

A.M. Altynbekov\*, Sh. Mazhitayeva, N.K. Khan

*Karaganda Buketov University, Karaganda, Kazakhstan  
(e-mail: [azat.altynbekov@mail.ru](mailto:azat.altynbekov@mail.ru))*

## **Brandon Sanderson’s linguistic ingenuity: grounding occasionalisms and their derivational potential**

A comprehensive approach to studying Brandon Sanderson’s works allows the authors of the article to conduct an original analysis of the methods of forming occasionalisms as derivatives involved in creating unique figurative units within the writer’s worldview. The study of derivational morphology made it possible to identify the features of word-formation processes used in shaping Sanderson’s worldview, including compounding, affixation, complex formation, and blending. The results of the study provide a deeper understanding of the author’s linguistic creativity and its significance for contemporary literature. The findings indicate that compounding is the dominant strategy, enabling semantic transparency and intuitive understanding for readers, while affixation and blending play a minor role in lexical innovation. In the presented work, the authors highlight the role of grounding in the emergence of new lexical units, demonstrating the process of lexical items transitioning from an activated to an established concept. This process influences how occasionalisms are perceived and integrated into the narrative. Initially perceived as foreign or inventive (e.g., *spreen*, *chull*), such words evolve into functional elements of the fictional world through repetition and narrative embedding. Conversely, already familiar lexical units (e.g., *storm*, *shard*, *mist*) may undergo contextual redefinition, acquiring new in-universe meanings and emotional weight. The study also distinguishes between primary occasionalisms (authorial neologisms serving as base words) and grounded (derived) occasionalisms, which are formed from them through additional semantic or structural transformations. Derived occasionalisms, in turn, are divided into ordinary ones — where existing words undergo shifts in meaning — and pure ones, which arise directly from the original occasionalisms. This classification provides a framework for tracing the semantic and morphological evolution of invented vocabulary. Ultimately, the study underscores the dynamic interplay between language and storytelling, demonstrating how occasionalisms not only function as markers of a linguistic personality but also serve as tools for immersive worldbuilding. The findings contribute to the broader field of fictional morphology and speculative fiction linguistics, illustrating how fictional languages mirror real-world derivation while maintaining their unique narrative functions. The analysis of Sanderson’s lexicon offers valuable insights into the creative potential of neologisms in fiction and emphasizes their role in shaping the overall depth of a fictional universe.

*Keywords:* occasionalism, linguistic creativity, authorial words, derivatives, speech, linguistic personality, grounding, blending.

### *Introduction*

Fantasy as a genre of literature is characterized by special attention to linguistic creativity, which allows authors to create unique worlds with their own history, culture and even languages. An important role in this process is played by occasionalisms — individual-author’s new forms, which become an integral part of the artistic text, performing both nominative and aesthetic functions. The study of occasionalisms in works of fantasy allows not only to understand the specificity of authors’ linguistic creativity, but also to reveal the mechanisms of formation of unique vocabulary reflecting the features of fictional worlds.

Among the classics of the fantasy genre such authors as J.R.R. Tolkien, George R.R. Martin, J.K. Rowling, invariably stand out. For example, Tolkien, with his deep knowledge of philology, created entire languages, such as Kwenya and Sindarin, replete with occasionalisms: *mithril*, meaning ultra-light and strong metal, became an integral part of the world of Middle-earth. These neoplasms not only nominate elements of the fictional world, but also reflect the cultural and historical context, enhancing the sense of depth and realism of the universe.

George R.R. Martin, author of the “A Song of Ice and Fire” saga, also makes extensive use of occasionalisms. Terms such as white walkers and *dragonglass* enrich the fiction world by introducing the reader to the unique context of the human struggle against magical threats. These words are derivatives, as their mean-

---

\* Corresponding author’s e-mail: [azat.altynbekov@mail.ru](mailto:azat.altynbekov@mail.ru)

ings are based on known elements of language (“glass”, “dragon”) and acquire new semantic coloring within the framework of Martin’s world.

In turn, J.K. Rowling in her series of Harry Potter novels demonstrates her ability to create occasionalisms with a pronounced playful and nominative function. For example, the name of the faculty *Hufflepuff* consists of elements that are intuitively associated with gentleness and kindness. Also, her magical terms, such as *horcrux*, are formed through Latin roots and affixation, creating deep associative connections between the name and the essence of the object.

Against this background, the work of contemporary American writer Brandon Sanderson occupies a special place. Known for his complex systems of magic and elaborate worlds, Sanderson makes extensive use of occasionalisms to construct unique artistic realities. His works, such as “The Stormlight Archive” (further — TSA) series and the “Mistborn” trilogy, are rife with examples of occasionalisms. For example, the term *Shardblade* is not just a nomination, but also carries a deep symbolic and cultural meaning, reflecting key elements of the world of Roshar. The word *allomancy* from “Mistborn” demonstrates the use of Latin roots to refer to a unique magical system involving the absorption and use of metals.

Sanderson’s occasionalisms not only nominate elements of his worlds, but also serve as a tool to create semantic depth by emphasizing the cultural specificity and philosophical underpinnings of the fictional communities. For example, the terms *Spren* and *Highstorm* from TSA introduce the reader to a unique climatic and mythological context. These occasionalisms demonstrate a high derivational potential, allowing for derivative forms and combinations that expand the boundaries of the fictional world.

Thus, the study of occasionalisms as derivatives in Brandon Sanderson’s works allows for a deeper understanding of the mechanisms of linguistic creativity and its influence on the perception of the text. Further research will examine in detail how Sanderson’s occasionalisms function in his texts, what word-formation models he uses, and how these new-formations contribute to the creation of unique artistic worlds.

The purpose of this study is to analyze the occasionalisms in Brandon Sanderson’s works, their derivational potential and functional role in the construction of artistic worlds. The subject of the study is Sanderson’s lexical innovations and their derivatives as examples of author’s word-formation, as well as their semantic, pragmatic and textual features.

#### *Methods and materials*

The methodological framework of this study integrates linguistic and text-interpretative analysis within a comprehensive approach. The methods employed include:

- continuous sampling for the comprehensive and consistent identification of occasionalisms across the entire corpus;
- derivational analysis to reveal productive word-formation patterns;
- contextual and linguostylistic analysis to examine the semantic and stylistic functions of occasionalisms in discourse;
- cognitive analysis to explore their role in the author’s conceptual worldview;
- statistical analysis to quantify the frequency of derivational models.

The empirical material comprises Brandon Sanderson’s *The Stormlight Archive* and *Mistborn* trilogy, with comparative reference to works by J.R.R. Tolkien, George R.R. Martin, and J.K. Rowling to contextualize patterns of neologism and worldbuilding within the fantasy genre.

#### *Results and discussion*

Occasionalisms, also known as nonce words, are newly coined words created for a specific occasion or context, often found in fictional literature to describe unique concepts, objects, or phenomena [1]. These words are crucial for enriching the narrative and providing a deeper understanding of the fictional world.

Occasionalisms are words formed using unproductive [2] or even unconventional and previously unknown (occasional) word-formation models [3]. Their creation often defies established linguistic norms [4] and, as such, they are not designed for long-term use in the language, serving instead as momentary tools of expression [5]. As ideal instruments for conveying creative thought and emotional depth, occasionalisms often carry a distinct, individual-authorial style. Their meanings are context-dependent, revealed only within the framework of the author’s speech, rather than being a part of the broader language system [6].

Common processes for creating occasionalisms include semantic fusion, morphological addition, prefixation, clipping, affixoid word formation, and substitutional derivation [7]. These methods allow authors to experiment with language and create terms that fit the unique context of their stories

As V. Hreshchuk [8] observed, the formation of occasionalisms is grounded in non-standard derivational combinations, allowing for the creation of derivatives through virtually any word-formant. These characteristics contribute to the versatility and expressiveness of occasional formations (both words and phrases) as stylistic devices within texts.

According to N. Babenko [9], N. Vasiliev [10], Altynbekov [11] and number of other authors, there are these types of occasionalism formations: lexical, syntactical, phonetical, semantical, occasional.

- Lexical occasionalisms are new words created through various word-formation processes, such as affixation, compounding, or blending. These formations typically involve novel combinations of morphemes or the introduction of entirely new elements to the language system.
- Syntactical occasionalisms arise from non-standard syntactic constructions or the deliberate violation of grammatical norms to achieve a specific stylistic effect. These formations often emphasize creative sentence structures that deviate from conventional language use.
- Phonetic occasionalisms are characterized by intentional alterations in phonetic patterns, such as onomatopoeic creations or modifications in sound structure, to produce an emotional or aesthetic impact.
- Semantic occasionalisms involve shifts in the meaning of existing words, often achieved through metaphor, metonymy, or other figurative techniques. These formations recontextualize familiar words to convey unique or unexpected meanings.
- Occasional occasionalisms (a tautological but deliberate category) refer to the most idiosyncratic and context-specific creations, often intended for one-time use. These terms may blend several linguistic levels, making them highly context-dependent and reliant on the author's intent.

Derivation is a process of word formation, as a result of which new lexical units are created on the basis of existing ones. This process plays an important role in language, ensuring its dynamics and ability to adapt to new realities. Linguistics distinguishes several types of derivation, including affixation, addition, contraction and contamination [12]. In the context of fiction, derivation is often used as a tool to create a unique lexicon, which is especially relevant to the fantasy genre.

Brandon Sanderson actively applies derivational patterns in his works. For example, the system of *allemancy* magic from the "Mistborn" series uses terms formed using Latin roots (allo- "from alloy" and mancy "divination"). Such derivative words not only nominate magical processes, but also give them pseudo-scientific credibility. This technique allows the reader to perceive the fictional world as logically structured and internally consistent.

Other examples include occasionalisms related to the world of the Stormlight Archive, such as *shardblade* (shard+blade) and *skyeel* (sky+eel). These words demonstrate a process of affixation and contamination that results in new semantic units. According to Lieber, Rochelle & Štekauer, word formation in the cases like these is subordinated to the task of creating cultural, historical and natural depth of the fictional world [13].

Thus, derivation in the context of Sanderson's works fulfills not only nominative but also pragmatic function, contributing to the enhancement of reader's immersion in the world of the work.

A comparative analysis shows that other authors of the fantasy genre, such as Tolkien and Rowling, also make extensive use of derivation. For example, Tolkien's term *hobbit* was based on the Old English word *holbytla* (dweller of holes) [14], and Rowling's word *horcrux* is based on Latin roots (hor- "clock" and crux "cross"), which creates an impression of antiquity and sacredness [15].

Studies have shown that derivational morphology can be both concatenative (adding affixes) and non-concatenative (internal changes like ablaut) [16]. The choice of derivational patterns can be influenced by the need to maintain coherence within the fictional language and context [17].

Derivational morphology is a key area of study in understanding how new lexemes are formed and how they function within a text. Theoretical approaches to this topic include examining constraints, competition, and productivity of derivational patterns.

Insights from derivational morphology can be applied to various fields, including language teaching, lexicography, and psycholinguistics. Understanding these processes can enhance our comprehension of language development and its application in literary contexts.

Brandon Sanderson's *The Stormlight Archive* (TSA) series currently consists of four main books and two novellas, spanning 5,087 pages and exceeding two million words [18]. In comparison, the original *Mistborn* trilogy comprises 1,702 pages and 694,364 words.

So much creative work requires linguistic creativity to not only create new words and expressions, but to weave them into the natural language of the world, making them an organic part of the narrative. In *The Stormlight Archive* and *Mistborn*, Sanderson makes extensive use of occasionalisms, forming unique terms for magical

systems, cultural concepts, and social structures. These neoplasms not only serve to denote new phenomena, but also help readers delve deeper into the world with a sense of its integrity and authenticity.

Lexical creativity involves the innovative use of language to form new words and expressions. In fictional literature, this creativity helps in world-building and character development [19]. And derivational morphology, which includes the use of affixes to create new words, plays a significant role in this process [20].

The studies show that even AI has the potential to linguistic creativity, although its capacity is often limited compared to human creativity [21]. While AI can generate new words and expressions based on patterns in language data, its ability to produce truly novel or contextually rich terms is constrained by the data it has been trained on. This is where human creativity surpasses AI, as humans can draw on their deep understanding of culture, context, and emotional nuance to create words that resonate beyond mere structural novelty.

In the realm of fictional literature, this distinction is particularly evident. Authors like J.R.R. Tolkien and B. Sanderson utilize their linguistic creativity to not only develop new words but also to embed those words within a rich narrative and cultural context. The process of derivation in these cases goes beyond simply adding affixes; it often involves the creation of entirely new linguistic systems or vocabularies that serve to enhance the believability and depth of the fictional world.

This linguistic inventiveness is closely tied to the concept of grounding, which functions as a discourse tool that shapes how readers engage with the fictional world. Authors imprint identifying information within their texts through vocabulary, punctuation, and stylistic choices. Modern methods use neural networks and syntactic features to identify authorship, focusing on how authors construct sentences and choose words [22], [23].

B. Sanderson's works demonstrate a high level of linguistic creativity which flows into the numerous occasionalisms created by him. Amongst them, there are words derived from the occasionalisms themselves. We will call the authorial occasionalisms as *G.O.* (Grounded Occasionalism) and the derivatives from them the *O.D.* (Occasionalism derived).

We now propose a more applied, material-based classification relevant to the analysis of Brandon Sanderson's works. This classification reflects the specific derivational strategies observed in *The Stormlight Archive* and the *Mistborn* trilogy and is divided into two types:

1) Ordinary O.D. (semantic shifts within existing words) — these are terms derived from common English words but redefined within Sanderson's worldbuilding. For instance, the occasionalisms derived from words *storm* and *ash* that retain their original meanings but acquire new connotations tied to the environmental and magical systems of *The Stormlight Archive* and *Mistborn*, respectively.

2) Pure O.D. (derived from author-created occasionalisms) — these are words derived from entirely original words invented by Sanderson to describe unique concepts within his fictional universe. Examples include *spre*n (ethereal entities associated with emotions and natural forces), *vorin* (a cultural and religious tradition in Roshar), *fabrial* (devices that harness Stormlight for technological and magical purposes), and *crem* (a sediment left behind by *highstorms*).

This process of derivation, blending semantic evolution with creative word formation, enhances the depth and authenticity of Sanderson's fictional worlds. Thus, lexical innovation in Sanderson's books is based on both the reinterpretation of existing words and the creation of new, wholly original units, which contributes to the depth and believability of his worlds.

Meanwhile, a grounding occasionalism could be either ordinary or pure, but this distinction becomes evident through the O.D. to avoid tautology, as a purely derivative form cannot arise from an ordinary grounding occasionalism.

Within the grounding theory, the distinction between foreground and background in texts is akin to the perceptual distinction between figure and ground [24]. This structure captures the writer's choice of vantage point, making certain linguistic structures more prominent

According to van Peer, literature uses deviation and parallelism to enhance the meaning potential of texts. By employing unusual forms of language, literature breaks up routine behavior and provides new insights and sensations, contributing to creativity and self-awareness [25]. These devices create mutual reflectedness of meanings and are often emphasized through intricate text structures, such as amphiboly or intended ambiguity [26].

The words initially created by the author that do not resemble actual units of the *usus* are pure occasionalisms (e.g., *spre*n, *chull*). At first, they show up as unknown terms for a reader but while gaining the meaning throughout the context and becoming integrated into the narrative, they undergo a process of grounding, transitioning from foregrounded nonce words to backgrounded elements of the fictional world. As readers encounter these terms repeatedly in different contexts, their meanings become clearer, and they start functioning as ordinary lexical units within the fictional setting.

This gradual assimilation mirrors the natural process of language acquisition, where unfamiliar words gain semantic weight through usage and association. Eventually, these pure occasionalisms can serve as the basis for further derivation, leading to the creation of complex lexical systems that enhance the depth and consistency of the fictional reality.

For example: the word *crem* (rosharan sediment). First appears backgrounded → part of world description. Later, it becomes foregrounded → essential for survival, farming, and culture.

The word *fabrial* (a device using *Stormlight* for magical functions). At first, it is backgrounded, as readers encounter it as an unknown term. As it is explained and used in plot events, it moves into the foreground (essential to the story).

A common word becomes an ordinary occasionalism due to the process of grounding.

Words like storm, mist, and shard initially appear as familiar, connotationally clear terms in the reader's perception, serving as backgrounded elements. However, through semantic shift, the author redefines them, gradually imbuing them with new, context-specific meanings that become integral to the worldbuilding.

With derivation, for example, *stormlight* (formed through compounding), the word transitions into an occasionalism, as it no longer simply refers to a natural phenomenon but gains a unique, context-dependent meaning within Sanderson's world. This process illustrates how a conventional lexical unit undergoes semantic expansion and specialization, transforming into a term with distinct narrative and conceptual significance. Similarly, other derived forms, such as *shardbearer* (compounding + affixation) and *Mistborn* (blending/compounding), demonstrate how morphological processes contribute to the creation of authorial occasionalisms, reinforcing the linguistic identity of the fictional universe. The process of derivation of two types is shown in Figure 1.

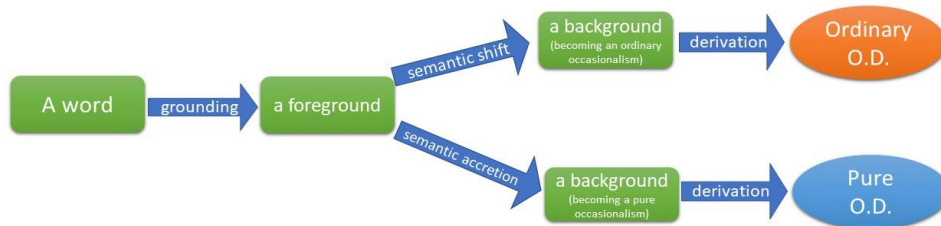


Figure 1. The occasionalism derivation types and their forming process

This diagram visually represents a model of occasional derivation (O.D.) through the processes of grounding, semantic change, and derivation.

The process begins with an existing word or the coined one which undergoes grounding, meaning it becomes foregrounded (introduced) in a text. Next, there are two possible semantic options:

a) semantic shift for a common word: the word undergoes a shift in meaning, making it an ordinary occasionalism (e.g., *shard* in Sanderson's *The Stormlight Archive* originally meant "a fragment" but was redefined as a magical artifact).

b) semantic Accretion: the word gains a meaning, eventually becoming a pure occasionalism (e.g., *spreen*, which has no direct equivalent in real-world language but is fully integrated into Sanderson's system).

The two types then become a backgrounded terms within the fictional world — when the reader fully understands the role of this word in the text.

When undergoing the derivation, it becomes an ordinary O.D. (from semantic shift) when the occasionalism still retains some recognizable real-world roots and only modifies existing meanings.

And pure O.D. (from semantic accretion) when the occasionalism is entirely novel, with no direct lexical precedent outside of the fictional world.

The derivation stage emphasizes how these occasionalisms further develop into new linguistic structures.

Further, Table presents derivatives formed from author B. Sanderson's authorial occasionalisms. For clarity, the information in the table is structured as follows: the series, type of the Grounding occasionalism as well as the type of the occasionalism derived, the grounding occasionalism itself, the number of derivatives, the result of derivation and the formation type which was used in production of the derivative.

Occasionalisms derived in B. Sanderson’s works

The series	G.O./O.D. type	G.O.	№	Occasionalism derived	Formation type	
1	2	3	4	5	6	
Stormlight Archive	ordinary	storm	1	highstorm	compounding	
	ordinary		2	stormcloack	compounding	
	ordinary		3	stormfall	compounding	
	ordinary		4	stormfather	compounding	
	ordinary		5	stormlight	compounding	
	ordinary		6	stormseat	compounding	
	ordinary		7	stormshelter	compounding	
	ordinary		8	stormshield	compounding	
	ordinary		9	stormstriders	compounding	
	ordinary		10	stormwarden	compounding	
	ordinary	thunder	1	thunderclast	compounding	
	ordinary		2	thundercloud	compounding	
	ordinary	shell	1	greatshell	compounding	
	ordinary		2	shellstick	compounding	
	ordinary	shard	1	dawnshard	compounding	
	ordinary		2	shardblade	compounding	
	ordinary		3	shardhammer	compounding	
	ordinary		4	shardplate	compounding	
	ordinary		5	shradbearer	complex	
	ordinary	void	1	voidbinding	compounding	
	ordinary		2	voidbringer	complex	
	ordinary		3	voidlight	compounding	
	ordinary		4	voidspren	compounding	
	Total (ordinary O.D.)			22		
		pure	spren	57	agonyspren, alespren, angerspren, anguishspren, anticipationspren, anxietyspren, ashspren, awespren, betrayalspren, bindspren, captivityspren, coldspren, concentrationspren, creationspren, cultivationspren, deathspren, decayspren, exhaustionspren, fearspren, fermentationspren, flamespren, gloomspren, gloryspren, gravitationspren, gravityspren, groundspren, heatspren, highspren, Honorspren, hungerspren, inkspren, irritationspren, joyspren, keenspren, laughterspren, lifespren, logicspren, luckspren, mistspren, musicspren, painspren, passionspren, Peakspren, persuasionspren, plaguespren, rainbowspren, rainspren, riverspren, rockspren, rotspren, sailorspren, shamespren, shockspren, snowspren, starspren, wavespren, windspren	compounding
		pure	fabrial	1	artifabrian	complex
		pure		2	painrial	blending
		pure	crem	1	cremling	affixation
		pure		2	cremslime	compounding
		pure		3	cremstone	compounding
		pure		4	cremwater	compounding
		pure	vorin	1	vorinism	affixation
	Total (pure O.D.)			65		
	Total (TSA)			87		
	Mistborn	ordinary	ash	1	ashcloack	compounding
		ordinary		2	ashfall	compounding
		ordinary		3	ashmounts	compounding
		ordinary		4	ashstains	compounding
		ordinary		5	ashweather	compounding
		ordinary	mist	1	mistborn	compounding
		ordinary		2	mistcloack	compounding
		ordinary		3	mistfallen	compounding
	ordinary	4		mistwraith	compounding	
	Total			9		
TOTAL			96			

We observe a tendency that although the number of ordinary G.O.'s themselves. (7) is higher than pure G.O. (only 4), the number of derivations from them is unevenly distributed: only 32 ordinary vs. 64 pure. Here we could say that pure G.O.'s are more productive in derivation than ordinary G.O.'s. Despite their lower initial number, they give rise to significantly more derivations.

However, such a large number is due to the fact that derivations from the word *spren* had a great influence on the final result.

“The word *spren* occurs 3200 times in overall six works and represents one of the leading concepts of this cycle. They are vastly varied in their appearances, characteristics, and levels of intelligence. Brandon Sanderson creates new complex occasionalisms on the base of the made-up ones. For example, the word *Spren* further becomes a productive derivate when author extends his fictional world by creating their types (*flamespren, angerspren, etc.*). It shows how important the concept of *Spren* for the fictional world (as long as for text)” [18; 42].

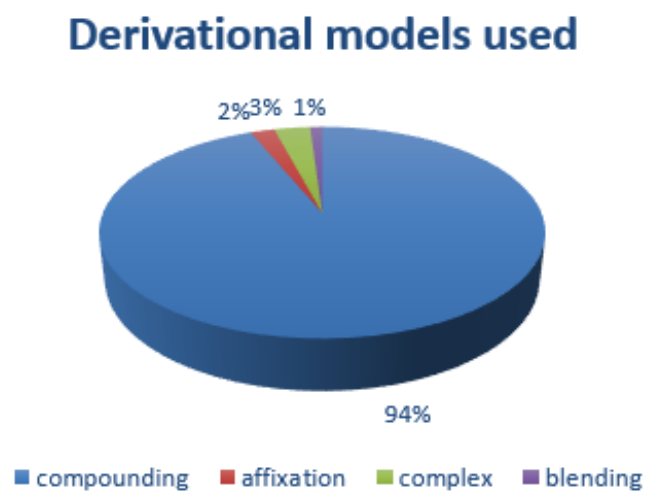


Figure 2. Derivational models used in producing the O.D.s in TSA and Mistborn

As we can observe, nearly all words (94 %) in the dataset are formed through predominant compounding model, indicating a strong preference for this process in the analyzed linguistic material. This suggests that multi-root formations are favored over single-root derivations with affixes. In the context of fantasy worldbuilding (e.g., Sanderson's Stormlight Archive), compounding allows for transparent meaning construction (e.g., *stormlight, shardplate*).

Affixation contributes only a small fraction (3 %) to the dataset. This suggests that prefixes and suffixes are less frequently used for creating new terms in the examined corpus.

The least used models are complex (few models combined) formation (2 %) and blending (1 %) which involves truncation and fusion of two words.

The overwhelming dominance of compounding suggests that the linguistic creativity prioritizes semantic transparency and recognizability. Affixation and complex formation play minor roles, perhaps due to constraints in how words are naturally formed in English-based fantasy worldbuilding.

Blending is almost negligible, indicating that this derivational strategy may not align well with the structure of the dataset or is less intuitive for worldbuilding purposes.

### *Conclusion*

In summary, the study of occasionalisms and derivational morphology in fictional literature, particularly in the works of authors like Brandon Sanderson, involves exploring the intricate processes of word formation, linguistic creativity and their impact on narrative and world-building. This research area offers rich insights into the linguistic creativity and the functional roles of new words in shaping fictional realities.

Furthermore, by examining the predominant derivational models, such as compounding, affixation, complex formation, and blending, we gain a deeper understanding of how linguistic innovation operates within constructed worlds. The overwhelming reliance on compounding suggests a preference for semantic transparency, allowing readers to intuitively grasp new concepts. Meanwhile, the limited use of affixation

and blending highlights constraints or stylistic choices that shape the linguistic landscape of fictional settings.

This study not only contributes to the broader field of morphology and lexical innovation but also provides valuable perspectives on how language evolves within literary frameworks. By analyzing the mechanisms behind occasionalisms and neologisms, we can better appreciate their role in enriching storytelling, reinforcing thematic elements, and enhancing reader immersion in speculative fiction.

By examining word-formation mechanisms such as compounding, affixation, complex formation, and blending, we observe how new terms emerge, evolve, and integrate into the fictional lexicon. These derivational models operate within both Ordinary O.D. — where existing words undergo semantic shifts — and Pure O.D. — where original occasionalisms generate further lexical items. The dominance of compounding as a derivational model highlights a preference for semantic transparency, allowing readers to intuitively grasp novel concepts, while affixation and blending contribute to the stylistic and phonetic uniqueness of Sanderson's terminology.

A crucial aspect of this linguistic evolution is grounding, the process by which unfamiliar words transition from foregrounded novelty to backgrounded familiarity. Initially perceived as pure occasionalisms (e.g., *spreen*, *chull*), these terms acquire meaning through contextual cues and repeated exposure, eventually becoming embedded in the narrative as functional elements of the fictional world. Conversely, existing words with semantic shifts (*storm*, *shard*, *mist*) undergo recontextualization, blending real-world associations with newly assigned in-universe significance.

This study underscores the dynamic interplay between language and storytelling, demonstrating how occasionalisms serve not only as lexical innovations but also as tools for immersive worldbuilding. The findings contribute to the broader field of literary morphology and speculative fiction linguistics, illustrating how fictional languages mirror real-world linguistic evolution while maintaining their unique narrative functions. Ultimately, the analysis of Sanderson's lexicon provides valuable insights into the creative potential of language and its role in shaping reader perception, engagement, and the overall depth of a fictional universe.

## References

- 1 Сидорова Т.А. Репрезентация знаний в художественном тексте деривационными средствами / Т.А. Сидорова // Вопросы когнитивной лингвистики. — 2018. — № 3. — С. 134–142. — DOI: 10.20916/1812-3228-2018-3-134-142.
- 2 Ханпира Э. Окказиональные элементы в современной речи / Э. Ханпира // Стилистические исследования. — М. — 1972. — 318 с.
- 3 Crystal D. The Story of English in 100 Words / D. Crystal. — PROFILE BOOKS LTD, 2012. — 260 p.
- 4 Земская Е.А. Современный русский язык. Словообразование: учеб. пос. / Е.А. Земская. — 3-е изд., испр. и доп. — М.: Флинта: Наука, 2011. — 328 с.
- 5 Попова Т.В. Неология и неография современного русского языка: учеб. пос. / Т.В. Попова, Л.В. Ратсибурская, Д.В. Гугунава. — М.: Флинта: Наука, 2011. — 167 с.
- 6 Алтынбеков А.М. Так ли случайны окказионализмы — изучение явления ситуативов / А.М. Алтынбеков, Ш. Мажитаева, Ф.А. Какжанова // Теоретические и практические аспекты развития науки в современном мире: сборник статей Международной научной конференции. — Санкт-Петербург, 2023. — С. 22–30.
- 7 Lukankina T.A. Occasional derivation as the result of creativity of language personality (on the example of Yu. Petukhov's novel "The Angel of Retribution") / T.A. Lukankina, T.Y. Shchuklina, K.M. Amirkhanova, T. Zinecker // Journal of Research in Applied Linguistics. — 2019. — Т. 10 (Special Issue). — P. 758–765.
- 8 Hreshchuk V. Occasional Word Formation in the Expressiveness of a Text / V. Hreshchuk // Journal of Vasyl Stefanyk Pre-carpathian National University. — 2022. — Vol. 8. — No 2. — P. 79–91.
- 9 Бабенко Н.Г. Окказиональное в художественном тексте: структурно-семантический анализ / Н.Г. Бабенко. — М.: Прогресс, 1997.
- 10 Васильев Н.Л. К диалектике окказионального и узуального / Н.Л. Васильев // Современное русское языкознание и лингводидактика: сборник научных трудов, посвященный 95-летию со дня рождения академика РАО Н.М. Шанского. — М.: Изд-во МФЮА, 2018. — С. 296–300.
- 11 Altynbekov A.M. Types of occasionalisms in Brandon Sanderson's The Stormlight Archive / A.M. Altynbekov, S. Mazhitayeva, F.A. Kakzhanova // Proceedings of the 4th International Scientific Conference "Modern Scientific Technology". — Stockholm, 2023. — P. 72–76.
- 12 Plag I. Word-Formation in English / I. Plag. — Cambridge: Cambridge University Press, 2003.
- 13 Lieber R. The Oxford Handbook of Derivational Morphology / R. Lieber, P. Štekauer. — Oxford: Oxford University Press, 2014. — DOI: 10.1093/oxfordhb/9780199641642.001.0001.



- 14 Беренкова В.М. Способы композиции авторских новообразований Дж. Р.П. Толкиена / В.М. Беренкова // Вестник Майкопского государственного технологического университета. — 2009. — № 1.
- 15 Bauer L. The Oxford Reference Guide to English Morphology / L. Bauer, R. Lieber, I. Plag. — Oxford: Oxford University Press, 2013. — 691 p.
- 16 Fradin B. Paradigms and the role of series in derivational morphology / B. Fradin // *Lingue e Linguaggio*. — 2018. — Vol. 17, No 2. — P. 155–171. — DOI: 10.1418/91863.
- 17 Drozd A.F. Some features of agent derivation in the modern English language / A.F. Drozd // Actual problems of the theory and practice of philological researches: Materials of the IX international scientific conference. — Prague: Vedecko vydavatel'ske centrum Sociosfera-CZ s.r.o., 2019. — P. 6–9.
- 18 Altynbekov A. Linguistic creativity of occasionalisms in Brandon Sanderson's works / A. Altynbekov, S. Mazhitayeva, F. Kakzhanova, D. Veselinov // *Bulletin of the Karaganda University. Philology Series*. — 2024. — Vol. 29, Issue 2(114). — P. 38–47. — DOI: 10.31489/2024ph2/38-47.
- 19 Koutsoukos N. Derivational morphology in Modern Greek: The State of the Art / N. Koutsoukos, A. Eftymiou // *Journal of Greek Linguistics*. — 2023. — Vol. 23, No 2. — P. 215–286. — DOI: 10.1163/15699846-02302002.
- 20 Jarmulowicz L. Lexical morphology: Structure, process, and development / L. Jarmulowicz, V.L. Taran // *Topics in Language Disorders*. — 2013. — Vol. 33. — No 1. — P. 57–72. — DOI: 10.1097/TLD.0b013e318280f5c0.
- 21 Altynbekov A. John A.I. Tolkien — Creating Wor(l)ds. Study of Occasionalisms: Comparative Analysis of Large Language Models (On the Basis of ChatGPT) / A. Altynbekov, S. Mazhitayeva, F. Kakzhanova, N. Khan, N. Smagulova, R. Shakhanova, S. Missyachenko // *Forum for Linguistic Studies*. — 2025. — Vol. 7. — No 1. — P. 129–152. — DOI: 10.30564/fls.v7i1.7990.
- 22 Huertas-Tato J. PART: Pre-trained Authorship Representation Transformer / J. Huertas-Tato, A. Martín, D. Camacho // *Human-centric Computing and Information Sciences*. — 2024. — Vol. 14. — P. 39. — DOI: 10.22967/HGIS.2024.14.039.
- 23 Zhang Y. Authorship identification method based on the embedding of the syntax tree node [基于句法树节点嵌入的作者识别方法] / Y. Zhang, M. Jiang // *Qinghua Daxue Xuebao/Journal of Tsinghua University*. — 2023. — Vol. 63. — No 9. — P. 1390–1398. — DOI: 10.16511/j.cnki.qhdxxb.2023.21.013.
- 24 Khalil E.N. Grounding between figure-ground and foregrounding-backgrounding / E.N. Khalil // *Annual Review of Cognitive Linguistics*. — 2005. — Vol. 3. — No 1. — P. 1–21. — DOI: 10.1075/arcl.3.02kha.
- 25 Van Peer W. Foregrounding / W. van Peer, J. Hakemulder // *Encyclopedia of Language & Linguistics*. — 2006. — P. 546–551. — DOI: 10.1016/B0-08-044854-2/00511-3.
- 26 Zeldovich G.M. The Mutual Similarity of Meanings and Structures in a Literary Text / G.M. Zeldovich // *Slovo.ru: Baltic Accent*. — 2020. — Vol. 11. — No 1. — P. 87–100. — DOI: 10.5922/2225-5346-2020-1-5.

А.М. Алтынбеков, Ш. Мажитаева, Н.К. Хан

## Брендон Сандерсонның лингвистикалық тапқырлығы: негізделген окказионализмдер және олардың туынды әлеуеті

Брендон Сандерсон шығармаларын зерттеуге кешенді көзқарас мақала авторларына жазушы дүниетанымындағы бірегей бейнелік бірліктерді жасауда окказионализмдердің туынды ретінде қалыпташу жолдарына өзіндік талдау жасауға мүмкіндік береді. Туынды морфологияны талдай отырып, авторлар Сандерсонның әлемдік құрылымында қолданылатын сөзжасамдық процестерді, соның ішінде сөзқұрамдарын, аффиксацияны, күрделі құрамдарды және блендингті анықтайды. Зерттеу нәтижелері автордың лингвистикалық шығармашылығын және оның қазіргі әдебиет үшін маңызын тереңірек түсінуге мүмкіндік береді. Мақала материалдары сөзжасамның оқырмандар үшін семантикалық ашықтық пен интуитивті түсінуді қамтамасыз ететін басым стратегия екенін, ал аффиксация мен блендинг лексикалық инновацияда қосалқы рөл атқаратынын көрсетеді. Ұсынылған мақалада авторлар лексемалардың өзектендірілгеннен бекітілген тұжырымдамаға өту процесін көрсете отырып, жаңа лексикалық бірліктердің пайда болуындағы негіздеменің рөлін ажыратады. Бұл үдеріс окказионализмдердің қалай қабылданатынына және олар баяндауға қалай ендірілетініне әсер етеді. Бастапқыда бөгде немесе ойдан шығарылған сөздер ретінде қабылданған (sprng, chull сияқты), мұндай лексемалар қайталану мен баяндау арқылы фантастикалық әлемнің функционалды элементтеріне айналады. Керісінше, бұрыннан таныс лексикалық бірліктер (storm, shard, mist) жаңа контексте қайта анықталып, жаңа ішкі мағына мен эмоционалды жүктеме алады. Зерттеуде негізгі окказионализмдер (авторлық сөзжасамдар түпнұсқа ретінде қызмет етеді) мен солардан туындайтын туынды окказионализмдер арасында айырмашылық жүргізіледі. Бұл туындылар қосымша семантикалық немесе құрылымдық өзгерістер арқылы пайда болады. Олар екіге бөлінеді: ординарлы окказионализмдер — бар сөздер жаңа мағына алады және таза окказионализмдер — тікелей авторлық неологизмдерден туындайтын жаңа туынды сөздер. Бұл жіктеу жасанды лексиканың семантикалық және морфологиялық дамуын бақылауға мүмкіндік береді. Зерттеу тіл мен баяндаудың динамикалық өзара байланысын көрсетіп, окказионализмдердің тек тілдік тұлғаның көрсеткіші ғана емес, сонымен бірге көркем әлемге терең бойлау құралы екенін дәлелдейді. Алынған нәтижелер көркем морфология

мен спекулятивті фантастика лингвистикасының аясын кеңейтеді, көркем тілдер шынайы сөзжасам үдерістерін қалай бейнелейтіні мен соларға тән баяндау функцияларын қалай сақтайтынын көрсетеді.

*Кілт сөздер:* окказионализм, лингвистикалық шығармашылық, авторлық сөздер, туынды сөздер, сөйлеу, тілдік тұлға, блендинг.

А.М. Алтынбеков, Ш. Мажитаева, Н.К. Хан

## Лингвистическая изобретательность Брендона Сандерсона: обоснование окказионализмов и их деривационный потенциал

Комплексный подход к исследованию произведений Брендона Сандерсона позволяет авторам статьи провести оригинальный анализ способов образования окказионализмов как дериватов, участвующих в создании уникальных образных единиц в картине мира писателя. Изучение деривационной морфологии позволило выявить особенности словообразовательных процессов, используемых в формировании миропонимания Сандерсона, включая словосложение, аффиксацию, комплексное образование и блендинг. Результаты исследования позволяют глубже погрузиться в лингвистическое творчество автора и понять его значение для современной литературы. Материалы статьи показывают, что словосложение является доминирующей стратегией, обеспечивающей семантическую прозрачность и интуитивное понимание для читателей, в то время как аффиксация и блендинг играют второстепенную роль в лексических инновациях исследуемых произведений. В представленной работе авторы выделяют роль обоснования (грундирования) в появлении новых лексических единиц, демонстрируя процесс перехода лексем от актуализированного к закреплённому понятию. Этот процесс влияет на то, как окказионализмы воспринимаются и интегрируются в повествование. Изначально воспринимаемые как чужеродные или изобретённые (например, *spren*, *chull*), такие слова со временем становятся функциональными элементами вымышленного мира благодаря повторению и повествовательному включению. Напротив, уже знакомые лексические единицы (например, *storm*, *shard*, *mist*) могут переосмыслиться в контексте, приобретая новые внутримировые значения и эмоциональную нагрузку. В исследовании также проводится различие между основными окказионализмами (авторскими новообразованиями, выступающими в роли исходных слов) и грундированными (производными) окказионализмами, формируемыми из них посредством дополнительных семантических или структурных преобразований. Производные окказионализмы, в свою очередь, делятся на ординарные — при которых существующие слова претерпевают сдвиги значений, — и чистые, возникающие непосредственно из оригинальных окказионализмов. Такая классификация позволяет проследить семантическую и морфологическую эволюцию авторской лексики. В конечном счёте исследование подчеркивает динамическое взаимодействие языка и повествования, показывая, что окказионализмы функционируют не только как маркеры языковой личности, но и как инструменты глубокой вовлечённости в мир произведения. Полученные результаты вносят вклад в более широкую область морфологии вымышленных языков и лингвистики спекулятивной фантастики, демонстрируя, как фикциональные языки отражают реальные процессы словообразования, сохраняя при этом свои уникальные нарративные функции. Анализ лексикона Сандерсона предлагает ценные сведения о творческом потенциале неологизмов в художественной литературе и подчёркивает их роль в формировании глубины вымышленной вселенной.

*Ключевые слова:* окказионализм, лингвистическая креативность, авторские слова, дериваты, речь, языковая личность, грундирование, блендинг.

### References

- 1 Sidorova, T.A. (2018). *Reprezentatsiia znaniia v khudozhestvennom tekste derivatsionnymi sredstvami* [Representation of knowledge in a literary text by derivative means]. *Voprosy Kognitivnoi Lingvistiki — Cognitive Linguistics Issues*, 3, 134–142. <https://doi.org/10.20916/1812-3228-2018-3-134-142> [in Russian].
- 2 Khanpira, E. (1972). *Okkazionalnye elementy v sovremennoi rechi* [Occasional elements in the modern speech]. *Stilisticheskie issledovaniia — Stylistical researches*, 318 [in Russian].
- 3 Crystal, D. (2012). *The Story of English in 100 Words*. PROFILE BOOKS LTD.
- 4 Zemskaya, E.A. (2011). *Sovremennyi russkii yazyk. Slovoobrazovanie: uchebnoe posobie* [Modern Russian language. Word formation: textbook]. (3d ed.). Moscow, Flinta: Nauka [in Russian].
- 5 Popova, T.V., Ratsiburgskaya, L.V., & Gugunava, D.V. (2011). *Neologiya i neografiia sovremennogo russkogo yazyka: uchebnoe posobie* [Neology and neography of the modern Russian language: textbook]. Moscow, Flinta: Nauka [in Russian].
- 6 Altynbekov, A.M., Mazhitayeva, Sh., & Kakzhanova, F.A. (2023). *Tak li sluchainy okkazionalizmy — izuchenie yavleniia situativov* [Are occasionalisms so occasional — a notion of situatives]. *Teoreticheskie i prakticheskie aspekty razvitiia nauki v sovremennom mire: sbornik statei Mezhdunarodnoi nauchnoi konferentsii — Theoretical and practical aspects of the development of*

*science in the modern world: collection of articles of the International Scientific Conference* (pp. 22–30). Saint-Petersburg [in Russian].

7 Lukankina, T.A., Shchuklina, T.Y., Amirhanova, K.M., & Zinecker, T. (2019). Occasional derivation as the result of creativity of language personality (on the example of Yu. Petukhov's novel "The Angel of Retribution"). *Journal of Research in Applied Linguistics*, 10(Special Issue), 758–765.

8 Hreshchuk, V. (2022). Occasional Word Formation in the Expressiveness of a Text. *Journal of Vasyl Stefanyk Precarpathian National University*, 8(2), 79–91.

9 Babenko, N.G. (1997). *Okkazonalnoe v khudozhestvennom tekste: Strukturno-semanticheskii analiz* [Occasional in a literary text: Structural-semantic analysis]. Moscow: Progress [in Russian].

10 Vasiliev, N.L. (2018). K dialektike okkazonalnogo i uzualnogo [On the dialectic of the occasional and the usual]. *Sovremennoe russkoe yazykoznanie i lingvodidaktika: sbornik nauchnykh trudov, posviashchennyi 95-letiiu so dnia rozhdeniia akademika RAO N.M. Shanskogo — Modern Russian linguistics and linguodidactics: a collection of scientific papers dedicated to the 95th anniversary of the birth of Academician of the Russian Academy of Education N.M. Shansky* (pp. 296–300). Moscow: Izdatelstvo Moskovskogo finansovo-yuridicheskogo univerteta [in Russian].

11 Altynbekov, A.M., Mazhitayeva, S., & Kakzhanova, F.A. (2023). Types of occasionalisms in Brandon Sanderson's The Stormlight Archive. *Proceedings of the 4th International Scientific Conference "Modern Scientific Technology"* (pp. 72–76). Stockholm.

12 Plag, I. (2003). *Word-Formation in English*. Cambridge: Cambridge University Press.

13 Lieber, R. & Štekauer, P. (Eds.). (2015). *The Oxford Handbook of Derivational Morphology*. Oxford: Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199641642.001.0001>

14 Berenkova, V.M. (2009). Sposoby kompozitsii avtorskikh novoobrazovaniy Dzh. R.R. Tolkiena [Ways of Composition of J.R.R. Tolkien's Authorial Novelties]. *Vestnik Maikopskogo gosudarstvennogo tekhnologicheskogo universiteta — Bulletin of Maikop State Technological University*, 1 (n.d.), article № 026 [in Russian].

15 Bauer, L., Lieber, R., & Plag, I. (2013). *The Oxford Reference Guide to English Morphology*. Oxford: Oxford University Press.

16 Fradin, B. (2018). Paradigms and the role of series in derivational morphology. *Lingue e Linguaggio*, 17(2), 155–171. <https://doi.org/10.1418/91863>

17 Drozd, A.F. (2019). Some features of agent derivation in the modern English language. In *Actual problems of the theory and practice of philological researches: Materials of the IX international scientific conference* (pp. 6–9). Prague: Vedecko vydavatel'ske centrum Sociosfera-CZ s.r.o.

18 Altynbekov, A., Mazhitayeva, S., Kakzhanova, F., & Veselinov, D. (2024). Linguistic creativity of occasionalisms in Brandon Sanderson's works. *Bulletin of the Karaganda University Philology Series*, 29, 2(114), 38–47. <https://doi.org/10.31489/2024ph2/38-47>

19 Koutsoukos, N. & Efthymiou, A. (2023). Derivational morphology in Modern Greek: The State of the Art. *Journal of Greek Linguistics*, 23(2), 215–286. <https://doi.org/10.1163/15699846-02302002>

20 Jarmulowicz, L. & Taran, V.L. (2013). Lexical morphology: Structure, process, and development. *Topics in Language Disorders*, 33(1), 57–72. <https://doi.org/10.1097/TLD.0b013e318280f5c0>

21 Altynbekov, A., Mazhitayeva, S., Kakzhanova, F., Khan, N., Smagulova, N., Shakhanova, R., & Missyachenko, S. (2025). John A.I. Tolkien — Creating Word(s). Study of Occasionalisms: Comparative Analysis of Large Language Models (On the Basis of ChatGPT). *Forum for Linguistic Studies*, 7(1), 129–152. <https://doi.org/10.30564/fls.v7i1.7990>

22 Huertas-Tato J., Martín A., & Camacho D. (2024). PART: Pre-trained Authorship Representation Transformer. *Human-centric Computing and Information Sciences*, 14, 39 DOI: 10.22967/HGIS.2024.14.039

23 Zhang, Y. & Jiang, M. (2023). Authorship identification method based on the embedding of the syntax tree node. *Qinghua Daxue Xuebao/Journal of Tsinghua University*, 63(9), 1390–1398. <https://doi.org/10.16511/j.cnki.qhdxxb.2023.21.013> [in Chinese]

24 Khalil, E.N. (2005). Grounding between figure-ground and foregrounding-backgrounding. *Annual Review of Cognitive Linguistics*, 3(1), 1–21. <https://doi.org/10.1075/arcl.3.02kha>

25 van Peer, W. & Hakemulder, J. (2006). Foregrounding. In *Encyclopedia of Language & Linguistics* (pp. 546–551). <https://doi.org/10.1016/B0-08-044854-2/00511-3>

26 Zeldovich, G.M. (2020). The Mutual Similarity of Meanings and Structures in a Literary Text. *Slovo.ru: Baltic Accent*, 11(1), 87–100. <https://doi.org/10.5922/2225-5346-2020-1-5>

#### Information about the authors

**Altynbekov Azat Muratovich** (corresponding author) — PhD student, Karaganda Buketov University, Karaganda, Kazakhstan; e-mail: [azat.altynbekov@mail.ru](mailto:azat.altynbekov@mail.ru)

**Mazhitayeva Shara** — Doctor of Philology, Professor of the Department of Kazakh Linguistics, Karaganda Buketov University, Karaganda, Kazakhstan; e-mail: [mazhitaevashara@gmail.com](mailto:mazhitaevashara@gmail.com)

**Khan Nadezhda Konstantinovna** — Candidate of Philological Sciences, Professor of the Department of Russian Language and Literature named after. Professor G.A. Meiramov, Karaganda Buketov University, Karaganda, Kazakhstan; e-mail: [hnadejda@yandex.ru](mailto:hnadejda@yandex.ru)