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PRAGMATICS OF NONCE FORMATIONS IN FRANK HERBERT'S DUNE

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ABSTRACT

Bilousova Yuliya. Pragmatics of nonce formations in Frank Herbert's *Dune*. Bachelor's degree qualification paper.

The present research is devoted to the analysis of pragmatic features of nonce formations in the narrative of *Dune*. The relevance of this study lies in the exploration of how language is shaped by socio-cultural and environmental factors within the fictional universe, which closely mirrors the complexities of real-world language usage.

The object is nonce formations in *Dune*, and the subject is the pragmatic potential of the nonce formations created by the author.

The aim of this paper is to analyze the pragmatic nuances of nonce formations within the context of *Dune*, to identify linguistic patterns in the creation of nonce formations, examine how nonce formations contribute to world-building and character development, investigate the pragmatic functions, and examine how readers perceive and interpret nonce formations in the story.

The research methods used in this study include textual and contextual analysis, discourse analysis, semantic analysis etc.

The study is structured into two main parts: theoretical and practical, each comprising several sections. The theoretical part delves into the concepts of nonce formations and pragmatics. The practical part involves analyzing the pragmatics of nonce formations within the narrative, using specific examples from the text and relying on the scientific literature examined in the theoretical part.

Nonce formations are used to name places, concepts, objects, and other entities. On a pragmatic level nonce words that are used in dialogues, monologues, and descriptions, assist characters in expressing their opinions, intentions, simultaneously developing their personality. The difference in nonce word usage can also depend on factors such as socio-economic class, age, nationality, etc.

Based on the results of the study, it can be concluded that Frank Herbert uses nonce formations in his work not only for the purpose of world-building, but also to

demonstrate the development of characters within the story. This shows that nonce formations can be multifunctional and achieve various goals in fictional work.

Key words: *nonce formation, neologism, pragmatics, implied meaning, sociolinguistics, Dune, science fiction.*

АНОТАЦІЯ

Білоусова Юлія. Прагматика okazіоналізмів у «Дюні» Френка Герберта. Кваліфікаційна робота бакалавра.

Це дослідження присвячене аналізу прагматичних особливостей okazіоналізмів у наративі «Дюні». Актуальність цього дослідження полягає у вивченні того, як мова формується під впливом соціокультурних та екологічних факторів у межах вигаданого всесвіту, що тісно відображає складнощі реального мовного вжитку.

Об'єктом дослідження є okazіоналізми у «Дюні», а предметом — прагматичний потенціал okazіоналізмів створених автором.

Метою цієї роботи є аналіз прагматичних нюансів okazіоналізмів у контексті «Дюні», визначення лінгвістичних моделей у створенні okazіоналізмів, дослідження того, як okazіоналізми сприяють побудові світу та розвитку персонажів, вивчення прагматичних функцій і аналіз сприйняття та інтерпретації okazіоналізмів читачами в оповіданні.

Методи дослідження, використані в цій роботі, включають текстовий та контекстуальний аналіз, дискурс-аналіз, семантичний аналіз тощо.

Дослідження структуровано на дві основні частини: теоретичну і практичну, кожна з яких складається з кількох розділів. Теоретична частина розглядає поняття okazіоналізмів і прагматики. Практична частина включає аналіз прагматики okazіоналізмів у наративі, використовуючи конкретні приклади з тексту і спираючись на наукову літературу розглянуту в теоретичній частині.

Okazіоналізми використовуються для найменування місць, концепцій, об'єктів та інших сутностей. На прагматичному рівні okazіоналізми, що використовуються в діалогах, монологів та описах, допомагають персонажам виражати свої думки, наміри, водночас розкриваючи їх особистість для читачів. Різниця у вживанні okazіоналізмів також може залежати від таких факторів, як соціально-економічний клас, вік, національність тощо.

На основі результатів дослідження можна зробити висновок, що Френк Герберт використовує okazіоналізми у своїй роботі не лише з метою побудови світу, але й для демонстрації розвитку персонажів у сюжеті. Це показує, що okazіоналізми можуть бути багатофункціональними та відповідати різноманітним метам у художніх творах.

Ключові слова: *оказіоналізм, неологізм, прагматика, підтекстове значення, соціолінгвістика, Дюна, наукова фантастика.*

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INTRODUCTION

Dune by Frank Herbert is one of the most popular and impactful works not only in the genre of science fiction but literature in general. It was written in 1964, yet is still being referenced and discussed today. One of the reasons for its timeless influence is the intricately crafted worldbuilding. Nonce formations, context-specific linguistic creations hold an important place when it comes to the pragmatics within the fictional world of Dune. In the novel, nonce words play a significant role in reflecting social structures and power dynamics, contrast between higher class and lower class, different ethnicities and cultures, formal or religious contexts.

The **relevance** of this study lies in the exploration of how language is shaped by socio-cultural and environmental factors within the fictional universe, which closely mirrors the complexities of real-world language usage.

The **tasks** that this study is trying to achieve include:

- identifying linguistic patterns in the creation of nonce formations in Dune;
- examining how nonce formations contribute to world-building and character development;
- investigating the pragmatic functions of nonce formations in Dune, such as their roles in conveying cultural, social, and ideological meanings;
- examining how readers perceive and interpret nonce formations in the story, including their impact on understanding the narrative of Dune.

Therefore, the **aim** of this paper is to analyze the pragmatic nuances of nonce formations within the context of Dune and see how the context influences the meaning of nonce formations within a fictional narrative.

The **object** of the is nonce formations in Dune.

The **subject** is the pragmatic potential of the nonce formations created by the author.

The **novelty** of this linguistic investigation is in the analysis of a renowned science fiction work that has influenced numerous pieces of media throughout the

years. The investigation of how nonce formations within the narrative impacted its brilliance.

The **methods** that were used are textual and contextual analysis, discourse analysis, semantic analysis etc. Textual and contextual analysis examines the text of Dune to identify the usage of nonce formations – new words or phrases created by the author. This analysis involves understanding the context in which these nonce formations are used, contributing to the world-building and character development. Discourse analysis focuses on how language is used within a specific context of social interactions, examining the usage of nonce words in dialogues and monologues and understanding how nonce formations reflect power dynamics, relationships, and opinions within the story. Semantic analysis involves exploring the meaning and significance of nonce formations in Dune, how the new words are constructed. This analysis also considers how nonce formations influence readers' understanding of themes, concepts, and culture in the story.

The **supporting materials** included specific linguistic articles, studies, and observations, while the main analysis was based on the novel itself.

The **structure** of the study includes a theoretical and practical part, each divided into several sections. The theoretical part focuses on the notions of nonce formations and pragmatics. The practical part analyzes the pragmatics of nonce formations within the narrative using specific examples of nonceformation usage within the text, basing the analysis on the information from the theoretical part.

1. THEORETICAL FOUNDATION OF PRAGMATICS AND NONCE FORMATIONS

1.1 The Notion of a Nonce Formation

One of the many ways to describe language is to say that it is an ever evolving system of communication. Throughout the centuries it has grown and adapted to the needs of people at the time. Language is far from being straightforward. Words have always gone beyond the literal meaning, incorporating obscurity and ambiguity behind the printed black and white letters. Metaphors, similes, hyperboles, oxymorons – all are used to flesh out humans as creative beings.

Nonce formations are a separate phenomenon that has spontaneously emerged in various linguistic contexts: creative writing or poetry, technical field of discourse or slang and internet culture. Kenneth G. Wilson in his book *The Columbia Guide to Standard American English* states: “A nonce word is one coined ‘for the nonce’ made up for one occasion and not likely to be encountered again” [1]. A similar simple definition is also given by the Cambridge dictionary: “a word invented for a particular occasion or situation” [34]. Despite nonce formations only being used in a specific singular circumstance they serve a unique purpose of not only fulfilling a communicative need, but also adding an element of creativity and uniqueness to the text. For example, when trying to describe something and failing to choose an existing word, since none capture what the mind is specifically intending. This is how a new lexeme is created, even if its purpose might seem small and subjective.

The word ‘nonce’ comes from Middle English and is derived from the phrase ‘then anes’, which translates to ‘one purpose’. The word was especially used in the phrase ‘for the nonce’, meaning ‘for the one purpose’ [35]. As a descriptive example, it was used in William Shakespear’s *Hamlet* by Claudius: “...*I’ll have prepared him a chalice for the nonce, whereon but sipping...*” [2].

However, the adjective ‘nonce’ did not appear on paper until 1884. That year the editor of the *New English Dictionary on Historical Principles*, which later became the *Oxford English Dictionary*, James Murray, created and first used the term ‘nonceword’ for providing a descriptive label [35].

As we can tell thus far, nonce formations are created for a specific occasion and plausibly will not be used ever again, making them essentially meaningless. For this reason, a nonce word isn't part of the formal English lexicon. However, if a nonce formation begins to get used frequently it will acquire its own fixed meaning that is not constrained to its original context and as a result is adapted in common communication. A word like that stops being a nonce word and becomes a neologism instead.

Neologisms showcase not only the incredible ability of the language to undergo, but also to retain change. Very few of the nonce words survive long enough to merit that title. Cambridge Dictionary defines neologism as “a new word or expression, or a new meaning for an existing word” [36]. The etymology of the term can be traced to ancient Greek, where *'neos'* meant 'new' and *'logos'* meant 'word'. However, in the English language the term appeared after borrowing the French word *'néologisme'* [37].

Despite this fact, neologisms are only relatively new, as they have simply transitioned to the next stage in the 'life of a word', the stage where it catches on in the usage of a community. This is the stage that nonce words have not reached yet or will never reach. Instead, most nonce words get stuck in the phase of being a 'possible' word, since they obtain a lexical meaning, instead of an 'actual' word, as they don't enter the general lexicon, and in the end are perceived as an outsider. A neologism can be considered a fact of language, while nonce formations are a fact of speech [3].

Lexicologists refer to nonce formations as to a more novel appearance of word formation, and that it deserves to have a label, regardless of the fact that it is challenging to predict how the word formation will develop as the time passes. It is not possible to be sure whether the word will become institutionalized, meaning that it will become a listeme, a linguistic item. As a result, terms like 'possible words', 'nonce formation', 'neologism', 'lexeme', and an 'institutionalized item' mark a stage in the development of a word instead of positioning themselves as a permanent label [4].

The lecturer in modern linguistics Peter Hohenhaus described nonce formations as “ad-hoc formation additionally characterized by context-dependency, deviation from norm and nonlexicalizability”. This means that nonce formations are spontaneous and created for temporary use. But most importantly, they are a deviation from the linguistic norm, which puts many into a hesitant position of whether to consider this phenomenon part of language as we know it [4].

However, linguist Robert Bauer, defining the term ‘neologism’, stated that it “becomes part of the norm of the language”. On the other hand, considering how chaotically language evolves, after a while a nonce formation can “turn out to have been a neologism”. To him, a nonce formation is “a new complex word coined by a speaker/writer on the spur of the moment to cover some immediate need” [5]. But, according to Bauer, this term might not always be accurate, since the word might no longer be described as a nonce formation once the speaker that uses it realizes that it is a word previously created by somebody else. But this stage of development is rather confusing and ambiguous, hence there is no label to denote its meaning. It is too early to call the word that has been used by only a few people institutionalized, but the term ‘nonce formation’ does not seem to be appropriate either [6].

David Crystal is a prominent linguist when it comes to investigating nonceness. In his essay, he traces the process of a nonce formation becoming a neologism. Crystal states: “Nonce-formations are items spontaneously coined by a speaker or writer to meet the immediate needs of a particular communication situation.” As an example he lists nonce words like ‘*chopaholic*,’ and ‘*cyberphobic*,’ and stresses that the words might be used multiple times within the same speech event, however there is no reason or intent for them to appear in other situations [7].

Neologisms, on the other hand, he calls a ‘new arrival’. Moreover, Crystal included in his essay a term ‘twice-formation,’ which “identifies the beginning of the road along which a word has to travel before it is accepted as a neologism.” Nonce formations are not common because of the traditional view on literature that most authors have. As an example, Crystal mentions Joys Commings and Dylan Thomas [7].

It is worth noting that as writers began to experiment more in recent times more and more nonce formations began emerging within creative works. The Lord of the Rings and Harry Potter novels are a prominent example of nonce word creation.

The opinion of the British linguist David Crystal lands on the nonce word instances being created to fill a lexical gap in a spur of a moment, but having no aim at making the word commonly used among a group of speakers. That is why when concentrating on the difference between neologisms and nonce formations, the importance of intention of the speaker prevails [7].

Derivation is not an essential for neologisms, they can be created from both word-building and borrowing. When it comes to nonce formations, there are two approaches: lexical and word-building. According to the lexical approach a nonce word is any word that is not in the dictionary, either it is derivative or not derivative. On the other hand, the word-building approach denotes that nonce words are always derivative, whether they are formed by derivation or compounding. These are different from systemic derivatives, which are constructed according to established language rules and are documented in dictionaries [3].

When it comes to the formation of neologisms, lexicographers differentiate between three types: neologisms formed by adding or combining elements, reducing elements, and neutral. It should be taken into account that about two fifths of new words in the Merriam Webster dictionary are formed with prefixes and suffixes, and three fifths by compounding [8]. An example of a neologism formed by compounding would be the word *'branch'* that emerged from combining the word *'breakfast'* and *'lunch'*. Neologisms created through reduction would be words like *'fax'* that comes from *'facsimile'* and *'photo'* from *'photograph'*.

Ukrainian researcher M.O. Kravtsova in her paper outlines 4 types of nonce word formation: creation, derivation, claque and borrowing. Creation refers to the process where new words are formed from nothing. This might involve inventing entirely new words. Derivation involves creating a new word by adding affixes to existing words. The author provides an example from King Lear *'childed,'* which has a meaning of providing a child. Claque is about creating words that imitate the sound

of the thing they represent. Lastly, borrowing involves taking a word from another language [9].

While neologisms can emerge from numerous different sources, the most unique one is within literary works. Authors are widely recognized as creative beings, and linguistic innovations are part of their storytelling expertise. Those nonce formations may be created to perform a cultural critique, linguistic experimentation, conveying an idea, or the world-building purpose. It might not seem to be difficult to combine or reduce a few syllables in order to invent a word, but it is challenging to invent a word that will catch on in its usage.

In literature, the author does not aim to create neologisms, but a nonce word for the purpose of enhancing the text, not the lexicon. This is the principles of poetic license, which the Austrian linguist Wolfgang Dressler explains as follows: “In Classical rhetoric, Latin *poetarum licentia* ‘license of poets’ meant a liberation of a grammatical or stylistic obligation in favor of another obligation such as the Aristotelian effects of alienating, of generalizing, of making language sublime, etc. Thus what commonly had to be regarded as a proscribed error could be allowed if motivated by some literary purpose and/or accepted because of the poet’s authority. Here lies the origin of the concept of deviation from linguistic norms, in our case from norms of word-formation” [10].

Cécile Poix in her paper about neologisms in children’s literature outlines two functions of occasionalism or nonce formations: hypostatisation and attention-seeking devices (ASDs) [11].

The term hypostatisation refers to the phenomenon where the existence of a word leads the reader to believe that there is such an entity in the real world. Genres like fantasy allow for creation of words that name animals, places, people and other units that do not exist in the real world. An example of hypostatisation include ‘*Muggle*’, which in the Harry Potter series written by J.K. Rowling mean “a person who possesses no magical powers” Peter Hohenhaus builds on this idea by noting that the use of fictitious words can enrich the effect of fantasy in the narrative. This

way, by naming something that does not exist, authors create an illusion of reality within their fictional worlds [12].

In the context of attention-seeking devices, certain nonce words can lack context or explanation of meaning to the reader. This can make the interpretation of the language ambiguous. In stylistics, this is known as ‘foregrounding’, which is a technique where the attention is drawn to the language rather than the content. Foregrounding isn't limited to poetic devices like metaphor and alliteration, but can involve lacking coherence. As a result of ASDs the language draws attention away from the intended meaning of the word. For example, the word ‘scrumdiddlyumptious’ coined by Roald Dahl [11].

Understanding author-created neologisms involves exploring their formation, semantics, pragmatics, and literary functions. Authors who create nonce formations challenge traditional notions of linguistics, highlighting the dynamic nature of language.

As an example, let us look at the word ‘*meme*’, which, in fact, is a neologism that has been coined in 1976 by a British author Richard Dawkins in his work ‘The Selfish Gene’. “*He was constantly dealing with this meme of not being able to close the deal,*” Jurkowitz says. *The Daily Beast*.” [13].

The word comes from the Greek ‘*mimema*’, meaning ‘imitated’ and in Dawkins’ vision it is ‘a unit of cultural transmission’, in other words, a cultural equivalent of a gene. According to him “Examples of memes are tunes, ideas, catch-phrases, clothes fashions, ways of making pots or of building arches. Just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation”. It took over 20 years for the word ‘meme’ to enter the wide usage, which demonstrates that being a nonce formation was a long, but temporary state for the given term before it became fully established in the language. [13].

Another example of a widely accepted neologism that came from a literary work is the word ‘*nerd*’, which first appeared in Dr. Seuss’s *If I Ran the Zoo* 1950,

where he states “*And then, just to show them, I'll sail to Ka-troo. And bring back an It-kutch, a Preep and a Proo, A Nerkle, a Nerd, and a Seersucker, too!*” That very year, a news magazine Newsweek included the nonce formation in the article about the latest slang. However, only in the 1960s the term gained wide popularity [14]. As we notice from the quote above, the author had created other nonce words like ‘nerkle’, ‘preep’ etc, but as is evident from the modern language, only ‘nerd’ survived.

Let us take as a next example a seemingly common word ‘chortle’. The inventor of this nonce formation is another famous English author Lewis Carroll, who, after not finding a proper way to call a sound, combined the words ‘chuckle’ and ‘snort’: “*They will not actually steal, but they will cheat you every time and chortle over it. The American Egypt*” [15]. Merriam-Webster defines ‘chortle’ as “to laugh or chuckle especially when amused or pleased” [38]. This shows that neologisms are born from the author's subjective perception, in the given case Lewis Carroll deciding that no word could describe a seemingly simple action.

A few more instances of widely used and linguistically accepted words that are actually neologisms coined in creative works of authors include words like ‘freelance’ that comes from a historical novel by Walter Scott *Ivanhoe*; ‘cyberspace’ entered general discourse after William Gibson’s cyberpunk novel *Neuromancer*; and the word ‘doormat’ came from *Great Expectations* written by Charles Dickens [15].

Including nonce formations is a stylistic choice rather than a necessity. William Gibson coined the word ‘cyberspace’ for the purpose of world-building, while the word ‘chortle’ can be considered a literary experimentation and a way to showcase author’s creativity.

As we can tell from the examples above there are different reasons for authors to create nonce formations and different ways of doing so. In the case of ‘meme’ Richard Dawkins etymologically traced the root of the word from a different language. ‘Nerd’ was a randomly created formation together with a group of other combinations of letters with a subjective pragmatic meaning. Lastly, ‘chortle’ is coined by combining already known linguistic elements.

Thus far we have learned the meaning and the etymology behind nonce formations. Devolved into thoughts and opinions of various linguists and compared none words with neologisms. We have glossed over the formation of neologisms and nonce formations and looked through a few vivid examples that helped us understand the practical nature of this phenomenon more profoundly. However, there is still much more to be learned and studied about nonce formations, specifically the communicative functions they serve, whether it is for creating humor, emphasis, or illustrating a specific point.

1.2 Pragmatics and its Concepts

The interaction between speakers in everyday dialogue often involves implied meanings that go beyond the literal interpretation of words. For instance, an exchange where the first speaker states, “I’m thirsty.” The second speaker responds by saying, “I’ll go get you a glass of water.” Although the initial utterance appears to be a simple expression of the speaker’s state, the second speaker interprets it as an implied request for water and offers to help. This example shows how implicature operates in conversations.

Another example highlights the role of indirect responses in conversation. When the first speaker asks, “Do you like my new haircut?” the second speaker responds with, “It’s different.” Rather than providing a straightforward affirmation or denial, the speaker's reply is ambiguous and requires the first speaker to interpret the response's hidden meaning. This kind of indirect response can serve various purposes, such as demonstrating subtle criticism.

The interpretation of the sentences spoken does not always have a direct meaning. In fact, in most cases it does not. Language is open to interpretation, it relies on shared knowledge and social cues ingrained into our society. It is the study of **pragmatics** that analyzes how context influences the meaning. Cambridge Dictionary defines pragmatics as *“the study of how language is affected by the situation in which it is used, of how language is used to get things or perform actions, and of how words can express things that are different from what they appear to mean”* [39].

Pragmatics looks at the objective facts of the utterance and answers the questions who, where, when, why. And then it dives deeper, to gather the facts about the speaker, how they are related to the addressee, what type of language is used, what they intend to achieve, what beliefs they have and which do they share, what is the subject of the conversation and what is the focus [16].

At first glance, pragmatics might seem similar to semantics, as the both terms deal with the meaning. However, these two fields of linguistics focus on different angles of meaning. Semantics concerns itself with the literal meaning of the words, while pragmatics goes much further to dissect the intended meaning. If we go back to the example given in the beginning of this section with the sentence “I am thirsty.” Semantics will give you the meaning of each word as it is written in the dictionary, while pragmatics will explain that the speaker desires the addressee to bring them a glass of water. Despite semantics being complimentary to pragmatics it has numerous limitations [17].

The study of semiotics existed before pragmatics, it studied the signs, symbols and their interpretation, as well as using the help of semantics and syntax, which explains how we combine words to form sentences. However, they were not always effective in the explanation of the meaning. Therefore, in 1938, an American philosopher Charles W. Morris distinguished three branches of inquiry: syntactics (syntax), semantics, and pragmatics. Thus, the data that doesn't get captured by syntactics or semantics in turn goes to pragmatics [17].

When it comes to pragmatics, various theorists differentiate between ‘near-side pragmatics’ and ‘far-side pragmatics’. Near-side pragmatics focuses on the nature of certain facts that help determine what was said. It resolves vagueness by dissecting the facts beyond expressions in the utterance, for example the usage of tropes and figures, reference of proper names etc. Meanwhile, far-side pragmatics focuses on what happens beyond what was said, more specifically the speech acts [16].

Speech acts are a subfield of pragmatics, however they are more philosophical in concept. According to Collins Dictionary it is “*an utterance that constitutes some act in addition to the mere act of uttering*” [40]. In short, it is not only an act of

saying but also the act of doing something by saying. It can be a request, for example “pass me the salt”; compliment – “I love your dress!”; refusal “oh, I’d love to help you with your project, but I’m busy today”, etc. Therefore, people use language to accomplish their goal. A physical act would be closing the window, the mental act would be thinking of closing the window, a speech act might include requesting someone to close the window.

The theory was introduced in 1962 by an Oxford philosopher J. L. Austin in his book *How To Do Things With Words*. Austin was captivated with how humans can use words to do things, whether it's suggesting promising, intending, inviting, requesting, complaining etc. At first, Austin suggested dividing speech acts into ‘constatives’ and ‘performatives’, where a constative is simply stating whether something is true or false, while a performative means doing something by speaking [18].

However, the speech-act theory was later better developed by an American philosopher J. R. Searle. He broke it down into three levels of utterances: locutionary acts, illocutionary acts, and perlocutionary acts. Illocutionary speech act in its turn can be further split into different groups characterized by intent of usage [19].

Susana Nuccetelli and Gary Seay's in their book *Philosophy of Language: The Central Topics* define locutionary act as "the mere act of producing some linguistic sounds or marks with a certain meaning and reference" [20]. In simple words, it is a literal act of saying something. On the other hand, an illocutionary act carries a specific attitude with the statement, it might be a request , an order, a promise so on and so forth. It involves the speaker's intent and its effect on the listener. Therefore, an illocutionary act is the action that is performed by the locutionary act. [19]

Lastly, perlocutionary acts, results in a consequence for the addressee and the audience. They have an effect on the thoughts, feelings, and possible further actions of the hearer [19].

As an example briefly touched on earlier. When someone says “Please close the window.” The locutionary act is the sentence itself. The illocutionary act is the intent of the sentence, in this case a polite request. The perlocutionary act in turn is

the effect on the listener, which might result in the addressee complying with the request, or denying it. Perlocutionary act can reach deeper into the feelings the addressee is experiencing, like feeling useful or annoyed.

J. R. Searle differentiates between five types of illocutionary acts that further define what the speaker intended. The categories are: assertives, directives, commissives, expressives, and declaratives. In different sources, the names of the types might vary, however the definitions remain the same [21].

An assertive type is an utterance that asserts a truthful statement. For example, “The weather is hot today”. Directives intend for the speaker to do something, they make a demand, request or a suggestion. For example, “Pass me the salt”. Commissives showcase the speaker committing to a certain action, which could include promises and vows. “I’ll go with you to the exhibition tomorrow”. Expressives express a feeling of the speaker towards something, which could present as an apology or gratitude: “I’m very sorry about what I’ve said to you yesterday”. And lastly, declaratives, by the virtue of declaring something, change the current state of affairs. For example, a classic line “I now pronounce you husband and wife” [21].

Despite these being the accepted categories of the illocutionary act, they are not the only ones. The professor of translation studies in the University of Leicester Kirsten Malmkjaer in “Speech-Act Theory” states “There are many marginal cases, and many instances of overlap, and a very large body of research exists as a result of people's efforts to arrive at more precise classifications” [22].

We can find an example of such overlap in a sentence “I bet you can’t do a handstand for more than 10 seconds.” At first the utterance may seem to apply to the expressive types, as the speaker their attitude towards the other person’s ability of doing a handstand. However, the argument can be made that it is a directive illocutionary act, as the speaker is trying to influence the listener’s actions by posing a challenge. Lastly, the expression ‘I bet’ signals about a promise, which can suggest the commissive type.

In the context of studying the pragmatics of nonce formations, speech acts can provide valuable analysis for understanding how speakers use new language to

perform specific communicative functions. Speech act theory can help analyze the contexts in which nonce formations are introduced and how they contribute to or deviate from established conversational norms.

Conversational implicature is another key concept in the field of pragmatics. It refers to the implied meaning which arises from the context of an utterance, rather than its literal meaning. Herbert Paul Grice, the developer of the given context, differentiated between what someone said and what they meant by saying that. In Oxford Dictionary of English Grammar it is stated about ‘implicature’ that “the term is taken from the philosopher H.P. Grice (1913-88), who developed the theory of the cooperative principle. On the basis that a speaker and listener are cooperating, and aiming to be relevant, a speaker can imply a meaning implicitly, confident that the listener will understand. Thus a possible conversational implicature of ‘Are you watching this program?’ might well be ‘This program bores me. Can we turn the television off?’” [23].

Thus, Grice proposed a Cooperative Principle, which states that an effective communication assumes that both the speaker and the listener contribute to the appropriate and helpful conversation. He proposed the four maxims that can guide the conversation along the Cooperative Principle: (maxim of quantity, maxim of quality, maxim of relations, and maxim of manner [24].

Maxim of quantity suggests that you should not make the conversation more than it needs to be. Maxim of quality emphasizes on the truthfulness of your statement. Maxim of relation is fairly simple – what you say should be relevant to your topic. Lastly, the maxim of manner is about being clear and concise [16]. When any of the maxims are broken, we engage conversational implicature to understand the inferred meaning of an utterance. For example, a speaker asks “Did you enjoy the book?” and the addressee replies, “the writing style was engaging” the maxim of relevance is disrupted, as they do not answer the question of enjoyment of the book. However, based on this answer we can guess that they only enjoyed one aspect of the book [24].

Let us take as an example a snippet from the poem Jabberwocky by Lewis Carroll: *“Beware the Jabberwock, my son! The jaws that bite, the claws that catch!”* ‘Jabberwock’ is a nonce word therefore an unknown essence for the readers [41]. Lewis Carroll does not provide explanation for what the Jabberwock is, the reader can only assume that it is a creature. In this case, the maxim of quantity is flawed because the author does not provide enough information about his nonce formation. Since the maxim is broken, the audience engage in conversational implicature. Managing subjects that are ambiguous triggers a sense of danger and caution, therefore, not knowing what ‘Jabberwock’ is leads readers infer meaning based on their own perception and limited description.

Another key concept in pragmatics is sociolinguistics. According to Britannica *“Sociolinguistics, the study of the sociological aspects of language. The discipline concerns itself with the part language plays in maintaining the social roles in a community”* [25].

Sociolinguists aim to identify specific linguistic traits used in particular social contexts, which may show a specific social dynamic among the speakers. Various factors can influence grammar, and vocabulary: age, gender, education, occupation, ethnicity, social status, etc. For example, an American English speaker can say “I don’t have any”, or instead might say “I ain’t got none”. His choice of utterances can showcase his education level, social status, and even racial background.

Sociolinguistics studies a wide range of nuances like pronunciation, slang, vowel shift, dialects, each can point to a detailed background of a speaker. For instance, each language has an abundance of regional dialects, as well as a social dialect, or sociolect that belongs to a people of a particular social class. In New York, the pronunciation of the letter r when it is at the end of the syllable points to a higher socio-economic class [26].

The concept of register in sociolinguistics “is a variety of language used for a particular purpose or in a particular communicative situation”. It denotes that an individual might follow established norms of formal language usage when communicating in a respective setting compared to informal interactions, and the

opposite. Specifically in English, this would manifest itself in the speaker pronouncing words ending in -ing with a sound produced by the back of the tongue (velar nasal) instead of the front (alveolar nasal), in addition choosing more 'formal' words. Depending on a language, various registers may be present [27].

When it comes to styles of speaking, Martin Joos, an American linguist, identified 5 styles in spoken English. Frozen style refers to fixed language that can't be changed. Examples of such a style include prayers, legal documents, fixed expressions, etc. Formal style is used in professional and legal settings, and could manifest in an office meeting, speech, or an instruction manual. Consultative style is less formal and includes asking for an opinion and advice, resulting in a consultation, which could be a conversation between a doctor and a patient or a teacher and a student. Casual style is informal and can include interruptions, slang, profanities. It is typically a conversation between friends. Intimate style is present in close relationships like close family members or a significant other. In this style pronunciation is often more characteristic than the choice of vocabulary [27].

Let us take as an example for analysis a nonce formation 'baldenfreude', which was coined by an American journalist. *"As NBC reeled from the fallout of Jeff Zucker's tacit admission that his attempt to refashion the customary way Americans watch prime time had failed, Hollywood was ablaze with baldenfreude."* The term 'baldenfreude' here is a nonce formation and a play on the German word 'Schadenfreude,' meaning pleasure derived from someone else's misfortune. The word signals about the casual style of speech, considering that the term was used in a professional environment, it might point to a hostile attitude. The term has been adapted to fit the specific context of Hollywood's reaction to NBC's situation. In this context, it implies that Hollywood is taking pleasure in NBC's failure. In terms of group dynamics, Hollywood's reaction as described by 'baldenfreude' may suggest a level of competitiveness within the industry. Moreover, the newly coined term is a combination of an English and German word, which can inform us about the nationality of the author of the word [28].

In pragmatics, which is the study of language in context, Theory of Mind (ToM) plays a big role. David Premack and Guy Woodruff first introduced this concept in their paper *Does the chimpanzee have a theory of mind?* published in 1978. In their study, they defined theory of mind by stating: “In saying that an individual has a theory of mind, we mean that the individual imputes mental states to himself and to others (either to conspecifics or to other species as well)” [29].

For this study, Premack and Woodruff conduct an experiment on chimpanzees in which they would play to them a 30 second video in which a human is struggling with accessing food (For example, being unable to reach a hung banana). The video would get paused right before the problem was solved, and the chimpanzees would be presented with a set of photographs, only one of which displayed the solution. In almost all cases chimpanzees were able to point to the correct image. According to Premack and Woodruff, this experiment proved that animals understood the mental state of the actor in the video, their desire, and chose the appropriate solution, which meant that animals could decipher intentions and make predictions of behavior based on them, therefore had theory of mind [29].

What can the concept of theory of mind say about humans? *“In assuming that other individuals want, think, believe, and the like, one infers states that are not directly observable and one uses these states anticipatorily, to predict the behavior of others as well as one's own. These inferences, which amount to a theory of mind, are, to our knowledge, universal in human adults”*. In essence, having a theory of mind means that we can understand that others can have beliefs and opinions that differ from our own, which prompts us to interpret mental states of people and attribute behaviors to them [29].

When using ToM to understand nonce formations, the reader attempts to understand the intention of the author to interpret the narrative. As an example, let us take the poem by Lewis Carroll mentioned earlier:

*“One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head*

He went galumphing back.”[41].

The snippet contains several nonce words, such as ‘vorpal,’ ‘snicker-snack,’ and ‘galumphing.’ To make sense of these terms, readers must infer the intended meanings based on context and the writer's style. For example, ‘vorpal’ is used to describe the blade. The reader can assume that it has special properties. The term ‘snicker-snack’ describes the sound of the blade as it is used, and ‘galumphing’ describes the manner of walking. ToM assist the reader in understanding the inferred meaning of the nonce formations. We can assume that the author uses such language to add a whimsical and playful feel to the poem.

To conclude, nonce formations are context-bound words, while pragmatics is a study of language in context, which ties these two concepts in a very interesting manner. The relationship between nonce formations and pragmatics is intriguing as it highlights the dynamic and creative aspects of the usage of language. Nonce formations are inextricably tied to their context, and it is pragmatics that examines how they achieve a specific communicative goal. Nonce words are created to express a concept or an idea in a creative way, while pragmatics evaluates if they’ve managed to achieve that goal.

1.3 Understanding the Role of Nonce Formations in Science Fiction

Within the broad scope of science fiction, from space operas to dystopian reality of cyberpunk, nonce formations are key linguistic tools that connect the known with the unknown. These terms help authors describe ideas that go beyond our current understanding and give readers a way to navigate these imagined worlds. This section will examine the importance of nonce formations in science fiction, focusing on their role in building worlds, developing characters, and exploring themes.

Brittanica defines the genre as “a form of fiction that deals principally with the impact of actual or imagined science upon society or individuals”. This genre was made well-known thanks to an American publisher Hugo Gernsback in the 1920s. Sci-fi is a fairly modern genre that was largely inspired by the industrial revolution in the Western world [30].

An ancient work of sci-fi can be considered *Trips to the Moon* by a Greek satirist Lucian in the 2nd century AD. In the early 19th century Mary Wollstonecraft Shelley's *Frankenstein* was a novel that gave the sci-fi genre an influential push towards development. Another prominent science fiction author is the French novelist Jules Verne who has written classic stories like *Twenty Thousand Leagues Under the Sea*, *Around the World in Eighty Days*, *Journey to the Center of the Earth*, etc. The genre continues to develop in the 21st century in all media including film, video games, and books [30].

Science fiction writing includes various concepts and terms, often nonce formations, and scientific explanations behind them. Sci-fi is innovative, imaginative, and futuristic. It often explores the themes of the impact of technology, alien life, space explorations, what it means to be human, utopia and dystopia, etc. It includes concepts like time travel, space travel, mind control, teleportation, artificial intelligence and so on and so on [31].

Critics agree that neologisms are one of the defining features of science fiction. These invented words can describe futuristic inventions, anthropomorphic species, advanced technology, anthropomorphic species from other planets, etc. These terms have no real-world equivalents, thus they are created for a single context, which is the narrative of the fictional work [32].

Marc Angenot, a Belgian-Canadian literary critic, in his essay explores nonce words within science fiction works and calls them 'mot-fictions' or 'fiction words.' Angenot argues that when readers encounter newly created words not found in the real world they imagine them as part of an unknown – the absent paradigm. In other words, they fill the cognitive uncertainty by logically fitting the fictional terms into their respected fictional worlds. This process helps readers build an alternative, coherent world behind these fictive terms [33].

Richard Saint-Gelais, a professor at the Laval University, explained that while reading realist fiction involves filling in gaps with familiar cultural references, science-fiction readers pretend they are reading a realistic text, making constant

guesses about unfamiliar terms and concepts. This way readers are mentally creating encyclopedias about fictional terms – ‘xeno-encyclopedias’ [34].

The readers sometimes rely on their intuition or context cues to understand the meaning of a nonce formation. However, authors usually make sure to give explanations within the text or in footnotes and endnotes. For example, Frank Herbert’s *Dune* includes a glossary at the end of the novel that includes all the words he coined for his story.

Nonce formations in science fiction, like in any other genre, form with the help of borrowing, derivation, compounding, shortening, etc. However, in ‘mainstream fiction’ nonce words usually mark proper names, while in science fiction the spectrum of nonce formation purpose is wider. Hard science fiction, which is a subgenre that relies on scientific accuracy more than on the fictional aspect, often includes borrowings, derivations, and compounds for its nonce words. The derived terms frequently originate from Latin and Greek roots that are famously used in the natural sciences, thereby giving scientific authenticity to the fictional worlds depicted. When science fiction emphasizes psychology it may incorporate less neologisms overall. While cyberpunk writing features lexical blends, abbreviations, and shortenings that help recreate marketing language that reflects the capitalist themes of the genre [35].

To sum up, nonce formations are crucial tools in science fiction. From its beginnings in the industrial era to today's movies, books, and games, science fiction has always used nonce formations. Whether in old classics like Jules Verne's or in modern works, made-up words help create imaginary worlds and engage readers' imaginations. They come in various forms, like words borrowed from other languages or made by combining existing ones. These words help readers dive into the story's universe and understand its unique terms. Different types of science fiction use nonce formations differently, but they all add to the genre's richness and diversity.

Conclusions to Part 1

In summery, in this part of the study we examined the theoretical aspects in preparation of diving into the practical material. We concluded that nonce formations

are words that are invented for a particular situation and are not meant to enter the general lexicon. However, sometimes nonce formations travel from their original context to different situations, thus becoming neologisms. Nonce words can be found in any field of discourse, however they serve a special purpose in fictional literature. Authors sometimes use nonce formations for stylistic reasons, but it is more often that their intention is to build a fictional world. This way they are used to name entities that are not present in our reality. This type of nonce formations meet the function of hypostatisation.

Pragmatics is a field that studies language in context. There are numerous concepts that each give a different perspective on understanding the implied meaning of utterances. For example speech acts help us understand how language is used to execute actions. Cooperative principle and maxims provide a step by step analysis of how implied meaning emerges. Sociolinguistics showcases how language changes based on factors like nationality, socio-economic class, gender, etc. Using these concepts we can analyze the usage of nonce formations and decipher the implied meaning behind them, what purpose it accomplishes, what it tells us about the speaker and the listener, etc.

Whether the immergence during industrial era to its contemporary usage across various media platforms, science fiction has consistently utilized nonce formations. These words take on various forms, ranging from borrowed terms to combining existing ones, helping readers in navigating the narrative and understanding its lexicon.

It is important to understand the classic value of Dune before analyzing the nonce formations created by Frank Herbert for the novel. Dune is considered to be one of the most influential pieces of science fiction ever created. It is praised and at the same times criticized for its complexity, a large number of characters, complicated world-building that is accompanied by an abundance of nonce formations. Dune remains a relevant story even to this day, which proves that understanding one of its key factors – nonce formations and pragmatic behind them,

will help us grasp how a fictional universe and the plot in it are created and acquire influence over readers and authors of other fictional works.

2 THE PRAGMATIC ANALYSIS OF NONCE FORMATION IN DUNE'S NARRATIVE

2.1 Toponyms and Organizations

As any fictional or nonfictional world, Dune includes a large number of proper nouns that name planets, cities, and other geographical locations. In the case of this universe, each place has a significant meaning to the narrative, contributing to the history and personality of characters. For this reason we can argue that names of planets like *Arrakis*, *Caladan*, or *Salusa Secundus* are also nonce formations. Each of them was coined for a specific context and possesses multifaceted pragmatic meaning.

Dune also has a clear hierarchical structure, with the Emperor holding the highest of positions, ruling the universe. The noble houses are below the Emperor, each noble house rules a planet, with two noble houses Atreides and Harkonnen fighting for the same planet – Arrakis.

The story includes major organizations like Bene Gesserit, Missionaria Protective, and CHOAM that are perceived differently depending on the character. In the practical part of the study we concluded that nonce-formations can be of two types: hypostatisation and ASD. When it comes to Dune, the book mostly relies on hypostatisation, because Frank Herbert creates nonce-formations to name entities within the story, and gives them enough attention so the reader gets accustomed with the created word and understands its meaning.

Let us begin with the centerpiece of the story – the deserted planet Arrakis that is characterized by sand dunes, adverse weather conditions, and the most important trait – no water. Within the story, Arrakis belonged to the noble house of Harkonnen, but was given by the Emperor to house Atreides, who are the main characters of the novel.

The term '*Arrakis*' does not have a specific origin in a real-world language, but its ecological and cultural environment suggests a significant influence by the Middle Eastern cultures and especially the Arabic language. '*Arrakis*' might sound harsh to the reader, which evokes association of something mysterious and dangerous. Let us

explore how, at first meaningless word, gains layers of significance once the story progresses.

Jessica turned away, looked out the window at the gathering darkness. “Is it really that terrible, this planet of Arrakis?”

“Bad enough, but not all bad...” [42].

Lady Jessica is the mother of Paul Atreides and the concubine of Duke Leto Atreides. The snippet above highlights her concern towards their new place of living. If we observe her body language, the act of turning away and looking at the window, we can assume the thoughtfulness and a hint of sadness that she feels towards the planet of Arrakis. Besides, the utterance implies that Arrakis has a bad reputation. Therefore, we can assume that Jessica already knows the answer to her question and seeks reassurance, which she receives a portion of.

A little later in the narrative Paul, the protagonist, asks a similar question.

“Thufir,” Paul said, “will Arrakis be as bad as she said?”

“Nothing could be that bad,” Hawat said and forced a smile [42].

This only strengthens the reputation of the desert planet. However, contrary to the answer Jessica received, Paul is more reassured. This makes the reader wonder how bad Arrakis really is. Nonetheless, knowing from the context of the story that Paul is only 15 years old, and the son of the Duke, the reader can assume that Thufir Hawat, his mentor, is purposefully soft with the young Lord. Especially, when we consider that he is forcing a smile.

“Father,” Paul said, “will Arrakis be as dangerous as everyone says?”

“It’ll be dangerous,” he admitted [42].

After the question has been asked 3 times, the reader finally receives a believable answer and prepares themselves about what is to come in the story. From these three examples of dialogue we can decipher that Arrakis is a scary and mysterious place, and that our main characters are not excited about moving there, they seek reassurance and comfort.

Further in the book, house Atreides becomes overthrown, and Harkonnen try to take control of Arrakis once again. In the process, Duke Leto is killed, while Paul and

Jessica are forced to run for their lives, soon finding themselves in the desert among Fremen, the native folk of Arrakis.

Arrakis is the antithesis to Caladan, which is Paul's and Jessica's home planet. Unlike the deserted Arrakis, Caladan is overflowing with oceans and seas. Even the phonetics of the words '*Caladan*' and '*Arrakis*' have opposing associations to them. '*Caladan*' includes 3 vowels 'a' evokes a calming effect, unlike the double 'r' sound in '*Arrakis*'.

"And for me?" Jessica asked.

"Is there something you wish?"

"Perhaps Caladan," she said, looking at Gurney. "I'm not certain. I've become too much the Fremen ..."[42].

This snippet is taken from closer to the end of the novel, and portrays how much Jessica has changed – her outwardly saying "*I've become too much the Fremen*". The illocutionary act in her answer "*Perhaps Caladan*" can be considered expressive, as there is implied nostalgia in her reply.

Similarly to this example, in the culmination of the conflict Paul is talking to the Reverend Mother, whom he had an encounter with while he still lived on Caladan.

"Reverend Mother Gaius Helen Mohiam," Paul said. "It has been a long time since Caladan, hasn't it?" [42].

In this sentence, '*Caladan*' signifies not the place, but rather the time. The time when Paul was younger and weaker. By the nonce formation '*Caladan*' the author implies much more than might be seen based on the direct meaning of the word.

"We Fremen have a saying: 'God created Arrakis to train the faithful.' One cannot go against the word of God." [42].

This is another quote taken from the ending of the novel, when Paul became one of the Fremen. We can see the stark contrast between the young Paul, afraid of what awaits him on the infamous planet, and the leader of the Fremen, who has adapted to Arrakis. In the past, Paul asked questions about Arrakis, while in the

present he makes statements. *“God created Arrakis to train the faithful”* can be seen as justification for the brutal living conditions of the planet.

“Consider Arrakis,” the Duke said. “When you get outside the towns and garrison villages, it’s every bit as terrible a place as Salusa Secundus.” [42].

In this snippet Duke Leto, Paul’s father and the new ruler of Arrakis, compares the planet to Salusa Secundus. Salusa Secundus is a prison planet that the Emperor uses to train his army. By this statement, the Duke implies that Arrakis is an incredibly terrible place, portraying Salusa Secundus as the benchmark for horror.

This excerpt is worth comparing to the statement of the Baron about Salusa Secundus. Baron Vladimir Harkonnen is the antagonist of the novel.

“It’s a penal colony,” the Baron said. “The worst riff-raff in the galaxy are sent to Salusa Secundus.” [42].

Baron’s language is more informal, while Duke’s is more measured and professional. His use of the colloquial saying *‘riff-raff’* suggests a dismissive attitude towards the planet, implying that it is not important to him.

Moreover, the difference in the style of speaking tells us the vast difference between the honorable and considerable Duke Leto and the arrogant Baron. Both characters agree that Salusa Secundus is a horrible place, however their attitudes differ.

Except for a variety of planets, Dune is also famous for its various organizations. Bene Gesserit plays a crucial role in the plot. It is an ancient sisterhood with extraordinary abilities. They are highly skilled in disciplines like politics, diplomacy, and physical and mental conditioning. The primary goal of the Bene Gesserit is to shape the future of humanity through selective breeding and manipulation. Lady Jessica is one of Bene Gesserit sisters.

The term was derived from Latin and means ‘he/she will do well’. This suits the grand purpose of the organization to produce a messiah by manipulating breeding. However, the translation might be considered ironic, since within the story the Bene Gesserit are viewed as insidious and unethical.

“We Bene Gesserit sift people to find the humans.” [42].

This quote belongs to Reverend Mother Gaius Helen Mohiam, a prominent figure within the Bene Gesserit organization and Jessica's mentor. She uses the word 'sfit' as an action done to people, which marks the condescending attitude that Bene Gesserit has for people. In their philosophy people are mere tools for manipulation.

"I am the Duke's secretary—so busy that each day I learn new things to fear ... things even he doesn't suspect I know." She compressed her lips, spoke thinly: *"Sometimes I wonder how much my Bene Gesserit business training figured in his choice of me."* [42].

In the given snippet Jessica contemplates how much the Bene Gesserit teachings had impacted her. By saying *"I wonder how much my Bene Gesserit business training figured in his choice of me"* she reveals that the being the sister of Bene Gesserit has shaped her in a way that it became the core of her identity, to the point where she cannot differentiate which of her actions were subconsciously influenced by the Bene Gesserit teachings. The term *'Bene Gesserit'* in this case unveils the internal conflict Lady Jessica has within her and further proves that nonce formations can be a powerful tool for character writing and development.

" 'I am Bene Gesserit: I exist only to serve,' " Jessica quoted. [42].

In this statement once again marks that being part of the Bene Gesserit is central to Jessica's identity and is more than just a title. The phrase "I exist only to serve" conveys Jessica's sense of duty and obligation to the Bene Gesserit mission. However, it can be argued that Jessica was not authentic with her statement since she quoted an established phrase within her organization. This once again adds depth to Jessica's identity crisis and even foreshadows a potential conflict. As we can see, nonce formations play an undeniable role in character writing. Nonce formations are part of the world-building and each character infers different meanings into the nonce formation, which develops characters' personality and motivation.

Let us take Duke Leto's perspective on the Bene Gesserit:

"Paul said: "When my father is bothered by something you've done he says 'Bene Gesserit!' like a swear word." [42].

Duke Leto does not have a favorable opinion of the sisterhood despite being in a relationship with Jessica. If we consider the example mentioned earlier, where being part of the Bene Gesserit fuels Jessica's identity crisis, this quote only reinforces it.

However, this snippet is also interesting in the way the nonce formation is used as a form of exclamation. It is a great example of the difference between literal and implied meaning. On a literal level, the nonce term '*Bene Gesserit*' refers to the organization Jessica is a part of. By using the phrase as an exclamation, Duke Leto implies frustration with Jessica's behavior.

If we look at the Baron's perception of Bene Gesserit, we will also notice distrust and disdain:

"That's not my question," the Baron said. "You'll recall that you predicted the Bene Gesserit witch would bear a daughter to the Duke [42]."

Using the term '*Bene Gesserit witch*' to refer to Jessica suggests a disrespectful attitude toward the organization. As we remember from Baron's dialogue examples earlier, he uses informal and often derogatory language. His choice to call Jessica a witch only further outlines the arrogant nature of his character.

For the next analysis, let us take a snippet from a dialogue between Lady Jessica and Thuir Hawat, Duke Leto's main advisor.

He glared at her, the old eyes blazing. "I know some of the training they give you Bene Gesserit...." He broke off, scowling.

"Go ahead, say it," she said. "Bene Gesserit witches." [42].

It is clear that the atmosphere in this scene is tense. However, let us analyze this snippet using speech act theory to better understand how language is used to perform actions.

"I know some of the training they give you Bene Gesserit...." The locutionary act is the action of speaking the words, while the illocutionary act explores the conveyed meaning of the utterance. Thufir is implying that he has suspicions about Jessica's organization and is intending to confront her on it. This is an assertive act because he is asserting his belief about the Bene Gesserit.

However, he leaves his statement unfinished, which leads us to the perlocutionary act, which is the influence the statement has on Jessica. She read Thufir's statement as an accusation that her organization is involved in unethical practices and responds with "Go ahead, say it," she said. "Bene Gesserit witches." The illocutionary act of Jessica's answer is the directive type. Feeling hurt by his accusatory tone she decides to provoke him to expose his real opinion of her and the Bene Gesserit.

In conclusion, breaking down the dialogue into speech acts helps understand how each statement influences the character and shapes the next response. The nonce formation 'Bene Gesserit witches' plays a crucial role in this conversation, because it exposes the underlying biases that Thufir holds against Jessica and the Bene Gesserit. By daring Thufir to use this term, Jessica directly confronts him. This phrase is a focal point in the conversation that pushes the dialogue into a more confrontational direction.

Another example of the usage of the nonce formation 'Bene Gesserit' happens in a tense scene where Jessica and Paul are kidnapped by two enemy guards.

"She is a Bene Gesserit witch," the deaf one said. "They have powers."

"Ah-h-h..." The litter-bearer made the sign of the fist at his ear.

"One of them, eh? Know whatcha mean." The trooper behind him grunted. "She'll be worm meat soon enough. Don't suppose even a Bene Gesserit witch has powers over one of them big worms. Eh, Czigo?" He nudged the litter-bearer.

"Yee-up," the litter-bearer said.

He returned to the litter, took Jessica's shoulders. "C'mon, Kinet. You can go along if you wants to make sure what happens." [42].

The guards Czigo and Kinet use predominantly informal language. This is marked by the usage of colloquial expressions and contractions like 'know whatcha mean', 'yee-up', or 'c'mon'. If we look into sociolinguistics to analyze their way of speaking we can denote that the characters belong to the lower rank of the social hierarchy and are perhaps less educated.

Knowing this, we can make an assumption that their knowledge of the Bene Gesserit is limited and based on stereotypes. Unlike the characters mentioned previously, who had direct contact with the Bene Gesserit, the guards from this dialogue represent the general public. Thus, the saying *'Bene Gesserit witch'* infers a stereotypical and simplified meaning to the organization.

In conclusion, *'Bene Gesserit'* as a term significantly impacts conversations by allowing characters to each infer subjective meanings into the title, which differ based on the status of the character and their relation to the organization. However, in summary, most characters perceive the Bene Gesserit as a secretive sisterhood who use unethical means to reach their goals, which is marked by the frequent use of the word *'witch'* together with the organization's name.

Another nonce formation of interest is the title of a corporation that controls all economic affairs across space – CHOAM. It is an acronym that stands for "Combine Honnete Ober Advancer Mercantiles." The words *'combine'*, *'advancer'*, and *'mercantiles'* are known to the English speakers, while *'honnete'* and *'ober'* are rather ambiguous. However, we can assume that Frank Herbert coined *'honnete'* from the French *'honnête'*, which means 'honest'. *'Ober'* on the other hand does not seem to have a fitting translation. Nonetheless, by combining existing words and made-up words Frank Herbert managed to create a nonce formation for world-building that sounds powerful.

"Few products escape the CHOAM touch," the Duke said. "Logs, donkeys, horses, cows, lumber, dung, sharks, whale fur—the most prosaic and the most exotic ... even our poor pundi rice from Caladan" [42].

In this snippet Duke Leto emphasizes the great influence of CHOAM on a wide range of goods. The Duke breaks the maxim of quantity with the extended list of resources, which further highlights the all-encompassing power of CHOAM in every kind of commerce, from mundane products like logs, donkeys to exotic goods like sharks and whale fur. Duke Leto mentions *"even our poor pundi rice from Caladan"* indicates the control of CHOAM even on local products. *'Pundi'* is another nonce word that marks a specific type of rice.

“CHOAM,” Jessica muttered. “I suppose it’s already decided how they’ll redivide the spoils of Arrakis.”

“What is CHOAM but the weather vane of our times,” the old woman said [42].

In this dialogue between Lady Jessica and the Reverend Mother Gaius Helen Mohiam the grand influence of CHOAM is only further highlighted. Jessica muttering the word ‘CHOAM’ implies the sense of inevitability. Her next statement about the spoils of Arrakis once again underlines the pervasive control of the company.

The Reverend Mother metaphorically comparing CHOAM to a weather vane marks another trait of the corporation. A weather vane is a device used to determine the direction of the wind. In other words, the metaphor indicates that just as a weather vane shows the current direction of the wind, CHOAM adapts to whatever the current trend in the society is.

“There’ll be much bloodshed soon,” she said. “The Harkonnens won’t rest until they’re dead or my Duke destroyed. The Baron cannot forget that Leto is a cousin of the royal blood—no matter what the distance—while the Harkonnen titles came out of the CHOAM pocketbook.” [42].

In this excerpt spoken by Jessica, she mentions that Duke Leto has blood relation to the Emperor, while *“the Harkonnen titles came out of the CHOAM pocketbook.”* The term ‘pocketbook’ in this context can be a metaphor for economic power. Jessica is implying that the Harkonnens' nobility were acquired through their access to CHOAM's resources. This suggests that the Harkonnens used their connections within CHOAM to elevate their status instead of earning it through traditional means. This is once again an example of how nonce formations can deepen characters through implicature.

“ ‘Thou shalt not make a machine in the likeness of a man’s mind,’ ” Paul quoted.

“Right out of the Butlerian Jihad and the Orange Catholic Bible,” she said. “But what the O.C. Bible should’ve said is: ‘Thou shalt not make a machine

to counterfeit a human mind.’ Have you studied the Mentat in your service?”

“I’ve studied with Thufir Hawat.”

“The Great Revolt took away a crutch,” she said. “It forced human minds to develop. Schools were started to train human talents.”

“Bene Gesserit schools?”

She nodded. “We have two chief survivors of those ancient schools: the Bene Gesserit and the Spacing Guild. The Guild, so we think, emphasizes almost pure mathematics. Bene Gesserit performs another function.”

“Politics,” he said.

“Kull wahad!” the old woman said. She sent a hard glance at Jessica [42].

In the given snippet Frank Herbert uses numerous nonce formations. Considering the fact that the scene is unfolding in the beginning of the story, the author is trying to build a mysterious and intriguing atmosphere with the help of words that are unknown to the reader by giving brief explanations to them.

In the coined term *‘Butlerian Jihad,’* *‘butlerian’* likely refers to the author Samuel Butler, who is known for his novel *Erewhon* in which people abandoned the use of technology in fear that it would evolve to dominate them. The word *‘jihad’* is taken from Arabics and translates to *‘striving’*. In religious Islamic context the term often refers to war. Therefore, Frank Herbert’s term *‘Butlerian Jihad’* can be understood to mean a *‘war against machinery’*, which is reinforced by the statement that Paul quoted: *“Thou shalt not make a machine in the likeness of a man’s mind.”*

When it comes to *‘Orange Catholic Bible’* Herbert may have chosen the color orange simply as means of differentiating the Bible in *Dune* from the real-world religious book. But the reference to the Orange Catholic Bible adds a religious dimension to the conversation about the ban on creating thinking machines. It implies that the notion that religious beliefs shape the ethical norms of guide technology use in the society of *Dune*.

Paul's mention of Thufir Hawat being a Mentat suggests the idea of human minds replacing machines for cognitive tasks, which builds an uncharacteristic setting for a science fiction novel.

The Reverend mother mentions Bene Gesserit and the Spacing Guild to explain to the reader the society within the novel. Her use of the phrase *'Kull wahad!'* shows the linguistic diversity of the characters and their culture. Her glare at Jessica signifies that she is unhappy with Paul's knowledge, which evokes intrigue in the reader. *'Kull wahad'* can be considered an attention-seeking device (ASD), because the explanation to the reader is not given. The purpose of this nonce formation is to show that the character speaks a different language, rather than create and name a new entity. In other words, the attention is drawn to the language instead of the content.

To further explore the nonce formation 'Mentat' let us analyze the snippet:

"You made the peace gesture," Piter said. "The forms have been obeyed."

"For a Mentat, you talk too much, Piter;" the Baron said. And he thought: I must do away with that one soon. He has almost outlived his usefulness [42].

The conversation is happening between the Baron and his Mentat Piter. Piter's statement possibly implies a critique of the Baron's actions. But in his answer Baron uses direct language to rebuke his advisor and outlines a hostile relationship between them. His use of *'Mentat'* in this case serves as a framework within which Piter is expected to behave. It can also be seen as an assertion of the Baron's authority over Piter. His thought *"I must do away with that one soon,"* implies a power struggle and the fact that he sees his Mentat as a threat. This inner thought is not directly stated to Piter, emphasizing that the Baron is an insidious character.

The next passage further develops the hostile relationship Piter and the Baron have:

"Someday I will have you strangled, Piter."

"Of a certainty, Baron. Enfin! But a kind act is never lost, eh?"

"Have you been chewing verite or semuta, Piter?"

"Truth without fear surprises the Baron," Piter said. His face drew down into a caricature of a frowning mask. "Ah, hah! But you see, Baron, I know as a Mentat when you will send the executioner. You will hold back just so long as I am useful." [42].

Piter's response to the Baron's threat is possibly mocking or sarcastic, because him saying '*of a certainty*' indicates acceptance, while '*Enfin!*', which is French for 'finally', adds an irony.

The Baron then asks whether Piter has been chewing '*verite*' or '*semuta*', which are nonce formations that may be an attempt to downplay the severity of Piter's earlier response, suggesting that Piter's comments must be a result of consuming substances that affect his judgment. '*Verite*' was likely derived from the French '*vérité*,' which means '*truth*' and accurately reflects the substance truth telling effect.

Piter's initial response implies that he is aware of how unsafe he is with the Baron. His further response 'truth without fear surprises the Baron,' points out that he speaks honestly about the situation, which might not be what the Baron desires. Piter's statement that the Baron will delay his execution as long as he remains useful indicates his possession of ToM, as he understands Baron's behavior and can predict his actions.

In conclusion, nonce formations that point to names of planets and groups can have significant pragmatic meanings. They contribute not only to world-building, but to the mindsets and personalities of characters. The usage of the nonce formations by characters also depends on the character's style of language, which we established, happened to be formal or casual. Using different concepts of pragmatics allows us to analyze the inferred meaning of the usage of nonce formations in context.

2.2 Ecological and Environmental Lexicon

As we have established in the previous part, Frank Herbert was passionate about environmentalism and had inserted the themes of this subject into his creative work. The plot in *Dune* revolves around the desert planet Arrakis. The author thought out in great detail the nuances of the environment of Arrakis. In the end of the book there is even an appendix titled 'The Ecology of Dune'. Environmentalism is one the key themes of the novel and the ecosystem plays a big role in the plot.

In this section, we will explore the pragmatics of the nonce formations that mark the ecological theme of the narrative. We examine how Frank Herbert's

deliberate creation of terms such as *'spice melange,' 'sandworm,' 'stillsuit'* not only enriches the story's world-building, but also underlines the socio-economic challenges that challenge the inhabitants of Arrakis. By analyzing the pragmatic usage and implications of these terms within the novel, we can understand how language shapes and reflects the characters' relationship with their environment and the themes of survival in the story.

In *Dune*, *'melange'*, also known as *'spice,'* is a sought after substance found exclusively on Arrakis. The spice is central to the novel's plot and the world-building within the story. It is used in space travel, as it helps the Navigators guide the space ships through space. But most importantly, it has addictive properties, can extend a person's life span, and sometimes gives people an ability to see into the future.

"You'll learn about the funeral plains," she'd said, "about the wilderness that is empty, the wasteland where nothing lives except the spice and the sandworms."

In this snippet the Reverend Mother is talking to Paul and paints a vivid picture of Arrakis to him. By saying that nothing *'lives'* there except the spice, the character gives an animate quality to the substance, which in turn gives a mysterious quality to the world-building regarding Arrakis.

"Servants began putting plates of food on the table at the Duke's gesture releasing them – roast desert hare in sauce cepeda, aplomage sirian, chukka under glass, coffee with melange [...], a true pot-a-oie served with sparkling Caladan wine." [42].

In this passage we can notice a wide variety of nonce formations such as *'cepeda,' 'aplomage sirian,' 'chukka,'* along with the established *'melange'*. *'Melange'* was likely derived from the French *'mélange,'* which means *'mixture'*.

In the context of listing dishes being served Frank Herbert created the nonce words for the function of world-building. These nonce formations help create an immersive setting by introducing unique dishes that are specific to the fictional world of *Dune*. This brings more authenticity to the narrative and makes it easier for the reader to be immersed into the story, and makes the setting more believable.

“To a certain degree. But the important thing is to consider all the Houses that depend on CHOAM profits. And think of the enormous proportion of those profits dependent upon a single product – the spice. Imagine what would happen if something should reduce spice production.”

“Whoever had stockpiled melange could make a killing,” Paul said. “Others would be out in the cold.” [42].

The given passage is a conversation between Duke Leto and his son Paul. It highlights how the economy of the universe depends heavily on the spice trade. Duke Leto implies that there is a high risk in the dependency on spice production, which could lead to economic instability for the Houses. Paul in his response uses an idiomatic expression ‘make a killing’ that means to achieve a large profit. In this context, if there is a disruption in spice production and a subsequent shortage, the price of the spice would escalate. This kind of conclusion also requires the possession of ToM to understand the potential consequences of a disruption in spice production for the noble Houses. Therefore, in this dialogue we see how the use of nonce formations drive the plot forward.

“This is a carryall,” Hawat said. “It’s essentially a large ‘thopter, whose sole function is to deliver a factory to spice-rich sands, then to rescue the factory when a sandworm appears. They always appear. Harvesting the spice is a process of getting in and getting out with as much as possible.”

“Admirably suited to Harkonnen morality,” the Duke said.

Laughter was abrupt and too loud. [42].

The given scene is unfolding during a meeting of Duke Leto, his adviser Thufir Hawat and the subordinates. The characters are involved in the discussion about their new place of living – planet Arrakis. The passage highlights the risky nature of spice production, and how the harvesting is always under the threat of a sandworm. Sandworms are creatures that this study will cover later, but in the given context it is clear to the reader that the spice and sandworms are the key features of Arrakis. Thufir Hawat uses them in his speech to underline the brutal conditions of the planet.

The Duke then uses Thufir's explanation that harvesting spice is "a process of getting in and getting out with as much as possible" to critique 'Harkonnen's morality', implying that the Harkonnens prioritize profit over ethics. The Duke's statement is an expressive illocutionary speech act that evokes the reaction from the other characters. The laughter after the Duke's comment suggests a collective recognition of the Harkonnens' greed. The laughter can also be explained as a social cue that strengthens the shared disdain for the Harkonnens as a House. However, it can also be a social cue for the subordinates to support whatever their leader says.

"The worm blotted out the moonlight as it brushed the rocks above them. A shower of small stones and sand cascaded into the narrow hiding place. Paul crowded his mother farther back. Cinnamon! The smell of it flooded across him. What has the worm to do with the spice, melange? he asked himself." [42].

This snippet of Paul's internal monologue is interesting for a variety of reasons. It reveals that spice melange has the smell of cinnamon. Cinnamon is a substance known to the readers as it exists in the real world, therefore it is an attempt of the author to help the readers visualize the nonce formations he created for his story.

In the passage '*spice*' and '*melange*' are separated by a comma even though they refer to the same substance. This can mean a deliberate pause in Paul's internal question. It can suggest that '*melange*' is a more formal or specific term, while '*spice*' is a more commonly used term. This distinction is important for world-building and Paul's character development, as it shows him adjusting to the conditions of his new place of living. This shows that he has more understanding of the substance and according to sociolinguistics it can indicate an awareness of the cultural and linguistic nuances of Arrakis and suggest his growing familiarity with the language and customs of the planet.

Let us analyze the next snippet that can serve as a follow-up to the conclusion about the previous passage:

"Us, Gurney thought. He means the Fremmen. He speaks of himself as one of them. Again, Gurney looked at the spice blue in Paul's eyes." [42].

This passage illustrates thoughts of the character Gurney Galek, Paul's old friend and mentor, about Paul's evolution to becoming one of the Fremen. Gurney and Paul reunited after a long time of separation after the invasion of Harkonnen on Arrakis and Paul's forced escape. The 'spice blue' in his eyes indicates that Paul had been consuming spice, because spice melange is known to turn the sclera and the iris of the eyes blue. Therefore, it points to Paul's assimilation into Fremen culture and his acceptance of their practices and beliefs. Gurney's observation also has social and political connotations, because Paul's alignment with the Fremen influences his relationship with other groups and plays a role in the development of the conflict. Gurney, who is not one of the Fremen, might understand that and be cautious of that.

Presently, he said: "I will say it once more: I've given the tribe's wordbond. My people know your worth to us now. What could the Harkonnens give us? Our freedom? Hah! no, you are the taqwa, that which buys us more than all the spice in the Harkonnen coffers." [42].

Stilgar is the leader of a group of Fremen, who takes Paul and Jessica in once they run away into the desert. In this passage he tells Paul and Jessica their worth is more than "all the spice in the Harkonnen coffers". From previous examples we have established that spice melange is an incredibly valuable substance. With the use of the nonce formation the character of Stilgar implies that the worth of Paul and his mother is above even the most valuable resource in the universe. Stilgar's statement also reflects Fremen's culture, spice melange being an important part of it.

In this analysis of the pragmatics of the nonce formation '*spice melange*' we established that spice is a very precious entity, therefore in the narrative the spice is often used as a threshold for value. '*Spice melange*' is also used to mark Paul's assimilation into the Fremen culture.

For the next example let us analyze the term '*stillsuit*,' which is a special suit designed to preserve water in the desert environment of the planet Arrakis. '*Stillsuit*' first and foremost reflects the deficiency of water on the planet, which correlates to the culture of the Fremen. The term is a combination of two words '*still*' and '*suit*,'

both are known to the reader. *'Still'* in reference to water means an apparatus used for water distillation.

"Only a water-seller, my Lady. But you've no need to interest yourself in such as they. The cistern here holds fifty thousand liters and it's always kept full." She glanced down at her dress. "Why, you know, my Lady, I don't even have to wear my stillsuit here?" She cackled. "And me not even dead!" [42].

We can analyze the given snippet of the conversation between Lady Jessica and her Fremen housekeeper Shadout Mapes using sociolinguistics. Shadout's expressive comment conveys utter surprise as the new conditions of her work significantly differ from before. This indicates the departure from the typical Fremen experience, as well as shows that she was possibly someone who did not have access to such a privilege. Shadout's statement implies a difference in lifestyle and social class between Lady Jessica and her, which is particularly shown by the difference in access to water and having to rely on stillsuits for survival. Therefore, the nonce word *'stillsuit'* carries pragmatic implications of life and survival on Arrakis.

The differences in social class are also highlighted by the language Shadout uses when talking to Jessica. Not only does she refer to her as *'my Lady'*, which is a formal and respectful way of addressing someone, but the housekeeper's tone is informal, which in this case can suggest her lack of experience in working for people of Jessica's social standing. Her phrasing *"And me not even dead!"* is non standard and may even be considered grammatically incorrect, which points to the character's lack of education.

Frank Herbert's use of *'stillsuit'* in the given example is used to show the difference between Paul's family and the people of Arrakis. The next example serves a similar purpose:

He said: "Once, on Caladan, I saw the body of a drowned fisherman recovered. He—"

"Drowned?" It was the stillsuit manufacturer's daughter. Paul hesitated, then: "Yes. Immersed in water until dead. Drowned. "

"What an interesting way to die," she murmured." [42].

On Arrakis, where water conservation is a matter of life and death, the idea of having so much water one can drown in it seems incredibly unusual to the girl. The fact that Frank Herbert decided to not give her a name, but outline her as *'stillsuit manufacturer's daughter'* was done to further highlight this cultural divide.

Kynes straightened, stepped back with a puzzled expression. "You've worn a stillsuit before?" he asked.

"This is the first time."

"Then someone adjusted it for you?"

"No."

"Your desert boots are fitted slip-fashion at the ankles. Who told you to do that?"

"It... seemed the right way."

"That it most certainly is."

And Kynes rubbed his cheek, thinking of the legend: "He shall know your ways as though born to them." [42].

The conversation is happening between Liet Kynes, a member of the Fremen, and Paul. Kynes is taking Paul and the Duke to the desert to demonstrate how spice melange is being harvested. Here, Frank Herbert shows Paul's relation to the Fremen, and though the usage of *'stillsuit'* contributes to building intrigue. Kynes' surprise at Paul's skillful use of the stillsuit foreshadows his destiny.

Through the usage of the term Frank Herbert continues to show Paul's character growth:

"Presently Paul stood again before Stilgar, who said: "Now, you are of the Ichwan Bedwine, our brother." His face hardened, and he spoke with command in his voice. "And now, Paul-Muad'Dib, tighten up that stillsuit." [42].

In this passage Stilgar, a Fremen leader, is speaking to Paul. *'Ichwan Bedwine'* is another nonce formation that in the Fremen language means the brotherhood of all Fremen on Arrakis. Stilgar uses it to mark Paul's acceptance into the Fremen community, at the same time the author highlights Fremen's culture for the readers.

The directive, *"And now, Paul-Muad'Dib, tighten up that stillsuit,"* showcases Stilgar's authority as a Fremen leader. By addressing Paul as 'Paul-Muad'Dib,' the significance of which we will analyze in the next clause, Stilgar acknowledges Paul's new identity within the Fremen community. By choosing to use the term 'stillsuit' to showcase this acceptance Frank Herbert emphasizes the integration of Paul into the Fremen culture.

"Paul's stillsuit rode easily on his body and he was only distantly aware of his nose plugs, the breathing mask. Stilgar's teaching, the painstaking hours on the sand, overshadowed all else." [42].

This passage is another example of the author using the nonce formations he created to mark the contrast between Paul's character in the beginning of the book and in the end. Here, he writes how the stillsuit and the nose plug no longer bring discomfort to Paul, implying that he has now adjusted to the Fremen culture.

"Paul lifted the seal on the pack, pulled out a tiny micromanual with glowtab and magnifier. Green and orange letters leaped up at him from the pages: "literjons, stilltent, energy caps, recaths, sandsnork, binoculars, stillsuit repkit, baradye pistol, sinkchart, filt-plugs, paracompass, maker hooks, thumpers, Fremkit, fire pillar..." [42].

In this passage Paul is examining the contents of a pack. The list includes several nonce formations that describe equipment for survival in the desert. Although the explanation of the terms is not given, the reader can estimate their meaning based on the word formation. Most of the listed nonce words are formed by combining elements of different words.

For example, *'literjon'* is created from the word *'liter,'* which denotes volume of liquid, therefore the reader can assume it is a container to store a liter of water. The term *'recaths'* is later in the context revealed to be tubes that link the human waste disposal system to the cycling filters of a stillsuit. This leads the reader to assume that the term is a combination and shortening of words *'rectum'* and *'catheter'*.

A *'sandsnork'* is a breathing device for pumping surface air into a sandcovered stilltent. The word is created from combining the words *'sand'* and *'snork'*, the latter

likely referring to the sound made by someone snoring or breathing loudly through the nose. Therefore, the creation of this word is partially *claque*.

The next nonce word we are going to be analyzing is '*sandworm*'. Sandworms are worm-like creatures that are native to Arrakis. They can grow to immense lengths and travel through the sands of Arrakis. They have a tough, segmented body and are aggressive, which makes them dangerous to humans and even vehicles, as the sandworm can swallow them whole.

The term '*sandworm*' was created by compounding the existing English lexemes '*sand*' and '*worm*'. This way Frank Herbert creates a nonce formation for a unique to the context entity, but by using common words the reader can intuitively visualize the creature.

"If that's the one they call 'Old Maria,' it belongs in a museum," an aide said. "I think the Harkonnens kept it as a punishment job, a threat hanging over their workers' heads. Be good or you'll be assigned to Old Maria."

Chuckles sounded around the table.

Paul held himself apart from the humor, his attention focused on the projection and the question that filled his mind. He pointed to the image on the table, said: "Thufir, are there sandworms big enough to swallow that whole?"

Quick silence settled on the table. The Duke cursed under his breath, then thought: No – they have to face the realities here. [42].

The conversation is happening between Paul, Thufir Hawat's aide, Duke Leto, and their subordinates. Thufir's aide is talking about Old Maria, which is a nonce formation – a spice harvesting factory, implying that Harkonnens previously used it for punishment. Him mockingly stating "*Be good or you'll be assigned to Old Maria*" evokes laughter in the subordinates, which once again signals about their disdain of the Harkonnen and their methods.

Despite the fact that the speech was being made by the aide, the question that Paul asks is addressed to Thufir, which signals about Thufir's authority over his assistant. Paul not only showcases that Thufir is more knowledgeable on the subject of sandworms, but also breaks the maxim of relevance by asking something that has

little connection to the conversation. This implies that Paul does not follow the accepted social cues like laughter and instead is always focused on the important to him question.

By asking the question Paul performs a directive illocutionary act, as he demands an answer from Thufir. Paul's question in turn evokes a reaction from the subordinates – silence. This perlocutionary act suggests that his inquiry has introduced a concerning possibility they had not considered before. The Duke's reaction showcases that he acknowledges the threat sandworms pose and the need for the group to confront their new reality.

This snippet illustrates how Atreides are adjusting to their new planet of living, and how they struggle to face reality. Through the use of the nonce word Frank Herbert further introduces the reader to the planet Arrakis.

For contrast, let us analyze the snippet from the second part of the novel:

“Out of the sand haze came an orderly mass of flashing shapes—great rising curves with crystal spokes that resolved into the gaping mouths of sandworms, a massed wall of them, each with troops of Fremen riding to the attack. They came in a hissing wedge, robes whipping in the wind as they cut through the melee on the plain.” [42].

Fremen riding sandworms symbolizes the power and control the Fremen have over the desert environment of Arrakis and their ability to thrive in harsh conditions. The two snippets illustrate the different attitudes the two nations have towards sandworms. Atreides are afraid of them to a point where the bringing up of the word ‘*sandworm*’ changes the mood in the room, while Fremen had learned to use sandworms for their own purposes, in this case – travel.

In the next clause we will analyze the usage of the nonce word ‘*shai-hulud*,’ which is a name given to sandworms by the Fremen, the native people of Arrakis, therefore it possesses a more profound and ideological meaning.

In conclusion, nonce formations that are part of the ecological and environmental lexicon are a crucial part to the complicated world-building of Dune. However, as we saw, they do not only create a believable and immersive world, but

are also used to showcase the cultural divide between the characters, and mark Paul's adjective to the planet Arrakis. Frank Herbert incorporates different ways of word formation, which includes borrowing from other languages, combination, phonological etc.

2.3 Cultural and Ideological Constructs

As we have already established, the story of Dune is rich in its world-building. It includes different noble Houses, nationalities, planets. Arrakis is a planet with a rich history that has created a unique culture that is characteristic to Fremen – native people of Arrakis. Terms like shai-hulud, Lisan Al-Gaib, Mahdi, Muad'Dib, are all nonce formations that refer to the ideology that is present amongst Fremen.

In the previous section we analyzed the usage of 'sandworm', however now we will look at '*shai-hulud*,' which is the Fremen name for the creature, and Fremen have a special attitude towards the sandworm.

"The voice was Stilgar's ringing in the cavern. "Jamis' weapon has been killed. Jamis has been called by Him, by Shai-hulud, who has ordained the phases for the moons that daily wane and—in the end—appear as bent and withered twigs." Stilgar's voice lowered." [42].

In the snippet Jamis is a Fremen man who died by Paul's hands. Shai-hulud is referred to as 'Him,' implying that it is a god-like being. The way it is described as 'ordaining the phases for the moons' also suggests control over nature. By attributing Jamis' death to Shai-hulud, Stilgar underscores the higher power that Shai-hulud possesses. This usage of the word reflects the Fremen's religious attitude for the sandworms.

The nonce formation is derived from Arabic and translates to 'something immortal,' however, in the Fremen tongue the word means 'old man of the desert,' or 'old father eternity,' which directly showcases how Fremen view it as a higher being that looks over the desert.

"We move well," Stilgar said. "With Shai-hulud's favor, we'll reach Cave of the Ridges before dawn." [42].

In this passage, Stilgar saying ‘with shai-hulud’s favor’ he is seeking blessing from the creature, further attributing religious qualities to the sandworm. Stilgar is talking to a group of Fremen, which shows a shared attitude and religious belief.

“You were as noisy as shai-hulud in a rage,” she said. “And you took the most difficult way up here. Follow me; I’ll show you an easier way down.” [42].

The snippet belongs to the character of Chani, who is a Fremen girl that is talking to Paul. She compares Paul to shai-hulud to criticize his disruptive behavior. Her exaggerated comparison points to humor, and shows a different, more easy going side of Fremen. In the given snippet, the nonce word is not capitalized, which shows that Chani is referencing a sandworm as a usual creature within the dessert and not a god-like being from Stilgar’s previous words. However, the fact that she used the term ‘*shai-hulud*’ instead of ‘*sandworm*’ vividly shows her cultural background.

As we saw from many of the previous examples, Paul Atreides had gone through a significant transformation. His development plays a crucial role to the story that largely revolves around themes of prophecy and the burden of being seen as a messiah. As a result Paul acquired different names that come from different cultures while referring to the similar concept of him being the messianic figure. The names include ‘*Muad’Dib*,’ ‘*Mahdi*,’ ‘*Lisan Al-Gaib*,’ and ‘*Kwisatz Haderach*.’

However, let us begin with Paul’s actual name, which seems overly simple for a protagonist of such a complicated fictional world like Dune, which includes a big number of cultures and nationalities. The name Paul is derived from the Latin name ‘*Paulus*,’ which means ‘small,’ and can be seen as ironic considering Paul Atreides’s role in the story. This could make the character more relatable to readers, despite his extraordinary destiny, and make his common name stand out against nonce words like ‘*Arrakis*,’ ‘*Bene Gesserit*,’ ‘*Shai-hulud*,’ etc. The name ‘Paul’ carries religious and historical connotations, with figures like Saint Paul, which overlaps with Paul’s role in the narrative.

However, when Paul became accepted as one of the Fremen he received two different names – ‘*Muad’Dib*’ and ‘*Usul*’. ‘*Muad’Dib*’ is a Fremen warrior name that Paul chose for himself, within the story the word is the name of a desert mouse.

“I will tell you a thing about your new name,” Stilgar said. “The choice pleases us. Muad’Dib is wise in the ways of the desert. Muad’Dib creates his own water. Muad’Dib hides from the sun and travels in the cool night. Muad’Dib is fruitful and multiplies over the land. Muad’Dib we call ‘instructor-of-boys.’ That is a powerful base on which to build your life, Paul-Muad’Dib, who is Usul among us. We welcome you.” Stilgar touched Paul’s forehead with one palm, withdrew his hand, embraced Paul and murmured, “Usul.” [42].

Stilgar's explanation of the name *‘Muad’Dib’* connects Paul to the values and knowledge of the Fremen people. By outlining the characteristics associated with the name, Stilgar emphasizes the importance of survival skills in the desert that he, as a foreigner, possesses. Being called *‘instructor-of-boys’* indicates that Paul is expected to take on a leadership role. Stilgar’s action of touching Paul’s forehead can be seen as a ritualistic way to give a blessing. Him embracing Paul afterwards is a clear sign of acceptance.

Stilgar then whispered *‘Usul,’* which is his Fremen name. Therefore Paul has a Fremen name and a Fremen warrior name.

Chani turned a startled glance on Stilgar.

He smiled, said, “Paul-Muad’Dib who is Usul does not yet know our ways, Chani. Hold his watercounters without commitment until it’s time to show him the manner of carrying them.” [42].

The phrase *‘hold his watercounters without commitment’* is metaphorical and symbolic for the Fremen culture since water is a valuable resource on Arrakis. Watercounters may represent an individual's water supply and their contribution to the community. Stilgar instructs Chani to help Paul integrate into the Fremen culture.

Stilgar calls Paul *‘Muad’Dib’* first before calling him *‘Usul,’* which shows that Fremen are a warrior nation, therefore the warrior identity comes before the individual one. However, by adding *‘who is Usul,’* Stilgar also acknowledges that Paul as a person.

He tried to push himself onto his elbows. Chani pressed him back gently. “Please, my Usul,” she said.

Holding himself under stiff control, Paul got to his feet. He reached out, touched Chani's cheek, feeling the dampness of her tears. "He cannot be replaced," Paul said, "but there will be other sons. It is Usul who promises this." [42].

In the given passage Chani calls Paul 'Usul,' which indicates a familiar tone between them. Later, Paul says 'it is Usul who promises this.' In this sentence, using Usul signifies that he is giving her a promise not as a stranger, not as a warrior, but as a trusted person, even a loved one. Considering the context and the gentle body language between them suggests the intimate style of language. This further denotes that 'Usul' is the name used for Paul by close friends, while 'Muad'Dib' is used by the rest of the Fremmen.

When the story begins, the readers notice three labels given to Paul – 'Mahdi,' 'Lisan al-Gaib,' and 'Kwisatz Haderach.'

"Mahdi!"

"Lisan al-Gaib!"

He could close his eyes and recall the shouts of the crowds. So that is what they hope, he thought. And he remembered what the old Reverend Mother had said: Kwisatz Haderach. [42].

'Mahdi,' and 'Lisan al-Gaib' are what the people of Arrakis who believe in the prophecy call Paul. The word is derived directly from Arabic and means a Muslim leader who takes on a role of the messiah. Within the story 'Mahdi' from the Fremmen language translates to 'the one who will lead us to paradise.'

Now let us look at the term 'Lisan al-Gaib,' which translates to Arabic as 'the tongue of the unknown,' and within the narrative means 'the voice from the outer world.'

"Lisan al-Gaib," the woman whispered. Her eyes held awe as she turned them back toward Paul. The legend again, Paul thought. [42].

The woman's body language of whispering and eyes filled with awe suggest that 'Lisan al-Gaib' carries a lot of significance and something she truly believes in. Paul's reaction shows that Paul does not consider himself to be Lisan al-Gaib, but only sees it as a legend that people unknowingly apply to him.

We can make a conclusion *'Mahdi'* refers to a more broad understanding of a messiah, while *'Lisan al-Gaib'* is a more specific Fremen term.

In the beginning of the story Paul does not consider himself to be Lisan al-Gaib. The next dialogue is taking place after Duke Leto is killed and Paul and Jessica are trying to find their way to Fremen:

"Lad," Kynes said, "there are things you don't—"

"You will address me as Sire or My Lord," Paul said.

Gently, Jessica thought. Kynes stared at Paul, and Jessica noted the glint of admiration in the planetologist's face, the touch of humor there.

"Sire," Kynes said.

"I am an embarrassment to the Emperor," Paul said. "I am an embarrassment to all who would divide Arrakis as their spoil. As I live, I shall continue to be such an embarrassment that I stick in their throats and choke them to death!"

"Words," Kynes said.

Paul stared at him. Presently, Paul said: "You have a legend of the Lisan al-Gaib here, the Voice from the Outer World, the one who will lead the Fremen to paradise. Your men have—"

"Superstition!" Kynes said.

"Perhaps," Paul agreed. "Yet perhaps not. Superstitions sometimes have strange roots and stranger branchings."

"You have a plan," Kynes said. "This much is obvious... Sire." [42].

The conversation starts with Kynes calling Paul *'lad,'* which is informal and shows a lack of respect. Paul demands to be addressed as *'Sire'* or *'My Lord,'* which sets the power dynamics between Paul and Kynes, and Kynes's struggles to accept Paul's authority.

The fact that Kynes's face acquires 'a glint of admiration' suggests that Paul's strict tone evoked respect in him. Later in the dialogue he says 'This much is obvious... Sire.' The pause between using the honorific showcases Kynes's persistent hesitation in accepting Paul's authority, which might be due to the fact that Paul is a foreigner, who is trying to rule Arrakis. Kynes also did not use the honorific 'My

Lord.’ This honorific carries a more subservient meaning, while ‘Sire’ is more formal.

Paul tries to persuade Kynes by calling himself an embarrassment, which is a clever way to reframe the narrative by labeling himself as an opposition to the Emperor – therefore an enemy to Arrakis’s enemy. However, this persuasion method does not work on Kynes, as he replies with ‘*words*,’ which implies that what Paul says is irrelevant because it is not reinforced by actions.

This forces Paul to choose a different persuasion technique. He decides to mention the term ‘*Lisan al-Gaib*’ knowing that it will evoke more hesitation in Kynes, since he is a Fremen and very protective of Arrakis. This shows that despite Paul being not sure whether he is Lisan al-Gaib or not, he is willing to use the term to manipulate people in his favor. This is another example of how an author can use nonce formations to develop characters’ personality.

“Before they could respond, Paul hurled his voice at them in anger: “Do you think the Lisan al-Gaib that stupid?” There was stunned silence. He’s accepting the religious mantle, Jessica thought.” [42].

In the given passage Paul is addressing the Fremen. As we can see, Jessica points out that Paul had finally accepted him being Lisan al-Gaib. Paul’s anger also evokes silence in the listeners, which showcases the development of his ability to command and act as a leader.

Through the three presented snippet, we can trace Paul’s character development, and how at first he treats ‘*Lisan al-Gaib*’ as a mere legend falsely attributed to him, then takes on the label as a means of manipulation, which eventually leads him to embrace the label of ‘*Lisan al-Gaib*’ fully.

Unlike ‘*Mahdi*,’ and ‘*Lisan al-Gaib*’ ‘*Kwisatz Haderach*’ is a term used not by the Fremen but by the Bene Gesserit.

“That’s the one,” Paul said.

The old woman stared at Paul, then: “Young man, as a Proctor of the Bene Gesserit, I seek the Kwisatz Haderach, the male who truly can become one of us.

Your mother sees this possibility in you, but she sees with the eyes of a mother. Possibility I see, too, but no more." [42].

Reverend Mother addresses Paul as 'young man' which is a way to assert her authority and show that she is the knowledgeable one and that he should listen to her opinion. She goes on to explain that Kwisatz Haderach is the Bene Gesserit goal to create a male who will have the abilities of the Bene Gesserit. She mentions that Jessica sees that possibility in Paul, however she sees this through the eyes of the mother, not a sister of the Bene Gesserit. This implies that Jessica is biased due to her maternal instinct. Going back to Lady Jessica's internal conflict we analyzed in the first section, this further proves that she is divided between being loyal to her organization and to her role as a mother to Paul and a lover to Duke Leto.

Conclusions to Part 2

To conclude, the cultural names that were given to Paul, the protagonist of the story, and how they impacted his character development and his relationships with other characters. The simplicity of Paul's name makes him stand out, while names like '*Muad'Dib*' and '*Usul*,' given to him by Fremmen, mark his integration into their culture. Nonce formations like '*Mahdi*,' '*Lisan al-Gaib*,' and '*Kwisatz Haderach*' denotes the view the public has of him. The way Paul uses these terms to manipulate or influence other characters shows the power dynamics and complexities of the characters in the novel.

In the practical part of this study we analyzed the usage of nonce formations in Dune and can conclude that the majority of the nonce formations used achieve the function of hypostatization. This shows that Frank Herbert includes nonce words in his work primarily not for stylistic purpose, but rather to build a detailed and authentic fictional universe. Nonce formations that we looked into in this part are toponyms, organization names, environmental lexicon, and ideological concepts.

Toponyms that name planets in the story have a greater function rather than simply giving a name to a place. Each planet in the narrative is well-constructed, it can be said that it 'has a personality' or 'is an actual character in the story.' Planets like '*Arrakis*,' '*Caladan*,' and '*Salusa Secundus*' all have different sounds and evoke

different association. The study also examines how each character uses these toponyms to give their opinion and implied feelings behind the usage of these names. There is a clear difference behind the protagonist, Paul Atreides, talking about Arrakis with fear in the beginning, and in the end of the book showcasing confidence that indicates that he had fully adjusted to the foreign planet.

There are also major organizations that are an important part of the plot: Bene Gesserit, CHOAM, and a group of people like Mentats. '*Bene Gesserit*' is a clear example of a nonce formation demonstrating character development. This case is specific to the character of Lady Jessica, whose internal conflict revolves around feeling torn between the loyalty to her organization and her family. This internal conflict is clearly shown in the implied meaning of each utterance that belongs to Jessica and characters around her.

When analyzing the terms that reflect the environmental conditions of Arrakis. Thus, we can conclude that their main purpose is world-building and world description. However, they specifically play a role in developing the culture of Fremen, native people of the planet Arrakis.

And finally, the nonce formations used in the last section – cultural and ecological concepts, have a major influence on the character of Paul. He possesses many names that each character uses differently to convey different meanings. For example, the term '*Lisan al-Gaib*' is used by Fremen and showcases their religious attitude towards Paul. Meanwhile, the term '*Kwisatz Haderach*,' while having the same primary meaning as '*Lisan al-Gaib*' is used for a completely different purpose – a strategic goal of the Bene Gesserit organization.

In other words, context influences the meaning of nonce formations in a variety of ways – to outline cultural background, to demonstrate character development, to describe a fictional world, to highlight an inner conflict, etc.

GENERAL CONCLUSION

In summary, our exploration delved into both theoretical aspects and practical applications of nonce formations, particularly within Frank Herbert's classic science fiction novel *Dune*. The theoretical section reveals that nonce formations, though initially crafted for specific contexts, may evolve into neologisms and serve varied functions across different fields of discourse. They hold particular significance in fictional literature, often employed not only for stylistic purposes, but also to construct and shape a detailed fictional world, which embodies the process of hypostatization.

Pragmatics delves into language within its contextual framework, exploring various concepts to decipher the implicit meanings behind utterances. Speech acts showcase how language performs actions, while the cooperative principle and maxims present a breakdown of implied meanings. Sociolinguistics, on the other hand, demonstrates how language adapts to factors such as nationality, socio-economic status, and gender.

By employing these concepts, we can analyze the usage of nonce formations, understand their intended purposes and what they evoke in both the speaker and the reader. This analysis involves understanding why people use language in certain ways and how they interact with each other when they do.

The practical analysis of nonce formations within *Dune* clarifies their crucial role in world-building and character development. Herbert strategically employs them to mark planets, organizations, and cultural concepts with distinct identities. Nonce formations like '*Bene Gesserit*,' '*CHOAM*,' '*Mentat*' not only label organizations, but also help the reader explore the implied themes and develop personalities of characters. When considering the language that characters employ we gain insights about their nationalities and socio-political class. For example, from the conversation between two Harkonnen soldiers the readers can tell that their usage of colloquial language signals about their low social class and lack of education. Moreover, this shows that when they use the nonce word '*Bene Gesserit*' they do not fully understand its meaning and rely on the socially accepted stereotypes.

Through the interactions and experiences of characters like Lady Jessica and Paul Atreides, readers gain insight into their initial fears and eventual adaptation to life on Arrakis. Nonce formations serve a crucial role in conveying this difference to the reader through emotions and intentions of utterances, as well as the implied meanings.

Herbert fills the newly created terms with significance that demonstrates the ideological leanings, ethical orientations, and sociopolitical affiliations of the characters that are not clearly stated, but rather implied. Whether it is Duke Leto's disdain for the Bene Gesserit, Lady Jessica's internal conflict connected with the Bene Gesserit sisterhood, or the Baron's derogatory references to CHOAM, each usage of these nonce words deepen our understanding of the characters.

Furthermore, newly coined terms related to the environment and cultural concepts within the narrative help showcase a complex relationship between language, culture, and storytelling. For instance, the term 'stillsuit' not only describes a piece of clothing but also provides clues about the cultural values and customs of the Fremen society.

The difference between the terms '*sandworm*,' and '*shai-hulud*' lies in the different implied meanings. '*Sandworm*' is a general environmental term, while derived from Arabic '*shai-hulud*' possesses rich cultural and religious significance. When Fremen use the nonce word '*shai-hulud*' they showcase their respect for their culture and ideology.

Furthermore, Paul Atreides undergoes a transformation throughout the novel, while acquiring various names that reflect his role as a messianic figure. From his simple given name 'Paul' to the Fremen names '*Muad'Dib*' and '*Usul*,' and the prophetic titles '*Mahdi*,' '*Kwizats Haderach*,' and '*Lisan al-Gaib*.' Each name carries different meaning and cultural significance depending on the context. Paul's manipulation of these terms, particularly in his interactions with characters like Kynes and Jessica, highlights the power dynamics of the characters in the narrative.

In conclusion, the nuanced use of the nonce formations in Dune contributes to the authenticity and creativity of Frank Herbert's fictional universe, dwelling on

cultural beliefs, character motivations, and thematic explorations. These linguistic constructs not only stylistically enrich the storytelling but also demonstrate how language, culture, and narrative tie together within the novel.

In essence, our analysis analyzes the multifunctional nature of nonce formations within *Dune*, looking into how context shapes their meaning, enabling them to fulfill different narrative purposes ranging from world-building to character development and thematic exploration. Context plays a significant role in shaping the meaning of nonce formations within a fictional narrative.

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SUMMARY

«Дюна» Френка Герберта є визначною роботою не лише у сфері наукової фантастики, але й у літературі загалом. Написана у 1965 році, її довготривала актуальність проявляється в постійних згадках і обговореннях. Центральним елементом її вічного впливу є ретельно побудований світ. У межах вигаданого ландшафту «Дюни» okazіоналізми — лінгвістичні винаходи, що належать до конкретних контекстів — мають значну цінність у прагматиці наративу. Ці okazіоналізми служать дзеркалом, що відображає соціальні ієрархії, боротьбу за владу, культурне різноманіття та релігійні чи формальні контексти. Дослідження “Pragmatics of Nonce Formations in Frank Herbert’s Dune” було спрямоване на вивчення того, як мова у вигаданому всесвіті «Дюни» формується під впливом соціокультурних та екологічних чинників, що відображають складнощі реальної мовної динаміки. Мета цього дослідження охоплює визначення лінгвістичних моделей у створенні okazіоналізмів, аналіз їхнього внеску у побудову світу та розвиток персонажів, дослідження їхніх прагматичних функцій у передачі культурних, соціальних та ідеологічних нюансів, а також аналіз сприйняття та інтерпретації цих лінгвістичних конструкцій читачами у наративній структурі «Дюни».

Таким чином, робота прагне розкрити прагматичні нюанси okazіоналізмів у контексті «Дюни» і визначити, як контекстуальні чинники формують значення цих лінгвістичних новотворів у межах вигаданого наративу. Основним об'єктом дослідження є okazіоналізми, присутні у «Дюні», з акцентом на їхній прагматичний потенціал, створений автором.

Це лінгвістичне дослідження розглядає визначну роботу наукової фантастики, яка залишила слід у численних культурних ітераціях протягом років, вивчаючи, як okazіоналізми у її наративі сприяють її літературній цінності.

Методологічно дослідження використовує текстовий і контекстуальний аналіз, дискурс-аналіз та семантичний аналіз. Текстовий і контекстуальний аналіз розглядає текст «Дюни», щоб визначити використання okazіоналізмів,

контекстуалізуючи їх у межах побудови світу та розвитку персонажів. Дискурс-аналіз зосереджується на використанні мови в соціальних взаємодіях, досліджуючи, як okazіоналізми в діалогах і монологів відображають динаміку влади, відносини та погляди в наративі. Семантичний аналіз вивчає конструкцію і значущість okazіоналізмів, висвітлюючи, як ці лінгвістичні інновації формують розуміння читачами тем, концепцій і культур у оповіданні.

Допоміжні матеріали включають спеціальну лінгвістичну літературу, дослідження та спостереження, доповнені основним акцентом на самому романі. Структура дослідження складається з теоретичної та практичної частини. Теоретична частина пояснює okazіоналізми і прагматику. Практичний аспект розглядає прагматичні основи okazіоналізмів у наративі, підкріплений конкретними прикладами, взятими з тексту, та інформований теоретичними висновками.

Данне дослідження розглядало як теоретичні аспекти, так і практичні застосування okazіоналізмів, особливо в класичному науково-фантастичному романі Френка Герберта «Дюна». Теоретичний розділ показує, що okazіоналізми, спочатку створені для конкретних контекстів, можуть еволюціонувати у неологізми, що виконують різні функції в різних сферах дискурсу. Вони мають особливе значення у художній літературі, часто використовуються не тільки з метою стилістичного оформлення, але й для побудови та формування детального вигаданого світу, втілюючи процес гіпостазації.

Прагматика вивчає мову в її контекстуальних рамках, досліджуючи різні концепції для розшифровки прихованих значень висловлювань. Наприклад мовленнєві акти вивчають як мова спонукає фізичну дію, принцип кооперації та максими досліджують підтекстові значення що ховаються за прямим значенням, соціолінгвістика досліджує як мова формується і змінюється під впливом таких факторів як національність, соціально-економічний статус та стать.

Використовуючи ці концепції, ми можемо аналізувати використання okazіоналізмів, розуміти їхні призначення і усвідомлювати, що вони викликають

як у мовця, так і у читача. Цей аналіз включає розуміння того, чому люди використовують мову певним чином і як вони взаємодіють один з одним, коли це роблять.

Практичний аналіз okazіоналізмів у «Дюні» пояснює їхню ключову роль у побудові світу та розвитку персонажів. Герберт стратегічно використовує їх, щоб окреслити планети, організації та культурні концепції з чіткими ідентичностями. Okazіоналізми, такі як «Bene Gesserit», «CHOAM» та «Mentat», не лише позначають організації, але й допомагають читачу досліджувати приховані теми та розвивати особистості персонажів. Мова, яку використовують персонажі, надає уявлення про їхню національність та соціально-політичний клас. Наприклад, стиль мовлення двох солдатів Харконнівів сигналізує про їхній низький соціальний клас та відсутність освіти. Більше того, їхнє використання okazіоналізма «Bene Gesserit» вказує на залежність від соціально прийнятих стереотипів, а не на повне розуміння його значення.

Через взаємодії та досвід персонажів, таких як леді Джессіка та Пол Атрід, читачі отримують уявлення про їхні початкові страхи та поступову адаптацію до життя на Арракісі. Okazіоналізми відіграють ключову роль у передачі цих відмінностей читачеві через емоції та наміри висловлювань, а також приховані значення. Герберт наповнює новостворені терміни значенням, що демонструє ідеологічні нахили, етичні орієнтації та соціополітичні зв'язки персонажів, які є прихованими, а не явно вираженими.

Крім того, новостворені терміни, пов'язані з оточенням і культурними концепціями в наративі, допомагають показати складні взаємозв'язки між мовою, культурою та розповіддю. Наприклад, термін «stillsuit» не тільки описує предмет одягу, але й надає підказки про культурні цінності та звичаї суспільства фременів.

На завершення, нюансоване використання okazіоналізмів у «Дюні» сприяє автентичності та креативності вигаданого всесвіту Френка Герберта, акцентуючи увагу на культурних віруваннях, мотиваціях персонажів та

тематичних дослідженнях. Ці лінгвістичні конструкції не тільки збагачують розповідь стилістично, але й демонструють, як мова, культура та наратив переплітаються у романі.