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LANGUAGE SO OFTEN FAILS US: COINING NEW WORDS TO UNDERSTAND THE CONTEXT WE LIVE IN: A CASE STUDY OF RUDY FRANCISCO

Abstract: *The ever-changing world requires new vocabulary for humans to understand certain concepts that have existed for a longer period of time but have never been labelled. This paper deals with the form and meaning of the newly-coined words in a poetry collection I'll Fly Away by American-Belizean poet Rudy Francisco. A thorough morphological analysis will be given in order to conclude whether these words follow the usual word-formation processes or their form is gone astray from the English language and is not rule-governed at all. By referring to the previously done research on coinages that come into the language, there will be a word about various characteristics proposed by Peter Hohenhaus and Pavol Štekauer that these words might have and share among one another, therefore hapax legomena, nonce-formations and neologisms will all be discussed about respectively. Most of the words that the poet came up with represent a certain personal context that many readers can relate to, hence context-dependency of these hapax legomena will be observed in a great deal. The analysis of 12 newly-coined words from the given corpus is necessary because they might enter the language and therefore the people that live the same or similar life as the poet will finally be able to understand certain phenomena in their everyday life.*

Key words: *hapax legomena, Rudy Francisco, context-dependency, morphological analysis, word formation.*

1. Introduction

One of the most renowned spoken-word poets, an American-Belizean, Rudy Francisco felt the need to come up with newly-coined words in his second full-len-

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gth poetry collection — *I'll Fly Away*. The desire to do so came from the fact that English language was lacking certain labels for the concepts that are very much so present nowadays but because of the previous inability to name them, it was even difficult to talk, let alone write about them.

In his poetry collection, Francisco coined 31 new words, that will be labelled as hapax legomena — a term that means 'something said only once' or to be more precise 'hapax' — *once* and 'legomenon' — *spoken* in Greek. (Crystal, 2008:p.224) The first part of this paper will briefly cover the differences between three different types of newly-coined words — hapax legomena, nonce formations and neologisms. Due to the word-limit of this paper, only 12 out of these 31 words will be analyzed here.

The aim of this paper is to give the morphological and semantic analysis of these newly-coined words while keeping in mind the rules and exceptions within word-formation processes in the English language. As the title of this work reveals, the context in which these hapax legomena are used give yet another meaning(s) to certain words which being intertwined with their morphological analysis come full circle and explain how and, more importantly why the poet came up with these particular words in the first place. The morphological and semantic analysis will be given in the second part of this paper.

In the last part of the research, the author hopes to give a conclusion on which word-formation processes are commonly used to form new words in Francisco's poetry collection and how the morphological analysis has an impact on the context that these words are used in or written for and at the end, what context is actually being talked about.

2. Form and Context of the Newly-Coined Words in *I'll Fly Away*

2.1 Hapax Legomena and W-F processes

Before we delve into the word-formation processes and their features, it is important to classify the words in Francisco's poetry collection as hapax legomena. These are 'items recorded only once in a given corpus, such as an author's work, a literary genre, or even a literature as whole.' (Crystal, 2000:p.219) The difference between hapax legomena and nonce-formations is that while the latter are 'items spontaneously coined by a speaker or writer to meet the immediate needs of a particular communicative situation' (Crystal, 2000:p.219), hapax legomena are words produced by careful planning. This contrast helped us recognize 31 words in the

aforementioned collection as hapax legomena because the poet most definitely took his time (with) forming these words. Moreover, neologisms are then either nonce formations or hapax legomena that became lexicalized and entered the dictionaries.

When we talk about word-formation processes, we mostly talk about lexical word classes such as nouns, verbs, adjectives and adverbs which can easily enter the language every day. This type of word class is the one that 31 newly-coined words from this corpus belong to. In his work, Rudy Francisco coined new nouns and verbs.

Lexemes in the English language are formed by either one of the most common word-formation processes or some of the minor ones. The most frequent processes used in this corpus are affixation and word-manufacture with some other ones used only in one or two examples. Adding derivational affixes to already existing words is one way of creating new words in the English language. This is probably one of the most common ways as well. There are different affixes used to create different word class(es). For example, 'the adjective *cute* can be turned into a noun *cuteness* by adding the suffix *–ness'* (Plag, 2006:p.347).

Derivational affixes are of two kinds: class-changing and class-maintaining. 'Class-changing derivational affixes change the word class of the word to which they are added. Thus, *resign*, a verb + *-ation* gives *resignation*, a noun. Class-maintaining derivational affixes do not change the word class of the word but change the meaning of the derivative.' (Jackson and Zé Amvela, 2007: p.88) As stated by Jackson and Zé Amvela, class-changing derivational affixes, once added to the base/stem form a derivative which is automatically marked by that affix as noun, verb, adjective or adverb. Nouns may be derived from either verbs or adjectives; verbs from either nouns or adjectives; adjectives from either nouns or verbs; and adverbs from either adjectives or nouns.

Although really rare, another process that is used to form new words in this book is compounding. A compound is defined as 'a lexeme containing two or more potential stems that has not subsequently been subjected to a derivational process' (Bauer, 1983:p.29).

The other two rarely used processes in Francisco's poetry collection are blending and conversion. 'Conversion may be defined as a process by which a word belonging to one word class is transferred to another word class without any concomitant change of form, either in pronunciation or spelling.' (Jackson and Zé Amvela, 2007:p.100) Conversion most often involves a change from one word class to another. The major kinds of conversion are noun - verb, verb - noun, adjective - noun, and adjective - verb.

'A blend, on the other hand, may be defined as a new lexeme formed from parts of two (or possibly more) other words in such a way that there is no transparent analysis into morphemes.' (Bauer, 1983:p.234) Blends tend to be more frequent in informal style in the registers of journalism, advertising and technical fields.

The previously discussed processes are the common ones used in many cases, as well as in our case with the new coinages from *I'll Fly Away*. There is, however, one crucial minor word-formation process that was applied a great deal in the corpus that we are analyzing. It is no other than word-manufacture.

Bauer writes that the purest cases of word-manufacture are when a word is created '*ex nihilo,* with no morphological, phonological or orthographic motivation whatsoever.' (1983:p.237) It is also used to refer to creation of words as nothing more than a sequence of letters or phonemes. These letters should in a way resemble some English patterns, but 'there is no requirement of internal structure, and indeed, we would expect internal morphological structure to be absent.' (Bauer, 2006:p.438)

Many of Rudy Francisco's new coinages are said to belong to this type of word-formation processes in English even though some of his words do possess a similar internal morphological structure that is similar to either words in English or those from other languages such as Latin or French.

2.2 Understanding the Context

Among many other themes that Rudy Francisco writes about, such as love, family, mental health, and religion, probably the most expressed one is that of race politics. Many words created in his poetry collection are connected to his inability to either understand and/or explain certain concepts in the world of being a Black American, while using the English language. To help us understand the context of the hapax legomena in this corpus, two theories will be mentioned. The first one is that of Peter Hohenhaus that discusses context-dependency as one of three important characteristics of newly coined words in the English language. (1998) It means that in order for us to understand the meaning of the word, we need to be familiar with the context of the word being used in. Pavol Štekauer (2002), on the other hand, sees them as 'naming units which at the system level, at the level of word-formation are regular, transparent, predictable, and productively coined.' (p.100) Both of these theories hold truth for Francisco's collection, however they are many times intertwined and while one word may have the characteristics of one theory it also simultaneosly has the characteristics of the other. More of this will be seen later on in the semantical part of the analysis of the particular word(s).

One of the main hypotheses when writing about new coinages in a certain language is always whether they are ''important'' enough to enter the common vocabulary of the language, in this case English. While analyzing Francisco's words, especially the contexts that they are used in along with their meaning(s), it will become evident whether these words have what it takes to be memorized and used in a daily life conversation.

3. Analysis

Here will be given a morphological and semantic analysis of the newly-coined words from the poetry collection *I'll Fly Away* by Rudy Francisco. In this work of his, the poet came up with the following 31 words (nouns and verbs):

nolexi, amoriode, mortaprime, culi, coamplify, repensist, relin, mendle, bresil, beldin, grusic, felenter, odit, kelvet, selk, abnermedium, grest, acentate, primoris, parlee, admonus, nescium, nomortice, brevis, solosum, mutanom, sepheegrum, perdit, vamri, coliber, and skelt

Due to the word limit for this paper, not all coinages by Rudy Francisco will be analyzed on a morphological level in detail, however, the analysis will be done accordingly to the parts of the collection where every part or a chapter deals with a certain theme/topic covered by both – the definition(s) of the certain word and the poem(s) that follow it, therefore the context will be of great importance here. The best representatives from each chapter will be analyzed in detail while making sure that all W-F processes used are discussed.

3.1 What's the word for that in English?

The poetry collection *I'll Fly Away* consists of four parts plus preface if we talk in literary language. This preface contains a few poems together with six newly-coined words. It is noticeable from the words and the poems that this part of the book is some sort of a summary about other themes, or contexts that this book reveals later on. The new coinages that will be analyzed here are:

nolexi, amoriode, and repensist

Nolexi is the first hapax legomenon of the book. Its definition definitely introduces the concept of the poetry collection that Rudy Francisco came up with : a word or a phrase that does not exist or has no direct translation in a particular language (Francisco, 2020:p.2)

The pronunciation of this word is \ nō-lek-si \. This word is a noun. If we look at the word's morphological structure, it is easy to see that it consists of three morphemes, one of which is the root. The process therefore is the affixation. The root of the word is *lex* which most probably originated from the word *lexeme*. The prefix *no-* does not actually exist in English but it is, nevertheless, used in words as *nobody, nowhere*, etc. However, we know the meaning of *no*, it can be easily linked to the existing prefix *non-* that means 'not and is freely used as an English formative, usually with a simple negative force as implying mere negation or absence of something.' In Greek *lexis* means *word, speech* and that is how *lexeme* came to exist and perhaps how Francisco came up with the root for the word. As for the suffix *i,* it is actually the plural marker for the words in Italian that English speakers borrowed and is now a part of an inflectional morphology. Even though we cannot really notice plurality when we read the definition of *nolexi,* just by looking at the last two words (*a particular language*) we can see that there are multiple of these in many languages, not only English, therefore the plural nolex*i*.

One of the main reasons that made the poet coin new words is the cultural context related to people not sharing the same mother tongue, or even the second or third generations of migrants not having the same vocabulary of a certain language. Therefore, understanding the definition of this word might not be context-dependent because its morphological structure is easy to decipher, however, it is really important that we become aware of the cultural context in the poem that describes this word. Francisco tells a story about an older woman asking him about some English words. In this case, it is clear that the woman's mother tongue is not English therefore it seems impossible for her to find a word in English for a certain concept in her first language. However, Francisco himself is struggling to find the right word even though English is his first language. This is to say that sometimes words do not do justice to certain things in life and coining new words for already existing concepts is more than necessary.

It is interesting that according to its definition, the word *nolexi* can be used for any word that does not have a translation equivalent in a certain language. For example, if there is a particular concept or a feeling in our mother tongue that cannot be translated directly into English, we can just call it a *nolexi*.

Amoriode is actually the first newly-coined verb of the poetry collection. This word has the following definition: the act or an instance of dying while doing an activity you love (Francisco, 2020:p.6)

The pronunciation of the given word is \ a-mȯ-rī-ōd \. Those familiar with Latin language may perhaps already get the idea about why this word is structured the

following way. It is already known that in Latin the word *amor* means *love* while *mori* is the infinitive present form of the verb *to die* in Latin. Therefore, we have a combination of the noun *love* and a verb *to die* together with the suffix *–ode* which is actually 'a suffix of nouns appearing in loanwords from Greek, where it meant ''like''. In this case, it is actually used to form a verb. We can say that this word might belong to compounding because it has two main bases that can stand on their own and have their own meaning. It is also a case of affixation because of the final bound morpheme *–ode.*

This is yet another hapax legomenon which we might guess the meaning of just by looking at its definition, therefore we cannot really say that it is context-dependent. However, in a poem the poet talks about a certain person that many people might have heard of — J Dilla, a musician whose death is significant because at the time when he was hospitalized he still could not stop working on music. He created two songs in the wheelchair when he was not able to even walk nor talk. (Grant, internet) Francisco describes this situation so beautifully and poetically saying that he 'made instrumentals out of everything inside his body that wasn't ready to die'. (2020:p.7) This way, the author gives us a certain context of the word *amoriode* while showing an example when we could use the word if it ever gets to be a part of our everyday vocabulary.

The meaning of the word *amoriode* covers yet another poem of the book. Francisco writes that sometimes writing means surviving but it also means death for different feelings and burdens that might bother a person. He uses an interesting metaphor saying that 'a pen is also a shovel' (2020: p.5), it will not make you die, but it can sure bury everything inside you, leaving you with nothing but healing.

In other parts of Francisco's collection, there will be more poems related to one's death as well as those about human relationships. Hence mentioning another word from this part is crucial. It is *repensist* — a period of time when a relationship is over, but neither party has realized it. (Francisco, 2020:p.12) This word, even though very similar to certain words that are formed by affixation, is a product of word-manufacture. There is a suffix *–ist* that is used to form nouns from adjectives (Bauer, 1983:p.222), but in this case, there actually is not any adjective that we can use as our root. The prefix *–re* ('again; anew' or 'back; backward' (Merriam Webster Dictionary)) is not a part of the morphological analysis because it cannot be dissected from the word, but it is of great importance for the meaning of the word and the context of the poems used afterwards that tell us about some things that were happening or even better ''not happening'' over and over again but people were not able to see them clearly.

The last poem in the preface sums up the meaning of *repensist* beautifully by saying: 'Perhaps I told you I was leaving because it was the only way you would notice my absence.' (Francisco, 2020:p.16) Here, one person probably realized the relationship was over long time ago but they were hanging on it hoping that things might change.

3.2 Sometimes I'm the mess, sometimes I'm the broom

In the first part of his collection, Rudy Francisco wrote poems about different themes such as mental health and relationship(s) with other people. The poet yet again finds an explanation for many today's phenomena in his newly-coined words.

Relin \ rel-in \ is a noun and it means: an unshakeable urge to go somewhere that may or may not exist. (Francisco, 2020:p.22) This word is monomorphemic, it cannot be divided into two or more morphemes which makes the word itself the root. However, *relin* actually exists in Latin and its meaning ''to leave'' (LingQ) can somehow correlate to the one in English even though Francisco's definition has more to it than just telling someone to *leave.* This word might belong to the word-formation process called word-manufacture since *relin* is just like the examples from Katamba (1994/ed.2005), such as *zebra*, a simple word that should simply be memorized as such.

The poem that follows this word is an erasure poem of the song *I'll Fly Away* by Albert E. Brumley. This song is what inspired Rudy Francisco for the title of his second full-length poetry collection. The first two lines are what the poet starts the book with. It should be mentioned that Albert E. Brumley is a gospel songwriter and *I'll Fly Away* is a gospel as well. In it, he sings about the next world and how a person will be free of any shadows or prison bars. This song is 'listed under the topics of eternal life, heaven and acceptance'. (Internet)

We would argue that Francisco (2020), however, thinks of another world. He writes 'some shadows have prison bars and joy' (p.23) meaning that this life is still worth living even with all the trials that a person faces. And all of this makes us humans have an unshakeable urge to metaphorically 'go' to those places/shadows, or in other words, to feel joy even when imprisoned. This is yet another example of context-dependency or 'feeling-dependency' where it is necessary to experience something in order to understand the meaning of a newly-coined word, in this case *relin.*

Another coinage in this chapter that discusses about one's inner views and emotions is the word *felenter* \ fe-len-tər \ — one who finds joy in things that people believe to be mundane. (Francisco, 2020:p.40) This word can be classified as

a product of the word-formation process called affixation. It can be dissected into two morphemes, one of which is the base. *Felent + -er.* The first morpheme is the root and the suffix *–er* is a common affix used to form nouns from either verbs, adjectives or other nouns. Since there are already some verbs in English that have the same structure as *felent,* it will be assumed here that the base is actually the verb. The definition of this word might be as follows: to find joy in things that people believe to be mundane. Therefore, adding a noun-forming suffix *–er* makes *felenter* a noun and immediately replacing the emphasis from the action to the agent.

If trying to divide this word into even more morphemes, it can be noticed that there might be a connection between the base *felent* and a Spanish word *feliz* which according to Papago online translation application means 'happy'. The definition of the word *felenter* proves this assumption. Francisco wrote one poem as a further explanation of this word. It is called *I want the kind of happiness* where the poet proceeds to describe actions in our daily lives where we can find joy and happiness. He mentions things like 'waking up or doing laundry' (Francisco, 2020:p.41) and says that those small things should also make us happy. We should not always strive for big things that require celebrations, we should celebrate when doing something mundane as well.

These two previously mentioned words can be associated with feelings that a person has towards themselves, yet again they are connected to other people as well. The next word is more closely related to the relationship with other people.

Odit \ ō-dit \, according to Rudy Francisco, means: a person who has never met you but doesn't like you (2020:p.42). This is yet another example of the usage of Latin verbs to make a noun out of it in English with a slightly different meaning. In this case, Francisco took the verb *odire* in Latin that means 'to hate' in English. If we were to analyze this word from a Latin point of view, *odit* would be a product of inflection. The root would be *odi* and the inflectional affix signifying third person singular would be *–t.* However, if there was no knowledge about Latin verb conjugation, this word would be seen as a product of either word-manufacture or non-assigned category.

The meaning of this word in Latin definitely corresponds to the one that Francisco came up with in English. However, just as in case of the previously analyzed word *relin, odit* also has more to it than just the meaning of *hate.* Here, the context is very important because it does not only discuss the general meaning of *hating* but also a specific usage of this word. It is noticeable from the first part of the definition of the word *odit* that in order to not like someone, you need to not know them at all. Francisco wrote one more definition of this word in the form of a poem and

there he portrays people who dislike someone for things they never did. He uses great analogy of the war, saying that these people 'start wars but hide the declaration under their breath for years' (2020:p.43). Francisco also describes this hate as bizarre because *odits* use nothing to fight but a glance.

3.3 Your absence became a classroom

This part of the poetry collection contains only four newly-coined words. The words as well as the poems that follow them portray themes such as love and relationships between people. Due to the word limit for this paper, only one word will be analyzed here. It is the word *primoris* \ prī-mər-is \, the verb and it means: to see the love of your life for the first time. (Francisco, 2020:p.66)

This word's form and meaning might be the most intriguing one, therefore why we chose this one to analyze.

This word exists in Latin and it is an adjective that has several meanings with the main one being 'the first, foremost'. It could be said that *primoris* belongs to various word-formation processes. If we are not taking into account its Latin definition, we can say that this word is a product of word-manufacture, a simple word that the author came up with using no other available ways of forming a new word in English.

On the other hand, if we try to dissect this word into morphemes, we can find different parts of *primoris* that may correspond to some words or affixes in Latin. For example, the root might be *mor(i)* which we already looked into while analyzing the word *amoriode*. Even though we we connected it to the infinitive present form of the verb *to die* in Latin in that word, here it can be linked to the definition of *primoris* that Francisco wrote and it is assumed that *mor* was taken from the word *amor* which in Latin means 'love'. Perhaps, the word *primor* can be defined as *the love we see for the first time,* and adding the suffix *–is* will turn it into the verb with the definition that the poet came up with.

A lot like you is the poem that Francisco wrote to define the word *primoris.* In the poem, he talks about what his grandmother told him about a girl and planning her wedding. She said that 'the average girl begins to plan her wedding at the age of 7' (p.67) and she describes everything that the girl wants and dreams about. The poet, on the other hand, does not know anything about the wedding, instead he portrays the love that he will feel for and give to his future wife.

Francisco uses beautiful analogies to describe his future wife. He says that 'her eyes are the only Christmas lights that deserve to be seen all year long' (p.68). The poet writes that he will definitely know once he finds himself in the state of *primoris.*

This newly-coined word can be analyzed as the item naming a certain concept but it also requires a person to be familiar with a certain context that this word proposes.

3.4 We still write poems about racism

This part of the poetry collection *I'll Fly Away* deserves a paper on its own but for the sake of this paper, we will just make a brief introduction to it. In this part, the theme is being black in America. The poet invented nine new words that describe various phenomena relating to racism in the USA. They define either a person or some kind of an action in the world of living as people of colour. For this paper, we chose only a few of these words that we believe represent this part the best. These are: parlee, admonus, nescium and solosum

Parlee \ pär-lē \ is categorized as a verb. Its definition is: to tell the truth knowing it will make others uncomfortable. (Francisco, 2020:p.78)

Parlee can be categorized as a product of either affixation or conversion. In English there is a word *parlay* which has the same pronunciation as *parlee.* According to Merriam Webster Dictionary, *parlay* means to 'speak with one another' or specifically 'to discuss terms with an enemy.' If we take this word into account, then the word *parlee* is a part of affixation with *parl* being the root and *-ee* being the suffix. This is then an example of affixation with a class-maintaining suffix because both words belong to verbs.

If, on the other hand, we go back to the history and etymology of this word, it is noticeable that the word *parlay* originated from the Middle English *parlay* that means 'speech', which was actually borrowed from Anglo-French *parlee or parly,* which means 'speech, conversation, debate'. This word analysis tells us that the word *parlee* from this poetry collection might be a product of conversion because as stated by Rudy Francisco, *parlee* is a verb while in Anglo-French it was a noun.

Even though the definitions of the words above do in a way correspond to the one that Francisco came up with for the word *parlee,* it can be seen that there is still some nuance that makes the poet's definition more colourful and meaningful. Another thing worth mentioning is how the poet took the common suffix for making nouns in English to use it to form a verb. This is interesting because as it can be seen from the definition, even though *parlee* is the verb, there is still some more emphasis on the agent of doing/saying something than the action itself.

The poem that follows *parlee* is the one below:

'**Speak** *because your / voice is currency, // and their comfort isn't worth / your silence.'* (Francisco, 2020:p.79)

A short and succinct poem sends a crucial message for the whole world today. This poem and the word itself can represent a strong metaphor especially when the poet compares one's voice to currency saying how making someone comfortable by our silence is not worth any money. The poem portrays a context that is there to make this word more comprehensible. It is fascinating that there is a certain context for every word so far because if there was none, then the poet would have not even felt the need to invent new words to begin with. Perhaps it might not be the context-dependency that Peter Hohenhaus talked about where people had to share similar things in order to understand some vocabulary, but it is definitely the context that the whole world is already familiar with whether it is something from their own lives or the world around them — the context is present.

Another very important word from this part is *admonus.* This is yet another word from this corpus that is classified as a verb. It is pronounced as \ ad-mä-nəs \. Its definition is: when someone who is considered dangerous does something to remind you of their humanity (Francisco, 2020:p.86)

This hapax legomenon can be considered as a product of word-manufacture. Even though it does have some affixes that exist in the English language, it cannot really be dissected into individual meaningful morphemes. For example, there is a word *admonition* in English that means 'a piece of advice that is also a warning to someone about their behaviour', but this cannot really be linked to the word above. Perhaps, it could be said there is a certain root *admon* which becomes a verb when adding the suffix *–us* even though this suffix is common in nouns in Latin.

The poet wrote a pretty marvelous poem for this word, again so short yet something that gives us a point to ponder about.

> *'I watched the viral video of the police officer*
> *playing basketball. // Finally, / a shooting // that doesn't need / a burial.'*
> (Francisco, 2020:p.87)

In this case, 'the poet used the word *shooting* and by using some extraordinary wordplay, he connected the police officer with basketball — one of the sports that are linked with black men' (Lojić, 2023:p.491). Upon reading the title of the poem, it might be assumed that it is about another violence act because that is the context that one is used to when talking about the police officers in the USA, however, the other meaning of the word *shooting* changes everything and creates a whole different context. The newly-coined word *admonus* would then remind the reader that there are still some police officers who can be called human.

Nescium \ 'ne-si-əm \ is perhaps one of those words that might arouse the readers of this poetry collection the most, especially the linguists because it goes all the back to the word *nice* in English. The meaning that the poet came up with for this word is as follows: a living thing that does not know it is being preyed upon (Francisco, 2020: p.88).

There is a noun in the English language *nescience* that means lack of knowledge or awareness, and it has a corresponding adjective *nescient.* The word *nescience* dates back to Latin verb *nescire* which means 'not to know', according to Merriam Webster Dictionary. One might wonder how the word *nice* can be related to any of these words, however there was a change in meaning throughout the decades and while it originated from Latin adjective *nescius* which means 'ignorant', the word nice became to mean 'polite, kind' or 'appropriate, fitting'. Today, this word might be going back to where it came from because it is starting to mean 'ignorant' again in a sense that we would so easily say for some things 'That's nice' only to not pay any more attention to it or be bothered with something anymore.

If we look at the structure of the word *nescium,* it can be noticed that this word is a part of affixation, *nesc* is assumed to be the root and the Latin suffix *–ium* makes it a noun describing a certain living thing. This is yet another word whose definition can be remotely linked to the meaning of the word that already exists in English as mentioned above.

Rudy Francisco wrote a rather symbolic poem for this word. In the poem *When they say he is black* he describes the whole situation that happens once there is a crime committed by the white officer against a black human. Francisco says that the only aftermath is always the black man suffering and the white officer being saved by the ''law''. The lines that can be connected to the definition of the word *nescium* are: *'you realize the phrase /* life is short */ sounds a little different / when you are being hunted'* (Francisco, 2020:p.91)

In the definition we read about the living thing that does not know it is being preyed upon, and these last two lines, as well as the whole poem, tell how the story unfolds when they are being hunted. The context is very important for this poem because it is the one that black people in America are really familiar with and there was a space for a new word to be created.

Even though this part consists of nine words, only one more will be analyzed here. It is the word *solosum.* This hapax legomenon is a verb. It is pronounced as \ sō-lō-səm \. Its definition is: to be the only person in the room that isn't white (Francisco, 2020:p.96)

Solosum is assumed to be a blend. There is a word in English *solo* which is in this case used in plural *solos*. According to Merriam Webster online dictionary, the definition of this word is: 'a musical composition for a single voice or instrument with or without accompaniment' or ' a performance in which the performer has no partner or associate'. The other word that is used in the blend *solosum* is the existing word in English *solanum*. This Latin word is a synonym of the English word *nightshade* which means 'any of a genus (Solanum of the family Solanaceae, the nightshade family' of plants such as 'herbs, shrubs and trees having alternate leaves, cymose flowers, and fruits that are berries and including some poisonous weeds, various ornamentals, and important crop plants (such as the potato and eggplant)'. One might wonder how these two words could be linked to each other, however if we look at the definition of the word *solosum* and the poem that follows it, it is clear what Francisco wanted to convey with this word. The person is alone somewhere, that's why *solo(s)* and as a black person, they may be considered as some kind of a night shade or even poisonous by the people filled with prejudice.

For this blend, the whole morpheme of the first word is taken and then just the last two of the second word. *Solos* + solan*um.* It is again interesting that the author used the ending *–um* for this word even though it is more common for nouns than verbs.

Rudy Francisco wrote the poem *Let's just say* describing the context of a person being the only non-white person at a party. The poet wonders if people around him can sense the things he did that are considered as stereotypes about Black people. (Lojić, 2023:p.484). The first few lines can already be taken as another definition for the word *solosum.*

> *'I am the only one / at this party that / has no idea what / sunburn feels like.*
> (Francisco, 2020: p.97)

The context of the poem is relatable to only a particular group of people, as well as the word itself. For this word, we come back to 'feeling-dependency' where one is supposed to be exposed to something in order to fully understand the newly-coined word, or in this case to belong to a certain group of people.

3.5 This smile is the first gift my mother gave me

The last/final part of the poetry collection *I'll Fly Away* by Rudy Francisco deals with the family matters and being a father. There are three newly-coined words in this part, but in this paper, only one of them will be mentioned and analyzed and it is: *coliber.*

This newly-coined word is a verb. It is pronounced as \ kȯ-lə-bər \. Its definition is: to cook without needing instructions (Francisco, 2020:p.116)

Coliber was formed by the process of affixation. There are two morphemes, one of which is considered to be a root and that is *liber*. This word 'comes from Latin, where it has the meaning *free*'. This meaning is found in such words as 'deliver, illiberal, liberal, liberate, libertine, liberty, livery'. It also means 'a book' in Latin. The prefix *co-* means 'with; together; joint; jointly'. The two meanings of the root *liber* and the meaning of the prefix *co-* when put together, the meaning of the word *coliber* can be then interpreted as *cooking with freedom*, or *cooking while adding your own things that are not written in the book*.

The poem for this word is titled *The women in my family never use measuring cups*. The poet then continues this thought from the title in the first line 'or table-spoons' (Francisco, 2020:p.117). This is yet another poem in this collection that makes the reader memorize it easier once they are introduced to the context of the poem. Understanding many Francisco's hapax legomena requires the reader to be either already familiar with the context that they are made for or to be informed about it. Just a thorough analysis may already help one recognizing why some certain words mean exactly what Francisco wanted them to mean.

A few last words of the analysis of *coliber* actually summarize the reason why Rudy Francisco needed to coin new words for his poetry collection. Many phenomena nowadays do not have words to describe them, they can either be only seen or felt. In order to write poems about certain concepts in the world, the poet first needed to explain what these concepts mean so that the audience would not have a hard time understanding.

4.Conclusion

Coining new words nowadays has even become a sort of a hobby for people. We live in the world that is constantly changing, and there are always new concepts, feelings, and even new career paths swimming onto the surface that require to be labelled. Rudy Francisco did exactly the same with his second full-length poetry collection *I'll Fly Away*. Some phenomena just needed to be named.

The aim of this paper was to investigate which word-formation processes worked the best for making new words, in this case, 12 (out of 31) newly-coined words that the American-Belizean poet Rudy Francisco came up with through careful planning, which makes these words belong to the class of hapax legomena. The creation of lexical word classes in the analyzed corpus — verbs and nouns — has

once again proved why being open to new coinages is one of the features of this group of words. By following the most common rules and ways for creating new words in English, these words have been analyzed from a morphological point of view. It can be concluded that the most common word-formation processes for this corpus were word-manufacture, a minor process that is being more and more recognized by the linguists that deal with this part of linguistics, and affixation, various prefixes and suffixes were added to the root that could be connected to either an existing word in English or to the root from some other language, mainly Latin. Five words were created by word-manufacture, six of them were created by affixation (two out of these words were also a product of either compounding or conversion), and one word was a blend.

The semantic analysis was conducted by centering our attention to the poems that the poet wrote for each and every new coinage. Besides the whole poem(s) serving another definition to a particular word, some lines could be separated as a special meaning of certain words. This paper was divided into subchapters following the parts of the poetry collection. Each subchapter consists of specific themes that the poet himself wrote about in his poems. All of these themes are considerably connected to the words that Rudy Francisco came up with and therefore also served as some kind of an explanation for certain newly-coined words.

What is interesting to notice is that many words were directly connected to the context presented in the poem(s) and this analysis proves that context-dependency matters considerably when trying to learn and understand a certain word we have never heard of before. However, it should also be noted that no matter what context the poet used in the poem, most of the words' definitions were already generalized and could be used in various situations in readers' lives without needing to relate to the context of the poem. Even though the context matters, these words are also naming units for certain concepts so it can be argued that Francisco's newly-coined words can be connected to both theoretical backgrounds by Peter Hohenhaus and Pavol Štekauer. It is also important to note that these coinages are not deviant in their form since they all follow some of the word-formation processes in the English language even when being just new roots, they can still be said to resemble some English words.

The possibility of these twelve hapax legomena (as well as the rest that were not included here) in the poetry collection *I'll Fly Away* by Rudy Francisco entering the English dictionary is not like finding a needle in a haystack. All of these words represent clear concepts that exist in this world but are not talked about enough. What Francisco did with this corpus was finally discovering words to describe various feelings, personalities, events, etc. that are part of our life but were nev-

er fortunate enough to get their own name. Therefore, it can be concluded that perhaps in a few years when Francisco gains even more popularity with his work, these words will start their lexicalization journey and hence go to their next stage, becoming neologisms and being included in the dictionary of the English language.

Source:

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JEZIK NAS ČESTO IZNEVJERI: KREIRANJE NOVIH RIJEČI RADI RAZUMIJEVANJA KONTEKSTA U KOJEM ŽIVIMO STUDIJA SLUČAJA RUDYJA FRANCISCA

Rezime

U svijetu koji se stalno mijenja, dolazi do zahtjeva za novim riječima koje pomažu ljudima da razumiju određene koncepte koji su oduvijek postojali među nama, ali nikad nisu bili imenovani. Ovaj rad se bavi oblikom i značenjem novonastalih riječi u zbirci poezije *I'll Fly Away* američko-belizeanskog pjesnika Rudyja Francisca. U radu će odrađuje temeljna morfološka analiza ovih riječi kako bi se došlo do zaključka o tome da li one prate uobičajene procese tvorbe riječi ili su njihovi oblici "zalutali" i nisu regulisani pravilima tvorbe riječi u engleskom jeziku. Odnoseći se na prijašnja istraživanja u polju novonastalih riječi, spominju se različite karakteristike koje ove riječi sadrže i dijele između sebe, a koje su predložene od strane Petera Hohenhausa i Pavola Štekaurea. S tim u vezi, ovaj rad se dotiče i hapahslegomenona, okazionalizama i neologizama. Skoro svaka riječ koju je pjesnik smislio predstavlja određeni lični kontekst s kojim se mnogi čitaoci mogu poistovjetiti, zbog toga se u radu dosta daje pažnje i zavisnosti konteksta (context-dependency). Analiza 12 novonastalih riječi iz datog korpusa je potrebna iz razloga što će ljudi koji žive isti ili sličan život kao pjesnik napokon moći razumjeti određene fenomene svakodnevnog života ukoliko se ove riječi ustale u jeziku.
▸ *Ključne riječi*: hapahslegomenoni, Rudy Francisco, kontekstualna zavisnost, morfološka analiza, tvorba riječi.