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HOLOPHRASTIC CONSTRUCTIONS IN ENGLISH AND FRENCH FICTION
ГОЛОФРАЗИСНІ КОНСТРУКЦІЇ В АНГЛІЙСЬКИХ ТА ФРАНЦУЗЬКИХ ХУДОЖНІХ ТЕКСТАХ

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Abstract. *Holophrasis is an occasional type of lexical and syntactic method of word formation in which a syntactic unit is transformed into a lexical one. Holophrastic constructions (HCs) are a productive method of occasional word formation in English and French writing. HCs are typically used to enhance expressiveness, conciseness, and accuracy in writing. In this study, we examined HCs in the language of modern English and French writers in terms of their syntactic structure, semantics, graphical representation, and functions.*

To achieve this goal, methods of induction and deduction, word-forming analysis and linguistic definition have been used. Holophrastic constructions, collected by a continuous sample of works of French and English-language fiction, have become the research material. We found that the HCs in our texts consisted of between two and twenty-six components, suggesting a high ceiling on the number of units that can be combined to make a HC. While most of the HCs in the texts were semantically transparent, there were several semantically opaque examples that required additional cultural and intertextual knowledge to decode. The HCs in both English and French were represented visually in several ways: hyphens, italics, capitalisation, and the combination of these methods.

The article has presented nominative and attributive HCs with different stylistic loads. Nominative HCs refer to certain concepts and phenomena of reality, giving them greater expressiveness and originality. Attributive HCs are formed to express the quality of an object using lexical, semantic and morphological means. HCs in our texts served various functions: nominative, descriptive, pragmatic, and as a way to compress content. The context of holophrastic construction use is usually limited by the sentence in which it is used. The emphatic nature, vivid expressiveness, self-contextualisation and ability to conserve linguistic efforts are distinguishing features of HCs.

Keywords: occasional lexical unit; holophrasis, holophrastic construction; language economy; modern English and French fiction.

Introduction. The English and French word-building systems are characterized by the frequent formation of compound and composite words. The study of these composite words, or holophrastic constructions (HCs), is aimed at revealing the features of HCs and the mechanisms underlying them.

Syntactic compounding and HCs are considered the most economical means of describing concepts and concrete phenomena, and their use in both English and French literature is increasing. The study of these new formations in modern texts that specifically reinterpret creative compounding is a new and promising avenue for research. The study of how HCs function in modern texts can potentially reveal their functional specificity, as well as their role in realizing the informational and emotional potential of literary texts.

Literature review. Occasional words and word combinations or occasionalisms, that characterized by unusual form, concentration of semantic load, and variety of functions, have been a consistent focus of scientific research both in European linguistics [9; 10; 14; 33] and Ukrainian one [1; 3; 4; 5; 19; 25].

Belinda Crawford Camiciottoli in her article [10], offered an in-depth analysis of hyphenated phrasal expressions (HPEs) in the American edition of *Vogue*. Her study provides a useful benchmark for contrastive studies aiming to understand extent to which HPE usage in American *Vogue* may influence the writing styles of journalists of other language backgrounds, with particular reference to Italian fashion journalism [10]. In a previous article, "My almost-leggings-so-I'm-kind-of-cheating jeans," [9] she explored contemporary fashion discourse through a systematic analysis of hyphenated holophrastic constructions, viewing them as linguistic features that are analytically challenging but have strong expressive potential.

Carola Trips introduced a "train once, use many" approach for the syntactic analysis of phrasal compounds [33] and proposed a method that used a state-of-the-art dependency parser not only to analyse sentences but also to compound the non-head of phrasal compounds in a well-defined particular condition which is the analysis of the non-head spanning from the left boundary to the nominal head of the phrasal compound.

Trips and Kornfilt in their research [34] discussed the properties of phrasal compounds in English, German, Turkish and Sakha, a Turkic language. They addressed the question of the formal status of the elements in phrasal compounds, investigating and comparing the languages under discussion.

Guenther, Kotowski, and Plag presented data from the Corpus of Contemporary American English that verified the existence of adjectival phrasal compounds in the English language. The authors demonstrated that these compounds are similar to non-phrasal adjectival compounds and to nominal phrasal compounds [14].

In Ukrainian linguistics, Kalyta and Klymenyuk studied the regularities in the functioning of HCs in English literary prose. They defined HC as "a synthetically formed composite lexical unit that combines features of a word, a word-combination, or a sentence, and which figuratively and precisely represents in communication the integrative pictures of the individuals' thinking or behavior" [19, p. 77]. The authors presented a generalized classification of linguistic properties of HCs as well as examples of their actualization in English literary texts. They systematized English HCs according to the most significant features of their linguistic expression: communicative and pragmatic aim, form of expressing meaning, degree of their emotional loading, their syntactic function in the sentence (subject, predicate, object, attribute, or adverbial modifier) and their structure.

Koloyiz highlighted peculiarities of individual authors word-formation processes in creating nonce words in the Ukrainian language – the words that had been created for a unique occasion [3]. Degtyareva paid special attention to the notion of holophrasis while studying the stylistic means of language economy in Ukrainian postmodern fiction, for example: ***лак-із-цяточками, лак-із-квіточками****, аж нарешті в десятому,* ***слава-тобі-Господи****, нормальний колір; виключної* ***до-себе-належності****; її дотеперішня* ***воля-до-влади****; після нової* ***сварки-на-межі-розриву****;* ***Ленця-не-Ленця*** *з сонячної сторони тролейбуса врешті відчуває, що на неї дивляться, й повертає голову* [2]. Degtyareva [1] stated that holophrasis is widely used in Romance and Germanic languages due to the fact that some features of agglutinative morphology, linguistic economy, avoidance of complex

syntactic structures and amplification of adjectives are the characteristic features of these languages. Thus, the appearance of HCs in Ukrainian is the notion of language interference and the definite influence of English on the Ukrainian language can be noticed.

Goltsova, in her latest paper "Holophrastic constructions as a means of occasional word formation in English popular fiction" [13] examined the theoretical aspects of holophrasis as a means of occasional word formation in the English language, revealing the peculiarities of HCs as they function in modern English fiction.

The aim of the article is to analyse the structure, semantics and functioning of HCs in modern English and French fiction.

Materials and research methods. Novels by French and English writers served as research material. Examples of English HCs have been taken from English modern fiction, in particular from E. L. James's sensuous romance *Fifty Shades of Grey* and its sequels, *Fifty Shades Darker*, *Fifty Shades Freed* and *Grey*; from four novels by M. Keyes – *The Last Chance Saloon, Angels, The Break,* and *Grown Ups*; from the novels of bestselling author of *P.S., I Love You* – C. Ahern. The data processed in the paper also include the novels written by Jamaican-American author Nicola Yoon: *The Sun is Also a Star* and *Everything, Everything*, which were translated into more than forty languages, so we can compare the rendering of HCs in English, French and Ukrainian languages. Some examples have been extracted from chick lit books *Chasing Harry Winston* by L. Weisberger and *Confessions of a Shopaholic* by S. Kinsella

The data presented herein were obtained from the novels of the following French writers: P. Daninos *Un certain Monsieur Blot* [11], J. Prévert *Fatras* [26], R. Queneau *Le chiendent* [27], C. Rivoyre *Le voyage à l'envers* [28], C. Roy *La maison qui s'envole* [29], R. Sabatier *Les Enfants de l'été* [30], J. Giono *Le chant du monde* [12]. Definitely, their works are not so modern in comparison with English ones that we have chosen as our research material, but we have done this on purpose as it has helped us to compare the use of HCs within different literary periods.

The research methodology was based on general scientific methods of induction and deduction, the empirical and theoretical methods of analysis and synthesis, the method of continuous sampling, word-forming analysis and linguistic definitions, and the method of describing and interpreting examples when a phrase or fragment becomes one word-concept while acquiring new semantic connotations.

Results and discussion. It is crucial to define the term 'holophrasis'. It was coined by German-American educator and political philosopher Francis Lieber in 1853 to refer to a "combination of many ideas into a single word" [32, p. 31].

Holophrasis (from Greek *holos* – 'whole' and *phrases* – 'utterance') can be defined as a productive mode of forming words or special syntagmatic units that transforms a syntactic unit into its lexical equivalent.

The term 'holophrastic construction' is slightly ambiguous, as its definition includes a variety of types of compounds, including **phrasal compounds** [14, p. 75; 33; 34], **hyphenated phrasal expressions** [9; 10], **creative compounds** [9; 10], **sentence epithets** [31, p. 361], and **occasional word formation** [13]. We use the term 'holophrastic construction', defining it as multi-word item that semantically and syntactically forms a meaningful and inseparable unit.

These complex constructions occur because of the syntactic structure of Romance and Germanic languages and the need to transform whole sentences into nominal units and use them in context as an adjective or as a noun. Such constructions absorb language units of different grammatical natures: different parts of speech, phrases, clauses, and whole sentences. HCs are syntactically complex entities that are graphically connected in writing using hyphens, but semantically they are one language image, one concept, a separate semantic component that captures the speaker's flow of associations. Therefore, despite the length and complexity of HCs, they are easily decoded by recipients, in fact, they are even easier for readers to understand than classical participial, coordinate, and subordinate clauses.

However, the translation of such neologisms can pose challenges for translators of modern fiction. The problem of translating these constructions is quite interesting and relevant, and we are planning to address this issue in our further research.

Creating HCs. Substantivation and adjectivation are the main methods used to form HCs. Substantivation is formation of new nouns from different parts of speech without derivation, for instance: *There's respect in there, charm, a bit of* **pretender-to-the-throne** [23]; *It's not just the* **fear-of-dying** *and, worse, the* **fear-of-becoming-jowly***, it's because I work in PR, a dynamic, youthful sector, which does not value the 'less-young' among us* [22].

Some HCs become common words (*forget-me-not, stay-at-home, mother-to-be, do-it-yourself, up-and-coming, out-of-tune*). In this case, they can become a derivative basis for suffix derivation (do-it-yourself → do-it-yourselfer): *We are besieged by* **do-it-yourselfers** *wanting to spruce up their homes* [16]. But most often, such phrases remain occasional, without going beyond the scope of the literary work.

The majority of HCs are formed by adjectivation. According to linguist Halyna Stashko, these constructions are defined as sentence epithets, expressed by integrated sentences (e.g. *a 'well-that's-the-story-what are-we-going-to-do-about-it' air*) [31, p. 361].

In our research we term these constructions as adjectival or attributive HCs, as they are almost exclusively in the attributive position. Examples of attributive HCs include: *I'm much more of a* **curl-up-with-a-book-in-a-comfy-chair-by-the-fire** *kind of girl* [16]; *By Wednesday, she's much better, and I no longer have to endure the sight of her* **pink-flannel-with-too-many-rabbits** *PJs* [16]; *…l'honnête homme, l' Ami sûr* **dont-l'éclatant-succès-rejaillissait-sur-la-Maison-tout-***entière...* [11, p. 172].

In such cases attributive HCs lose their independence, graphically and syntactically becoming like a word. Attributive HCs usually modify the following nouns: 'talk', 'shrug', 'manner', 'gesture', 'look', 'laugh', 'voice', 'smile', 'tone', 'face', 'expression', 'attitude', 'beliefs', 'nod' and others that describe manner of speaking, behaviour, facial expression, or the attitude of a person, for instance: *Mortified, Tara quickly shut up with her dramatic, it's-all-over* **talk** [20]; *He'd grinned, given her his what-can-I-say?* **shrug** [20]; *Lorcan gave an Aw-shucks-it-was-nothing* **grin** [20]; *I give him the biggest-bluest-longest-eye-lashed* **look** *that I can manage* [15]; *Myles exchanged a what-the-hell's-up-with-him?* **look** *with Bruce and Jason* [20]; *I laughed a soft, wifely, you-total-lunatic* **laugh** [22]; *Trying to keep my prone-to-quaver-under-pressure* **voice** *free of tell-tale traces of fear* [21]; *I held up my hands and shrugged in a what-can-you-do* **manner** [22]; *Kiara grasps Sofie's hand in a we-shall-overcome* **gesture** [22]; *He gives me a how-cute-is-she* **smile** [22]*; Mum rearranged her features into her I'm-going-to-be-a-granny-again* **expression** [21]; *He gives me a don't-be-stupid* **stare** [16]; *She was giving him the I'm-not-angry-I'm-disappointed* **treatment** [23]; *I give her my I-completely-understand-and-will-respect-your-privacy* **nod** [18].

Let us now turn to the functioning of HCs in the works of French masters of literary writing. In French, certain notional or even functional words, word combinations, utterances, or sentences are considered substantiated if they are preceded by *un déterminant*, that is, the word that attaches them to the noun category. Such a word can be an article, a demonstrative, possessive, or a quantitative adjective. Among the most striking cases of substantiation is the substantiation of a sentence or a word combination: *le qu' en dira-t-on* (what will people say about this?); *un va-nu-pied* (a very poor person); *un je-m'en-foutiste* (a person who doesn't care); *le je-m'en-fichisme* or *le je-m'en-foutisme* (complete indifference, apathy).

Using HCs in French highlights the characteristic features of objects. Many examples of this function are found in kitchen utensils: a peeler for removing shells of the desired thickness, a vegetable cutter for potatoes, an egg cutter to cut it into thin circles: *il fit l'acquisition de l'épluche-patates; sur le point de partir il ne put résister aux charmes du coupe-oeufs-durs-en tranches-minces et l'acheta* [27, p. 90]. This unusual form only increases the pragmatic load and expressiveness of the designated object.

Other HCs with nominative and attributive dominants have religious meanings: *Pessimiste ère chantait super-fils-*

ciel Il faut bien que le genèse se passe chantait le Père [26, p. 231]. They also capture grotesque and ironic characteristics of the characters:

1) People: *Ce sont, en réalité, des sur-sous-développés, des sauvages, incapables d'apprécier les bienfaits de la Satellisation* [26, p. 67]; *et la Mère Coupe-toujours a le bonjour* [26, p. 281]; *Quels que soient la pureté de vos sentiment, ... vous n'êtes, Tristan, qu'un-beau-salaud; des hommes qui-ne-demandent-que-ça* [11, p. 74]; *qui peuvent dire en un clin d'œil si le vent est sud-sud-est ou nord-nord-ouest* [11, p. 126]; *la mélancolique répétitrice-dont-la-famille-a-eu-des revers* [11, p. 161]; *alors, Monsieur Poudre-d'escampette, pas trop fâché de nous revoir* [28, p. 25]; *Madame Combien-de-fois, Madame Combien-de-sous, tu l'a achetée* [28, p. 270]; *nos amis le gras et le maigre, c'est-à-dire Quinze-Côtelettes et Outre-à-Huile* [30, p. 95]; *C'est le Conseil des Vingt-Sept. Ce sont les Trois- fois-Neuf* [30, p. 124];

2) Things: *l'épluche-pommes-de-terre* [27, p. 90]; *coupe-oeufs-durs* [27, p. 181]; *Qu'est-ce qu'il y dans un djinn-fils* [27, p. 183];

3) Phenomena: *aujourd'hui les Noirs commencent à parler grand-nègre* [26, p. 44]; *Evadés des camps d'électro-rééducation nationale, lors de la dernière conflagration terriphérique* [26, p. 67]; *un vieux grimoire de science-crucifiction* [26, p. 68]; *une quelque sorte d'auto-misogyno-oratorio injouable* [26, p. 199];

4) Events: *Le Grand-Livre-du-Mois* [28, p. 5]; *on finissai toujours par tirer-z-à-la-courte-paille* [29, p. 20];

5) Ideas: *l'obstination d'un six-day-man* [27, p. 254]; *Seuls, le nouveau-né et le singe font de véritables pieds-de-nez* [26, p. 26]; *je sais que le plus-que-bonheur se rapproche de moi* [28, p. 94]; *lancer une déclaration pied-dans-le-plat et trouble-fête* [28, p. 65]; *un athée, il fait de Dieu barbe-de-paille!* [30, p. 66]; *la ville-pas-ville* [30, p. 62]; *Elle dit n'importe quoi, mais c'est du n'importe-quoi joli. Je préfère cela au bien-choisi pas beau* [30, p. 69].

The decoding of many HCs requires cultural knowledge. For example, in Daninos's texts we observe culturally loaded HCs, for example: *Un manque total de bon sens ...* ***Du-plus-élé-men-taire-bon-sens*** [11, p. 135]; *Je fais maintenant partie de ce qu'en haut lieu on nomme, à l'américaine, les* ***yes-men****... alors qu'auparavant je n'étais*

qu'un ***nod-men*** [11, p. 170]; *l'honnête homme, l'Ami sûr* ***dont-l'éclatant-succès-rejaillissait-sur-la-Maison-tout-entière*** [11, p. 172].

Deducing implicatures from the above constructions, we understand that the HC ***Du-plus-élé-men-taire-bon-sens*** means a complete lack of common sense. The HCs ***yes-men*** and ***nod-men*** are borrowed from English. While "yes-man" is commonly used in English to denote those who accede easily to the wishes of others, "nod-men" is created by taking two English words that do not normally co-occur and simultaneously borrowing them to form a novel HC.

The structural classification of HCs. HCs can be divided according to their structure into two-component, or multicomponent (three-component, four-component, and so on) units:

1) Two-component HCs: ***eat-in*** *– no,* ***banquet-in*** *– kitchen* [15]; *Floyd fixed me with a dazzling* ***melon-wide*** *grin* [16]; *et la Mère* ***Coupe-toujours*** *a le bonjour* [26, ч. 281].

2) Three-component HCs: *She'd learnt that men don't like to be faced with naked need, so she couched her desire to meet Geoff Melody in casual,* ***no-strings-attached*** *terms* [20]; *Grey smiles a dazzling, unguarded, natural,* ***all-teeth-showing****, glorious smile* [16, p. 47]; *He gives me a* ***don't-be-stupid*** *stare* [16]; *All part of your* ***feed-the-world*** *plan?* [16]; *un athée, il fait de Dieu* ***barbe-de-paille!*** [30, p. 66]; *la* ***ville-pas-ville*** [30, p. 62].

3) Four-component HCs: *Do I need a visual reminder of the beautiful Christian* ***I-don't-want-you Grey****?* [16]; *Le* ***Grand-Livre-du-Mois*** [28, p. 5]; *It is* ***melt-in-the-mouth*** *delicious* [15].

4) HCs with more than four components:

- ***you're-better-off-without-him*** *dinner* [35] (5 components);

- *Devant n'importe quel carré, quel cercle, quel pâté – surtout, surtout ne jamais parler* ***de l'enfant-qui-pourrait-en-faire-autant*** [11, p. 216] (6 components);

- *The* ***happy-new-year-make-me-gag*** *card* [6] (6 components);

- ***Du-plus-élé-men-taire-bon-sens*** [11, p. 135] (7 components);

- *...l'honnête homme, l' Ami sûr* ***dont-l'éclatant-succès-rejaillissait-sur-la-Maison-tout-entière...*** [11, p. 172] (9 components);

*- OK, I take it from that **attempt-at-being-humorous-but-meaning-every-word-of-it** reply that you don't like Greg* [6] (10-components).

Most of the HCs we found had between three and seven words. However, we also recorded extremely extended structures in which the number of components was more than ten, suggesting that the only restriction on the number of components in HCs is cognitive processing capacity. The longest HC in our study consists of 26 components: *He was no longer the sexy officer, he was the **evil-lock-her-up-forever-in-a-tiny-cell-with-a-luminous-orange-jumpsuit-and-noisy-flip-flops-and-no-hot-water-or-make-up-type** officer* [7]. This HC is used for humorous effect, as it shows a change in perception from one attribute 'sexy' to another using syntactic parallelism. We can see that both are in the adjective position, even if the second one shouldn't really be.

The semantic classification of HCs. HCs can be divided into two semantic categories: semantically opaque and semantically motivated.

Semantic transparency is present when the meaning of a word or a holophrastic sentence is derived in a straightforward way from the meaning of its components. The vast majority of HCs are semantically transparent. This is because we use HCs both to make language more expressive and to reduce cognitive effort, which means that their meaning should be clear and easily decoded by the reader. Some examples of semantically transparent HCs in the data are as follows: *Taking a deep breath, I put on my professional **I've-worked-in-this-shop-for-years** façade* [16]; *I upload the **least-miserable-looking** photo to Facebook* [22]; *'Certainly,' I murmur, trying to hide my **red-with-pleasure** face in my iPad* [22]; *She gives me her most **endearing-motherly-absolute-unconditional-love** smile* [23]. As it can be seen from the above examples, the meanings of these HCs are explicated by the words included in them.

Semantically opaque HCs are semantically indivisible and have meanings that cannot be straightforwardly decoded from their components. In these cases, HC becomes a kind of meta-language in which the newly created lexical unit has a metaphorical and intertextual meaning. Such HCs may involve other texts (including Bible) or additional contextual and cultural information, for example: *It's a miracle (**water-into-wine** variety)* [36]; *Richard smells of grass, and moss, and soil, **salt-of-the-earth** scents that Gabriel can trust* [8].

In the HC *'water-into-wine'* we can trace a reference to the Biblical story in which Christ turns water into wine. The HC *'salt-of-the-earth'* is also based on a Biblical reference describing the most influential, the best people in the world.

Another intertextual HC '**Winnie-the-Pooh-like**' (*But things weren't so easy for plump Curtis, who got stuck **Winnie-the-Pooh-like** in the window space* [21]) presuppose the knowledge of Milne's story about anthropomorphic teddy bear and his adventures.

In French novel *La maison qui s'envole* by the French writer Claude Roy, we encounter the following semantically opaque HCs: *Ici la Descente-de-lit, capitaine Hermine...z; Ici les Pigeons-Voyageurs-Associés, Compagnie de transports rapides...*[29, p.63]. These examples require contextual information to decode: two children are playing a game called "Who represents which airline." The first example represents an airline called *Descente-de-lit* (rug-near-the-bed), and the other represents companion pigeons that travel long distances together: *les Pigeons-Voyageurs-Associés*.

The graphical arrangement of HCs. HCs in both English and French can be arranged visually in several ways. The most common of these is writing with multiple hyphens, for example: *Katherine often teases me that I'm missing the **need-a-boyfriend** gene, but the truth is – I just haven't met anyone who… well, whom I'm attracted to, even though part of me longs for those trembling knees, **heart-in-my-mouth, butterflies-in-my-belly**, sleepless nights* [16]; *Devant n'importe quel carré, quel cercle, quel pâté – surtout, surtout ne jamais parler de **l'enfant-qui-pourrait-en-faire-autant*** [11, p. 216].

Another way of representing HCs is to put them inside quotation marks, for example: *I keep coming back to the **'I don't do the girlfriend thing'** quote* [16], *"Les femmes veulent savoir, "savoir sur quel pied danser"... "en avoir le coeur net"* [11, p. 148]. In our

study, we also include these structures in the HC category.

An additional method is to write them in italics: "He smiles his odd *I've got a whopping big secret* smile" [16]; "The look on her face says *what do you take me for*?" [37]. This was a sporadic phenomenon in both French and English texts.

HCs can also be both hyphenated and capitalised, typically representing nominative holophrasis, for example: *Did Mrs.* ***Extraordinarily-Glamorous-In-Spite-Of-Being-Old*** *Robinson really put him off blondes? Miss* ***Provocative-And-Unfortunately-Good-At-Her-Job*** [16].

Another option for creating HCs is to use capital letters, but not hyphens. In Yoon's book "*Everything, Everything*" [37] we observe an unusual nominal HC referring to the main character, a teenage girl: "*And now my life doesn't make sense anymore. I almost wish I hadn't met him. How am I supposed to go back to my old life, my days stretching out before me with unending and brutal sameness? How am I supposed to go back to being* **The Girl Who Reads***? Not that I begrudge my life in books. All I know about the world I've learned from them. But a description of a tree is not a tree, and a thousand paper kisses will never equal the feel of Olly's lips against mine*".

Interestingly, in a French translation of the book, the HC '*The Girl Who Reads*' is rendered using the HC ***"fille-qui-lit"***, a different graphical arrangement, as it is written in quotation marks and hyphenated, with each letter non-capitalised: "*Et maintenant ma vie n'a plus aucun sens. Je voudrais presque ne jamais l'avoir rencontré. Comment pourrais-je retourner à mon existence d'avant? Cette existence dans laquelle tous les jours s'étirent devant moi avec une similitude brutale et infinie? Comment pourrais-je redevenir cette* "***fille-qui-lit?***" [38]

The functions of holophrasis. HCs have numerous functions in written texts. One of the main functions is nominative: it is used mainly to denote unusual character names.

This type of HC is common in children's poetry and fiction: *Winnie-The-Pooh, the Bi-Coloured-Python-Rock-Snake, Little Red Riding Hood; All-the-Elephant-there-was; All-the-Cow-there-was; All-the-Turtle there-was.* In French, some examples are: *Moi, Levraut-pied-bot qui détale au trot; Moi, Renard-au-*

parler-mignard; Moi, Loup-gros-loup à l'affût dans le houx. The authors of fairy tales used these occasionalisms in their stories to render qualities, features, and characteristics of certain things or fictional characters more vividly. These proper names in fictional texts encode both cultural and pragmatic information.

Nominative HCs in works of adult fiction are often used ironically: ***Mr. Badly-fitted-brown-suit*** [15]; *He presented himself as* ***Mr Safe, Mr Too-Thin-to-Be-Macho*** [20]; *At the moment, we'll call you* ***Scapegoat-in-waiting*** [22]; *He's served immediately, no waiting for* ***Mr. Control-Freak Grey*** [15]; Elliot and Miss ***Well-Groomed-Sexual-Predator*** *talking, hugging, and that kiss on the cheek* [17]; ***Sir Somebody-or-Other*** [17]; *I had to change the conversation fast from* ***Premilla-who-bought-drugs-on-the-street*** *to* ***Premilla-the-respectable-woman-who'd-been-badly-served-by-the-medical-community*** [22]; *What's* ***Alicia-Bitch-Long-legs*** *doing here?* [24]; ***Droite-la-torche*** *sauta à terre etvint toucher le museau des taureaux flèches* [12, p. 214]; *Merde! dit* ***Gauche-la-pique***, *j'ai été obligé. Il a reniflé vers l'à pic tout le long* [12, p. 215].

Such original usages attract readers' attention to the characters of the text. The creative nature of HCs, which draws on the interpenetration of conceptual, linguistic and figurative pictures of the individual's world, appeals to the creativity of both the writer and the interpreting addressee.

The authors use these neologisms-holophrases in their works to better convey the qualities, character traits, types of characters, nominate them, since in the literary text the proper name encodes sociocultural and pragmatic information, performing nominative and explanatory functions. HCs serve as a means of denoting essential concepts in a fictional text while simultaneously capturing the speaker's individual linguistic and imaginative worldview.

Conclusions. Holophrasis is a productive means of occasional word formation in modern English and French fiction. Holophrasis is an unusual method of generating language units in which phrases or sentences are merged into one word using hyphens and other graphical means. Such

neologisms emphasise judgments and stylistically colour the text. The components of such derivatives are syntactic constructions such as phrases and sentences. The presence of such occasionally formed lexical units in modern French and English fiction can be explained, first of all, by the desire to create vivid images in the reader's imagination and concisely convey certain concepts, sensations, and conditions, thereby avoiding their routine description. Occasional HCs give prose a special coloration, adding expressiveness and informative load where the author deems it necessary. HCs shape new shades of semantic meanings and occupy a special niche among lexical and syntactic techniques in English and French fiction.

HCs perform various functions in fictional texts. Many serve a nominative function, labeling objects, phenomena, and characters in the work. Many serve a descriptive function, describing characters and their emotions. HCs may also function to make a text more concise, to emphasize the content of the work, or as part of an individual author's writing style.

Holophrasis is not typically designed to create standard nominative units that can become fully-fledged language units in the future. Instead, occasional HCs provide an opportunity to name or describe a phenomenon in a structurally compressed but semantically rich way, thereby demonstrating the author's linguistic creativity and expressiveness. The essence of holophrasis is the folding of a syntactic unit into a lexical one for the purpose of stylistic expression, self-expression and language economy.

Based on these promising findings regarding the peculiarities of HCs, work on the remaining issues on the semantic and pragmatic levels of HCs is being continued and will be presented in upcoming papers.

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Анотація. *У статті досліджено особливості функціонування голофразисних конструкцій (ГК) у мовленні сучасних англійських і французьких письменників. Актуальність наукової розвідки зумовлена інтересом авторів до вживання голофразисних лексичних одиниць у художніх текстах та необхідністю їх системного аналізу. Використання подібних конструкцій пояснюється низкою*

лінгвістичних та екстралінгвістичних причин: прагненням урізноманітнити художній стиль новими нетрадиційними словоформами на позначення предметів і речей, додати рельєфності й виразності, більш влучно та лаконічно передати поняття, стани, почуття. Метою дослідження є аналіз структури, семантики та функціонування голофразисних конструкцій в англійських та французьких художніх текстах. Для її досягнення застосовано методи індукції та дедукції, словотвірного аналізу та лінгвістичної дефініції. Матеріалом дослідження стали голофразисні конструкції, зібрані методом суцільної вибірки із творів французької та англомовної художньої літератури.

Головні результати дослідження. Голофразис визначаємо як оказіональний різновид лексико-синтаксичного способу словотвору, що трансформує синтаксичну одиницю у лексичну, підсилюючи художню експресивність, лаконічність, влучність речення/тексту, почасти заповнюючи лакуни при вираженні думки. Голофразисні конструкції в англійській та французькій мовах можуть бути оформлені різними способами, найпоширеніші з них наступні: написання через декілька дефісів, курсивом, написання кожного слова з великої літери, комбінований.

У статті представлено номінативні та атрибутивні голофразисні конструкції з різним стилістичним навантаженням. Номінативні голофразисні конструкції називають певні поняття та явища реальності, додаючи рельєфності та автентичності, більшої експресивності та самобутності текстові. Атрибутивні голофразисні конструкції використовуються для увиразнення й виокремлення якості об'єкта за допомогою лексико-семантичних і морфологічних засобів. Голофразисні конструкції виконують різні функції в художній літературі: номінативну, дескриптивну, прагматичну, функцію економії мовних засобів. Однак, лише багаж культурологічних знань сприяє їх повному декодуванню та адекватному сприйняттю їхньої цінності. Авторські лексичні новотвори (ГК у нашій розвідці) імплікують додаткові значення до нашого розуміння прочитаного, що змінює звучання тексту на інакше й яскравіше.

Ключові слова: оказіоналізм, голофразис, голофразисна конструкція, засіб мовної економії, сучасна англійська та французька художня література.