# Е. Л. Ананьян

# ЛЕКСИКОЛОГІЯ ТА СТИЛІСТИКА СУЧАСНОЇ АНГЛІЙСЬКОЇ МОВИ

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**Рецензенти:**

**А. С. Орел**      –   кандидат філологічних наук, доцент кафедри германської та слов'янської філології ДВНЗ «ДДПУ»;
**С. Ю. Пампура**   –   кандидат філологічних наук, доцент кафедри іноземних мов ДВНЗ «ДДПУ».

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Навчально-методичний посібник «Лексикологія та стилістика англійської мови» спрямований на підвищення у здобувачів інтересу до лексикології та стилістики сучасної англійської мови; культивування в них особистісної потреби в оволодінні системою знань, умінь і навичок, які є необхідними для формування професійної компетенції майбутніх фахівців.

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# ПЕРЕДМОВА

Мета навчально-методичного посібника «Лексикологія та стилістика англійської мови» – ознайомити здобувачів з основними принципами, особливостями лексикології та стилістики сучасної англійської мови. Контент навчально-методичного посібника містить як загальні тлумачення явищ, що розглядаються, так і різні точки зору на певні дискусійні питання, вивчення яких супроводжується аргументованим коментарем.

Представлений матеріал активізує процес опанування студентами наступними компетентностями:

– досліджувати основні питання сучасної лексикології англійської мови як складової частини загального мовознавства;

– аналізувати підходи щодо наукової інтерпретації та тлумачення основних теоретичних положень та проблем лексикології сучасної англійської мови;

– вивчати лексичні явища у їхній морфологічній специфіці, за значенням, сталими властивостями, лексико-стилістичними ознаками, походженням, діалектними розбіжностями;

– здатність аналізувати підходи щодо наукової інтерпретації та тлумачення основних теоретичних положень та проблем стилістики сучасної англійської мови;

– виявляти стилістичні засоби в автентичному тексті, визначати їх стилістичну функцію;

– характеризувати стилі мовлення з урахуванням літературних норм англійської мови;

– інтерпретувати та проводити стилістичний аналіз автентичних текстів (мовленнєвих зразків, фрагментів текстів), що презентують різні функціональні стилі мови.

– готовність інтегрувати знання з інших теоретичних та практичних філологічних курсів з метою комплексного вивчення лексичної та стилістичної будови сучасної англійської мови.

За своєю структурою навчально-методичний посібник складається з двох розділів: теоретичного, що містить систематизовану інформацію про теми, які вивчаються, та практичного, в межах якого запропоновані тестові завдання, які допомагають здобувачам проаналізувати та оцінити власну успішність в опануванні матеріалом, скорегувати результати, які було досягнуто.

Видання переслідує насамперед навчальні цілі, спрямовані на вирішення завдання теоретично-практичної підготовки майбутніх філологів. Навчально-методичний посібник спрямований на підвищення у здобувачів інтересу до лексикології та стилістики сучасної англійської мови; культивування в них особистісної потреби в оволодінні системою знань, умінь і навичок, які є необхідними для формування професійної компетенції майбутніх фахівців.

## THEME 1. LEXICOLOGY AS A BRANCH OF LINGUISTICS: FUNDAMENTALS (Part I)

**List of Issues Discussed:**

**1. THE OBJECT OF LEXICOLOGY.**

**2. TYPES OF LEXICOLOGY.**

**3. THE THEORETICAL AND PRACTICAL VALUE OF ENGLISH LEXICOLOGY.**

**4. THE CONNECTION OF LEXICOLOGY WITH PHONETICS, STYLISTICS, GRAMMAR AND OTHER BRANCHES OF LINGUISTICS.**

### 1. THE OBJECT OF LEXICOLOGY.

***Lexicology*** (from Greek *lexis* 'word' and *logos* 'learning') is the part of linguistics dealing with the vocabulary of the language and the properties of words as the main units of language. The term *vocabulary* is used to denote the system formed by the sum total of all the *words* and *word* equivalents that the language possesses.

The term *word* denotes the basic unit of a given language resulting from the association of a particular meaning with a particular group of sounds capable of a particular grammatical employment. A *word* therefore is simultaneously a semantic, grammatical and phonological unit.

Thus, in the word <u>*boy*</u> the group of sounds [bɔɪ] is associated with the meaning 'a male child up to the age of 17 or 18' (also with some other meanings, but this is the most frequent) and with a definite grammatical employment, i.e. it is a noun and thus has a plural form – *boys*, it is a personal noun and has the Genitive form *boy's* (e. g. *the boy's mother*), it may be used in certain syntactic functions.

The general study of words and vocabulary, irrespective of the specific features of any particular language, is known as ***general lexicology***. Linguistic phenomena and properties common to all languages are generally referred to as *language universals*. ***Special lexicology*** devotes its attention to the description of the characteristic peculiarities in the vocabulary of a given language. It goes without saying that every special lexicology is based on the principles of general lexicology, and the latter forms a part of general linguistics.

### 2. TYPES OF LEXICOLOGY.

A great deal has been written in recent years to provide a theoretical basis on which the vocabularies of different languages can be compared and described. This relatively new branch of study is called ***contrastive lexicology***.

The evolution of any vocabulary, as well as of its single elements, forms the object of ***historical lexicology*** or ***etymology***. This branch of linguistics discusses the origin of various words, their change and development, and investigates the linguistic and extra-linguistic forces modifying their structure, meaning and usage.

***Descriptive lexicology*** deals with the vocabulary of a given language at a given stage of its development. It studies the functions of words and their specific structure as a characteristic inherent in the system. The descriptive lexicology of the English language deals with the English word in its morphological and semantical structures, investigating the interdependence between

these two aspects. These structures are identified and distinguished by contrasting the nature and arrangement of their elements. It will, for instance, contrast the word *boy* with its derivatives: *boyhood, boyish, boyishly*, etc. It will describe its semantic structure comprising alongside with its most frequent meaning, such variants as 'a son of any age', 'a male servant', and observe its syntactic functioning and combining possibilities. This word, for instance, can be also used vocatively in such combinations as *old boy*, *my dear boy*, and attributively, meaning 'male', as in *boy-friend*.

Lexicology also studies all kinds of semantic grouping and semantic relations: synonymy, antonymy, hyponymy, semantic fields, etc. Meaning relations as a whole are dealt with in **semantics** – the study of meaning which is relevant both for lexicology and grammar.

The distinction between the two basically different ways in which language may be viewed, the **historical** or **diachronic** (Greek *dia* 'through' and *chronos* 'time') and the **descriptive** or **synchronic** (Greek *syn* 'together', 'with' and *chronos* 'time'), is a methodological distinction, a difference of approach, artificially separating for the purpose of study what in real language is inseparable, because actually every linguistic structure and system exists in a state of constant development. The distinction between a synchronic and a diachronic approach is due to the Swiss philologist Ferdinand de Saussure (1857-1913).

Language is the reality of thought, and thought develops together with the development of society, therefore language and its vocabulary must be studied in the light of social history. Every new phenomenon in human society and in human activity in general, which is of any importance for communication, finds a reflection in vocabulary. A word, through its meaning rendering some notion, is a generalized reflection of reality; it is therefore impossible to understand its development if one is ignorant of the changes in social, political or everyday life, production or science, manners or culture it serves to reflect. These extra-linguistic forces influencing the development of words are considered in historical lexicology. The point may be illustrated by the following example:

*Post* comes into English through French and Italian from Latin. In the beginning of the 16th century it meant '*one of a number of men stationed with horses along roads at intervals, their duty being to ride forward with the King's "packet" or other letters, from stage to stage*'. This meaning is now obsolete, because this type of communication is obsolete. The word, however, has become international and denotes the present-day system of carrying and delivering letters and parcels. Its synonym *mail*, mostly used in America, is an ellipsis from *a mail of letters*, i.e. '*a bag of letters*'. It comes from Old French *male* (modern *malle*) '*bag*', a word of Germanic origin. Thus, the etymological meaning of *mail* is '*a bag or a packet of letters or dispatches for conveyance by post*'. Another synonym of *bag* is *sac*k which shows a different meaning development. *Sack* is a large bag of coarse cloth, the verb *to sack* 'dismiss from service' comes from the expression *to get the sack*, which probably rose from the habit of craftsmen of old times, who on getting a job took their own tools to the works; when they left or were dismissed they were given a sack to carry away the tools.

In this connection it should be emphasized that the social nature of language and its vocabulary is not limited to the social essence of extralinguistic factors influencing their development from without. Language being a means of *communication* the social essence is intrinsic to the language itself. Whole groups of speakers, for example, must coincide in a deviation, if it is to result in linguistic change.

The branch of linguistics, dealing with causal relations between the way the language works and develops, on the one hand, and the facts of social life, on the other, is termed *sociolinguistics*. Some scholars use this term in a narrower sense, and maintain that it is the analysis of speech behaviour in small social groups that is the focal point of sociolinguistic analysis. A. D. Schweitzer has proved that such microsociological approach alone cannot give a complete picture of the sociology of language. It should be combined with the study of such macrosociological factors as the effect of mass media, the system of education, language planning, etc. An analysis of the social stratification of languages takes into account the stratification of society as a whole.

Although the important distinction between a diachronic and a synchronic, a linguistic and an extralinguistic approach must always be borne in mind, yet it is of paramount importance for the student to take into consideration that in language reality all the aspects are interdependent and cannot be understood one without the other. Every linguistic investigation must strike a reasonable balance between them. The lexicology of present-day English, therefore, although having aims of its own, different from those of its historical counterpart, cannot be divorced from the latter. In what follows not only the present status of the English vocabulary is discussed: the description would have been sadly incomplete if we did not pay attention to the historical aspect of the problem – the ways and tendencies of vocabulary development. Being aware of the difference between the synchronic approach involving also social and place variations, and diachronic approach we shall not tear them asunder, and, although concentrating mainly on the present state of the English vocabulary, we shall also have to consider its development. Much yet remains to be done in elucidating the complex problems and principles of this process before we can present a complete and accurate picture of the English vocabulary as a system, with specific peculiarities of its own, constantly developing and conditioned by the history of the English people and the structure of the language.

### 3. THE THEORETICAL AND PRACTICAL VALUE OF ENGLISH LEXICOLOGY.

The importance of English lexicology is based not on the size of its vocabulary, however big it is, but on the fact that at present it is the world's most widely used language. "A Grammar of Contemporary English" by R. Quirk, S. Greenbaum, G. Leech and J. Svartvik gives the following data: it is spoken as a native language by nearly three hundred million people in Britain, the United States, Ireland, Australia, Canada, New Zealand, South Africa and some other countries. The knowledge of English is widely spread geographically – it is in fact used in all continents. It is also spoken in many countries as a second language and used in official and business activities there. This is the case in India, Pakistan and many other former British colonies. English is also one of the working languages of the United Nations and the universal language of international aviation. More than a half world's scientific literature is published in English and 60% of the world's radio broadcasts are in English. For all these reasons it is widely studied all over the world as a foreign language.

The theoretical value of lexicology becomes obvious if we realise that it forms the study of one of the three main aspects of language, i.e. its vocabulary, the other two being its grammar and sound system. It helps to stimulate a systematic approach to the facts of vocabulary and an organised comparison of the foreign and native language. It is particularly useful in building up the learner's vocabulary by an effective selection, grouping and analysis of new words. New words are better remembered if they are given not at random but organised in thematic groups, word-families, synonymic series, etc.

A good knowledge of the system of word-formation furnishes a tool helping the student to guess and retain in his memory the meaning of new words on the basis of their motivation and by comparing and contrasting them with the previously learned elements and patterns.

A working knowledge and understanding of functional styles and stylistic synonyms is indispensable when literary texts are used as a basis for acquiring oral skills, for analytical reading, discussing fiction and translation.

Lexicology not only gives a systematic description of the present make-up of the vocabulary, but also helps students to master the literary standards of word usage. The correct use of words is an important counterpart of expressive and effective speech.

## 4. THE CONNECTION OF LEXICOLOGY WITH PHONETICS, STYLISTICS, GRAMMAR AND OTHER BRANCHES OF LINGUISTICS.

The treatment of words in lexicology cannot be divorced from the study of all the other elements in the language system to which words belong. It should be always borne in mind that in reality, in the actual process of communication, all these elements are interdependent and stand in definite relations to one another.

The *word*, as it has already been stated, is studied in several branches of linguistics and not in lexicology only, and the latter, in its turn, is closely connected with general linguistics, the history of the language, phonetics, stylistics, grammar and such new branches of our science as sociolinguistics, paralinguistics, pragmalinguistics and some others.

■ The importance of the connection between *lexicology* and *phonetics* stands explained if we remember that *a word is an association of a given group of sounds with a given meaning*, so that *top* is one word, and *tip* is another. Phonemes have no meaning of their own but they serve to distinguish between meanings. Their function is building up morphemes, and it is on the level of morphemes that the form-meaning unity is introduced into language. We may say therefore that phonemes participate in signification.

Word-unity is conditioned by a number of phonological features. Phonemes follow each other in a fixed sequence so that [pɪt] is different from [tɪp]. The importance of the phonemic make-up may be revealed by the *substitution test* which isolates the central phoneme of *hope* by setting it against hop, hoop, heap or hip.

An accidental or jocular transposition of the initial sounds of two or more words, the so-called *spoonerisms* illustrate the same point.

E.g. *our queer old dean* for *our dear old queen*

*sin twister* for *twin sister*

*May I sew you to a sheet?* for *May I show you to a seat?*

*a half-warmed fish* for *a half-formed wish*, etc.

Discrimination between the words may be based upon stress: the word '*'import*' is recognised as a noun and distinguished from the verb '*im'port*' due to the position of stress. Stress also distinguishes compounds from otherwise homonymous word-groups: '*blackbird* : : *black bird*'.

■ *Stylistics*, although from a different angle, studies many problems treated in lexicology. These are the problems of meaning, connotations, synonymy, functional differentiation of

vocabulary according to the sphere of communication and some other issues. For a reader without some awareness of the connotations and history of words, the images hidden in their root and their stylistic properties, a substantial part of the meaning of a literary text, whether prosaic or poetic, may be lost.

Thus, for instance, the mood of despair in O. Wilde's poem "Taedium Vitae" (Weariness of Life) is felt due to an accumulation of epithets expressed by words with negative, derogatory connotations, such as: *desperate*, *paltry*, *gaudy*, *base*, *lackeyed*, *slanderous*, *lowliest*, *meanest*.

An awareness of all the characteristic features of words is not only rewarded because one can feel the effect of hidden connotations and imagery, but because without it one cannot grasp the whole essence of the message the poem has to convey.

■ The difference and interconnection between **grammar** and **lexicology** is one of the important controversial issues in linguistics. A close connection between lexicology and grammar is conditioned by the manifold and inseverable ties between the objects of their study. Even isolated words as presented in a dictionary bear a definite relation to the grammatical system of the language because they belong to some part of speech and conform to some lexico-grammatical characteristics of the word class to which they belong. Words seldom occur in isolation. They are arranged in certain patterns conveying the relations between the things for which they stand, therefore alongside with their lexical meaning they possess some grammatical meaning: e. g. *head of the committee* and *to head a committee*.

The two kinds of meaning are often interdependent. That is to say, certain grammatical functions and meanings are possible only for the words whose lexical meaning makes them fit for these functions, and, on the other hand, some lexical meanings in some words occur only in definite grammatical functions and forms and in definite grammatical patterns.

● For example, the functions of a link verb with a predicative expressed by an adjective cannot be fulfilled by every intransitive verb but are often taken up by verbs of motion: *come true*, *fall ill*, *go wrong*, *turn red*, *run dry* and other similar combinations all render the meaning of *'become something'*: It is not poetry, but prose *run mad*.

● It should be mentioned that the grammatical form and function of the word affect its lexical meaning. A well-known example is the same verb *go* when in the continuous tenses, followed by to and an infinitive (except *go* and *come*), it serves to express an action in the near and immediate future, or an intention of future action: *You're not going to sit there saying no thing all the evening, both of you, are you?*

● Participle II of the same verb following the link verb be denotes absence: *The house is gone.*

● In subordinate clauses after as the verb *go* implies comparison with the average: ... *how a novel that has now had a fairly long life, as novels go, has come to be written* (Maugham). The subject of the verb *go* in this construction is as a rule an inanimate noun.

● The adjective *hard* followed by the infinitive of any verb means '*difficult*': *One of the hardest things to remember is that a man's merit in one sphere is no guarantee of his merit in another.*

►Lexical meanings in the above cases are said to be **grammatically conditioned**, and their indicating context is called **syntactic** or **mixed**.

● Let us turn now to another point of interest, namely the survival of two grammatically equivalent forms of the same word when they help to distinguish between its lexical meanings.

Some nouns, for instance, have two separate plurals, one keeping the etymological plural form, and the other with the usual English ending -*s*. For example, the form *brothers* is used to express the family relationship, whereas the old form *brethren* survives in ecclesiastical usage or serves to indicate the members of some club or society; the scientific plural of *index*, is usually *indices*, in more general senses the plural is *indexes*. The plural of *genius* meaning a person of exceptional intellect is *geniuses*, *genius* in the sense of evil or good spirit has the plural form *genii*.

● It may also happen that a form that originally expressed grammatical meaning, for example, the plural of nouns, becomes a basis for a new grammatically conditioned lexical meaning. In this new meaning it is isolated from the paradigm, so that a new word comes into being. *Arms*, the plural of the noun *arm*, for instance, has come to mean '*weapon*'. E.g. *to take arms against a sea of troubles* (Shakespeare). The grammatical form is lexicalised; the new word shows itself capable of further development, a new grammatically conditioned meaning appears, namely, with the verb in the singular *arms* metonymically denotes the military profession. The abstract noun *authority* becomes a collective in the term *authorities* and denotes 'a group of persons having the right to control and govern'. Compare also *colours, customs, looks, manners, pictures, works* which are the best known examples of this isolation, or, as it is also called, **lexicalisation** of a grammatical form. In all these words the suffix -*s* signals a new word with a new meaning.

The ties between **lexicology** and **grammar** are particularly strong in the sphere of word-formation which before lexicology became a separate branch of linguistics had even been considered as part of grammar. The characteristic features of English word-building, the morphological structure of the English word are dependent upon the peculiarity of the English grammatical system. The analytical character of the language is largely responsible for the wide spread of conversion and for the remarkable flexibility of the vocabulary manifest in the ease with which many nonce-words are formed on the spur of the moment.

## THEME 2. LEXICOLOGY AS A BRANCH OF LINGUISTICS: FUNDAMENTALS (Part II)

### List of Issues Discussed:

## 1. TYPES OF LEXICAL UNITS.

## 2. THE NOTION OF LEXICAL SYSTEM.

## 3. THE THEORY OF OPPOSITIONS.

### 1. TYPES OF LEXICAL UNITS.

The term *unit* means one of the elements into which a whole may be divided or analysed and which possesses the basic properties of this whole. The *units of a vocabulary* or *lexical units* are two-facet elements possessing form and meaning.

The basic unit forming the bulk of the vocabulary is the *word*. Other units are *morphemes* that is parts of words, into which words may be analysed, and *set-expressions* or *groups of words* into which words may be combined.

*Words* are the central elements of language system, they face both ways: they are the biggest units of morphology and the smallest of syntax", and what is more, they embody the main

structural properties and functions of the language. *Words* can be separated in an utterance by other such units and can be used in isolation. Unlike words, *morphemes* cannot be divided into smaller meaningful units and are functioning in speech only as constituent parts of words. *Words* are thought of as representing integer concept, feeling or action or as having a single referent. The meaning of *morphemes* is more abstract and more general than that of words and at the same time they are less autonomous. *Set-expressions* are word groups consisting of two or more words whose combination is integrated so that they are introduced in speech, so to say, ready-made as units with a specialised meaning of the whole that is not understood as a mere sum total of the meanings of the elements.

The vocabulary of a language is not homogeneous. If we view it as a kind of field, we shall see that its bulk, its central part is formed by lexical units possessing all the distinctive features of words, i.e. semantic, orthographic and morphological integrity as well as the capacity of being used in speech in isolation. The marginal elements of this field reveal only some of these features, and yet belong to this set too. Thus, phrasal verbs, complex prepositions, some compounds, phraseological units, formulaic expressions, etc. are divided in spelling but are in all other respects equivalent to words. Morphemes, on the other hand, a much smaller subset of the vocabulary, cannot be used as separate utterances and are less autonomous in other respects but otherwise also function as lexical items. The new term recently introduced in mathematics to describe sets with blurred boundaries seems expressive and worthy of use in characterising a vocabulary – such sets are called fuzzy sets.

## 2. THE NOTION OF LEXICAL SYSTEM

It has been claimed by different authors that, in contrast to grammar, the vocabulary of a language is not systematic but chaotic. In the light of recent investigations in linguistic theory, however, we are now in a position to bring some order into this "chaos".

Lexicology studies the recurrent patterns of semantic relationships, and of any formal phonological, morphological or contextual means by which they may be rendered. It aims at systematisation.

The term *system* as used in present-day lexicology denotes not merely the sum total of English words, it denotes a set of elements associated and functioning together according to certain laws. It is a coherent homogeneous whole, constituted by interdependent elements of the same order related in certain specific ways. The vocabulary of a language is moreover an adaptive system constantly adjusting itself to the changing requirements and conditions of human communications and cultural surroundings. It is continually developing by overcoming contradictions between its state and the new tasks and demands it has to meet.

The lexical system of every epoch contains productive elements typical of this particular period, others that are obsolete and dropping out of usage, and, finally, some new phenomena, significant marks of new trends for the epochs to come. The present status of a system is an abstraction, a sort of scientific fiction which in some points can facilitate linguistic study, but the actual system of the language is in a state of constant change.

Lexicology studies this whole by determining the properties of its elements and the different relationships of contrast and similarity existing between them within a language, as well as the ways in which they are influenced by extra-linguistic reality.

The extra-linguistic relationships refer to the connections of words with the elements of objective reality they serve to denote, and their dependence on the social, mental and cultural development of the language community.

The term *system* as applied to vocabulary should not be understood to mean a well-defined or rigid system. As it has been stated above it is an adaptive system and cannot be completely and exactly characterised by deterministic functions.

The elements of lexical system are characterized by their combinatorial and contrastive properties determining their *syntagmatic* and *paradigmatic relations*.

A word enters into *syntagmatic (linear) combinatorial relationships* with other lexical units that can form its context, serving to identify and distinguish its meaning. Lexical units are known to be context-dependent. E. g. in '*the hat on her head*' the noun '*head*' means '*part of the body*', whereas in '*the head of the department*' '*head*' means '*chief*'.

A word enters into contrastive *paradigmatic relations* with all other words, e. g. *head, chief, director*, etc. that can occur in the same context and be contrasted to it. This principle of contrast or opposition is fundamental in modern linguistics.

*Paradigmatic relations* are the relations between set of linguistic items, which in some sense, constitute choices, so that only one of them may be present at a time in a given position. On the paradigmatic level, the word is studied in its relationships and in comparison with other words in the vocabulary system:

 ● similar meaning (e. g. work, n - labour, n; to refuse, v - to reject v - to decline, v);

 ● opposite meaning (e. g. busy, adj - idle, adj; to accept, v - to reject, v.);

 ● different stylistic characteristics (e. g. man, n - chap, n - bloke, n - guy, n).

Consequently, the main problems of paradigmatic studies of vocabulary are: synonymy, hyponymy, antonymy and functional styles.

### Syntagmatic vs Paradigmatic

| | | Syntagmatic (*in presentia, horizontal*) | | | | | |
|---|---|---|---|---|---|---|---|
| **Pragmatic** (***in adsentia, vertical***) | The | ridiculous | girl | fell | into | the | pond |
| | | *silly* | *person* | *jumped* | | | *river* |
| | | *foolish* | *woman* | *tripped* | | | *lake* |
| | | *funny* | *lady* | *plunged* | | | *sea* |
| | | *crazy* | *princess* | *walked* | | | *ocean* |
| | | *clumsy* | *child* | *ran* | | | *pool* |

*Paradigmatic* and *syntagmatic* studies of meaning are functional because the meaning of the lexical unit is studied first not through its relation to referent but through its functions in relation to other units.

### 3. THE THEORY OF OPPOSITIONS.

*Lexical opposition* is the basis of lexical research and description. Lexicological theory and lexicological description cannot progress independently. They are brought together in the same general technique of analysis, one of the cornerstones of which is N.S. Trubetzkoy's theory of oppositions. First used in phonology, the theory proved fruitful for other branches of linguistics as well.

Modern linguistics views the language system as consisting of several subsystems all based on *oppositions*, differences, samenesses and positional values.

A *lexical opposition* is defined as a semantically relevant relationship of partial difference between two partially similar words.

Each of the tens of thousands of lexical units constituting the vocabulary possesses a certain number of characteristic features variously combined and making each separate word into a special sign different from all other words. We use the term *lexical distinctive feature* for features capable of distinguishing a word in morphological form or meaning from an otherwise similar word or variant. *Distinctive features* and *oppositions* take different specific manifestations on different linguistic levels: in phonology, morphology, lexicology. We deal with lexical distinctive features and lexical oppositions.

Thus, in the opposition *doubt : : doubtful* the distinctive features are morphological: *doubt* is a *root word* and a *noun*, *doubtful* is a *derived adjective*.

The features that the two contrasted words possess in common form the basis of a lexical opposition. The basis in the opposition *doubt : : doubtful* is the common root *-doubt-*.

It has become customary to denote oppositions by the signs: −, ÷ or ::

skilled          skilled ÷ unskilled          skilled :: unskilled

unskilled

The *common feature* of the members of this particular opposition forming its basis is the adjective stem *-skilled-*. The *distinctive feature* is the presence or absence of the prefix *un-*.

In the opposition '*man :: boy*' the *distinctive feature* is *the semantic component of age*.

In the opposition '*boy :: lad*' the *distinctive feature* is that of *stylistic coloring* of the second member.

# THEME 3. SEMASIOLOGY. WORD-MEANING. TYPES OF MEANING

**List of Issues Discussed:**

**1. SEMASIOLOGY. GENERALITIES.**

**2. REFERENTIAL APPROACH TO MEANING.**

**3. FUNCTIONAL APPROACH TO MEANING.**

**4. TYPES OF MEANING.**

**5. EMOTIVE CHARGE.**

## 1. SEMASIOLOGY. GENERALITIES.

By definition Lexicology deals with words, word-forming morphemes (derivational affixes) and word-groups or phrases. All these linguistic units may be said to have meaning of some kind: they are all significant and therefore must be investigated both as to form and meaning. The branch of lexicology that is devoted to the study of meaning is known as **semasiology**.

It should be pointed out that just as lexicology is beginning to absorb a major part of the efforts of linguistic scientists semasiology is coming to the fore as the central problem of linguistic

investigation of all levels of language structure. It is suggested that semasiology has for its subject-matter not only the study of lexicon, but also of morphology, syntax and sentential semantics. Words, however, play such a crucial part in the structure of language that when we speak of semasiology without any qualification, we usually refer to the study of word-meaning proper, although it is in fact very common to explore the semantics of other elements, such as suffixes, prefixes, etc.

*Meaning* is one of the most controversial terms in the theory of language. At first sight the understanding of this term seems to present no difficulty at all – it is freely used in teaching, interpreting and translation. The scientific definition of meaning however just as the definition of some other basic linguistic terms, such as *word*, *sentence*, etc., has been the issue of interminable discussions. Since there is no universally accepted definition of meaning we shall confine ourselves to a brief survey of the problem as it is viewed in modern linguistics both in our country and elsewhere.

## 2. REFERENTIAL APPROACH TO MEANING.

The *referential approach* seeks to formulate the essence of meaning by establishing the interdependence between words and the things or concepts they denote.

The best known referential model of meaning is the so-called "*Basic Triangle*".
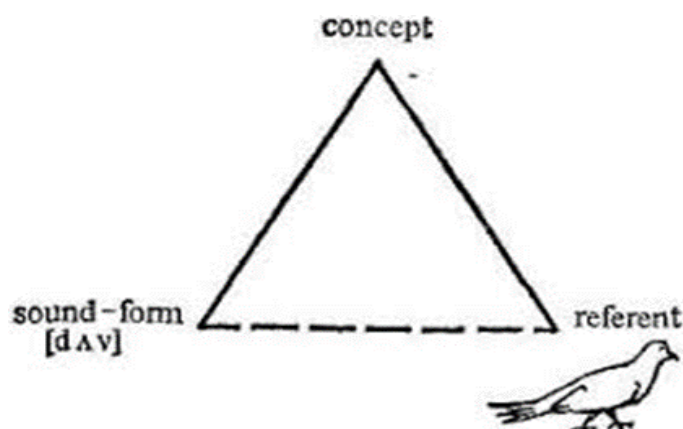


As can be seen from the diagram *the sound-form of the linguistic sign*, e.g. [dʌv], is connected with our *concept of the bird which it denotes and through it with the referent, i.e. the actual bird*. The common feature of any referential approach is the implication that meaning is in some form or other connected with the referent.

Let us now examine *the place of meaning* in this model. It is easily observed that the sound-form of the word is not identical with its meaning, e.g. [dʌv] is the sound-form used to denote a peal-grey bird. There is no inherent connection, however, between this particular sound-cluster and the meaning of the word *dove*. The connection is conventional and arbitrary. This can be easily proved by comparing the sound-forms of different languages conveying one and the same meaning, e.g. English [dʌv], Ukrainian [holub], German [taube] and so on.

For more convincing evidence of the conventional and arbitrary nature of the connection between sound-form and meaning all we have to do is to point to the homonyms. The word *seal* [si:l], e.g., means 'a piece of wax, lead, etc. stamped with a design'; its homonym *seal* [si:l] possessing the same sound-form denotes 'a sea animal'.

The difference between meaning and concept can also be observed by comparing synonymous words and word groups expressing essentially the same concepts but possessing linguistic meaning which is felt as different in each of the units under consideration: e.g. ● *big, large*; ● *to die, to pass away, to kick the bucket, to join the majority*; ● *child, baby, babe, infant*.

## 3. FUNCTIONAL APPROACH TO MEANING.

The ***functional approach*** maintains that *the meaning of a linguistic unit may be studied only through its relation to other linguistic-units and not through its relation to either concept or referent*.

In a very simplified form this view may be illustrated by the following: we know, for instance, that the meaning of the two words *move* and *movement* is different because they function in speech differently. Comparing the contexts in which we find these words we cannot fail to observe that they occupy different positions in relation to other words. *(To) move*, e.g., can be followed by a noun (*move the chair*), preceded by a pronoun (*we move*), etc. The position occupied by the word *movement* is different: it may be followed by a preposition (*movement of something*), preceded by an adjective (*slow movement*), and so on. As the distribution of the two words is different, we are entitled to the conclusion that <u>not only do they belong to different classes of words, but that their meanings are different too</u>.

The same is true of the different meanings of one and the same word. Analysing the function of a word in linguistic contexts and comparing these contexts, we conclude that; meanings are different (or the same) and this fact can be proved by an objective investigation of linguistic data. For example we can observe the difference of the meanings of the word *take* if we examine its functions in different linguistic contexts, *take the tram* (*the taxi*, *the cab*, etc.) as opposed to *to take to somebody*.

It follows that in the functional approach (1) semantic investigation is confined to the analysis of the difference or sameness of meaning; (2) meaning is understood essentially as the function of the use of linguistic units.

## 4. TYPES OF MEANING.

● ***Grammatical Meaning*** may be defined, as the component of meaning recurrent in identical sets of individual forms of different words, as, e.g., the tense meaning in the word-forms of verbs (*asked, thought, walked*, etc.) or the case meaning in the word-forms of various nouns (*girl's, boy's, parents'*, etc.).

In modern linguistic science it is commonly held that some elements of grammatical meaning can be identified by the position of the linguistic unit in relation to other linguistic units, i.e. by its distribution. Word-forms *speaks, reads, writes, runs* have one and the same grammatical meaning as they can all be found in identical distribution, e.g. only after the pronouns *he, she, it*.

It follows that a certain component of the meaning of a word is described when you identify it as a part of speech, since different parts of speech are distributionally different.

● ***Lexical Meaning*** Comparing word-forms of one and the same word we observe that besides grammatical meaning, there is another component of meaning to be found in them. Unlike the grammatical meaning this component is identical in all the forms of the word. Thus, e.g. the word-forms *go, goes, went, going, gone* possess different grammatical meanings of tense, person and so on, but in each of these forms we find one and the same semantic component denoting the process of movement. This is the ***lexical meaning*** of the word which may be described as the

component of meaning proper to the word as a linguistic unit, i.e. recurrent in all the forms of this word.

It follows that by lexical meaning we designate the meaning proper to the given linguistic unit in all its forms and distributions, while by grammatical meaning we designate the meaning proper to sets of word-forms common to all words of a certain class. Both the lexical and the grammatical meaning make up the word-meaning, as neither can exist without the other.

● ***Parf-of-Speech Meaning*** It is usual to classify lexical items into major word-classes (nouns, verbs, adjectives and adverbs) and minor word-classes (articles, prepositions, conjunctions, etc.). All members of a major word-class share a distinguishing semantic component which though very abstract may be viewed as the lexical component of part-of-speech meaning. For example, the meaning of 'thingness' or "substantiality", the meaning of "state", the meaning of "property", etc.

● ***Denotational and Connotational Meaning*** As was mentioned above one of the functions of words is to denote things, concepts and so on. Users of a language cannot have any knowledge or thought of the objects or phenomena of the real world around them unless this knowledge is ultimately embodied in words which have essentially the same meaning for all speakers of that language. This is the ***denotational meaning***, i.e. that component of the lexical meaning which makes communication possible.

The second component of the lexical meaning is the ***connotational component***, i.e. the emotive charge and the stylistic value of the word.


## 5. EMOTIVE CHARGE.

Words contain an element of emotive evaluation as part of the connotational meaning; e.g. *a hovel* denotes '*a small house or cottage*' and besides implies that *it is a miserable dwelling place, dirty, in bad repair and in general unpleasant to live in*. When examining synonyms *large, big, tremendous* and *like, love, worship* or words such as *girl, girlie* we cannot fail to observe the difference in the emotive charge of the members of these sets. The emotive charge of the words *tremendous*, *worship* and *girlie* is heavier than that of the words *large*, *like* and *girl*.

This does not depend on the "feeling" of the individual speaker but is true for all speakers of English. The emotive charge varies in different word-classes. In some of them, in interjections, e.g., the emotive element prevails, whereas in conjunctions the emotive charge is as a rule practically non-existent.

The ***emotive charge*** is one of the objective semantic features proper to words as linguistic units and forms part of the connotational component of meaning. It should not be confused with ***emotive implications*** that the words may acquire in speech. The ***emotive implication*** of the word is to a great extent subjective as it greatly depends of the personal experience of the speaker, the mental imagery the word evokes in him. Words seemingly devoid of any emotional element may possess in the case of individual speakers strong emotive implications as may be illustrated, e.g. by the word *hospital*. What is thought and felt when the word *hospital* is used will be different in the case of an architect who built it, the invalid staying there after an operation, or the man living across the road.

# THEME 4. MEANING AND POLYSEMY. HOMONYMY

## List of Issues Discussed:

**1. SEMANTIC STRUCTURE OF POLYSEMANTIC WORDS.**

**2. DIACHRONIC APPROACH TO POLYSEMY.**

**3. SYNCHRONIC APPROACH TO POLYSEMY.**

**4. HOMONYMS. CLASSIFICATION OF HOMONYMS.**

**5. POLYSEMY AND HOMONYMY: ETYMOLOGICAL AND SEMANTIC CRITERIA.**

## 1. SEMANTIC STRUCTURE OF POLYSEMANTIC WORDS.

So far we have been discussing the concept of meaning, different types of word-meanings and the changes they undergo in the course of the historical development of the English language. When analysing the word-meaning we observe, however, that words as a rule are not units of a single meaning. ***Monosemantic words***, i.e. words having only one meaning are comparatively few in number, these are mainly scientific terms, such as *hydrogen*, *molecule*, etc. The bulk of English words are ***polysemantic***, that is to say possess more than one meaning. The actual number of meanings of the commonly used words ranges from five to about a hundred. In fact, the commoner the word is, the more meanings it has.

The word *table*, e.g., has at least nine meanings in Modern English:

**Table**

1. a piece of furniture;

2. the persons seated at a table;

3. *sing.* the food put on a table, meals;

4. a thin flat piece of stone, metal, wood;

5. *pl.* slabs of stone;

6. words cut into them or written on them (the wax tables);

7. an orderly arrangement of facts, figures, etc.;

8. part of a machine-tool on which the work is put to be operated on;

9. a level area, a plateau.

In polysemantic words, however, we are faced not with the problem of analysis of individual meanings, but primarily with the problem of the interrelation and interdependence of the various meanings in the semantic structure of one and the same word.

## 2. DIACHRONIC APPROACH TO POLYSEMY.

If polysemy is viewed *diachronically*, it is understood as the growth and development of or, in general, as a change in the semantic structure of the word. *Polysemy in diachronic terms* implies that a word may retain its previous meaning or meanings and at the same time acquire one or several new ones.

In the course of a diachronic semantic analysis of the polysemantic word table we find that of all the meanings it has in Modern English, the *primary* meaning is '*a flat slab of stone or wood*', which is proper to the word in the Old English period (OE. *tabule* from L. *tabula*); all other meanings are *secondary* as they are derived from the primary meaning of the word and appeared later than the primary meaning.

The terms *secondary* and *derived* meaning are to a certain extent synonymous. When we describe the meaning of the word as "secondary" we imply that it could not have appeared before the primary meaning was in existence. When we refer to the meaning as "derived" we imply not only that, but also that it is dependent on the primary meaning and somehow subordinate to it. In the case of the word *table*, e.g., we may say that the meaning '*the food put on the table*' is a secondary meaning as it is derived from the meaning '*a piece of furniture (on which meals are laid out)*'.

It follows that the main source of polysemy is a change in the semantic structure of the word.

## 3. SYNCHRONIC APPROACH TO POLYSEMY.

*Synchronically* we understand polysemy as the coexistence of various meanings of the same word at a certain historical period of the development of the English language. In this case the problem of the interrelation and interdependence of individual meanings making up the semantic structure of the word must be investigated along different lines.

In connection with the polysemantic word table discussed above we are mainly concerned with the following problems: are all the nine meanings equally representative of the semantic structure of this word? Is the order in which the meanings are enumerated (or recorded) in dictionaries purely arbitrary or does it reflect the comparative value of individual meanings, the place they occupy in the semantic structure of the word table? Intuitively we feel that the meaning that first occurs to us whenever we hear or see the word table, is '*an article of furniture*'. This emerges as the *basic* or the *central meaning* of the word and all other meanings are *minor* in comparison.

It should be noted that whereas the basic meaning occurs in various and widely different contexts, minor meanings are observed only in certain contexts, e.g. '*to keep the table amused*', '*table of contents*' and so on. Thus we can assume that the meaning '*a piece of furniture*' occupies the central place in the semantic structure of the word table. As to other meanings of this word we find it hard to grade them in order of their comparative value. Some may, for example, consider the second and the third meanings ('*the persons seated at the table*' and '*the food put on the table*') as equally "important", some may argue that the meaning '*food put on the table*' should be given priority. As synchronically there is no objective criterion to go by, we may find it difficult in some cases to single out even the basic meanings since two or more meanings of the word may be felt as equally "central" in its semantic structure.

## 4. HOMONYMS. CLASSIFICATION OF HOMONYMS.

Words identical in sound-form but different in meaning are traditionally termed *homonyms*. The term is derived from Greek *homonymous* (*homos* 'the same' and *onoma* 'name') and thus expresses very well the sameness of name combined with the difference in meaning. Modern English is exceptionally rich in homonymous words and word-forms. It is held that languages

where short words abound have more homonyms than those where longer words are prevalent. Therefore it is sometimes suggested that abundance of homonyms in Modern English is to be accounted for by the monosyllabic structure of the commonly used English words.

■ *Classification of Homonyms* The most widely accepted classification is that recognising **homonyms proper**, **homophones** and **homographs**.

**Homonyms proper** are words identical in pronunciation and spelling: e.g. *back* n '*part of the body*' : : *back* adv '*away from the front*'; *ball* n '*a round object used in games*' : : *ball* n '*a gathering of people for dancing*'; *base* n '*bottom*' : : *base* v '*build or place upon*'.

**Homophones** *are words of the same sound but of different spelling and meaning: air : : heir; buy : : by; knight : : night; not: : knot; piece : : peace; rain: : reign; scent : : cent; steel : : steal; write : : right* and many others.

**Homographs** are words different in sound and in meaning but accidentally identical in spelling*: bow* /bəʊ/ :: *bow* /baʊ/*, wind* /wɪnd/ :: *wind* /waɪnd/.

Homonyms may be also classified by the type of meaning into **lexical**, **lexico-grammatical** and **grammatical homonyms**. In *seal* n '*a sea animal*' and *seal* n '*a design printed on paper by means of a stamp*' the part-of-speech and the grammatical meanings are identical. The difference is confined to the lexical meaning only: '*a sea animal*' and '*a design printed on paper, the stamp by which the design is made*'. So we can say that *seal* n '*a sea animal*' and *seal* n '*a design printed on paper by means of a stamp*' are **lexical homonyms** because they differ in lexical meaning.

If we compare *seal 'a sea animal'*, and *(to) seal 'to close tightly'*, we shall observe not only a difference in the lexical meaning of their homonymous word-forms but a difference in their grammatical meanings as well. Identical sound-forms, i.e. seals [si:lz] (Common Case Plural of the noun) and (he) seals [si:lz] (third person Singular of the verb) possess each of them different grammatical meanings. As both grammatical and lexical meanings differ we describe these homonymous word-forms as **lexico-grammatical**.

Modern English abounds in homonymic word-forms differing in grammatical meaning only. In the paradigms of the majority of verbs the form of the Past Tense is homonymous with the form of Participle II, e.g. *asked — asked*; in the paradigm of nouns we usually find homonymous forms of the Possessive Case Singular and the Common Case Plural, e.g. *brother's – brothers*. It may be easily observed that **grammatical homonymy** is the homonymy of different word-forms of one and the same word.

## 5. POLYSEMY AND HOMONYMY: ETYMOLOGICAL AND SEMANTIC CRITERIA.

One of the most debatable problems in semasiology is *the demarcation line between homonymy and polysemy*, i.e. between different meanings of one word and the meanings of two homonymous words.

If homonymy is viewed *diachronically* then all cases of sound convergence of two or more words may be safely regarded as cases of homonymy, as, e.g., *race 'running'* and *race 'a distinct ethnical stock'* can be traced back to two etymologically different words. The cases of semantic

divergence, however, are more doubtful. The transition from polysemy to homonymy is a gradual process, so it is hardly possible to point out the precise stage at which divergent semantic development tears asunder all ties between the meanings and results in the appearance of two separate words. In the case of *flower*, *flour*, e.g., it is mainly the resultant divergence of graphic forms that gives us grounds to assert that the two meanings which originally made up the semantic structure of o n e word are now apprehended as belonging to two different words.

*Synchronically* the differentiation between homonymy and polysemy is as a rule wholly based on the semantic criterion. It is usually held that if a connection between the various meanings is apprehended by the speaker, these are to be considered as making up the semantic structure of a polysemantic word, otherwise it is a case of homonymy, not polysemy.

Thus, the semantic criterion implies that the difference between polysemy and homonymy is actually reduced to the differentiation between related and unrelated meanings. This traditional semantic criterion does not seem to be reliable, <u>firstly</u>, because various meanings of the same word and the meanings of two or more different words may be equally apprehended by the speaker as synchronically unrelated. For instance, the meaning '*a change in the form of a noun or pronoun*' *w*hich is usually listed in dictionaries as one of the meanings of *case* seems to be synchronically just as unrelated to the meanings of this word as *'something that has happened*', or '*a question decided in the court of law'* to the meaning of *case* – '*a box, a container'*, etc.

<u>Secondly</u>, in the discussion of lexico-grammatical homonymy it was pointed out that some of the meanings of homonyms arising from conversion (e.g. paper n (*1. material in the form of sheets, 2. a newspaper, 3. a document, 4. an essay, 5. a set of printed examination questions*) – paper v *'to cover with wallpaper'*) are related, so this criterion cannot be applied to a large group of homonymous word-forms in Modern English. This criterion proves insufficient in the synchronic analysis of a number of other borderline cases, e.g. *brother – brothers – 'sons of the same parent' and brethren – 'fellow members of a religious society'*. The meanings may be apprehended as related and then we can speak of polysemy pointing out that the difference in the morphological structure of the plural form reflects the difference of meaning. Otherwise, we may regard this as a case of partial lexical homonymy.

It is sometimes argued, that the difference between related and unrelated meanings may be observed in the manner in which the meanings of polysemantic words are as a rule relatable. It is observed that different meanings of one word have certain stable relationship, which are not to be found 'between the meanings of two homonymous words. A clearly perceptible connection, e.g., can be seen in all metaphoric or metonymic meanings of one word (e.g., *foot of the man – foot of the mountain, loud voice – loud colours*, *deep well – deep knowledge*, etc.).

Such semantic relationships are commonly found in the meanings of one word and are considered to be indicative of polysemy. It is also suggested that the semantic connection may be described in terms of such features as, e.g., form and function (*horn* of an animal and *horn* as an instrument), or process and result (to *run* – 'move with quick steps' and a *run* – act of running).

Similar relationships, however, are observed between the meanings of two partially homonymic words, e.g. to *run* and a *run* in the stocking. Moreover, in the synchronic analysis of polysemantic words we often find meanings that cannot be related in any way, as, e.g. the meanings of the word *case* discussed above. Thus, the semantic criterion proves not only untenable in theory but also rather vague and because of this impossible in practice as in many cases it cannot be used to discriminate between several meanings of one word and the meanings of two different words.

# THEME 5. SYNONYMY. ANTONYMY

## List of Issues Discussed:

**1. SYNONYMY.**

**2. ANTONYMY.**

## 1. SYNONYMY.

Taking up similarity of meaning and contrasts of phonetic shape, we observe that every language has in its vocabulary a variety of words, kindred in meaning but distinct in morphemic composition, phonemic shape and usage, ensuring the expression of most delicate shades of thought, feeling and imagination. The more developed the language, the richer the diversity and therefore the greater the possibilities of lexical choice enhancing the effectiveness and precision of speech.

Thus, *slay* is the synonym of *kill* but it is elevated and more expressive involving cruelty and violence. The way synonyms function may be seen from the following example: *Already in this half-hour of bombardment hundreds upon hundreds of men would have been violently slain, smashed, torn, gouged, crushed, mutilated* (Aldington).

The synonymous words *smash* and *crush* are semantically very close, they combine to give a forceful representation of the atrocities of war. Even this preliminary example makes it obvious that the still very common definitions of synonyms as words of the same language having the same meaning or as different words that stand for the same notion are by no means accurate and even in a way misleading. This definition has been severely criticized on many points.

***Firstly***, it seems impossible to speak of identical or similar meaning of words as such as this part of the definition cannot be applied to polysemantic words.

The verb **look** is usually treated as a synonym of **<u>see</u>**, <u>watch</u>, <u>observe</u>.

But in another of its meanings **look** is not synonymous with this group of words but rather with the verbs **<u>seem</u>**, **<u>appear</u>**.

***Secondly***, it seems impossible to speak of identity or similarity of lexical meaning as a whole as it is only the denotational component that may be described as identical or similar. If we analyze words that are usually considered synonymous, **<u>to die</u>**, **<u>to pass away</u>**; **<u>to begin</u>**, **<u>to commence</u>**, we find that the connotational component, the stylistic reference of these words is entirely different and it is only the similarity of the denotational meaning that makes them synonymous.

***Thirdly***, it does not seem possible to speak of identity of meaning as a criterion of synonymity since identity of meaning is very rare even among monosemantic words: **handsome :: beautiful**.

The word **handsome**, e.g., is distinguished from its synonym **beautiful** mainly because the former implies the beauty of a male person or broadly speaking only of human beings, whereas **beautiful** is opposed to it as having no such restrictions in its meaning.

By the very nature of language every word has its own history, its own peculiar motivation, its own typical contexts. And besides there is always some hidden possibility of different connotation and feeling in each of them. Moreover, words of the same meaning would be useless for communication: they would encumber the language, not enrich it. If two words exactly coincide in meaning and use, the natural tendency is for one of them to change its meaning or drop out of the language.

Thus, *synonyms* are words only similar but not identical in meaning. This definition is correct but vague. E. g. *horse* and *animal* are also semantically similar but not synonymous. A more precise linguistic definition should be based on a workable notion of the semantic structure of the word and of the complex nature of every separate meaning in a polysemantic word. Each separate lexical meaning of a word has been described as consisting of a denotational component identifying the notion or the object and reflecting the essential features of the notion named, shades of meaning reflecting its secondary features, additional connotations resulting from typical contexts in which the word is used, its emotional component and stylistic colouring. Connotations are not necessarily present in every word.

The *basis of a synonymic opposition* is formed by the first of the above named components, i.e. the *denotational component*. It will be remembered that the term *opposition* means the relationship of partial difference between two partially similar elements of a language. A common denotational component forms the basis of the opposition in synonymic group. All the other components can vary and thus form the distinctive features of the synonymic oppositions.

*Synonyms* can therefore be defined in terms of linguistics as two or more words of the same language, belonging to the same part of speech and possessing one or more identical or nearly identical denotational meanings, interchangeable, at least in some contexts without any considerable alteration in denotational meaning, but differing in morphemic composition, phonemic shape, shades of meaning, connotations, style, valency and idiomatic use. Additional characteristics of style, emotional colouring and valency peculiar to one of the elements in a synonymic group may be absent in one or all of the others.

Taking into consideration the corresponding series of synonymous verbs and verbal set expressions: *hope, anticipate, expect, look forward to,* we shall see that separate words may be compared to whole set expressions. *Look forward to* is also worthy of note, because it forms a definitely colloquial counterpart to the rest. It can easily be shown, on the evidence of examples, that each synonymic group comprises a dominant element. This *synonymic dominant* is the most general term of its kind potentially containing the specific features rendered by all the other members of the group, as, for instance, *hope* in the above.

• *Types of synonyms*

*Contextual* or *context-dependent synonyms* are similar in meaning only under some specific distributional conditions. It may happen that the difference between the meanings of two words is contextually neutralised. E. g. *buy* and *get* would not generally be taken as synonymous, but they are synonyms in the following examples offered by J. Lyons: *I'll go to the shop and buy some bread* : : *I'll go to the shop and get some bread.* The verbs *bear*, *suffer* and *stand* are semantically different and not interchangeable except when used in the negative form; *can't*

*stand* is equal to *can't bear* in the following words of an officer: *I've swallowed too much of the beastly stuff. I can't stand it any longer. I'm going to the dressing-station* (Aldington).

There are some other distinctions to be made with respect to different kinds of semantic similarity. Some authors, for instance, class groups like *ask : : beg : : implore; like : : love : : adore or gift : : talent : : genius* as synonymous, calling them **relative synonyms**. This attitude is open to discussion. In fact the difference in denotative meaning is unmistakable: the words name different notions, not various degrees of the same notion, and cannot substitute one another. An entirely different type of opposition is involved. Formerly we had oppositions based on the relationships between the members of the opposition, here we deal with proportional oppositions characterised by their relationship with the whole vocabulary system and based on a different degree of intensity of the relevant distinctive features. We shall not call such words synonymous, as they do not fit the definition of synonyms given in the beginning of the chapter.

**Total synonymy**, i.e. synonymy where the members of a synonymic group can replace each other in any given context, without the slightest alteration in denotative or emotional meaning and connotations, is a rare occurrence. Examples of this type can be found in special literature among technical terms peculiar to this or that branch of knowledge. Thus, in linguistics the terms *noun* and *substantive*; *functional affix*, *flection* and *inflection* are identical in meaning. What is not generally realised, however, is that terms are a peculiar type of words totally devoid of connotations or emotional colouring, and that their stylistic characterisation does not vary. That is why this is a very special kind of synonymy: neither ideographic nor stylistic oppositions are possible here. As to the distributional opposition, it is less marked, because the great majority of terms are nouns. Their interchangeability is also in a way deceptive. Every writer has to make up his mind right from the start as to which of the possible synonyms he prefers, and stick to it throughout his text to avoid ambiguity. Thus, the interchangeability is, as it were, theoretical and cannot be materialised in an actual text.

The same misunderstood conception of interchangeability lies at the bottom of considering different dialect names for the same plant, animal or agricultural implement and the like as total (absolute) synonyms. Thus, a perennial plant with long clusters of dotted whitish or purple tubular flowers that the botanists refer to as genus Digitalis has several dialectal names such as *foxglove, fairybell, fingerflower, finger-root, dead men's bells, ladies' fingers*. But the names are not interchangeable in any particular **speaker's idiolect**. The same is true about the *cornflower* (Centaurea cyanus), so called because it grows in cornfields; some people call it *bluebottle* according to the shape and colour of its petals.

### Sources of synonyms in English

1). Synonymic groups in English may reflect the history of the formation of the English vocabulary, especially the participation of different languages in its formation: *freedom : : liberty* or *heaven : : sky,* where the first elements are native and the second, French and Scandinavian respectively.

2). Many synonyms of the English language have resulted from the development of meaning: *hand – handwriting*; *heart – middle – center – core* ("The Heart of the Matter" by G. Green).

3). Some synonyms appear from dialects: *charm – glamour*; *boy – lad; girl – lass*.

4) Some synonyms appear from clipping: *comfortable – comfy*; *doctor - doc*.

▲ A source of synonymy also well worthy of note is the so-called ***euphemism*** in which by a shift of meaning a word of more or less 'pleasant or at least inoffensive connotation becomes synonymous to one that is harsh, obscene, indelicate or otherwise unpleasant.

The euphemistic expression merry fully coincides in denotation with the word *drunk* it substitutes, but the connotations of the latter fade out and so the utterance on the whole is milder, less offensive. The effect is achieved, because the periphrastic expression is not so harsh, sometimes jocular and usually motivated according to some secondary feature of the notion: *naked : : in one's birthday suit, pregnant : : in the family way*. Very often a learned word which sounds less familiar is therefore less offensive, as in *drunkenness : : intoxication; sweat : : perspiration*.

Euphemisms can also be treated within the synchronic approach, because both expressions, the euphemistic and the direct one, co-exist in the language and form a synonymic opposition. Not only English but other modern languages as well have a definite set of notions attracting euphemistic circumlocutions. These are notions of death, madness, stupidity, drunkenness, certain physiological processes, crimes and so on. For example: *die : : be no more : : be gone : : lose one's life : : breathe one's last : : join the silent majority : : go the way of alt flesh : : pass away : : be gathered to one's fathers*.

A prominent source of synonymic attraction is still furnished by interjections and swearing addressed to God. To make use of God's name is considered sinful by the Church and yet the word, being expressive, formed the basis of many interjections. Later the word God was substituted by the phonetically similar word goodness: *For goodness sake\ Goodness gracious\ Goodness knows!*

Euphemisms always tend to be a source of new synonymic formations, because after a short period of use the new term becomes so closely connected with the notion that it turns into a word as obnoxious as the earlier synonym.

## 2. ANTONYMY.

***Antonymy*** in general shares many features typical of synonymy. Like synonyms, perfect or complete antonyms are fairly rare. It is usual to find the relations of antonymy restricted to certain contexts.
Thus *thick* is only one of the antonyms of *thin* (*a thin slice – a thick slice*), another is *fat* (*a thin man – a fat man*).
***Antonyms*** may be defined as two or more words of the same language belonging to the same part of speech and to the same semantic field, identical in style and nearly identical in distribution, associated and often used together so that their denotative meanings render contradictory or contrary notions.

### • *Types of antonyms*

***Contradictories*** which represent the type of semantic relations that exist between pairs like *dead* and *alive*, *single* and *married*, *perfect* and *imperfect*.

***Contraries*** differ from contradictories mainly because contradictories admit of no possibility between them. One is either *single* or *married*, either *dead* or *alive*, etc. whereas contraries admit such possibilities. This may be observed in **cold** – **hot**, and **cool** and **warm** which seem to be

intermediate members. Thus, we may regard as antonyms not only **cold** and **hot** but also **cold** and **warm**.

*Incompatibles* Semantic relations of incompatibility exist among the antonyms with the common component of meaning and may be described as the relations of exclusion but not of contradiction. A relation of incompatibility may be observed between color terms since the choice of **red**, e.g., entails the exclusion of **black**, **blue**, **yellow** and so on.

*Contextually marked* Thus, for instance there are many antonyms of *dry – damp, wet, moist*. The interchangeability of each of them with **dry** is confined to certain contexts. In contrast to **dry air** we select **damp air** and in contrast to **dry lips** – we would probably use **moist lips**. In contrast to **dry weather — wet weather**.

*Converses* or *relational antonyms* are pairs of words that refer to a relationship from opposite points of view, such as *parent/child*.

- *Own* and *belong* are relational opposites: "A owns B" is the same as "B belongs to A."

- *Win* and *lose*: if someone wins, someone must lose.

- *Fraction* and *whole*: if there is a fraction, there must be a whole.

▲ *Gradable antonyms* A term that denotes one end of a scale while the other term denotes the other end, such as **long** and **short**. Graded (or gradable) antonyms are word pairs whose meanings are opposite and which lie on a continuous spectrum (hot, cold).

*heavy : light, fat : skinny, dark : light,*

*young :old, early : late, empty : full*

▲ *Complementary (Binary, Contradictory) antonyms* A complementary antonym is one of a pair of words with opposite meanings, where the two meanings do not lie on a continuous spectrum.

*dead : alive, off : on, day : night,  exit : entrance, occupied : vacant*

▲ *Multiple Incompatible / Non-binary antonyms (incompatible sets)*: expressions in sets of more then two members which are incompatible in talking about the same thing. All the terms in the given set are incompatible and together all the members of the set cover the entire semantic area.

EXAMPLE: *liquid/solid/gas* (Something which has a physical state must be either a *liquid*, a *solid*, or a *gas*; if it is a *solid*, it is neither a *liquid* nor a *gas*. If it is not a *solid*, you know it must be either a *liquid* or a *gas*).

## THEME 6. ENGLISH PHRASEOLOGY. TYPOLOGY OF PHRASEOLOGICAL UNITS. APPROACHES TO CLASSIFICATION OF PHRASEOLOGICAL UNITS

### List of Issues Discussed:

**1. FREE WORD-GROUPS VERSUS SET-PHRASES. PHRASEOLOGICAL UNITS, IDIOMS, WORD-EQUIVALENTS.**

**2. CRITERIA OF STABILITY AND LACK OF MOTIVATION (IDIOMATICITY).**

**3. TYPOLOGY OF PHRASEOLOGICAL UNITS.**

**4. PHRASEOLOGICAL UNITS AND IDIOMS PROPER.**

**5. APPROACHES TO CLASSIFICATION OF PHRASEOLOGICAL UNITS.**

## 1. FREE WORD-GROUPS VERSUS SET-PHRASES. PHRASEOLOGICAL UNITS, IDIOMS, WORD-EQUIVALENTS.

Word-groups viewed as functionally and semantically inseparable units are traditionally regarded as the subject matter of ***phraseology***. It should be noted, however, that no proper scientific investigation of English phraseology has been attempted until quite recently. English and American linguists as a rule confine themselves to collecting various words, word-groups and sentences presenting some interest either from the point of view of origin, style, usage, or some other feature peculiar to them. These units are habitually described as ***idioms*** but no attempt has been made to investigate these idioms as a separate class of linguistic units or a specific class of word-groups.

American and English dictionaries of unconventional English, slang and idioms and other highly valuable reference-books contain a wealth of proverbs, sayings, various lexical units of all kinds, but as a rule do not seek to lay down a reliable criterion to distinguish between variable word-groups and phraseological units. Paradoxical as it may seem the first dictionary in which theoretical principles for the selection of English phraseological units were elaborated was published in the USSR. And the term itself ***phraseological unit*** to denote a specific group of phrases was introduced by Soviet linguists.

Attempts have been made to approach the problem of phraseology in different ways. Up till now, however, there is a certain divergence of opinion as to the essential feature of phraseological units as distinguished from other word-groups and the nature of phrases that can be properly termed phraseological units.

The complexity of the problem may be largely accounted for by the fact that the border-line between free or variable word-groups and phraseological units is not clearly defined. The so-called ***free word-groups*** are only relatively free as collocability of their member-words is fundamentally delimited by their lexical and grammatical valency which makes at least some of them very close to set-phrases. ***Phraseological units*** are comparatively stable and semantically inseparable. Between the extremes of complete motivation and variability of member-words on the one hand and lack of motivation combined with complete stability of the lexical components and grammatical structure on the other hand there are innumerable border-line cases.

However, the existing terms, e.g. set-phrases, idioms, word-equivalents, reflect to a certain extent the main debatable issues of phraseology which centre on the divergent views concerning the nature and essential features of phraseological units as distinguished from the so-called free word-groups.

The term ***set-phrase*** implies that the basic criterion of differentiation is stability of the lexical components and grammatical structure of word-groups. The term *idiom* generally implies that the essential feature of the linguistic units under consideration is idiomaticity or lack of motivation. This term habitually used by English and American linguists is very often treated as synonymous with the term ***phraseological unit***. The term *word-equivalent* stresses not only the semantic but also the functional inseparability of certain word-groups and their aptness to function in speech as single words.

Thus, differences in terminology reflect certain differences in the main criteria used to distinguish between free word-groups and a specific type of linguistic units generally known as phraseology. These criteria and the ensuing classification are briefly discussed below.

## 2. CRITERIA OF STABILITY AND LACK OF MOTIVATION (IDIOMATICITY).

*Phraseological units* are habitually defined as non-motivated word-groups that cannot be freely made up in speech but are reproduced as ready-made units. This definition proceeds from the assumption that the essential features of phraseological units are stability of the lexical components and lack of motivation. It is consequently assumed that unlike components of free word-groups which may vary according to the needs of communication, member-words of phraseological units are always reproduced as single unchangeable collocations.

Thus, for example, the constituent *red* in the free word-group *red flower* may, if necessary, be substituted for by any other adjective denoting colour (*blue*, *white*, etc.), without essentially changing the denotational meaning of the word-group under discussion (*a flower of a certain colour*). In the phraseological unit *red tape* (*bureaucratic methods*) no such substitution is possible, as a change of the adjective would involve a complete change in the meaning of the whole group. A *blue* (*black*, *white*, etc.) *tape* would mean '*a tape of a certain colour*'. It follows that the phraseological unit red tape is semantically non-motivated, i.e. its meaning cannot be deduced from the meaning of its components and that it exists as a ready-made linguistic unit which does not allow of any variability of its lexical components.

It is also argued that non-variability of the phraseological unit is not confined to its lexical components. Grammatical structure of phraseological units is to a certain extent also stable. Thus, though the structural formula of the word-groups *red flower* and *red tape* is identical (A + N), the noun *flower* may be used in the plural (*red flowers*), whereas no such change is possible in the phraseological unit *red tape*; *red tapes* would then denote '*tapes of red colour*' but not '*bureaucratic methods*'.

## 3. TYPOLOGY OF PHRASEOLOGICAL UNITS.

Taking into account mainly the degree of idiomaticity phraseological units may be classified into three big groups: *phraseological fusions, phraseological unities, phraseological collocations*.

*Phraseological fusions* are completely non-motivated word-groups, such as *red tape* – '*bureaucratic methods*'; *heavy father* – '*serious or solemn part in a theatrical play*'; *kick the bucket* – '*die*'. The meaning of the components has no connections whatsoever, at least synchronically, with the meaning of the whole group. Idiomaticity is, as a rule, combined with complete stability of the lexical components and the grammatical structure of the fusion.

*Phraseological unities* are partially non-motivated as their meaning can usually be perceived through the metaphoric meaning of the whole phraseological unit. For example, *to show one's teeth, to wash one's dirty linen in public* if interpreted as semantically motivated through the combined lexical meaning of the component words would naturally lead one to understand these in their literal meaning. The metaphoric meaning of the whole unit, however, readily suggests '*take a threatening tone*' or '*show an intention to injure*' for *show one's teeth* and '*discuss or make public one's quarrels*' for *wash one's dirty linen in public*. Phraseological unities are as a rule marked by a comparatively high degree of stability of the lexical components.

*Phraseological collocations* are motivated but they are made up of words possessing specific lexical valency which accounts for a certain degree of stability in such word-groups. In phraseological collocations variability of member-words is strictly limited. For instance, *bear a*

*grudge* may be changed into *bear malice*, but not into *bear a fancy* or *liking*. We can say *take a liking (fancy)* but not *take hatred (disgust)*. These habitual collocations tend to become kind of clichés where the meaning of member-words is to some extent dominated by the meaning of the whole group. Due to this phraseological collocations are felt as possessing a certain degree of semantic inseparability.

## 4. PHRASEOLOGICAL UNITS AND IDIOMS PROPER.

The functional approach does not discard idiomaticity as the main feature distinguishing phraseological units from free word-groups, but seeks to establish formal criteria of idiomaticity by analysing the syntactic function of phraseological units in speech.

An attempt is also made to distinguish phraseological units as word-equivalents from idioms proper, i.e. idiomatic units such as *that's where the shoe pinches*, *the cat is out of the bag*, etc. Unlike phraseological units, proverbs, sayings and quotations do not always function as word-equivalents. They exist as readymade expressions with a specialised meaning of their own which cannot be inferred from the meaning of their components taken singly. Due to this the linguists who rely mainly on the criterion of idiomaticity classify proverbs and sayings as phraseological units.

The proponents of the functional criterion argue that proverbs and sayings lie outside the province of phraseology. It is pointed out, firstly, that the lack of motivation in such linguistic units is of an essentially different nature. Idioms are mostly based on metaphors which makes the transferred meaning of the whole expression more or less transparent. If we analyse such idioms, as, e.g., *to carry coals to Newcastle*, *to fall between two stools*, or *fine feathers make fine birds*, we observe that though their meaning cannot be inferred from the literal meaning of the member-words making up these expressions, they are still metaphorically motivated as the literal meaning of the whole expression readily suggests its meaning as an idiom, i.e. '*to do something that is absurdly superfluous*', '*fail through taking an intermediate course*' and '*to be well dressed to give one an impressive appearance*' respectively. The meaning of the phraseological units, e.g. *red tape, heavy father, in the long run*, etc., cannot be deduced either from the meaning of the component words or from the metaphorical meaning of the word-group as a whole.

Secondly, the bulk of idioms never function in speech as word-equivalents which is a proof of their semantic and grammatical separability.

It is also suggested that idioms in general have very much in common with quotations from literary sources, some of which also exist as idiomatic ready-made units with a specialised meaning of their own. Such quotations which have acquired specialised meaning and idiomatic value, as, e.g., *to be or not to be* (Shakespeare), *to cleanse the Augean stables* (mythology), *a voice crying out in the wilderness* (the Bible), etc. differ little from proverbs and sayings which may also be regarded as quotations from English folklore and are part of this particular branch of literary studies.

• *Some Debatable Points*

The definition of phraseological units as idiomatic word-groups functioning as word-equivalents has also been subject to criticism. The main disputable points are as follows:

1. The criterion of function is regarded as not quite reliable when used with a view to singling out phraseological units from among other more or less idiomatic word-groups. The same word-groups may function in some utterances as an inseparable group and in others as a separable group with each component performing its own syntactic function. This seems largely to be accounted for by the structure of the sentence in which the word-group is used. Thus, for example, in the sentence *She took care of everything – take care* is perceived as a single unit functioning as

the predicate, whereas in the sentence *great care was taken to keep the children happy – take care* is undoubtedly separable into two components: the verb take functions as the predicate and the noun care as the object. The functional unity of the word-group seems to be broken.

2. It is also argued that the criterion of function serves to single out a comparatively small group of phraseological units comparable with phraseological fusions in the traditional semantic classification but does not provide for an objective criterion for the bulk of word-groups occupying an intermediate position between free word-groups and highly idiomatic phraseological units.

## 5. APPROACHES TO CLASSIFICATION OF PHRASEOLOGICAL UNITS.

■ A phraseological unit is a complex phenomenon with a number of important features, which can therefore be approached from different points of view. Hence, there exist a considerable number of different classification systems created by different scholars and based on different principles. The traditional and oldest principle for classifying phraseological units is based on their original content and might be referred to as «thematic» (although the term is not universally accepted). The approach is widely used in numerous English and American guides to idiom, phrase books, etc. On this principle, idioms are classified according to their sources of origin, «source» referring to the particular sphere of human activity, of life of nature, of natural phenomena, etc. L. Smith gives in his classification groups of idioms used by sailors, fishermen, soldiers, hunters and associated with the phenomena and conditions of their occupations. This principle of classification is sometimes called etymological. He also makes a special study of idioms borrowed from other languages, but that is only a relatively small part of his classification system. This principle of classification is sometimes called *"etymological"*. The term does not seem appropriate since we usually mean something different when we speak of the etymology of a word or word-group: whether the word (or word-group) is native or borrowed, and, if the latter, what is the source of borrowing.

Here the phraseological units are grouped according to the names of domestic and wild animals, arts, culture, birds, sport, cooking, agriculture, fishermen, sailors.

The thematic principle of classifying phraseological units has real merit but it does not take into consideration the linguistic characteristic features of the phraseological units.

■ The classification system of phraseological units suggested by V. Vinogradov was the first classification system which was based on the semantic principle. It goes without saying that semantic characteristics are of great importance in phraseological units. It is also well known that in modern research they are often ignored. That is why any attempt at studying the semantic aspect of phraseological units should be appreciated. Vinogradov's classification system is founded on the degree of semantic cohesion between the components of a phraseological unit. The more distant the meaning of a phraseological unit from the current meaning of its constituent parts, the greater is its degree of semantic cohesion. Accordingly, V. Vinogradov classifies phraseological units into three classes: phraseological combinations, unities and fusions. In the classification proposed by V. Vinogradov phraseological units are classified according to the semantic principle, and namely to the degree of motivation of meaning, i.e. the relationship between the meaning of the whole unit and the meaning of its components. Three groups are distinguished: *phraseological fusions, phraseological unities, phraseological combinations (collocations)*.

1. *Phraseological fusions* are non-motivated. The meaning of the whole is not deduced from the meanings of the components: to kiss the hare's foot, to kick the bucket, the king's picture.

2. *Phraseological unities* are motivated through the image expressed in the whole construction, the metaphors on which they are based are transparent: to turn over a new leaf, to dance on a tight rope.

3. *Phraseological combinations (collocations)* are motivated; one of their components is used in its direct meaning while the other can be used figuratively: bosom friend, to get in touch with.

■ The structural principle of classifying phraseological units is based on their ability to perform the same syntactical functions as words. This classification was suggested by I. Arnold. In the traditional structural approach, the following principal groups of phraseological units are distinguished: *verbal* (to get (win) the upper hand, to talk through one's hat, to make a song and dance about something), *substantative* (cat-and-dog life, white lie, birds of a feather), *adjectival* (high and mighty, spick and span, safe and sound), *adverbial* (by hook or by crook, for love or money, to the bitter end) and *interjectional* (my God! by Jove! by George! goodness gracious! good Heavens!) phraseological units.

■ O. Smirnitsky classifies phraseological units according to the functional principle. Two groups are distinguished: *phraseological units* and *idioms*.

*Phraseological units* are neutral, non-metaphorical when compared to idioms: get up, fall asleep, to take to drinking. *Idioms* are metaphoric, stylistically coloured: to take the bull by the horns, to beat about the bush, to bark up the wrong tree.

Structurally prof. O. Smirnitsky distinguishes *one-summit (one-member)* and *many-summit (two-member, three-member*, etc.) phraseological units, depending on the number of notional words: against the grain, to carry the day, to have all one's eggs in one basket.

■ N. Amosova classifies phraseological units according to the type of context. Phraseological units are marked by *fixed (permanent) context*, which can't be changed: French leave (but not Spanish or Ukrainian). Two groups are singled out: *phrasemes* and *idioms*.

1. *Phrasemes* consist of two components one of which is phraseologically bound, the second serves as the determining context: green eye, green hand, green years, green wound, etc.

2. *Idioms* are characterized by idiomaticity: their meaning is created by the whole group and is not a mere combination of the meanings of its components: red tape , mare's nest, to pin one's heart on one's sleeve.

■ O. Koonin's classification is based on the function of the phraseological unit in communication. Phraseological units are classified into: *nominative, nominative-communicative, interjectional, communicative.*

1. *Nominative phraseological units* are units denoting objects, phenomena, actions, states, qualities. They can be:

a) substantive – a snake in the grass, a bitter pill to swallow;

b) adjectival – long in the tooth;

c) adverbial – out of a blue sky, as quick as a flash;

d) prepositional – with an eye to, at the head of.

2. *Nominative-communicative units* contain a verb: to dance on a volcano, to set the Thames on fire, to know which side one's bread is buttered, to make (someone) turn (over) in his grave, to put the hat on smb's misery.

3. *Interjectional phraseological units* express the speaker's emotions and attitude to things: A pretty kettle of fish! Good God! God damn it! Like hell!

4. *Communicative phraseological units* are represented by proverbs (An hour in the morning is worth two in the evening; Never say "never") and sayings. Sayings, unlike proverbs, are not evaluative and didactic: That's another pair of shoes! It's a small world.

It should be mentioned that some linguists (N. Amosova, J. Casares) don't include proverbs and sayings into their classifications, while such linguists as I. Arnold, O. Koonin, V. Vinogradov do, on the grounds that 1) like in phraseological units their components are never changed 2) phraseological units are often formed on the basis of proverbs and sayings (*A drowning man will clutch at a straw* → *to clutch at a straw*).

# THEME 7. WORD FORMATION PROCESSES IN ENGLISH

## List of Issues Discussed:

1.  **DERIVATION.**

2.  **COMPOUNDING.**

3.  **CONVERSION.**

4.  **BLENDING.**

5.  **CLIPPING.**

6.  **ACRONYM.**

7.  **ABBREVIATION.**

## 1.  DERIVATION.

***Derivation*** is the formation of a new word or inflectable stem from another word or stem. It typically occurs by the addition of an affix.

The derived word is often of a different word class from the original. It may thus take the inflectional affixes of the new word class.

*Kindness* is derived from *kind*. *Joyful* is derived from *joy*.

In the process of derivation we have deal with prefixes and suffixes. It is impossible to draw a sharp line between the elements of form expressing only lexical and those expressing only grammatical meaning.

Noun stems can be followed by the noun-forming suffixes: -age (bondage), -dom (serfdom), -eer/-ier (profiteer, collier), -ess (waitress), -ful (spoonful), -hood (childhood), -ian (physician), -ics (linguistics), -iel-y (daddy), -ing (flooring), -ism (heroism), -ist (violinist), -let (cloudlet), -ship (friendship)-, by the adjective-forming suffixes: -al/-ial (doctoral), -an (African), -ary (revolutionary), -ed (wooded), -ful (hopeful), -ic/-ical (historic, historical), -ish

(childish), -like (businesslike), -ly (friendly), -ous/-ious/-eous (spacious), -some (handsome), -y (cloudy)', verb-forming suffixes: -ate (aerate), -en (hearten), -fy/-ify (speechify), -ise (sympathise).

Verbal stems are almost equal to noun stems in valency. They combine with the following noun-forming suffixes: -age (breakage), -al (betrayal), -ance/-ence (guidance, reference), -ant/-ent (assistant, student), -ee (employee),-er/-or (painter, editor), -ing (uprising), -ion/-tion/-ation (action, information), -ment (government). The adjective-forming suffixes used with verbal stems are: -able/-ible (agreeable, comprehensible), -ive/-sive/-tive (talkative), -some (meddlesome).

Adjective stems furnish a shorter list: -dom (freedom), -ism (realism), -ity/-ty (reality, cruelty), -ness (brightness), -ish (reddish), -ly (firmly), -ate (differentiate), -en (sharpen), -fy/-ify (solidify).

The combining possibilities (or valency) are very important semantically because the meaning of the derivative depends not only on the morphemes of which it is composed but also on combinations of stems and affixes that can be contrasted with it. Contrast is to be looked for in the use of the same morpheme in different environment and also in the use of different morphemes in environments otherwise the same. The difference between the suffixes *-ity* and *-ism*, for instance, will become clear if we compare them as combined with identical stems in the following oppositions: *formality : : formalism : : humanity : : humanism; reality : : realism*. Roughly, the words in *-ity* mean the quality of being what the corresponding adjective describes, or an instance of this quality. The resulting nouns are countable. The suffix *-ism* forms nouns naming a disposition to what the adjective describes, or a corresponding type of ideology. Being uncountable they belong to a different lexico-grammatical class.

## 2.    COMPOUNDING.

*Compounding* is the word formation process in which two or more lexemes combine into a single new word. Compounding forms a word out of two or more root morphemes. The words are called compounds or compound words. In Linguistics, compounds can be either native or borrowed. Native English roots are typically free morphemes, so that means native compounds are made out of independent words that can occur by themselves. Examples: *mailman, fireplace, email, e-ticket,* etc.

Some compounds have a preposition as one of the component words, e. g. *pick-up truck, talking-to*, etc.

Note that compounds are written in various ways in English: with a space between the elements; with a hyphen between the elements; or simply with the two roots run together with no separation. The way the word is written does not affect its status as a compound. Over time, the convention for writing compounds can change, usually in the direction from separate words (e.g. email used to be written with a hyphen). In the 19th century, *today* and *tomorrow* were sometimes still written *to-day* and *to-morrow*. The to originally was the preposition *to* with an older meaning *'at [a particular period of time]'. Clock work* changed to *clock-work* and finally to one word with no break (*clockwork*).

Another thing to note about compounds is that they can combine words of different parts of speech, such as

● adjective-noun (dry run, blackbird, hard drive),

● verb-noun (pick-pocket, cut-purse, lick-spittle)

● verb-particle (where 'particle' means a word basically designating spatial expression that functions to complete a literal or metaphorical path), as in run-through, hold-over.

Sometimes these compounds are different in the part of speech of the whole compound vs. the part of speech of its components. Note that the last two are actually nouns, despite their components. Some compounds have more than two component words. These are formed by successively combining words into compounds, e.g. *pick-up truck*, formed from *pick-up* and *truck*, where the first component, *pick-up* is itself a compound formed from *pick* and *up*. Other examples are *ice-cream cone*, *no-fault insurance* and even more complex compounds like *top-rack dishwasher safe*.

*Rhyming compounds (subtype of compounds)* These words are compounded from two rhyming words. Examples: lovey-dovey, chiller-killer, etc.

• There are words that are formally very similar to rhyming compounds, but are not quite compounds in English because the second element is not really a word - it is just a nonsense item added to a root word to form a rhyme.

Examples: higgledy-piggledy, tootsie-wootsie, etc.

• This formation process is associated in English with child talk (and talk addressed to children), technically called **hypocoristic language**.

Examples: *bunnie-wunnie, Henny Penny, snuggly-wuggly, Georgie Porgie, Piggie-Wiggie.*

• Another word type that looks a bit like rhyming compounds comprises words that are formed of two elements that almost match, but differ in their vowels. Again, the second element is typically a nonsense form:

*pitter-patter*
*zigzag*
*tick-tock*
*riffraff*
*flipflop*

### 3.   CONVERSION.

*Conversion* (*zero derivation*, *affixless derivation*) is the formation of words without using specific word-building affixes.

 *Ways of Conversion*

■ Noun > Verb, e.g.  fish (n) – to fish (v); winter (n) – winter (v); dust (n) – dust (v).

■ Verb > Noun, e.g. dance (v) – dance (n); help (v) – help (n); walk (v) – walk (n);

■ Adjective > Noun, e.g. a bitter, a wet, a regular etc.;

■ Adjective > Verb, e.g. to dirty, to calm, to empty etc.;

■ Noun > Adjective, e.g. a stone wall, a cotton cloth etc.;

■ Modal verb > Noun, e.g. a must;

■ Function word > Noun, e.g. too many ifs and buts;

■ Function word > Verb, e.g. to down, to up etc.;

■ Affix > Noun, e.g. There are too many *ologies* and *emes* in his report.


## 4. BLENDING.

*Blending* is one of the most beloved of word formation processes in English. It is especially creative in that speakers take two words and merge them based not on morpheme structure but on sound structure. The resulting words are called blends. A ***blend*** is a word formed by merging the sounds and meanings of two or more other words or word parts. Also known as a ***telescoping***, ***lexical interlocking***, and ***semantic conflation***.

Blends may be defined as formations that combine two words and include the letters or sounds they have in common as a connecting element: **clash (clap + crash)**

- **docudrama (documentary + drama)**
- **faction (fact + fiction)**
- **flirtationship (flirting + relationship)**
- **frenemy (friend + enemy)**
- **glimmer (gleam + shimmer)**
- **motel (motor + hotel)**
- **sitcom (situation + comedy)**
- **slanguage (slang + language)**
- **smog (smoke + fog)**
- **workaholic (work + alcoholic)**
- **brunch (breakfast + lunch)**
- **slimnastics (slim + gymnastics)**


## 5. CLIPPING.

*Clipping* refers to the reduction of a polysyllabic word by dropping a syllable or more from it. Clipping is also called *truncation* or *shortening*: e.g. spec = speculation.

There are ***three types of clipping***:

**Back clipping**. In this type the beginning is retained:

ad = advertisement

doc = doctor

exam = examination

gym = gymnastics, gymnasium

memo = memorandum

**Fore-clipping**. The final part is retained:

chute = parachute

coon = raccoon

gator = alligator

phone = telephone

**Middle clipping**. The middle part is retained.

flu = influenza

fridge = refrigerator

## 6. ACRONYM.

*Acronyms* are formed by taking the initial letters of a phrase and making a word out of it. Acronyms provide a way of turning a phrase into a word. The classical acronym is also pronounced as a word: *Scuba* was formed from self-contained underwater breathing apparatus.

*Acronyms* present a special interest because they exemplify the working of the lexical adaptive system. In meeting the needs of communication and fulfilling the laws of information theory requiring a maximum signal in the minimum time the lexical system undergoes modification in its basic structure: namely it forms new elements not by combining existing morphemes and proceeding from sound forms to their graphic representation but the other way round — coining new words from the initial letters of phrasal terms originating in texts.

*Acronyms:* NASA (National Aeronautics and Space Administration), SIM card (subscriber identification module), AIDS (acquired immune deficiency syndrome)

*Acronyms* and *Abbreviations* are often interchanged, yet the two are quite distinct. The main point of reference is that *acronyms* form new words while *abbreviations* are merely a series of letters. An *acronym* contains a set of initial letters from a phrase that usually form another word (such as scuba) while an *abbreviation* is typically a shortened form of words.

## 7. ABBREVIATION.

An *abbreviation* is a shortened form of a written word or phrase. Abbreviations may be used to save space and time, to avoid repetition of long words and phrases, or simply to conform to conventional usage.

The styling of abbreviations is inconsistent and arbitrary and includes many possible variations. Some abbreviations are formed by omitting all but the first few letters of a word; such abbreviations usually end in a period: *Oct.* for *October*, *univ.* for *university*, and *cont.* for *continued*. Other abbreviations are formed by omitting letters from the middle of the word and usually also end in a period: *govt.* for *government*, *Dr.* for *Doctor*,

and *atty.* for *attorney*. Abbreviations for the names of states in the U.S. are two capitalized letters, e.g., *AR* for *Arkansas*, *ME* for *Maine*, and *TX* for *Texas*.

A specific type of abbreviations having no parallel in Ukrainian is represented by Latin abbreviations which sometimes are not read as Latin words but substituted by their English equivalents. A few of the most important cases are listed below: *a.m.* (Lat. ante meridiem) – in the morning; p.m. (Lat. post meridiem) – in the afternoon.

*Journalistic abbreviations* are often occasioned by a desire to economise head-line space, as seen from the following example "CND Calls Lobby to Stop MLF" ("Daily Worker"). This means that a mass lobby of Parliament against the NATO multilateral nuclear force (MLF) is being called by the Campaign for Nuclear Disarmament (CND).

An interesting feature of present-day English is the use of *initial abbreviations* for famous persons' names and surnames. Thus, George Bernard Shaw is often alluded to as *G.B.S.*

A specifically English word pattern almost absent in the Ukrainian language must be described in connection with *initial abbreviations* in which *the first element is a letter and the second a complete word*. The examples are: *A-bomb* for atomic bomb, *V-sign* — a sign made by holding the hand up with the first two fingers spread with the palm facing forward in the shape of a V used for expressing victory or the hope for it. A like sign made with the back of the hand facing forward expressed dislike and is considered very rude. The example is interesting, because it shows the connection between the lexical system and paralinguistic means of communication, that is gestures, mimics and prosodic means (from *para* 'beyond').

# THEME 8. ETYMOLOGY. ETYMOLOGICAL SURVEY OF THE ENGLISH WORD-STOCK

## List of Issues Discussed:

**1. THE NATIVE ELEMENT AND BORROWED WORDS.**

**2. CAUSES AND WAYS OF BORROWING WORDS.**

**3. CRITERIA OF BORROWINGS IN ENGLISH.**

**4. THE CELTIC ELEMENT IN THE ENGLISH VOCABULARY.**

**5. THE CLASSICAL ELEMENT IN THE ENGLISH LANGUAGE.**

**6. THE SCANDINAVIAN ELEMENT IN THE ENGLISH VOCABULARY.**

**7. THE NORMAN-FRENCH ELEMENT IN THE ENGLISH VOCABULARY.**

**8. VARIOUS OTHER ELEMENTS IN THE VOCABULARY OF THE ENGLISH AND UKRAINIAN LANGUAGES.**

**9. FALSE ETYMOLOGY.**

**10. TYPES OF BORROWINGS.**

## 1. THE NATIVE ELEMENT AND BORROWED WORDS.

The most characteristic feature of English is usually said to be its mixed character. Many linguists consider foreign influence, especially that of French, to be the most important factor in the history of English. This wide-spread viewpoint is supported only by the evidence of the English word-stock, as its grammar and phonetic systems are very stable and not easily influenced by other languages.

To comprehend the nature of the English vocabulary and its historical development it is necessary to examine the etymology of different layers, the historical causes of their appearance, their volume and role and the comparative importance of native and borrowed elements in enriching the English vocabulary.

According to their origin words can be native and borrowed. A native word is a word which belongs to the original English stock as known from the earliest available manuscripts of the Old English period.

Native words are further subdivided into the words of the Indo-European stock and those of the Common Germanic origin. The words having cognates in the vocabularies of different Indo-European languages form the oldest layer. It has been noticed that they readily fall into definite semantic groups. Among them we find terms of kinship (*mother, father, son, daughter*), names of animals and birds (*cat, wolf, goose*), parts of human body (*arm, eye*). Some of the most frequent verbs belong to this word stock: *come, sit, stand*. Most numerals are also of the Indo-European origin. A bigger part of the native vocabulary consists of the words of the Common Germanic word stock. Such nouns as *summer, winter, rain, ice, hat*; the verbs *to bake, to buy, to make, to meet*; the adjectives *deaf, dead, deep* are of the Common Germanic origin. Most adverbs and pronouns also belong here. Together with the words of the Common Indo-European stock the Common Germanic words form the bulk of the most frequent elements used in any style of speech.

### *Characteristic Features of the Native Vocabulary*

1. The words are monosyllabic: sun, wood, break.

2. The words are polysemantic:

*Hand* – 1. Part of the human body. 2. Power, possession, by a responsibility. 3. Influence. 4. Person from whom news comes. 5. Skill in using one's hands. 6. Person who does what is indicated by the context, performer. 7. Workman. 8. Share in activity. 9. Pointer, indicator. 10. Position or direction. 11. Handwriting. 12. Signature. 13. Number of cards held by a player. 14. Unit of measurement. 15. Applause by clapping.

3. They are characterised by high frequency.

4. Native words are usually found in set-expressions.

5. Verbs with post-positions are usually native: *to look for, to look after*.

6. They are characterised by a wide range of lexical and grammatical valency.

7. If words begin with *wh, wr, tw, dw, sw, sh. th*; if at the end they have *dge, tch, nd, ld*; if the roots have *ng, aw, ew, ee, oo* they are native.

### 2. CAUSES AND WAYS OF BORROWING WORDS.

In its fifteen century long history recorded in written manuscripts the English language happened to come in long and close contact with several other languages, mainly Latin, French, Old Norse. The great influx of borrowings from these sources can be accounted for by a number of historical causes. Due to the great influence of the Roman civilisation Latin was for a long time used in England as the language of learning and religion. Old Norse was the language of the conquerors who brought with them a lot of new notions of a higher social system – developed feudalism – it was the language of upper classes, of official documents from the middle of the 11th century to the end of the 14th century.

In the study of the borrowed element in English the main emphasis is as a rule placed on the Middle English period. Borrowings of the later periods became the object of investigation only in recent years. These investigations show that the flow of borrowings has been steady and uninterrupted. The greatest number of them has come from French. A large portion of them is scientific and technical terms.

The number and character of borrowings do not only depend on the historical conditions, on the nature and length of contacts but also on the degree of the genetic and structural proximity of the languages concerned. The closer the languages the deeper and more versatile is the influence. Thus under the influence of the Scandinavian languages, which were closely related to Old English, some classes of words were borrowed that could not have been adopted from non-related or distantly related languages.

Borrowings enter the language in two ways: through oral and written speech. Oral borrowing took place chiefly in the early periods of history, whereas in recent times written borrowing gained importance. Words borrowed orally are usually short and they undergo more changes in the act of adoption. Written borrowings preserve their spelling.

Borrowings can be borrowed through transcription (*football, trailer, jeans*), transliteration (*cruise, motel, club*). Besides there can be loan words *(blue stocking, collective farm)*.

## 3. CRITERIA OF BORROWINGS IN ENGLISH.

Though borrowed words undergo changes in the adopting language, they preserve some of their former peculiarities for a comparatively long period. This makes it possible to work out some criteria for determining whether the word belongs to the borrowed element.

In some cases the pronunciation of the word, its spelling and the correlation between sounds and letters are an indication of the foreign origin of the word: waltz (German), psychology (Greek). The initial position of the sounds [v], [dz], [z] or of the letters x, j, z is a sure sign that the word has been borrowed: vase (French), jungle (Hindi), gesture (Latin).

The morphological structure of the word and its grammatical forms may also show that the word has been borrowed. The suffixes in the words neurosis (Greek), violoncello (Italian) betray the foreign origin of the words. The same is true of the irregular plural forms bacteria, media, phenomena.

The lexical meaning of the word can show the origin of the word. Thus, the concept denoted by the words pagoda (Chinese), kangaroo (Australian) make us suppose that we deal with borrowings.

These criteria are not always helpful. Some early borrowings have become so thoroughly assimilated that they are unrecognisable as adoptions without a historical analysis: chalk (Latin), ill (Scandinavian), car (French).

## 4. THE CELTIC ELEMENT IN THE ENGLISH VOCABULARY.

When the invading Anglo-Saxon tribes came to the British Isles and encountered the aboriginal population, the latter did not influence Anglo-Saxon to any serious extent – these were not more than some 10-12 Celtic words. Besides not all of them were originally Celtic. No historian as yet has explained the reason why the Celtic traces in the English vocabulary have been so slight. One of the explanations may be that before the Anglo-Saxons came Britain had been under Roman oppression for about four centuries and the native Celtic population must have been greatly reduced by the Roman invaders. The Roman legions left Britain to defend their capital from the advancing Goths. At the approach of the new invaders the Britons fled to Wales and Cornwall, the Celtic tribes of Ireland accepted the English language and the Celtic tribes of Scotland were influenced in their speech by the Northern form of English. Now the Celtic

tongues exist in the form of Welsh, Irish, Gaelic and Highland Scotch and exercise their influence upon the local dialects.

The Celtic element includes such words as crag (rock), dun (greyish-brown), down (hill). There are some geographical names like Kent, Avon (river), Dover (water). Celtic elements are found in such place names as Duncombe, Helcombe (cum – canyon), Inverness (inver – river mouth). Some of the early Latin, French, Spanish borrowings came through Celtic (cloak, car, clock, carry).

On the whole, Celtic borrowings in the English language can be considered of the least importance.


## 5. THE CLASSICAL ELEMENT IN THE ENGLISH LANGUAGE.

By the classical element we mean Latin and Greek.

Lexicographers have estimated that approximately a quarter of the Latin vocabulary has been taken over by English. But Latin words are not a homogeneous layer. We must distinguish between those borrowed through the immediate contact at the early stages of the development of the language and those later borrowings that came through writing. The first are mostly monosyllabic and denote things of everyday importance while the latter are mostly polysyllabic bookish words. The first are completely assimilated: pea, wine, cup, line.

Borrowings of the 5th century have a military favour about them for the Romans built fortifications, military camps and roads: port, street, wall. All these words got completely assimilated in the English language. Many of the Latin borrowings of this period did not survive but they are sometimes retained in English place-names: Manchester (castra – camp), Greenwich, Harwich (vicus – village).

Taken together these two periods form the first stratum of Latin borrowings.

The second great stratum of Latin words came into English at the end of the 6th-7th centuries when the people of England were converted to Christianity. Since Latin was the language of the church many Latin words denoting religious concepts came into English: abbot, bishop, candle, mass, temple. Some words changed their meanings. Many Latin words borrowed at that period can be referred to other spheres of life, such as things of everyday life (cap, chest), names of vegetables and plants (beet, plant). Since monasteries were also cultural centres where books were written and translations made such words as school, verse were borrowed.

Another great influx of Latin words came through French after the Norman conquest. They are generally referred to as the 3rd stratum of Latin borrowings. Their original source is Latin and their immediate source is French.

The greatest stream of Latin borrowings poured into the English vocabulary during the period of Renaissance. At that time words belonging to the following spheres were borrowed: terms of philosophy, mathematics, physics (fundamental, vacuum), terms of law and government (alibi, veto), terms of botany (mallow, petal), topographical terms (equator, tropical).

Nowadays when there appears a need to coin some term it is coined from the existing Latin or Greek elements.

Greek borrowings are recognised by their specific spelling (ch – character, ph - philosophy, pn – pneumonia, rh – rhetoric, ist – socialist, ics – mathematics, osis – neurosis).

To a certain extent Greek borrowings were latinized in form with the change of the Greek u into Latin y, the Greek k into the Latin c. When the Latin c changed its pronunciation before e, i, y many Greek words were changed beyond recognition (kuriakon – church, kyklos – cycle). Some Greek proper names are widely used in Great Britain (Margaret, Sophia, Irene). Many Greek words were borrowed during the period of Renaissance. They belong to the following lexico-semantic fields: literature and art (poet, comedy), lexicology (antonym, dialect, philosophy and mathematics (theory, thesis, diagram), medicine (diagnosis, rheumatism), physics (pneumatic, thermometer).

## 6. THE SCANDINAVIAN ELEMENT IN THE ENGLISH VOCABULARY.

The Scandinavian invasion of England which proved to be of linguistic importance began in the 8th century. In 1017 the Danes conquered the whole of England and reigned over up to 1042.

The Danish settlers intermingled with the native population. The fact of both languages being Germanic facilitated mutual understanding and word borrowings. That is why it is difficult sometimes to say whether a word is native or borrowed from Scandinavian. Words are sometimes considered to be of the Scandinavian origin if they were not met in Anglo-Saxon written documents up to the 11th century. Some examples of Scandinavian borrowings are the following: anger (OSc. angr – sorrow); gate (OSc. gata); sky (OSc. sky – cloud); want (OSc. vant – lacking); to hit (OSc. hitta – not to miss); ill (OSc. illr – bad); ugly (OSc. uggligr – frightful).

In distinguishing Scandinavian words we may sometimes apply the criterion of sound such as [sk] – skill, scare, scream. The hard [g] and [k] sounds before i and e speak for the Scandinavian origin of the word since English words started having the palatalised [j] and [t] sounds before i and e already in Old English. But these features are not always sufficient because sometimes we find [sk] in words of Latin, Greek or French origin or in Northern dialects.

Some English words changed their meanings taking on the meanings of the corresponding Scandinavian words: OSc. draurm – dream (OE dream – joy), OSc.– brauth – bread (OE bread – crumb, fragment).

Scandinavian settlements in England left their toponymic traces in a great number of place names: OSc. byr – village (Derby, Rugby); OSc. foss – waterfall (Fossbury, Fossway); OSc. toft – cite, plot of land (Brimtoft, Langtoft).

## 7. THE NORMAN-FRENCH ELEMENT IN THE ENGLISH VOCABULARY.

The French layer rates second to Latin in bulk. It has been estimated that English owes one fourth of its vocabulary to French. French borrowings penetrated into English in two ways: from the Norman dialect (during the first centuries after the Norman Conquest of 1066) and from the French national literary language beginning with the 15th century.

The Normans who conquered England in 1066 were of Scandinavian origin and their French differed somewhat from the central dialect of France. During two centuries after the Norman Conquest the linguistic situation in England was rather complicated; the feudal lords spoke the Norman dialect of the French language, the people spoke English, scientific and theological literature was in Latin, the court literature was in French. Latin and French were used in administration and school teaching. Still English was in common use and therefore the Norman dialect was to a certain extent influenced by English in some phonetical and lexical points. Gradually English assimilated many French words that either ousted their Saxon equivalents (OE unhope – despair; OE tholemodness – patience), brought new concepts (exchequer, parliament) or became synonyms to native words (to help = to aid; weak = feeble).

Before the Norman Conquest only a few words were borrowed: proud, market.

French words borrowed during the period of the 12th –16th centuries show the social status of the Norman invaders and their supremacy in economic, cultural and political development. At that time a lot of terms were borrowed into the English language:
- terms of rank: duke, prince, baron;
- law terms: prison, jury, judge;
- military terms: army, peace, soldier;
- religious terms: pray, faith, saint;
- terms of art: art, beauty, paint;
- terms of architecture: pillar, palace, castle.
In most cases such words were completely assimilated.

Later French borrowings can be easily identified by their peculiar form and pronunciation: garage, technique, machine.

## 8. VARIOUS OTHER ELEMENTS IN THE ENGLISH VOCABULARY.

Quite a number of words were borrowed from other languages: Dutch, Italian, Spanish. England was in commercial contact with the Netherlands during the Middle ages. There lived and worked many skilful Dutch artisans in England (weavers, shipbuilders). Hence, the terminology of some professions owes much to Dutch and Flemish: cruise, dock, reef. Among borrowings there are also weaving terms: rock, spool.

Dutch art terms came to English as a result of the influence of Dutch art (landscape, easel).

The Italian language began to contribute to the English vocabulary in the16thcentury. Many Italian words such as military terms entered through French. During the period of Renaissance Italian culture greatly influenced the cultural life of England. Many musical terms were borrowed at that time: piano, opera, sonata. Among borrowings we find artistic terms (studio, fresco), literary terms (stanza, canto), business terms (bank, traffic), words denoting realities of Italian life (gondola, macaroni).

Spanish brought some words as well. Many words belonging to various languages of the native population of America came through Spanish: banana, canyon, cargo, potato, Negro.

Some Portuguese words came through French, Spanish and Dutch: caste, fetish. There are not many words borrowed immediately from Portuguese: tank, cobra, port (wine), emu.

There are borrowings from the German language: cobalt, quartz, leitmotiv, kindergarten, rucksack.

Some other languages contributed to the English vocabulary as well. Arabian gave some terms: algebra, Moslem, mufti, sherbet.

With the beginning of England's colonial expansion in the 16th-17th centuries many words penetrated into the English vocabulary from the languages of colonial countries: cashmere, jungle, rupee (Hindi), ginseng, serge (Chinese), hara-kiri, rickshaw (Japanese).

Words borrowed from the English language are partially assimilated (футбол, хокей). Some borrowings in the Ukrainian language are restricted in word-formation. Such words as ноу-хау, від кутюр have no derivatives.

International words are used in both languages: organisation, telephone, judo, banana. Some international words can coincide only in one of the meanings. E.g.: the words stress, faculty, data. They are called pseudointernationalisms.

## 9. FALSE ETYMOLOGY.

The historical development of borrowed words often brings about an indistinctness of the word's etymological meaning. The words are then wrongly associated with their ultimate source whereas actually the word may have come through some intermediate language. The word *debt* comes not from the Latin word *debit* but from the French *dette* while doubt comes not from the Latin word *dubitare* but from the French word *doute*. But scientists wrongly attributed them directly to the Latin source and consequently introduced the missing *b* which never came to be pronounced.

In many cases words lose their etymological clarity. The word *buttery (larder)* which came from the Latin word *botaria* (Latin *bota – barrel, bottle*) was wrongly associated with the English word *butter*. Such instances of the so-called folk etymology are not very rare in the English language.

In some cases folk etymology leads to the appearance of compound words which are tautological. In the word *greyhound* the first element of which comes from the Scandinavian *grey* (собака) was associated with *grey* meaning *colour*.

Sometimes under the influence of folk etymology the spelling of the word is changed. The word *hiccough* was written *hicket* but it was associated with the word *cough* and a new spelling was introduced.

# 10. TYPES OF BORROWINGS.

1. *Aliens* – words like eau-de-Cologne, phenomenon – phenomena, retaining their foreign look, their phonetical and grammatical peculiarities.

2. *Denizens* – loan-words that received the ―right of citizenship‖ in English and are not easily recognised as borrowings (wine, table).

3. *Barbarisms* – words usually having synonyms among the completely assimilated or native words limited to official, literary, bookish usage (en régale, tête-à-tête).

4. *Translation loans* – a word-for-word or element-for-element translation of a unit of the lexical source language (blue stocking, collective farm).

5. *Semantic borrowings* – the words which changed their meanings under the influence of a foreign language: cadres (військовий персонал – кадри).


## THEME 9. REGIONAL VARIETIES OF THE ENGLISH VOCABULARY


**List of Issues Discussed:**

## 1. STANDARD ENGLISH VARIANTS AND DIALECTS.

## 2. AMERICAN ENGLISH.

## 3. CANADIAN, AUSTRALIAN AND INDIAN VARIANTS.


## 1. STANDARD ENGLISH VARIANTS AND DIALECTS.

***Standard English*** – the official language of Great Britain taught at schools and universities, used by the press, the radio and the television and spoken by educated people may be defined as that form of English which is current and literary, substantially uniform and recognised as acceptable wherever English is spoken or understood. Its vocabulary is contrasted to dialect words or dialecticisms. ***Local dialects*** are varieties of the English language peculiar to some districts and having no normalized literary form. ***Regional varieties*** possessing a literary form are called ***variants***. In Great Britain there are two variants, Scottish English and Irish English, and five main groups of dialects: Northern, Midland, Eastern, Western and Southern. Every group contains several (up to ten) dialects.

One of the best known Southern dialects is ***Cockney***, the regional dialect of London. According to E. Partridge and H.C. Wylde, this dialect exists on two levels. As spoken by the educated lower middle classes it is a regional dialect marked by some deviations in pronunciation but few in vocabulary and syntax. As spoken by the uneducated, Cockney differs from Standard English not only in pronunciation but also in vocabulary, morphology and syntax. "The Encyclopedia Britannica" treats Cockney as an accent, not acknowledging it the status of dialect. Cockney is lively and witty and its vocabulary imaginative and colourful. Its specific feature not occurring anywhere else is the so-called rhyming slang, in which some words are substituted by other words rhyming with them. *Boots*, for instance, are called *daisy roots*, *hat* is tit *for tat*, *head* is sarcastically called *loaf of bread*, and *wife – trouble and strife*.

The study of dialects has been made on the basis of information obtained with the help of special techniques: interviews, questionnaires, etc. Data collected in this way show the territorial distribution of certain key words and pronunciations which vary from region to region. Dialects are now chiefly preserved in rural communities, in the speech of elderly people. Their boundaries have become less stable than they used to be; the distinctive features are tending to disappear with

the shifting of population due to the migration of working-class families in search of employment and the growing influence of urban life over the countryside. Dialects are said to undergo rapid changes under the pressure of Standard English taught at schools and the speech habits cultivated by radio, television and cinema.

*Variants* The Scottish English and the Irish English have a special linguistic status as compared with dialects because of the literature composed in them. Words from dialects and variants may penetrate into Standard English. The Irish English gave, for instance, *blarney n 'flattery'*, *bog n 'a spongy, usually peaty ground of marsh'*. This word in its turn gave rise to many derivatives and compounds, among them bog-trotter, the ironical nickname for Irishman. *Shamrock* (a trifoliate plant, the national emblem of Ireland) is a word used quite often, and so is the noun whiskey.

The contribution of the Scottish dialect is very considerable. Some of the most frequently used Scotticisms are: *bairn 'child', billy 'chum', bonny 'handsome', brogue 'a stout shoe', glamour 'charm', laddie, lassie, kilt, raid, slogan, tartan, wee*, etc. A great deal in this process is due to Robert Burns who wrote his poems in Scottish English, and to Walter Scott who introduced many Scottish words into his novels.

## 2. AMERICAN ENGLISH.

The variety of English spoken in the USA has received the name of **American English**. American English cannot be called a dialect although it is a regional variety, because it has a literary normalised form called Standard American (or American National Standard), whereas by definition given above a dialect has no literary form. From the lexical point of view we shall have to deal only with a heterogeneous set of Americanisms.

An **Americanism** may be defined as a word or a set expression peculiar to the English language as spoken in the USA. E. g. *cookie 'a biscuit'; guess 'think'; mail 'post'; store 'shop'*. A general and comprehensive description of the American variant is given in Professor A.D. Schweitzer's monograph. An important aspect of his treatment is the distinction made between Americanisms belonging to the literary norm and those existing in low colloquial and slang. The difference between the American and British literary norm is not systematic.

The American variant of the English language differs from British English in pronunciation, some minor features of grammar, but chiefly in vocabulary. Speaking about the historic causes of these deviations it is necessary to mention that American English is based on the language imported to the new continent at the time of the first settlements, that is on the English of the 17th century. The first colonies were founded in 1607, so that the first colonisers were contemporaries of W. Shakespeare, E. Spenser and J. Milton. Words which have died out in Britain, or changed their meaning may survive in the USA. For more than four centuries the American vocabulary developed more or less independently of the British stock and was influenced by the new surroundings.

In the course of time with the development of the modern means of communication the lexical differences between the two variants show a tendency to decrease. Americanisms penetrate into Standard English and Britishisms come to be widely used in American speech. Americanisms mentioned as specific in manuals issued a few decades ago are now used on both sides of the Atlantic or substituted by terms formerly considered as specifically British. It was, for instance, customary to contrast the English word *autumn* with the American *fall*. In reality both words are used in both countries, only *autumn* is somewhat more elevated, while in England the word *fall* is now rare in literary use, though found in some dialects and surviving in set-expressions: *spring and fait, the fall of the year* are still in fairly common use.

***Peculiarities of British and American English***

The American variant of the English language differs from British English in pronunciation, some minor features of grammar, spelling standards and vocabulary.

● The American spelling is in some respect simpler than its British counterpart.

| *Difference* | *UK spelling* | *US spelling* |
|---|---|---|
| e → er | theatre, centre, litre | theater, center, liter |
| ae → e | esthetic, aetiology, archaeology | asthetic, etiology, archeology |
| s → z | analyse, analysed, analysing | analyze, analyzed, analyzing |
| u → o | colour, behaviour, harbour | color, behavior, harbor |
| → ll | enrol, fulfil | enroll, fulfill |
| e → e | foetus | fetus |
| → a | grey | gray |
| → c | İnflexion | inflection |
| e, re → e, er | Manoeuvre | maneuver |
| g → g | Vaggon | vagon |
| → k | disc | disk |

● Speaking about ***lexical differences*** between the two variants of the English language, the following cases are of importance:

1. Cases where there are no equivalent words in one of the variants. For example, British English has no equivalent to the American word *drive-in* ('a cinema or restaurant that one can visit without leaving one's car').

2. Cases where different words are used for the same denotatum, e.g. *sweets* (BrE) – *candy* (AmE); *reception clerk* (BrE) – *desk clerk* (AmE), *flat – apartment, underground – subway, lorry – truck, pavement – sidewalk, post – mail, tin-opener – can-opener, government – administration.*

3. Cases where some words are used in both variants but are much commoner in one of them. For example, *shop* and *store* are used in both variants, but the former is frequent in British English and the latter – in American English, *post – mail, timetable –schedule, notice – bulletin the first word is more frequent in Britain, the second – in America. So the difference here lies only in word-frequency.*

4. Cases where the same words have different semantic structure in British English and American English. For example, the word *homely* used to describe a person in British English means 'home-loving, domesticated, house-proud', while in American English this word denotes 'unattractive in appearance'. *faculty,* but denoting 'all the teachers and other professional workers of a university or college' this word is used only in American English. As a rule, such words may have analogous oppositions to one of these lexico-semantic variants in another variant of English or in Standard English, e.g. AmE *faculty* – BrE/SE *teaching staff.*

5. In some cases the connotational aspect of meaning of such words comes to the fore. For example, the word *politician* in British English possesses the meaning 'a person who is professionally involved in polities', thus it is rather neutral, whereas in American English

this word is derogatory as it means 'a person who acts in a manipulative and devious way, typically to gain advancement within an organisation'.

6. Some words may be called proper Americanisms as they were coined by the early Americans which had to find names for the new environment (flora and fauna) and the new conditions of life, e.g., redbud – an American tree having small budlike pink flowers, the state tree of Oklahoma (багряник).

7. One more group of Americanisms is represented by American shortenings. These are shortenings which were produced on American soil, but may be used in other variants of English as well, e.g., dorm (dormitory), cert (certainty).

8. Besides, British English and American English have their own derivational peculiarities that are usually confined to the frequency with which a certain pattern or a means of word-formation is used. For example, some of the affixes more frequently used in American English are: **-ee** *(draftee –* 'a young man about to be enlisted'), **-ster** *(roadster –* 'motor-car for long journeys by road'), **super-***(super-market –* 'a very large shop that sells food and other products for the home'). American English sometimes favours words that are morphologically more complex, whereas British English uses clipped forms: AmE *transportation –* BrE *transport.* In some cases the formation of words by means of affixes is more preferable in American English while in British English the form is a back-formation: AmE *burglarize –* BrE *burgle* (from *burglar).*


## 3. CANADIAN, AUSTRALIAN AND INDIAN VARIANTS.

It should of course be noted that American English is not the only existing variant. There are several other variants where difference from the British standard is normalised. Besides the Irish and Scottish variants that have been mentioned in the preceding paragraph, there are Australian English, Canadian English, Indian English. Each of these has developed a literature of its own, and is characterised by peculiarities in phonetics, spelling, grammar and vocabulary.

*Canadian English* is influenced both by British and American English but it also has some specific features of its own. Specifically Canadian words are called **Canadianisms**. They are not very frequent outside Canada, except shack 'a hut' and fathom out 'to explain'.

The vocabulary of all the variants is characterised by a high percentage of borrowings from the language of the people who inhabited the land before the English colonisers came. Many of them denote some specific realia of the new country: local animals, plants or weather conditions, new social relations, new trades and conditions of labour. The local words for new notions penetrate into the English language and later on may become international, if they are of sufficient interest and importance for people speaking other languages.

International words coming through the English of India are for instance: *bungalow, jute, khaki, mango, nabob, pyjamas, sahib, sari.* Similar examples, though perhaps fewer in number, such as *boomerang, dingo, kangaroo*, are all adopted into the English language through its **Australian variant** and became international. They denote the new phenomena found by English immigrants on the new continent. A high percentage of words borrowed from the native inhabitants of Australia will be noticed in the sonorous Australian place names.

It has been noticed by a number of linguists that the British attitude to this phenomenon is somewhat peculiar. When anyone other than an Englishman uses English, the natives of Great Britain, often half-consciously, perhaps, feel that they have a special right to criticise his usage because it is "their" language. It is, however, unreasonable with respect to people in the United States, Canada, Australia and some other areas for whom English is their mother tongue. At present

there is no single "correct" English and the American, Canadian and Australian English have developed standards of their own.

# THEME 10. LEXICOGRAPHY. FUNDAMENTALS

## List of Issues Discussed:

### 1. TYPES OF DICTIONARIES.

### 2. SOME OF THE MAIN PROBLEMS OF LEXICOLOGY.

### 1. TYPES OF DICTIONARIES.

English lexicography is probably the richest in the world with respect to variety and scope of the dictionaries published.

*Lexicography*, that is the theory and practice of compiling dictionaries, is an important branch of applied linguistics. The fundamental paper in lexicographic theory was written by L.V. Shcherba as far back as 1940. A complete bibliography of the subject may be found in L.P. Stupin's works. Lexicography has a common object of study with lexicology, both describe the vocabulary of a language. The essential difference between the two lies in the degree of systematisation and completeness each of them is able to achieve. *Lexicology aims at systematisation revealing characteristic features of words.* It cannot, however, claim any completeness as regards the units themselves, because the number of these units being very great, systematisation and completeness could not be achieved simultaneously. The province of lexicography, on the other hand, is the semantic, formal, and functional description of all individual words. Dictionaries aim at a more or less complete description, but in so doing cannot attain systematic treatment, so that every dictionary entry presents, as it were, an independent problem. Lexicologists sort and present their material in a sequence depending upon their views concerning the vocabulary system, whereas lexicographers have to arrange it most often according to a purely external characteristic, namely alphabetically.

It goes without saying that neither of these branches of linguistics could develop successfully without the other, their relationship being essentially that of theory and practice dealing with the same objects of reality. The term *dictionary* is used to denote a book listing words of a language with their meanings and often with data regarding pronunciation, usage and/or origin. There are also dictionaries that concentrate their attention upon only one of these aspects: pronouncing (phonetical) dictionaries (by Daniel Jones) and etymological dictionaries (by Walter Skeat, by Erik Partridge, "The Oxford English Dictionary").

For dictionaries in which the words and their definitions belong to the same language the term *unilingual* or *explanatory* is used, whereas *bilingual* or *translation dictionaries* are those that explain words by giving their equivalents in another language.

*Multilingual* or *polyglot dictionaries* are not numerous, they serve chiefly the purpose of comparing synonyms and terminology in various languages.

Unilingual dictionaries are further subdivided with regard to the time. *Diachronic dictionaries*, of which "The Oxford English Dictionary" is the main example, reflect the development of the English vocabulary by recording the history of form and meaning for every word registered. They may be contrasted to *synchronic* or *descriptive dictionaries* of current English concerned with present-day meaning and usage of words. The boundary between the two is, however, not very rigid: that is to say, few dictionaries are consistently synchronic, chiefly,

perhaps, because their methodology is not developed as yet, so that in many cases the two principles are blended. Some synchronic dictionaries are at the same time historical when they represent the state of vocabulary at some past stage of its development.

Both bilingual and unilingual dictionaries can be *general* and *special*. *General dictionaries* represent the vocabulary as a whole with a degree of completeness depending upon the scope and bulk of the book in question. Some general dictionaries may have very specific aims and still be considered general due to their coverage. They include, for instance, frequency dictionaries, i.e. lists of words, each of which is followed by a record of its frequency of occurrence in one or several sets of reading matter. A *rhyming dictionary* is also a general dictionary, though arranged in inverse order, and so is a thesaurus in spite of its unusual arrangement. General dictionaries are contrasted to special dictionaries whose stated aim is to cover only a certain specific part of the vocabulary.

*Special dictionaries* may be further subdivided depending on whether the words are chosen according to the sphere of human activity in which they are used (*technical dictionaries*), the type of the units themselves (e. g. *phraseological dictionaries*) or the relationships existing between them (e. g. *dictionaries of synonyms*). The first subgroup embraces highly specialised dictionaries of limited scope which may appeal to a particular kind of reader. They register and explain technical terms for various branches of knowledge, art and trade: linguistic, medical, technical, economical terms, etc. Unilingual books of this type giving definitions of terms are called *glossaries*. They are often prepared by boards or commissions specially appointed for the task of improving technical terminology and nomenclature.

The second subgroup deals with specific language units, i.e. with phraseology, abbreviations, neologisms, borrowings, surnames, toponyms, proverbs and. sayings, etc.

The third subgroup contains a formidable array of synonymic dictionaries that have been mentioned in the chapter on synonyms. Dictionaries recording the complete vocabulary of some author are called *concordances*, they should be distinguished from those that deal only with difficult words, i.e. glossaries. Taking up territorial considerations one comes across dialect dictionaries and dictionaries of Americanisms.

Finally, dictionaries may be classified into *linguistic* and *non-linguistic*. The latter are dictionaries giving information on all branches of knowledge, the encyclopedias. They deal not with words, but with facts and concepts. The best known encyclopedias of the English-speaking world are "The Encyclopedia Britannica" and "The Encyclopedia Americana". There exist also *biographical dictionaries* and many minor encyclopedias.

## 2. SOME OF THE MAIN PROBLEMS OF LEXICOLOGY.

The most burning issues of lexicography are connected with the selection of head-words, the arrangement and contents of the vocabulary entry, the principles of sense definitions and the semantic and functional classification of words.

In the first place it is the problem of how far a general descriptive dictionary, whether unilingual or bilingual, should admit the historical element. For the purpose of a dictionary, which must not be too bulky, selection between scientific and technical terms is also a very important task. It is a debatable point whether a unilingual explanatory dictionary should strive to cover all the words of the language, including neologisms, nonce-words, slang, etc. Dictionary-makers should attempt to improve and stabilise the English vocabulary according to the best classical samples and advise the readers on preferable usage. A distinctly modern criterion in selection of entries is the frequency of the words to be included.

When the problem of selection is settled, there is the question as to which of the selected units have the right to a separate entry and which are to be included under one common head-word. These are, in other words, the questions of separateness and sameness of words. The first deals with syntagmatic boundaries of word-units and has to solve such questions as whether *each other* is a group of two separate words to be treated separately under the head-

words *each* and *other*, or whether *each other* is a unit deserving a special entry (compare also: *one another*). Need such combinations as *boiling point, carbon paper, department store, phone box* be sub-entered under their constituents? If so, under which of them? Or, perhaps, it will be more convenient for those who use the dictionary if these were placed as separate main entries consisting of a nominal compound or a phrase.

The arrangement of the vocabulary entry presents many problems, of which the most important are the differentiation and the sequence of various meanings of a polysemantic word. A historical dictionary (the Oxford Dictionary, for instance) is primarily concerned with the development of the English vocabulary. It arranges various senses chronologically, first comes the etymology, then the earliest meanings marked by the label *obs. — obsolete*. The etymologies are either comparative or confined to a single language. The development is documented by illustrative quotations, ranging from the oldest to recent appearances of the word in question.

A descriptive dictionary dealing with current usage has to face its own specific problems. It has to apply a structural point of view and give precedence to the most important meanings. But how is the most important meaning determined upon? So far each compiler was guided by his own personal preference. An objective procedure would be to obtain data of statistical counts. But counting the frequency of different meanings of the same word is far more difficult than counting the frequency of its forms. It is therefore not by chance that up to now many counts have been undertaken only for word forms, irrespective of meaning. Also, the interdependence of meanings and their relative importance within the semantic structure of the word do not remain the same. They change almost incessantly, so that the task of establishing their relative frequency would have to be repeated very often. The constant revisions necessary would make the publication of dictionaries very expensive. It may also be argued that an arrangement of meanings according to frequency would sometimes conceal the ties and relationship between various elements of the semantic structure.

Many dictionaries indicate the different stylistic levels to which the words belong: colloquial, technical, poetical, rhetorical, archaic, familiar, vulgar or slang, and their expressive colouring: emphatic, ironical, diminutive, facetious. This is important, because a mere definition does not show these data. There is always a difference in style between the dictionary word and its definition.

A third group of lexicographic problems is the problem of definitions in a unilingual dictionary. The explanation of meaning may be achieved by a group of synonyms which together give a fairly general idea; but one synonym is never sufficient for the purpose, because no absolute synonyms exist. Besides, if synonyms are the only type of explanation used, the reader will be placed in a vicious circle of synonymic references, with not a single word actually explained. Definitions serve the purpose much better. These are of two main types. If they are only concerned with words as speech material, the definition is called *linguistic*. If they are concerned with things for which the words are names, they are termed *encyclopedic*. American dictionaries are for the most part traditionally encyclopedic, which accounts for so much attention paid to graphic illustration. They furnish their readers with far more information about facts and things than their British counterparts, which are more linguistic and more fundamentally occupied with purely lexical data (as contrasted to *realia*), with the grammatical properties of words, their components, their stylistic features, etc. Opinions differ upon the optimum proportion of linguistic and encyclopedic material. Very interesting considerations on this subject are due to Alf Sommerfeldt. He thinks that definitions must be based on the fact that the meanings of words render complex notions which may be analysed into several elements rendered by other words. He emphasises, for instance, that the word *pedestrian* is more aptly defined as '*a person who goes or travels on foot*' than as '*one who goes or travels on foot*'. The remark appears valuable, because a definition of this type shows the lexico-grammatical type to which the word belongs and consequently its distribution. It also helps to reveal the system of the vocabulary. Much too often, however, one sees in dictionaries no attention paid to the difference in distribution between the defined and the defining word.

One more problem is the problem of whether all entries should be defined or whether it is possible to have the so-called "run-ons" for derivative words in which the root-form is readily recognised (such as *absolutely* or *resolutely*). In fact, whereas resolutely may be conveniently given as a *-ly* run-on after *resolute*, there is a meaning problem for *absolutely*. One must take into consideration that in colloquial speech *absolutely* means 'quite so', 'yes' which cannot be deduced from the meaning of the corresponding adjective.

**THEME 11. GENERALITIES OF STYLISTICS: THE MAIN NOTIONS OF STYLISTICS AND ITS PLACE IN THE SYSTEM OF RELATED DISCIPLINES**

**List of Issues Discussed:**

**1. STYLISTICS AS A BRANCH OF LINGUISTICS. THE SUBJECT OF STYLISTICS. TYPES OF STYLISTICS. CONNECTION OF STYLISTICS WITH OTHER BRANCHES OF LINGUISTICS.**

**2. THE MAIN NOTIONS OF STYLISTICS.**

**1. Stylistics as a branch of linguistics. The subject of stylistics. Types of stylistics. Connection of stylistics with other branches of linguistics.**

■ *Stylistics* is a branch of general linguistics. This branch was made active in the middle of the 20th century as a reaction to a decline in structural linguistics when grammar failed to explain some linguistic phenomena, and where grammar failed, stylistics came in.

The object of this linguistic science is so various and many-sided that it still has not been given a simple and precise definition. In linguistic literature one may find various definitions of the subject of stylistics: the stylistic function of language; the relation of form (expression) and matter (content); the aesthetic side of the language; expressive means and stylistic devices of different stylistic levels of the language; the individual style of an author; functional styles …

Stylistics deals mainly with 2 interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance; b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analysed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.

■ *Types of stylistics. Linguostylistics* – is a science of functional styles and expressive potential of a language.

*Communicative (decoding) stylistics* describes expressive peculiarities of certain messages (texts).

*Coding stylistics (literary stylistics)* deals with individual styles of authors.

*Contrastive stylistics* investigates stylistic systems of two or more languages in comparison.

■ *Connection of stylistics with other branches of linguistics.*

**Stylistics & Phonetics:** <u>**Phonetics**</u> studies sounds; articulation; pitch, loudness/prominence and tempo (they together create the *rhythm* of a language) and intonation. <u>**Stylistics**</u> concentrates on the expressive use and emotive interpretation of the stuff of Phonetics. (As a result, stylistics produces the following "products": *alliteration, assonance, onomatopoeia, rhyme, rhythm*).

**Stylistics & Grammar:** <u>**Grammar**</u> prescribes regularities of building words, word-combinations, sentences and texts; it describes the grammatical contents where this or that

grammatical form should be used. **Stylistics** restricts itself to those grammar regularities which make language units expressive and emotive. (Here the expressive means and stylistic devices formed on the basis of *morphological* or *syntactical transposition* are meant).

**Stylistics & Lexicology:** **Lexicology** studies the development of vocabulary, the origin of words and word groups, their nominative development, the semantic relations and the development of the sound form and meaning. **Stylistics** is also interested with words, but only those which are expressive and emotive in language or in speech. (*Stylistic vocabulary* is meant).

**Stylistics & Rhetoric:** **Rhetoric** is the science about the correctness, beauty and effectiveness of speech production. **Stylistics**, to some extend, is parallel to rhetoric. It studies the same phenomena, but from its own point of view.

**Stylistics & Psycholinguistics: Psycholinguistics** or **psychology of** language is the study of the psychological factors that enable humans to acquire, use, comprehend and produce language. It studies how the individual, being a representative of the definite psycho-type, organizes the mechanisms of speech production, stimulates the process of word choice, and activates the selection of intonation pattern. **Stylistics** The choice of language means being either spontaneous or intentional represents personal, expressive and emotive meanings. And in these aspects stylistics and psycholinguistics overlap.

# 2. THE MAIN NOTIONS OF STYLISTICS.

■ *The notion of STYLE* The word *style* is derived from the Latin word 'stilus' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word 'style' is used in so many senses that it has become a breeding ground for ambiguity. There are too many definitions of style. They are too heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly all these diversities in the understanding of the word 'style' stem from its ambiguity. But still all these various definitions leave an impression that by and large they all have something in common. All of them point to some integral significance, namely, that *style* is a set of characteristics by which we distinguish one author from another or members of one subclass from members of other subclasses, all of which are members of the same general class.

It should be mentioned, that *style* is regarded as something that belongs exclusively to the plane of expression and not to the plane of content. This opinion deals with the correspondence between the intention of the writer whoever he may be – a man of letters, the writer of a diplomatic document, an article in a newspaper, or a scientific treatise – and the effect achieved.

■ *The notion of INDIVIDUAL STYLE* The term *individual style* should be applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. Deliberate choice must be distinguished from a habitual idiosyncrasy in the use of language units; every individual has his own manner and habits of using them. The speech of an individual which is characterized by peculiarities typical of that particular individual is called an *idiolect*. The idiolect should be distinguished from what we call individual style, inasmuch as the word 'style' presupposes a deliberate choice. The individual style of a writer is marked by its uniqueness. It can be recognize by the specific and peculiar combination of language media and stylistic devices which in their interaction present a certain system. This system derives its origin from the creative spirit, and elusive though it may seem, it can nevertheless be ascertained. The individual style of a writer will never be entirely independent of the literary norms and canons of the given period. *Individual style* is a unique combination of language units, expressive means and stylistic devices peculiar to

a given writer, which makes that writer's works or even utterances easily recognizable. Hence, *individual style* may be likened to a proper name; it has nominal character. Selection, or deliberate choice of language, and the ways the chosen elements are treated are the main distinctive features of individual style.

■ ***The notion of NORM*** The treatment of the selected elements brings up the problem of ***the norm***. The notion of the norm mainly refers to the literary language and always presupposes a ***recognized*** or ***received standard***. The fact that there are different norms for various types and styles of language does not exclude the possibility and even the necessity of arriving at some abstract notion of norm as an ***invariant***, which should embrace all ***variants*** with their most typical properties. Each style of language will have its own invariants and variants, yet all styles will have their own invariant, that of the written variety of language. Both oral (colloquial) and written (literary) varieties can also be integrated into an invariant of the standard (received) language. The ***norm*** is regarded by some linguists as a regulator which controls a set of variants, the borders of variations and also admissible and inadmissible variants. The norm presupposes the oneness of the multifarious. There is a conscious attitude to what is well-formed against what is ill-formed. Well-formedness may be represented in a great number of concrete sentences a considerable range of acceptability. ***The norm***, therefore should be regarded as the invariant of the *phonemic, morphological, lexical, syntactical* patterns circulating in language-in-action at a given period of time. Some linguists consider that the real secret of style reveals itself in the breach or neglect of the rules that govern the structure of clauses, sentences, and paragraphs. This conception is illustrated theoretically in the Theory of Deviance and practically in the works of certain modern poets who try to break away entirely from the established and recognized invariants and variants of the given norm. They introduce various patterns which are almost undecodable and consequently require special devices for grasping the messages.

■ ***The notion of EXPRESSIVE MEANS*** The *expressive means* of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance. These intensifying forms, wrought by social usage and recognized by their semantic function, have been singled out in grammars, courses in phonetics and dictionaries (including phraseological ones) as having special functions in making the utterances emphatic. Some of them are normalized, and good dictionaries label them as "intensifies". In most cases they have corresponding neutral synonymous forms. Compare, for example, the following pairs:

(1) He *shall* do it! = I shall make him do it.
(2) *Isn't* she cute! = She is very nice, isn't she?    .

The most powerful examples of expressive means of any language are ***phonetic***. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pausation, drawling out certain syllables, whispering, a sing-song manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally or logically. In the language course of phonetics the patterns of emphatic intonation have been worked out, but many devices have so far been little investigated.

Among the ***morphological expressive means*** of the English language, we find the Historical Present; the use of *shall* in the second and third person; the use of some demonstrative pronouns with an emphatic meaning as *those, them* ("Those gold candles Fixed in heaven's air"— Shakespeare); some cases of nominalization, particularly when conversion of verbal stems is alien to the meaning of the verbs or the nominalization of phrases and sentences and a number of other morphological forms, which acquire expressiveness in the context, though this capacity is not yet registered as one of the latent properties of such forms.

Among the **word-building means** we find a great many forms which serve to make the utterance more expressive by intensifying some of their semantic and/or grammatical properties. The diminutive suffixes -*y (-ie), -let,* e.g. 'dear*ie*', 'sonn*y*`, 'aunt*ie*', 'stream*let*', add some emotional colouring to the words. We may also refer to what are called neologisms and nonce-words formed with non-productive suffixes or with Greek roots. Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing all of the generalizing meaning they attach to different roots, as, for example, 'isms′.

At the **lexical level** there are a great many words which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjections), words which still retain a twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary.

All kinds of set phrases (phraseological units) generally possess the property of expressiveness. Set phrases, catch words, proverbs, sayings comprise a considerable number of language units which serve to make speech emphatic, mainly from the emotional point of view. Their use in every-day speech is remarkable for the subjective emotional colouring they produce. It must be noted here that due to the generally emotional character of colloquial language, all kinds of set expressions are natural in everyday speech. They are, as it were, part and parcel of this form of human intercourse. But when they appear in written texts their expressiveness comes to the fore because written texts, as has already been pointed out, are logically directed unless, of course, there is a deliberate attempt to introduce an expressive element in the utterance. The set expression is a time-honoured device to enliven speech, but this device, it must be repeated, is more sparingly used in written texts. In everyday speech one can often hear such phrases as: "Well, it will only *add fuel to the fire"* and the like, which in fact is synonymous to the neutral: "It will only make the situation worse."

Finally, at the **syntactical level** there are many constructions which, when set against synonymous neutral ones, will reveal a certain degree of logical or emotional emphasis.

In order to be able to distinguish between expressive means and stylistic devices, to which we now pass, it is necessary to bear in mind that *expressive means* are concrete facts of language. They are studied in the respective language manuals, though it must be once again regretfully stated that some grammarians iron out all elements carrying expressiveness from their works, as they consider this quality irrelevant to the theory of language.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeably colour the whole of the utterance no matter whether they are logical or emotional.

■ ***The notion of STYLICTIC DEVICE*** What then is *a stylistic device*? It is *a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model*. Stylistic devices (*metaphor, simile, oxymoron, hyperbole…*) function in texts as marked units. They always carry some kind of additional information, either emotive or logical. The birth of stylistic devices is a natural process in the development of language media. Language units which are used with more or less definite aims of communication in various passages of writing and in various functional styles begin gradually to develop new features, a wider range, of functions, thus causing polyfunctionality. In most cases stylistic devices display an application of two meanings: the ordinary one, in other words, the meaning (lexical or structural) which has already been established in the language-as-a-system, and a special meaning which is superimposed on the unit by the text, i.e. a meaning which appears in the language-in-action. Hence they can be presented as invariants with concrete variables. Stylistic devices carry a greater amount of information and therefore require a certain effort to decode their meaning and purport. Stylistic devices must be regarded as a special code which has, either emotive or logical.

■ ***The notion of CONTEXT. Types of context.*** A *linguistic context* is the encirclement of a language unit by other language units in speech. Such encirclement makes the meaning of the unit clear and unambiguous. It is especially important in case with polysemantic words. *Microcontext* is the context of a single utterance (sentence). *Macrocontext* is the context of a paragraph in a text. *Megacontext* is the context of a book chapter, a story or the whole book. An *extralingual* (*situational*) context is formed by extralingual conditions in which communication takes place. Besides making the meaning of words well-defined, a situational context allows the speaker to economize on speech efforts and to avoid situationally redundant language signs. The commands of a surgeon in an operating room, such as "scalpel", "pincers" or "tampon", are understood by his assistants correctly and without any additional explanations about what kind of tampon is needed. *Extralingual context* can be *physical* or *abstract* and can significantly affect the communication. A conversation between lovers can be affected by surroundings in terms of music, location, and the presence of others. Such surroundings form a physical context. A dialogue between colleagues can be affected by the nature of their relationship. That is, one may be of higher status than the other. Such nature forms an abstract context. Historical accounts are more easily understood when evoked in the context of their own time. Such context is called *temporal* or *chronological*. There would be a psychologically advantageous context within which to tell one's spouse about that dented bumper on the new car. Such context may be called *psychological.*


■ ***The notion of FUNCTIONAL STYLE*** The term *'functional style'* reflects peculiar functions of the language in this or that type of communicative interaction. Functional styles are subsystems of the language and represent varieties of the norm of the national language. Their evolution and development has been determined by the specific factors of communication in various spheres of human activity. Each of them is characterised by its own parameters in vocabulary usage, syntactical expression, phraseology, etc. There are a great many classifications of language varieties that are called sublanguages, substyles, registers and functional styles that use various criteria for their definition and categorisation. The term generally accepted by most Ukrainian scholars is 'functional styles'.

Prof. I.R. Galperin distinguishes 5 functional styles and suggests their subdivision into substyles in modern English according to the following scheme:

1. The Belles-Lettres Style:
   a) poetry;
   b) emotive prose;
   c) the language of the drama.

2. Publicist Style:
   a) oratory and speeches;
   b) the essay;
   c) articles.

3. Newspaper Style:
   a) brief news items;
   b) headlines;
   c) advertisements and announcements;
   d) the editorial.

4. Scientific Prose Style.

5. The Style of Official documents:
   a) business documents;
   b) legal documents;

c) the language of diplomacy;
d) military documents.

Prof. Galperin differs from many other scholars in his views on functional styles because he includes in his classification only the written variety of the language. In his opinion style is the result of creative activity of the writer who consciously and deliberately selects language means that create style. Colloquial speech, according to him, by its very nature will not lend itself to careful selection of linguistic features and there is no stylistic intention expressed on the part of the speaker. At the same time his classification contains such varieties of publicist style as oratory and speeches. What he actually means is probably not so much the spoken variety of the language but spontaneous colloquial speech, a viewpoint which nevertheless seems to give ground for debate.

**THEME 12. PHONETIC AND GRAPHIC EXPRESSIVE MEANS AND STYLISTIC DEVICES. THE NOTION OF GRAPHON. PUNCTUATION**

**List of Issues Discussed:**

**1. PHONETIC AND GRAPHIC EXPRESSIVE MEANS AND STYLISTIC DEVICES.**

**2. THE NOTION OF GRAPHON.**

**3. PUNCTUATION.**

# 1. PHONETIC AND GRAPHIC EXPRESSIVE MEANS AND STYLISTIC DEVICES.

■ *Phonetic Expressive Means and Stylistic Devices*

***Alliteration*** is a stylistically motivated repetition of consonants. The repeated consonant sound is often met at the beginning of words:
'She sells sea shells on the sea shore.'
'Peter Piper picked a peck of pickled pepper.'

*Alliteration* is a musical accompaniment of the author's idea supporting it with some vague emotional atmosphere which the reader interprets for himself. *Alliteration* heightens the general aesthetic effect of the utterance. *Alliteration* has shown remarkable continuity as a structural device of old English poems and folklore in general.

'The possessive instinct never stands still.' [s]
'Secret and self-contained and solitary as an oyster.' (Ch. Dickens.) [s]
'Through florescence and feud, frosts and fires it follows the laws of progression.' [f]
'Deep into that darkness peering, long I stood there wondering, fearing, Doubting, dreaming dreams no mortal ever dared to dream before.' (E. Poe.) [d]

*Alliteration* is often used in children's rhymes, because it emphasizes rhythm and makes memorizing easier. The same effect is employed in advertising, so that slogans will stick in people's minds.

***Assonance*** is a stylistically motivated repetition of stressed vowels. The repeated vowel sounds stand close together to create a euphonious effect and rhyme:

> 'The rain in Spain falls mainly on the plain.'
> 'We love to spoon beneath the moon in June.'

Just like alliteration, *assonance* makes texts easy to memorize.

***Onomatopoeia*** is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder), by things (machines or tools), by people (sighing, laughter, patter of feet) and by animals. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound.

There are two varieties of *onomatopoeia*: direct and indirect.

*Direct onomatopoeia* is contained in words that imitate natural sounds, as '*ding-dong*', '*cuckoo*', '*tintinnabulation*', '*mew*' …These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it.

Onomatopoetic words can be used in a transferred meaning: '*ding-dong*', which represents the sound of bells rung continuously, may mean, 1) noisy, 2) strenuously contested (a ding-dong struggle).

*Indirect onomatopoeia* is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo-writing" ('And the silken, sad, uncertain rustling of each purple curtain' where the repetition of the sound [s] actually produces the sound of the rustling of the curtain). *Indirect onomatopoeia*, unlike alliteration demands some mention of what makes the sound, as 'rustling' (of curtains) in the line above.

*Indirect onomatopoeia* is very effectively used by artful combination of words ending in  -ing and by the gradual increase of the number of words in successive lines:

> "And near*ing* and clear*ing*,
> And fall*ing* and crawl*ing* and sprawl*ing*,
> And gleam*ing* and stream*ing* and steam*ing* and beam*ing*,
> And in this way the water comes down at Ladore" (Robert Southey "How the Water Comes down at Ladore").

***Rhythm*** is a recurring stress pattern in poetry. It is an even alternation of stressed and unstressed syllables. *Rhythm* in linguistics may be defined as a deliberate arrangement of speech into regularly recurring units intending to be grasped as a definite periodicity. *Rhythm* is a main factor which brings order into the utterance. *Rhythm* doesn't exist only in verse. The most observable rhythmical patterns in prose are based on the use of certain stylistic syntactical devices, namely: enumeration, repetition, parallel construction, chiasmus.

The beginning of Dicken's "A Tale of Two Cities" may serve as an illustration of prose rhythm:

> "It was the best of times,
> It was the worst of times,
> It was the age of wisdom,
> It was the age of foolishness,
> It was the epoch of belief,
> It was the epoch of incredulity,
> It was the season of Light,
> It was the season of Darkness,
> It was the spring of hope,
> It was the winter of despair,
> We had everything before us,

We had nothing before us,
We were all going direct to Heaven,
We were all going direct the other way..."

**Rhyme** is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines. We distinguish between *full rhymes* and *incomplete rhymes*. The *full rhyme* presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words).

*Incomplete rhymes* present a greater variety. They can be divided into two main groups: *vowel rhymes* and *consonant rhymes*. In *vowel-rhymes* the vowels of the syllables in corresponding words are identical, but the consonants may be different *Consonant rhymes*, on the contrary, show concordance in consonants and disparity in vowels. The peculiarity of *broken rhymes* is that the combination of words is made to sound like one word – a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance. *Compound rhyme* may be set against what is called *eye-rhyme*, where the letters and not the sounds are identical, as in "love – prove", "flood – brood", "have – grave". It follows that *compound rhyme* is perceived in reading aloud, *eye-rhyme* can only be perceived in the written verse.

■ *Graphic expressive means*

**Graphic expressive means** are aimed at conveying in the written form those emotions which in oral speech are expressed by intonation and stress. Here belong: ♦ emphatic use of punctuation, ♦ deliberate change of the spelling of a word, ♦ various types of print.

♦ *Emphatic use of punctuation*

● All types of punctuation are used to express emphatic intonation of the speaker.
● Emphatic punctuation is used in many syntactical stylistic devices: aposiopesis, rhetorical questions, suspense, and may be not connected with any stylistic devices.
● Marks of exclamation (!) and interrogation (?) are of greater importance than any other marks. Their abundant use in the text is a sign of the text being emotional and expressive.
● Emotional pauses are often reflected by a dash (–): '*Please – not that*'.
● Suspension marks (dots …) reflect various emotional states of a character: disappointment, hesitation, embarrassment.
● The absence of punctuation marks may also be meaningful. In modernistic literature (Joyce) – *a stream of consciousness*:

"…a quarter after what an unearthly hour I suppose they're just getting up in China now combing out their pigtails for the day well soon have the nuns ringing the angelus they've nobody coming in to spoil their sleep except an odd priest or two for his night office or the alarm clock next door at cock shout clattering the brain out of itself let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something only I only wore it twice better lower this lamp and try again so that I can get up early..." ("Ulysses", James Joyce).

♦ *Various types of print*

Types of print: ♦ Bold type

- ♦ Italics
- ♦ CAPITALIZATION
- ♦ Hy-phe-na-tion
- ♦ S p a c e d l e t t e r s
- ♦ M-m-multiplication

They are used to indicate the additional stress of the emphasized word or part of the word.

## 2. THE NOTION OF GRAPHON.

*Graphon* is graphical fixation of phonetic peculiarities of pronunciation resulting in the violation of the accepted spelling. *Graphon* is used to indicate blurred, incoherent or careless pronunciation (temporary factors: tender age, intoxication, ignorance of the discussed topic or permanent factors: social status, educational background, territorial status and distinct articulation: whispering, stammering).

• "The b-b-b-b-bas-tud-he seen me c-c-c-c-com-ing".
• "You don't mean to thay that thith ith your firth time".
• "I had a coach with a little seat in fwont with an iwon wail for the dwiver".
• "Heart, Man, pictures. Drawing books. Where you got them?" "You mean art books? Reproductions?" He took my polysyllabic word for it. "Yea, they's them".

*Graphons*, indicating irregularities or carelessness of pronunciation were occasionally introduced into English novels and journalism as early as the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage, popularity among writers, journalists, advertizers, and a continuously widening scope of functions. *Graphon* proved to be an extremely concise but effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc.

So, when the famous Thackeray's character - butler Yellowplush - impresses his listeners with the learned words pronouncing them as "sellybrated" (celebrated), "bennyviolent" (benevolent), "illygitmit" (illegitimate), "jewinile" (juvenile), or when the no less famous Mr. Babbitt uses "peerading" (parading), "Eytalians" (Italians), "peepul" (people) - the reader obtains not only the vivid image and the social, cultural, educational characteristics of the personages, but also both Thackeray's and S. Lewis' sarcastic attitude to them.

On the other hand, "The b-b-b-b-bas-tud - he seen me c--c-c-c-coming" in R. P. Warren's Sugar Boy's speech or "You don't mean to thay that thith ith your firth time" (B.C.) show the physical defects of the speakers - the stuttering of one and the lisping of the other.

*Graphon*, thus individualizing the character's speech, adds to his plausibility, vividness, memorability. At the same time, *graphon* is very good at conveying the atmosphere of authentic live communication, of the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, became clichés in contemporary prose dialogue: "gimme" (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to), "coupla" (couple of), "mighta" (might have), "willya" (will you), etc.

## 3. PUNCTUATION.

*Punctuation* is used in writing to show the stress, rhythm and tone of the spoken word. It also aims at clarifying the meaning of sentences. There are such common marks of punctuation: the full stop, the comma, the colon, the semicolon, brackets, the dash, the hyphen, the exclamation

mark, the oblique stroke, the interrogative (question) mark, inverted commas (quotation marks), suspension marks, the apostrophe.

*Miscellaneous remarks on punctuation.*

- Many aspects of punctuation are ultimately a matter of personal preference and literary style.
- The general tendency in most public writing today is to minimize the amount of punctuation used.
- There are also minor differences in practice between the UK and the USA.
- The suggestions made above are based generally on conventions in the UK.
- Double punctuation is rarely used, except in very informal writing such as personal letters or diaries.

The *full stop* signals the end of a declarative sentence. It indicates a strong pause. It is used most commonly at the end of a complete sentence. Besides that, it may be used as an instrument for dividing a text or a sentence into very small segments to underline the dynamic character of events or to create a stylistic device of parceling.

The *comma* is used to show a slight pause in a sentence. It helps to clarify the sense of statements and to prevent ambiguity.

*Brackets* are used to insert a word or a phrase into a sentence (Most of the suspects (seven in all) were questioned by the police). The words inserted between brackets are usually an explanation or an illustration.

The *dash* is used to indicate a sudden change of thought, an additional comment, or a dramatic qualification.

The *exclamation mark* indicates surprise, gladness, irritation, despair, indignation, anger, alarm and other feelings and emotions. When the exclamation mark is put at the end of a sentence, the nature of which is not exclamatory, it may express the speaker's irony, sorrow, nostalgia and other shades of modality. Exclamation marks should be used with restraint. The more frequently they occur, the weaker becomes their effect.

The *interrogative mark* is used to show that a question has been raised.

The *hyphen* is a short dash which connects words or parts of words. Hyphens form derivatives and compounds: re-enter, co-operate, multistory, son-in-law, president-elect. Hyphens in most cases are used when it is necessary to avoid ambiguity.

The *colon* is used to introduce a strong pause within a sentence.

The *semicolon* is half way between a comma and a colon. It marks a pause which is longer than a comma, but not as long as a colon.

The *apostrophe* is a raised comma. It is used to show possession and to punctuate contractions.

# THEME 13. STYLISTICS OF ENGLISH LEXIS (PART I)

## List of Issues Discussed:

### 1. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF DIFFERENT TYPES OF LEXICAL MEANING.

#### 1.1. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF DICTIONARY AND CONTEXTUAL MEANINGS.
#### 1.2. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF PRIMARY AND DERIVATIVE MEANINGS.

**1.3. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF LOGICAL AND EMOTIVE MEANINGS.**
**1.4. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF LOGICAL AND NOMINATIVE MEANINGS.**


**1. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF DIFFERENT TYPES OF LEXICAL MEANING.**

**1. 1. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF DICTIONARY AND CONTEXTUAL MEANINGS.**

■ *Metaphor* is a relation between the dictionary and contextual meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. Metaphor can be embodied in all notional parts of speech, in nouns, adjectives, verbs, adverbs:

- *England has two eyes, Oxford and Cambridge (noun);*
- *friendly trees (adj.);*
- *The night whispered to him (verb);*
- *They entered the room slender (adverb).*

This stylistic device can be classified <u>semantically</u> and <u>structurally</u>.

Semantically one should distinguish <u>fresh</u> metaphor from <u>trite</u>. Metaphor as any stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, are quite unpredictable, are called genuine metaphors (or fresh). In fresh metaphors the clash of two meanings results in imagery. Fresh metaphors may have a radiating force making the whole sentence metaphorical.

- *Through the open window the dust danced and was golden.*
- *"Through the open window the dust danced and was golden."*
- *"The skies of his future began to darken."*
- *"The rain came down in long knitting needles."*
- *"Memory is a crazy woman that hoards colored rags and throws away food."*
- *"But my heart is a lonely hunter that hunts on a lonely hill."*

Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are trite metaphors or dead metaphors.

- *a flight of fancy*
- *flood of tears*
- *a shadow of a smile*

Fresh metaphors are in most cases found in emotive prose. Trite metaphors are generally used as expressive means in newspaper articles, in oratory, even in scientific prose.

Structurally metaphors can be classified as <u>simple</u> (realized in one word and creating one image):
- *to crab*
- *to elbow one's way*

<u>sustained</u> (realized in a number of logically connected words and creating a series of images):

The chief stylistic functions of a metaphor are to create images, to make the description concrete, to express the individual attitude. Metaphors reveal the writer's views indirectly and thus give the reader the pleasure of decoding the message hidden in the metaphor.

■ ***Personification*** is a kind of metaphor that gives inanimate objects or abstract ideas human characteristics.

■ ***Metonymy***, like metaphor, is a deliberate use of words in two meanings – a dictionary and contextual one. The basis for it is not similarity of notions but associations (logical or physical relations between phenomena) that connect notions. The most common types of possible associations which metonymy is based on are the following:
- *when a part is used instead of the whole **(synecdoche)***
- *“I've got a new set of wheels.”*
- *“There are a lot of good heads in the university.”*

- *in the relations between the symbol and the thing it denotes*
- *“the Land of the Rising Sun” – Japan*
- *“the Land of the Morning Dew” – South Korea*
- *“Brown shirts” – Nazism*

- *in the relations between the instrument and the action performed with this instrument*
- *His pen is too sharp. His pen knows no compromises.*

- *in the relations between the container and the thing it contains*
- *He drank one more cup.*
- *A watched kettle never boils.*

- *the concrete is put for the abstract*
- *It was a represented gathering.* → (science, politics)

- *the abstract is put for the concrete*
- *I was stopped by the law.* → (a police officer)

- *the material is used for the thing made of it*
- *She's bought a nice silk.* → (a dress, a skirt …)

Metonymy can be genuine and trite. As this stylistic device represents the events of reality in its subjective attitude, metonymy in many cases is trite.
e.g.:" to earn one's bread", "to keep one's mouth shut".

■ ***Irony*** is a stylistic device also based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings are in opposition to each other. The literal meaning is the opposite of the intended meaning. One thing is said and the other opposite is implied. Irony must not be confused with humor, although they have much in common. Humor always causes laughter, while irony is used to express displeasure, irritation, pity, regret.
e.g. Nice weather, isn't it? (on a rainy day).
Bookshelves covering one wall boasted a half-shelf of literature.

## 1.2. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF PRIMARY AND DERIVATIVE MEANINGS.

There are special stylistic devices which make a word materialize distinct dictionary meanings. They are zeugma and the pun.

■ ***Zeugma*** is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred.

• *"Dora, plunging at once into privileged intimacy and into the middle of the room."*
• *"By the time we left the bar, I'd bought her story, as well as her three drinks."*
• *"You held your breath and the door for me."*
• *"This is the city of broken dreams and windows."*
• *"It certainly wouldn't break anyone's heart or bank to give some time to charity."*
• *"She opened the door and her heart to the orphan."*

The most common pattern for zeugma is a verb or adjective with two nouns, to one of which it is strictly applicable while the word appropriate to the other is not used:

> e. g. *to kill the boys and (destroy) the luggage*
> *with weeping eyes and (grieving) hearts*

Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash.

■ ***Pun*** is another stylistic device based on the interaction of well-known meanings of a polysemantic word. The pun is more independent and it is realized in a larger context where the word that is used may show its polysemantic power.

• *"- Did you miss my lecture ?- Not at all."*
• *"The environmentalist rode his bike 20 miles in the morning and 20 more in the evening. He loved recycling."*
• *"When the bad poet stood in front of the judge, the judge thought the punishment should fit the rhyme."*

The devices of zeugma and pun are for the most part untranslatable because the semantic structures of polysemantic words or homonymous words in English and Ukrainian may never possess any exact correspondence.

## 1.3. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF LOGICAL AND EMOTIVE MEANINGS.

■ ***Epithet*** is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object. Unlike logical attributes being objective, epithets as stylistically colored attributes are pointed descriptions aimed at individual perception, emotive subjective evaluation of some features or properties.

Epithets can be classified <u>semantically</u> and <u>structurally</u>. Semantically we distinguish between <u>original</u> and <u>trite</u> epithets. In trite epithets the subjective emotive element is partially lost because of frequent repetition (cold-blooded murder, wooden manners, a smashing blonde, killing news).

Structurally epithets may be <u>simple</u> – adjectives, participles, nouns - (e.g. 'a talkative glass', 'unbreakfasted morning', 'He looked at them in animal panic'); <u>compound</u> (e.g. 'apple - faced man', 'a-never-tell-me-about-it smile', 'the-sunshine-in-the-breakfast-room smell'); <u>complex</u> (sentence and phrase epithets); <u>reversed epithets</u> - composed of 2 nouns linked by an of phrase: e.g. 'a shadow of a smile'. Reversed epithets are usually metaphorical in essence.

■ *Oxymoron* is a variety of epithet. It is also an attributive (sometimes an adverbial) word joined with a word of contrastive meaning in one phrase, but contrasted to the epithet in oxymoron two logical meanings meet to be transferred to one emotive. Combination of non-combinative words causes a strong emotional effect, giving a humorous, ironic, emotional coloring to the phenomenon described.

e. g. *speaking silence, cold fire, living death, crowded loneliness*.

Combinations of oxymoron type may lose their stylistic quality as a result one get the trite oxymoron (e. g. *awfully beautiful, awfully nice, terribly sorry*).

Close to oxymoron is **paradox** – a stylistic device in which a statement appears to be self-contradictory, but contains something of a truth. Paradox exhibits inexplicable or contradictory aspects or it may be an assertion that is essentially self contradictory, though based on a valid deduction from acceptable premises.

- *Wine costs money, blood costs nothing. (Shaw)*
- *I can resist anything except temptation. (Wilde)*
- *Life is far too important a thing ever to talk about it seriously. (Wilde)*
- *Though this be madness, yet there is method in it. (Shakespeare)*
- *The swiftest traveler is he that goes afoot.*
- *You can save money by spending it.*
- *Nobody goes to that restaurant because it is so crowded.*

## 1.4. LEXICAL STYLISTIC DEVICES BASED ON THE INTERACTION OF LOGICAL AND NOMINATIVE MEANINGS.

■ *Antonomasia* It is the result of interaction between logical and nominal meanings of a word. There are two types of antonomasia:

1) A common noun is used instead of a proper name, e. g. '*I agree with you Mr. Logic*'; '*My Dear Simplicity*'; '*Mr. Know All'; 'Mr. Proud*'. The main function of this type of antonomasia is to characterize a person simultaneously with naming him/her. In this function antonomasia can be likened to epithets aimed at pointing out a most characteristic feature of a person. When employed in this function it is sometimes called a 'speaking name'.

2) A variety of antonomasia when a proper name employed as a common noun
e.g. '*Her husband is an Othello.*'; '*He is the Byron of our days.*'

### THEME 14. STYLISTICS OF ENGLISH LEXIS (PART II)

**List of Issues Discussed:**

1. **LEXICAL STYLISTIC DEVICES BASED ON THE INTENSIFICATION OF CHARACTERISTIC TRAITS OF THE PHENOMENON DESCRIBED.**

2. **LEXICAL EXPRESSIVE MEANS BASED ON THE PECULIAR USE OF SET-EXPRESSIONS: STYLISTIC POTENTIALITY.**

# 1. LEXICAL STYLISTIC DEVICES BASED ON THE INTENSIFICATION OF CHARACTERISTIC TRAITS OF THE PHENOMENON DESCRIBED.

■ ***Simile*** This pattern of lexical stylistic devices is based on the deliberate intensification (softening) of leading or accidental feature of a phenomenon.

Simile is based on comparison of two objects and in this aspect it is close to the metaphor. However, the things indicated in the comparison differ. A metaphor aims at <u>identifying the object</u> while a simile aims at finding <u>some point of resemblance</u> but keeping the objects apart. Similes have a set of formal elements being used to structure them: they are connective words (*like*, *as*, *such as, as if, as though*); the verbs (*to seem, to resemble*). The stylistic device of a simile unlike logical comparison consists in setting against each other objects of different classes. There are three ways to describe some quality of the object: *She is as beautiful as her mother* (comparison). *She is as beautiful as a rose* (simile). *She is a rose of my heart* (metaphor).

Like the metaphor similes can be classified <u>semantically</u> into <u>genuine (fresh)</u> and <u>original (trite).</u>

*Eyes like tennis balls :: Eyes like forget-me-nots*

<u>Structurally</u> similes can be <u>simple and sustained</u>. In a sustained simile the image is prolonged.

- *"You know, life is rather like opening a tin of sardines. All of us are always looking for the key."*
- *He was like a branch that had severed itself from the parental tree.*

■ ***Periphrasis*** is a stylistic device which consists in renaming an object or phenomenon by a phrase or a sentence with the aim of bringing out and intensifying some feature or a quality of that object or phenomenon. It is well-known as a round - about way of speaking used to name some object or phenomenon. Longer-phrase is used instead of a shorter one.

Prof. Galperin distinguishes two types of Periphrasis: ***logical*** and ***figurative***.

**Logical Periphrasis** is based of one of inherent properties or a passing feature of the object described. Logical periphrasis is less stylistic and more logical in character, as it is based on general knowledge about some cultural community.  Logical periphrases are traditional.

- *'the fair sex'*
- *'my better half'*
- *'the most pardonable of human weakness'*
- *'gentleman of the long robe'*
- *'the instrument of destruction'*
- *'an affair of honour'*
- *'the cap and gown'*
- *'to tie the knot'*
- *'the object of admiration'*

**Figurative Periphrasis** is based either on Metaphor or Metonymy, the key-word of the collocation is the word that used figuratively. Figurative periphrasis is based on imagery.

- *'shouter'*
- *'hair butcher'*
- *'under-nose hair crops'*
- *'zipper-skinned fruit'*
- *'the punctual servant of all work'*
- *'elongated yellow fruit '*
- *'the vitamin-laden liquid'*

Periphrasis is often used for the sake of humour, irony, satire or parody.


■ *Euphemism* is a variety of periphrasis. It is also a round-about naming of a thing considered too fearful or too blunt to be named directly. It is a word or a phrase used to replace an unpleasant word or expression by a more acceptable one. Euphemism is also used to avoid taboo things.

- Language users at all times evade using words and vocabularies which are uncomfortable, unsuitable or awkward to them or to whom they are communicating. This repressing of language occurs primarily instinctively through applying euphemistic expressions. Euphemisms are often used by talkers of diverse languages to moderate the impact of notions with the probable to cause felony and social discontentment. Euphemisms protect talkers from undesired emotional provocation. Anxiety, humiliation, and hatred are three principal factors inspiring the use of euphemisms. Euphemism is a polite inoffensive expression words or phrases replaced for one considered offensive or hurtful that contrarily might be considered bitter, blunt or unpleasant to hear. In short, the term euphemism refers to courteous, unintended expressions which is the substitution of an agreeable or inoffensive expression that replace words and phrases considered harsh and disrespectful or which suggest something unpleasant. When the aim is not to offend or hurt someone with honest intentions.

### Types of Euphemisms

- ***To Soften an Expression***: Some euphemisms are used to make a blunt or obnoxious truth seem less hard.
  Examples:
  *'Passed away'* instead of *'died'*
  *'Differently-abled'* instead of *'handicapped'* or *'disabled'*
  *'Relocation center'* instead of *'prison camp'*
  *'On the streets'* instead of *'homeless'*


- ***Euphemisms to be Polite***: Some euphemisms are used to take the place of words or phrases one might not want to say in polite circle.
  Examples:
  '***Adult beverages***' instead of '***beer***' or '***liquor***'
  '***Big-boned***' instead of '***heavy***' or '***overweight***'
  '***Vertically-challenged***' instead of '***short***'
  '***Between jobs***' instead of '***unemployed***'

- ***Euphemisms to be Impolite***: These euphemisms are usually used when being sarcastic or trying to make light of a serious subject or make it seem less serious.
  Examples:
  *'Bit the dust' / 'Bit the farm'* instead of ***'died'***
  '***Blow chunks'*** instead of '***vomited***'

Examples of Euphemisms:
- merry – drunk
- correctional institution – prison
- correctional facility – prison
- between jobs – unemployed
- bun in the oven -       pregnant

- Expecting – pregnant
- knocked up – pregnant
- Disinformation – lie
- full bodied – obese
- ample proportions - obese, fat
- inventory leakage – theft
- character line – wrinkle
- to lose one's lunch - to vomit
- to neutralize - to kill
- to powder one's nose-to visit the bathroom
-  pre-owned - second hand
- remains - dead body
- developmentally challenged - disorders     like autism
- domestic engineer - maid

A good example of a euphemism would be the use of the phrase "mobile community" instead of trailer park, or "assisted living facility" for a retirement home. generally a more pleasant name for something that might not have the best connotations.

The oldest king of euphemism is religious name of the God and some dark forces: the Lord (God); Old Nick / Gentleman / the Old gentleman (the devil). In the vocabulary there is a set of words and phrases to denote the fact that somebody died: *to pass away*, *to be no more*, *to go East, to be underneath the ground, to sleep the big sleep*.
Other euphemisms for the act of dying are more colorful than consoling.

*to bite the dust* – often used of cowboys or desperadoes and suggests a violent end.

*to buy the farm* – this one may have originated as soldiers' slang, the idea being that soldiers dreamed of surviving the war and going home to a peaceful existence, perhaps on a farm. However, there was an earlier expression, "fetch the farm," which was prisoner slang for being "sent to the infirmary."

*to cash in one's chips* – a gambling metaphor: when the chips are exchanged for money, the game is over. Kenny Rogers's "The Gambler" is an extended metaphor for card game as life and death.

*to give up the ghost* – to modern ears this probably suggests a Caspar-type ghost floating up out of a dead body. The original meaning of Old English "gast" was "soul, spirit, life, breath." In some prayers we find the formula "Father, Son, and Holy Ghost."

*to croak* – probably from the "death rattle" heard when a person dies.

*to kick the bucket* – Ex. '*When I kick the bucket, you can have the Harley*.' '*So, the old coot finally kicked the bucket!*' Popular etymology links this term to the idea of committing suicide by standing on a bucket and then kicking it away. More likely, the expression originates from the practice of hoisting animals to be slaughtered to a beam or pulley arrangement called a "buquet". In English this French word came to be pronounced like "bucket." The animals were hoisted by their heels and could therefore be said to be "kicking the buquet/bucket" as their throats were slashed.

With the development of society new kinds of euphemism have come into existence. A peculiar kind of euphemism is the so-called political euphemism. In the proper

sense of the word they are not euphemisms because by replacing the conventional name of an object they mislead the public, veiling disagreeable fact about the thing thus named. Political euphemisms are to be found in abundance in newspaper language and their true nature should be born in mind when translating phrases like that:

Political euphemisms
• to stop payment – to go bankrupt
• the reorganization of enterprise – dismissals, sacking, throwing away
• free of job – unemployed
• depression – crisis
• disquiet – strike
• peace mission – military actions
• freedom fighters – rebels

■ *Hyperbole* is deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object to such an extent that will show its utter absurdity. The stylistic device of hyperbole may be used to create a humorous or ironic effect; it may help to characterize a person or a thing vividly. Like many stylistic devices, hyperbole may lose its quality as a SD through frequent repetition and become a unit of the language as a system, reproduced in speech in its unaltered from – these are trite hyperboles.

> e. g. *A thousand pardons, scared to death, immensely obliged.*
> *I am so hungry I could eat a horse.*
> *I have a million things to do.*
> *I had a ton of homework.*
> *If I can't buy that new game, I will die.*

Fresh hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance.

> *When I was born I was so surprised that I couldn't talk for a year and a half.*
> *She was so tall that I doubted whether she ha a face.*
> *The skin on her face was as thin and drawn as tight as the skin of onion and her eyes were gray and sharp like the points of two picks.*
> *Why does a boy who's fast as a jet take all day and sometimes two to get to school?*

■ *Meiosis* – this figure of quantity is opposite in meaning to hyperbole. Meiosis is a deliberate diminution of a certain quality of an object.

> *"He knows a thing or two."*
> *"It was a cat-size pony."*
> *"The guy is so disgusting! He is a real microbe!"*
> *a woman of pocket size*

## 2. LEXICAL EXPRESSIVE MEANS BASED ON THE PECULIAR USE OF SET-EXPRESSIONS: STYLISTIC POTENTIALITY.

■ *Cliché* is generally defined as an expression that has become hackneyed and trite. It has lost its precise meaning by constant reiteration: in other words it has become stereotyped. Cliché is a

kind of stable word combination which has become familiar and which has been accepted as a unit of a language

e. g. *rosy dreams of youth, growing awareness, clockwork precision, crushing defeat, the whip and carrot policy*

■ ***Proverbs*** are short, well-known, supposedly wise sayings, usually in simple language.
e.g. *Never say never. You can't get blood of a stone.*

Proverbs are expressions of culture that are passed from generation to generation. They are words of wisdom of culture-lessons that people of that culture want their children to learn and to live by They are served as some symbols, abstract ideas. Proverbs are usually dedicated and involve imagery: e.g. *Out of sight, out of mind.*

■ ***Epigram*** is a short clever amusing saying or poem. e.g. *A thing of beauty is a joy forever.*

■ ***Quotation*** is a phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea. They are marked graphically: by inverted commas: dashes, italics.

■ ***Allusion*** is an indirect reference, by word or phrase, to a historical. literary, mythological fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing ок person alluded to on the part of the reader or listener: e.g. *Shakespeare talks of the herald Mercury.* (Byron)

■ Decomposition of set phrases: *e.g. You know which side the law's buttered. (Galsworthy)*


**THEME 15. STYLISTICS OF ENGLISH SYNTAX (PART I)**

**List of Issues Discussed:**

**1. SYNTACTICAL STYLISTIC DEVICES BASED ON PECULIAR SYNTACTICAL ARRANGEMENT.**

**1.1. STYLISTIC INVERSION.**
**1.2. DETACHMENT. PARENTHESIS.**
**1.3. PARALLELISM.**
**1.4. CHIASMUS.**
**1.5. REPETITION.**
**1.6. ENUMERATION.**
**1.7. SUSPENSE.**
**1.8. CLIMAX. ANTICLIMAX.**
**1.9. ANTITHESIS.**

**1. SYNTACTICAL STYLISTIC DEVICES BASED ON PECULIAR SYNTACTICAL ARRANGEMENT.**

**1.1. STYLISTIC INVERSION.**

■ ***Stylistic Inversion*** The English word order is fixed. Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion. Stylistic inversion aims

at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence, e. g. **Talent** *Mr. Brown has;* **capital** *Mr. Brown has not.*

2. The attribute is placed after the word it modifies, e. g. *With fingers* **weary** *and* **worn**.

3. The predicate is placed before the subject, e.g. *Women are not made for attack,* **wait** *they* **must**.

4. The adverbial modifier is placed at the beginning of the sentence, e.g. *My dearest daughter,* **at your feet** *I fall.*

5. Both modifier and predicate stand before the subject, e. g. **In went** *Mr. Pickwick.*
6. The predicative attribute stands before the link verb and both they 'leave behind' the subject position, e.g. **Inexpressible was** *the astonishment of the little party when they returned to find that Mr. Pickwick had disappeared.*

Stylistic inversion aims at emphasis, vividness of narration, dynamic effect, expressiveness, rhythm and other purposes. As a device stylistic inversion is more common of English than Ukrainian due to the regulations concerning word order in a sentence. To retrain the expressiveness created by this device (and other syntactical devices for that matter) lexical means can be used in Ukrainian.

## 1.2. DETACHMENT. PARENTHESIS.

■ ***Detached Constructions (Detachment)*** This device is akin to inversion in some aspects. A secondary part of the sentence may be torn away from the head word it refers to and gain some kind of syntactical independence thus assuming a greater degree of significance:

*I want to go, he said,* **miserable**. :: *I want to go, he said miserably.*
*She was gone.* **For good.**

Being formally independent these secondary members acquire a greater degree of significance and are given prominence by intonation.

Unlike inversion detachment does not reveal any patters, but the most noticeable cases are those in which an attribute or an adverbial modifier is placed not in immediate proximity to its referent, but in some other position. Detachment is a deliberate typification of the syntactical peculiarities of the oral variety of the language where the precision of the intonation serves as a means to make any part of the utterance conspicuous. Its essence lies in the separation of a secondary part of the sentence with the aim of emphasizing it. The separation is accompanied by violation of customary syntactical connections and leads to a certain logical break between the member detached and the main parts of the sentence.

In fact any secondary member of the sentence may be detached:
1) ***Attribute***:
He never looked more than 14. <u>Very small and child-like.</u>
2) ***Apposition***:
He saved my life, <u>brave boy</u>.
3) ***Adverbial modifier of reason***:

I shall not see her, <u>being so hurt.</u>
4) **_Adverbial modifier of manner_**:
   He entered the room, <u>pipe in mouth</u>.
5) **_Adverbial modifier of time_**:
   She was crazy about her. <u>In the beginning</u>
6) **_Direct object_**:
   He was very talented, <u>capital</u> he had not.
7) **_Prepositional object_**:
   It was, <u>to Forsyte's eye</u>, a strange house.

The aim of Detachment is the same as of Inversion – to make some words or phrases more prominent. In the text Detachment is usually marked by commas, dashes, brackets.

■ **_Parenthesis_** is a variant of detachment. It is a qualifying or appositive word or word-combination which interrupts a syntactical construction and introduces some additional information. Its function is to emphasize something or explain and specify an utterance. It may create the background to the events, reveal the inner state of the personage, show the author's attitude to the events described, strengthen some facts and bare evaluative meaning.
   _'The main entrance_ <u>(she never ventured to look beyond that)</u> _was a combination of glass and iron'._

# 1.3. PARALLELISM.

■ **_Parallelism/Parallel_** construction is a device which may be encountered not so much in the sentence as in the macro - structures dealt with the syntactical whole and the paragraph. The necessary condition in parallel construction is identical or similar, syntactical structure in two or more sentences or parts of sentence. Such repetition of identical syntactical structures is called <u>syntactical parallelism</u>.

   _The cock is crowing,_
   _The stream is flowing._
   _The small birds twitter,_
   _The lake heart glitters._

Parallel construction is a device in which the necessary condition is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession. Parallelism is usually observed in macro-images (paragraphs). There are two types of parallel construction:
• **Complete parallelism** is typical of poetry. The structures here have the same syntactical pattern.
   'The warm sun is failing
   The bleak wind is wailing
   The bare bushes are sighing
   The pale flowers are dying'.

   • **Partial parallelism**, i.e. structural similarity of some parts of successive units.
   'The wind blew faster
   It dragged now at his coat,
   It blew its space about him
   It echoed silently a lonely spaciousness'.

The device of parallelism is used in different functional styles and is always sense-motivated. In emotive prose it is mainly used as a technical means in building up lexico-syntactical devices (antithesis, climax, repetition, enumeration), whereas in poems it is an essential means of poetic rhythm. Parallel constructions perform two main functions – semantic and structural. On the one hand they suggest equal semantic significance of the component parts, on the other hand, it gives rhythmical design to the whole unit.

# 1.4. CHIASMUS.

■ *Chiasmus* It belongs to the group of stylistic devices on the repetition of a syntactical pattern, but semantically it has a cross order of words and phrases. The structure of two successive sentences or their parts may be described as reversed (one is inverted as compared to the other). The construction should be perceived as a complete unit. Chiasmus will always bring in some new shade of meaning or additional emphasis on the second part as the first part seems to be somewhat incomplete. Syntactical chiasmus differs from grammatical one: the first one contains the normal word-order, and the utterance is given an epigrammatic character by the witty cross-repetition of words.

*   *Some years ago Men made Manners, nowadays Manners make Men.*
*   *"You forget what you want to remember, and you remember what you want to forget."*
*   *"Do I love you because you're beautiful? Or are you beautiful because I love you?"*
*   *"The value of marriage is not that adults produce children, but that children produce adults."*

# 1.5. REPETITION.

■ *Repetition* may be an expressive means of language used when the speaker is under strong emotions as in: '*Stop! Don't tell me! I don't want to hear! I don't want to hear!*'. The repetition like that is not a stylistic device, it is a means to represent the excited state of speaker's mind. Used as a stylistic device, repetition performs different functions. It doesn't aim at making a direct emotional impact. On the contrary, it aims at logical emphasis, this emphasis is necessary to fix the attention on the key-word of the utterance. According to the place which the repeated unit occupies in a sentence repetition is classified into the following types:

**1) Anaphora**. The beginning of the successive sentences or utterances is repeated.
'*Once again he fingered the letter in his pocket, once again he read the letter.*'

**2) Epiphora**. The end of the successive sentences or utterances is repeated.
'*I wake up and I'm alone. I talk with people and I'm alone.*'

**3) Framing**. The beginning of the sentence is repeated in the end of the successive syntactical unit. The function of framing is to stress the notion mentioned in the beginning of the sentence. Between the 2 appearances of the repeated unit there comes a developing middle part which explains the idea introduced in the beginning.
'*Nothing ever happened in that little town, nothing.*'

**4) Anadiplosis (catch repetition, linking, reduplication)**. The final word or words of the preceding sentence are repeated at the beginning of the next one. The emotional emphasis of the anadiplosis is very strong.
'*There was room, room to breathe.*'

**5) Chain repetition**. It presents several successive anadiploses. The effect of it may be that of smoothly developing logical reasoning or emphasizing the emotional colouring.

'*The cook looked at the maid, the maid looked at the footman, the footman looked at the coachman, the coachman at the master.*'

As far as repetition is used to present some personalized opinion or emotional state it would be incorrect to call it a purely technical device. According to prof. V. Shakhovsky repetition is lexico-syntactical in character – being based on a syntactic pattern it requires some semantic variability. Repetition is lexico-syntactical device because the effect produced by it is based not only on the repetition of a sentence membership pattern (syntactic position within a sentence structure), but also on the meaning of two words and phrases that fill in the pattern.

There are other types of repetition:

**Synonymical repetition** is the expression of the same idea by various synonyms which differ in their nominative meaning, in the degree of the expressed quality or idea and differ in connotative meaning. In this function it is commonly used in oratory

'*The poetry of earth is never dead.*
*The poetry of earth is ceasing never.*'

**Morphological repetition**. It's the repetition of the same morpheme.
'*It was waving and laughing, sobbing and growing, and ever and again it shouted.*'

**Tautological repetition** and **pleonasm**.

**Tautology** is the repetition of the same statement; the repetition of the same word or phrase, or of the same idea or statement in other words. **Pleonasm** is defined as the use of more words in a sentence than are necessary to express the meaning.

'*It was a clear starry night, and not a cloud was to be seen.*'

Tautology and pleonasm are considered to be a defect of style.

The most obvious functions of repetition are: to intensify the utterance, to clarify the utterance, to convey various modal connotations, to stress monotony of action (thus presenting fatigue, hopelessness, despair, regret, sadness, joy), to stress emphasis and rhythm.

## 1.6. ENUMERATION.

■ *Enumeration* separates things, properties or actions brought together and form a chain of grammatically and semantically homogeneous parts of the utterance.

e. g. *She wasn't sure of anything and more, of him, herself, their friends, her work, her future.*

*Fruit, foliage, crag (rock), cornfield, mountain, vine ...*' (Byron).

Enumeration is aimed to produce humorous effect and to reflect the personal attitude.

## 1.7. SUSPENSE.

■ *Suspense* as a device consists in arranging the matter of communication in such a way that unimportant details are amassed at the beginning, the main idea being withheld till the end of the utterance (usually suspense is framed in one sentence). This device aims at preparing the reader or listener for the main logical conclusion of the utterance. Suspense is favoured by orators because it helps to chain the attention of the listeners to the main issue of the matter in hand.

'Mankind, *says the Chinese manuscript, which my friend was to read and explain to me,* for the first seventy thousand ages ate meat raw'.

## 1.8. CLIMAX. ANTICLIMAX.

■ *Climax (Gradation)* is one of the oldest devices in storytelling. Climax is such an arrangement of sentences or parts of one sentence in which each preceding component is considered less important, the last being called the top of the climax.

Climax can be subdivided into three types: emotional, logical and quantitative.

Emotional climax is based on synonymous strings of words with emotional meaning:
*'A SMILE came into Mr. Pickwick's face, the SMILE extended into a LAUGH, the LAUGH into a ROAR, and the ROAR became general.'*

Logical climax is based on the relative importance of components looked at from the point of view of the concepts denoted by them:
*'It was a mistake ... a blunder ... lunacy ... lies ... robbery ... murder.'*

Quantitative climax is an increase in the volume of the corresponding concepts:
*'They looked at hundreds of houses, they climbed thousands of stairs, they inspected innumerable kitchens.'*

Climax is often molded in parallel constructions and may be accompanied by lexical repetition. Like many other stylistic devices climax is a means by which the author disclose his evaluation of the objective facts and phenomena.

*"Let a man acknowledge his obligations to himself, his family, his country, and his God."*

*"When you step out into the jungle, there are three things that you need to be aware of, the time of day, your whereabouts and wild animals."*

■ *Anticlimax* refers to a stylistic device in which statements gradually descend in order of semantic significance and emotional tension. It is aimed at destroying the effect achieved by climax. Unlike climax, anticlimax is the arrangement of a series of words, phrases, or clauses in order of decreasing importance.
*"In moments of crisis I size up the situation in a flash, set my teeth, contract my muscles, take a firm grip on myself and, without a tremor, always do the wrong thing."* (George Bernard Shaw)
*"The holy passion of Friendship is of so sweet and steady and loyal and enduring a nature that it will last through a whole lifetime, if not asked to lend money."* (Mark Twain)

## 1.9. ANTITHESIS.

■ *Antithesis* is a syntactical parallel arrangement of words, phrases or sentences semantically opposed to one another. Antithesis may be based on contextual antonyms. This stylistic device is based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features:

*"They speak like saints and act like devils."*

*"Love is an ideal thing, marriage a real thing."* (Goethe)

*"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way."*
(Charles Dickens, A Tale of Two Cities)

"Success makes men proud; failure makes them wise."

ANTITHESIS is different from PARADOX in that ANTITHESIS deals with opposites, and PARADOX deals with things that are true, but on the surface seem untrue.

## THEME 16. STYLISTICS OF ENGLISH SYNTAX (PART II)

### List of issues discussed:

**1. SYNTACTICAL STYLISTIC DEVICES BASED ON PECULIAR LINKAGE.**
**1.1. ASYNDETON.**
**1.2. POLYSYNDETON.**
**1.3. GAP-SENTENCE LINK.**

**2. SYNTACTICAL STYLISTIC DEVICES BASED ON PECULIAR USE OF COLLOQUIAL CONSTRUCTIONS.**
**2.1. ELLIPSIS.**
**2.2. APOSIOPESIS/ BREAK-IN-THE-NARRATIVE.**
**2.3. QUESTION-IN-THE-NARRATIVE.**
**2.4. REPRESENTED SPEECH.**

**3. SYNTACTICAL STYLISTIC DEVICES BASED ON STYLISTIC USE OF STRUCTURAL MEANING.**
**3.1. RHETORICAL QUESTION.**
**3.2. LITOTES.**

## 1. SYNTACTICAL STYLISTIC DEVICES BASED ON PECULIAR LINKAGE.
## 1.1. ASYNDETON.

■ *Asyndeton* is a deliberate avoidance of connectives. Asyndeton is used to indicate tense, energetic, organized activities or to show a succession of immediately following each other actions. It helps to give a laconic and at the same time detailed introduction into the action proper. In stylistic enumeration the absence of the conjunction 'and' before the last homogeneous part conveys the idea that the enumeration is not complete.

*'Soames turned away; he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered.'*
*'He couldn't go abroad alone, the sea upset his liver, he hated hotels.'*


## 1.2. POLYSYNDETON.


■ ***Polysyndeton*** is a stylistic device in which several coordinating conjunctions are used in succession in order to achieve an artistic effect. The term *polysyndeton* comes from a Greek word meaning "bound together". It makes use of coordinating conjunctions like *and*, *or*, *but*, and *nor* (mostly *and* and *or*) which are used to join successive words, phrases, or clauses in such a way that these conjunctions are even used where they might have been omitted. For example, in the sentence, "*We have ships and men and money and stores*" the coordinating conjunction "and" is used in quick succession to join words occurring together. In a normal situation, the coordinating conjunction "and" is used to join the last two words of the list, and the rest of the words in the list are separated or joined by a comma.

*"I said, 'Who killed him?' and he said 'I don't know who killed him, but he's dead all right,'* ***and*** *it was dark and there was water standing in the street* ***and*** *no lights or windows broke* ***and*** *boats all up in the town* ***and*** *trees blown down* ***and*** *everything all blown* ***and*** *I got a skiff* ***and*** *went out* ***and*** *found my boat where I had her inside Mango Key* ***and*** *she was right only she was full of water."* After the Storm *(Ernest Hemingway)*

## 1.3. GAP-SENTENCE LINK.


■ ***Gap-sentence link*** It is a peculiar type of connection of sentences that is not immediately apparent but requires a certain mental effort to grasp the interrelation between the parts of the utterance, i.e. to bridge a semantic gap.
E.g. *She and that fellow ought to be the sufferers, and they were in Italy*. (Galsworthy)

The second part of the sentence seems to be unmotivated, and the whole utterance seems to be logically incoherent. But it is only the first impression. After a careful supralinear semantic analysis it becomes clear that the exact logical variant of the utterance would be:
*'Those two who ought to suffer were enjoying themselves in Italy – a place for well-off people to go on holidays'*.

So, Gap-sentence Link is a way of connecting two sentences seemingly unconnected and leaving it to the reader's perspicacity to grasp the idea implied, but not worded. The stylistic device is deeply rooted in the spoken language. The omissions are justified because the situation easily prompts what has not been said.
The Gap-sentence Link is generally indicated by and and but. There is no asyndetic Gap-sentence Link. It demands an obvious break in the semantic texture of the utterance. The author leaves the interpretation of the link between two sentences to the mind of the reader.
The Gap-sentence Link as a stylistic device is based on the peculiarities of the spoken language and is therefore most frequently used in represented speech. It may be used to indicate a subjective evaluation of the facts or introduce an effect resulting from a cause which has already had verbal expression.
In all these functions Gap-sentence Link displays an unexpected coupling of ideas. It aims at stirring up the reader's mind with the suppositions, associations and conditions under which the sentence uttered can really exist. Another type of connection in a polysyndeton is the use of

coordination instead of subordination with coordinative conjunction and standing for temporal, pause and effect and other relations known as subordination.

E.g.: *The Mr. X set down steering at a little bookcase **and** at a window **and** at an empty blue bag **and** at a pen, **and** at a box of sweets.*

*And they put on their best and most colorful clothes: red shirts and green shirts and yellow shirts and pink shirts.* (+ repetition)

*And life would move slowly and excitingly. With laughter and much shouting and talking and much drinking and fighting.* (+ detached construction).

# 2. SYNTACTICAL STYLISTIC DEVICES BASED ON PECULIAR USE OF COLLOQUIAL   CONSTRUCTIONS.
## 2.1. ELLIPSIS.

■ *Ellipsis* The deliberate omission of one or more words in the sentence for definite stylistic purpose is called the stylistic device of ellipsis.

The omission of some parts of the sentence is an ordinary and typical feature of the oral type of speech. In belle-letters style the peculiarities of the structure of the oral type of speech are partially reflected in the speech of characters (for example, the informal and careless character of speech).

Some parts of the sentence may be omitted due to the excitement of the speaker.

The stylistic device of ellipsis is sometimes used in the author's narration but more frequently it is used in represented speech.

The stylistic device of ellipsis used in represented inner speech creates a stylistic effect of the natural abruptness and the fragmentary character of the process of thinking.

e. g. *You feel all right? Anything wrong or what?*

# 2.2. APOSIOPESIS.

■ *Aposiopesis / Break-in-the-narrative* A sudden break in speech often occurs in the oral type of speech. It is caused by strong emotion or some reluctance to finish the sentence. In belle-letters style a break in speech is often used in dialogue to reflect its naturalness.

A sudden break in the narration when used in written speech for certain stylistic purposes, creates the stylistic device of aposiopesis. Aposiopesis is marked graphically by a series of dots or a dash. It is often used in represented speech. Graphical expressive means, such as dash and dots are indispensable in aposiopesis.

e.g. *On the hall table there were a couple of letters addressed to her. One was the bill. The other...*

# 2.3. QUESTION-IN-THE-NARRATIVE.

■ *Question-in-the-narrative* changes the real nature of a question and turns it into a stylistic device. A question-in-the-narrative is asked and answered by one and the same person, usually the author.

Question-in-the-narrative may also remain unanswered, as in:

"*How long must it go on? How long must we suffer? Where is the end? What is the end?*" (Norris)

These sentences show a gradual transition to rhetorical questions. There are only hints of the possible answers. Indeed, the first and the second questions suggest that the existing state of affairs should be put an end to and that we should not suffer any longer. The third and the fourth questions suggest that the orator himself could not find a solution at the problem.

Question-in-the-narrative is very often used in oratory. This is explained by one of the leading features of oratorical style - to induce the desired reaction to the content of the speech.

## 2.4. REPRESENTED SPEECH.

■ *Represented speech* There is also a device which coveys to the reader the unuttered or inner speech of the character, his thoughts and feelings. This device is also termed represented speech. To distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author's language "uttered represented speech", and the representation of the thoughts and feelings of the character unuttered or inner represented speech.

## 3. SYNTACTICAL STYLISTIC DEVICES BASED ON STYLISTIC USE OF STRUCTURAL MEANING.
## 3.1. RHETORICAL QUESTION.

■ *Rhetorical question* A rhetorical question is asked just for effect, or to lay emphasis on some point being discussed, when no real answer is expected. A rhetorical question may have an obvious answer, but the questioner asks it to lay emphasis to the point. In literature, a rhetorical question is self-evident, and used for style as an impressive persuasive device.

Broadly speaking, a rhetorical question is asked when the questioner himself knows the answer already, or an answer is not actually demanded. So, an answer is not expected from the audience. Such a question is used to emphasize a point or draw the audience's attention.

Rhetorical questions in literature are as important as they are in daily language, or perhaps even more so. The reason is the significant change a rhetorical question can bring about. The absence or presence of a rhetorical question in some of the most famous lines in literature would change the impact altogether. Some examples of rhetorical questions in literature show that writers sometimes ask questions, and then goes on to answer them to produce a desired effect.

JULIET:
'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
*What's Montague?* It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
*What's in a name?* That which we call a rose
By any other name would smell as sweet.'

Romeo and Juliet (William Shakespeare)

Writers employ rhetorical questions for rhetorical effects, and we cannot easily quantify the impact rendered by a rhetorical question. The idea becomes all the more powerful, and our interest is aroused to continue to read and enjoy the technical and aesthetic beauty that a rhetorical question generates. Moreover, it is a requirement in persuasive speeches.

# 3.2. LITOTES.

■ *Litotes* is a figure of speech in which understatement is employed for rhetorical effect principally via double negatives.

For example, rather than saying that something is *attractive* (or even very attractive), one might merely say it is "*not unattractive*".

e.g. *It's not a bad thing.*
e.g. *He is no coward. .*
e.g. *He was not without taste.*

Litotes presupposes double negation. Its function is to convey doubts of the speaker concerning the exact characteristics of the object or a feeling.

## THEME 17. MORPHOLOGICAL STYLISTICS (PART I)

### List of Issues Discussed:

**1. THE THEORY OF GRAMMATICAL GRADATION. MARKED, SEMI-MARKED AND UNMARKED STRUCTURES.**

**2. GRAMMATICAL METAPHOR AND TYPES OF GRAMMATICAL TRANSPOSITION.**

**3. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE NOUN AND ITS STYLISTIC POTENTIAL.**

**4. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE ARTICLE AND ITS STYLISTIC POTENTIAL.**

### 1. THE THEORY OF GRAMMATICAL GRADATION. MARKED, SEMI-MARKED AND UNMARKED STRUCTURES.

One of the least investigated areas of stylistic research is the stylistic potential of the morphology of the English language. There is quite a lot of research in the field of syntagmatic stylistics connected with syntactical structures but very little has been written about the stylistic Properties of the parts of speech and such grammatical categories as gender, number or person. So it seems logical to throw some light on these problems.

An essentially different approach of modern scholars to stylistic research is explained by a different concept that lies at the root of this approach. If ancient rhetoric mostly dealt in registering, classifying and describing stylistic expressive means, modern stylistics proceeds from the nature of the stylistic effect and studies the mechanism 0f the stylistic function. The major principle of the stylistic effect is the opposition between the norm and deviation from the norm on whatever level of the language. Roman Jacobson gave it the most generalized definition of defeated expectancy; he claimed that it is1 the secret of any stylistic effect because the recipient is ready and willing for anything but what he actually sees. Skrebnev describes it as the opposition between the traditional meaning and situational meaning, Arnold maintains that the very essence of poetic

language is the violation of the norm. These deviations may occur on any level of the language—phonetic, graphical, morphological, lexical or syntactical. It should be noted though that not every deviation from the norm results in expressiveness. There are deviations that will only create absurdity or linguistic nonsense. For example, you can't normally use the article with an adverb or adjective.

Noam Chomsky, an American scholar and founder of the generative linguistic school, formulated this rule in grammar that he called grammatical gradation. He constructed a scale with two poles – 'grammatically correct structures at one extreme point of this scale' and 'grammatically incorrect structures at the other'. The first he called ***grammatically marked structures***, the second – ***unmarked structures***.

The latter ones cannot be generated by the linguistic laws of the given language, therefore they cannot exist in it. If we take the Ukrainian sentence that completely agrees with the grammatical laws of this language '*Вирішив він мене обдурити*' and make a word for word translation into English we'll get a grammatically incorrect structure '*Decided he me to deceive*'. A native speaker cannot produce such a sentence because it disagrees with the basic rule of word order arrangement in English. It will have to be placed at the extreme point of the pole that opposes correct or marked structures. This sentence belongs to what Chomsky calls unmarked structures.

Between these two poles there is space for the so-called ***semi-marked structures***. These are structures marked by the deviation from lexical or grammatical valency. This means that words and grammar forms carry an unusual grammatical or referential meaning. In other terms this is called «***transposition***», a phenomenon that destroys customary (normal, regular, standard) valences and thus creates expressiveness of the utterance.

## 2. GRAMMATICAL METAPHOR AND TYPES OF GRAMMATICAL TRANSPOSITION.

Some scholars (e. g. Prof. E. I. Shendels) use the term ***grammatical metaphor*** for this kind of phenomena. We know that lexical metaphor is based on the transfer of the name of one object on to another due to some common ground. The same mechanism works in the formation of a grammatical metaphor.

Linguistic units, such as words, possess not only lexical meanings but also grammatical ones that are correlated with extra-linguistic reality. Such grammatical categories as plurality and singularity reflect the distinction between a multitude and oneness in the real world. Such classifying grammatical meanings as the noun, the verb or the adjective represent objects, actions and qualities that exist in this world. However this extra-linguistic reality may be represented in different languages in a different way. The notion of definiteness or indefiniteness is grammatically expressed in English by a special class of words—the article. In Russian it's expressed differently. Gender exists as a grammatical category of the noun in Russian but not in English and so on.

A grammatical form, as well as a lexical unit possesses a denotative and a connotative meaning. There are at least three types of denotative grammatical meanings. Two of these have some kind of reference with the extra-linguistic reality and one has zero denotation, i. e. there is no reference between the grammatical meaning and outside world.

1. The first type of grammatical denotation reflects relations of objects in outside reality such as singularity and plurality.

2. The second type denotes the relation of the speaker to the first type of denotation. It shows how objective relations are perceived by reactions to the outside world. This type of denotative meaning is expressed by such categories as modality, voice, definiteness and indefiniteness.

3. The third type of denotative meaning has no reference to the extra-linguistic reality. This is an intralinguistc denotation, conveying relations among linguistic units proper, e. g. the formation of past tense forms of regular and irregular verbs.

Denotative meanings show what this or that grammatical form designates but they do not show how they express the same relation. However a grammatical form may carry additional expressive information, it can evoke associations, emotions and impressions. It may connote as well as denote. Connotations aroused by a grammatical form are adherent subjective components, such as expressive or intensified meaning, emotive or evaluative colouring. The new connotative meaning of grammatical forms appears when we observe a certain clash between form and meaning or deviation in the norm of use of some forms. The stylistic effect produced is often called grammatical metaphor.

According to Shendels we may speak of grammatical metaphor when there is a transposition (transfer) of a grammatical form from one type of grammatical relation to another. In such cases we deal with a redistribution of grammatical and lexical meanings that create new connotations.

## ■ Types of grammatical transposition

Generally speaking we may distinguish 3 types of grammatical transposition.

1. The first deals with the transposition of a certain grammar form into a new syntactical distribution with the resulting effect of contrast. The so-called 'historical present' is a good illustration of this type: a verb in the Present Indefinite form is used against the background of the Past Indefinite narration. The effect of vividness, an illusion of «presence», a lapse in time into the reality of the reader is achieved.

*Everything went as easy as drinking, Jimmy said. There was a garage just round the corner behind Belgrave Square where he used to go every morning to watch them messing about with the cars. Crazy about cars the kid was. Jimmy comes in one day with his motorbike and side-car and asks for some petrol. He comes up and looks at it in the way he had.* (Waugh)

2. The second type of transposition involves both—the lexical and grammatical meanings. The use of the plural form with a noun whose lexical denotative meaning is incompatible with plurality (abstract nouns, proper names) may serve as an apt example.

*The look on her face... was full of secret resentments, and longings, and fears.* (Mitchell)

3. Transposition of classifying grammatical meanings, that brings together situationally incompatible forms—for instance, the use of a common noun as a proper one.

The effect is personification of inanimate objects or antonomasia (a person becomes a symbol of a quality or trait—*Mr. Know-All*, *Mr. Truth*, speaking names).

*Lord and Lady Circumference, Mr. Parakeet, Prof. Silenus, Colonel MacAdder.* (Waugh)

### 3. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE NOUN AND ITS STYLISTIC POTENTIAL.

The stylistic power of a noun is closely linked to the grammatical categories this part of speech possesses. First of all these are the categories of number, person and case.

The use of a singular noun instead of an appropriate plural form creates a generalized, elevated effect often bordering on symbolization.

*The faint fresh flame of the young year flushes*

*From leaf to flower and from flower to fruit*

*And fruit and leaf are as gold and fire.*

The contrary device – the use of plural instead of singular – as a rule makes the description more powerful and large-scale.

*The clamour of waters, snows, winds, rains...* (Hemingway)

*The lone and level sands stretch far away.* (Shelly)

The plural form of an abstract noun, whose lexical meaning is alien to the notion of number makes it not only more expressive, but brings about what Vinogradov called aesthetic semantic growth.

*Heaven remained rigidly in its proper place on the other side of death, and on this side flourished the injustices, the cruelties, the meannesses, that elsewhere people so cleverly hushed up.* (Green)

Thus, one feeling is represented as a number of emotional states, each with a certain connotation of a new meaning. Emotions may signify concrete events, happenings, doings.

Proper names employed as plural lend the narration a unique generalizing effect:

*If you forget to invite somebody's Aunt Millie, I want to be able to say I had nothing to do with it.*
*There were numerous Aunt Millies because of, and in spite of Arthur's and Edith's triple checking of the list.*
(O'Hara)

These examples represent the second type of grammatical metaphor formed by the transposition of the lexical and grammatical meanings.

The third type of transposition can be seen on the example of Personification. This is a device in which grammatical metaphor appears due to the classifying transposition of a noun, because nouns are divided into animate and inanimate and only animate nouns have he category of person.

Personification transposes a common noun into the class of proper names by attributing to it thoughts or qualities of a human being. As a result the syntactical, morphological and lexical valency of this noun changes:

*England's mastery of the seas, too, was growing even greater. Last year her trading rivals the Dutch had pushed out of several colonies...* (Rutherford)

The category of case (possessive case) which is typical of the proper nouns, since it denotes possession becomes a mark of personification in cases like the following one:

*Love's first snowdrop Virgin kiss!*

(Burns)

Abstract nouns transposed into the class of personal nouns are charged with various emotional connotations, as in the following examples where personification appears due to the unexpected lexico-grammatical valency:

*The woebegone fragment of womanhood in the corner looked a little less terrified when she saw the wine.* (Waugh)

*The chubby little eccentricity,* (a child)

*The old oddity (an odd old person).* (Arnold)

The emotive connotations in such cases may range from affection to irony or distaste. Although the English noun has fewer grammatical categories than the Ukrainian one, its stylistic potential in producing grammatical metaphor is high enough.


## 4. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE ARTICLE AND ITS STYLISTIC POTENTIAL.

The article may be a very expressive element of narration especially when used with proper names.

For example, the indefinite article may convey evaluative connotations when used with a proper name:

*I'm a Marlow by birth, and we are a hot-blooded family.* (Follett)

It may be charged with a negative evaluative connotation and diminish the importance of someone's personality, make it sound insignificant.

*Besides Rain, Nan and Mrs. Prewett, there was a Mrs. Kingsley, the wife of one of the Governors.* (Dolgopolova)

*A Forsyte is not an uncommon animal.* (Galsworthy)

The definite article used with a proper name may become a powerful expressive means to emphasize the person's good or bad qualities.

*Well, she was married to him. And what was more she loved him. Not 'be Stanley whom everyone saw, not the everyday one; but a timid, sensitive, innocent Stanley who knelt down every night to say his Prayers...*

*You are not the Andrew Manson I married.* (Cronin)

In the first case the use of two different articles in relation to one person throws into relief the contradictory features of his character. The second example implies that this article embodies all the good qualities that Andrew Manson used to have and lost in the eyes of his wife.

The definite article in the following example serves as an intensifier of the epithet used in the character's description:

*My good fellow, I said suavely, what brings me here is this: I want to see the evening sun go down over the snow-tipped Sierra Nevada. Within the hour he had spread this all over the town and I was pointed out for the rest of my visit as the mad Englishman.* (Atkinson)

The definite article may contribute to the devices of gradation or help create the rhythm of the narration as in the following examples:

*But then he would lose Sondra, his connections here, and his uncle—this world! The loss! The loss! The loss!* (Dreiser)

No article, or the omission of article before a common noun conveys a maximum level of abstraction, generalization.

*They went as though car and driver were one indivisible whole.*

### THEME 18.  MORPHOLOGICAL STYLISTICS (PART II)

### List of Issues Discussed:

**1. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE STYLISTIC POWER OF THE PRONOUN.**

**2. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE ADJECTIVE AND ITS STYLISTIC FUNCTIONS.**

**3. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE VERB AND ITS STYLISTIC PROPERTIES.**

**4. AFFIXATION AND ITS EXPRESSIVENESS.**

### 1. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE STYLISTIC POWER OF THE PRONOUN.

The stylistic functions of the pronoun also depend on the disparity between the traditional and contextual (situational) meanings. This is the grammatical metaphor of the first type based on the transposition of the form, when one pronoun is transposed into the action sphere of another pronoun.

So personal pronouns *We, You, They* and others can be employed in the meaning different from their dictionary meaning.

The pronoun *We* that means «speaking together or on behalf of other people» can be used with reference to a single person, the speaker, and is called the plural of majesty (Pluralis Majestatis). It is used in Royal speech, decrees of King, etc.

*And for that offence immediately do we exile him hence.* (Shakespeare)

The plural of modesty or the author's we is used with the purpose to identify oneself with the audience or society at large. Employing the plural of modesty the author involves the reader into the action making him a participant of the events and imparting the emotions prevailing in the narration to the reader.

*My poor dear child, cried Miss Crawly, ... is our passion unrequited then?*

*Are we pining in secret? Tell me all, and let me console you.* (*Thackeray*)

The pronoun *you* is often used as an intensifier in an expressive address or imperative:

*Just you go in and win.* (Waugh)

*Get out of my house, you fool, you idiot, you stupid old Briggs.* (Thackeray)

In the following sentence the personal pronoun they has a purely expressive function because it does not substitute any real characters but has a generalizing meaning and indicates some abstract entity. The implication is meant to oppose the speaker and his interlocutor to this indefinite collective group of people.

*All the people like us are we, and everyone else is they.* (Kipling)

Such pronouns as *One, You, We* have two major connotations: that of 'identification' of the speaker and the audience and 'generalization' (contrary to the individual meaning).

Note should be made of the fact that such pronouns as We, One, You that are often used in a generalized meaning of 'a human being' may have a different stylistic value for different authors.

Speaking of such English writers as Aldus Huxley, Bertrand Russel and D. H. Lawrence, J. Miles writes in her book «Style and Proportion»: The power of Huxley's general ONE is closer to Russel's WE than to Lawrence's YOU though all are talking about human nature. She points out that scientists like Charles Darwin, Adam Smith and many others write using ONE much in the same way as Huxley does. She maintains that it is not merely the subject of writing but the attitude, purpose and sense of verbal tradition that establish these distinctions in expression.

Employed by the author as a means of speech characterisation the overuse of the / pronoun testifies to the speaker's complacency and egomania while *you* or *one* used in reference to oneself characterise the speaker as a reserved, self-controlled person. At the same time the speaker creates a closer rapport with his interlocutor and achieves empathy.

— *You can always build another image for yourself to fall in love with.*

— *No, you can't. That's the trouble, you lose the capacity for building. You run short of the stuff that creates beautiful illusions.* (Priestly)

When the speaker uses the third person pronoun instead of *we* he or she sort of looks at oneself from a distance, which produces the effect of estrangement and generalization.

*I do not want to write; I want to live. What does she mean by that? It's hard to say.*

**Possessive pronouns** may be loaded with evaluative connotations and devoid of any grammatical meaning of possession.

*Watch what you're about, my man!* (Cronin)

*Your precious Charles or Frank or your stupid Ashley/* (Mitchell)

The same function is fulfilled by **the absolute possessive form** in structures like *Well, you tell that Herman of yours to mind his own business.* (London)

The range of feelings they express may include irony, sarcasm, anger contempt, resentment, irritation, etc.

**Demonstrative pronouns** may greatly enhance the expressive colouring of the utterance.

*That wonderful girl! That beauty! That world of wealth and social position she lived in!* (London)

*These lawyers! Don't you know they don't eat often?* (Dreiser)

In these examples the demonstrative pronouns do not point at anything but the excitement of the speaker.

Pronouns are a powerful means to convey the atmosphere of informal or familiar communication or an attempt to achieve it.

*It was Robert Ackly, this guy, that roomed right next to me.* (Salinger)

*Claws in, you cat.* (Shaw)

Through the figurative use of the personal pronouns the author may achieve metaphorical images and even create sustained compositional metaphors.

Thus using the personal pronoun *she* instead of the word «sea» in one of his best works *The Old Man and the Sea* Ernest Hemingway imparts to this word the category of feminine gender that enables him to bring the feeling of the old man to the sea to a different, more dramatic and more human level.

*He always thought of the sea as 'la mar' which is what people call her in Spanish when they love her. Sometimes those who love her say bad things about her but they are always said as though she were a woman.* (Hemingway)

In the same book he uses *he* to call a huge and strong fish:

*He is a great fish and I must convince him, he thought. I must never let flint learn his strength.* (Hemingway)

Such recurrent use of these pronouns throughout the novel is charged with the message of the old man's animating the elemental forces of the sea and its inhabitants and the vision of himself as a part of nature. In this case the use of the pronouns becomes a compositional device.

All in all we can see that pronouns possess a strong stylistic potential that is realized due to the violation of the normal links with their object of reference.

## 2. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE ADJECTIVE AND ITS STYLISTIC FUNCTIONS.

The only grammatical category of the English adjective today is that of comparison. Comparison is only the property of qualitative and Quantitative adjectives, but not of the relative ones.

When adjectives that are not normally used in a comparative degree are used with this category they are charged with a strong expressive power.

*Mrs. Thompson, Old Man Fellow's housekeeper had found him deader than a doornail...* (Mangum)

This is a vivid example of a grammatical transposition of the second 1Уpe built on the incongruity of the lexical and grammatical meanings.

In the following example the unexpected superlative adjective degree forms lend the sentence a certain rhythm and make it even more expressive:

*... fifteen millions of workers, understood to be the strangest, the cunningest, the willingest our Earth ever had.* (Skrebnev)

The commercial functional style makes a wide use of the violation of grammatical norms to captivate the reader's attention:

*The orangemostest drink in the world.*

The transposition of other parts of speech into the adjective creates stylistically marked pieces of description as in the following sentence:

*A camouflage of general suffuse and dirty-jeaned drabness covers everybody and we merge into the background.* (Marshall)

The use of comparative or superlative forms with other parts of speech may also convey a humorous colouring:

*He was the most married man I've ever met.* (Arnold)

Another stylistic aspect of the adjective comes to the fore when an adjective gets substantivized and acquires the qualities of a noun such as «solid, firm, tangible, hard,» etc.

*All Europe was in arms, and England would join. The impossible had happened.* (Aldington)

The stylistic function of the adjective is achieved through the deviant use of the degrees of comparison that results mostly in grammatical metaphors of the second type (lexical and grammatical incongruity). The same effect is also caused by the substantivized use of the adjectives.


## 3.MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH: THE VERB AND ITS STYLISTIC PROPERTIES.


The verb is one of the oldest parts of speech and has a very developed grammatical paradigm. It possesses more grammatical categories that any other part of speech. All deviant usages of its tense, voice and aspect forms have strong stylistic connotations and play an important role in creating a metaphorical meaning. A vivid example of the grammatical metaphor of the first type (form transposition) is the use of 'historical present' that makes the description very pictorial, almost visible.

*The letter was received by a person of the royal family. While reading it she was interrupted, had no time to hide it and was obliged to put it open on the table. At this enters the Minister D... He sees the letter and guesses her secret. He first talks to her on business, then takes out a letter from his pocket, reads it, puts it down on the table near the other letter, talks for some more minutes, then, when taking leave, takes the royal lady's letter from the table instead of his own. The owner of the letter saw it, was afraid to say anything for there were other people in the room.* (Poe)

The use of 'historical present' pursues the aim of joining different time systems—that of the characters, of the author and of the reader all of whom may belong to different epochs. This can be done by making a reader into an on-looker or a witness whose timeframe is synchronous with the narration. The outcome is an effect of empathy ensured by the correlation of different time and tense systems.

The combination and unification of different time layers may also be achieved due to the universal character of the phenomenon described a phenomenon that is typical of any society at any time and thus make the reader a part of the events described.

Various shades of modality impart stylistically coloured expressiveness to the utterance. The Imperative form and the Present Indefinite referred to the future render determination, as in the following example:

*Edward, let there be an end of this. I go home.* (Dickens)

The use of *shall* with the second or third person will denote the speaker's emotions, intention or determination:

*If there's a disputed decision, he said genially, they shall race again.* (Waugh)

*The prizes shall stand among the bank of flowers.* (Waugh)

Similar connotations are evoked by the emphatic use of will with the first person pronoun:

—*Adam. Are you tight again ?*
—*Look out of the window and see if you can see a Daimler waiting.*

*—Adam, what **have** you been doing? I will be told.* (Waugh)

Likewise continuous forms do not always express continuity of the action and are frequently used to convey the emotional state of the speaker. Actually all 'exceptions to the rule' are not really exceptions. They should be considered as the forms in the domain of stylistic studies because they are used to proclaim the speaker's state of mind, his mood, his intentions or feelings.

■ continuous forms may express:

• conviction, determination, persistence:

*Well, she's never coming here again, I tell you that straight;* (Maugham)

• impatience, irritation:

*—I didn't mean to hurt you.*
*—You did. You're doing nothing else;* (Shaw)

• surprise, indignation, disapproval:

*Women kill me. They are always leaving their goddam bags out in the middle of the aisle.* (Salinger)

Present Continuous may be used instead of the Present Indefinite form to characterize the current emotional state or behaviour:

*—How is Carol?*
*—Blooming, Charley said. She is being so brave.* (Shaw)

*You are being very absurd, Laura, he said coldly.* (Mansfield)

Verbs of physical and mental perception do not regularly have continuous forms. When they do, however, we observe a semi-marked structure that is highly emphatic due to the incompatible combination of lexical meaning and grammatical form.

*Why, you must be the famous Captain Butler we have been hearing so ᵐuch about—the blockade runner.* (Mitchell)

*I must say you're disappointing me, my dear fellow.* (Berger)

The use of non-finite forms of the verb such as the infinitive and participle I in place of the personal forms communicates certain stylistic connotations to the utterance.

Consider the following examples containing non-finite verb forms:

*Expect Leo to propose to her!* (Lawrence)

The real meaning of the sentence is *It's hard to believe that Leo would propose to her!*

*Death! To decide about death!* (Galsworthy)

The implication of this sentence reads Be couldn't decide about death!

*To take steps! How? Winifred's affair was bad enough! To have a double dose of publicity in the family!* (Galsworthy)

The meaning of this sentence could be rendered as *He must take some steps to avoid a double dose of publicity in the family!*

*Far be it from him to ask after Reinhart's unprecedented geiup and environs.* (Berger)

Such use of the verb *be* is a means of character sketching: *He was not the kind of person to ask such questions.*

Since the sentences containing the infinitive have no explicit doer of the action these sentences acquire a generalized universal character. The world of the personage and the reader blend into one whole as if the question is asked of the reader (what to do, how to act). This creates empathy. The same happens when participle I is used impersonally:

*The whole thing is preposterous—preposterous! Slinging accusations like this!* (Christie)

*But I tell you there must be some mistake. Splendor taking dope! It's ridiculous. He is a nonchemical physician, among other things.* (Berger)

The passive voice of the verb when viewed from a stylistic angle may demonstrate such functions as extreme generalisation and depersonalisation because an utterance is devoid of the doer of an action and the action itself loses direction.

*... he is a long-time citizen and to be trusted...* (Michener)

*Little Mexico, the area was called contemptuously, as sad and filthy a collection of dwellings as had ever been allowed to exist in the west.* (Michener)

The use of the auxiliary *do* in affirmative sentences is a notable emphatic device:

*I don't want to look at her. I sip my coffee as long as possible. Then I do look at her and see that all the colour has left her face, she is fearfully pale.* (Erdrich)

So the stylistic potential of the verb is high enough. The major mechanism of creating additional connotations is the transposition of verb forms that brings about the appearance of metaphors of the first and second types.


## 4. AFFIXATION AND ITS EXPRESSIVENESS.

Unlike Ukrainian the English language does not possess a great, variety of word-forming resources.

In Ukrainian we have a very developed system of affixes, with evaluative and expressive meanings: diminutive, derogatory, endearing, exaggerating, etc.

We can find some evaluative affixes as a remnant of the former morphological system or as a result of borrowing from other languages, such as: *weakling, piglet, rivulet, girlie, lambkin, kitchenette.* Diminutive suffixes make up words denoting small dimensions, but also giving them a caressing, jocular or pejorative ring. These suffixes enable the speaker to communicate his positive or negative evaluation of a person or thing.

The suffix *-ian/-ean* means 'like someone or something, especially connected with a particular thing, place or person'. It also denotes someone skilled in or studying a particular subject: *a historian.* The connotations this suffix may convey are positive and it is frequently used with proper names, especially famous in art, literature, music, etc. Such adjectives as *Mozartean, Skakespearean, Wagnerian* mean *like Mozart, Shakespeare, Wagner* or in that style.

However some of these adjectives may possess connotations connected with common associations with the work and life of famous people that may have either positive or negative colouring. For instance The Longman Dictionary of the English Language and Culture gives such definitions of the adjective Dickensian: suggesting Charles Dickens or kis writing, e. g. a the old-fashioned, unpleasant dirtiness of Victorian England: *Most deputies work two to an office in a space of Dickensian grimness*; the cheerfulness of Victorian amusements and customs: *a real Dickensian Christmas.*

The suffix *-ish* is not merely a neutral morpheme meaning a small degree of quality like *blue—bluish,* but it serves to create 'delicate or tactful' occasional evaluative adjectives—*baldish, dullish, biggish.* Another meaning is 'belonging or having characteristics of somebody or something'.

Most dictionaries also point out that -ish may show disapproval *(selfish, snobbish, raffish)* and often has a derogatory meaning indicating the bad qualities of something or qualities which are not suitable to what it describes (e.g. *mannish* in relation to a woman).

Another suffix used similarly is *-esque,* indicating style, manner, or distinctive character: *arabesque, Romanesque.* When used with the names of famous people it means 'in the manner or style of this particular person'. Due to its French origin it is considered bookish and associated with exquisite elevated style. Such connotations are implied in adjectives like *Dantesque, Turneresque, Kafkaesque.*

Most frequently used suffixes of the negative evaluation are: *-ard, -ster, -aster, -eer* or half-affix *-monger: drunkard, scandal-monger, black-marketeer, mobster.*

Considering the problem of expressive affixes differentiation should be made between negative affixes such as *in-, un~, ir-, non-,* etc. *{unbending, irregular, non-profit)* and evaluative derogatory affixes. Evaluative affixes with derogatory connotations demonstrate the speaker's attitude to the phenomenon while negative affixes normally represent objects and phenomena that are either devoid of some quality or do not exist at all (e. g. a *non-profit organization* has mostly positive connotations).

All these examples show that stylistic potentials of grammatical forms are great enough. Stylistic analysis of a work of art among other things should include the analysis of the grammatical level that enables a student to capture the subtle shades of mood or rhythmical arrangement or the dynamics of the composition.


## THEME 19. STYLISTIC LEXICOLOGY

### List of Issues Discussed:

1. GENERAL CONSIDERATIONS OF STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY.

2. NEUTRAL, COMMON LITERARY AND COMMON COLLOQUIAL VOCABULARY.

3. SPECIAL LITERARY VOCABULARY
   3.1. TERMS.
   3.2. POETIC AND HIGHLY LITERARY WORDS.
   3.3. ARCHAIC/OBSOLESCENT WORDS.
   3.4. BARBARISMS AND FOREIGNISMS.
   3.5. LITERARY COINAGES (INCLUDING NONCE-WORDS).

4. SPECIAL COLLOQUIAL VOCABULARY. SLANG.
   4.1. JARGONISMS.
   4.2. PROFESSIONALISMS.
   4.3. DIALECTAL WORDS.
   4.4. VULGAR WORDS (VULGARISMS).
   4.5. COLLOQUIAL COINAGES (NONCE-WORDS).

# 1. GENERAL CONSIDERATIONS OF STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY.

The word-stock of any given language can be roughly divided into three uneven groups, differing from each other by the sphere of its possible use.

The biggest division is made up of neutral words, possessing no stylistic connotation and suitable for any communicative situation, two smaller ones are literary and colloquial strata respectively.

In order to get a more or less clear idea of the word-stock of nay language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. Some linguists, who clearly see the systematic character of language as a whole, deny, however, the possibility of systematically classifying the vocabulary. They say that he word-stock of any language is so large and so heterogeneous that it is impossible to formalize it and therefore present it in any system. The words of a language are thought of as a chaotic body whether viewed from their origin and development or from their present state.

Indeed, coinage of new lexical units, the development of meaning, the differentiation of words according to their stylistic evaluation and their spheres of usage, the correlation between meaning and concept and other problems connected with vocabulary are so multifarious and varied that it is difficult to grasp the systematic character of the word-stock of a language, though it coexist with the systems of other level-phonetics, morphology and syntax.

To deny the systematic character of the word-stock of a language amounts to denying the systematic character of language as a whole, words being elements in the general system of language.

The word-stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent. A special branch of linguistic science lexicology has done much to classify vocabulary. A glance at the contents of any book on lexicology coil suffices to ascertain the outline of the system of the word-stock of the given language.

For our purpose, i.e. for linguistic stylistics, a special type of classification, stylistic classification, is most important.

In accordance with the already mentioned division of language into literary and colloquial, we may represent the whole of the word-stock of the English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

The *literary layer* of words consists of groups accepted as legitimate members of the English vocabulary they have no local or dialectal character.

The *colloquial layer* of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates.

The *literary vocabulary* consist of the following groups of words: 1. common literary: 2. terms and learned words: 3. poetic words: 4. archaic words; 5. barbarisms and foreign words: 6. literary coinages including nonce-words.

The *colloquial vocabulary* falls into the following groups: 1. common colloquial words: 2. slang: 3. jargons: 4. professional words: 5. dialectal words: 6. vulgar words: 7. colloquial coinages.

# 2. NEUTRAL, COMMON LITERARY AND COMMON COLLOQUIAL VOCABULARY.

*Neutral words*, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings.

The wealth of the neutral stratum of words is often overlooked. This is due to their inconspicuous character. But their faculty for assuming new meanings and generating new stylistic variants is often quite amazing. This generative power of the neutral words in English language is multiplied by the very nature of the language itself. It has been estimated that most neutral English words are of monosyllabic character, as, in the process of development from Old English to Modern English, most of the parts of speech lost their distinguish suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building. Word compounding is not so productive as conversion or word shift in the part of speech in the first case and by the addition of an affix in the second. Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic coloring.

*Common literary words* are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial word. The reason fro this lies in certain objective features of the literary layer of words. What these objective features are, is difficult to say because as yet no objective criteria have been worked out. But one of the undoubtedly is that literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

| Colloquial | Neutral | Literary |
|---|---|---|
| Kid | Child | Infant |
| Daddy | Father | Parent |
| Chap | Fellow | Associate |
| Get out | Go away | Retire |
| Go on | Continue | Proceed |
| Teenager | Boy (girl) | Youth (maiden) |
| Flapper | Young girl | Maiden |

It goes without saying that these synonyms are not only stylistic but ideographic as a well, i.e. there is a definite, though slight, semantic difference between the words. But this is almost always the case with synonyms. There are very few absolute synonyms in English just as there are in any language. The main distinction between synonyms remains stylistic. But stylistic difference may be of various kinds: it may lie in the emotional tension connoted in a word, or in the sphere of application, or in the degree of the quality denoted. Colloquial words are always more emotionally colored that literary ones. The neutral stratum of words, as het term itself implies, has no degree of emotiveness, nor have they any distinctions in the sphere of usage.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. The lines of demarcation between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred. It is here that the process of interpenetration of the stylistic strata becomes most apparent.

Still the extremes remain antagonistic and therefore are often used to bring about a collision of manners of speech for special stylistic purposes. The difference in the stylistic aspect of words may color the whole of an utterance.

There is a certain analogy between the interdependence of common literary words and neutral ones, on the one hand, and common colloquial words and neutral ones, on the other. Both sets can be viewed as being in invariant variant relations.

The neutral vocabulary may be viewed as the invariant of the standard English vocabulary. The stock of words forming the neutral stratum should in this case be regarded as an abstraction. The words of this stratum are generally deprived of any concrete associations and refer to the concept more or less directly. Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness. They generally present the same notions not abstractly but as a more or less concrete image, that is, in a form perceptible by the senses. This perceptibility by the senses causes subjective evaluations of the notion in question, or a mental image of the concept. Sometimes an impact of a definite kind on het reader or hearer is the aim laying behind the choice of a colloquial or a literary word rather than a neutral one.

In the diagram, common colloquial vocabulary is represented as overlapping into the standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which, as we shall see later, falls out of standard English altogether. Just as common literary words lack homogeneity so do common colloquial words and set expressions. Some of the lexical items belonging to this stratum are close to the non-standard colloquial groups such as jargonisms, professionalisms, etc. There are on the border line between the common colloquial vocabulary and the special colloquial or non-standard vocabulary. Other words approach the neutral bulk of the English vocabulary.

Thus, the words *teenager (a young girl or young man)* and *hippie (hippy) (a young person who leads an unordered and unconventional life)* are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized. However, they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary. So also are the following words and expressions: *take (I take it = I understand);* to go for (*to be attracted by, like very much – «You think she still goes for the guy?»*); *guy (young man); to be gone on (to be madly in love with); pro (professional, e.g. a professional boxer, tennis - player,* etc.)

The spoken language abounds in set expressions which are colloquial in character, e.g. *all sorts of things; just a bit; how is life treating you?; so-so; what time do you make it/; to hob-nob (to be very friendly with, to drink together); so much the better; to be sick and tired of; to be up to something).*

The stylistic function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their interaction when they are opposed to one another. However, the qualities themselves are not unaffected by the function of the words, in as much as these qualities have been acquired in certain environments. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of he written or vice versa, it means that we are faced with a stylistic device.

Certain set expressions have been coined within literary English and their use in ordinary speech will inevitably make the utterance sound bookish. In other words, it will become literary. The following are examples of set expressions which can be considered literary: in accordance with, with regard to, by virtue of, to speak at great length, to lend assistance, to draw a lesson, responsibility rest.

# 3. SPECIAL LITERARY VOCABULARY.

## 3.1. TERMS.

**Terms** are directly connected with the concept they denote. Terms are mostly and predominantly used in special works dealing with the nations of some branch of science. There

sore it may be said that they belong to the style. They may as well appear in newspaper style, in publicistic and practically in all other existing styles of language. But their function in this case changes. They do not always fulfill their basic function that of bearing exact reference to a given concept. When used in the belles-letters style, for instance, a term may acquire a stylistic function and consequently become a stylistic device. This happens when a term is used n such a way that two meanings are materialized simultaneously.

The function of terms, if encountered in other styles, is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions.

The piling up of difficult and special terms hinders the readers understanding of the text if he is not a specialist even when the writer strives to explain them. More over, such an accumulation of special terminology often suggests that the author is displaying his erudition. There is an interesting process going on in the development of any language. With the increase of general education and the expansion of technique to satisfy the ever-growing needs and desires of mankind, many words that were once terms have gradually lost their quality as terms and have passed into the common literary or even neutral vocabulary. This process may be called «determinization». Such words as 'radio', `television' and the like have long been in common use and their terminological character is no longer evident.

When terms are used in their normal function as terms in a work of belles-lettres, they are or ought to be easily understood from the context so that the desired effect in depicting the situation will be secured.

Here is an example of a moderate use of special terminology bordering on common literary vocabulary.

*«There was a long conversation along wait. His father came back to say it was doubtful whether they could make the loan. Eight percent, then being secured for money, was a small rate of interest, considering its need. For ten percent Mr. Kuzel might make a call-loan. Frank went back to his employer, whose commercial choler rose at the report»* (Theodore Dreiser, «The Financier»).

Such terms as 'loan', 'rate of interest', and the phrase 'to secure for money' are widely known financial terms which to the majority of the English and American reading public need no explanation. The main task of them in this passage is not to explain the process of business negotiations, but to create the environment of a business atmosphere.

In this example the terms retain their ordinary meaning though their function in the text is not exactly terminological. It is more nearly stylistic, inasmuch as here the terms serve the purpose of characterizing the commercial spirit of the hero of the novel. However, they are not stylistic devices because they fail to meet the main requirement of an stylistic device.

The following is an example where a term is used as a stylistic device.

*«Green eyes, fair skin, pretty figure, famous frontal development», Squill remarked.* (W.M. Thackeray).

The combination 'frontal development' is terminological in character (used sometimes in anatomy). But being preceded by the word 'famous' used in the sense indicated by the Shorter Oxford Dictionary as 'a strong expression of approval (chiefly colloquial), excellent, capital' the whole expression assumes a specific stylistic function due to the fact that 'frontal development' is used both in its terminological aspect and in its logical meaning 'the breast of a woman'.

Whenever the terms used in the belles letters style set the reader at odds with the text, we can register a stylistic effect caused either by a specific use of terms in their proper meanings or by simultaneous realization of two meanings.

# 3.2. POETIC AND HIGHLY LITERARY WORDS.

*Poetic words* form a rather insignificant layer of the special literary vocabulary. They are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. They have a marked tendency to detach themselves from the common literary word-stock a gradually assume the quality of terms denoting certain definite notions and calling forth poetic diction.

Poetic words and expressions are called upon to sustain the special elevated atmosphere of poetry. This may be said to be the main function of poetic words. V.V. Vinogradov gives the following properties of poetic words: «…the cobweb of poetic words and images vials the reality, stylizing it according to the established literary norms and canons. A word is torn away form its referent. Being drawn into the system of literary styles, the words are selected and arranged in groups of definite images, in Phraseological series, which grow standardized and stale and are becoming conventional symbols of definite phenomena or characters or of definite ideas or impressions».

The literature trends known as classicism and romanticism were particularly rich in fresh poetic terms. Poetical words in an ordinary environment may also have a satirical function. Poetical words and word-combinations can be likened to terms in that they do not easily yield to polysemy. They are said to evoke emotive meanings. They color the utterance with a certain air of loftiness. But the excessive use of poeticisms should be avoided.

The very secret of a truly poetic quality of a word does not lie in conventionality of usage. On the contrary, a poeticism through constant repetition gradually becomes hackeyed. Like anything that lacks freshness it fails to evoke a genuinely aesthetic effect and eventually call forth protest on the part of those who are sensitive to real beauty.

A good illustration of the use of poetic words the bulk of which are archaic is the following stanza from Byron's Childe Harold's Pilgrimage.

*Whilome (*at some past time*) in Albion's isle (*the oldest name of the island of Britain*) there dwelt (*lived*) a youth,*

*Who ne (*not*) in virtu's ways did take delight:*

*But spend his days in riot (*wasteful living*) most uncouth (*unusual, strange*).*

*And vex'd (*disturbed*) with mirth (*fun*) the drowsy ear of Night.*

*Ah me! (*interjection expressing regret, sorrow*) in sooth (truly he was a shameless wight (*a human being*).*

*Sore (*severely, harshly*) given to revel (*noisy festivity*) and ungodly (*wicked*) glee (*entertainment*);*

*Few earthly things found favor in his sight.*

*Save concubines (*prostitutes*) and carnal (*not spiritual*) company,*

*And flaunting (*impudent*) wassailers (*drunkards; revelers*) of high and low degree.*

# 3.3. ARCHAIC/OBSOLESCENT WORDS.

It is a well-known fact that the word-stock of any language is constantly changing and renewing. Old words die and new words appear. Before disappearing, a word undergoes the stages of being obsolescent, obsolete and archaic. The beginning of the aging process of a word is marked by decrease in its usage. The term 'archaisms' (from the Greek archaios 'ancient') denotes words which are practically out of use in present-day language and are felt to be obsolete, recalling bygone eras.

*Archaic words* belong to Old English and are not recognized nowadays. The main function of old words is to create a realistic background to historical works of literature.

Archaisms are stylistically heterogeneous. They are usually thought to pertain to the upper strata of the vocabulary. As a general view this opinion is correct, but only with reference to the lexical units which, though obsolete, are not completely out of use. A high-flown archaic word

must be popular enough not to become quite a stranger to the modern linguistic perception; besides, its meaning, its denotation must not collide with its highly positive connotation. Thus, the well-known pronominal forms *thou*, *thee*, *ye* or the words like *knight*, *hauberk*, *main (= ocean)*, etc. are high-flown archaisms. This is, however, hardly the case with words practically unknown to the public at large: they may produce the opposite stylistic impression, that of degradation (for detailed treatment see below).

Archaic words should not be confused with historic words. According to Prof. Morokhovsky, archaic words are old words for denoting still existing objects and concepts. They have synonyms in Modern English. Thus, the noun *main* has been replaced by *ocean*; the verb *to deem,* by *to consider*, etc.

Historic words, on the other hand, denote already non-existing objects or concepts, which dropped out from realities of present-day life. One of the reasons why words disappear is the disappearance of their referents, i.e. the objects they denoted. Such archaisms are called 'material archaisms', or 'historical archaisms', such as yeoman, hauberk and the like.

The use of archaic words in fiction, for instance, in historical novels, serves to characterize the speech of the times, to reproduce its atmosphere, its 'historical colour'. Numerous archaisms can be found in Walter Scott's novels (in the following examples the reader will find lexical archaisms, as well as archaic grammatical forms):

> *Nay, we question you not," said the burgher; "although hark ye — I say, hark in your ear — my name is Pavilion."*

> *"... methinks it might satisfy you that I am trustworthy."*

> *"Prithee, do me so much favour, as to inquire after my astrologer, Martinys Galeotti, and send him hither to me presently."*

> *"I will, without fail, my Liege," answered the jester, "and I wot well I shall find him at Dopplethur's."*
> *(Scott)*

Archaization of the works of fiction does not mean complete reproduction of the speech of the past; it is effected by occasional use of archaic words and archaic forms.

Rarely used words are called **obsolescent**. To English obsolescent words belong the pronoun t*hough* and its forms *thee*, *thy* and t*hine*, the verbs with the ending -*est* (*though makest*) and the ending -*th* (*he maketh*), and other historical survivals. Obsolete words have gone completely out of usage though they are still recognized by the native speakers (methinks = it seems to me; nay = no).

## 3.4. BARBARISMS AND FOREIGNISMS.

The English Vocabulary contains a considerable layer of words called barbarisms - words of foreign origin, not completely assimilated. Retaining their foreign appearance, barbarisms are considered to be on the outskirts of the literary language. Most of them have corresponding English synonyms:

e.g.: chic = stylish
en passant = in passing
ad infinitum = to infinity

For stylistic purposes we distinguish between **barbarisms** and **foreign words proper**.

***Barbarisms*** are part of the English word-stock. ***Foreign words*** do not belong to the English Vocabulary. They are not registered in English dictionaries. In printed works they are usually italicized to indicate their alien nature or their stylistic value.

There are foreign words which fulfil a terminological function:

e.g.: solo, tenor, blitzkrieg, Luftwaffe.

Both foreign words and barbarisms are used in various language styles with various aims and in various functions. One of these functions is to supply "local background colour" to depict local conditions of life, concrete fact and events, customs and habits.

For example, in a small German town, a boy with remarkable appetite is made the focus of attention. The author describes the peculiarities of the German menu by introducing several German words into his narrative:

*"The little boy ... had a famous appetite, and consumed* schinken*, and* braten*, and* kartoffeln*, and cranberry jam with a gallantry that did honour to his nation"*.

## 3.5. LITERARY COINAGES (INCLUDING NONCE-WORDS).

***Neologisms*** are usually defined as new words or new meanings for established words.

But how long can words and their meanings be regarded as new? If a word is fixed in a dictionary, provided the dictionary is reliable, it ceases to be new. In Professor Galperin's opinion the term "neologism" should be avoided.

New words are generally coined as a result of the development of science and technology-terminological coinages. The second type of new coinages is stylistic, i.e. words are coined in search of more economical, compact and expressive means of communication. Affixation in predominant in coining new words: missileer; fruitologist.

Blending - rockoon = rocket+balloon ("Alice through the Looking Glass"); avigation = aviation + navigation

Nonce-words: 'Even if I wanted to avoid Texas I could not, for I am wived in Texas, and mother-in-lawed, and uncled, and aunted, and cousined.'

# 4. SPECIAL COLLOQUIAL VOCABULARY. SLANG.

There is hardly any other term that is as ambiguous and obscure as the term slang. Slang seems to mean everything that is below the standard of usage of present day English. There is no satisfactory definition of the term.

The first thing that strikes the scholar is the fact that no other European language has singled out a special layer of vocabulary named slang.

The New Oxford English Dictionary defines ***slang*** as follows: ***the special vocabulary used by any set of persons of low or disreputable character; language of low and vulgar type; the cant or jargon of a certain class or period; the language of highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense***.

These different and heterogeneous phenomena united under one term "slang" cause natural confusion.

In search of objective criteria of distinguishing between the stylistic layers of the English colloquial vocabulary, some linguists point out that one the most conspicuous features of slang is that it requires constant innovation.

It never grows stale. If a slang word or phrase become stale, it is replaced by a new slangism.

Slang is claimed to satisfy a natural desire for flesh, newly created words and expressions, which give the utterance emotional colouring and subjective evaluation.

It is argued that the term "slang" should be used for those forms which are either mispronounced or distorted in some way phonetically, morphologically or lexically. Slang is nothing but a deviation from the established norm at the level of the vocabulary of the language.

H. Wentworth and S. Flexner in the "Dictionary of American Slang" write: "Sometimes slang is used to escape the dull familiarity of standard words, to suggest an escape from the established routine of everyday life. When slang is used, our life seems a little fresher and a little more personal… Slang is used for the pure joy of making sounds, or even for a need to attract attention by making noise…".

This quotation shows that what is labelled slang is either all kinds of nonce-words so frequently appearing in lively everyday speech and just as quickly disappearing, or jocular words and word-combinations formed by using various word-building means.

e.g.: *rot - nonsense*

*to do a flit - to quit one's flat without paying the rent or board*

*bread-basket - stomach*

According to Eric Partridge there are many kinds of slang: Cockney, public–house, commercial, society, military, theatrical, parliamentary, even standard slang.

The term "slang" seems to be a universal term for any word or phrase which, though not yet recognized as a fact of standard English, has won general recognition as a fresh innovation quite irrespective of its nature: cant, jargon, dialect, jocular or a pure colloquialism. There is a tendency in some modern dictionaries to replace the label "slang" by informal or colloquial. Such practice clearly manifests the dissatisfaction of lexicographers with the term "slang". It simply shows the word sounds familiar through constant repetition in newspaper language without classifying slangisms into heterogeneous parts of English colloquial vocabulary.

## 4.1. JARGONISMS.

***Jargon*** is a group of words that exist in almost every language. Its aim is to preserve secrecy within a certain social group. Jargonisms are usually old words with entirely new meanings, which can be understood only by the people inside the social group (not outside it).

Jargonism are social (not regional) in character, for example: the jargon of thieves and vagabonds (cant), the jargon of jazzmen, the jargon of the army (military slang), etc.

e.g.: *grease – money*

*loaf – head*

*tiger hunter –gambler*

*lexer - student preparing for a law course*

Jargonisms do not always remain on the outskirts of the literary language. Many of them have entered the Standard Vocabulary: *kid, fun, queer, bluff, fib, humbug* (formerly slang words and jargonisms are now considered common literary).

## 4.2. PROFESSIONALISMS.

***Professionalisms*** are used in a definite trade or profession by people connected by common interests. They are correlated to terms. Whereas terms are coined to name new concepts or phenomena appearing in the process of science and technology development, professionalisms name the already-existing concepts, tools or instruments anew. Their main feature is their technicality. They belong to the special non-literary layer of the vocabulary (unlike terms).

| Terms | Professionalisms |
|---|---|
| Easily decoded, can enter neutral vocabulary | Remain in circulation within a definite professional community |
| Semantic structure transparent, Easily understood | Semantic structure obscure, based on a metaphor, metonymy |
| Mono-semantic | Mono-semantic |

e.g.: *tin-fish - submarine*

*block buster - a bomb especially designed to destroy blocks of big buildings*

e.g. *a piper - a specialist who decorates pastry with the help of a cream-pipe.*

Unlike jargonisms, professionalisms do not aim at secrecy. They fulfil a useful function in communication, facilitating the process of grasping information. Professionalisms are used in emotive prose to depict the natural speech of a character. They show not only the vocation, but also education, breeding, environment and even psychology (speech characterization-device).

## 4.3. DIALECTAL WORDS.

*Dialectal words* are those, which in the process of creation of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

There is sometimes a difficulty in distinguishing dialectal words from purely colloquial words.

Some dialectisms have become so familiar in colloquial or standard colloquial English that they are accepted as belonging to (standard) colloquial English:

e.g. *lass - girl/beloved girl (from Scottish and northern dialect)*

*lad - a young man*

Still the words have not lost their dialectal associations.

Dialectal words can be found in emotive prose (not other functional styles). Their function is to characterize personages through their speech.

## 4.4.VULGAR WORDS (VULGARISMS).

*Vulgar words* are expletives and swear words of abusive character: e.g. *damn, bloody, hell.*

Vulgarisms are often used in conversation, out of habit. In modern fiction they can be found even in a good novel in direct speech of the characters (but not in other functional styles). Their function is to express strong emotions: annoyance, anger, vexation, etc. Not every coarse expression is a vulgarism. Coarseness may result from improper grammar, non-standard pronunciation, misuse of words and expressions or distortion of words.

Coarse words may simply lack refinement. Vulgar words are not simply coarse; they are rude and strongly emotionally charged.

## 4.5. COLLOQUIAL COINAGES (NONCE-WORDS).

*Colloquial coinages* are spontaneous, elusive. Not all of them are found in dictionaries or even in writing. Colloquial coinages (unlike literary ones) are based on semantic changes in words (sometimes built with help of affixes). Most of them are newly minted words labelled 'slang' in

dictionaries. Prof. Galperin refers them to «просторечье» (city vernacular bordering on non-literary speech).

e.g.: *knave = boy / swindler*

*deer = beast (any kind)/ certain type of animal.*

As well as literary stylistic coinages, they are created to make the utterance more expressive. Generally they are new names to old concepts. They are coined according to the same word-building pattern.

The fate of these coinages is also different. Some live for a very short time, others live longer. Very few of them become generally accepted words. The majority is used only once. Those are nonce words. Nonce words used in oral colloquial speech are different from those used in written literary speech. Literary nonce-words remain in the text for which they were created. Colloquial nonce-words leave no trace at all. They are nonregistered anywhere.

## THEME 20. THE THEORY OF FUNCTIONAL STYLES

## List of Issues Discussed:

## 1. AN OVERVIEW OF FUNCTIONAL STYLE SYSTEMS.

## 2. DISTINCTIVE LINGUISTIC FEATURES OF THE MAJOR FUNCTIONAL STYLES OF ENGLISH.

## 1. AN OVERVIEW OF FUNCTIONAL STYLE SYSTEMS.

The literary standard of the English language, like that of any other developed language, is not homogeneous as it may seem. In fact the standard English literary language in the course of its development has fallen into several subsystems each other of which has acquired its own peculiarities which are typical of the given functional style .The members of the language community, especially those who are sufficiently trained and responsive to language variations, recognize these styles as independent wholes .The peculiar choice of language means is primarily predetermined by the aim of the communication with the result that a more or less closed system is built up. One set of language media stands in opposition to other sets of language media with other aims, and these other sets have other choices and arrangements of language means.

As has been mentioned before there are a great many classifications of language varieties that are called sublanguages, substyles, registers and *functional styles* that use various criteria for their definition and categorisation. The term generally accepted by most scholars is functional styles. It is also used in this course. A few classifications of the functional styles in modern English will be considered in this chapter.

I.R. Galperin distinguishes 5 functional styles and suggests their subdivision into substyles in modern English according to the following scheme:

1. **The Belles-Lettres Style:**
   a) poetry;
   b) emotive prose;
   c) the language of the drama.

2. **Publicist Style:**
   a) oratory and speeches;
   b) the essay;

c) articles.

3. **Newspaper Style:**
   a) brief news items;
   b) headlines;
   c) advertisements and announcements;
   d) the editorial.

6. **Scientific Prose Style.**

7. **The Style of Official documents:**
   a) business documents;
   b) legal documents;
   c) the language of diplomacy;
   d) military documents.

Prof. Galperin differs from many other scholars in his views on functional styles because he includes in his classification only the written variety of the language. In his opinion style is the result of creative activity of the writer who consciously and deliberately selects language means that create style. Colloquial speech, according to him, by its very nature will not lend itself to careful selection of linguistic features and there is no stylistic intention expressed on the part of the speaker. At the same time his classification contains such varieties of publicist style as oratory and speeches. What he actually means is probably not so much the spoken variety of the language but spontaneous colloquial speech, a viewpoint which nevertheless seems to give ground for debate. As we pointed out in sections two and three of this chapter individual speech, oral variety included, is always marked by stylistic features that show the speaker's educational, social and professional background. Moreover we always assume some socially determined role and consciously choose appropriate language means to perform it and achieve the aim of communication.

Scholars' views vary on some other items of this classification. There is no unanimity about the belles-lettres style. In fact Galperin's position is not shared by the majority. This notion comes under criticism because it seems rather artificial especially in reference to modern prose. It is certainly true that many works of fiction may contain emotionally coloured passages of emotive writing that are marked by special image-creating devices, such as tropes and figures of speech. These are typically found in the author's narrative, lyrical digressions, expositions, descriptions of nature or reflections on the characters' emotional or mental state.

At the same time many writers give an account of external events, social life and reproduce their characters' direct speech. Sometimes they quote extracts from legal documents, newspapers items, advertisements, slogans, headlines, e. g. K. Vonnegut, J. Dos Passos, etc. which do not belong to belles-lettres style in its traditional meaning.

As a matter of fact, in modern works of fiction we may encounter practically any functional speech type imaginable. So most other classifications do not distinguish the language of fiction as a separate style.

## 2. **Distinctive linguistic features of the major functional styles of English.**

A description of five major functional styles given in this section is based on their most distinctive features on each level of the language structure: phonetical (where possible), morphological, syntactical, lexical and compositional. A peculiar combination of these features and special emphasis on some of them creates the paradigm of what is called a scientific or publicist text, a legal or other official document, colloquial or formal speech.

■ **Literary colloquial style**

*Phonetic features*
- Standard pronunciation in compliance with the national norm, enunciation.
- Phonetic compression of frequently used forms, e.g. *it's, don't, I've.*
- Omission of unaccented elements due to the quick tempo, e. g. *you know him?*

*Morphological features*
- Use of regular morphological features, with interception of evaluative suffixes e. g. *deary, doggie, duckie.*
- Prevalence of active and finite verb forms.

Syntactical features
- Use of simple sentences with a number of participial and infinitive constructions and numerous parentheses.
- Syntactically correct utterances compliant with the literary norm.
- Use of various types of syntactical compression, simplicity of syntactical connection.
- Use of grammar forms for emphatic purposes, e. g. progressive verb forms to express emotions of irritation, anger etc.
- Decomposition and ellipsis of sentences in a dialogue (easily reconstructed from the context).

*Lexical features*
- Wide range of vocabulary strata in accordance with the register of communication and participants' roles: formal and informal, neutral and bookish, terms and foreign words.
- Basic stock of communicative vocabulary—stylistically neutral.
- Use of socially accepted contracted forms and abbreviations, e. g. *fridge* for *refrigerator, ice* for *ice-cream, TV* for *television, CD* for *compact disk*, etc.
- Use of etiquette language and conversational formulas, such as *nice to see you, my pleasure, on behalf of*, etc.
- Extensive use of intensifiers and gap-fillers, e. g. *absolutely, definitely, awfully, kind of, so to speak, I mean, if I may say so*.
- Use of interjections and exclamations, e. g. *Dear me, My God, Goodness, well, why, now, oh*.
- Extensive use of phrasal verbs *let sb down, put up with, stand sb up*.
- Use of words of indefinite meaning like *thing, stuff*.
- Avoidance of slang, vulgarisms, dialect words, jargon.
- Use of phraseological expressions, idioms and figures of speech.

*Compositional features*
- Can be used in written and spoken varieties: dialogue, monologue, personal letters, diaries, essays, articles, etc.
- Prepared types of texts may have thought out and logical composition, to a certain extent determined by conventional forms (letters, Presentations, articles, interviews).
- Spontaneous types have a loose structure, relative coherence and uniformity of form and content.

■ **Familiar colloquial style** (Represented in spoken variety)

*Phonetic features*
- Casual and often careless pronunciation, use of deviant forms, e. g, *gonna instead of going to, whatcha instead of what do you, dunno instead of don't know.*
- Use of reduced and contracted forms, e.g. *you're, they've, Pd.*
- Omission of unaccented elements due to quick tempo, e.g. *you hear me?*
- Emphasis on intonation as a powerful semantic and stylistic instrument capable to render subtle nuances of thought and feeling.

• Use of onomatopoeic words, e.g. *whoosh, hush, stop yodelling, yum, yak.*

*Morphological features*
• Use of evaluative suffixes, nonce words formed on morphological and phonetic analogy with other nominal words: e.g. *baldish, mawkish, moody, hanky-panky, helter-skelter, plates of meet (feet), okeydoke.*

*Syntactical features*
• Use of simple short sentences.
• Dialogues are usually of the question-answer type.
• Use of echo questions, parallel structures, repetitions of various kinds.
• In complex sentences asyndetic coordination is the norm.
• Coordination is used more often than subordination, repeated use of conjunction and is a sign of spontaneity rather than an expressive device.
• Extensive use of ellipsis, including the subject of the sentence e. g. *Can't say anything.*
• Extensive use of syntactic tautology.
• Abundance of gap-fillers and parenthetical elements, such as *sure, indeed, to be more exact, okay, well.*

*Lexical features*
• Combination of neutral, familiar and low colloquial vocabulary, including slang, vulgar and taboo words.
• Extensive use of words of general meaning, specified in meaning by the situation guy, job, get, do, fix, affair.
• Limited vocabulary resources, use of the same word in different meanings it may not possess, e. g. 'some' meaning good: some guy! some game! 'nice' meaning impressive, fascinating, high quality: nice music.
• Abundance of specific colloquial interjections: *boy, wow, hey, there, ahoy.*
• Use of hyperbole, epithets, evaluative vocabulary, trite metaphors and simile, e.g. *if you say it once more I'll kill you, as old as the hills horrid, awesome*, etc.
• Tautological substitution of personal pronouns and names by other nouns, e. g. *you-baby, Johnny-boy.*
• Mixture of curse words and euphemisms, e. g. *damn, dash, darned, shoot.*
• Extensive use of collocations and phrasal verbs instead of neutral and literary equivalents: e. g. *to turn in instead of to go to bed.*

*Compositional features*
• Use of deviant language on all levels.
• Strong emotional colouring.
• Loose syntactical organisation of an utterance.
• Frequently little coherence or adherence to the topic.
• No special compositional patterns.

■ **Publicist (media) style**

*Phonetic features* (in oratory)
• Standard pronunciation, wide use of prosody as a means of conveying the shades of meaning, overtones and emotions.
• Phonetic compression.

*Morphological features*

• Frequent use of non-finite verb forms, such as gerund, participle, infinitive.
• Use of non-perfect verb forms.
• Omission of articles, link verbs, auxiliaries, pronouns, especially in headlines and news items.

*Syntactical features*
• Frequent use of rhetorical questions and interrogatives in oratory speech.
• In headlines: use of impersonal sentences, elliptical constructions, interrogative sentences, infinitive complexes and attributive groups.
• In news items and articles: news items comprise one or two, rarely three, sentences.
• Absence of complex coordination with chain of subordinate clauses and a number of conjunctions.
• Prepositional phrases are used much more than synonymous gerundial phrases.
• Absence of exclamatory sentences, break-in-the narrative, other expressively charged constructions.
• Articles demonstrate more syntactical organisation and logical arrangement of sentences.

*Lexical features*
• Newspaper cliches and set phrases.
• Terminological variety: *scientific, sports, poUtical, technical*, etc. •
• Abbreviations and acronyms.
• Numerous proper names, toponyms, anthroponyms, names of enterprises, institutions, international words, dates and figures.
• Abstract notion words, elevated and bookish words.
• In headlines: frequent use of pun, violated phraseology, vivid stylistic devices.
• In oratory speech: words of elevated and bookish character, colloquial words and phrases, frequent use of such stylistic devices as metaphor, alliteration, allusion, irony, etc.
• Use of conventional forms of address and trite phases.

*Compositional features*
• Text arrangement is marked by precision, logic and expressive power.
• Carefully selected vocabulary.
• Variety of topics.
• Wide use of quotations, direct speech and represented speech.
• Use of parallel constructions throughout the text.

In oratory: simplicity of structural expression, clarity of message, argumentative power.

In headlines: use of devices to arrest attention: rhyme, pun, puzzle, high degree of compression, graphical means.

In news items and articles: strict arrangement of titles and subtitles, emphasis on the headline.

Careful subdivision into paragraphs, clearly defined position of the sections of an article: the most important information is carried in the opening paragraph; often in the first sentence.

■ **The style of official documents**

*Morphological features*
• Adherence to the norm, sometimes outdated or even archaic, e. g. in legal documents.

*Syntactical features*

• Use of long complex sentences with several types of coordination and subordination (up to 70% of the text).

• Use of passive and participial constructions, numerous connectives.

• Use of objects, attributes and all sorts of modifiers in the identifying and explanatory function.

• Extensive use of detached constructions and parenthesis.

• Use of participle I and participle II as openers in the initial expository statement.

• A general syntactical mode of combining several pronouncements into one sentence.

• Information texts are based on standard normative syntax reasonably simplified.

*Lexical features*

• Prevalence of stylistically neutral and bookish vocabulary.

• Use of terminology, e.g. *legal: acquittal, testimony, aggravated larceny; commercial: advance payment, insurance, wholesale*, etc.

• Use of proper names (names of enterprises, companies, etc.) and titles.

• Abstraction of persons, e.g. use of party instead of the name.

• Officialese vocabulary: cliches, opening and conclusive phrases.

• Conventional and archaic forms and words: kinsman, hereof, thereto, thereby, ilk.

• Foreign words, especially Latin and French: status quo, force majeure, persona non grata.

• Abbreviations, contractions, conventional symbols: *M. P. (member of Parliament), Ltd {limited), $,* etc.

• Use of words in their primary denotative meaning.

• Absence of tropes, no evaluative and emotive colouring of vocabulary. Seldom use of substitute words: it, one, that.

*Compositional features*

• Special compositional design: coded graphical layout, clear-cut subdivision of texts into units of information; logical arrangement of these units, order-of-priority organisation of content and information.

• Conventional composition of treaties, agreements, protocols, etc.: division into two parts, a preamble and a main part.

• Use of stereotyped, official phraseology.

• Accurate use of punctuation.

• Generally objective, concrete, unemotional and impersonal style of narration.

■ **Scientific/academic style**

*Morphological features*

• Terminological word building and word-derivation: neologism formation by affixation and conversion.

• Restricted use of finite verb forms.

• Use of 'the author's we' instead of I.

• Frequent use of impersonal constructions.

*Syntactical features*

• Complete and standard syntactical mode of expression.

• Syntactical precision to ensure the logical sequence of thought and argumentation.

• Direct word order.

• Use of lengthy sentences with subordinate clauses.

• Extensive use of participial, gerundial and infinitive complexes.

• Extensive use of adverbial and prepositional phrases.
• Frequent use of parenthesis introduced by a dash.
• Abundance of attributive groups with a descriptive function.
• Preferential use of prepositional attributive groups instead of the descriptive of phrase.
• Avoidance of ellipsis, even usually omitted conjunctions like 'that' and 'which'.
• Prevalence of nominal constructions over the verbal ones to avoid time reference for the sake of generalisation.
• Frequent use of passive and non-finite verb forms to achieve objectivity and impersonality.
• Use of impersonal forms and sentences such as mention should be made, it can be inferred, assuming that, etc.


*Lexical features*
• Extensive use of bookish words e. g. *presume, infer, preconception, cognitive.*
• Abundance of scientific terminology and phraseology.
• Use of words in their primary dictionary meaning, restricted use of connotative contextual meanings.
• Use of numerous neologisms.
• Abundance of proper names.
• Restricted use of emotive colouring, interjections, expressive phraseology, phrasal verbs, colloquial vocabulary.
• Seldom use of tropes, such as metaphor, hyperbole, simile, etc.


*Compositional features*
Types of texts compositionally depend on the scientific genre: monograph, article, presentation, thesis, dissertation, etc.
In scientific proper and technical texts e.g. mathematics: highly formalized text with the prevalence of formulae, tables, diagrams supplied with concise commentary phrases.
In humanitarian texts (history, philosophy): descriptive narration, supplied with argumentation and interpretation.
Logical and consistent narration, sequential presentation of material and facts.

• Extensive use of citation, references and foot-notes.
• Restricted use of expressive means and stylistic devices.
• Extensive use of conventional set phrases at certain points to emphasise the logical character of the narration, e. g. as we have seen, in conclusion, finally, as mentioned above.
• Use of digressions to debate or support a certain point.
• Definite structural arrangement in a hierarchical order: introduction, chapters, paragraphs, conclusion.
• Special set of connective phrases and words to sustain coherence and logic, such as *consequently, on the contrary, likewise.*
• Extensive use of double conjunctions like *as... as, either... or, both... and*, etc.
• Compositionally arranged sentence patterns: postulatory (at the beginning), argumentative (in the central part), formulative (in the conclusion).

Distinctive features described above by no means present an exhaustive nomenclature for each type. A careful study of each functional style requires investigation of the numerous types of texts of various genres that represent each style. That obviously cannot be done in the framework of this course. It is also one of the reasons why the style of literature has not been included in this description. It is hardly worthwhile trying to make any generalizations about the sphere of belles-lettres style, which includes such an array of genres whether in prose, or poetry, or drama, let alone the peculiar styles of separate authors.

# CHAPTER II : REVIEW TEST

1. The object of Lexicology is … .
    a) lexical units;
    b) phonemes;
    c) methods of lexical units' investigation.

2. Lexicography is … .
    a) the science of the word;
    b) the science of dictionary-compiling;
    c) the science of lexicological research.

3. The major types of semantic relations of lexical units are … .
    a) syntagmatic, paradigmatic;
    b) compatibility, incompatibility, inclusion;
    c) hyponymy, meronymy, serial relations.

4. Polysemy is … .
    a) the ability of a word to have different variants of pronunciation;
    b) the ability of a word to convey several concepts;
    c) the ability of a word to have variants of spelling.

5. Extension of word's meaning is … .
    a) a process when a word with a new meaning comes to be used in the specialized vocabulary of some limited group;
    b) the application of a word to a wider variety of referents;
    c) the acquisition by a word of some derogatory emotive charge.

6. Phraseological units are … .
    a) motivated word-groups;
    b) word-groups that can be freely made up in speech;
    c) word-groups with a partially or completely transferred meaning.

7. Hyponymy is the semantic relation of … .
    a) inclusion;
    b) exclusion;
    c) similarity,

8. Non-motivated word-groups with a completely changed meaning are called … .
    a) combinations;
    b) unities;
    c) fusions.

9. According to the nature of the word-list dictionaries are divided into: … .
    a) monolingual, bilingual;
    b) explanatory, specialized;
    c) general, restricted.

10. Words of native origin are … .

a) words of Romanic origin brought to the territory of the British Isles in the 5<sup>th</sup>–7<sup>th</sup> centuries by the Germanic tribes and words coined later on their basis;

b) words whose origin cannot be traced to any other language;

c) words which may be presumed to have existed in the English word-stock in the 8th century.

11. Phraseological unit is...

a) a non-motivated word-group that cannot be freely made up in speech, but is reproduced as a ready-made unit;

b) a motivated word-group that cannot be freely made up in speech, but is reproduced as a ready-made unit;

c) the largest two-facet lexical unit comprising more than one word but expressing one global concept;

d) the largest three-facet lexical unit comprising more than one word but expressing one global concept.

12. Word-groups is...

a) a branch of linguistics which studies different types of set expressions, which like words name various objects and phenomena;

b) the combined lexical meaning of the component words;

c) the largest two-facet lexical unit comprising more than one word but expressing one global concept;

d) the carrier of a certain semantic component not necessarily dependent on the actual lexical meaning of its members.

13. ... are formed in the process of speech according to the standards of the language.

a) Phraseological unit;

b) Free-word groups.

14. Distinctive features of free-word groups are:

a) substitution is possible; no substitution is possible; each of its components preserves its denotational meaning;

b) less structural unity; greater structural unity; components may have any of the forms of their paradigm;

c) exist in the language side-by-side with separate words; are constructed in the process of communication by joining together words into a phrase; are reproduced in speech as ready-made units;

d) are constructed in the process of communication by joining together words into a phrase; are formed in the process of speech according to the standards of the language; each of its components preserves its denotational meaning.

15. Distinctive features of phraseological unit are:

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d) are constructed in the process of communication by joining together words into a phrase; are formed in the process of speech according to the standards of the language; each of its components preserves its denotational meaning.

15. Distinctive features of phraseological unit are:

a) exist in the language side-by-side with separate words; are constructed in the process of communication by joining together words into a phrase; are reproduced in speech as ready-made units;

b) exist in the language side-by-side with separate words; are reproduced in speech as ready-made units; no substitution is possible;

c) no substitution is possible; each of its components preserves its denotational meaning; the denotational meaning belongs to the word group as a single semantically inseparable unit;

d) greater structural unity; components may have any of the forms of their paradigm; components often have just one form of all the forms of their paradigm.

16. Find the correct definition for "see eye to eye":
 a) be in full agreement;
 b) very rarely;
 c) excessive bureaucracy or adherence to official rules and formalities;
 d) an honor or award gained for preeminence

17. **To have a bee** in one's **bonnet** means...
 a) a good thing that seemed bad at first;
 b) something common;
 c) to be obsessed with a certain idea, to be preoccupied with something;
 d) avoid saying what you mean, usually because it is uncomfortable.

18. Semi-fixed or semi-free word-groups are also called... .
 a) non-phraseological word-groups;
 b) non-phraseological units;
 c) phraseological word-groups;
 d) set-expressions.

19. Find the correct interpretation for *"If you cut corners when doing something"*
 a) you do it badly or cheaply at the expense of high standards;
 b) you do it straightaway;
 c) you accomplish two different things at the same time with very little effort.

20. Find the correct interpretation for *"If something is a hot potato"*
 a) it is delicious and everybody wants to eat it;
 b) it is difficult, unpleasant or risky and nobody wants to deal with it;
 c) it is an unfair competition where one side has an advantage

21. Find the correct interpretation for *"When you see eye to eye with someone"*
 a) you look extremely similar to someone;
 b) you are glad to see this person;
 c) you agree with someone completely.

22. Find the correct interpretation for *"If you say that something costs an arm and a leg"*
 a) it is not worth the money;
 b) it is very expensive;
 c) it is extremely cheap.

23. Reconstruct the definition of Synonyms: *they are words ...*

a) identical or similar in meaning;
b) different in their sound-form;
c) similar in their denotational meaning;
d) interchangeable in some contexts.


24. Pairs like *dead and alive*, *single and married* are examples of the following antonym type...
a) incompatibles;
b) contraries;
c) contradictories;
d) contextually marked.

25. Opposites like *cold and hot* are examples of the following antonym type ...
a) contextually marked;
b) incompatibles;
c) contradictories;
d) contraries.

26. Opposites like *win and lose* are examples of the following antonym type ...
a) complementary (binary, contradictory) antonyms;
b) converses (relational antonyms);
c) gradable antonyms;
d) multiple incompatibles.

27. Opposites like *dry – damp*, wet, moist are examples of the following antonym type...
a) contraries;
b) incompatibles;
c) contradictories;
d) contextually marked.


28. Opposites like *red – black, blue, yellow* are examples of the following antonym type …
a) contraries;
b) incompatibles;
c) contradictories;
d) contextually marked.

29. What is a *"synonymic dominant"*?
a) structurally it is an unproductive word;
b) etymologically it is a genuine word;
c) a general term, neutral in style, with great combining power.

30. Point out the synonymic dominant: *scarlet, crimson, red, purple, cherry, cardinal, bloodshot*
a) scarlet;
b) crimson
c) bloodshot
d) red

31. Fill in the blank with a synonym: *Oh, one's mode of life might be ... and scrupulous.*
a) high;
b) lofty;
c) tall.

32. Choose the sentence with the correct homophone.
   a) 'One Flew Over The Cuckoo's Nest' is the name of a Jack Nicholson movie.
   b) My son has contracted the flu and he will not attend school today.
   c) A flue should be provided in the kitchen to carry off the fumes generated while cooking.
   d) All three are correct.
33. Choose the homograph that is connected with *denial* and *waste*.
   a) refuse;
   b) dirt;
   c) rubbish.

34. Choose the homograph that is connected with *golf* and *grammar*.
   a) colon;
   b) comma;
   c) pronunciation;
   d) putting.

35. Choose the homograph that is connected with *hurt* and a *mechanical timepiece*.
   a) hands;
   b) wound;
   c) mainspring;
   d) injury.

36. Choose the sentence with the correct homophone.
   a) Hearing Mr Arun Jaitley it can be discerned he has a flair for the English language.
   b) Hearing Mr Arun Jaitley it can be discerned he has a flare for the English language.
   c) The distressed ship sent a flair into the sky to grab attention.
   d) The paper caught the fire and turned into a flair.

37. Choose the sentence with the correct homophone.
   a) The victim let out a grown as the policeman struck him harshly.
   b) The teacher said, "Rohan, you are a groan boy, behave yourself."
   c) The teacher said, "Rohan, you are a grown boy, behave yourself."
   d) His wife told him as a groan man you should not have beaten the child.

38. Choose the sentence with the correct homophone.
   a) The road between Bengaluru and Mysuru is clogged with heavy traffic.
   b) Mustaq was able to save his friend from coming to harm as he rowed him back on his
boat.
   c) I rode my brand new motorbike at a high speed to impress my friends.
   d) All three are correct.

39. Choose the homograph that is connected with *transport* and *sadness*.
   a) sorrow;
   b) cycle;
   c) moped;
   d) bus.

40. Choose the sentence with the correct homophone.
   a) His film was certified for adults only by the sensor board.
   b) The movie was not cleared by the sensor and it could not be released.
   c) The technician diagnosed the problem to a faulty sensor.

d) The technician diagnosed the problem to a faulty censor.

41. "Asked - asked"; "house - to house" are examples of...
    a) grammatical homonyms;
    b) lexico-grammatical homonyms;
    c) lexical homonyms.
42. *air (n) – heir (n); buy (v) – by (prep.); him(pr.) - hymn (n)*
    a) perfect homonyms;
    b) homographs;
    c) homophones.

43. Which line accounts for the lexical homonyms?
    a) some-sum, so-saw, flu-flew;
    b) nail-nail, bank-bank, yard-yard;
    c) asked-asked, put-put, brother's-brothers.

44. Which line accounts for the homographs?
    a) pole-poll, scent-sent, plain-plane;
    b) cot-cot, game-game, match-match;
    c) bass-bass, desert-desert, buffet-buffet

45. *bear (n) – an animal; bear (v) – carry, tolerate*
    a) homophones;
    b) perfect homonyms;
    c) homographs.

46. Bow, *v* to decline the head in salutation; Bow, *n* a weapon for shooting arrows...
    a) homophones;
    b) homographs;
    c) perfect homonyms.

47. I want to ___ you for your delicious meal.
    a) complement;
    b) compliment.

48. She dresses with style and ___.
    a) flair;
    b) flare.

49. She made ___ inquiries about the rental price.
    a) discreet;
    b) discrete.

50. There is a rich ___ of comedy in Mike Nichol's movies.
    a) vane;
    b) vain;
    c) vein.

1. Match the following notions with their features: *1) style, 2) norm, 3) context, 4) expressive means, 5) stylistic devices, 6) image:*
   a)  phonetic, morphological, lexical and syntactic units and forms which are used in speech to intensify the meaning of the utterance, to make it emphatic;
   b)  a set of certain rules which in certain epoch and in a certain society is considered to be most correct and standard for a definite functional style;
   c)  a subsystem of the principles, extralinguistic circumstances and the effect of the usage of phonetic, morphological, lexical and syntactic language means of expressing human thoughts and emotions;
   d)  reflection of reality in linguistic and extralinguistic contexts from the speaker's (writer's) point of view;
   e)  phonetic, morphological, lexical and syntactic figures of speech formed on the basis of language units and forms;
   f) linguistic or situational encirclement of a language unit in which it finds itself in speech.

2. Attribute properly the subject of studying to the following types of stylistics: *1) linguistic, 2) communicative, 3) coding, 4) decoding, 5) literary, 6) contrastive:*
   a) studies the individual style of the author;
   b) deals with the stylistic expressive means of a certain literary work or author, or literary trend;
   c) investigates the peculiarities of functional styles and expressive means of language;
   d) deals with text interpretation which is based upon certain objective language code;
   e) studies real texts and their communicative potential;
   f) investigates stylistic potentialities of two or more languages in comparison.

3. Decide what branch of linguistic stylistics is connected with [*1) phonetics, 2) lexicology, 3) grammar*] when it studies:
   a) vocabulary, its development in language, expressiveness of semantic structure of words, semantic relations  between words;
   b) stylistically coloured regularities of building words, word combinations, sentences and texts;
   c) emotional expressiveness of sound repetition, stresses, articulation, intonation, rhyme, speech rhythm.

4. Match the types of the lexical meaning with their definitions: *1) contextual, 2) emotive, 3) nominal, 4) derivative, 5) logical:*
   a) a has reference to feelings and emotions of the speaker;
   b) is imposed on the word by the whole sentence or situation;
   c) indicates a particular object out of a class;
   d) new meaning based on the primary;
   e) the precise naming of an object or phenomenon.

5. A branch of linguistics that investigates the entire system of expressive resources available in a particular language is called ... .
   a) stylistics;
   b) rhetoric;

c) lexicology;
d) linguistics;
e) semasiology.

6. A system of interrelated language means which serves a definite aim in communication and is used in a definite sphere of communication thus fulfilling social functions: aesthetic, informative, convincing, regulating, etc. is called …
a) functional style;
b) discourse;
c) style;
d) register;
e) genre.

7. Which of the following definitions adequately defines the notion of style in stylistics:
a) linguistic or situational encirclement of a language unit in which it finds itself in speech;
b) a set of certain rules which in a certain epoch and in a certain society is considered to be most correct and standard for a definite functional style;
c) an instrument made of metal or bone used for writing on waxed tablets;
d) the specificity (manner) of expression in speech and in writing.

8. Group the following expressive means into five columns according to their type: *1) phonetic, 2) morphological, 3) lexical, 4) syntactic, 5) graphic*:
whispering; text segmentation; synonyms; vocabulary of non-neutral functional and etymological layers (poetic, archaic words, vulgarisms, etc.); orthography; pitch; emphatic constructions (with inverted word order, when the rheme of the utterance precedes the theme of it; when the auxiliary verb "do" is used emphatically; emphatic confirmation; a subordinate clause with the emphatic subject); punctuation; demonstrative pronouns used emphatically; homonyms; ellipsis; melody; interjections; pausation; type; trans-positions in grammatical categories/forms; singing; expressive affixes; one-member sentence; descriptive attributes; stress.

9. Group the following stylistic devices into three columns according to their type: *1) phonetic, 2) lexical (lexico-semantic), 3) syntactic*:
repetition; simile; personification; antithesis; polysyndeton; oxymoron; stylistic inversion; metaphor; parallel constructions; periphrasis; rhetorical question; synecdoche; allegory; gradation; onomatopoeia; euphemism; parceling; metonymy; alliteration; hyperbole; enumeration; meiosis; aposiopesis; epithet; detachment; irony; assonance; zeugma; antonomasia; rhyme; litotes; rhythm; pun.

10. Match each metonymic figure of quality with its main stylistic feature: *1. Metonymy. 2. Synecdoche. 3. Periphrasis. 4. Euphemism.*
a) replacement of a direct name of a thing/phenomenon by the description of some of its quality;
b) naming the whole object by mentioning part of it, or naming a constituent part by mentioning the whole object;
c) replacement of an unpleasant, impolite word or expression with a milder and decent one;
d) transference of a name of one object to another based upon contiguity.

11. Match each metaphoric figure of quality with its main stylistic feature: *1. Metaphor. 2. Epithet. 3. Antonomasia. 4. Personification. 5. Allegory.*
a) an attribute describing an object expressively, pointing out an implied figurative connotation;

b) an abstract notion in a concrete image, embodied throughout a whole text, often possessing the features of a human being and having its proper name;

c) transference of a name of one object to another based on similarity;

d) usage of common nouns as proper names based on similarity of qualities, or usage of proper names as common nouns;

e) ascribing human behaviour, feelings, thoughts and actions to inanimate objects.

12. Match each figure of combination with its main stylistic feature: *1. Simile. 2. Synonyms. 3. Oxymoron. 4. Antithesis. 5. Climax. 6. Anti-climax. 7. Zeugma. 8. Pun.*

a) a figure of ascending arrangement of emotional, qualitative, or quantitative features of the referent under description;

b) a figure of contrast at the level of two semantically opposite phrases;

c) identity is expressed in the words with similar meanings;

d) a play on homonymic or polysemantic words;

e) a figure of identity consisting in expressive comparison of two belonging to different semantic classes objects which have something in common;

f )a figure of inequality realised in decreasing significance, importance or emotional tension of narration;

g) a figure of contrast based on the combination of semantically incompatible, almost antonymous words describing one referent;

h) an at least three-component figure of inequality, in which the basic component forms with the adjacent ones both a metaphoric expression and a free word combination.

13. Which type of meaning is "the objective relationship between a word and the reality to which it refers"?

a) connotative;

b) contextual;

c) denotative;

d) lexical.

14. A sound pattern used to create harsh and discordant effect is called ... .

a) alliteration;

b) euphony;

c) cacophony;

d) assonance;

e) asyndeton.

15. Determine the phonostylistic device used in the given example:
*My life is cold, and dark, and dreary.*
*It rains, and the wind is never weary ... (H. Longfellow)*

a) assonance;

b) onomatopoeia;

c) alliteration;

d) rhythm;

e) rhyme.

16. Determine the phonostylistic device used in the given example:
*Silver bells!*
*What a world of merriment their melody foretells!*
*How they tinkle, tinkle, tinkle In the ice air of the night!*
(E. Poe)
a) onomatopoeia;
b) alliteration;
c) assonance;
d) rhyme;
e) rhyme.

17. What type of repetition is used in the following example *"And a great desire for peace, peace of no matter what kind, swept through her"*:
   a) framing;
   b) anaphora;
   c) epiphora;
   d) anadiplosis.

18. Decide on the type of repetition used in the sentence *"The thing was a bit of a fraud; yes, really, he decided, rather a fraud"*:
   a) epiphora;
   b) anaphora;
   c) chain repetition
   d) framing.

19. Define syntactical stylistic means used in the given sentence *"In manner, close and dry. In voice, husky and low. In face, watchful behind a blind"*:
   a) detachment;
   b) inversion;
   c) parenthesis;
   d) ellipsis;
   e) syntactical split.


● **What stylistic device is realized in the following sentences?**

20. "The world is a looking-glass, and gives back to every man the reflection of his own face".
   a) metaphor;
   b) periphrasis;
   c) simile.

21. "In moments of crisis I size up the situation in a flash, set my teeth, contract my muscles, take a firm grip on myself and, without a tremor, always do the wrong thing."
   a) enumeration;
   b) parallel constructions.
   c) anticlimax.

22. "He took to the bottle after his wife's death."
   a) synecdoche;
   b) metonymy;

c) metaphor.

23. A deafening silence fell over the crowd as they witnessed the tragedy.
    a) epithets;
    b) oxymoron;
    c) metaphor.

24. "He loved his wife, his cottage and philosophy".
    a) enumeration;
    b) contamination;
    c) parallel constructions.

25. "Beyond the Wild Wood comes the Wide World," said the Rat.
    a) alliteration;
    b) pun;
    c) alliteration, inversion.

26. "You know what I mean. You look like a million dollars, I mean".
    a) anaphora;
    b) parceling;
    c) epiphora.

27. "It was the season of light, it was the season of darkness".
    a) parallel constructions;
    b) anaphora;
    c) antithesis.

28. "Smiling with a crooked smile that did little to hide his crooked intentions and crooked teeth, he said "Trust me.""
    a) climax;
    b) paradox;
    c) zeugma.

29. Mrs. Radley had been beautiful until she married Mr. Radley and lost all her money. She also lost most of her teeth, her hair, and her right forefinger.
    a) irony;
    b) enumeration;
    c) climax.

30. After celebrating the New Year all night, she was miserable, hung over and looked like living death.
    a) oxymoron;
    b) anticlimax;
    c) irony.

31. "Integrity without knowledge is weak and useless, and knowledge without integrity is dangerous and dreadful."
    a) antithesis;
    b) pun;
    c) oxymoron.

32. "Not that I loved Caesar less, but that I loved Rome more."
   a) paradox;
   b) periphrasis;
   c) antithesis.

33. "Whitehall prepares for a hung parliament."
   a) metaphor;
   b) periphrasis;
   c) metonymy.

34. A girl who thinks no man is good for her, maybe right and left.
   a) zeugma;
   b) pun;
   c) hyperbole.

35. "An unfortunate man would be drowned in a tea-cup."
   a) hyperbole;
   b) meiosis;
   c) litotes.

36. "'Not a bad day's work on the whole,' he muttered, as he quietly took off his mask, and his pale, fox-like eyes glittered in the red glow of the fire. 'Not a bad day's work.'"
   a) meiosis;
   b) litotes;
   c) periphrasis.

37. "There is nothing wrong with America that cannot be cured by what is right with America."
   a) anaphora;
   b) epiphora;
   c) chiasmus.

38. "I'm not afraid to die. I'm not afraid to live. I'm not afraid to fail. I'm not afraid to succeed. I'm not afraid to fall in love. I'm not afraid to be alone. I'm just afraid I might have to stop talking about myself for five minutes."
   a) parallel constructions;
   b) anaphora;
   c) reduplication.

39. "Nothing has been left undone to cripple their minds, debase their moral stature, obliterate all traces of their relationship to mankind."
   a) enumeration;
   b) parallel constructions;
   c) climax.

40. "During the wedding, the bride knows she is not marrying the best man, after it, she is certain."
   a) pun;
   b) irony;
   c) zeugma.

41. "His smile enchants a million ladies."
    a) metaphor;
    b) hyperbole;
    c) periphrasis.

42. "Nothing is impossible to a willing heart."
    a) hyperbole;
    b) litotes;
    c) meiosis.

43. "He said, as he hastened to put out the cat, the wine, his cigar and the lamps."
    a) enumeration;
    b) zeugma;
    c) contamination.

44. "Which is better, eternal happiness or a ham sandwich? It would appear that eternal happiness is better, but this is really not so! After all, nothing is better than eternal happiness, and a ham sandwich is certainly better than nothing. Therefore a ham sandwich is better than eternal happiness."
    a) pun;
    b) paradox;
    c) antithesis.

45. "Why?" Jane Conroy asked herself the same question a hundred times as she peered at her vandalized classroom and cringed at the crunch of glass beneath her feet. Two wide windows stood with shattered panes, their glass slivered on the wide marble sill and scattered across the floor. Textbooks lay in jumbled heaps around the room, and student desks had been strewn topsy-turvy. "Why have I chosen such a life?"
    a) the rhetorical question;
    b) framing;
    c) suspense.

46. "Joe's been putting two and two together to make a million."
    a) irony;
    b) zeugma;
    c) pun.

47. "The best cure for insomnia is to get a lot of sleep."
    a) oxymoron;
    b) antithesis;
    c) irony.

48. "Oh, flowers are as common here, Miss Fairfax, as people are in London."
    a) antithesis;
    b) chiasmus;
    c) zeugma.

49. "We danced between the speak-easy tables".
    a) metonymy;
    b) metaphor;

c) meiosis.

50. "Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels."
      a) contamination;
      b) enumeration;
      c) irony.

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