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Конспект лекцій з дисципліни «Лексикологія та стилістика англійської мови» для студентів 2 курсу освітньо-професійної програми «Бізнес-комунікації та переклад»

Тернопіль - 2023

Конспект лекцій з дисципліни «Лексикологія та стилістика англійської мови» для студентів 2 курсу освітньо-професійної програми «Бізнес-комунікації та переклад»», укладач кандидат філологічних наук, доцент **Гумовська І.М**. – Тернопіль, 2023. 125с.

рецензенти
Рибачок Світлана Михайлівна – кандидат філологічних наук, доцент, доцент кафедри іноземних мов та інформаційно-комунікаційних технологій ЗУНУ; **Шонь Олена Богданівна** – кандидат філологічних наук, доцент кафедри англійської філології та методики навчання англійської мови Тернопільського національного педагогічного університету ім. В.Гнатюка.

Ця праця пропонує чіткий та систематичний огляд основних понять та теоретичних аспектів стилістики та лексикології. Конспект лекцій надає студентам можливість ознайомитись з різними стилістичними засобами, які використовуються для досягнення певних ефектів в мовленні, а також досліджує лексикологію як важливий компонент мовної системи. Кожна лекція містить змістовні пояснення, приклади та ілюстрації, що допомагають усвідомити ключові концепції стилістики та лексикології. Зрозумілість та доступність матеріалу сприяють успішному засвоєнню та розумінню предмету. Загальний обсяг посібника дозволяє зробити повне ознайомлення з основними темами стилістики та лексикології, забезпечуючи знання, необхідні для розуміння та аналізу текстів різних жанрів і стилів.

Зміст

LECTURE 1
LEXICOLOGY AND ITS DEFINITION IN SCIENTIFIC WORKS.
SCIENTIFIC ASPECTS OF LEXICOLOGY. FUNCTIONS OF LEXICOLOGY IN THE
ENGLISH LANGUAGE. BASIC CONCEPTS OF LEXICOLOGY

Welcome to lexicology - the study of words.

Having mastered at least one language you use words every day but you may not have thought much about how they're organized or where they came from. In this course you'll learn about English words and how they've changed and developed over time. You'll gain a new perspective on English language and you'll also learn why linguists study words and how they do it.

Why do we study words?

Why would someone other than a linguist want to study words? A typical university student can really benefit from learning more about words, how they work and where they come from. Studying words will help you with your reading comprehension, you'll learn new words and more importantly you'll gain the ability to figure out many words that you encounter. Knowing more about words will help your speaking and writing, you'll be able to express yourself more fully and with more. Subtlety a large vocabulary is the hallmark of a truly educated person. The truth is you may be judged by your vocabulary whether you like it or not. The language and vocabulary that you use reveal your identity and personality traits, you are what you speak. In 2008 Flynn examined the vocabulary size of preschoolers by social class. He found that the vocabulary of preschoolers was influenced by their early learning experience. The children of professionals had vocabularies of more than 2,000 words compared to the children of parents and public aide who averaged about 600 word vocabularies.

Language is social. Things we find interesting about words are their social views. The words we use are created in a social world through our contact with others. Our vocabulary or what linguists call our lexicon reflects all of the social and political, and technological influences that we encounter every day. New words are born, old

words die and a lot of words keep showing up again and again. Sometimes they're recycled with new meanings.

Lexicology is a branch of linguistics that focuses on the study of words, their meaning, and their relationships within a language. It examines the structure, history, usage, and development of words, and seeks to understand the principles and rules governing their formation, meaning, and usage. Lexicology plays a crucial role in understanding the vocabulary of a language and how words function in communication.

The term "lexicology" is derived from the Greek words "lexis" meaning "word" and "logos" meaning "study" or "science." Therefore, etymologically, lexicology refers to the scientific study of words. It emerged as a distinct field of study in the late 19th century, influenced by the works of linguists such as Ferdinand de Saussure and Wilhelm von Humboldt.

Let's discuss some definitions of LEXICOLOGY in scientific works.

Definition: "Lexicology is the branch of linguistics that studies the vocabulary of a language, including its structure, history, usage, and meaning." Author: A.P. Cowie Work: "Oxford Dictionary of English Lexicology" (1998)
Definition: "Lexicology is the scientific study of the lexicon, which involves the investigation of lexical units, their meaning, structure, distribution, and usage in a language." Author: D.A. Cruse Work: "Lexical Semantics" (1986)
Definition: "Lexicology is concerned with the study of words, their nature, structure, origin, and meaning, and their relationship with other words within the language system." Author: R. L. Trask Work: "Dictionary of Language and Linguistics" (1996)
Definition: "Lexicology is a branch of linguistics that deals with the systematic study of the vocabulary of a language, encompassing its morphological, semantic, and etymological aspects." Author: M. Yallop Work: "The Study of Language: An Introduction" (2007)

A comparison of the words 'vocabulary', 'lexis' and 'lexicon' would show that three items may be considered more or less synonymous. However, it must

be added that the first one is more colloquial, the third is more learned and technical, and the second may be situated half-way between the other two. A distinction must, nevertheless, be drawn between the terms 'vocabulary', 'lexis' and 'lexicon' on the one hand, and 'dictionary' on the other. While each of the first three may refer to the total work stock of the language, a dictionary is only a selective recording of that stock at a given point in time.

The term **vocabulary** is used to denote the system formed by the sum total of all the words and word equivalents. It is an adaptive system adjusting itself to the changing requirements and conditions of human communication and cultural surrounding.

A **lexicon** is a list of words in a language or that a particular person knows – a vocabulary – along with some knowledge of how each word is used (a kind of mental dictionary). A lexicon may be general or domain-specific; we might have, for example, of several thousand common words of English and German, or the lexicon of the technical terms of dentistry in some language. The words that are of interest are usually open-class or content words, such as nouns, verbs, and adjectives, rather than closed-class or grammatical function words, such as articles, pronouns, and prepositions, whose behavior is more tightly bound to the grammar of the language. A lexicon may also include multi-word expressions such as fixed phrases (*by and large*), phrasal verbs (*tear apart*), and other common expressions (*Merry Christmas!*).

Each word or phrase in a lexicon is described in a lexical entry; exactly what is included into each entry depends on the purpose of the particular lexicon. The details that are given may include any of its properties of spelling and sound, grammatical behavior, meaning or use and the nature of its relationships with other words. A lexical entry is therefore a potentially large record specifying many aspects of the linguistic behavior and meaning of a word.

The term **word** denotes the basic unit of a language 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 and grammatical and phonological unit. It is the smallest unit of the language which can stand alone as a complete utterance. It is a small unit within a vast, efficient and perfectly balanced system.

The phoneme, morpheme and sentence have their fixed place in the language system, whereas the word belongs both to the morphological and to the syntactical and lexical plans. The word is a bridge between morphology and syntax, making the transition from morphology to syntax gradual and imperceptible. Every word is a semantic, grammatical and phonological unity. It is used for the purpose of communication and its content or meaning reflects human notions.

Concepts fixed in the meaning of words are formed as generalized reflections of reality, therefore in signifying them words reflect reality in their content. The acoustic aspect of the word serves to name objects of reality. When a word first comes into existence, it is built out according to the existing patterns of the elements available in the language.

The term **word-group** denotes a group of words which exists in the language as a ready-made unit, has the unity of meaning, the unity of syntactical function (*as loose as a goose* – 'clumsy', a predicative).

The modern approach to word studies is based on distinguishing between the external and the internal structures of the word. By the **external structure** we mean its morphological structure. All these morphemes constitute the external structure of the word. The **internal structure** of the word, or its meaning, is nowadays commonly referred to as the word's semantic structure. Words can serve the purposes of human communication solely due to their meanings. The area of lexicology specializing in the semantic studies is called semantics.

Another structural aspect of the word is its **unity**. The word possesses both external (or formal unity) and semantic unity. Formal unity of the word is sometimes inaccurately interpreted as indivisibility. But the word is not strictly

speaking indivisible. Yet, it component morphemes are permanently linked together in opposition to word-groups, both free and with fixed contexts, whose components possess a certain structural freedom.

On the **syntagmatic level**, the semantic structure of the word is analyzed in its linear relationships with neighbouring words in connected speech. A word enters into syntagmatic (linear) combinatorial relationships with other lexical units, that can form its context, serving to identify and distinguish its meaning as lexical units are context-dependent. Using syntagmatic analysis we analyse syntax or surface structure – one element selects the other element either to precede or to follow it (e.g., the definite article selects a noun and not a verb). For example, in phrases *ironing board, bed and board, board of trustees, go on board* the word *board* acquires different meaning in different context.

On the **paradigmatic level**, the word is studied in its relationship with other words in the vocabulary system. A word enters into contrastive paradigmatic relations with all other words that can occur in the same context and can be contrasted to it. Therefore, a word can be studied in comparison with other words of similar meaning, of opposite meaning or of different stylistic characteristics. Paradigmatic analysis is the analysis of paradigms (e.g. substituting words of the same type or class to calibrate shifts in connotation).

Syntagmatic (sequence)

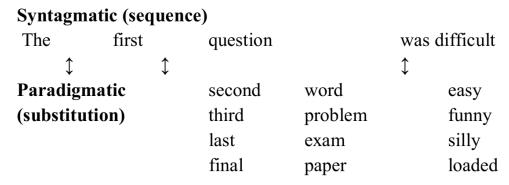| The	first	question		was difficult
	↕	↕		↕
Paradigmatic		second	word	easy
(substitution)		third	problem	funny
		last	exam	silly
		final	paper	loaded

Fig. 1. Syntagmatic vs paradigmatic level

Paradigmatic and syntagmatic relations may be represented in a diagram as in Fig.1. This shows that every word may be considered in terms of two

dimensions or axes of structure. The 'horizontal' or syntagmatic and the 'vertical' or paradigmatic. It is precisely in terms of syntagmatic and paradigmatic relations that the meaning of English words can be determined.

As the vocabulary or the lexical system of the language forms the system of the language as other systems, its study in lexicology should not be separated from the other constituents of the system, so it has close ties with other branches of linguistics. Lexicology is only one possible level of language analysis, others being phonology, morphology, syntax and semantics and none of them can be studied successfully without reference to the others. All these different levels of analysis interact with one another in various ways, and when we use language, we call on all simultaneously and unconsciously.

There is a relationship between lexicology and phonetics since phonetics is concerned with the study of the word, with the sound-form of the word.

Lexicology is connected with grammar as words 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. Lexicology is linked with the history of the language since the latter investigates the changes and the development of the vocabulary of the language.

Stylistics studies such problems concerning lexicology as the problems of meaning, synonymy, differentiation of the vocabulary according to the sphere of communication.

The extra-linguistic factors influence usage and development of language which are dealt in sociolinguistics and may be defined as the study of influence produced upon language by various social factors; this influence is particularly strong in lexis as the word-stock of a language directly and immediately reacts to whatever happens in the social life of the speech community. The new language of *cyberspace* ('*cyber vocabulary*') can be a very good example of the process. In the 1980s and 90s a wide range of cybercompounds relating to the use of the Internet and virtual reality appeared in the language: *cyberphobia, cyberpunk,*

cyberspace, cyberart, cyberhippy, cyberlawyer, cyberworld, cybermat, cybercop, cyberchar, cyber-community, cybernaut, cybrarian.

Many words discussing technology are coined with *byte, net, mega, web* and *digit*: *digitized cyberads, gigabyte, megalomania.*

Thus, in contrast with phonology, morphology and syntax, lexicology is a sociolinguistic discipline, as it is based on establishing interrelations between the language, the social life and conventions of language use.

The functions of lexicology are multifaceted and interconnected with various other branches of linguistics and related disciplines. Some of its key functions include:

Word Description: Lexicology aims to describe words and their properties, including their form, meaning, and usage. It examines the internal structure of words (morphology) and how they combine to form larger units of meaning (syntax).

Word Formation: Lexicology investigates the processes and principles of word formation, such as derivation, compounding, and inflection. It explores how new words are created and integrated into the lexicon of a language.

Word Meaning: Lexicology analyzes the meaning of words, including their denotations (literal meanings) and connotations (associative meanings). It explores semantic relationships between words, such as synonyms, antonyms, and hyponyms.

Lexical Variation: Lexicology studies the regional, social, and stylistic variations in the use of words. It investigates how words and their meanings vary across dialects, social groups, and registers.

Lexicography: Lexicology forms the basis for lexicography, which involves the compilation and creation of dictionaries. Lexicographers rely on the principles and findings of lexicology to accurately define and classify words in dictionaries.

Lexicology is closely connected and correlated with other branches of linguistics, as well as various disciplines. Some notable connections include:

Semantics: Lexicology and semantics are intertwined fields. While lexicology focuses on the study of individual words, semantics examines the meaning of words and how they relate to each other within a broader linguistic context.

Morphology: Lexicology and morphology share a close relationship. Morphology investigates the internal structure and formation of words, which is essential for lexicological analyses of word forms and word-formation processes.

Syntax: Lexicology and syntax intersect in understanding how words combine to form meaningful sentences. Lexicology provides insights into the lexical items used in syntactic structures, while syntax investigates the rules governing their arrangement and relationships.

Sociolinguistics: Lexicology and sociolinguistics overlap in the study of language variation and change. Sociolinguistics examines how social factors influence language use, including lexical choices, while lexicology analyzes the resulting variations in word forms and meanings.

Psycholinguistics: Lexicology and psycholinguistics explore the cognitive processes involved in language comprehension and production. Psycholinguistic research investigates how words are stored, accessed, and processed in the human mind.

The main concepts of lexicology revolve around the study of words, their meaning, structure, formation, and usage within a language. Some key concepts in lexicology include:

Lexeme: A lexeme refers to the basic unit of lexical meaning. It represents a word or a set of words that share a common core meaning. For example, "run," "running," and "ran" are different forms of the lexeme "run." A morpheme is the smallest meaningful unit of language. It is the building block of words and carries a specific meaning. Morphemes can be combined to create words and contribute to the overall structure and meaning of a word. There are two main types of morphemes:

Free Morphemes: Free morphemes can stand alone as independent words and carry meaning on their own. Examples include "dog," "book," and "run." These morphemes do not require additional morphemes to convey meaning.

Bound Morphemes: Bound morphemes, as the name suggests, cannot function as standalone words. They are typically attached to other morphemes to modify or

change their meaning. Bound morphemes include prefixes (e.g., "un-" in "undo"), suffixes (e.g., "-ly" in "quickly"), and infixes (e.g., "-bloody-" in "fan-bloody-tastic").

Bound morphemes can be further categorized into two subtypes:

a) Derivational Morphemes: Derivational morphemes alter the meaning or part of speech of a word. For example, the suffix "-er" can transform a verb into a noun, as in "teach" (verb) becoming "teacher" (noun).

b) Inflectional Morphemes: Inflectional morphemes do not change the essential meaning or part of speech of a word but rather indicate grammatical aspects such as tense, number, or possession. Examples include the "-s" ending for plural nouns (e.g., "cats") or the "-ed" ending for past tense verbs (e.g., "walked").

Morphology: Morphology deals with the internal structure of words and the rules governing their formation. It examines morphemes, which are the smallest meaningful units that can be combined to form words. For instance, the word "unhappiness" consists of three morphemes: "un-" (a prefix meaning "not"), "happy" (a root), and "-ness" (a suffix indicating a state or quality).

Semantics: Semantics is concerned with the meaning of words and how they relate to each other. It explores the denotations (literal meanings) and connotations (associative meanings) of words, as well as the semantic relationships between words, such as synonyms, antonyms, and hyponyms.

Etymology: Etymology is the study of the origin and historical development of words. It investigates the roots, derivations, and changes in meaning over time. By examining the etymology of words, linguists trace their historical paths and connections to other languages. Etymology provides insights into the cultural and historical influences that have shaped a language's vocabulary.

Etymology of Words: The etymology of words involves tracing their origins and understanding how their forms and meanings have evolved. Words can have diverse etymological roots, often derived from other languages or earlier forms of the same language. For example:

"Etymology": The word "etymology" comes from the Greek word "etumologia," meaning "analysis of a word's true meaning." It combines "etumon" (true) and "logos" (word or study).

Borrowings in English Language: Borrowing, in the context of language, refers to the process of adopting words from other languages into one's own language. Throughout its history, the English language has borrowed extensively from other languages, resulting in a rich and diverse vocabulary. Some examples of borrowed words in English are:

"Café" from French

"Schadenfreude" from German

"Sushi" from Japanese

"Guru" from Sanskrit

"Kindergarten" from German

English has borrowed words from various languages due to cultural, historical, or technological influences. Borrowed words enrich the vocabulary and provide avenues for expressing concepts and ideas that may not have previously existed in the language.

In summary, lexicology is a branch of linguistics that studies words, their formation, meaning, and usage. It performs functions such as word description, word formation analysis, word meaning examination, exploration of lexical variation, and supports lexicography. It is closely connected and correlated with other linguistic disciplines, including semantics, morphology, syntax, sociolinguistics, and psycholinguistics.

Test Your Knowledge

1. What is the primary focus of lexicology?

2. What are the main functions of lexicology? (

3. How does lexicology relate to morphology? Lexicology studies the variation of words across different dialects.

4.   Which branch of linguistics examines the relationships between words and their meanings within a language?

5.   How does lexicology correlate with sociolinguistics?

6.   What is the relationship between lexicology and lexicography?

7.   What is the role of lexicology in lexicography?

8.   How does lexicology correlate with psycholinguistics?

LECTURE 2
ETYMOLOGICAL FEATURES OF THE ENGLISH LANGUAGE. BORROWINGS IN THE ENGLISH LANGUAGE

Etymology (from Greek *etymon* 'truth' + *logos* 'learning') is a branch of linguistics that studies the origin and history of words tracing them to their earliest determinable source. The term 'etymology' was coined by the Stoics, a group of Greek philosophers and logicians who flourished from about the beginning of the 4th century BC. They noticed a lack of regularity in the correspondences between the forms of the language and their respective contents. In other words, they found no necessary connection between the sounds of the language on one hand and the thing for which the sounds stood on the other. Since they were convinced that language should be regularly related to its content, they undertook to discover the original forms called the 'etyma' (roots) in order to establish the regular correspondence between language and reality. This was the beginning of the study known today as etymology.

Occasionally, an erroneous origin has become enshrined in the language by the process of 'folk etymology', in which the pronunciation or spelling of a word is modified on a false analogy. The word *bridegroom*, for example, has no historical connection with the word *groom*. The Old English antecedent of *bridegroom* is *brydguma*, where *guma* is a word for 'man'. The word ought to have become *bridegoom* in modern English, but as the word *guma* felt out, the form *goom* was popularly reinterpreted with a change in pronunciation and spelling as *groom*.

One of the difficulties faced by etymological studies is that some words are not etymologically related to ancient forms. It is therefore difficult to establish their origin. Another difficulty is that while it is possible to specify the exact time when some terms entered the language, for example through borrowing, it is clearly impossible to say exactly when a form was dropped, especially since words can disappear from use for various reasons.

The difficulty faced with etymological studies is that there can be no 'true' or 'original' meaning, since human language stretches too far back in history. Etymological information goes beyond the origin of words. It also makes reference to cognates (i.e. words related in form) in other languages.

English belongs to the group of Germanic languages, i.e. English goes back to the same proto-language that is also the "mother" of Dutch, Low German, High German, Norwegian, Danish, Swedish, Icelandic. The group of Germanic languages, in turn, belongs to the Indo-European language family, like the Romanic languages (e.g. Portuguese, Spanish, French, Italian) and their "mother" Latin, the Celtic languages (e.g. Welsh, Irish, Scottish Gaelic), the Balto-Slavic languages (e.g. Polish, Czech, Croatian, Lithuanian) and others.

The date of the birth of English is normally given as 449, when the three Germanic tribes of the Angles, Saxons and Jutes are said to have settled over from the continental areas by the Northern Sea. The first written records of English can be dated back to the 7th century. The period from the mid-5th century to around 1100 is referred to as Old English, the period from 1100 to around 1500 as Middle English, the period from 1500 to around 1750 as Early Modern English and the period thereafter as Modern English.

English is generally regarded as the richest of the world's languages with exceptionally large vocabulary and ability to borrow and accept words. Thus, according to their origin English words may be subdivided into two main sets: native words which belong to the original English word stock and known from the earliest available manuscripts of the Old English period and borrowings, words taken over from another language and modified in phonemic shape, spelling, paradigm or meaning according to the standards of the English language.

The English vocabulary has been enriched throughout its history by borrowings from foreign languages; this process has been going on for more than 1,000 years.

The fact that up to 80 per cent of the English vocabulary consists of borrowed words is due to the specific conditions of the English language

development. Some important landmarks of British history that influenced the formation of the language:

a) Celtic tribes inhabiting Britain: Britons and Gaels; languages: Welsh, Cornish (now extinct), Irish, Scots, Manx;

b) the Roman conquest : 55–54 B.C. – 43 A.D. – permanent conquest of Britain under the emperor Claudius;

c) the Anglo-Saxon conquest: mid-5th century – the invasion of Germanic tribes (Angles, Saxons and Jutes); the start of the history of the English language;

d) the Scandinavian conquest (the 8th – the 11th cent);

e) the Norman conquest: 1066;

f) the Renaissance period (Greek, Italian, Spanish, French (Parisian borrowings).

When the Normans crossed over from France most English people spoke Old English, or Anglo-Saxon – a language of about 30,000 words; the Normans spoke the mixture of French and Latin. It took about three centuries for the languages to blend into one. Latin and Greek have been the source of vocabulary since the 16th century. There are practically no limits to the kinds of words that are borrowed; words are employed as symbols for every part of culture.

Native Words. By the Native Element we understand words that are not borrowed from other languages. Many of the common words of Modern English are native or Old English words (home, *stone, meat, drive, ride sing, six, you ,we,* etc.). The Native Element is the basic element, though it constitutes only up to 20–25 % of the English vocabulary.

Diachronically native words can be sub-divided into three main layers:

1. Indo-European elements. Since English belongs to the Germanic branch of the Indo-European group of languages, these words form the oldest layer and the basic word-stock of all Indo-European languages. The words belonging to this layer can be divided into definite semantic groups:

a) words expressing family relations (kinship terms): *father, mother, son, daughter, brother;*

b) words naming objects and phenomena of nature: *sun, moon, star, wind, water, hill, stone;*

c) words naming parts of the body: *foot, eye, ear, nose, tongue, tooth, heart, lip;*

d) names of trees, birds, animals: *tree, birch, cow, wolf, cat, goose, wolf, corn;*

e) names describing basic actions: *come, know, sit, work, bear, do, be, stand;*

f) words expressing physical properties and qualities: *right, quick, glad, sad, red, white, hard, new;*

g) numerals from one to one hundred: *one, two, three, ten, twenty, eighty, hundred;*

i) pronouns (personal, demonstrative, interrogative): *I, you, he, my, that, who* (*they* is a Scandinavian borrowing).

2. Common Germanic words. The Common Germanic stock includes words common for German, Norwegian, Dutch, Icelandic. They also constitute a very large layer of the vocabulary:

a) words naming parts of the body: *head, arm, finger*;

b) words naming periods of time: *summer, winter, time, week*;

c) words for objects and phenomena of nature: *storm, rain, flood, ground, sea, earth;*

d) words denoting materials and artifacts: *bridge, house, shop, coal, iron, lead, cloth*;

e) words naming different garments: *hat, shirt, shoe*;

f) words naming animals, birds, plants: *sheep, horse, fox, crow, oak, grass*;

g) verbs: *buy, drink, find, forget, go, have, live, make*;

i) pronouns: *all, each, self, such*;

j) adverbs: *again, forward, near*;

k) prepositions: *after, at, by, over, under, from, for*.

Native words are characterized by a wide range of lexical and grammatical valency, a developed polysemy, a great word-building power and the capacity of forming phraseological units.

Borrowed words. English is generally regarded as the richest of the world's languages and it owes its exceptionally large vocabulary to its ability to borrow and absorb words from outside. English has taken over words from most of the other languages with which it has had contact. A **borrowing** (a loan word) is a word taken over from another language and modified in phonemic shape, spelling, paradigm or meaning according to the standards of the English language.

Borrowing may be direct or indirect (through another language). Many Greek words came into English through Latin and many Latin words through French.

1. Latin borrowings (Latin – Continental, Latin – Celtic, Latin connected with the adoption of Christianity):

a) military terms: *wall, street, pitch*;

b) trade terms: *pound, inch*;

b) containers: *cup, dish*;

c) food: *butter, cheese*;

d) words connected with building: *chalk, pitch;*

e) names of towns: *Manchester, Lancaster* (*caster* – 'camp');

f) clerical terms: *dean, cross, alter, abbot, church, devil, priest, anthem, school*.

Some scientists point out three periods of Latin borrowings in Old English:

(1) Latin-Continental borrowings,

(2) Latin-Celtic borrowings, and

(3) Latin borrowings connected with the adoption of Christianity.

Military and trade terms, names of containers and food, words connected with buildings belong to the first period. These were concrete words that were adopted in purely oral manner, and they were fully assimilated in the language.

Such words as *port, mountain* and *fountain* were borrowed from Latin through Celtic. With the adoption of Christianity mostly religious or clerical terms were borrowed.

Latin words can still be found in uses as diverse as the English translation of Freud (the *ego* and the *id*) and the mottoes of army regiments (such as *Ubique* 'everywhere', the motto of the British Royal Artillery). Some Latin phrases are indeed everywhere, even if no longer fully understood. Notable examples are *etc.*, the abbreviation form of *et cetera*, 'and the rest'; *e.g.*, short for *exempli gratia*, 'for the sake of example'; and *a.m.* and *p.m.* (*ante meridiem, post meridiem*). Latin has been regularly used in anatomical description (*levator labii superior*, 'the upper lip raiser' muscle, or *corpus callosum*, the 'callous (hard) body in the brain), and in botany and zoology (*quercus* 'oak' for a genus of trees, or *felis* 'cat' for the genus of animals that includes domestic cats and some closely related species). When a profession has sought an erudite vocabulary to mark off its supposed area of competence, it has usually looked for classical languages for its jargon. The law, for example, has taken a lot of words from Latin such as *ad litem* ('in a lawsuit'), *bona fide* ('with good faith'), *corpus delicti* ('body of offence'), *and ultra vires* ('beyond one's legal power'), *ejusdem generis* ('of the same kind'), *in personam* ('against the person'). *De facto, in camers, sine die, sub judice* are also known in legal context.

Latin is considered one of the principal languages that affected the vocabulary of English. Scandinavian words were borrowed most freely between the ninth century and the twelfth, French words from twelfth to fourteenth, but Latin words have been making their way into English throughout almost the whole period of its history, first into the spoken language, later into written English (through religion, literature and science).

2. Greek borrowings often came into English by way of Latin or French: *athlete, acrobat, elastic, magic, rhythm, martyr*.

Latin and Greek words are used to denote names of sciences, political and philosophical trends and have academic and literary associations. Most of such

borrowings are of the Middle English period and connected with the Great Revival of Learning: *formula, inertia, maximum, memorandum, veto, superior, per capita, dogma, drama, theory, pseudonym.* Medicine has taken a lot from Greek as well:

an inflammatory disease ends in *–itis* (*bronchitis, peritonitis*), a surgical removal ends in *–ectomy* (*hysterectomy*, *vasectomy*), the medical care of particular groups ends in *–iatrics* (*geriatrics*, *paediatrics*).

Many words were borrowed in the sixteenth century when interest in classic culture was at its height. Directly or indirectly, Greek contributed *athlete, acrobat*, *elastic, magic, rhythm,* and many others.

There are some classical borrowings in modern English as well: *anemia, aspirin, iodine, atom, calorie, acid, valency*, etc. There are words formed with the help of Latin and Greek morphemes (root or affixes): *tele, auto*, etc. Words like *altimeter, electroencephalogram, hydrophone* and *telespectroscope* have been built from Latin and Greek elements to deal with relatively recent technological innovations. "It has become so customary to use such elements as building blocks, that Latin and Greek are often combined in hybrid forms, as in Greek *tele-* with Latin *vision*, or Latin *appendic-* with Greek *–itis*".

Such twentieth-century concepts as *social security, multimedia, globalization, privatization, interdisciplinarity* and *interdiscursivity* attract classical naming of Latin and Greek origin.

3. French borrowings fall into several semantic groups as well:

a) government terms: *govern, administer, assembly, record, parliament*;

b) words connected with feudalism: *peasant, servant, control, money*;

c) military terms: *assault, battle, soldier; army, siege, defense, lieutenant*;

d) words connected with jury: *bill, defendant, plaintiff, judge, fine*;

e) words connected with art, fashion: *dance, pleasure, lace, pleat, beauty, figure, chic, prestige, cartoon, elite, avant-garde, entourage*.

Early French borrowings were fully assimilated; the opposite tendency is to be discerned in the later French borrowings. During the seventeenth century there was a change in the character of the borrowed words. From French, English

has taken lots of words to do with cooking, the arts, and a more sophisticated life-style in general (*leisure, repertoire, resume, cartoon, critique, cuisine, chauffer, questionnaire, coup, bidet, detente*).

French borrowings of the period of the Norman Conquest have become part and parcel of the English vocabulary. The number of borrowings were so large that it was made possible to borrow morphemes and form word-hybrids, e.g.: *god – goddess (-ess* of French origin was added to the English stem), *short – shortage, bewilder – bewilderment, baker – bakery*. French stems can form hybrids with the English affixes: *beauty – beautiful, trouble – troublesome*.

English has continued to borrow words from French right down to the present, and as the result over a third of modern English vocabulary derives from French.

4. Scandinavian borrowings: *take, leg, hit, skin, same, both, though, they, them, their, cake, egg, kid, wish, want, craft*.

The impact of Old Norwegian on the English language is hard to evaluate. Nine hundred words are of Scandinavian origin. There are probably hundreds more we cannot account for definitely, and in the old territory of the Danelaw in northern England words like *beck* 'stream' and *garth* 'yard' survive in regional use; words beginning with *sk-* like *sky* are also Norse.

In many cases Scandinavian borrowings stood alongside their English equivalents. The Scandinavian *skirt* originally meant the same as the English *shirt*. The Norse *deyja* 'to die' joined its Anglo-Saxon synonym, the English *steorfa* (which ends up as 'starve'). Other synonyms include: *wish* and *want*, *craft* and *skill*, *rear* and *raise.*

5. Borrowings from other languages. Over 120 languages are on record as sources of the English vocabulary: Japanese (*karate, judo, tycoon*); Arabic (*algebra, algorithm, fakir, giraffe, sultan, harem, mattress*; Turkish (*yogurt, kiosk, tulip*), Farsi (*caravan, shawl, bazaar*); Italian (*piano, alto, incognito, bravo, ballerina, motto, casino, mafia, artichoke*); German (*blitz, hamburger, kindergarten, seminar, waltz*); Portuguese (*marmalade, cobra*); Spanish (*siesta,*

patio, mosquito, comrade, tornado, banana, guitar); Dutch (*dock, limp, pump. yacht, cruise, gin, cookie*); Finnish (*sauna)*.

One more point to be mentioned is the indirect way of coming to the language of a large number of borrowings, not by direct contact with the language which is their source, but through an intervening language.

In this way many of the earlier Italian words came to English through French, the Italian of the Renaissance having reached France first, and thence having passed into English. The Earliest borrowings from the east came into English through Latin, many of them having already passed through Greek before reaching Latin. Most of such words are the objects of trade and culture. The word *pepper*, for instance, came first from some eastern language into Greek, thence into Latin and thence into English; *elephant* was first Egyptian, then Greek, Latin, French, and finally English; *camel* was originally Semitic, and this too passed through Greek and Latin before reaching English. *Albatross* is based ultimately on a Phoenician word which drifted successfully into Greek, Arabic and Portuguese, and then into English. *Apricot* began a long history in Latin, from which it passed in succession to Greek, Arabic, Spanish, French, and English. *Silk* has been Chinese, Greek, Latin, and finally English.

There are practically no limits to the kinds of words that are borrowed. Words are employed as symbols for every part of culture. When cultural elements are borrowed from one culture to another, the words for such cultural features often accompany the feature. Also, when a cultural feature of one society is like that of another, the word of a foreign language may be used to designate this feature in the borrowing society. In English a material culture word *rouge* was borrowed from French, a social culture word *republic* from Latin, and a religious culture word *baptize* from Greek. Such words become completely absorbed into the system, so that they are not recognized by speakers of the language as foreign. "Many of the words we shall have to class as 'foreigners' will seem at first sight 'true-born Englishmen', for they have been part of our vocabulary for centuries, but they have only a 'certificate of naturalization' not a right by birth." .

We may distinguish different types of borrowing from one foreign language by another: (1) when the two languages represent different social, economic and political units and (2) when the two languages are spoken by those within the same social, economic, and political unit. The first of these types has been usually called 'cultural borrowing', while the second type has been termed 'intimate borrowing' .

Assimilation of borrowings is the adaptation of borrowed words to the system of the receiving language in pronunciation, in grammar and in spelling. According to the degree of assimilation all borrowed words can be divided into three groups:

1. completely assimilated borrowings, that correspond to all the standards of the language, follow all morphological, phonetical and orthographic standards, take an active part on word-formation, they are morphologically analyzable; borrowings of this type may be found in all the layers of older borrowings (*cheese, face, husband, animal*);

2. Partially assimilated borrowed words may be subdivided depending on the aspect that remains unaltered into:

a) borrowings not completely assimilated graphically (*ballet, buffet, cliche, cafe, bouquet*);

b) borrowings not completely assimilated phonetically (*machine, cartoon, police, prestige, regime, bourgeois)*;

c) borrowings not assimilated grammatically (*crisis – crises, phenomenon – phenomena*);

d) borrowings not assimilated semantically as they denote objects and notions peculiar to the country they came from (*sari, sombrero, rickshaw, sherbet).*

3. Unassimilated borrowings or barbarisms are words from other languages used by English people in conversation and in writing but not assimilated in any way, and for which there are corresponding English equivalents (*addio, ciao, coupd'etat, ennui, eclat, en regle, par excellence, a priori,*

ad hoc). Such words and phrases may be printed in italics, or in inverted commas, and so forth.

Borrowed words can be classified according to the aspect which is borrowed:

1) translation borrowings (loans) are words and expressions formed from the material already existing in the language but according to the pattern taken from the source language (*pipe of piece, masterpiece, wall newspaper, five-year plan*);

2) semantic borrowings are understood as the development in an English word of a new meaning under the influence of another language (*pioneer*).

Basically, the word-coiner can either adopt a foreign form (importation, loans) or pattern the formation with the own language material on a foreign form (substitution, calques). In English language history we have a clear preference for substitutions in Old English, and a growing degree of importations in later stages of English.

1. Importation means that we simply adopt (and often adapt) a foreign word instead of running through the entire word-finding process (e.g. Italian, Spanish *mouse* for 'a computer mouse').

In English language history the most important donor languages for loans are Latin (in various waves from the late 6th century until today: Ecclesiastical Latin, Medieval Latin, and with many Greek elements Neo-Latin), Old Norse (8th to 11th centuries, first in spoken language – which is why most Scandinavian words do not appear in English texts until the 11th century), and French (11th to 15th centuries).

2. Substitution means that at some part in the word-finding process you look at the equivalent in the foreign language or variety and then try to take your own material to copy the formation in the foreign language or variety (calques).

There are several ways of modelling indigenous coinages on a foreign designation.

1) if the foreign term is a composite form, you simply translate the single elements with the semantic equivalents of your own language; this is called *loan translation* (e.g. German *Welt-anschauung* → English *world view*; English *skyscraper* → French *gratte-ciel,* Italian *gratta・cielo,* Spanish *rasca・cielo)*;

2) if the foreign term is a composite form, you look at the iconeme behind the formation and try to render this iconeme somehow with indigenous language material; this is called *loan rendering*, or *loan rendition* (e.g. English *sky・scraper* → German *Wolken・kratzer* (literally 'cloud scraper');

3) if the foreign term is not a composite form, you look at the entire semantic range of the word and then search for indigenous equivalents of the other senses of the foreign word and then provide your indigenous word with the same semantic range; this is called *loan meaning* (e.g. English *mouse,* German *maus*, French *souris*, Spanish *ratyn* for 'computer mouse').

It is, of course, not always clear whether there is a foreign model or whether the designation is an independent coinage.

Substitution may be partial if one part of a foreign composite is directly borrowed and the other part is translated. These formations are occasionally also referred to as loan blends (e.g. English *Saturday* ← Latin *Saturni dies*).

Sometimes a word is not borrowed in its exact original construction (e.g. German *Happy End* ← English *happy ending).* Sometimes a word is coined with foreign material although this very formation with the foreign material does not exist in the donor language itself; in these instances we speak of *pseudo-loans* (e.g. English *difficult* could also be termed a back-derivation from the true Gallicism *difficulty* instead of an importation of French *difficile*. French and Italian *footing* was coined for English *jogging*, German and Dutch *home trainer* for English *exercise bicycle*).

Etymological Doublets. It happens frequently in the course of the history of the English language that a word is borrowed more than once. For example, the Latin word *uncial* was adopted by Germanic as a measure of length, and appears

in Old English as *ynce*, Modern English *inch*; a few centuries later English borrowed a word again, this time in its Romance form, **untsia*, which becomes in Old English *yntse,* used as a measure of weight; the French descendent, *unce*, *once*, of Romance **untsia*, came into Middle English, again as a measure of weight, and has become Modern English *ounce*; all these were popular loans, but the final version, *uncial*, borrowed in the 17th century from Latin *unciālis*, the adjective of *uncia*, is definitely a learned loan.

English has a particularly large number of these repeated borrowings due to the fact that numerous borrowings from Latin in the Early Middle Ages were followed by even more plentiful adoptions from French, which developed from Latin, and further by continued contact between English and French.

Even within the Middle English period a word could be borrowed twice from different dialects of French. Not very many original Latin words appear in all these forms in Modern English, since a new borrowing has often ousted an earlier one, but a large number may be still found, cf. *catch, chase, captive; mint, money; wine, vine(yard); drake, dragon; master, magistrate; trivet, tripod; castle,chateau*, etc.

As we can see form the examples above, if a word was borrowed twice into the language, it can have different forms and meanings, and we will have to differentiate different words with different spelling and meanings, though historically they come back to one and the same word.

These are the words of the same root but came into the language by different ways:

1) one of the doublets is native, the other is borrowed (*screw* (n) – Scandinavian, *shrew* (n) – English);

2) both doublets may be borrowed from different languages, but these languages must be co-generic (*captain* – Latin, *chieftain* – French, *canal* – Latin, *channel* – French);

3) etymological doublets may be borrowed from the same language but in different historical periods (*corpse* – Norman, *corps* – Parisian);

4) both doublets are native, but one originates from the other (*history – story, fantasy – fancy, shadow – shade*).

International words are defined as words of identical origin and which occur in several languages as the result of simultaneous borrowings and convey notions significant in communication. We can single out several groups:

1) names of sciences of Latin and Greek origin: *philosophy, mathematics, chemistry, biology, medicine, linguistics*;

2) terms of arts: *music, theatre, drama, tragedy, comedy, artist*;

3) political terms: *politics, policy, revolution, progress, democracy, communism*;

4) scientific and technological words: *antibiotic, atomic, television, sputnik, bionics, gene*;

5) sports: *football, volley-ball, baseball, hockey, cricket, rugby, tennis, golf*;

6) foodstuffs: *coffee, chocolate, banana, coca-cola, mango, avocado, grapefruit.*

The English language contributed a considerable number of international words to world languages. International words are mainly borrowings.

Notable Borrowed Words and their Etymology

Italian Influence: During the Renaissance, English borrowed extensively from Italian, especially in the fields of music, art, and cuisine. Examples include "piano" (from "pianoforte"), "umbrella" (from "ombrello"), and "spaghetti" (from "spaghetto").

Spanish Influence: Spanish has also contributed several words to English, particularly related to exploration and trade. Examples include "mosquito" (from "mosca," meaning fly), "tornado" (from "tronada," meaning thunderstorm), and "vanilla" (from "vainilla," meaning little pod).

Arabic Influence: English borrowed from Arabic during the medieval period, particularly in the areas of mathematics, astronomy, and trade. Examples include "algebra" (from "al-jabr," meaning reunion of broken parts), "coffee" (from "qahwah"), and "zero" (from "sifr").

Etymology – the study of word origins – is a fantastically interesting discipline that yields some incredible facts about where the hugely diverse array of words that make up the English language come from.

You'll be amazed at some of the stories behind words you use every day. From tales of frenzied Viking warriors to a theatre-owner's bet to get people using a made-up word, a little-thought-about history lies waiting to be discovered. Knowing more about the words we use makes studying English even more fun, so here are fourteen of our favourite word origins – and we've barely scratched the surface!

1. Dunce

Duns was known as "Doctor Subtilis" because of the subtlety of his thinking.

The origins of this derogatory word for someone considered incapable of learning (the opposite of a "bright" student) are surprisingly old, dating to the time of one John Duns Scotus, who was born around 1266 and died in 1308. Scotus was a Scottish Franciscan philosopher and theologian whose works on metaphysics, theology, grammar and logic were so popular that they earned him the honour of a papal accolade. His followers became known as 'Duns'. So how did this word come to be associated with academic ineptitude? Well, the Renaissance came along and poor Duns' theories and methods were widely discredited by Protestant and Humanist scholars, while Duns' supporters clung to his ideas; subsequently, the word "Dunsman" or "Dunce" (which arises from the way in which "Duns" was pronounced in Medieval times) was used in a derogatory fashion to describe those who continued to support outdated ideas. The word gradually became used in a more general sense to refer to someone considered slow-witted. Interestingly, though his name is now used disparagingly, Duns' teaching is still held in high regard by the Catholic Church, and he was beatified as recently as 1993.

2. Quiz

The story behind the origins of the word "quiz" is so good that we really wish it was true – but it probably isn't. Legend has it that a Dublin theatre-owner made a bet that he could introduce a new word into the English language within a day or two (the

amount of time differs in different tellings of the story), and that the people of Dublin would make up the meaning of the word themselves. So he wrote the nonsense word "quiz" on some pieces of paper and got a gang of street urchins to write it on walls across Dublin. The next day everyone was talking about it, and it wasn't long before it became incorporated into everyday language, meaning a sort of "test", because this is what the people thought the mysterious word was supposed to be. According to the telling of the story recorded in *Gleanings and Reminiscences* by F.T. Porter (written in 1875), the events of this humorous tale unfolded in 1791, and this is where the story becomes less convincing. The word "quiz" is attested earlier than this date, used to refer to someone who is eccentric or odd (hence the word "quizzical"); it was also the name of a yo-yo-like toy popular in 1790. That said, it's still difficult to find a compelling explanation for the origins of this word, so perhaps there is an element of truth in this excellent story after all.

3. Berserk

A berserker pictured with Odin.

When someone "goes berserk", they go into a frenzy, run amok, perhaps even destroying things. Picture someone going berserk and it's not difficult to imagine the ancient Norse warriors to whom the word "berserker" originally referred. The word "berserk" conjured up the fury of these men and the untamed ferocity with which they fought, and it's thought that the word came from two other Old Norse words, "bjorn", meaning "bear" and "serkr", meaning "coat". An alternative explanation, now widely discredited, says that rather than "bjorn", the first part of the word comes from "berr" meaning "bare" – that is, not wearing armour. Some have said that the "berserkers" were so uncontrollably ferocious due to being in an almost trance-like state, either by working themselves up into a frenzy before battle, or by ingesting hallucinogenic drugs. So, next time you use the expression "going berserk" to describe someone acting irrationally, remember those battle-crazed Vikings and be glad that you're not on the receiving end of the wrath of a real "berserker"!

4. Nightmare

It sounds as though it refers to a female horse, but in fact the "mare" part of the word "nightmare" (a terrifying dream) comes from Germanic folklore, in which a "mare" is an evil female spirit or goblin that sits upon a sleeper's chest, suffocating them and/or giving them bad dreams. The same Germanic word – "marōn" – gives rise to similar words in many Scandinavian and European languages. Interestingly, in Germanic folklore, it was believed that this "mare" did more than just terrorise human sleepers. It was thought that it rode horses in the night, leaving them sweaty and exhausted next day, and it even wreaked havoc with trees, twisting their branches.

5. Sandwich

The Earl would be proud.

The nation's favourite lunchtime snack gets its name from the 4th Earl of Sandwich, John Montagu. The story goes that 250 years ago, the 18th-century aristocrat requested that his valet bring him beef served between two slices of bread. He was fond of eating this meal whilst playing card games, as it meant that his hands wouldn't get greasy from the meat and thus spoil the cards. Observing him, Montagu's friends began asking for "the same as Sandwich", and so the sandwich was born. Though people did eat bread with foods such as cheese and meat before this, these meals were known as "bread and cheese" or "bread and meat". The sandwich is now the ultimate convenience food.

6. Malaria

You wouldn't have thought that a word we primarily associate with Africa would have originated in the slightly more forgiving climate of Rome. It comes from the medieval Italian words "mal" meaning "bad" and "aria" meaning "air" – so it literally means "bad air". The term was used to describe the unpleasant air emanating from the marshland surrounding Rome, which was believed to cause the disease we now call malaria (and we now know that it's the mosquitoes breeding in these conditions that cause the disease, rather than the air itself).

7. Quarantine

The word "quarantine" has its origins in the devastating plague, the so-called Black Death, which swept across Europe in the 14th century, wiping out around 30%

of Europe's population. It comes from the Venetian dialect form of the Italian words "quaranta giorni", or "forty days", in reference to the fact that, in an effort to halt the spread of the plague, ships were put into isolation on nearby islands for a forty-day period before those on board were allowed ashore. Originally – attested by a document from 1377 – this period was thirty days and was known as a "trentine", but this was extended to forty days to allow more time for symptoms to develop. This practice was first implemented by the Venetians controlling the movement of ships into the city of Dubrovnik, which is now part of Croatia but was then under Venetian sovereignty. We now use the word "quarantine" to refer to the practice of restricting the movements, for a period of time, of people or animals who seem healthy, but who might have been exposed to a harmful disease that could spread to others.

8. Clue

Who knew that the word "clue" derives from Greek mythology? It comes from the word "clew", meaning a ball of yarn. In Greek mythology, Ariadne gives Theseus a ball of yarn to help him find his way out of the Minotaur's labyrinth. Because of this, the word "clew" came to mean something that points the way. Appropriately enough, Theseus unravelled the yarn behind him as he went into the maze, so that he could work his way back out in reverse. Thus the word "clew" can be understood in this context and in the context of a detective working his way backwards to solve a crime using "clues". The word gained its modern-day spelling in the 15th century, a time when spelling was rather more fluid than it is today.

9. Hazard

18th century dice players.

Our word for danger or risk is thought to have its origins in 13th-century Arabic, in which the word "al-zahr" referred to the dice used in various gambling games. There was a big element of risk inherent in these games, not just from the gambling itself but from the danger of dishonest folk using weighted dice. Thus the connotations of peril associated with the word, which got back to Britain because the Crusaders learnt the dice games whilst on campaign in the Holy Land.

10. Groggy

We've all felt "groggy" at one time or another – lethargic, sluggish, perhaps through lack of sleep. It originated in the 18th century with a British man named Admiral Vernon, whose sailors gave him the nickname "Old Grog" on account of his cloak, which was made from a material called "grogram", a weatherproof mixture of silk and wool. In 1740, he decreed that his sailors should be served their rum diluted with water, rather than neat. This was called "grog", and the feeling experienced by sailors when they'd drunk too much of it was thus called "groggy".

11. Palace

Today, the Palantine Hill offers wonderful views of Rome.

The word "palace" is another English word with origins in Rome. It comes from one of Rome's famous 'Seven Hills', the Palatine, upon which the Emperor resided in what grew into a sprawling and opulent home. In Latin, the Palatine Hill was called the "Palatium", and the word "Palatine" came to refer to the Emperor's residence, rather than the actual hill. The word has reached us via Old French, in which the word "palais" referred to the Palatine Hill. You can see the word "Palatine" more easily in the form "palatial", meaning palace-like in size.

12. Genuine

The word "genuine" comes from the Latin word "genuinus", meaning "innate", "native" or "natural", itself derived, somewhat surprisingly, from the Latin word "genu", meaning "knee". This unlikely origin arises from a Roman custom in which a father would place a newborn child on his knee in order to acknowledge his paternity of the child. This practice also gave rise to an association with the word "genus", meaning "race" or "birth". In the 16th century the word "genuine" meant "natural" or "proper", and these days we use it to mean "authentic".

13. Ketchup

More than 650 million bottles of ketchup are sold every year throughout the world.

It's hard to believe that this British and American staple started life in 17th-century China as a sauce of pickled fish and spices. Known in the Chinese Amoy dialect as kôe-chiap or kê-chiap, its popularity spread to what is now Singapore and

Malaysia in the early 18th century, where it was encountered by British explorers. In Indonesian-Malaysian the sauce was called "kecap", the pronunciation of which, "kay-chap", explains where we got the word "ketchup". It wasn't until the 19th century that tomato ketchup was invented, however; people used to think that tomatoes were poisonous, and the sauce didn't catch on in America until later that century. One couldn't imagine chips or burgers without it now!

14. Ostracise

The word "ostracise" and the concept of democracy were both born in Ancient Greece, where the practice of a democratic vote extended to citizens voting to decide whether there were any dangerous individuals who should be banished (because they were becoming too powerful, thus posing a threat to democracy). Those who were eligible to vote exercised this privilege by writing their vote on a sherd of broken pottery – an "ostrakon". If the vote came back in favour of banishing the individual, they were "ostracised" (from the Ancient Greek verb "ostrakizein", meaning "to ostracise"). The word has nothing to do with ostriches, the flightless birds – similar though the words are!

As we said at the start of this article, this selection of fascinating word origins barely even scratches the surface of the endlessly interesting world of etymology. Whether you're a seasoned English speaker or trying to learn this challenging language for the first time, you're bound to find out some useful facts to help you <u>memorise</u> new words simply by exploring their origins. What remarkable word histories will you discover the next time you find out what a word really means?

Test Your Knowledge

1. What is the primary focus of etymology?

A) The study of word pronunciation

B) The study of word origins and historical development

C) The study of word meanings in different contexts

D) The study of the regional variations of words

2. Which language family does English belong to?

A) Romance

B) Slavic

C) Germanic

D) Celtic

3. What are cognates in etymology?

A) Words with multiple meanings in different languages

B) Words with similar sounds but different meanings

 C) Words with shared origins across different languages

D) Words with different pronunciations in the same language

4. What is a "loanword" or "borrowing" in linguistics?

A) A word borrowed from a different language without translation

B) A word that has multiple meanings

C) A word with irregular spelling

D) A word that originated in Old English

5. Give an example of a word borrowed from French into English.

6. Which language significantly influenced English in academic, legal, and scientific domains during the Middle Ages?

A) German

B) Latin

C) Greek

D) French

7. What is a potential challenge of borrowing words from other languages?

A) It may lead to semantic shifts in the borrowed words.

B) It may not enrich the recipient language's vocabulary.

C) It can dilute a language's cultural identity.

D) Borrowed words cannot undergo any changes in pronunciation or meaning.

LECTURE 3
HISTORY AND MODERN DICTIONARIES IN ENGLISH

Dictionaries are indispensable tools for language comprehension and communication. We will explore how they evolved from simple word lists to comprehensive linguistic references. Let's delve into the history and development of dictionaries, and also discuss the features of modern dictionaries.

I. The Early Origins of Dictionaries

Ancient Lexicons: The concept of dictionaries dates back to ancient civilizations. Lexicons were early attempts to compile word lists or glossaries, helping individuals understand foreign languages or specialized terminology.

Middle Ages: In the Middle Ages, glossaries were essential for monks and scholars translating religious texts and classical works. These glossaries aided the understanding of Latin, Greek, and Hebrew.

II. The First English Dictionaries

The Table Alphabeticall (1604): Robert Cawdrey's "Table Alphabeticall" is considered the first monolingual English dictionary. It listed difficult words and their definitions, providing a valuable resource for readers of the time.

Samuel Johnson's Dictionary (1755): Dr. Samuel Johnson's dictionary was a monumental achievement in lexicography. "A Dictionary of the English Language" contained around 40,000 words, along with definitions and examples of usage. Johnson's dictionary greatly influenced subsequent lexicographers.

III. The Rise of Comprehensive Dictionaries

Noah Webster's Dictionary (1828): Noah Webster's "An American Dictionary of the English Language" aimed to standardize American English. He included Americanisms and simplified spellings. Webster's dictionary contributed to establishing American English as a distinct form of the language.

The Oxford English Dictionary (OED): One of the most famous and extensive dictionaries, the OED, began its publication in 1884 and took several decades to complete. It provided comprehensive etymological information, historical usage, and contextual examples for each word.

IV. Modern Dictionaries and Digital Advancements

Digital Revolution: The digital era revolutionized lexicography. Dictionaries transitioned from print to online platforms, providing quick and easy access to vast linguistic resources.

Lexical Databases: Modern dictionaries rely on vast lexical databases, continuously updated to reflect the dynamic nature of language. These databases enable lexicographers to track new words, changes in meanings, and emerging trends.

Specialized Dictionaries: With the advancement of technology, specialized dictionaries catering to specific domains emerged. Examples include medical dictionaries, legal dictionaries, and technical dictionaries.

V. Features of Modern Dictionaries

Definitions: Modern dictionaries provide precise and clear definitions, often accompanied by examples of usage to illustrate word meaning.

Etymology: Many modern dictionaries include etymological information, tracing the historical origins and development of words.

Pronunciation: Pronunciation guides, using phonetic symbols or audio clips, help users correctly pronounce words.

Part-of-speech and Usage Labels: Dictionaries indicate the part of speech of each word (e.g., noun, verb, adjective) and may provide usage labels (e.g., formal, informal).

Synonyms and Antonyms: Some dictionaries offer lists of synonyms and antonyms, aiding in finding words with similar or opposite meanings.

Online and Mobile Dictionaries

Online Accessibility: Online dictionaries allow users to access vast linguistic resources from various devices, fostering convenient and immediate language reference.

Mobile Apps: Dictionary apps on smartphones and tablets have become immensely popular due to their portability and ease of use.

Dictionaries have come a long way from their ancient origins to the vast and accessible resources we have today. They serve as invaluable companions in our

language journey, aiding us in understanding, communicating, and exploring the depths of the English language. Embrace the wonders of dictionaries, and remember, a dictionary is not just a book, but a gateway to the world of words.

There are various types of dictionaries, each designed to cater to specific needs and interests. Here are some common types of dictionaries:

1. Monolingual Dictionary: A monolingual dictionary provides definitions and explanations of words in a single language. It is designed for native speakers and learners of that language. Monolingual dictionaries are the most common type and are available in various formats, including print and online.

2. Bilingual Dictionary: A bilingual dictionary offers translations of words and phrases from one language to another. It is particularly useful for language learners and travelers. Bilingual dictionaries can be found for many language combinations, such as English-Spanish, French-German, etc.

3. Thesaurus: A thesaurus is a type of reference book or database that provides synonyms (words with similar meanings) and antonyms (words with opposite meanings) for a given word. It helps writers find alternative words and enhance their vocabulary.

4. Etymological Dictionary: An etymological dictionary focuses on the historical origins of words, tracing their linguistic roots and evolution over time. It often includes information on the languages from which the words originated.

5. Learner's Dictionary: A learner's dictionary is designed for non-native speakers and language learners. It provides simpler definitions, example sentences, and explanations of more challenging words. Pronunciation guides and usage notes are common features in learner's dictionaries.

6. Illustrated Dictionary: An illustrated dictionary includes pictures, images, or diagrams alongside word definitions. This type of dictionary is particularly useful for young children and language learners, as visual aids aid comprehension.

7. Specialized Dictionary: Specialized dictionaries focus on specific fields or domains, providing vocabulary related to a particular subject. Examples include

medical dictionaries, legal dictionaries, technical dictionaries, and scientific dictionaries.

8. Encyclopedic Dictionary: An encyclopedic dictionary combines dictionary and encyclopedia features. It provides not only word definitions but also detailed information on various topics, akin to an encyclopedia entry.

9. Collocation Dictionary: A collocation dictionary focuses on word combinations and provides information on which words commonly occur together. This type of dictionary is helpful for improving language fluency and natural-sounding speech.

10. Idiom Dictionary: An idiom dictionary compiles idiomatic expressions and provides explanations for their meanings. It helps users understand the figurative language and cultural references embedded in idioms.

11. Slang Dictionary: A slang dictionary catalogs informal and colloquial expressions used in specific communities or social groups. It helps users grasp non-standard language usage.

12. Pronunciation Dictionary: A pronunciation dictionary provides phonetic transcriptions or audio guides to assist users in pronouncing words correctly.

13. Historical Dictionary: A historical dictionary documents the history of words and their meanings over time. It may include obsolete or archaic words that are no longer in common use.

14. Online Dictionaries: Online dictionaries encompass various types and have become increasingly popular due to their accessibility and frequent updates. They are available as websites or mobile apps.

Each type of dictionary serves a unique purpose, and the choice of dictionary depends on the user's needs, language proficiency, and area of interest. Having access to different types of dictionaries can significantly enhance language learning and communication skills.

Examples of Online Dictionaries:

Merriam-Webster (American English): https://www.merriam-webster.com/

Oxford English Dictionary (British English): https://www.oed.com/

Cambridge Dictionary: https://dictionary.cambridge.org/

Collins Dictionary: https://www.collinsdictionary.com/

WordReference (Bilingual): https://www.wordreference.com/

Thesaurus.com (Thesaurus): https://www.thesaurus.com/

Test Your Knowledge

1. What type of dictionary focuses on historical origins and evolution of words?

2. Which type of dictionary provides translations of words from one language to another

3. A dictionary that offers synonyms and antonyms for words is known as:

4. Which type of dictionary is designed for non-native speakers and language learners, offering simpler definitions and usage notes?

5. Name an online dictionary that specializes in American English.

6. Which type of dictionary includes images or diagrams alongside word definitions?

7. A dictionary that documents the history of words and their meanings over time is called:

8. What type of dictionary focuses on word combinations and common word collocations?

9. Provide an example of a bilingual dictionary.

LECTURE 4

MORPHEMIC STRUCTURE OF THE WORD

Lexeme and Lexicon: In lexicology, a lexeme is the basic unit of lexical analysis, representing a word's core meaning. The lexicon refers to the complete vocabulary of a language, containing all the lexemes.

Word Formation: Lexicology explores word formation processes, including affixation (adding prefixes and suffixes), compounding (combining two or more words), and conversion (changing word class without affixation, e.g., "to park" (verb) → "parking" (noun)).

The Morphemic Structure of the Word

A **morpheme** (Gr. *morphé* 'form, shape') is one of the fundamental units of a language, a minimum sign that is an association of <u>a given meaning</u> with <u>a given form</u> (sound and graphic), e.g. *old, un+happy, grow+th, blue+colour+ed*. A morpheme is the smallest meaningful unit of language. It can be a whole word or part of a word that carries meaning. Morphemes are essential in understanding how words are structured and how they convey meaning.

A "morpheme" is a short segment of language that meets three basic criteria:

1. It is a word or a part of a word that has meaning.

2. It cannot be divided into smaller meaningful segments without changing its meaning or leaving a meaningless remainder.

3. It has relatively the same stable meaning in different verbal environments.

Free and Bound Morphemes

There are two types of morphemes-free morphemes and bound morphemes. "Free morphemes" can stand alone with a specific meaning, for example, **eat**, **date**, **weak**. "Bound morphemes" cannot stand alone with meaning. Morphemes are comprised of two separate classes called (a) bases (or roots) and (b) affixes.

A "base," or "root" is a morpheme in a word that gives the word its principle meaning. An example of a "free base" morpheme is **woman** in the word **womanly**. An example of a "bound base" morpheme is **-sent** in the word **dissent**.

Affixes

An "affix" is a bound morpheme that occurs *before* or after a base. An affix that comes before a base is called a "prefix." Some examples of prefixes are **ante-**, **pre-**, **un-**, and **dis-**, as in the following words:

antedate

prehistoric

unhealthy

disregard

An affix that comes after a base is called a "suffix." Some examples of suffixes are **-ly**, **-er**, **-ism**, and **-ness**, as in the following words:

happ**ily**

garden**er**

capital**ism**

kind**ness**

Derivational Affixes

An affix can be either derivational or inflectional. "Derivational affixes" serve to alter the meaning of a word by building on a base. In the examples of words with prefixes and suffixes above, the addition of the prefix **un-** to **healthy** alters the meaning of **healthy**. The resulting word means "not healthy." The addition of the suffix **-er** to **garden** changes the meaning of **garden**, which is a place where plants, flowers, etc., grow, to a word that refers to 'a person who tends a garden.' It should be noted that *all* prefixes in English are derivational. However, suffixes may be either derivational or inflectional.

Inflectional Affixes

There are a large number of derivational affixes in English. In contrast, there are only eight "inflectional affixes" in English, and these are all **suffixes**. English has the following inflectional suffixes, which serve a variety of grammatical functions when added to specific types of words. These grammatical functions are shown to the right of each suffix.

-s   noun plural

-'s   noun possessive

-s   verb present tense third person singular

-ing   verb present participle/gerund

-ed   verb simple past tense

-en   verb past perfect participle

-er   adjective comparative

-est   adjective superlative

Depending on the number of morphemes, words are divided into:

monomorphic are root-words consisting of only one root-morpheme, i.e. simple words, e.g. *to grow, a book, white, fast* etc.

polymorphic are words consisting of at least one root-morpheme and a number of derivational affixes, i.e. derivatives, compounds, e.g. *good-looking, employee, blue-eyed* etc.

Types of morphemes:

An **allomorph** (a **morphemic variant**) (Gr. állos 'different' and *morphé* 'form, shape') is a phonetically conditioned positional variant of the same derivational or functional morpheme identical in meaning and function and differing in sound only insomuch, as their <u>complementary distribution</u> produces various phonetic assimilation effects, e.g. please **/pli:z/** pleasure **/pleʒ/** pleasant **/plez/**.

Complementary distribution takes place when two linguistic variants cannot appear in the same environment, e.g. **in**-competent, **il**-logical, **ir**-responsible, **im**-possible; cat-**s**, box-**es**; organis-**ation**, corrup-**tion**.

Contastive distribution characterises different morphemes occurring in the same linguistic environment, but signaling different meanings, e.g. *–able* in *measurable* and *–ed* in *measured.*

A **pseudo-morpheme** (a **quasi-morpheme**) is a morpheme which has a <u>differential</u> meaning and a <u>distributional</u> meaning but does not possess any <u>lexical</u> or <u>functional</u> (part-of-speech) meaning, e.g. *re-* and *-tain* in *retain*, *con-* and *–ceive* in *conceive* etc.

A **unique morpheme** is an <u>isolated</u> pseudo-morpheme which does not occur in other words but is understood as meaningful because the constituent morphemes display a more or less clear denotational meaning, e.g. *ham-* in *hamlet* (cf. *booklet, ringlet*), *cran-* in *cranberry* (*журавлина*), *mul-* in *mulberry* (*шовковиця*), *-et* in *pocket* etc.

Structural classification of morphemes:

free morphemes are morphemes which coincide with a word-form of an independently functioning word; they can be found **only** among roots, e.g. *hero-* as in *heroism*, *event-* as in *eventful*;

bound morphemes are morphemes which do not coincide with a separate word-form; they include all affixes, e.g. *de-* as in *decode*, *-less* as in *fearless*, *-s* as in *girls*; some root-morphemes, e.g. *docu-* as *in document*, *horr-* as in *horrible*, *theor-* as in *theory* etc;

semi-bound (**semi-free**) **morphemes** are morphemes which stand midway between a root and an affix; they can function as an independent full-meaning word and an affix at the same time, e.g. to speak *ill* of sb – to be *ill*-dressed / *ill*-bred / *ill*-fed;

Semi-prefixes: *half-, mini-, midi-, maxi-, self-, by-* etc.;

Semi-suffixes: *-man, -like, -proof, -friendly, -oriented, -ware* etc

Semantic classification of morphemes:

According to the **role** they play in the structure of words, morphemes fall into:

root (**radical**) **morphemes** – the lexical nuclei of words which are characterised by individual lexical meaning shared by no other morpheme of the language; the root

remains after the removal of all functional and derivational affixes and does not admit any further analysis, e.g *teach*- in *to teach, teacher, teaching*;

non-root morphemes represented by inflectional morphemes (inflections) and affixational morphemes (affixes).

According to the **position** in a word, affixational morphemes fall into:

prefixes – derivational affixes standing before the stem and modifying its meaning, e.g. *ex*-*minister*, *in-*sensitive, *re-*read etc.; about 51 in the system of Modern English;

suffixes – derivational affixes following the stem and forming a new derivative within the same part of speech (e.g. *king-**dom**, book-**let**, child-**hood** etc.) or in a different word class (e.g. *do-**er**, wash-**able**, sharp-**en** etc.);

infixes – affixational morphemes placed within a word, e.g *–n–* in *stand*.

According to their **functions and meaning**, affixes fall into:

derivational, e.g. suffixes: abstract-noun-makers *(-age, -dom, -ery, -ing, -ism)*; concrete-noun-makers *(-eer, -er, -ess, -let)*; adverb-makers (*-ly*, *-ward(s), -wise*); verb-makers (*-ate, -en, -ify*, *-ize/-ise*); adjective-/noun-makers (*-ful, -ese, -(i)an, -ist*), etc.; they are attached to a **derivational base**; they are the object of study of **derivational morphology** which investigates the way in which new items of vocabulary can be built up out of combinations of elements;

functional (inflectional), e.g. *-s* (plurality; 3rd person singular); *'s* (genitive case); *-n't* (contracted negative); *-ed* (past tense; past participle); *-ing* (present participle); *-er, -est* (comparison); they are attached to a **morphological stem**; they are the object of study of **inflectional morphology which** deals with the way words vary in their form in order to express a grammatical contrast.

The Role of Morphemes in the Structure of Words

1. The internal structure of words

  ◆ **two types of constituents**
    ▪ each word contains **at least one** morpheme – its root
        ▪ **a lexical content morpheme**

- ▪ the semantic, or lexical, core of the word
  - ▪ **cannot be analyzed into smaller**
    - • **painter** , **reread**, **conceive**
  - ▪ may or may not stand alone as a word
    - • **read**, -**ceive**

- ▪ **other morphemes may be present in the word** - **affixes**
  - ▪ **they are subordinate** to the root, and
  - ▪ **modify the root** in some specific way

- ▪ **formula for a simple English word**:

  (prefix(es)) + root + (suffix(es))

- ▪ in other words, **a simple English word consists of at least one root** and, in principal, **any number of affixes,** from zero on up
  - **in-con-<u>sist</u>-ent →** two prefixes (**in-con-)**
    - one root (<u>sist</u>-)
    - one suffix (**-ent)**

2. Roots and stems
- o morphologically complex words consist of
  a **root** + one or more **morpheme(s)**

- o a **root** morpheme + **affix = stem**
  - ▪ the stem may or may not be a word

    - • **painter →** both a word and a stem
      - o **paint + -er**
        ⇓   ⇓
        root + suffix
    - • **-ceive+er →** only a stem

  - ▪ **as we add an affix to a stem, a new stem and a new word are formed**

    root: write
    stem: write + er → writer
    word: write + er + s → writers

    root: believe
    stem: believe + able → believable
    word: un + believe + able → unbelievable

root: system
stem: system + atic → systematic
stem: un+ system + atic → unsystematic
stem: un+ system + atic + al → unsystematical
word: un+ system + atic + al + ly → unsystematically

- a word consists of a **linear string of morphemes**

3. Bound morphemes
- **vary with respect to the role they play in the structure of words**
  - **some bound morphemes are attached to root morphemes to create words**
    derivational morphemes
    VERB + -ION → **instruct+ion → instruction** NOUN
    NOUN + -FUL → **doubt+ful → doubtful** ADJECTIVE
    VERB + -MENT → **establish+ment → establishment** NOUN
    NOUN + -EN → **fright+en → frighten** VERB
  - **other bound morphemes are attached to stems to change the grammatical form of a word**
    inflectional morphemes
    cat+s → cats *pl*
    instruction+s → instructions *pl*
    collect+ed → collected *past*
    sleep+s → sleeps *3ʳᵈ person sing*
    loud+er → louder *comparative*

THE DERIVATIVE STRUCTURE OF ENGLISH WORDS. MORPHEMIC ANALYSIS VS DERIVATIONAL ANALYSIS

Depending on the number of morphemes, words are divided into:

monomorphic are root-words consisting of only one root-morpheme, i.e. simple words, e.g. *to grow, a book, white, fast* etc.

polymorphic are words consisting of at least one root-morpheme and a number of derivational affixes, i.e. derivatives, compounds, e.g. *good-looking, employee, blue-eyed* etc.

According to their **functions and meaning**, affixes fall into:

derivational, e.g. suffixes: abstract-noun-makers *(-age, -dom, -ery, -ing, -ism)*; concrete-noun-makers *(-eer, -er, -ess, -let)*; adverb-makers (*-ly, -ward(s), -wise*); verb-

makers (-*ate, -en, -ify, -ize/-ise*); adjective-/noun-makers (-*ful, -ese, -(i)an, -ist*), etc.; they are attached to a **derivational base**; they are the object of study of **derivational morphology** which investigates the way in which new items of vocabulary can be built up out of combinations of elements;

f**unctional** (inflectional), e.g. **-*s*** (plurality; 3rd person singular); **'*s*** (genitive case); **-*n't*** (contracted negative); **-*ed*** (past tense; past participle); **-*ing*** (present participle); **-*er, -est*** (comparison); they are attached to a **morphological stem**; they are the object of study of **inflectional morphology which** deals with the way words vary in their form in order to express a grammatical contrast.

What do words consist of?

Morphemic analysis is the analysis limited to stating the number and types of morphemes that make up a word regardless of their role in the formation of this word, viz. it only defines the morphemes comprising a word, but does not reveal their hierarchy.

How are words formed?

Derivational analysis explores the derivative types of words, their construction and their interrelation:

interchange, n

interview, v

General description of word-formation in Modern English. Productive and nonproductive means.

Word-formation (word-building) is the creation of new words from the material available in the language on certain formulas and patterns.

Functions of word-formation:

nominative function;

communicative function.

Word-formation results in:

development of the vocabulary (92,5% of neologisms in Modern English result from word-formation);

re-categorisation (derivatives belong to different word classes).

Word-family is a set of words that all share a common root, e.g. *graceful, ungraceful, gracefulness, to disgrace, disgracefully, disgraceful, disgrace, disgracefulness, gracelessly, graceless* etc.

Productivity is the ability to form new words after existing patterns which are readily understood by speakers of a language.

Productive means:

Affixation

Word-composition

conversion

shortening

Non-productive means:

back-formation

onomatopoeia

sound and stress interchange

sentence condensation

Affixation. Classifications of affixes. Productive and non-productive affixes, dead and living affixes.

Affixation (**progressive derivation**) is the formation of words by adding derivational affixes to stems.

Prefixation is the formation of words with the help of prefixes; does not change part of speech; is more typical of verb-formation (42%), e.g. *a pretest, to coexist, to undo, impossible, asleep, to rewrite* etc.

Suffixation is the formation of words with the help of suffixes; can change part of speech; is characteristic of noun-, adjective- and adverb-formation, e.g. *an employee, childish, quietly, to specify etc.*

Synchronic *vs* diachronic differentiation of affixes:

living affixes are easily separated from the stem, e.g. *re-, -ful, -ly, un-, -ion, de-* etc.;

dead affixes have become fully merged with the stem and can be singled out by a diachronic analysis of the development of the word, e.g. *admit* < Lat. *ad+mittere*;

Productive *vs* non-productive affixes:

productive affixes take part in word-formation in modern English, e.g. *-er, -ing, -ness, -ism, -ance, un-, re-, dis-, -y, -ish, -able, -ise, -ate*;

non-productive affixes are not active in word-formation in modern English, e.g. *–th, -hood, -some, -en*;

non-productive affix == dead affix

<u>**Word-composition. Types of compound words. Criteria for their classification.**</u>

Word-composition (compounding) is the formation of words by morphologically joining two or more stems.

A compound word is a word consisting of at least two stems which usually occur in the language as free forms, e.g. university teaching award committee member.

The compound inherits most of its semantic and syntactic information from its head, i.e. the most important member of a compound word modified by the other component.

The structural pattern of English compounds

[X Y] y

X = {root, word, phrase}, Y = {root, word}, y = grammatical properties inherited from Y

According to the type of the linking element:

compounds without a linking element, e.g. *toothache, bedroom, sweet-heart*;

compounds with a vowel linking element, e.g. *handicraft, speedometer*;

compounds with a consonant linking element, e.g. *statesperson, craftsman*;

compounds with a preposition linking stem, e.g. *son-in-law, lady-in-waiting;*

compounds with a conjunction linking stem, e.g. *bread-and-butter*.

According to the type of relationship between the components

-in coordinative (copulative) compounds neither of the components dominates the other, e.g. *fifty-fifty, whisky-and-soda, driver-conductor*;

-in subordinative (determinative) compounds the components are neither structurally nor semantically equal in importance but are based on the domination of

one component over the other, e.g. *coffeepot, Oxford-educated, to headhunt, blue-eyed, red-haired* etc.

According to the type of relationship between the components, subordinative compounds are classified into:

-syntactic compounds if their components are placed in the order that resembles the order of words in free phrases made up according to the rules of Modern English syntax, e.g. *a know-nothing* - to know nothing, *a blackbird* – a black bird;

-asyntactic compounds if they do not conform to the grammatical patterns current in present-day English, e.g. *baby-sitting* – to sit with a baby, *oil-rich* – to be rich in oil.

According to **the way of composition**:

-**compound proper** is a compound formed after a composition pattern, i.e. by joining together the stems of words already available in the language, with or without the help of special linking elements, e.g. *seasick, looking-glass, helicopter-rescued, handicraft*;

-derivational compound is a compound which is formed by two simultaneous processes of composition and derivation; in a derivational compound the structural integrity of two free stems is ensured by a suffix referring to the combination as a whole, e.g. *long-legged, many-sided, old-timer, left-hander.*

According to the semantic relations between the constituents:

non-idiomatic compounds, whose meanings can be described as the sum of their constituent meanings, e.g. *a sleeping-car, an evening-gown, a snowfall*;

compounds one of the components of which has undergone semantic derivation, i.e. changed its meaning, e.g. *a blackboard*, *a bluebell*;

idiomatic compounds, the meaning of which cannot be deduced from the meanings of the constituents, e.g. *a ladybird*, *a tallboy*, *horse-marine*. **The bahuvrihi compounds** (Sanskrit 'much riced') are idomatic formations in which a person, animal or thing is metonymically named after some striking feature (mainly in their appearance) they possess; their word-building pattern is **an adjectival stem + a noun stem**, e.g. *bigwig, fathead, highbrow, lowbrow, lazy-bones.*

Shortening. Types of shortening.

Shortening is the process of substracting phonemes and / or morhemes from words and word-groups without changing their lexico-grammatical meaning.

Abbreviation is a process of shortening the result of which is a word made up of the initial letters or syllables of the components of a word-group or a compound word.

Graphical abbreviation is the result of shortening of a word or a word-group <u>only in written speech</u> (for the economy of space and effort in writing), while orally the corresponding full form is used:

days of the week and months, e.g. *Sun., Tue., Feb., Oct., Dec.*;

states in the USA, e.g. *Alas., CA, TX*;

forms of address, e.g. *Mr., Mrs., Dr.*;

scientific degrees, e.g. *BA, BSc., MA, MSc., MBA, PhD.*;

military ranks, e.g. *Col.*;

units of measurement, e.g. *sec., ft, km.*

Latin abbreviations, e.g. *p.a., i.e., ibid., a.m., cp., viz.*

internet abbreviations, e.g. *BTW, FYI, TIA, AFAIK, TWIMC, MWA*.

Lexical abbreviation is the result of shortening of a word or a word-group <u>both in written and oral speech.</u>

-**alphabetical abbreviation (initialism**) is a shortening which is read as a succession of the alphabetical readings of the constituent letters, e.g. BBC (British Broadcasting Corporation), MTV (Music Television), EU (European Union), MP (Member of Parliament), WHO (World Health Organisation), AIDS (Acquired Immune Deficiency Syndrome), GMO (Genetically Modified Organisms) etc.;

-**acronymic abbreviation (acronym)** is a shortening which is read as a succession of the sounds denoted by the constituent letters, i.e. as if they were an ordinary word, e.g. UNESCO (United Nations Scientific, and Cultural Organisation), NATO (North Atlantic Treaty Organisation), UNICEF (United Nations International Children's Emergency Fund) etc.;

-**anacronym** is an acronym which is longer perceived by speakers as a shortening: very few people remember what each letter stands for, e.g. laser (light amplification by stimulated emission of radiation), radar (radio detecting and ranging), scuba (self-contained underwater breathing apparatus), yuppie (young urban professional).

-**homoacronym** is an acronym which coincides with an English word semantically connected with the thing, person or phenomenon, e.g. PAWS (Public for Animal Welfare Society), NOW (National Organisation for Women), ASH (Action on Smoking and Health) etc.;

Clipping is the process of cutting off one or several syllables of a word.

apocope (**back-clipping**) is a final clipping, e.g. *prof* < professor, *disco* < discotheque, *ad* < advertisement, *cok*e < coca-cola;

aphaeresis (**fore-clipping**) is an initial clipping, e.g. *phone* < telephone, *Bella* < Isabella, *cello* < violoncello;

syncope is a medial clipping, e.g. *maths* < mathematics, *specs* < spectacles; *ma'm* < madam;

fore-and-aft clipping is an initial and final clipping, e.g. *flu* < influenza, *fridge* < refrigerator, *tec* < detective, *Liza* < Elizabeth;

Blending (telescoping) is the process of merging parts of words into one new word, e.g. *Bollywood* < *Bombay + Hollywood*, *antiégé* < *anti + protégé, brunch < breakfast + lunch, Mathlete < Mathematics+ athlete.*

A blend (a fusion, a telescoped word, a portmanteau word) is a word that combines parts of two words and includes the letters or / and sounds they may have in common as a connecting element.

Blending has been known since the 15th c. First blends were of comic or mysterious nature as these were charades for readers or listeners to decode. Telescoped words are found in the works by W. Shakespeare (*trimpherate < triumph+ triumvirate*), E. Spencer (*wrizzle < wrinkle + frizzle*). The term *portmanteau word* was coined by Lewis Carroll in *Through the Looking-Glass* in 1872 to explain

some of the words he made up in the nonsense poem *Jabberwocky*, e.g. *galumph < gallop + triumph*, *chortle < chuckle + snort.*

Blending+semantic derivation

camouflanguage < camouflage + language "мова, перенасичена лінгвістичними та мовленнєвими засобами, які допомагають мовцеві сховати справжній зміст повідомлення"

Thematic groups of blends:

information technologies: *teleputer* < television + computer; *webcam* < web + camera; *netaholic* < Internet + alcoholic;

economics: *ecolonomics* < ecology + economics; *freeconomics* < free + economics; *slowflation* < slow + inflation;

geography: *Eurabia* < Europe + Arabia; *Chindia* < China + India; *Calexico* < California + Mexico;

literature and art: *dramedy* < drama + comedy; *fictomercial* < fiction + commercial; *docusoap* < documentary + soap-opera;

linguistics: *Spanglish* < Spanish + English; *Hindlish* < Hindi + English; *cryptolect* < cryptography + dialect; *publilect* < puberty + dialect;

Conversion. Different views on conversion. Semantic relations within converted pairs.

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

The term *conversion* was introduced by Henry Sweet in his *New English Grammar*. First cases of conversion registered in the 14th c. imitated such pairs of words as *love,* n – *love,* v (O.E. *lufu*, n – *lufian*, v) for they were numerous and thus were subconsciously accepted as one of the typical language patterns.

Approaches to the study of conversion:

-conversion as a *morphological* way of forming words (Prof. Smirnitskiy);

-conversion as a *morphological-syntactic* word-building means (Prof. Arnold);

-conversion as a *syntactic* word-building means (a functional approach).

The productivity of conversion:

-the analytical structure of Modern English;

-the simplicity of paradigms of English parts of speech;

-the regularity and completeness with which converted units develop a paradigm of their new category of part of speech;

-the flexibility of the English vocabulary makes a word formed by conversion capable of further derivation, e.g. affixation (*to view > a view > a viewer, viewing*), word-composition (*a black ball > to blackball, a black list > to blacklist*).

Criteria for establishing the directionality of conversion:

historical, e.g. crowd, *v* (O.E. *crudan* '*t*o press, to hasten, to drive', 937 AD) > crowd, *n* 'a compressed mass of people or things' 16th c. > 'any mass of people';

semantic, i.e. the converted word should be semantically more complex than the base word from which it is derived or is semantically dependent on the latter, e.g. bottle, *n* > bottle, *v*; better, *adj* – better, *v*;

morphological, i.e. in a homonymous verb-noun pair, the regularly inflected form is derived from the irregularly inflected one, e.g. drink, *v* > drink, n; sleep, *v* > sleep, *n*;

phonetic, i.e. in a homonymous verb-noun pair a stress-shift indicates a derived word, e.g. extráct, *v* – éxtract, *n*; pùsh úp, *v* - púsh-up, *n*;

frequency of occurrence, i.e. being semantically more complex, derived words have a narrower range of meaning to the effect that they cannot be used in as many contexts as their base words, e.g. water, *n* > water, *v*.

Semantic Relations in Conversion

1.Verbs converted from nouns (**denominal verbs**) denote:

-action characteristic of the object, e.g. *dog (n) – to dog (v);*

-instrumental use of the object, e.g. *screw (n) – to screw (v);*

-acquisition or addition of the object, e.g. *fish (n) – to fish (v);*

-time, e.g. *winter (n) – winter (v);*

-deprivation of the object, e.g. *dust (n) – dust (v).*

2.Nouns converted from verbs (**deverbial nouns**) denote:

-instance or process of the action, e.g. *dance (v) – dance (n);*

-agent of the action, e.g. *help (v) – help (n);*

-place of action, e.g. *walk (v) – walk (n)*;

-object or result of the action, e.g. *peel (v) – peel (n).*

Other Ways of Conversion

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.

Non-productive ways of word-formation in Modern English.

Back-formation (regressive derivation) is the derivation of new words by subtracting a real or supposed affix from existing words (often through misinterpretation of their structure), e.g. *an editor > to edit, enthusiasm > to enthuse* etc.

The earliest attested examples of back-formation are *a beggar > to beg; a burglar > to burgle; a cobbler > to cobble*.

The most productive type of back-formation in present-day English is derivation of verbs from compounds that have either *–er* or *–ing* as their last element, e.g. *sightseeing > to sightsee; proofreading > to proofread; mass-production > to mass-produce; self-destruction > to self-destruct*; *a baby-sitter > to baby-sit* etc.

Onomatopeia (Gr. *onoma* 'name, word' and *poiein* 'the make') (**sound imitation**, **echoisms**) is the formation of words by a more or less exact reproduction of a sound associated with an object producing this sound.

Semantic classification of onomatopeic words:

-sounds produced by **people**: *to babble, to chatter, to giggle, to grumble, to titter, to grumble etc.;*

- sounds produced by **animals** (*to moo, to neigh, to mew, to purr* etc.), **birds** (*to twitter, to crow, to cackle* etc.), **insects and reptiles** (*to buzz, to hiss*);

-**water** imitating sounds: *to bubble, to splash* etc.;

-sounds imitating the noise of **metalic things**: *to clink, to tinkle* etc.;

-sounds imitating a **forceful motion**: to crash, to whisk, to clash etc.

Sound-interchange is the gradation of sounds occupying one and the same place in the sound form of one and same morpheme in various cases of its occurrence.

Historical causes of sound-interchange:

ablaut (vowel gradation), i.e. a change of one to another vowel accompanying a change of stress, e.g. *to ride – a road*; *to bear – a burden*; *to bite – a bit* etc.;

umlaut (vowel mutation), i.e. a partial assimilation to a succeeding sound, e.g. *full – to fill*, *a tale – to tell* etc.;

consonant interchange, e.g. *to speak – a speech, to bake – a batch, to live – a life* etc.

It is easy to see that the notion of morpheme applied to the analytical form of the word violates the principle of the identification of morpheme as an elementary meaningful segment: the analytical "framing" consists of two meaningful segments, i.e. of two different morphemes. On the other hand, the general notion "discontinuous constituent" (or unit) is quite rational and can be helpfully used in linguistic description in its proper place.

Test your knowledge

1. What is lexicology?

2. Define "lexeme" and "lexicon."

3. Name three word formation processes explored in lexicology.

4. What is a morpheme?

5. Differentiate between free morphemes and bound morphemes.

6. Give an example of a free morpheme.

7. Provide an example of a bound morpheme.

8. Name the two main types of bound morphemes and their functions.

9. What are inflectional morphemes used for?

10. What does semantic analysis in lexicology involve?

11. Explain the concept of lexical relations in lexicology.

12. Name one word formation process that involves combining two or more words.

LECTURE 5
THE THEORY AND MAIN CONCEPTS OF SEMASIOLOGY

Let us explore the theory and main concepts of semasiology, uncovering the intricate relationship between language and meaning.

Semasiology is a branch of linguistics that focuses on the study of meaning in language. It examines how words acquire meaning, the various factors that influence their meanings, and how meanings change over time.

Semantics, the core component of semasiology, is crucial in understanding how language communicates ideas, emotions, and information effectively.

The Theory of Semasiology

Semantics explores how words or linguistic signs connect with the objects or concepts they represent. The Referential Theory suggests that words have fixed meanings that directly correspond to specific objects or ideas.

Semasiology distinguishes between "sense" and "reference." The sense of a word refers to its inherent meaning or conceptual understanding, while the reference is the actual entity or object it points to in the real world.

Lexical semantics is the systematic study of meaning-related properties of words.

The term *semantics* for the subdiscipline of linguistics concerned with the analysis and description of the so-called 'literal' meaning of linguistic expressions was introduced in 1897 by the French linguist Michael Bréal, the founding father of present-day semantics.

That made a serious and largely successful attempt to introduce semantics into European linguistic work. And, once the Swiss linguist Ferdinand de Saussure had made the linguistic sign the cornerstone of his influential theories, semantics was here to stay in European linguistics

Onomasiology (Gr. *ònomasía* 'name, designation', *logos* 'study') is a subdiscipline of lexical semantics that studies the word meaning in the direction 'from the concept – to a sound form (or forms)'. Thesauruses are compiled according to onomasiological principles.

Semasiology (Gr. *sēmasia* 'signification, meaning' and *lógos* 'study') is a sundiscipline of lexical semantics concerned with the studies of the word meaning in the opposite direction: 'from the sound form – to its meaning (or meanings)'.

The distinction was introduced by the Austrian linguist Adolf Zauner in 1903 his study on the body-part terminology in Romance languages. Both disciplines can be treated diachronically and synchronically

The term *semasiology* was introduced by Christian Karl Reisig in 1825 in his *Lectures on Latin Linguistics*.

The objective of semasiology is to expose and explain meanings signified by word sound forms and to demonstrate the difference between these meanings.

Main objects of semasiological study:

-semantic development of words, its causes and classification;

-relevant distinctive features and types of lexical meaning;

-polysemy and semantic structure of words;

-the phenomena of homonymy and paronymy.

Approaches to the definition of word meaning: functional, referential and others.

There are three classical theories of meaning:

-analytical or **referential** (F.de Saussure's disciples)

Meaning is the relation between the object or phenomenon named and the name itself;

-notional or **conceptual** (Aristotle, John Locke, A.I. Smirnitskiy, etc.)

Meaning is a certain representation of an object / phenomenon / idea / relation in the mind;

-functional or contextual (L. Bloomfield)

Meaning is the situation in which a word is uttered, i.e. its context.

Types and aspects of word meaning.

Aspects of Meaning

-Objective aspect (denotation): word ↔ referent;

-Notional aspect, i.e. significant features common for classes of objects (signification): word ↔ sense;

-Pragmatic aspect, i.e. the speaker's attitude to the referent (connotation);

-Systemic or differential aspect, i.e. the relations of the signified word with other words within a word-group or in speech.

Types of meaning:

Word-meaning is not homogeneous but is made up of various components the combination and the interrelation of which determine to a great extent the inner facet of the word.

Grammatical meaning is the meaning which unites words into big groups such as parts of speech or lexico-grammatical classes. It is recurrent in identical sets of individual forms of different words, e.g. *stones, apples, kids, thoughts* have the grammatical meaning of plurality.

Lexical meaning is the meaning proper to the word as a linguistic unit; it is recurrent in all the forms of this word and in all the possible distributions of these forms, e.g. the word-forms *write*, *writes*, *wrote*, *writing*, *written* have different grammatical meanings of tense, person, aspect, but the same lexical meaning 'to make letters or other symbols on a surface, especially with a pen or pencil'.

Components of Lexical Meaning

Lexical meaning is not homogenous either and may be analysed as including denotative and connotative components.

Denotative (denotational) (Lat. *denotatum* 'signified') component is the conceptual content of the word fulfilling its significative and communicative functions; our experience is conceptualised and classified in it.

Connotative (connotational) (Lat. *connoto* 'additional meaning') component conveys the speaker's attitude to the social circumstances and the appropriate functional style, one's approval or disapproval of the object spoken of, the speaker's emotions, the degree of intensity; unlike denotations or significations, connotations are optional.

Types of Connotations

Stylistic connotation is concerned with the situation in which the word is uttered, the social circumstances (formal, familiar), the social relationships between the communicants (polite, rough etc.), the type and purpose of communication, e.g. *father* (stylistically neutr.), *dad* (colloquial), *parent* (bookish).

Emotional connotation is acquired by the word as a result of its frequent use in contexts corresponding to emotional situations or because the referent conceptualised in the denotative meaning is associated with certain emotions, e.g. *mother* (emotionally neutr.), *mummy* (emotionally charged); *bright* (emotionally neutr.), *garish* (implies negative emotions).

Evaluative connotation expresses approval or disapproval, e.g. *modern* is often used appreciatively, *newfangled* expresses disapproval.

Intensifying connotation expresses degree of intensity, e.g. the words *magnificent, gorgeous, splendid, superb* are used colloquially as terms of exaggeration.

Semantic change is the process of development of a new meaning or any other change of meaning.

Extra-linguistic causes of semantic changes:

-**historical**, e.g. *a pen* 'any instrument for writing' < Lat. *penna* 'a feather of a bird'; *supper* 'the last meal of the day' < Fr. *souper* < PIE **sup* 'to drink in sips';

-social, e.g. *a live wire* 'one carrying electric current' > 'a person of intense energy', *a feed-back* 'the return of a sample of the output of a system' > 'response', *to spark off in chain reaction, a launching pad*;

-psychological, e.g. *a don* 'a university teacher, a leader, a master' > 'the head of Mafia family or other group involved in organised crime', *bikini.*

Linguistic causes of semantic change:

ellipsis is the omittance of one of the components in a word-group; the meaning is transferred to the other component, e.g. *a presale view > a presale*; *to study works by Ch. Dickens > to study Dickens*;

differentiation of synonyms, i.e. a gradual change of the meanings of synonyms which develop different semantic structures, e.g. *autumn – harvest, a deer – a beast – an animal*;

fixed context results from synonymic differentiation when one of the synonyms becomes to be restricted in use to a number of set expressions and compound words, e.g. *meat* originally 'food' (*mincemeat, nutmeat, sweetmeat, meat and drink*) > 'edible flesh';

linguistic analogy occurs when one of the members of a synonymic set acquires a new meaning and the other members of this set change their menaings in the same way, e.g. *to snack – to bite*.

Types of Semantic Change (by H. Hirt)

Changes in the **denotative** component of meaning:

generalisation (broadening, extension) is the widening of a word's range of meanings, e.g. *a fellow* 'a partner or shareholder of any kind' > 'a man; a person in the same group'; *ready* 'prepared for a ride' > 'prepared for anything'; *rich* 'powerful' > 'wealthy' etc.;

specialisation (narrowing, restriction) is the reduction in a word's range of meanings, often limiting a generic word to a more specialised or technical use, e.g. *lord* 'the master of the house, the head of the family' > 'a man of noble rank'; *a disease* 'any inconvenience' > 'an illness'; *to sell* 'to give' > 'to deliver for money' etc.

Changes in the **connotative** component of meaning:

amelioration (elevation) of meaning occurs as a word loses negative connotations or gains positive ones, e.g. a knight 'a boy, youth' > 'a noble, courageous man'; *fond* 'foolish, silly' > 'loving, affectionate'; *pretty* 'tricky, sly wily' > 'pleasing to look at, charming and attractive' etc.;

pejoration (degradation) of meaning occurs as a word develops negative connotations or loses positive ones; it is frequently due to social prejudice and often involves words for women and foreigners, e.g. *vulgar* 'common, ordinary' > 'coarse, low, ill-bred'; *silly* 'happy' > 'foolish'. A word can have its meaning deteriorate in

several directions at once, e.g. *a cowboy* – (in BrE) 'an incompetent or irresponsible workman or business' (cowboy plumbers); (in AmE) 'a driver who does not follow the rules of the road'; 'a factory worker who does more than the piece-work norms set by the union or fellow-workers'.

A **euphemism** (Gr. *éu* 'well', *phēmi* 'speak, glorify'; *euphēmia* 'a word or phrase used in place of a religious word or phrase that should not be spoken aloud') is a vague or indirect reference to the taboo topics:

-death, e.g. *to join the majority, to kick the bucket, pass away*, *to check out, to take a leave of life, to pay nature's last debt, to be beyond the veil* etc.;

-human weaknesses, e.g. *to be tired and emotional*, *to be chemically affected* (to be drunk), *to have a weakness for horses* (gambling) etc.;

-mental deficiency, e.g. *to be intellectually challenged*, *to be thick in the head*, *funny farm* etc.;

-pregnancy, e.g. *to be eating for two*, *lady-in-waiting, in the family way*, *on the nest*, *in the interesting way, to have a bun in the oven* etc;

-age, e.g. *God's waiting room, the golden age* etc.;

- politics, e.g. *less fortunate elements* (the poor), *the economic tunnel* (the crisis) etc.

Main Concepts of Semasiology

Polysemy refers to the phenomenon where a single word has multiple related meanings. These meanings are often connected by a common underlying concept. For example, "bank" can mean a financial institution or the side of a river.

Homonymy occurs when two or more words have the same form (spelling and pronunciation) but different meanings. Examples include "bat" (a flying mammal) and "bat" (a sports equipment used in baseball).

Hyponymy is a hierarchical relationship between words, where one word (hyponym) is a specific example of another word (hypernym). For instance, "rose" is a hyponym of "flower," where "flower" is the hypernym.

Synonyms are words that have similar meanings, while antonyms are words with opposite meanings. Examples of synonyms include "happy" and "joyful," and examples of antonyms include "hot" and "cold."

Semasiology explores how meanings of words evolve over time due to various factors like cultural shifts, historical events, and linguistic influences. This process is known as semantic change.

Semantic Fields and Components

Semasiology analyzes how words form semantic fields, which are groups of words related by their meanings. For example, the semantic field of "colors" includes words like "red," "blue," "green," etc.

Componential analysis breaks down the meaning of words into smaller semantic components or features. For instance, the word "bird" can be analyzed into components like "feathers," "wings," and "beak."

Definition of Metaphor

A metaphor is a figure of speech that involves comparing two unrelated things or ideas by stating that one thing is another, in order to create a vivid and imaginative expression. Unlike a direct comparison using "like" or "as" (simile), a metaphor asserts a direct similarity between the two elements. It aims to enhance the understanding and evoke a deeper emotional response by associating the characteristics of one thing with another. Metaphors are commonly used in literature, poetry, and everyday language to add depth, complexity, and symbolism to the communication of thoughts and emotions.

Example: "Time is a thief." In this metaphor, time is directly compared to a thief, implying that time takes things away like a thief steals possessions.

Definition of Euphemism

A euphemism is a mild, indirect, or vague word or expression used to substitute for a more direct or blunt term that might be considered too harsh, offensive, or inappropriate in certain contexts. Euphemisms are employed to soften the impact of unpleasant or sensitive topics, to be culturally sensitive, or to avoid causing discomfort or offense to the listener or reader. They are often used in various domains, including

polite conversation, politics, healthcare, and sensitive subjects like death or bodily functions.

Example: "Passed away" is a euphemism for "died." The use of "passed away" is less direct and considered more sensitive when discussing someone's death, especially in emotional situations.

Here are some more examples of metaphors and euphemisms.

Metaphors

"His heart is a cold, dark cave." (Metaphorically comparing someone's emotions to a cold, dark cave, suggesting emotional distance or aloofness.)

"Her smile is a ray of sunshine." (Comparing a smile to a ray of sunshine, indicating its brightness and warmth.)

"Time is a river flowing endlessly." (Metaphorically comparing time to a river, emphasizing its continuous and unstoppable nature.)

"Life is a rollercoaster with ups and downs." (Comparing life's experiences to the highs and lows of a rollercoaster ride.)

"The world is a stage, and we are all actors." (Metaphorically likening the world to a stage and individuals to actors, suggesting the performative nature of life.)

Euphemisms

"Letting you go" (Euphemism for "firing" or "terminating employment.")

"Senior citizens" (Euphemism for "elderly" or "old people.")

"Bathroom" (Euphemism for "toilet" or "restroom.")

"Correctional facility" (Euphemism for "prison.")

"Passed on" (Euphemism for "died" or "passed away.")

"Pre-owned" (Euphemism for "used," often used when describing second-hand items.)

"Economical with the truth" (Euphemism for "lying" or "not telling the truth.")

"Undocumented immigrants" (Euphemism for "illegal immigrants.")

"Put to sleep" (Euphemism for "euthanized" in the context of animals.)

"In a better place" (Euphemism for "dead," used to comfort someone after a loss.)

Euphemisms are often used to make difficult or sensitive topics more palatable or less offensive in various social and cultural contexts. They play a significant role in polite communication and can soften the impact of harsh or uncomfortable language.

To sum up, semasiology provides invaluable insights into the intricate relationship between words and their meanings. By studying the various concepts of semantics, we gain a deeper understanding of how language communicates and shapes our perception of the world around us.

Test Your Knowledge

1. What is semasiology?

2. Differentiate between "sense" and "reference" in semasiology.

3. Define "polysemy" and provide an example.

4. What is "homonymy"? Provide an example.

5. Explain the concepts of hyponymy and hypernymy with an example.

6. Provide an example of a synonym pair and an antonym pair.

7. What is "semantic change"?

8. Define "semantic fields" in semasiology.

9. Explain "componential analysis" in semasiology.

10. What does the Referential Theory suggest in semantics?

LECTURE 6

PHRASEOLOGICAL UNITS

A phraseological unit (PU) is a fixed combination of words that has a meaning that is not predictable from the meanings of the individual words. PUs are also known as idioms, set expressions, or collocations.

PUs are an important part of any language. They add color and expressiveness to speech, and they can help to convey complex ideas in a concise way.

In this lecture, we will discuss the different types of PUs, how they are formed, and how they are used in English.

A word-group is a combination of at least two meaningful words joined together according to the rules of a particular language.

Words in word-groups are not "free" because their syntagmatic relationships are governed, restricted and regulated, on the one hand, by requirements of logic and common sense and, on the other, by the rules of grammar and combinability.

Distribution is the range of positions in which a linguistic unit can occur, e.g. the noun *issue* can appear in various combinations:

Adj. + *issue*: *burning, central, critical, crucial, key, vital; controversial, difficult, thorny; economic, moral, political, social, technical, theoretical*;

V. + *issue*: *raise; debate, discuss; decide, settle; address, consider, deal with, examine; clarify; focus on; highlight; avoid, evade*.

Semantic combinability of words is based on the meanings of words. It is conditioned by the nature of the denotata of words, i.e. it reflects the connections, relations and associations between objects, properties or events in reality. Semantic links between the combining words serve as a basis for free word-groups.

Semantic agreement is the presence of common semantic features (semes) and the absence of contradictory semantic features in the combining words; it is the basic law of semantic combinability. Consider the example below:

*The yellow idea cut the tree.

*Colourless green ideas sleep furiously.

Word-groups:

Constructed in speech

Substitution is possible

individual meanings of the components (motivated)

each notional word functions as a separate syntactic unit

unpredictable

Phraseological units:

ready-made

as a rule, no substitution

meaning is non-motivated (idiomatic)

the whole expression functions as a single syntactic unit

predictable

There are three main types of PUs:

Phraseological combinations are PUs that have a literal meaning that is derived from the meanings of the individual words. For example, the phrase "to bite the dust" literally means "to die."

Phraseological unities are PUs that have a figurative meaning that is not predictable from the meanings of the individual words. For example, the phrase "to kick the bucket" means "to die."

Phraseological fusions are PUs that have lost their individual meanings and have become a single lexical unit. For example, the phrase "to spill the beans" means "to reveal a secret."

PUs can be formed in a variety of ways, but some of the most common methods include:

metaphor: This is when a PU is formed by comparing one thing to another. For example, the phrase "to bite the dust" is a metaphor for death;

metonymy: This is when a PU is formed by substituting one thing for another that is closely associated with it. For example, the phrase "to kick the bucket" is a metonym for death;

synecdoche: This is when a PU is formed by using a part to represent the whole. For example, the phrase "to pull the wool over someone's eyes" means to deceive someone.

PUs are used in a variety of ways in English. They can be used to:

- *add color and expressiveness to speech;*
- *convey complex ideas in a concise way;*
- *create humor;*
- *establish a common ground with the listener;*
- *refer to cultural or historical references.*

Types of Phraseological Units. Idiomaticity

According to the degree of idiomaticity phraseological units can be classified into three big groups: phraseological fusions, phraseological unities and phraseological collocations.

Phraseological fusions are completely non-motivated word-groups, e.g. *as mad as a hatter* – 'utterly mad'; *white elephant* – 'an expensive but useless thing'.

Phraseological unities are partially non-motivated as their meaning can usually be perceived through the metaphoric meaning of the whole phraseological unit, e. g. *to bend the knee* – 'to submit to a stronger force, to obey submissively'; *to wash one's dirty linen in public* – 'to discuss or make public one's quarrels'. The boundary between unities and fusions is, of course, not clear-cut, but varies according to the linguistic and cultural experience of the individual.

Phraseological collocations are not only motivated but contain one component used in its direct meaning, while the other is used metaphorically, e.g. *to meet the requirements, to attain success.* In this group of phraseological units some substitutions are possible which do not destroy the meaning of the metaphoric element, e.g. *to meet the needs, to meet the demand, to meet the necessity; to have success, to lose success.* These substitutions are not synonymic and the meaning of the whole changes, while the meaning of the verb *meet* and the noun *success* are kept intact.

The term **idiomaticity** is also regarded by some linguists as requiring clarification. As a matter of fact, this term is habitually used to denote lack of motivation from the point of view of one's mother tongue.

The term **idiomaticity** is also understood as lack of motivation from the point of view of native speakers. As here we are concerned with the English language, this implies that only those word-groups are to be referred to phraseology which are felt as non-motivated, at least synchronically, by English speakers, e.g., red tape, kick the bucket and the like. This approach to idiomaticity may be termed intralingual. In other words, the judgement as to idiomaticity is passed within' the framework of the language concerned, not from the outside. It is readily observed that classification of factual linguistic material into free word groups and phraseological units largely depends upon the particular meaning we attach to the term **idiomaticity**.

Types of Transference of Phraseological Units

Phraseological transference is a complete or partial change of meaning of an initial (source) word-combination (or a sentence) as a result of which the word combination (or the sentence) acquires a new meaning and turns into a phraseological unit. Phraseological transference may be based on simile, metaphor, metonymy, synecdoche, etc. or on their combination.

1. Transference based on **simile** is the intensification of some feature of an object (phenomenon, thing) denoted by a phraseological unit by means of bringing it into contact with another object (phenomenon, thing) belonging to an entirely different class (e.g., English and Ukrainian phraseological units: *(as) pretty as a picture, (as) fat as a pig, to fight like a lion, to swim like a fish).*

2. Transference based on **metaphor** is a likening of one object (phenomenon, action) of reality to another, which is associated with it on the basis of real or imaginable resemblance. For example, in the phraseological unit *to bend somebody to one's bow* meaning 'to submit someone' transference is based on metaphor, i.e., on the likening of a subordinated, submitted person to a thing (bow) a good command of which allows its owner to do with it everything he wants to.

3. Transference based on **metonymy** is a transfer of name from one object (phenomenon, thing, action, process, etc.) to another based on the contiguity of their properties, relations, etc. The transfer of name is conditioned by close ties between the two objects; the idea about one object is inseparably linked with the idea about the other object. For example, the metonymical transference in the phraseological unit *a silk-stocking* meaning 'a rich, well-dressed man' is based on the replacement of the genuine object (a man) by the article of clothing which was very fashionable and popular among men in the past.

Synecdoche is a variety of metonymy. Transference based on synecdoche is naming the whole by its part, the replacement of the common by the private, of the plural by the singular and vice versa. For example, the components *flesh* and *blood* in the phraseological unit *in the flesh and blood* meaning 'in a material form' as the integral parts of the real existence replace a person himself or any living being, see the following sentences: *We've been writing to each other for ten years, but now he's actually going to be here in the flesh and blood. Thousands of fans flocked to Dublin to see their heroes in the flesh and blood.* Synecdoche is usually found in combination with other types of transference, e.g., metaphor: *to hold one's tongue* – 'to say nothing, to be discreet'.

Origin of Phraseological Units

According to their origin all phraseological units may be divided into two big groups: native and borrowed.

The main sources of **native phraseological units** are:

1) terminological and professional lexis, e.g., physics: *center of gravity*, *specific weight*; navigation: *cut the painter* – 'to become independent', *lower one's colors*– 'to yield, to give in'; military sphere: *fall into line*– 'conform with others';

2) British literature, e.g., *the green-eyed monster* – 'jealousy' (W. Shakespeare); *like Hamlet without the prince* – 'the most important person at event is absent' (W. Shakespeare); *fall on evil days* – 'live in poverty after having enjoyed better times' (J. Milton); *a sight for sore eyes* – 'a person or thing that one is extremely pleased or relieved to see' (J. Swift); *How goes the enemy?* (Ch. Dickens);

3) British traditions and customs, e.g., *baker's dozen* – 'a group of thirteen'. In the past British merchants of bread received from bakers thirteen loaves instead of twelve and the thirteenth loaf was merchants' profit;

4) superstitions and legends, e.g., *a black sheep* – 'a less successful or more immoral person in a family or a group'. People believed that a black sheep was marked by the devil; *the halcyon days* – 'a very happy or successful period in the past'; according to an ancient legend a halcyon hatches / grows its fledglings in a nest that sails in the sea and during this period (about two weeks) the sea is completely calm;

5) historical facts and events, personalities, e.g. *as well be hanged for a sheep as a lamb* – 'something that you say when you are going to be punished for something so you decide to do something worse because your punishment will not be any more severe'; according to an old law a person who stole a sheep was sentenced to death by hanging, so it was worth stealing something more because there was no worse punishment; *to do a Thatcher* – 'to stay in power as prime minister for three consecutive terms (from the former Conservative prime minister Margaret Thatcher)';

6) phenomena and facts of everyday life, e.g., *carry coals to Newcastle* – 'to take something to a place where there is plenty of it available'. Newcastle is a town in Northern England where a lot of coal was produced; *to get out of wood* – 'to be saved from danger or difficulty'.

The main sources of **borrowed phraseological units** are:

1) the Holy Script, e. g. *the left hand does not know what the right hand is doing* – 'communication in an organization is bad so that one part does not know what is happening in another part'; *the kiss of Judas* – 'any display of affection whose purpose is to conceal any act of treachery';

2) ancient legends and myths belonging to different religious or cultural traditions, e.g., *to cut the Gordian knot* – 'to deal with a difficult problem in a strong, simple and effective way' (from the legend saying that *Gordius,* king of Gordium, tied an intricate knot and prophesied that whoever untied it would become the ruler of Asia. It was cut through with a sword by Alexander the Great); *a Procrustean bed* – 'a harsh, inhumane system into which the individual is fitted by force, regardless of his own

needs and wishes' (from Greek Mythology, *Procrustes* – a robber who forced travelers to lie on a bed and made them fit by stretching their limbs or cutting off the appropriate length of leg);

3) facts and events of the world history, e.g., *to cross the Rubicon* – 'to do something which will have very important results which cannot be changed after'. Julius Caesar started a war which resulted in victory for him by crossing the river Rubicon in Italy; *to meet one's Waterloo* – 'be faced with, esp. after previous success, a final defeat, a difficulty or obstacle one cannot overcome (from the defeat of Napoleon at Waterloo 1815)';

4) variants of the English language, e.g., *a heavy hitter* – 'someone who is powerful and has achieved a lot' *(American); a hole card* – 'a secret advantage that is ready to use when you need it' *(American); be home and hosed* – 'to have completed something successfully' *(Australian);*

5) other languages (classical and modern), e.g. *second to none* – 'equal with any other and better than most' (from Latin: *nulli secundus); for smb's fair eyes* – 'because of personal sympathy, not be worth one's deserts, services, for nothing' (from French: *pour les beaux yeux de qn.); the fair sex* – 'women' (from French: *le beau sex); let the cat out of the bag* – 'reveal a secret carelessly or by mistake' (from German: *die Katze aus dem Sack lassen); tilt at windmills* – 'to waste time trying to deal with enemies or problems that do not exist' (from Spanish: *acometer molinos de viento); every dog is a lion at home* – 'to feel significant in the familiar surrounding' (from Italian: *ogni cane e leone a casa sua).*

Proverbs, Sayings, Quotations

A **proverb** (from Latin *pro* 'forward'+ *verb* 'word') is a collection of words that has been disseminated forth, and states a general truth or gives advice. *You can take the horse to the water, but you can't make him drink. If you sing before breakfast, you will cry before night. A new broom sweeps clean.* A ← (from Old English: *say* (tell) + *ing* gerund suffix) is any common, colloquial expression, or a remark often made. *Charity begins at home. It takes two to tango.*

Phraseological units rather frequently originate from the proverbs making it difficult to draw any rigid or permanent border-line between them. Compare the following examples: *the last straw ← The last straw breaks the camel's back*; *birds of a feather ← Birds of a feather flock together*; *spill the milk ← There is no use crying over the spilt milk.*

Proverbs and saying possess such characteristics of phraseological units:

1) they are introduced in speech ready-made;

2) their components are constant;

3) their meaning is traditional and mostly figurative;

4) many proverbs and sayings are metaphorical (*Time is money. Little drops make the mighty ocean. Rome wasn't built in a day. Words can cut like a knife. Make hay while the sun shines*).

PUs are an important part of any language. They add color and expressiveness to speech, and they can help to convey complex ideas in a concise way. In this lecture, we have discussed the different types of PUs, how they are formed, and how they are used in English.

Test Your Knowledge

1. Which of the following is a phraseological combination?

(a) to bite the dust

(b) to kick the bucket

(c) to spill the beans

(d) to pull the wool over someone's eyes

2. Which of the following is a phraseological unity?

(a) to bite the dust

(b) to kick the bucket

 (c) to spill the beans

(d) to pull the wool over someone's eyes

3. Which of the following is a phraseological fusion?

(a) to bite the dust

(b) to kick the bucket

 (c) to spill the beans

(d) to pull the wool over someone's eyes

LECTURE 7
STYLISTICS

The terms "*style*" originated from the Latin *stylos*, which meant *"a stick for writing on wax tablets"*. The subject of stylistics has not so far been definitely outlined. This is due to a number of reasons. According to some scientists, *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. Style is regarded as something that belongs exclusively to the plane of expression and not to the plane 'of content.

There is confusion between the terms *"style"* and *"stylistics"*. The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behaviour, linguistics, dress and other fields of human activity. Even in linguistics the word *"style"* is used so widely that it needs interpretation.

Definitions of style are conditioned by the concepts of language and of linguistic norms. When the standard spoken language is accepted as the linguistic norm, style is defined as a variant of this language, and colloquial language as well is regarded as a style. However, when the norm has the more restricted meaning of correct literary speech, style is defined as a variant of the literary language. Classification of style varies accordingly. Styles can exist only when a linguistic system permits a choice of linguistic means. Consequently, style is a historical category that originates together with the concept of a linguistic norm.

In its modern meaning, the term "style" appeared in European languages in the first third of the 19th century owing to the development of the theory of historicism. The term was introduced toward the mid-19th century by H. Spencer and H. Steinthal. With the emergence of semiotics, such scholars as M. Foucault proved that style is important not only in literature but in every area in which language is used, including science.

The majority of linguists who deal with the subject of style agree that **the term** applies to the following fields of investigation:

· expressive means in language;

the interrelation between language and thought;

· the aesthetic function of language;

· a system of special devices called stylistic devices;

· emotional colouring of language;

· the splitting of the literary language into separate subsystems

(genres, registers, etc.);

· the individual manner of an author in making use of language. There is a widely held view that *style is the correspondence between thought and expression.* Language is said to have two functions: it serves as a means of communication and also as a means of shaping one's thoughts. The first function is called *communicative*, the second – *expressive.*

A very popular notion among practical linguists, teachers of language, is that style is technique of expression. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to the interest of the reader. Another commonly accepted connotation of the term *style is embellishment of language*.

The term *"style"* also signifies a literary genre. Thus we speak of classical style or the style of classicism; realistic style. The concept of style is also widely used to define the complex artistic and literary trends typical of various epochs. Finally there is one more important application of the term *"style"*. We speak of the different styles of language. Thus we may distinguish the following styles within the English literary language:

the belles- letters style; ·

the publicist style; ·

 the newspaper style; ·

the scientific prose style; ·

the style of official documents.

Style Study is a branch of general linguistics which investigates the principles and the effect of the choice and usage of various language means (lexical, grammatical, phonetic) to convey thoughts and emotions in different communication conditions. I. Galperin defines **Style Study** as a branch of general linguistics, which deals with the following two interdependent tasks:

a) it studies the totality of special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;

b) it studies certain types of texts "discourse" which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (*functional styles*).

Stylistics deals with language in the broad sense of the term, which includes speech, but stylistics differs from other areas of linguistics in that it is concerned with language and society and with sociolinguistics. Stylistics studies the means of expressing the supplementary (stylistic) information that accompanies the content of speech. A related subject of study is the system of a language's synonymic means and potentialities at all levels. Stylistics also studies the linguistic norms of past periods of language development. Historical stylistics deals with these topics and also seeks to identify shifts and nuances in style, although its primary aim is to trace the history of stylistic systems, the origin, formation, and development of stylistic variants within languages, and the history of the interactions among these variants. Thus **the subject matter** of Style Study is emotional expression of the language, the totality of the expressive means.

The **main aims** of Stylistics are:

1) to analyze the choice of a definite language means in a row of synonymous forms expressing the thought to convey the information most fully and effectively;

2) to analyze different expressive means in the language hierarchy;

3) to define the stylistic function performed by any linguistic means.

The divisions in stylistics are the following: of information, etc. The divisions in stylistics are the following:

1. Stylistics of resources is a descriptive stylistics. It studies stylistically coloured language means, expressive abilities and semantic nuances of words, forms and constructions.

2. Comparative stylistics analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two literatures and is obviously linked to the theory of translation.

3. **Literary stylistics** investigates distinctive features of different literary trends and genres, individual styles of different authors and extra-linguistic factors, which help to shape them, literary norms of a given period, as well as stylistic and aesthetic evaluation of the works of men of letters (writers).

4. Linguo-stylistics compares National Language Standard or Norm with particular, typical to different spheres of communication subsystems (called *functional styles*) and dialects and studies language means with relation to their ability to express and evoke different feelings, additional associations and evaluation. The language means may be studied at different levels: vocabulary, grammar and phonetics, thus distinguishing lexical, grammatical and phonetic stylistics.

5. **Applied stylistics** focuses on the study of contextually different varieties of language especially with reference to the style of literary and non-literary texts.

6. **Cognitive stylistics** (investigates the way we transfer mental constructs, especially the way we map one mental representation onto another when we read texts – conceptual transfer.

7. **Communicative stylistics** describes expressive peculiarities of certain messages (texts); enables the scholar to interpret a work of art with a minimum loss of its purport and message.

As it has been mentioned before the term "stylistics" originated from the Greek "stylos" which means "a pen". In the course of time it developed several meanings, each one applied to a specific study of language elements and their use in speech. Stylistics is a branch of linguistics that studies the various functional styles of speech and also the various expressive means and devices of language. The types of texts that are distinguished by the pragmatic aspect (the aim) of the communication are

called functional styles of language. The specific media of language which secure the desirable effect of the utterance are stylistic devices and expressive means. Functional style is a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect. There are different styles of speech in respect to their functions (aims):

1) the colloquial style, which have the function of communicating

2) the official and scientific styles, which have the function of informing

3) the publicist and belles-letters styles, which have the function of producing an emotional impact on the listeners or readers.

The colloquial style is characteristic of the situation of direct communication; more bookish styles (official, scientific, publicist) are used in situations of indirect communication.

There are other 5 styles:

1) the belles-letters style, embracing numerous and versatile genres of creative writing.;

2) the style of publicistic literature, covering such genres as essay, feature article, most writings of "new journalism", public speeches, etc.;

3) the style of newspapers, observed in the majority of materials printed in newspapers;

4) the style of scientific prose, found in articles, brochures, monographs and other scientific, academic publications;

5) the style of official documents, rep resented in all kinds of official documents and papers.

Each style is subdivided into a number of substyles:

Style	Substyles
The belles - letters style	1) the language style of poetry; 2) the

	language style of emotive prose; 3) the language style of drama.
The publicistic style	1) the language style of oratory; 2) the language style of essays; 3) the language style of feature articles in newspapers and magazines.
The scientific prose style	1) the language style of humanitarian sciences 2) the language style of exact sciences
The official document style	1) the language style of diplomatic documents 2) the language style of business documents 3) the language style of legal documents; 4) the language style of military documents.
The newspaper style	1) the language style of brief news items and communiques; 2) the language style of newspaper headings; 3) the language style of notices and advertisements

The choice of a particular functional style may depend 1) on a particular relations between the participants of communication If the relations are friendly and easy-going, the style is informal. If the relations are restrained and strictly official, the style is formal (bookish). 2) on a particular attitude of the speaker to what he says. In this respect we can distinguish: 1) an emotionally coloured style of speech, 2) a deliberately unemotional, 3) a neutral style. Emotionally coloured speech may be characterized a) by a lofty emotional colouring such as solemn, passionate, ironic, wrathful, sarcastic. b) by a lowered colouring: jocular, humorous, derogatory, rude, endearing. The lofty emotional colouring is characteristic of publicist/oratory style; the lowered colouring is typical of colloquial style. The deliberately unemotional character of speech is typical of the formal styles, such as scientific, official or business speech, where the speaker tends to make his speech impersonal and avoid any emotional or evaluating elements. The term individual style is 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. It is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's work easily recognizable. Selection, or deliberate choice of language, and the ways the chosen elements are treated are the main distinctive features of individual style. The way the chosen elements are treated brings us to the problem of the norm. The norm is regarded as the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time. Variants of these patterns may sometimes diverge from the invariant but they never exceed the limits set by the invariant.

Correlation with Other Sciences

Stylistics is a branch of linguistics, so it shares many of the same concepts and methods as linguistics. However, stylistics is more focused on the way that language is used in specific texts, while linguistics is more focused on the general nature of language.

Stylistics is often used in literary criticism to analyze the way that language is used in literary texts. However, it is not limited to literary texts, and it can be used to analyze any type of text.

Semiotics is the study of signs and symbols, and it is closely related to stylistics. Stylistics is concerned with the way that language is used to create meaning, and semiotics is concerned with the way that all signs and symbols are used to create meaning.

Stylistics is a interdisciplinary field that can help us to understand how language is used to create meaning. It is a field that is constantly evolving, and there are many new and exciting developments in stylistics taking place all the time.

Stylistics is a relatively new field of study, with its origins in the early 20th century. Stylistics is a multidisciplinary field, drawing on insights from linguistics, literary criticism, semiotics, psychology, and other fields. Stylistics has been used to study a wide range of texts, including literature, film, advertising, and everyday conversation. Scientists use a variety of methods to analyze language, including close reading, discourse analysis, and corpus linguistics.

Test Your Knowledge

1. Which of the following is a figure of speech?

(a) Metaphor

(b) Simile

(c) Personification

(d) All of the above

2. Which of the following is a register?

(a) Formal

(b) Informal

(c) Both formal and informal

(d) None of the above

3. Which of the following is a field that is related to stylistics?

(a) Linguistics

(b) Literary criticism

(c) Semiotics

(d) All of the above

LECTURE 8
FUNCTIONAL STYLE OF STYLISTICS

In stylistics, functional style is a system of interrelated language means serving a definite aim in communication. Each style is recognized as an independent whole. The peculiar choice of language means is primarily dependent on the aim of the communication, on the function the style performs.

Types of Functional Styles

There are five main functional styles in English:

Belles-lettres style is the style of literature, and it is characterized by its use of figurative language, imagery, and symbolism.

Publicistic style is the style of journalism and other forms of public discourse, and it is characterized by its use of clear, concise language and its focus on informing the reader or listener.

Scientific prose style is the style of scientific writing, and it is characterized by its use of technical terms and its focus on explaining complex concepts in a clear and concise way.

Official documents style is the style of legal and other official documents, and it is characterized by its use of formal language and its focus on precision and accuracy.

Conversational style is the style of everyday conversation, and it is characterized by its use of informal language and its focus on conveying meaning in a natural and spontaneous way.

Features of Functional Styles

Each functional style has its own characteristic features, which are determined by the purpose of the style. For example, the belles-lettres style is characterized by its use of figurative language, imagery, and symbolism, which are used to create a particular effect on the reader or listener. The publicistic style is characterized by its use of clear, concise language and its focus on informing the reader or listener, while the scientific prose style is characterized by its use of technical terms and its focus on explaining complex concepts in a clear and concise way.

Functional style is an important concept in stylistics, and it can help us to understand how language is used to achieve different communicative goals. By understanding the different functional styles, we can become more aware of the choices that writers and speakers make when they use language, and we can appreciate the different ways that language can be used to create meaning.

Belles-lettres style

The belles-lettres style is the style of literature, and it is characterized by its use of figurative language, imagery, and symbolism. This style is used to create a particular effect on the reader or listener, such as to evoke emotions, create a mood, or convey a message.

Some of the most common figurative language devices used in the belles-lettres style include metaphor, simile, personification, metonymy, synecdoche, and hyperbole. These devices are used to create vivid images and to make the language more expressive.

The belles-lettres style also makes use of imagery, which is the use of words to create sensory impressions. This can include the use of sight, sound, smell, taste, and touch. Imagery can be used to create a sense of atmosphere or to evoke emotions in the reader or listener.

Symbolism is another important feature of the belles-lettres style. Symbols are objects or events that have a deeper meaning beyond their literal meaning. For example, a red rose might symbolize love, while a black cat might symbolize bad luck.

Publicistic style

The publicistic style is the style of journalism and other forms of public discourse. This style is characterized by its use of clear, concise language and its focus on informing the reader or listener.

The publicistic style is often used to report news, to explain complex issues, or to persuade the reader or listener to take a particular action. This style is typically more formal than the belles-lettres style, and it makes less use of figurative language.

However, the publicistic style can still be used to create a particular effect on the reader or listener. For example, a journalist might use a strong verb to create a sense of urgency or a vivid image to make a point.

Scientific prose style

The scientific prose style is the style of scientific writing. This style is characterized by its use of technical terms and its focus on explaining complex concepts in a clear and concise way.

The scientific prose style is typically very formal, and it makes little use of figurative language. This style is used to communicate complex information to a specific audience, such as scientists or students.

Official documents style

The official documents style is the style of legal and other official documents. This style is characterized by its use of formal language and its focus on precision and accuracy.

The official documents style is typically very formal, and it makes little use of figurative language. This style is used to communicate important information in a way that is legally binding or that must be interpreted in a specific way.

Conversational style

The conversational style is the style of everyday conversation. This style is characterized by its use of informal language and its focus on conveying meaning in a natural and spontaneous way.

The conversational style is typically very informal, and it makes use of contractions, slang, and other informal language features. This style is used to communicate with friends, family, and other people in an informal setting.

Here are some examples of each functional style:

Belles-lettres style

"The fog comes on little cat feet." (Carl Sandburg, "Fog")

"The woods are lovely, dark and deep, but I have promises to keep, and miles to go before I sleep." (Robert Frost, "Stopping by Woods on a Snowy Evening")

"The road not taken" (Robert Frost, "The Road Not Taken")

Publicistic style

"The COVID-19 pandemic has had a devastating impact on the world economy."

"The war in Ukraine has caused a humanitarian crisis."

"The climate crisis is a threat to our planet."

Scientific prose style:

"The mitochondria is the powerhouse of the cell."

"The DNA double helix is a twisted ladder-like structure."

"The Earth's atmosphere is composed of about 78% nitrogen, 21% oxygen, and 1% other gases."

Official documents style

"This contract is hereby entered into by and between John Smith and Jane Doe."

"The defendant is hereby ordered to pay the plaintiff $10,000 in damages."

"The will of the deceased is hereby declared to be valid."

Conversational style:

"Hey, what's up?"

"I'm so tired, I could sleep for a week."

Test Your Knowledge

1. Which of the following is a functional style of English?

(a) Belles-lettres style

 (b) Publicistic style

(c) Scientific prose style (

d) All of the above

2. Which of the following is a characteristic feature of the belles-lettres style?

(a) Use of figurative language

(b) Use of technical terms

(c) Focus on informing the reader

(d) Focus on explaining complex concepts

3. Which of the following is a characteristic feature of the publicistic style?

(a) Use of figurative language

(b) Use of technical terms

(c) Focus on informing the reader

(d) Focus on explaining complex concepts

LECTURE 9
PHONETIC STYLISTICS

Phonetic stylistics is a branch of stylistics that studies the way that phonetic features are used to create meaning in a text. Phonetic features include the pitch, loudness, and duration of sounds, as well as the way that sounds are combined to form words and phrases.

Phonetic stylistics is concerned with how these phonetic features can be used to create a particular effect on the reader or listener. For example, a writer might use a high pitch to create a sense of excitement or a low pitch to create a sense of suspense.

Phonetic stylistics can also be used to study the way that different speakers use phonetic features to create a social identity. For example, a speaker might use a regional accent to identify themselves as being from a particular region or a particular social class.

Phonetic stylistics is a relatively new field of study, but it has the potential to shed light on the way that phonetic features are used to create meaning in a text. This field of study can also be used to study the way that different speakers use phonetic features to create a social identity.

Here is some more information about phonetic stylistics.

The pitch of a sound is determined by the frequency of the sound wave. Higher-pitched sounds have a higher frequency, while lower-pitched sounds have a lower frequency. Pitch can be used to create a variety of effects, such as creating a sense of excitement, suspense, or sadness.

The loudness of a sound is determined by the amplitude of the sound wave. Louder sounds have a higher amplitude, while quieter sounds have a lower amplitude. Loudness can be used to create a variety of effects, such as creating a sense of power, urgency, or intimacy.

The duration of a sound is determined by the length of the sound wave. Longer sounds have a longer duration, while shorter sounds have a shorter duration. Duration can be used to create a variety of effects, such as creating a sense of rhythm or emphasis.

The accent of a speaker is determined by the way that they pronounce words. Accents can be regional, social, or ethnic. Accents can be used to create a variety of effects, such as creating a sense of place, social class, or ethnicity.

The intonation of a speaker's voice is the rise and fall of the pitch of their voice. Intonation can be used to create a variety of effects, such as creating a sense of question, surprise, or emphasis.

The **rhythm** of a word or phrase is the pattern of stressed and unstressed syllables. Rhythm can be used to create a variety of effects, such as creating a sense of movement, excitement, or calmness.

In addition to these phonetic features, phonetic stylistics also studies the way that sounds are combined to form words and phrases. For example, a writer might use alliteration, assonance, or consonance to create a particular effect.

Alliteration is the repetition of initial consonant sounds. For example, the phrase "Peter Piper picked a peck of pickled peppers" uses alliteration to create a sense of rhythm and emphasis. The initial consonant sound /p/ is repeated four times in the phrase, which creates a strong rhythm and gives the phrase a sense of emphasis.

Assonance is the repetition of vowel sounds. For example, the phrase "The rain in Spain stays mainly on the plain" uses assonance to create a sense of melody. The phrase "The rain in Spain stays mainly on the plain" uses assonance to create a sense of melody. The vowel sound /aɪ/ is repeated three times in the phrase, which creates a sense of melody and makes the phrase sound more sing-songy.

Consonance is the repetition of consonant sounds within a word or phrase. For example, the phrase "the smooth sound of silk" uses consonance to create a sense of smoothness. The phrase "the smooth sound of silk" uses consonance to create a sense of smoothness. The consonant sounds /s/ and /l/ are repeated in the phrase, which creates a sense of smoothness and makes the phrase sound gentler.

Phonetic stylistics is a complex and fascinating field of study. It has the potential to shed light on the way that phonetic features are used to create meaning in a text, and it can also be used to study the way that different speakers use phonetic features to create a social identity.

Test your knowledge

1. What is phonetic stylistics?

2. What are some phonetic features?

3. How can phonetic features be used to create meaning?

4. What is alliteration?

5. What is assonance?

6. What is consonance?

7. What is the difference between alliteration, assonance, and consonance?

8. What are some examples of alliteration in literature?

9. What are some examples of assonance in literature?

10. What are some examples of consonance in literature?

LEXICAL STYLISTICS

Lexical stylistics is a branch of stylistics that studies the way that words are used to create meaning in a text. Lexical stylistics is concerned with how the choice of words can affect the reader's or listener's understanding of a text, as well as the way that words can be used to create a particular effect.

Some of the concepts that are studied in lexical stylistics include:

- denotation: the literal meaning of a word.
- connotation: the associations that a word brings to mind.
- figurative language: the use of words in a non-literal way to create an effect.
- collocation: the words that typically occur together.
- register: the level of formality of language.

Lexical stylistics is a relatively new field of study, but it has the potential to shed light on the way that words are used to create meaning in a text. This field of study can also be used to study the way that different writers use words to create a unique style.

Let's discuss some examples of lexical stylistics.

Denotation

The word "table" has a literal meaning of a piece of furniture with a flat top and one or more legs. However, it can also have a connotation of formality, as in the phrase "a conference table."

Connotation

The word "home" has a literal meaning of a place where someone lives. However, it can also have a connotation of comfort and security, as in the phrase "home sweet home."

Figurative language

The use of figurative language can create a variety of effects in a text. For example, the use of metaphor can create a comparison between two things that are not

literally alike. The use of simile can create a comparison between two things that are alike in some way.

Collocation

The words that typically occur together can create a sense of familiarity or rhythm in a text. For example, the collocation "the green grass" is more familiar than the collocation "the green leaves."

The level of formality of language is called its register. For example, the use of formal language is more common in academic writing, while the use of informal language is more common in everyday conversation.

All words can be categorized as neutral or non-neutral. A stylistic classification system should reveal the connections between non-neutral words and neutral ones. Clearly, some groups of words with stylistic coloration should be considered "above" neutral words. These include words with formal, poetic, or high-flown connotations. Other groups, with a socially lower sphere of usage, should be placed "below" neutral words. These can be categorized as "super-neutral" (elevated) and "sub-neutral" (lower ranks).

Highly neutral words

Within the category of words considered to be formal, we find several subcategories.

- Formal words are typically used in official documents, diplomatic and commercial communications, and legislation. They convey a sense of seriousness and dignity.

- Poetic words are commonly employed in poetry and lyrical prose. They evoke a sense of beauty and emotion.

- Archaisms are no longer commonly used in everyday speech but may appear in historical contexts or literary works.

- Bookish words are rarely used in spoken language and are more commonly found in written works.

- Foreign words are borrowed from other languages and often retain some of their original pronunciation and spelling.

Archaisms: Adding Depth and Color to Language

Archaisms are words which are no longer in common use, considered outdated by contemporary speakers. These words fall into two categories:

1. Material/historical archaisms refer to concepts that no longer exist, making them obsolete in everyday speech.

2. Archaisms proper are the words which have been replaced by modern synonyms that convey the same meaning.

In literature, these words can serve distinct purposes:

1. *Characterizing historical setting*. Using archaisms in fiction allows authors to paint a vivid picture of a bygone era and immerse the reader in its atmosphere.

2. *Creating a romantic and elevated tone in poetry*. Archaisms can imbue poetry with a sense of grandeur and beauty, contributing to a heightened emotional effect.

3. *Adding solemnity to official speech*. Similar to poetry, archaisms elevate official language, imbuing it with a sense of formality and seriousness.

While the intent to rise above everyday speech remains the same in both poetry and official speech, the resulting effect differs. In poetry, the emphasis lies on romanticism and elevation, while in official speech, the focus is on solemnity and formality.

Bookish words

Bookish words are a special type of vocabulary used primarily in formal writing and speech, such as books, public speeches, and official documents. They are not typically used in everyday conversation.

There are two types of bookish words:

1) Latin and Greek words that have been borrowed from Latin and Greek and adapted into English. They are often high-flown and formal sounding, and they may have multiple syllables. Examples include "conundrum," "perpetuate," and "dilemma."

2) technical and specialized terms used in specific fields of study, such as science, law, and medicine. They are often precise and accurate, and they may not be familiar to everyone. Examples include "photosynthesis," "jurisdiction," and "pathology."

Poetic words

Poetry also uses a special set of bookish words. These words may be:

- archaic: words that are no longer commonly used in everyday speech. Examples include "methinks" and "forsooth."

- morphological variants: words that have been derived from neutral words through changes in their prefixes, suffixes, or spelling. Examples include "beguile" from "beguilement" and "lengthen" from "long."

Foreign words vs. Borrowed words

It is important not to confuse foreign words with borrowed words. Foreign words are words that have been adopted into English with their original pronunciation and spelling. They are often used to add a sense of sophistication or exoticism to writing or speech. Examples include "bon appétit" and "hors d'oeuvre."

Borrowed words, on the other hand, have been adapted into English and are now considered part of the language. They may have undergone changes in pronunciation and spelling over time. Examples include "table" from French and "pasta" from Italian.

Subneutral words

Among the subneutral words the following groups are distinguished:

- colloquial words;

- jargon words and slang as well as individual creations of nonce-words;

Colloquial language is casual and conversational: it's the difference between "What are you going to do?" and "Whatchagonnado?"

The word *colloquial* comes from the Latin word *colloquium*, which means "speaking together." The roots are the prefix *com-*, which means "together," and the suffix *-loqu*, which means "speak." Some may think that colloquial language is not good, when in fact it may just not be appropriate for the context. While it is OK to be colloquial and chatty with friends, it is not acceptable to be colloquial in an essay for school or work.

Jargon usually means the specialized language used by people in the same work or profession. Internet advertising *jargon* includes the terms "click throughs" and "page views."

This noun can also refer to language that uses long sentences and hard words. If you say that someone's speech or writing is full of jargon, this means you don't approve of it and think it should be simplified. In Middle English, this word referred to chattering, so its origin is probably imitative: it echoes the sound of chatter or meaningless words.

Slang refers to a type of language that's too informal to use in certain situations. You can tell a word or phrase is *slang* when it becomes uncool to use it after a while — like "groovy" or "far out."

Often, slang terms are considered vulgar or offensive to use in polite conversation. However, over time, many slang expressions have become part of our standard vocabulary, as they are more commonly used. As a noun, *slang* can also mean "the characteristic language of a particular group of people" like a slang used by computer programmers.

Test your knowledge

1. What is the literal meaning of the word "table"?
2. What are the connotations of the word "home"?
3. What is the difference between formal and informal language?
4. Give examples of slang words/jargon words.

LECTURE 11
PHRASEOLOGICAL STYLISTICS.
GRAMMAR STYLISTICS

Phraseological stylistics is a branch of stylistics that studies the use of phraseological units in a text. Phraseological units are fixed expressions that have a meaning that is different from the sum of the meanings of their individual words.

Phraseological stylistics has the potential to shed light on the way that phraseological units are used to create meaning in a text, and it can also be used to study the way that different writers use phraseological units to create a unique style.

Phraseological units can be used to create a variety of effects in a text. They can be used to add color and imagery, to create a sense of humor, or to convey a message in a concise way. Phraseological units are often used in everyday speech and writing. They can be found in all genres of literature, from poetry to fiction to nonfiction. Phraseological units can be classified into different categories, such as idioms, proverbs, and clichés.

The meaning of phraseological units can change over time. For example, the phrase "it's raining cats and dogs" originally meant that it was raining so hard that cats and dogs were being swept away by the rain. However, the meaning of the phrase has changed over time, and it now simply means that it is raining very heavily.

Idioms are phrases that have a figurative meaning that is not easily understood from the literal meaning of the words. For example, the idiom "it's raining cats and dogs" means that it is raining very heavily.

Proverbs are short, pithy sayings that express a general truth or principle. For example, the proverb "a stitch in time saves nine" means that it is better to take care of a problem now than to wait until it becomes worse.

Clichés are phrases that have become overused and have lost their original meaning. For example, the cliché "it's raining cats and dogs" is often used to describe heavy rain, but it is not as effective as it once was because it has been used so many times.

Grammar stylistics is a branch of stylistics that studies the way that grammar is used to create meaning in a text. Grammar is the system of rules that govern the structure of language. It includes the rules for how words are combined to form sentences, and how sentences are combined to form paragraphs and larger texts.

Grammar stylistics is concerned with how the choice of grammatical structures can affect the reader's or listener's understanding of a text, as well as the way that grammar can be used to create a particular effect. The way that words are combined to form sentences can create a variety of effects. For example, simple sentences can be used to create a sense of clarity and directness, while complex sentences can be used to create a sense of complexity and sophistication.

The order of words in a sentence can also create a variety of effects. For example, the order of the words in a sentence can be used to emphasize a particular word or phrase, or to create a particular rhythm or flow.

Morphology is the study of the structure of words. It includes the study of how words are formed from smaller units, such as prefixes and suffixes. The choice of morphological forms can also create a variety of effects. For example, the use of a gerund can create a sense of ongoing action, while the use of a past participle can create a sense of completion.

Syntax is the study of the way that words are combined to form phrases and clauses. The choice of syntactic structures can also create a variety of effects. For example, the use of a passive voice can create a sense of distance or objectivity, while the use of an active voice can create a sense of immediacy or involvement.

Ellipsis

Elliptical are those sentences in which one or both principal parts (subject and predicate) are felt as missing since, theoretically, they could be restored. **Elliptical sentences** are typical, first and foremost, of oral communication especially of colloquial speech. The missing elements are supplied by the context (lingual or extra-lingual). The brevity of the sentences and abruptness of their intonation impart a certain tinge of sharpness to them:

«Please, sir, will you write to me the post office. I don 'I want my husband to know that I'm — I'm-» «Affiliated to art? Well! Name of post office». Victorine gave it and resumed her hat.

«An hour and a half, five shillings, (thank you. And tomorrow at half past two, Miss Collins...» (Galsworthy).

While in colloquial speech ellipsis is the natural outcome of extra-lingual conditions, in other varieties of speech it is used with certain stylistic aims in view. Thus, it imparts a kind of emotional tension to the author's narration. Sometimes the omission of subjects contributes to the acceleration of the tempo of speech.

Ellipsis is also characteristic of such special spheres of written speech as telegraphic messages and reference books (in both of them it is used for the sake of brevity).

Aposiopesis

Aposiopesis (which means «silence») refers to cases when the speaker stops short in the very beginning or in the middle of the utterance, thus confining his mode of expression to a mere allusion, a mere hint at what remains unsaid. Care should be taken not to confuse the aposiopesis with cases when speaker is overwhelmed with emotion. Aposiopesis is a deliberate abstention from bringing the utterance up to the end:

«She had her lunches in the department-store restaurant at a cost of sixty cents for the week; dinners were one dollar five cents. The evening papers... came to six cents; and Sunday papers... were ten cents. The total amounts to 4 dollars 76 cents. Now, one had to buy clothes, and-» (O 'Henry)

Nominative sentences

Nominative sentences are one-member sentences where predicate is omitted. They may include components, which are connected with the nucleus not only with the help of coordination and subordination but the apposition as well.

«London. Fog everywhere. Implacable November weather». The brevity of nominative sentences renders them especially fit for

descriptions:

«Dusk — of a summer night».

A succession of nominative sentences reflects the state of mind of the hero and invigorates the dynamic force of narration:

«But if they should! If they should guess! The horror! The flight! The exposure! The police!...» (Dreiser).

Nominative sentences are often used in stage remarks.

Repetition

Repetition as a stylistic device is a direct successor of repetition as an expressive language means, which serves to emphasize certain statements of the speaker, and so possesses considerable emotive force.

It is not only a single word that can be repeated but a word combination and a whole sentence too.

Framing is a particular kind of repetition in which the two repeated elements occupy the two most prominent positions — the initial and the final: *«Never wonder. By means of addition, subtraction, multiplication and division, settle everything somehow, and never wonder» (Dickens).*

The so called appended statement (the repetition of the pronominal subject and of the auxiliary part of the predicate) are also referred to framing: *«You've made a nice mess, you have...» (Jerome).*

Anadiplosis is a kind of repetition in which a word or a group of words concluding a sentence, a phrase or a verse line recur at the beginning of the next segment:

«With Bewick on my knee, I was then happy; happy at least in my way» (Bronte).

Prolepsis is repetition of the noun subject in the form of a personal pronoun. The stylistic purpose of this device is to emphasize the subject, to make it more conspicuous.

E. g.: *«Miss Tittle Webster, she slept forty days and nights without waking up» (O 'Henry).*

Prolepsis is especially typical of uncultivated speech:

«Bolivar, he's plenty tired, and he can't carry double» (O'Henry).

Polysyndeton is a specific type of connection between of the sentence, based on the repetition of the same conjunction that is on polysyndetic coordination. E. g.:

«It (the tent) is soaked and heavy, and it flogs about, and tumbles down on you, and clings round your head, and makes you mad» (Jerome)

Occasionally, it may create a general impression of solemnity, probably, due to certain association with the style of the Bible.

E. g.: *«And the rain descended, and the floods came, and the winds blew and beat upon the house; and it fell; and great was the fall of it» (Matthew).*

The conjunction *and* is extremely often used in colloquial speech, where it is not a stylistic device but mere pleonasm caused by the poverty of the speaker's vocabulary.

As to the position occupied by the repeated unit in the sentence or utterance, we shall mention four main types, most frequently occurring in English literature:

1) **anaphora** - the repetition of the first word of several succeeding sentences or clauses (a …, a …, a …);

2) **epiphora** - the repetition of the final word (… a, … a, … a);

3) **anadiplosis** or catch repetition - the repetition of the same unit (word or phrase) at the end of the preceding and at the beginning of the sentence (…a, a …);

The combination of several catch repetitions produces **a chain repetition**.

4) **framing or ring repetition** - the repetition of the same unit at the beginning and at the end of the same sentence (a …, … a).

Stylistic functions of repetition are various and many-sided. Besides emphasizing the most important part of the utterance, rendering the emotions of speakers or showing their emotive attitude towards the object described, it may play a minor stylistic role, showing the durability of action, and to a lesser degree the emotions following it.

Morphological repetition, that is the repetition of a morpheme, is to be included into the stylistic means.

e.g. I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handso

Word order

Inversion is a deviation from the usual order of words in the sentence. Stylistic inversion is placing a part of the sentence into an unusual position. Compare:

«They slid down» — *«Down they slid».*

The initial position may be occupied by various members of the sentence: predicative, verbal predicate, adverbial modifier, direct object, prepositional object.

Other kinds of inversion produce similar stylistic effect. Thus, if a sentence member stands in the final instead of the initial position it also becomes prominent. This device is often used in poetry, e. g.:

«He had moccasins enchanted, Magic moccasins of deer-skin...» (Longfellow)

Types of syntactic connection

Detachment is an isolation of some parts of the sentence.

Detachment means that a secondary member a) becomes phonetically separated, b) obtains emphatic stress, c) sometimes, though not necessarily, changes its habitual position. This secondary part of the sentence, remaining what it has been (an attribute, an adverbial modifier, etc.), at the same time assumes the function of an additional predicative; it comes to resemble the predicate. Detachment makes the word prominent. Thus, from the point of view of Stylistics, detachment is nothing but emphasis. Theoretically, any secondary part of the sentence can be detached: *«Smither should choose it for her at the stores — nice and dappled» (Galsworthy)* — detachment of the attribute. *«Talent, Mr. Micawber has, capital, Mr. Micawber has not» (Dickens)* — detachment of the direct object.

Parenthetic elements i. e. words, phrases and clauses disconnected grammatically with their syntactical surroundings, also possess stylistic value. Parenthesis may perform the following stylistic functions:

• to reproduce two parallel lines of thought, two different planes of narration (in the author's speech),

e. g.: *«... he was struck by the thought (what devil's whisper? — what evil hint of an evil spirit?) — supposing that he and Roberta — no, say he and Sondra — (no, Sandra could swim so well and so could he) — he and Roberta were in a small boat somewhere...». (Dreiser);*

• to make the sentence or clause more conspicuous, more emphatic, e. g.:

«The main entrance (he had never ventured to look beyond that) was a splendiferous combination of a glass and iron awning...» (Dreiser);

• to strengthen the emotional force by making part of the utterance interrogative or exclamatory,

e. g.: *«Here is a long passage — what an enormous prospective 1 make of it! — leading from Peggoty 's kitchen to the front door» (Dickens);*

• to avoid monotonous repetition of similar constructions;
• to impart colloquial character to the author's narration.

Asyndetic subordination and coordination Asyndeton means absence of conjunctions. Asyndetic connection of sentences and parts of sentences is based on the lexical meanings of the units combined. The stylistic function of asyndeton is similar to that of ellipsis: brevity, acceleration of the tempo, colloquial character.

E. g.: «You can't tell whether you are eating apple-pie or German sausage, or strawberries and cream. It all seems cheese. There is too much odour about cheese» (Jerome).

Parallelism means a more or less complete identity of syntactical structures of two or more contiguous sentences or verse lines:

E.g.: «The cock is crowing,
The stream is flowing,

The small birds twitter,

The lake doth glitter».

(Wordsworth).

Parallelism is often accompanied by the lexical identity of one or several members of each sentence. In this case parallelism serves as a syntactical means of making the recurring parts prominent, more conspicuous than their surroundings.

Anaphora is the use of identical words at the beginning of two or more contiguous sentences or verse lines. Sometimes it is combined with parallelism, **e. g.:** «Farewell to the mountains high covered with snow! Farewell to the straits and green valleys below! Farewell to the forests and wild hanging woods! Farewell to the torrents and loud-pouring floods!» (Burns)

The expressive purpose of anaphora is to imprint the elements, emphasized by repetition, in the reader's memory, to impart a peculiar kind of rhythm to the speech and to increase the sound harmony.

Epiphora is recurrence of identical elements in the end of two or more contiguous utterances:

e. g.: «Now this gentleman had a younger brother of still better appearance than himself who had tried life as a cornet of dragoons, and found it a bore; and had afterwards tried it in the train of an English minister abroad, and found it a bore...» (Dickens).

Epiphora contributes to rhythmical regularity of speech, making prose resemble poetry. It may be combined with anaphora and parallelism.

Chiasmus is a special variety of parallelism. It is a reproduction in the given sentence of the general syntactical structure as well as of the lexical elements of the preceding sentence, the syntactical positions of the lexical elements undergoing inversion:

«The jail might have been the infirmary, the infirmary might have been the jail…» (Dickens).

Test your knowledge

1. What is sentence structure?
2. How can sentence structure create a variety of effects?
3. What is word order?
4. How can word order create a variety of effects?
5. What is morphology?
6. How can the choice of morphological forms create a variety of effects?
7. What is syntax?
8. How can the choice of syntactic structures create a variety of effects?
9. What are clichés?
10. How can phraseological units be used to create a variety of effects in a text?
11. How can the meaning of phraseological units change over time?
12. How can the use of phraseological units be affected by the writer's or speaker's intention?

LECTURE 13
STYLISTICS: SEMASIOLOGY

The branch of lexicology devoted to the study of meaning is called semasiology. Semasiology stylistics is a branch of stylistics that studies the way that the meaning of words is used to create effects in a text.

Semasiology stylistics is concerned with how the choice of words can affect the reader's or listener's understanding of a text, as well as the way that words can be used to create a particular effect.

The subject-matter of stylistic semasiology is stylistic semantics, i.e. additional meanings of a language unit which may be given rise to by: 1) the unusual denotative reference of words, word-combinations, utterances and texts (EM); or 2) the unusual distribution of the meanings of these units (SD).

Some of the concepts that are studied in semasiology stylistics include:

- denotation;
- connotation;
- figurative language: the use of words in a non-literal way to create an effect.
- Collocation: The words that typically occur together.
- Register: The level of formality of language.

Denotation is the literal meaning of a word. For example, the word "table" has a denotation of a piece of furniture with a flat top and one or more legs.

Connotation is the associations that a word brings to mind. For example, the word "home" has a connotation of comfort, security, and familiarity.

Figurative language is the use of words in a non-literal way to create an effect. Some common types of figurative language include metaphor, simile, personification, hyperbole, and understatement.

Collocation is the words that typically occur together. For example, the collocation "the green grass" is more common than the collocation "the green leaves" because grass is typically green.

Register is the level of formality of language. For example, the use of formal language is more common in academic writing, while the use of informal language is more common in everyday conversation.

Semasiology stylistics is a complex and fascinating field of study. It has the potential to shed light on the way that the meaning of words is used to create meaning in a text, and it can also be used to study the way that different writers use words to create a unique style.

Here are some examples of how semasiology stylistics can be used:

A writer might use a word with a strong connotation to create a particular effect. For example, a writer might use the word "home" to create a sense of comfort and security.

A writer might use figurative language to create a vivid image in the reader's mind. For example, a writer might use a metaphor to compare the sun to a golden orb.

A writer might use collocation to create a sense of rhythm or flow in their writing. For example, a writer might use the collocation "the green grass" to create a sense of peace and tranquility.

A writer might use register to create a particular effect. For example, a writer might use formal language to create a sense of authority or seriousness.

The Classification of Lexical eMs and sDs

All lexical SDs are based on simultaneous realization of two meanings. Thus tropes can be classified according to:

1. Interaction of different types of lexical meaning
1. Interaction of two logical meanings (i.e. primary dictionary and contextually imposed meanings)
- Metaphor
- Metonymy
- Irony
2. Interaction of primary and derivative logical meanings
- Polysemantic effect
- Zeugma
- Pun

3. Interaction of logical and emotive meanings

- Epithet
- Oxymoron

4. Interaction of logical and nominal meanings

- Antonomasia

2. Intensification of a certain feature or a thing or phenomenon

- Simile
- Periphrasis
- Euphemism
- Hyperbole
- Understatement

3. Peculiar use of set expressions

- Cliché
- Proverbs and Sayings
- Epigrams
- Quotations
- Allusions
- Decomposition of Set Phrases.

Metaphor is a trope, which means transference of some quality from one object to another. It is based on the simultaneous realization of primary dictionary and contextually imposed meanings. Metaphor is a method of description, which identifies one thing with another. **<u>Metaphor</u>** is transfer of the name of the object to another object on the basis of similarity, likeness of 2 objects. Metaphor has no formal limitations: it can be a word, a phrase, any part of the sentence or a whole, even a part of the text or a whole text.

A metaphor can exist only with in a context. The metaphor brings to the surface, the reader to have a new fresh look at the object. The chief function is to create images.

E.g., England has 2 **eyes:** Oxford & Cambridge.

Metonymy is a trope based on a different type of the interaction between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts, which these two meanings represent.

There are several types of association in metonymy:

- The name of the container stands for the name of the thing contained

E.g. Will you have another *glass*? /of wine/

E.g. He drank another *bottle*. /of beer/

- The name of the material stands for the name of the thing made of it.

E.g. Your*s at in* needs ironing. /the outfit made of satin/

- The name of the creator stands for the name of the thing made by him

E.g. She has bought two Richters. /pictures made by this painter/

- The name of the symbol stands for the name of the thing symbolized.

E.g. He made his way through the *perfume* and *conversation*. /through the crowd of perfumed and talking people/

- The name of the instrument stands for the name of the action it performs

E.g. Well, Mr. Weller, you're a good *whip* and can do what you like with your horses. (Ch. Dickens)

- The name of the concrete thing stands for the name of an abstract notion

E.g. Elisabeth II was the *crown* of Britain. /the queen/

- The name of the part stands for the whole, and vice versa (synecdoche)

E.g. She saw around her… multitudes of violently red *lips*, powdered *cheeks* and cold hard *eyes*.

Metonymy is usually expressed by nouns. It differs from metaphor in the way it is decoded. In metaphor one image excludes the other, while in metonymy it does not.

Metonymy – it's a semantic process of associating 2 objects, one of which makes part of the other or is closely connected with it. It is a deliberate use of words in 2 lexical meanings (dictionary and context). Metonymy is a transference of meaning based on contiguity. Metonymy is expressed by nouns.

The metonymy based on the types of possible association:

1. part for the whole (a flit of fifty sails).

2. a symbol for a thing symbolized (skinheads).

3. the container instead of the thing contained (the hall applauded).

4. the material for the thing made of (glasses).

Irony is a SD based on the simultaneous realization of two logical meanings – dictionary and contextual, which stand in opposition to each other.

E.g. It must be *delightful* to find oneself in a foreign country without a penny in one's pocket.

The word *delightful* acquires the meaning quite the opposite to its primary dictionary meaning, i.e. "*unpleasant*", "*not delightful*". The word containing irony is strongly marked by intonation. Irony is used to express irritation, regret, pity, mockery, etc. Bitter socially or politically aimed irony is called **sarcasm**.

A stylistic device may be defined as a pattern according to which the peculiarities of the language may be materialized.

Epithet expresses a characteristic of an object existing or imaginary. It's basic feature is emotiveness & subjectivity: the characteristic attached to the object to qualify it is always chosen by the speaker her-/himself.
E.g.: a pretty young girl – logical attribute, a care and radiant maiden - epithet.
Epithets can be classified semantically (cold-blooded murder) and structurally (a lip sticky smile).
E. g., *Richard the Lion Heart.*

Oxymoron is a variety of epithet. It is also an attributive or an adverbial word joined with an antonymic word in one combination.

E.g.: crowded loneliness, An ugly beauty, To shout silently.

Antonomasia it is lexical stylistic devices based on the interaction of logical and nominal meanings of the same words. In antonomasia a proper name is used instead

of common noun or vice a versa. The specific type of antonomasia is so called speaking name - Miss Simplicity. Antonomasia is created mainly by nouns more seldom by attributive combinations or phrases.

Zeugma is a figure of speech, using a verb or adjective with 2 nouns, to one of which it is strictly applicable, while the word appropriate to the other is not used.

E. g.: & the boys took their places & their books.

With wiping eyes & hearts.

Pun is a figure, which consists in a humorous use of words identical in sound, but different in meaning or the use of different meanings of the same word.

E.g.: Have you been seen any spirit? Or taken any?

Did you hit a woman with a child? – No, I hit her with a stick.

Hyperbole is a SD in which emphasis is active through deliberate exaggeration; the feelings & emotions of the speaker are so concentrated that the resorts in his speech to intensifying the quantitative or the qualitative aspect of the object. (e.g. My love should grow faster that empires).

Hyperbole is one of the most expressive means of our everyday speech. It may be the final effect of another SD: metaphor, simile, irony like as: (e.g. he had the tread of an elephant (metaphor). The man was like the Rock of Gibraltar (simile)). (e.g. She was all angles &-bones). Hyperbole can be expressed by all notional parts of speech. There are words which are used in the stylistic devices more often than others. They are such pronounce as all, every, everybody and so on (She was both angler and bones).

Hyperbole is used at exaggerating of quantity or quality when it is directly the opposite way, when the size, shape, demotions, characteristic features of an object are not overrated but underrated we deal with understatement or meiosis.

Test your knowledge

1. What is the difference between denotation and connotation?
2. What is collocation?
3. What is register?
4. How can semasiology stylistics be used to create effects in a text?

5. What are some examples of how semasiology stylistics has been used in literature?

LECTURE 14
STYLISTICS SYNTAX

Stylistic syntax is a branch of stylistics that studies the way that syntax is used to create effects in a text. Syntax is the study of the way that words are combined to form phrases and clauses.

Stylistic syntax is concerned with how the choice of syntactic structures can affect the reader's or listener's understanding of a text, as well as the way that syntax can be used to create a particular effect.

Some of the concepts that are studied in stylistics syntax include:

Sentence structure: The way that words are combined to form sentences.

Word order: The order of words in a sentence.

Morphology: The study of the structure of words.

Syntax: The study of the way that words are combined to form phrases and clauses.

Sentence structure can be used to create a variety of effects. For example, simple sentences can be used to create a sense of clarity and directness, while complex sentences can be used to create a sense of complexity and sophistication.

Word order can also be used to create a variety of effects. For example, the order of the words in a sentence can be used to emphasize a particular word or phrase, or to create a particular rhythm or flow.

Morphology can also be used to create a variety of effects. For example, the use of a gerund can create a sense of ongoing action, while the use of a past participle can create a sense of completion.

Syntax can also be used to create a variety of effects. For example, the use of a passive voice can create a sense of distance or objectivity, while the use of an active voice can create a sense of immediacy or involvement.

Stylistic syntax is a complex and fascinating field of study. It has the potential to shed light on the way that syntax is used to create meaning in a text, and it can also be used to study the way that different writers use syntax to create a unique style.

Here are some examples of how stylistic syntax can be used:

A writer might use a simple sentence to create a sense of clarity and directness. For example, the sentence "The cat sat on the mat" is a simple sentence that is easy to understand.

A writer might use a complex sentence to create a sense of complexity and sophistication. For example, the sentence "The cat that sat on the mat was black" is a complex sentence that is more difficult to understand.

A writer might use the order of words in a sentence to emphasize a particular word or phrase. For example, the sentence "The cat sat on the mat" is different from the sentence "The mat was sat on by the cat." The first sentence emphasizes the cat, while the second sentence emphasizes the mat.

A writer might use morphology to create a variety of effects. For example, the use of the gerund "sitting" in the sentence "The cat was sitting on the mat" creates a sense of ongoing action.

A writer might use syntax to create a variety of effects. For example, the use of the passive voice in the sentence "The mat was sat on by the cat" creates a sense of distance or objectivity.

The major principles at work on the sentence level are the following ones:

- the omission or absence of one or more parts of the sentence.
- reiteration (repetition) of some parts.
- the inverted word order.
- the interaction of adjacent sentences.

The omission of the obligatory parts of a sentence results in ellipsis of various types. An elliptical sentence is a sentence with one or more of the parts left out. As a rule the omitted part can be reconstructed from the context. In this case ellipsis brings into relief typical features of colloquial English casual talk.

The laconic compressed character of elliptical sentences lends a flavour of liveliness to colloquial English. In fiction elliptical sentences have a manifold stylistic function. First of all they help create a sense of immediacy and local colour. Besides they may add to the character's make up, they lead to a better understanding of a mood of a personage.

Wish I was young enough to wear that kind of thing. Older I get the more I like colour. We're both pretty long in the tooth, eh? (Waugh)

Often elliptical sentences are used in represented speech because syntactically it resembles direct speech. The use of elliptical sentences in fiction is not limited to conversation. They are sometimes used in the author's narration and in the exposition (description which opens a chapter or a book).

I remember now, that Sita's braid did not hurt. It was only soft and heavy, smelling of Castile soap, but still I yelled as though something terrible was happening. Stop! Get off! Let go! Because I couldn't stand how strong she was. (Erdrich)

A variety of ellipsis in English are one-member nominal sentences. They have no separate subject and predicate but one main part instead. One-member sentences call attention to the subject named, to its existence and even more to its interrelations with other objects. Nominal sentences are often used in descriptive narration and in

Exposition. The economy of the construction gives a dynamic rhythm to the passage. One-member sentences are also common in stage remarks and represented speech.

Matchbooks. Coaster trays. Hotel towels and washcloths. He was sending her the samples of whatever he was selling at the time. Fuller brushes. Radio antennas. Cans of hair spray or special wonder-working floor cleaners. (Erdrich)

Break-in-the narrative is a device that consists in the emotional halt in the middle or towards the end of an utterance. Arnold distinguishes two kinds: suppression and aposiopesis. Suppression leaves the sentence unfinished as a result of the speaker's deliberation to do so. The use of suppression can be accounted for by a desire not to mention something that could be reconstructed from the context or the situation. It is just the part that is not mentioned that attracts the reader's attention. It's a peculiar use of emphasis that lends the narration a certain psychological tension.

If everyone at twenty realized that half his life was to be lived after forty... (Waugh)

Aposiopesis means an involuntary halt in speech because the speaker is too excited or overwhelmed to continue.

But Mr. Meredith, Esther Silversleeves said at last, these people are heathens!
Esther was the most religious of the family. - Surly you cannot wish... her voice trailed
off. (Rutherfurd)

Decomposition is also built on omission, splitting the sentences into separate
snatches. They are the result of detachment of parts of sentences. This device helps to
throw in the effect of relief or express a highly dynamic pace of narration.
Decomposition may be combined with ellipsis.

Him, of all things! Him! Never! (Lawrence)

II. Reiteration is never a mechanical repetition of a word or structure. It is
always accompanied by new connotations. The repetition stresses not the denotative
but the connotative meaning.

The usage area of reiteration is casual and non-casual speech, prose and poetry.

Different types of reiteration may be classified on the compositional principle:

Anaphora is the repetition of the same element at the beginning of two or more
successive clauses, sentences or verses.

They were poor in space, poor in light, poor in quiet, poor in repose, and poor
in the atmosphere of privacy - poor in everything that makes a man's home his
castle. (Cheever)

Framing is an arrangement of repeated elements at the beginning and at the end
of one or more sentences that creates a kind of structural encasement.

He had been good for me when I was a callow and an ignorant youth; he was
good for me now. (Shute)

Anadiplosis is such a figure in which a word or group of words completing a
sentence is repeated at the beginning of a succeeding sentence. It often shows the
interaction of different parts of a paragraph or text.

My wife has brown hair, dark eyes, and a gentle disposition. Because of her
gentle disposition, I sometimes think that she spoils the children. (Cheever)

Epiphora consists in the repetition of certain elements at the end of two or more
successive clauses, sentences or paragraphs.

Trouble is, I don't know if I want a business or not. Or even if I can pay for it, if I did want it. (Shute)

III. Inversion is upsetting of the normal order of words, which is an important feature of English.

By changing the logical order this device helps to convey new shades of meaning. The denotative meaning is the same but the emotive colouring is different.

There are five types of inversion that are connected with the fixed syntactical position of the sentence members. Each type of inversion produces a specific stylistic effect: it may render an elevated tone to the narration:

Of beechen green, and shadows numberless,

Singest of summer in full-throated ease.

(Keats)

I will make my kitchen, and you will keep your room, Where white flows the river and bright blows the broom.

(Stevenson)

- or make it quick-paced and dynamic: *In he got and away they went.* (Waugh)

Bang went Philbrick's revolver. Off trotted the boys on another race. (Waugh)

Sometimes inversion may contribute to the humorous effect of the description or speech characterisation:

To march about you would not like us? suggested the stationmaster, (Waugh)

IV. Interaction of adjacent sentences is a compositional syntactical technique.

One of the major emphatic means is the use of parallel constructions. They are similarly built and used in close succession. It is a variety of repetition on the level of a syntactical model. Parallel constructions more than anything else create a certain rhythmical arrangement of speech. The sameness of the structure stresses the difference or the similarity of the meaning. Sometimes parallel constructions assume a peculiar form and the word order of the first phrase is inverted in the second. The resulting device is called chiasmus. It is often accompanied by a lexical repetition:

They had loved her, and she had loved them. (Caldwell)

Work - work - work!

From weary chime to chime!

Work - work - work

As prisoners work for crime!

Band, and gusset, and seam

Seam, and gusset, and band...

(Hood)

The climax is such an arrangement of a series of clauses or phrases that form an ascending scale, in which each of the sentences is stronger in intensity of expression than the previous one.

We're nice people and there isn't going to be room for nice people any more. It's ended, it's all over, it's dead. (Cheever)

Another device is the anticlimax, also called back gradation, which is a figure of speech that consists in an abrupt and often ludicrous descent, which contrasts with the previous rise. The descent is often achieved by the addition of a detail that ruins the elevated tenor of the previous narration.

Its main stylistic function is to give the thought an unexpected humorous or ironic twist.

I hate and detest every bit of it, said Professor Silenus gravely. Nothing I have ever done has caused me so much disgust. With a deep sigh he rose from the table and walked from the room, the fork with which he had been eating still held in his hand. (Waugh)

Test your knowledge

1.   What is the difference between a simple sentence and a complex sentence?

2.   How can word order be used to create emphasis?

3.   Word order can be used to create emphasis by placing important words or phrases at the beginning or end of a sentence.

4.   What is the difference between a gerund and a past participle?

5. How can the passive voice be used to create a sense of distance or objectivity?

6. How can stylistic syntax be used to create a particular atmosphere or mood?

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