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STATISTICAL ANALYSIS OF AUTOCHTHONOUS OCCASIONALISMS IN THE WORKS OF BRANDON SANDERSON

Abstract. This paper presents an analysis of occasionalisms in autochthonous languages encountered in the work of renowned fantasy writer Brandon Sanderson. Occasionalisms, the linguistic elements specific to a particular context or event, play a key role in the construction of the countries and cultures of his works, adding authenticity and depth to the universes the writer creates. In this paper, the semantics of occasionalisms is examined alongside with their impact on understanding the cultural specificities and social relations within the authorial world. This phenomenon is examined through the whole text, analyzed statistically and distinguished by modality categories. The aspects of linguistic creativity manifested in the creation of these unique linguistic elements and their role in text and narrative are highlighted. It lightens the fact that linguistic creativity is reflected in the author's idiostyle, which creates unique ethnonyms, paroemias and other language elements recognizable in the author's world and enrich the author's words as they play a key role in shaping the unique artistic experience that distinguishes Sanderson's work from other works of fantasy. This study is important in terms of understanding the authorial text and the relationship between author and reader.

Keywords: autochthonous language; occasionalism; linguistic creativity; linguistic analysis; modality

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БРЕНДОН САНДЕРСОН ЕҢБЕКТЕРІНДЕГІ АВТОХТОНДЫ ОККАЗИОНАЛИЗМДЕРГЕ СТАТИСТИКАЛЫҚ ТАЛДАУ

Аңдатпа. Бұл мақалада әйгілі фантаст жазушы Брендон Сандерсон шығармашылығында кездесетін автохтонды тілдердегі окказионализмдерді талдау ұсынылған. Окказионализмдер белгілі бір контекске немесе оқиғаға тән тілдік элементтер ретінде оның шығармаларындағы елдер мен мәдениеттердің жасалуында шешуші рөл атқарады, жазушы жасаған ғаламға шынайылық пен тереңдік қосады. Бұл еңбекте окказионализмдердің семантикасы олардың автор әлеміндегі мәдени ерекшелік пен әлеуметтік қатынастарды түсінуге ықпалымен қатар қарастырылады. Бұл құбылыс бүкіл мәтін негізінде зерттеледі, статистикалық талдауға ұшырайды және модальділік категориялар бойынша ажыратылады. Осы бірегей тілдік элементтердің жасалуында айқын көрінетін лингвистикалық шығармашылық аспектілер, олардың мәтіндегі және баяндаудағы рөлі көрсетіледі. Лингвистикалық шығармашылық авторлық әлемде танылатын және авторлық сөзді байытатын бірегей этнонимдерді, паремияларды және басқа тілдік элементтерді жасайтын авторлық идиостильде көрініс табатыны атап өтіледі, өйткені олар Б. Сандерсонның жұмысын басқа қиял-ғажайып шығармалардан ерекшелендіретін бірегей көркемдік әсерді қалыптастыруда шешуші рөл атқарады. Бұл зерттеу авторлық мәтінді және автор мен оқырман арасындағы қарым-қатынасты түсіну тұрғысынан маңызды болып табылады.

Тірек сөздер: автохтонды тіл; окказионализм; лингвистикалық шығармашылық; лингвистикалық талдау; модальділік

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СТАТИСТИЧЕСКИЙ АНАЛИЗ АВТОХТОННЫХ ОККАЗИОНАЛИЗМОВ В РАБОТАХ БРЕНДОНА САНДЕРСОНА

Аннотация. В данной статье представлен анализ окказионализмов в автохтонных языках, встречающихся в творчестве известного писателя-фантаста Брендона Сандерсона. Окказионализмы, языковые элементы, характерные для определенного контекста или события, играют ключевую роль в создании стран и культур в его произведениях, добавляя аутентичности и глубины вселенным, которые создает писатель. В данной работе семантика окказионализмов рассматривается наряду с их влиянием на понимание культурной специфики и социальных отношений в авторском мире. Это явление рассматривается на материале всего текста, подвергается статистическому анализу и выделяется по категориям модальности. Освещаются аспекты лингвистического творчества, проявляющиеся в создании этих уникальных языковых элементов, и их роль в тексте и повествовании. Освещается тот факт, что лингвистическое творчество отражается в авторском идиостиле, который создает уникальные этнонимы, паремии и другие языковые элементы, узнаваемые в авторском мире и обогащающие авторское слово, поскольку они играют ключевую роль в формировании того уникального художественного впечатления, которое отличает творчество Б. Сандерсона от других произведений фэнтези. Данное исследование является важным с точки зрения понимания авторского текста и отношений между автором и читателем.

Ключевые слова: автохтонный язык; окказионализм; лингвистическая креативность; лингвистический анализ; модальность

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Introduction

It is widely recognized that Brandon Sanderson is one of the most important and prolific writers of modern times in the fantasy genre. His works are known not only for their compelling plots and original characters, but also for the elaborate worlds in which his stories unfold. One of the key elements of these worlds is the cultural diversity, therefore, the autochthonous languages he creates for the various cultures and races that inhabit his universes.

Furthermore, the autochthonous languages in Sanderson's work do not simply serve as a means of communication for the characters, but also serve as an integral part of the cultural and linguistic diversification of his worlds. These languages not only add authenticity to his works, but also reveal various aspects of cultural multiplicity, social structures, and historical traditions in his fictional societies. Thus, the study of autochthonous languages in his works opens the door to understanding the deep layers of his fantasy worlds and the influence of linguistic creativity in shaping the character and atmosphere of his works.

The aim of our study is to identify and group autochthonous occasionalisms in B. Sanderson's works as well as to clarify the semantics of these words.

Thanks to such a productive tool as the creation of autochthonous languages, Sanderson enriches his idiostyle with authorial occasionalisms. We raise questions on how these cultural occasionalisms affect the authorial world. These linguistic elements not only append uniqueness to his works, but stand as a key component of his style, making his works recognizable and unique. Occasionalisms, together with other linguistic techniques, create the "Sandersoni" atmosphere, deepening readers' engagement and immersing them in fantasy universes where each linguistic element is part of the rich and multifaceted world created by the pen of this notable writer.

Materials and methods

In order to analyze the occasionalisms in autochthonous languages within Brandon Sanderson's author's speech, we will resort to the following methods:

1. Corpus of Works: We will study various works of Brandon Sanderson, including novels, short stories and other literary works, in order to identify and systematize the variety of occasionalisms in his authorial speech.

2. Quantitative and statistical (cluster) analysis: counting and grouping occasionalisms according to similar characteristics or contexts of use, which can help in identifying their stylistic features.

3. linguistic analysis: We will apply linguistic methods of analysis to identify and classify occasionalisms, including their semantics, pragmatics and syntactic function in the text.

The materials are the works by Sanderson in the last ten years and the works of J.R.R. Tolkien.

These methods and materials will allow us to deeply investigate the use of occasionalisms in Brandon Sanderson's authorial speech and reveal their role in the formation of his unique style and idiostyle.

Literature review

Evidence suggests that many researchers (Sorokina, 2024, Fischer, 2024, Saidova, 2024) choose the fantasy genre as their field of study due to its relevance, creativity significance, and potential for interdisciplinary analysis in scientific exploration. Moreover,

> "The culture created by the writer, reflected in the language by new words invented by the author as linguistic and cultural components, is an important component of the virtual space of the work. Only a comprehensive linguistic analysis of linguistic cultural components realized through the writer's word-making and used by him to denote the realities of the fairy-tale world allows us to achieve a complete understanding of the worldview and … characters"

(Nasriddinov, Sobitova, 2024: 106)

That implies that this is a great help for authors to create occasionalisms. Most importantly, provide them into the text with implication and development, enriching the literary work and implicating a reader. The depth of the authorial world depends on the settings, the settings depend on the right choice of words. Most successfully it is succeeded by the authorial words that fit and manage the fictional world as the creator wants them to.

In Merriam-Webster dictionary the word *autochthonous* is described as in *indigenous*, belonging to a particular place by birth or origin native. It provides the following origin: Ancient Athenians word for any true-born Athenian, "autochthon", itself springs from *auto-*, meaning "self", and *chthōn*, meaning "earth" (Merriam-Webster dictionary).

Modern adjective "autochthonous" is often used in scientific (Torres et al, 2020) or anthropological writing, (Witzel, 2001), (Anufriyev, Mikhailova, Davydov, Kiselev, 2018). In our study we focus on the linguistic aspect of this notion as the part of autochthonous, *indigenous* internal language of a fictional world that is the B. Sanderson's material to produce occasionalisms.

According to recent research, occasionalisms, or coined words, or nonce words, or *situatives* (Altynbekov, Mazhitayeva, Kakzhanova, 2023) are non-usual lexical units created by means of contamination that grant texts an expressiveness (Hreshchuk, 2021) and whose main motive is to enrich the text (Hohenhaus, 2007). Moreover, this word coining happens to fit into a certain context that contains semantic establishing of a motivational associative link between itself and the conventional language units (Ustinova, 2023). D. Crystal, the author of "nonce word" term, considers it a lexeme created for temporary use that solves an immediate problem of communication (Crystal, 2018: 142). The literary authors appeal to these words for poetic reasons, yet it is still a communication between the author and a reader.

Successful communication requires successful understanding and perception of the context by the reader. This is complicated by the word creation inscribed in the context, but the semantic establishment of a motivating associative connection between occasionalisms and conventional language units ensures their harmonious interaction with the text, making them more natural and organic.

The linguistic and cultural aspects play an important role. Culture reflects the possibility of national spiritual wealth, stored without prejudice to the rich and invaluable experience of these people, accumulated over many centuries (Kydyraliyeva et al, 2024). Sanderson's linguistic creativity remains

unique and resilient as he adapts his works to different languages and cultural contexts (Altynbekov, Mazhitayeva, Kakzhanova, Veselinov, 2024). Language as a whole can be equated with the process and the products of analogical innovation (Stawarska, 2022). Occasionalisms as linguistic innovations often have an actual linguistic foundation. Autochthonous occasionalisms, on the other hand, are mostly created as part of the intra-artistic culture of the work. Their presence and use are rooted in the world of the work, its idiostylistic features and conceptual base.

The linguistic creativity plays a significant role, which in this case, is represented as Novelty or Domain system and shown in Figure 1. Novelty consists from

"Factors associated with a field, domain and an individual, and must converge in order for creativity to result. The system has circular causality meaning that the process doesn't start through the instigation of one component alone but could be instigated at any point in the system"
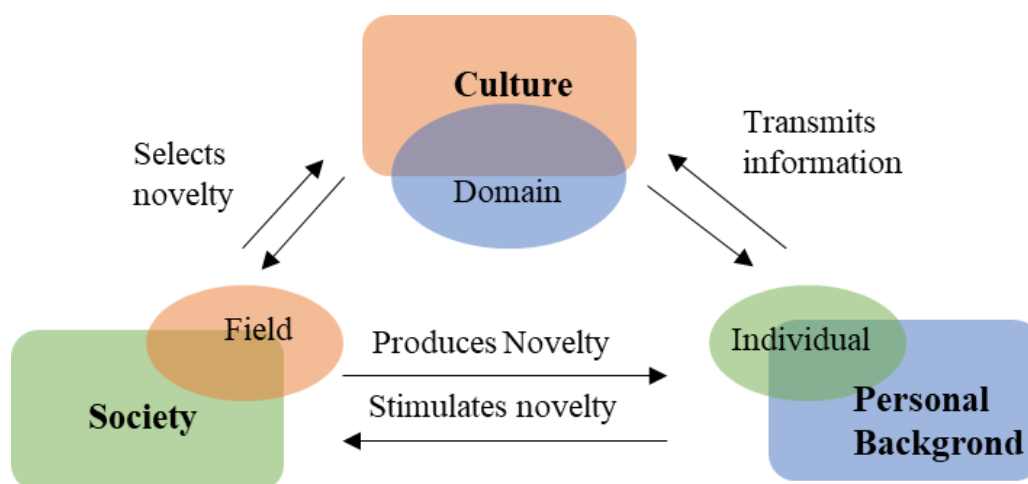
(McIntyre, 2008: 3-4)

Figure 1 – Cycle of Novelty development in the society (McIntyre, 2008)
Сурет 1 – Қоғамдағы жаңашылдықтың даму циклі (McIntyre, 2008)
Рисунок 1 – Цикл развития новизны в обществе (McIntyre, 2008)

The symbol system adopted in a particular domain forms the cultural context in which the innovation takes place. The decision to change this symbol system is made by a social organization that understands the knowledge system. An individual with a certain expertise must be informed about this symbol system before and during its use, as well as integrated into the social aspects of the domain.

Results and discussions

In the world of Arda, the planet where the settings of J.R.R. Tolkien's "The Lord of the Rings" trilogy and "The Silmarillion" are established, occasionalisms serve not only as linguistic inventions but also as cultural and mythological markers. Tolkien, as a philologist, intentionally created entire languages, such as Quenya and Sindarin, and new words to enhance the authenticity and depth of his fictional world. These occasionalisms – unique to his universe – often reflect the intricate histories, beliefs, and customs of various races and cultures such as Elves, Dwarves, and Men (Númenóreans, Gondorians, Rohirrim, Easterlings, Haradrim).

For example:

The terms *Eä* and *Lómë*: first one is a Quenya (old Elvish) word meaning "It is" or "Let it be", used to refer to the entire universe or the world created by the Valar. The second is Sindarin (modern Elvish) for "night" or "gloom", which reflects the Elves' poetic and often melancholic relationship with time and the natural world.

The Dwarves have the paroemia: *Baruk Khazâd! Khazâd ai-mênu!* Meaning "Axes of the Dwarves! The Dwarves are upon you!". This battle cry reflects their warrior ethos and pride in their heritage.

Khazâd itself is a Dwarfish word to call their people, instead of the word *Dwarves* which is used by other races, thus being an *autochthonous analogy*.

The Orcish word "snaga" is used to address slaves or by higher-ranking Orcs to refer to lower-ranking ones or captives. It reflects the hierarchical and brutal nature of Orcish society, where the stronger dominate the weaker.

Tolkien's occasionalisms act as tools for cultural differentiation within his world. Each of the languages possess their own distinct vocabulary, grammar, and structure. In contrast, the speech of Dwarves, Men, and other cultures contains occasionalisms that mirror their respective worldviews and societal structures.

In the course of analyzing Sanderson's work, we have identified the following autochthonous cultures that have distinguished their own languages and language units that have been counted as autochthonous occasionalisms: Alethi, Azish, Bav, Herdazian, Parshendi, Shin, Thaylen, Unkalaki, Veden. According to the results of scanning the fiction text, we observe the predominance of Unkalaki and Herdazian culture words. This is visually shown in Figure 2.

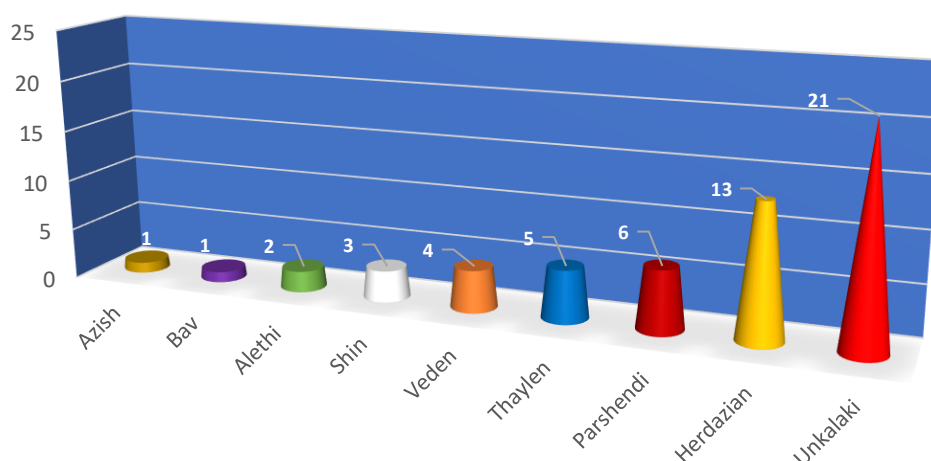WORDS BY AUTOCHTHONOUS CULTURE

Figure 2 – Autochthonous occasionalisms
Сурет 2 – Автохтондық окказионализмдер
Рисунок 2 – Автохтонные окказионализмы

The studied occasionalisms are divided into textual and contextual exposition sources. The former is indicated by the direct author, while the latter are derived from the context of a sentence or paragraph and may have no direct equivalent in the text. They may arise from the description of events, characterization of characters, or other elements of the text. Their understanding and interpretation depend on the context in which they are used and may sometimes be subject to different interpretations by the reader. Therefore, it should be noted that we do not claim to be fully correct about the meanings of these concepts.

Authorial or Textual exposition: the author explicitly introduces a new term or expression by providing its meaning directly into the text or through the point of view (POV) of a certain character. For example:

1) *Kurp*. In the provided passage, Szeth's current master uses the word "kurp" to address him: "Hey, *kurp*, look at me," he said. Szeth looked up. "*Kurp*" means *child* in the local Bav dialect. Szeth was accustomed to such pejorative labels (Sanderson, 2010: 180).

The author directly clarifies that "kurp" means "child" in one of the local dialects. The word carries a pejorative connotation in this context and is used in a way that diminishes Szeth's status, reflecting his subordination and the lack of respect he receives.

2) *Rebsk*. Captain Drlwan formally greets Rysn using the word "rebsk": "*Rebsk*," the captain Drlwan said, calling Rysn by her formal title. It meant 'shipmaster' or 'owner'. "I formally welcome

you on board" (Sanderson, 2020: 35)

A direct translation of "rebsk" is provided in the meaning of "shipmaster" or "owner". This immediate explanation helps the reader understand the title's significance and its role in establishing Rysn's position and authority.

3) *Apaliki'tokoa'a*. In this passage, the Unkalaki girl named Cord is struggling to describe and identify a specific type of spren and mentions Unkalaki word "Apaliki'tokoa'a":

"Are there any around now?" Lopen asked.

"Windspren in the air, wavespren in the water. Anxietyspren trailing the ship, almost unseeable. And . . ." Cord shook her head.

"And what?" Lopen asked.

"*Odd* things. Good gods, but uncommon. *Apaliki'tokoa'a*." She struggled to find the right words, then took out a piece of paper – she often carried some – and did a quick sketch.

"A *luckspren*," Lopen said, recognizing the arrowhead shape. (Sanderson, 2020: 65)

The word "Apaliki'tokoa'a" is described by Cord as an "odd thing". Lopen states that it translates as "luckspen" after recognizing a familiar shape of a drowned spren. The author provides the meaning through POV of a few characters: Cord's in her attempts to explain the meaning in a foreign language and Lopen's providing the direct translation.

Reader or Contextual exposition: occasionalism can be understood from the overall meaning of the sentence or a passage in which it is used. The reader should analyze the context of the text to highlight the possible meaning of the new word.

1) *Misra*. In this episode, the word "misra" is used by a Gerdazian named Lopen in reference to Cord, likely as a term of endearment or familiarity. The specific context suggests it is a colloquial or informal term within their cultural or linguistic framework:

Lopen lounged in the air about three feet off the deck, hands behind his head, floating beside Cord, and asked: "Does something about the crew seem strange to you?"

"You all strange," she admitted.

"So long as I'm the strangest," Lopen said. "It's, sure, one of my more endearing traits."

"You are . . . very strange."

"Excellent."

"Very much strange."

"Says the woman who likes to munch on weeds," Lopen said. "That's not food, *misra*, it's what food eats." (Sanderson, 2020: 62)

We can see that the term "misra" used by Lopen to address Cord indicates a familiarity or closeness between the characters, its usage implies a relationship where such terms are exchanged comfortably. Moreover, Lopen and Cord engage in friendly banter where Lopen embraces his strangeness as a positive and endearing trait. This dialogue highlights their comfortable camaraderie.

Thus, we suppose that the meaning of this word is something like *sister* as if he said "That's not food, *sis*".

2) *Mala'lini'ka*. In the dialogue excerpt provided Cord expresses frustration with language barriers while trying to explain something about gods in the Peaks:

"In Peaks, we have gods. And some are . . . I explain that this thing is . . . Ah, these words! Why do none speak of the ones that work?"

Rysn, understanding the difficulty, switched to Veden, asking: "The Horneater Peaks are in Jah Keved, right? We can try this, if it's easier for you."

Cord with surprise and delight upon discovering that Rysn can speak Veden, exclaimed: "Oh, *mala'lini'ka*, … someone who can speak a proper tongue." (Sanderson, 2020: 79)

"Mala'lini'ka" appears to be a term in Cord's language and culture (Unkalaki) that is used to express admiration or appreciation. Its exact meaning is not explicitly defined in the provided text, but contextually, it signifies a positive sentiment towards Rysn's ability to speak Veden, even thankfulness. Our assumption is that this exclamation means gratitude to a destiny or a god like "Oh, *thank god!*".The correlation of text/context exposition is presented in Figure 3.
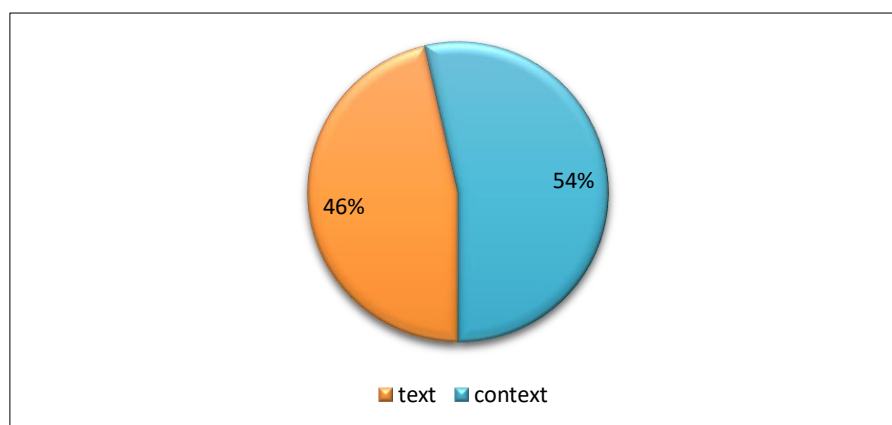
Figure 3 – Text or context exposition
Сурет 3 – Мәтіндік немесе контекстік экспозиция
Рисунок 3 – Текстовая или контекстовая экспозиция

The element of *modality* acts as a means of expressing the author's thoughts and motives formed to convey information to the reader. It is considered as a communicative and functional category (Iskakova, Shalabay, 2023: 166).

The study of the modality element in works of fiction allows us to better understand the communicative strategies of authors and their impact on readers. "Modality" acts as a means of expressing the author's thoughts, motives and intentions aimed at conveying information and emotional tone of the text.

The occasionalisms in the "Stormlight Archive" series by B. Sanderson are categorized according to the following modality categories: appeals/titles (18), paroemias (4), terms (27) and autochthonous occasionalism analogies (7).

1. Appeals/titles (18) – formal and informal words used to address someone according to their status or the relationship between characters. For example:

1) Renarin addresses his aunt: "*Mashala*," Renarin said, using the *formal term* for aunt. "That fabrial on your shoulder, what does it do?" (Sanderson, 2010: 852). The direct authorial exposition.

2) Shallan's father's harsh reaction to her elder brother Helaran and the subsequent reordering of titles underscore themes of obedience and the role of the age:

"Word from Nan Helaran?" Shallan prodded.

"You will not speak his name," … Father said, looking at her, thunder in his expression. "Today I declare him disinherited. *Tet* Balat is officially now *Nan* Balat, Wikim becomes *Tet*, Jushu becomes *Asha*. I have only three sons." (Sanderson, 2014: 516)

The following passage highlights the importance of social hierarchy in the Veden family, stating that the eldest son Helaran is no longer considered as the son. As "Their eldest brother – then known as *Nan* Helaran, as he'd been the first son" (Sanderson, 2010: 178), we know that *Nan* means the first, eldest son (direct authorial exposition). According to that, when facing the transferring of titles from elder to younger by the Father, we state that *Tet* and *Asha* mean the second and the third sons (contextual exposition).

2. Paremias – proverbs, sayings, aphorisms, etc. For example:

1) Kaladin is about to be left outside when there is the Everstorm, which is considered dangerous. He gives instructions to his men in the attempt to reassure them:

"I want you to go back into the barrack and tell the men to come out after the storm. Tell them to look up at me tied here. Tell them I'll open my eyes and look back at them, and they'll know that I survived."

The three bridgemen fell silent.

"Yes, of course, Kaladin," Teft said. "We'll do it."

"Tell them," Kaladin continued, voice firmer, "that it won't end here. Tell them I chose not to take my own life, and so there's no way in Damnation I'm going to give it up to Sadeas."

Rock smiled one of those broad smiles of his. "By the *uli'tekanaki*, Kaladin. I almost believe

you'll do it." (Sanderson, 2010: 524)

After realizing the true motives of Kaladin, Rock exclaims in relief "by the *uli'tekanaki*" which echoes with something like "by the gods!". (Contextual exposition).

3. Terms (27) – an occasionalismic vocabulary:

Lopen: "Ain't that right, *moolie*? He said that last to Dabbid, who just nodded.

"*Moolie*?" Kaladin asked.

Lopen: "Means *mute*" (Sanderson, 2010: 497).

Here the author shows the interaction between Gerdazian (Lopen) and Alethi (Kaladin). Lopen calls one of the Alethi people "*moolie*", which triggers the question. Then he responds with the answer and states its translation. (Textual POV exposition).

4. Autochthonous analogies – words that express the translation of basic/archetypic occasionalisms into another autochthonous language. For example: "The Stormlight Archive" series' archetypic occasionalism *spren* has got a translation in another (autochthonous) culture of Unkalaki – *mafah'liki*, and another archetypic grammatical occasionalism *Knights Radiant* (*Radiants*) in the culture of Parshendi is called *Neshua Kadal*. The percentage ratio of modality categories is shown on Figure 4.
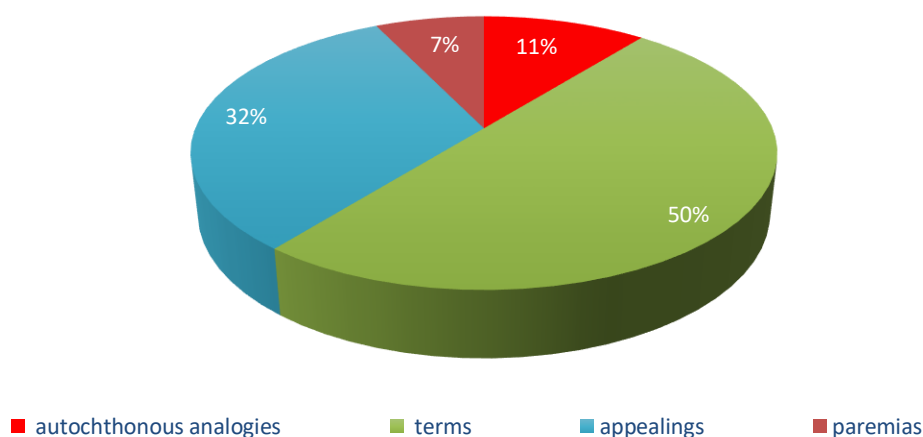

Figure 4 – Modality categories
Сурет 4 – Модальділік санаттары
Рисунок 4 – Категории модальности

In Table 1, you can see which culture they belong to and what is their meaning, modality and exposition source.

Table 1 – Autochthonous occasionalisms in the "Stormlight Archive" series
Кесте 1 – «Буресвет мұрағаты» цикліндегі автохтондық окказионализмдер
Таблица 1 – Автохтонные окказионализмы в цикле «Архив Буресвета»

№	Occasionalism	Culture	Meaning	Modality	Exposition
1	mashala	Alethi	formal title for an aunt	appealing	text
2	mathana	Alethi	formal title for an older sister	appealing	text
3	kadasix	Azish/Makabaki	Herald	analogy	context
4	kurp	Bav	a child	term	text
5	gancho/a	Herdazian	a referring to a friend	appealing	context
6	gon	Herdazian	a referring to a friend	appealing	context
7	moolie	Herdazian	mute	term	text
8	mancha	Herdazian	mate	appealing	context
9	chortana	Herdazian	woman/lady	appealing	context
10	naco	Herdazian	buddy	appealing	context
11	penhito	Herdazian	a curse	paremia	context
12	hooch	Herdazian	a referring to a friend	appealing	context

Continuation of Table 1 / 1-кестенің жалғасы / Продолжение Таблицы 1

13	Ornachala	Herdazian	breakfast	term	text
14	misra	Herdazian	miss/sister	appealing	context
15	mancha	Herdazian	friend/mate	appealing	context
16	hregos	Herdazian	friends	term	context
17	chorlano	Herdazian	as in *crazy beast*	term	context
18	Avendla	Parshendi	Land of Second Advance/Alethkar	analogy	text
19	essai	Parshendi	literary: *hairy*; human-lover	term	text
20	Neshua Kadal	Parshendi	Knight Radiant	analogy	text
21	nistar	Parshendi	mystery	term	text
22	urialin	Parshendi	light	term	text
23	lull	Parshedi	Weeping	analogy	text
24	kukori	Shin	ignoramus	term	context
25	aboshi	Shin	divine honorific	appealing	text
26	-nimi	Shin	honorific suffix	appealing	context
27	tyvnk	Thaylen	sullen	term	text
28	babsk	Thaylen	master or teacher	term	context
29	rebsk	Thaylen	shipmaster	term	text
30	bah-	Thaylen	apprentice of someone	appealing	context
31	gthlebn	Thaylen	v. *do you speak* (Thaylen)?"	term	text
32	kali'kalin'da	Unkalaki	a word for delight	paremia	context
33	holetental	Unkalaki	something sublime	appealing	context
34	tuanalikina	Unkalaki	fourth son or younger	term	text
35	afah'liki	Unkalaki	god	term	text
36	ali'i'kamura	Unkalaki	a comrade	term	context
37	alaii'iku	Unkalaki	Rosharans with the ability to see spren	term	text
38	nuatoma	Unkalaki	a leader of clan	term	context
39	ana'kai	Unkalaki	adj. absolutely	term	context
40	tana'kai	Unkalaki	highest ruler	term	text
41	tuma'alki	Unkalaki	weak/poor quality	term	text
42	alil'tiki'i	Unkalaki	noble	term	context
43	humaka'aban	Unkalki	type of unkalaki beard	term	text
44	Uli'tekanaki	Unkaki	Saints as in *by Saints*	paremia	context
45	kaluk'i'iki	Unkalaki	something only a woman can be	term	text
46	mala'lini'ka	Unkalaki	a prayer of thanks	paremia	context
47	toa	Unkalaki	physical	term	text
48	liki	Unkalaki	cognitive	term	context
49	apaliki'tokoa'a	Unkalaki	luckspren	analogy	text
50	tuli'iti'na	Unkalaki	nonsense	term	context
51	ula'makai	Unkalaki	captain	term	text
52	mafah'liki	Unkalaki	spren	analogy	context
53	Nan	Veden	honorific for a eldest son	appealing	text
54	Tet	Veden	honorific for a second son	appealing	context
55	Asha	Veden	honorific for a third son	appealing	context
56	Van	Veden	honorific for a fourth or youngest son	appealing	context

Findings indicate that the author's aim was to deepen the world of his fiction text by creating occasionalisms and giving them certain features and categories of modality. The predominant category of term modality means that the occasionalisms, in most cases, are introduced into the text to denote specific terms, objects or entities that are important to the perception of the world of the work. These modality terms help the reader to better immerse into the world of the work, making it more vivid and realistic. The results contribute to our understanding of how linguistic creativity, through the use of occasionalisms, enhances the reader's engagement with fictional worlds. By assigning specific modalities to these terms, the author effectively bridges the conceptual gaps between the fictional universe and the reader's perception, fostering a deeper connection with the narrative. This study

underscores the role of innovative language in enriching storytelling and provides insights into the mechanisms by which authors construct immersive and compelling literary environments.

Conclusion

Having analyzed the artistic text of B. Sanderson's works and the works of J.J.R. Tolkien, using the methods of corpus and linguistic analysis, as well as statistical processing of the detected occasionalisms and grouping them according to the method of cluster analysis, we have revealed the presence of 9 autochthonous cultures and 56 autochthonous occasionalisms, where the significant part (21) belongs to the culture of Unkalaki.

The meaning of more than half of the autochthonous occasionalisms was obtained from the reader's (contextual) exposition (54%), the other part (46%) from the authorial (direct) exposition.

The study of occasionalisms in fiction texts, taking into account their division into textual and contextual exposition, represents an important aspect of analyzing linguistic creativity and cultural context in literature. The analysis of textual occasionalisms reveals the direct lexical elements included by the author in the text, while the study of contextual occasionalisms reveals deeper aspects of their meaning that can be inferred from the context and form a kind of cultural environment within the text.

Contextual exposition invites readers to engage actively with the text by deciphering meanings and implications of unfamiliar terms. The textual exposition is present in the text as helpful as the world built by Sanderson is rich and complicated enough to have a little hint when navigating within it.

The study reveals that contextual occasionalisms can be particularly significant for the perception of the text and its cultural context, as they are not only part of the lexical composition of the text, but also derive from it and interact with other elements, as well as play an important role in the construction of a dialog between the author and the reader, involving the latter in exploring and thinking about the world constructed by the writer.

The category of modality is dominated by term-modality (27 units), followed by addressing-modality (18), autochthonic analogy (7) with the exclamations (4) at last.

The analysis of modality allows to reveal not only the semantic aspects of the work, but also the peculiarities of the author's style, his attitude to the events described and his point of view on the world. This element plays an important role in shaping the reader's perception of the text, determining his emotional reaction and understanding of the content of the work.

Taken together, these results suggest that the use of autochthonous occasionalisms in fictional texts is a key tool for constructing immersive, culturally rich worlds. By balancing textual and contextual exposition, authors like B. Sanderson and J.R.R. Tolkien enhances reader engagement and deepen connections to the narrative. Term-modality dominates, defining unique terms and objects essential to the fictional culture, while addressing-modality, analogies, and exclamations add emotional and stylistic depth. This study reveals the interplay of linguistic creativity, cultural context, and reader interpretation in world-building.

Further research in this area can help to expand our knowledge of how authors use language to influence their audience and create works of fiction that leave a deep mark on literary culture.

At the same time, a future work in this direction could be a more detailed comparison of the autochthonous languages within which the studied occasionalisms were created with their potential factual counterparts, deriving a formula for the creation of these occasionalisms and categorizing them into their types.

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