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ABSTRACTS

Sarah Katrib: Neologisms used by writers commenting on artworks

This article is a study of a small number of neologisms found in texts by well-known writers commenting on artworks with a view to ascertaining to what degree they convey information and description. The words analysed –*pianoteux*, *manétisé*, *apple/pommesque* and *revie*– are taken from essays and reviews of exhibitions by Joris-Karl Huysmans (1848-1907), David Herbert Lawrence (1885-1930), Samuel Beckett (1906-1989) and Yves Peyré (born 1952). These literary texts on art are characterised by their aim of communicating the plastic features of the works as much as the impressions or the ideas of the authors, who fully assume the subjective viewpoint of their writing. The writing can therefore be poetic, humorous or even theoretical, and this gives the reader information about how the authors view artistic creation in general. The hypothesis presented here is that lexical creation reveals the difficulty inherent in using everyday language to convey some visible reality, and that it allows the writers to underline the uniqueness of what they think about the artwork by inventing concepts and drawing the reader's attention to their own creativity.

Maribel Peñalver Vicea: The literary neologism. A linguistic tool to explore the subconscious

Literary neologisms differ markedly from those of everyday language, since the affectivity which is imbued into literary texts is absent in other types of writing. Although literature is another point where neology can be evaluated, linguistics has long neglected literary neologisms, simply classifying them as anomalies.

Since literary neologisms play a sociological and affective role, they cannot be studied without going beyond the bounds of linguistics. They need to be studied in conjunction with other disciplines, such as sociology, literary criticism, pragmatics, psychiatry/psychology and so on. In accordance with this interdisciplinary approach then, the author has drawn on theories developed in psychoanalysis and psychiatry. On the one hand, linguistics needs psychoanalysis to explore authors' subconscious, and psychoanalysis needs linguistics, as it manifests itself in language. On the other hand, literary need linguistics to understand associated anomalies of language, whereas linguistics and psychoanalysis need literature to shed light on certain aspects of the human being, which are only accessible through literature.

That being said, the aim of the author is to show how literary neologisms can provide insight into the subconscious. The language used by the writer Hélène Cixous, with its extremely rich vocabulary, in particular in its lexical creativity, provides an ideal

case study of how the affectivity projected into the neologisms is a reflection of the extreme language and the driving forces experienced by the writer. By drawing on the methods used in linguistics and psychoanalysis, a parallel can be drawn between neologisms in literature and those produced by the mentally ill, thus explaining her reputation of *délinquante*, or excess of delirium.

Psychoanalytical theory posits neologisms as coming from the subconscious; however certain criteria, as will be seen, weaken this hypothesis. By working on the text of alterity the subconscious of the writer may be explored, as it is crystallized in neologisms. Finally a semantic and formal analysis of Héléne Cixous' neologism will help to come closer to bringing out what is particular in literary neology.

Florence Charles: Lexical blends: smart words – an example in children's literature

What is usually called children's literature is a fertile field for investigating questions of neology. Claude Ponti is one of those contemporary French authors whose writing is characterised by lexical creation.

This article examines two albums to study from a formal and a semantic viewpoint the lexical blends created by Ponti, and analyses the way they are used. Certain functions are common to other means of lexical creation which are also to be found in the two books under study, whereas others are peculiar to blends. The process sheds light on the way of writing evokes a certain aesthetic, what is sometimes called, in broader terms, the writer's universe.

Pascaline Lefort: Language in concentration camp: a new language?

Research on the different ways in which the experience of concentration camps are transmitted has revealed the existence of a novel type of language. The Lager gave birth to new language codes which every prisoner understood and integrated, as ordinary language was incapable of expressing this reality, this unspeakable reality. This article, written from an enunciative and pragmatic standpoint, questions the place of neologisms in the accounts given by the survivors of Nazi concentration and extermination camps.

Camille Vorger: Does slam breed neologisms?

Slam, as an emerging emblematic and multidimensional poetic form, can be characterized by its openness and at the same time its refusal to be "de-fined" or imprisoned by any strict or formal rules. It started as a thrust to democratize poetry, to free it from its traditional constraints, and has been built up at the intersection of literature, song and rap, where epic, lyric and dramatic genres converge, where written and oral expression overlap. It is therefore a hybrid form, a situational discursive genre, and is performed on a slam stage by means of declamation –the way the voice carries it legitimizes the way it is put into words. The words are written to be spoken, it is a sample of "oraliterature", to use a blend created by a slam poet, and which echoes the blend of "orature" created by a famous linguist. Slam is fundamentally expressive, characterized by a space-time unit –that of the stage of slam session, which is open to free expression, and as such particularly apt to stimulate the production of neologisms, a veritable explosion of different forms of lexical creativity. What are the significant forms and the corresponding lexicogenic matrices? What

effects are aimed at and what are the main functions of the neologisms identified? The analysis for this study is drawn from two corpora: the texts of two albums of the French slam artist Grand Corps Malade (2006, 2008), and three texts written or cowritten by slam artists of the Rhône-Alpes region.

Muriel Bourgeois: Thinking with words: explaining the effects and thinking behind the notes found on Pascal's death

The aim of this article, which focuses on Pascal's *Thoughts*, is to examine the presence of neologisms in the papers which the philosopher left on his death. It may be postulated that a new word or a new usage of a word can reveal much the way Pascal viewed the world.

The first stage in addressing this question is to look into how far chance, mistakes or even necessity contribute to bringing these neologisms into being. Then the theoretical criteria and principles which allow us to distinguish between formal and semantic neologisms are then set out. From these principles the question is raised to find out in how far Pascal's neologisms are used as powerful instruments of semantic cohesion.

Jean-René Klein and Yuriko Inoue: Valère Novarina, a language demiurge

For those who are already familiar with the creative resources which Valère Novarina is capable of, the following paper can only give the merest glimpse of his "neological passion". It is a far cry from terminological neology, which is purely referential, or from all forms of instrumentalized language, since the playwright goes to the very limits of the irrational and the incongruous to reach an original language, if not an "Ur" language. The inheritance of Rabelais is quite clear, as Novarina himself indicates in his writing.

This paper is divided into two parts. It seemed logical to start by analysing the language that Novarina uses to describe his aesthetic convictions, since the writer attaches great importance to his idea of language, in particular the language of the theatre (*Lettre aux acteurs, Le drame dans la langue française, Devant la parole*). In the second part, we present a typology which accounts for the whole range of his lexical creativity, which goes from the most conventional forms (derivation, compounding, etc.) to other forms of creativity –patronymic, flexional or those which we shall conservatively call *ex nihilo*.

Hugues Galli: From *bérureries* to *san-antoniaiseries*. Prolegomena to the study of neologisms in San-Antonio's works

Those who are fond of thrillers and hanky-panky will know that the novels by San-Antonio are a veritable gold mine. Frédéric Dard has been exercising his talent in this genre for the last fifty years using a freewheeling, sometime wild language, which is always ironic, where the syntax is mauled and lexical creations are rife. His work, once relegated to popular literature but now studied in academic circles, constitutes a valuable corpus for all those interested in literary neologisms. One of the aims of the present paper is to demonstrate why a detailed systematic study of Dard's neologisms would seem to be not only necessary for a better understanding of his works, but also offers perspectives which go well beyond the mere linguistic dimension, because of the variety and the density of the corpus. This type of study has the advantage of bringing out clearly the specificities of standard and

slang lexicon and their various means of enrichment in the course of the second half of the twentieth century. This paper also aims at accounting for the difficulties inherent in this sort of endeavour by showing examples of the limitations of certain studies already carried out on the subject. Its other main aim though is to open up research perspectives by presenting preliminary work and sketching out the method which this sort of study presupposes.

Anna Isabella Squarzina: *Struggle for lifer*: a neologism struggles for life. From *Jean Santeuil* to *Sodom and Gomorrah*

From the early *Jean Santeuil* to the late *Sodom and Gomorrah*, this article follows how Proust used *struggle for lifer*, a neologism recalling social Darwinism, which was actually coined by Alphonse Daudet. The two occurrences of the expression in Proust's work are compared. It emerges that they show differing spelling, grammatical category, meaning and context, and this is followed up in a faulty, unstable and changing form which was quite successful at the turn of the century, together with its various evolutions (derivation, conversion) and its metamorphosis are illustrated, analysed and interpreted.

Geneviève Henrot Sòstero: A Charlus, from the novel to the web: the progress of an example of antonomasia

Modifying a proper name designating a person by adding an article can produce figures of speech in different contexts, including antonomasia. This leads the hearer/reader to decode the resulting noun phrase [det + NP] not as the rigid designator of a unique individual, but as an expression of one example taken from a group of individuals having some striking resemblance with the original. Charlus, the famous baron in Marcel Proust's *À la recherche du temps perdu* inspired one of literature's most recent cases of antonomasia, aiming at characterizing a particular type of homosexual. An analysis of Frantext and more broadly from the web shows that NP *Charlus* has indeed gained the status of antonomasia, to judge from the number of occurrences having this meaning, which appear not only in critical works published since the novel came out, but more recently, and more importantly, in a large number of blogs or discussion groups. Antonomasia thus appears to be the final stage in the process of lexicalisation, following repeated metaphoric, emphatic and exemplary instances of this usage.

Louise-Amélie Cougnon and Richard Beaufort: Neologisms and SMS

This article gives an overview of the research potential offered by a corpus of SMS messages to be analysed from a neological perspective. Firstly the authors define and limit what may be understood by SMS writing, as a preliminary to presenting the French-language corpora to be analysed. The method of extracting the neologisms is then explained. The result was over one hundred candidates which had a direct bearing on communication mediated by computer. These candidates were then listed and analysed for their geographical origin, the means of their creation and the context in which they first appear.