MaddAddam* trilogy by M. Atwood, we have encountered and explained the use of 165 coinages. This study can be further enriched by the analysis and comparison of the new lexical coinages in the sequel to *The Handmaid's Tale*, *The Testaments*, published in 2019.

## ABSTRACT

Новітні ідеї та концепції, які виникають внаслідок розвитку технологій, Інтернету, культури, політики, науки, зв'язків із громадськістю, літератури тощо, створили підґрунтя для появи величезної кількості нових лексичних новотворів. Одна із сучасних авторів, яка активно бере участь у процесі створення нових слів, – канадська письменниця Маргарет Етвуд. Вона створила низку неологізмів для своїх гіпотетичних і науково-фантастичних дистопій «Історія Служниці» (1985) та трилогії «МеддАддам», яка складається з романів «Орикс і Крейк» (2003), «Рік потопу» (2009) та «МеддАддам» (2013).

Дослідження присвячене лексичним новотворам як стрижневій концепції гіпотетичних та науково-фантастичних дистопійних романів М. Етвуд «Історія служниці» та трилогії «МеддАддам». Мета дослідження – проаналізувати структуру і використання лексичних новотворів, вигаданих М. Етвуд, та їхню роль у романах. Відповідно до мети було сформовано такі завдання дослідження: а) вивчити подібності й відмінності понять «лексичний новотвір», «неологізм» та «оказіональне новоутворення»; б) проаналізувати класифікацію лексичних новотворів за способом їхнього словотворення; в) розглянути дослідницькі роботи, присвячені гіпотетичним та науково-фантастичним романам М. Етвуд, особливо лексичним новотворам, які використовує авторка; г) проаналізувати лексичні новотвори та їхні функції у романах «Історія служниці» та трилогії «МеддАддам».

Багато лінгвістів у своїх працях аналізують поняття «лексичний новотвір», «неологізм» і «оказіональне новоутворення». Перш за все, розглядаючи причини та сфери використання нових лексичних одиниць, Т. І. Арбекова, К. Пуа, А. Абубакар Зайлані та ін. роблять висновок, що художня література – одна з провідних сфер для появи нових слів, адже це значно збагачує як твір, так і мову загалом.

По-друге, розглядаючи подібність і відмінність між лексичним новотвором, неологізмом і оказіональним новоутворенням, науковці

(І. Арнольд, Ю. Бурханов, Дж. Клаксон та ін.) погоджуються щодо таких визначень понять: а) лексичний новотвір – це водночас процес словотворення нових слів і новоутворена лексична одиниця; б) неологізм – це нове слово або нове значення вже існуючого; в) використання понять «лексичний новотвір» та «неологізм» для позначення новоутвореної лексичної одиниці може бути взаємозамінним; г) лексичний новотвір та неологізм відрізняються від оказіонального новоутворення, створеного спонтанно для одного випадку. Отже, у цьому дослідженні «лексичний новотвір» та «неологізм» використано як взаємозамінні поняття, які позначають нові слова, створені М. Етвуд для її гіпотетичних та науково-фантастичних романів.

По-третє, лінгвісти В. Телія, Г. Коваленко, Ф. Чермак та ін. аналізують лексичний новотвір як головний результат лексичної номінації. Класифікацію лексичних новотворів, а також способи їхнього утворення вивчають Д. Вольщак, Л. Бауер, К. Беднарська, А. Абубакар Зайлані та ін. Вони виділяють чотири основні види лексичних новотворів: фонологічні, семантичні, морфологічні та запозичені. Морфологічні процеси відбуваються шляхом створення аббревіатур і скорочень, афіксації, зворотним утворенням, змішуванням, відсіканням, складанням і редуплікацією.

Аналізуючи романи М. Етвуд «Історія служниці» й трилогію «МеддАддам», вчені виділяють жанрові, композиційні, формальні, стилістичні та мовні особливості. По-перше, найбільш суперечливим є питання щодо жанру цих творів. Хоча позиція Н. Овчаренко, М. Воронцової різниться, такі літературознавці, як К. А. Гоуелз, М. Петто, А. С. Моуда, А. Вайсс, Дж. Фрімен, І. Тимейчук та ін. визначають роман «Історія Служниці» та книги трилогії «МеддАддам» як гіпотетичні й науково-фантастичні дистопії. По-друге, Н. Овчаренко, М. Воронцова, І. Тимейчук, Ю. Жаданов, Л. Романчук вивчають композиційні та формальні особливості дистопійних романів М. Етвуд і розглядають їх як багатошарові колажі. В. Ж. Йованович, П. Лопес-Руа, М. Грімбік, І. Тимейчук аналізують стилістичні та лінгвістичні особливості творів авторки, зокрема неологізми та їхні способи утворення.

У романі «Історія Служниці» М. Етвуд використовує виключно семантичні та морфологічні лексичні новотвори. Морфологічні неологізми, утворені шляхом афіксації та змішування, значно перевершують ті, які утворені шляхом складання і конвертації.

У трилогії «МеддАддам» авторка використовує фонологічні, семантичні та морфологічні лексичні новотвори, при тому що запозичення як спосіб формування нових лексичних одиниць не застосовує взагалі. Для створення фонологічних неологізмів письменниця використовує подовження приголосних або фонематичну орфографію. Семантичні лексичні новотвори представлені вигаданими словами та одиницями з новим семантичним значенням. Морфологічні неологізми значно переважають і утворені за допомогою таких словотворчих процесів, як скорочення / аббревіатура, афіксація, змішування, складання та редуплікація. Найефективніше серед морфологічних процесів словотворення авторка використовує складання і змішування слів, а також афіксацію.

Таким чином, М. Етвуд активно використовує процес лексичного новотвору для формування мови дистопійних світів у гіпотетичних і науково-фантастичних романах «Історія Служниці» та трилогії «МеддАддам». Крім того, неологізми допомагають читачеві розрізняти часові проміжки розповіді, мовленнєві особливості протагоністів і соціальне походження персонажів. У цій роботі розглянуто способи утворення та використання 165 лексичних новотворів авторки. Поряд з тим аналіз неологізмів у продовженні до роману «Історія Служниці», «Заповіти», опублікованому у 2019 році, створює перспективи для подальших наукових досліджень.

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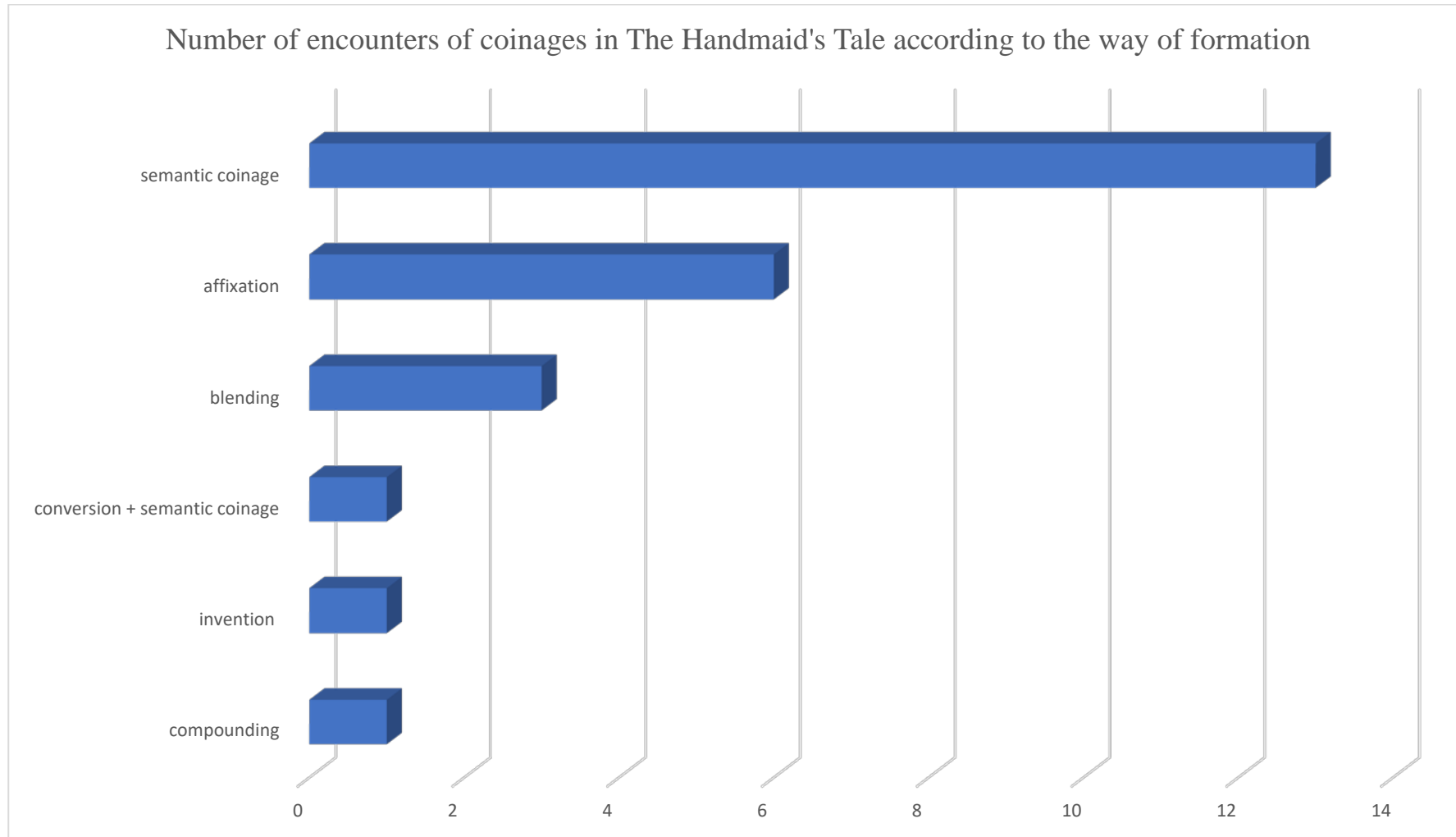
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**APPENDIX 1 The list of coinages in the novel *The Handmaid's Tale* grouped according to the way of the word-formation process**

No	Coinage	Number of encounters	The Way of Formation	Notes
1	Offred	8	affixation	
2	Ofandy	1	affixation	
3	Ofcharles	1	affixation	
4	Ofglen	69	affixation	
5	Unbaby	2	affixation	
6	Unwomen	5	affixation	
7	Particicution	3	blending	
8	Prayvaganzas	7	blending	
9	Econowife(ves)	7	blending	
10	Birthmobile	5	compounding	
11	Salvaging	13	conversion + semantic coinage	
12	sororize	1	semantic coinage – invention	
13	Handmaid	23	semantic coinage	
14	shredder	3	semantic coinage	
15	Commander	154	semantic coinage	
16	Sons of Jacob	5	semantic coinage	biblical language
17	Eye(s) (of the Lord)	26	semantic coinage	biblical language
18	Guardian (of the Faith)	35	semantic coinage	biblical language
19	Angel	25	semantic coinage	
20	Wife(ves)	70	semantic coinage	
21	Daughters	16	semantic coinage	
22	Martha(s)	23	semantic coinage	biblical language
23	Jezebel	5	semantic coinage	biblical language
24	Widow	2	semantic coinage	
25	Aunt	188	semantic coinage	

**APPENDIX 2 The list of encounters of coinages in *The Handmaid's Tale* according to the way of formation**



**APPENDIX 3 The list of coinages in the *MaddAddam* trilogy grouped according to the way of the word-formation process**

№	Coinage	Number of encounters in <i>Oryx and Crake</i>	Number of encounters in <i>The Year of the Flood</i>	Number of encounters in MaddAddam	Total number of encounters in the <i>MaddAddam</i> trilogy	Way of formation	Notes
1	AOH 'thopter	0	0	1	1	acronym	
2	JUVE Jetspeed Ultra Virus Extraordinary	4	0	0	4	acronym	
3	bioartist	0	1	0	1	affixation	
4	Crakedom	1	0	0	1	affixation	
5	Crakehood	1	0	0	1	affixation	
6	Crakers	47	0	177	224	affixation	
7	Crakiness	1	0	0	1	affixation	
8	fibracionous	1	0	0	1	affixation	
9	furzooter	0	4	0	4	affixation	
10	gene-splicer	0	1	0	1	affixation	
11	Painballer	0	37	70	107	affixation	
12	pigoonlets	1	0	0	1	affixation	
13	sus multiorganifer	1	0	0	1	affixation	

14	tensicity	1	0	0	1	affixation	
15	vulturizing	2	0	0	2	affixation	
16	Chemlab	2	0	0	2	blending	
17	CrustaeSoy	1	0	0	1	blending	eponymy
18	digilock	0	0	1	1	blending	
19	digimechanics	0	0	1	1	blending	
20	Extinctathon	14	3	9	26	blending	
21	Foetility	1	0	0	1	blending	eponymy
22	genalteration	1	0	0	1	blending	
23	heli-blade	0	0	1	1	blending	
24	kanga-lamb	1	0	0	1	blending	
25	pheromonimal	1	0	0	1	blending	
26	pigoon	75	1	98	174	blending	
27	rakunk	26	15	9	50	blending	
28	robodog	1	0	0	1	blending	
29	Rockulators	2	0	0	2	blending	
30	snat	5	0	0	5	blending	
31	wolvog	26	0	9	35	blending	
32	AgriCouture	1	0	0	1	compounding	
33	BeauToxique Treatment	1	0	0	1	compounding	
34	bobkittens	14	3	6	23	compounding	
35	Corpsmen	10	12	1	23	compounding	

36	Cribfillers	1	0	0	1	compounding	eponymy
37	current-affairs show	1	0	0	1	compounding	
38	ethanol-solarvan	1	0	0	1	compounding	
39	furzoot	0	5	0	5	compounding	
40	gene artist	0	0	1	1	compounding	
41	gene-peddler storefronts	0	0	1	1	compounding	
42	gene-shop	0	1	0	1	compounding	
43	gene-spliced quasi- humans	0	0	1	1	compounding	
44	Genie-Gnomes	1	0	1	2	compounding	eponymy
45	green genes	1	1	0	2	compounding	
46	Hoodroom	1	0	0	1	compounding	eponymy
47	HotBioform	1	0	0	1	compounding	
48	JigScape Faculty	1	0	0	1	compounding	eponymy
49	Joltbar	11	8	8	27	compounding	eponymy
50	melon-bum boy	1	0	0	1	compounding	
51	minnow city	1	0	0	1	compounding	
52	OrganInc	23	0	2	25	compounding	
53	OrganInc Farms	10	0	1	11	compounding	eponymy
54	Organ-Oink Farms	1	0	0	1	compounding	eponymy
55	Perfectababe	1	0	0	1	compounding	eponymy
56	Pixieland jazz	1	0	0	1	compounding	

57	pleebland	56	21	29	106	compounding	
58	Read-A-Screen	1	0	0	1	compounding	eponymy
59	RejoovenEsense Compound	10	0	3	13	compounding	eponymy
60	Scales and Tails	1	11	14	26	compounding	
61	SecretBurger	0	34	13	47	compounding	
62	Siliconconsciousness	1	0	0	1	compounding	eponymy
63	soyafries	2	0	0	2	compounding	
64	SoyOBoyburgers	1	0	0	1	compounding	eponymy
65	soy-sausage dogs	1	0	0	1	compounding	eponymy
66	SoYummie cone	0	0	3	3	compounding	
67	SoYummie Ice Cream	2	1	1	4	compounding	eponymy
68	spraygun	22	43	48	113	compounding	
69	transgenics	2	1	0	3	compounding	
70	Vice level	1	0	0	1	compounding	eponymy
71	video simulation	1	0	0	1	compounding	
72	Woody Woodpecker-laugh girl	1	0	0	1	compounding	
73	CorpSeCorps	23	76	17	116	compounding + clipping	
74	SnipNFix	1	0	0	1	compounding + clipping	eponymy
75	AnooYoo	0	53	46	99	compounding + phonemic	

						orthography	
76	CryoJeenyus	1	4	31	36	compounding + phonemic orthography	eponymy
77	Dreamkidlets	1	0	0	1	compounding + phonemic orthography	eponymy
78	Happicuppuchino	1	0	0	1	compounding + phonemic orthography	eponymy
79	HelthWyzer	38	63	65	166	compounding + phonemic orthography	
80	Infantade	1	0	0	1	compounding + phonemic orthography	eponymy
81	Kwiktime Osama	3	0	0	3	compounding + phonemic orthography	eponymy
82	Mo'Hair	0	1	40	41	compounding + phonemic orthography	
83	NooSkins	8	1	0	9	compounding + phonemic orthography	eponymy
84	Painball	0	37	27	64	compounding + phonemic orthography	
85	BlyssPluss	18	7	5	30	compounding + phonemic orthography + consonant lengthening	eponymy
86	Happicuppa	18	25	4	47	compounding + phonemic orthography + consonant lengthening	
87	Happicuppa coffee	3	1	0	4	compounding +	eponymy

						phonemic orthography + consonant lengthening	
88	HottTotts	6	0	2	8	compounding + phonemic orthography + consonant lengthening	
89	MaddAddam	15	27	76	118	compounding + phonemic orthography + consonant lengthening	palindrom
90	PetrBiology	0	0	1	1	compounding neoclassical	
91	violet biolet	0	5	6	11	compounding neoclassical	
92	Bioart	0	1	0	1	compounding neoclassical	
93	bio-attack	1	0	0	1	compounding neoclassical	
94	biobeing	0	0	1	1	compounding neoclassical	
95	BioDefences	1	0	0	1	compounding neoclassical	
96	Biofilm	0	8	1	9	compounding neoclassical	
97	biofreak	0	0	1	1	compounding neoclassical	
98	bioprint	1	0	0	1	compounding neoclassical	
99	bioresearch	1	0	0	1	compounding neoclassical	
100	biosphere-friendly	0	1	0	1	compounding neoclassical	
101	biosuit	8	2	0	10	compounding neoclassical	
102	biotechnology	1	0	0	1	compounding neoclassical	
103	bioterrorism	1	0	0	1	compounding neoclassical	

104	biotools	0	1	0	1	compounding neoclassical
105	bioweepy	0	0	1	1	compounding neoclassical
106	genographer	1	1	0	2	compounding neoclassical
107	math-and-chem-and-applied-bio yardstick	1	0	0	1	compounding neoclassical
108	megabucks	0	0	1	1	compounding neoclassical
109	megachurch	0	0	1	1	compounding neoclassical
110	Mega-millions	1	0	0	1	compounding neoclassical
111	mega-money-spinner	0	0	1	1	compounding neoclassical
112	megastore	0	1	0	1	compounding neoclassical
113	micro-coded	1	0	0	1	compounding neoclassical
114	nanobioform	0	4	2	6	compounding neoclassical
115	NeoBiofur	0	2	0	2	compounding neoclassical
116	neo-con	1	0	0	1	compounding neoclassical
117	Neotechnology	1	0	0	1	compounding neoclassical
118	neurotrash	0	0	1	1	compounding neoclassical
119	pseudospeciation	1	0	0	1	compounding neoclassical
120	super-cerebellum	1	0	0	1	compounding neoclassical
121	Superswallowers	1	0	0	1	compounding neoclassical
122	supervirulent	1	0	0	1	compounding neoclassical
123	ultralife	1	0	0	1	compounding neoclassical
124	ultra-shaved	1	0	0	1	compounding neoclassical
125	Ultratexts	1	0	0	1	compounding neoclassical

126	Bioneer	0	6	0	6	compounding neoclassical + blending	
127	Nanotech Biochem	2	0	0	2	compounding neoclassical + blending	
128	biofather	0	2	0	2	compounding neoclassical + clipping	
129	biolab	1	0	0	1	compounding neoclassical + clipping	
130	NeoAgriculturals	1	0	0	1	compounding neoclassical + conversion	
131	NeoGeologicals	1	0	0	1	compounding neoclassical + conversion	
132	Neurotypicals	1	0	0	1	compounding neoclassical + conversion	
133	Glenn	9	48	75	132	consonant lengthening	
134	electricals	0	0	1	1	conversion	
135	Three-Dimensionals	1	0	0	1	conversion	
136	Oestre	1	0	0	1	invention – semantic coinag	
137	bobbity-bobble	1	0	0	1	reduplication	
138	Adam	7	228	290	525	semantic coinage	
139	Compound	72	31	21	124	semantic coinage	
140	Eve	1	23	12	36	semantic coinage	

**APPENDIX 4 The list of 25 most frequently used coinages in the *MaddAddam* trilogy**

№	Coinage	Number of encounters in <i>Oryx and Crake</i>	Number of encounters in <i>The Year of the Flood</i>	Number of encounters in MaddAddam	Total number of encounters in the <i>MaddAddam</i> trilogy	Way of formation	Notes
1	Adam	7	228	290	525	semantic coinage	
2	Crakers	47	0	177	224	affixation	
3	pigoon	75	1	98	174	blending	
4	HelthWyzer	38	63	65	166	compounding + phonemic orthography	
5	Glenn	9	48	75	132	consonant lengthening	
6	Compound	72	31	21	124	semantic coinage	
7	MaddAddam	15	27	76	118	compounding + phonemic orthography + consonant lengthening	palindrom
8	CorpSeCorps	23	76	17	116	compounding + clipping	
9	spraygun	22	43	48	113	compounding	
10	Painballer	0	37	70	107	affixation	
11	pleebland	56	21	29	106	compounding	
12	AnooYoo	0	53	46	99	compounding + phonemic orthography	
13	Painball	0	37	27	64	compounding + phonemic	

						orthography	
14	rakunk	26	15	9	50	blending	
15	SecretBurger	0	34	13	47	compounding	
16	Happicuppa	18	25	4	47	compounding + phonemic orthography + consonant lengthening	
17	Mo'Hair	0	1	40	41	compounding + phonemic orthography	
18	CryoJeenyus	1	4	31	36	compounding + phonemic orthography	eponymy
19	Eve	1	23	12	36	semantic coinage	
20	wolvog	26	0	9	35	blending	
21	BlyssPluss	18	7	5	30	compounding + phonemic orthography + consonant lengthening	eponymy
22	Joltbar	11	8	8	27	compounding	eponymy
23	Extinctathon	14	3	9	26	blending	
24	Scales and Tails	1	11	14	26	compounding	
25	OrganInc	23	0	2	25	compounding	

**APPENDIX 5 The list encounters of coinages in the *MaddAddam* trilogy according to the way of formation**

