

О.В. Кміть

# ТЕОРЕТИЧНИЙ КУРС СУЧАСНОЇ АНГЛІЙСЬКОЇ МОВИ

КОНСПЕКТ ЛЕКЦІЙ ДЛЯ СТУДЕНТІВ  
напрямів підготовки  
8.01010101 Дошкільна освіта  
8.01010201 Початкова освіта  
спеціальностей Дошкільна освіта, Початкова освіта  
спеціалізації Іноземна мова (англійська)





ЧЕРНІГІВСЬКИЙ НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ  
УНІВЕРСИТЕТ  
імені Т.Г. ШЕВЧЕНКА

ФАКУЛЬТЕТ  
ПОЧАТКОВОГО НАВЧАННЯ

Кафедра мов і методики їх викладання

О.В. Кміть

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*Навчальний посібник призначений для студентів 5 курсу напрямів підготовки 8.01010101 Дошкільна освіта, 8.01010201 Початкова освіта, спеціальностей Дошкільна освіта, Початкова освіта, спеціалізації Іноземна мова (англійська), які вивчають теоретичний курс сучасної англійської мови. Посібник містить стислу теоретичну інформацію, необхідну для вивчення теорії та практики перекладу, лексикології та стилістики у вищому навчальному закладі. Він складається з трьох блоків, які охоплюють найважливіші теми, що вивчаються на лекціях і практичних заняттях.*

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## ПЕРЕДМОВА

Конспекти лекцій, представлені у цьому посібнику, пропонуються як основний матеріал з теоретичного курсу англійської мови для студентів, які здобувають кваліфікацію вчителя англійської мови початкової школи та керівника гуртка англійської мови у дошкільному навчальному закладі. Для підготовки матеріалів посібника були використані курси лекції з теорії та практики перекладу Мірама Г.Е., з лексикології – Ніколаєнко А.Г., зі стилістики – Трибуханчика А.М. Посібник складається з трьох блоків, які охоплюють основну теоретичну інформацію з перекладознавства, лексикології та стилістики англійської мови. Він містить детальну розробку тем із зазначених лінгвістичних дисциплін, які вивчаються на лекційних та практичних заняттях.

Навчальний матеріал посібника викладено у стислій та доступній формі. Всі лінгвістичні поняття, що розглядаються у текстах лекцій, мають чітке визначення та супроводжуються відповідними поясненнями та прикладами. Презентація навчальної інформації посібника в алгоритмі: "1. Ознайомлення з основним змістом лекції; 2. Детальний виклад та вивчення матеріалу лекції; 3. Контроль (самоконтроль) засвоєння поданого матеріалу, за допомогою запитань, що наводяться після кожної лекції" сприятиме належному опануванню теоретичних знань студентами.

Розроблений посібник є зручним для застосування у навчальному процесі та оптимізуватиме аудиторну і позааудиторну роботу студентів з оволодіння теоретичним курсом англійської мови. Адже, по-перше, сприйняття та конспектування матеріалу англійською мовою відбуватиметься ефективніше та результативніше за умови використання цього посібника студентами в аудиторії під керівництвом викладача; по-друге, прослухавши лекцію в аудиторії, студенти зможуть самостійно повторно опрацювати поданий матеріал і здійснити самоконтроль набутого рівня знань.

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# THEORY AND PRACTICE OF TRANSLATION

## LECTURE 1. LINGUISTIC ASPECT OF TRANSLATION

- 1. Language and extralinguistic world.**
- 2. Language system: paradigms and syntagmas.**

This lecture:

- introduces the notions of a linguistic sign, a concept and a denotatum;
- establishes relations between the above sets of elements;
- shows the difference between the denotative, connotative and implicational meanings of a linguistic sign;
- describes the mental concept of a linguistic sign;
- introduces the concepts of a system;
- introduces the notion of language as a system existing in formal and semantic planes;
- attributes linguistic signs to morphological, lexical or syntactic levels;
- depending on meaning or function, defines what paradigm a unit belongs;
- shows how different syntagmas are activated in English and Ukrainian in the course of translation.

**1.** To understand translation properly one should know the relationship between language and extralinguistic world. The relation of language to the extralinguistic world involves three basic sets of elements: language signs, mental concepts and parts of the extralinguistic world (not necessarily material or physically really existing) which are usually called denotata (Singular: denotatum).

**The language sign** is a sequence of sounds (in spoken language) or symbols (in written language) which is associated with a single concept in the minds of speakers of that or another language.

It should be noted that sequences smaller than a word (i.e. morphemes) and those bigger than a word (i.e. word combinations) are also language signs rather than only words. Word combinations are regarded as individual language signs if they are related to a single mental concept which is different from the concepts of its individual components (e. g. *couch potato – ледар*). One may say that language signs are a kind of construction elements of which a language is built.

The **mental concept** is a range of mental images and associations related to a particular part of the extralinguistic world (both really existing and imaginary), on the one hand, and connected with a particular language sign, on the other.

The relationship between a language sign and a concept is ambiguous. It is often different even in the minds of different people, speaking the same language, though it has much in common and, hence, is recognizable by all the members of the language speakers community.

The **mental concept of a word** (and word combination) usually consists of **a lexical meaning comprising denotative meanings, connotations or connotative meanings, associations or implicational meanings**. The lexical meanings relate a word to the extralinguistic world, whereas the grammatical meanings relate it to the system of the language. **A grammatical meaning is defined as the expression in speech of relations between words**. The grammatical meaning is more abstract and more generalized than the lexical meaning. It is recurrent in identical sets of individual forms of different words as the meaning of plurality in the following words *students, books, windows, compositions*.

Thus, **a lexical meaning is the general mental concept corresponding to a word or a combination of words**. To get a better idea of lexical meanings let's take a look at some definitions in a dictionary. For practical purposes they may be regarded as descriptions of the lexical meanings of the words shown below:

*mug* – 1. a fairly large cup for drinking from, usually with straight sides and a handle; 2. the face of a person; 3. a person who is easily deceived.

*noodle* – 1. type of paste of flour and water or flour and eggs prepared in long, narrow strips and used in soups, with a sauce, etc.; 2. fool.

**A denotation is the expression of the direct meaning proper of the word without any emotive evaluation or stylistic colouring, e.g. father, friend, girl, dog, begin, great, love.**

**A connotation is the supplementary expressive meaning of the word. There are four main types of connotations: stylistic, emotional, evaluative and expressive / intensifying.**



**Stylistic connotation** is what the word conveys about the speaker's attitude to the social circumstances and the appropriate functional style (*blah* vs *talk*), **evaluative connotation** may show his approval or disapproval of the object spoken of (*clique* vs *group*), **emotional connotation** conveys the speaker's emotions (*daddy* vs *father*), the degree of intensity (*hate* vs *dislike*) is conveyed by **expressive or intensifying connotation**. As an example, let us compare the words *to die* and *to peg out*. It is easy to note that the former has no connotation, whereas the latter has a definite stylistic connotation of vulgarity.

**An association is a more or less regular connection established between the given and implied mental concepts in the minds of the language speakers.** As an example, one may choose *green* which is usually associated with *young (fresh)* and mostly in the last decades between *green* and *environmental protection*.

Naturally, the number of regular, well-established associations accepted by the entire language speakers' community is rather limited – the majority of them are rather individual, but what is more important for translation is that the relatively regular set of associations is sometimes different in different languages. The latter fact might affect the choice of translation equivalents.

**A denotatum (denotata) is a particular part of the extralinguistic world (both really existing and imaginary).**

The most important fact, however, to be always born in mind in translation is that the relation between words (language signs) and parts of the extralinguistic world (denotata) is only indirect and going through the mental concepts.

2. One may conclude that there is some order organizing hundreds of thousands of words making it easier to memorize and properly use them in speech. This order is called the *system of a language*. Any system is an organized set of objects and relations between them, but before discussing objects and relations in the system of a language it is worthwhile to describe the traditional approach to language system descriptions. In any language system two general planes are usually distinguished: the **formal plane**, comprising spoken or written language signs (words and word combinations as well as minor elements, morphemes) and the **semantic plane**, comprising mental concepts (meanings) the language signs stand for. As a simplified example one may again take words from a dictionary (*formal plane*) and their definitions (*semantic plane*): *yucky* – unpleasant or disgusting; *yummy* – pleasant or delicious tasting. This example is, of course, simplified since the real semantic content corresponding to a word is much more complex and not that easy to define.

A language system is traditionally divided into three basic levels: **morphological** (including morphs and morphemes as objects), **lexical** (including words as objects) and **syntactic** (comprising such objects as elements of the sentence syntax such as Subject, Predicate, etc.). For example,

*-tion, -sion* are the English word-building morphemes and belong to objects of the morphological level, *book, student, desk* as well as any other word belong to objects of the lexical level, and the same words (nouns) *book, student, desk* in a sentence may become Subjects or Objects and thus belong to the set of syntactic level objects of the language. At each language level its objects may be grouped according to their meaning or function. Such groups are called **paradigms**. For example, the English morphemes *-s* and *-es* enter the paradigm of Number (Plural). Words *spring, summer, autumn, and winter* enter the lexico-semantic paradigm of *seasons*. All verbs may be grouped into the syntactic (functional) paradigm of Predicates.

One may note that one and the same word may belong to different levels and different paradigms. As an example, consider the lexico-semantic paradigm of *colours* the elements of which (*black, white, etc.*) also belong to the syntactic paradigms of Attributes.

The paradigms of the language brought together form the **system of the language** which may be regarded as a kind of construction material to build sentences and texts. **Language paradigms** are *virtual* elements of the language which are activated in syntactically interdependent groups of sentence elements called **syntagmas**. In simple language a syntagma is a pair of words connected by the master-servant relationship

As an example, consider sentences in English and in Ukrainian: *He used to come to Italy each spring* and *Зазвичай кожної весни він приїздив до Італії*.

The following paradigms were used to form these sentences and the following paradigm elements were activated in syntagmas during their formation (viz. Table below).

| Names of paradigms used<br>to form the sentences | Elements activated<br>in the sentence |               |
|--|---------------------------------------|---------------|
|  | English                               | Ukrainian     |
| Personal Pronouns Paradigm                       | he                                    | він           |
| Verbs Paradigm                                   | used, come                            | приїздив      |
| Verb Tenses Paradigm                             | past indefinite                       | минулий час   |
| Particles Paradigm                               | to                                    | немає         |
| Prepositions Paradigm                            | to                                    | до            |
| Nouns Paradigm                                   | Italy, spring                         | Італія, весна |
| Adjectives Paradigm                              | each                                  | кожний        |
| Adverbs Paradigm                                 | none                                  | зазвичай      |
| Noun Cases Paradigm                              | Common Case                           | род. відм.    |
| Adjective Cases Paradigm                         | none                                  | род. відм.    |

Comparing the paradigm sets used to form the above English and Ukrainian sentences and paradigm elements activated in the syntagmas of these sentences one may easily note that both the sets used and the set elements activated are often different.

They are different because English and Ukrainian possess different language systems. It goes without saying, that this fact is very important for translation and explains many translation problems.

Any language has a particular multi-level organization: its elements are organized in sets (paradigms) at various levels and a language speaker is using the elements of these sets to generate a message intended for communication with other speakers of this language and entirely incomprehensible for those who have no command of this language.



## Literature

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## Questions

1. What are the basic elements of the relationships between a language and extralinguistic world?
2. What is a language sign, a concept and a denotatum? Give definitions. Show the relation between them?
3. What are lexical and grammatical meanings? What are denotations, connotations and associations? Give definitions and examples.
4. What is the range of application of a word? Give examples.
5. What are the two main planes of a language? What is the relationship between them?
6. What levels are traditionally distinguished in a language? Give examples of the objects of each level.
7. What is a language paradigm? Give examples of lexico-semantic and grammatical paradigms.
8. What is a syntagma? Give the definition.
9. What is the language system? Give the definition.

# LECTURE 2.

## COMMUNICATIVE ASPECT OF TRANSLATION

**1. The notion of communication, its components, and ways of communicating.**

**2. Translation as a specific type of communicating.**

This lecture introduces the concepts of:

- communication;
- components communication consists of (message, message sender, message recipient);
- ways of communicating;
- shows the difference between bilingual communication and translation;
- characterizes translation as a specific type of bilingual communication.

**1.** Thus, a language may be regarded as a specific code intended for information exchange between its users (language speakers). Indeed, any language resembles a code being a system of interrelated material signs (sounds or letters), various combinations of which stand for various messages.

The process of language communication involves sending a message by a message sender to a message recipient – the sender encodes his mental message into the code of a particular language and the recipient decodes it using the same code (language).

The communication variety with one common language is called the **monolingual communication**.

If, however, the communication process involves two languages (codes) this variety is called the **bilingual communication**.

Bilingual communication is a rather typical occurrence in countries with two languages in use (e. g. in Ukraine or Canada). In Ukraine one may rather often observe a conversation where one speaker speaks Ukrainian and

another one speaks Russian. The peculiarity of this communication type lies in the fact that decoding and encoding of mental messages is performed simultaneously in two different codes. For example, in a Ukrainian-Russian pair one speaker encodes his message in Ukrainian and decodes the message he received in Russian.

**2. Translation is a specific type of bilingual communication** since (as opposed to bilingual communication proper) it obligatory involves a third actor (translator) and for the message sender and recipient the communication is, in fact, monolingual.

Translation as a specific communication process is treated by the communicational theory of translation.

Thus, a language is a code used by language speakers for communication. However, a language is a specific code unlike any other and its peculiarity as a code lies in its ambiguity – as opposed to a code proper a language produces originally ambiguous messages which are specified against **context, situation and background information.**

Let us take an example. Let the original message in English be an instruction or order *Book!* It is evidently ambiguous having at least two grammatical meanings (a noun and a verb) and many lexical ones (e.g. *the Bible, a code, a book, etc.* as a noun) but one will easily and without any doubt understand this message:

1. as *Book tickets!* in a situation involving reservation of tickets or
2. as *Give that book!* in a situation involving sudden and urgent necessity to be given the book in question.

**So, one of the means clarifying the meaning of ambiguous messages is the fragment of the real world that surrounds the speaker which is usually called extralinguistic situation.**

Another possibility to clarify the meaning of the word *book* is provided by the **context** which may be as short as one more word *a book* or several words *the book I gave you.*

In simple words **a context may be defined as a length of speech (text) necessary to clarify the meaning of a given word.**

The ambiguity of a language makes it necessary to use situation and context to properly generate and understand a message (i.e. encode and decode it). Since translation according to communicational approach is decoding and encoding in two languages the significance of situation and context for translation cannot be overestimated.

There is another factor also to be taken into account in communication and, naturally, in translation. This factor is **background information, i.e. general awareness of the subject of communication.**

To take an example the word combination *electoral college* will mean nothing unless one is aware of the presidential election system in the USA.

Apart from being a code strongly dependent on the context, situation and background information a language is also a code of codes. There are codes within codes in specific areas of communication (scientific, technical, military, etc.) and so called sub-languages (of professional, age groups, etc.). This applies mostly to specific vocabulary used by these groups though there are differences in grammar rules as well.



## Literature

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## Questions

1. What is language communication? What actors does it involve?
2. What is monolingual communication? What is bilingual communication? Give examples.
3. Describe translation as a specific kind of bilingual communication. Why is it called specific?
4. What is peculiar about a language as a code? Which factors specify the meaning of a message?
5. What is context, situation and background information? Give definition of context. Give examples of extralinguistic situations and items of background information that would clarify a message.

# LECTURE 3.

## TRANSLATION AND BASIC TRANSLATION THEORIES

1. The definition of translation.
2. Basic approaches to translation.

In this lecture the reader will:

- find the definition of translation as an object of linguistic study in terms of process and outcome;
- find the definitions of languages translated from and into. The lecture also describes:
  - stages of the translation process;
  - the role of verification process.
  - transformational approach;
  - denotative approach;
  - communicational approach;
  - and shows both the strength and limitations of each.

1. Usually when people speak about translation or even write about it in special literature they are seldom specific about the meaning. The presumption is quite natural – everybody understands the meaning of the word. However, to describe translation intuitive understanding is not sufficient – what one needs is a definition.

Translation means both a process and a result, and when defining translation we are interested in both its aspects. First of all, we are interested in the process because it is the process we are going to define.

But at the same time we need the result of translation since alongside with the source the translated text is one of the two sets of observed events we have at our disposal if we intend to describe the process. In order to explain translation we need to compare the original (*source*) text and the resulting (*target*) one.

However, the formation of the **source** and **target texts** is governed by the rules characteristic of the **source** and **target languages**. Hence the systems of the two languages are also included in our sphere of interest. These systems consist of grammar units and rules, morphological and word-

building elements and rules, stylistical variations, and lexical distribution patterns (lexico-semantic paradigms).

Moreover, when describing a language one should never forget that language itself is a formal model of thinking, i.e. of mental concepts we use when thinking.

In translation we deal with two languages (two codes) and to verify the information they give us about the extralinguistic objects (and concepts) we should consider extralinguistic situation, and background information.

Having considered all this, we shall come to understand that as an object of linguistic study translation is a complex entity consisting of the following interrelated components:

- a. elements and structures of the source text;
- b. elements and structures of the target language;
- c. transformation rules to transform the elements and structures of the source text into those of the target text; systems of the languages involved in translation;
- e. conceptual content and organization of the source text;
- f. conceptual content and organization of the target text;
- g. interrelation of the conceptual contents of the source and target texts.

In short, **translation is functional interaction of languages.**

To study this process we should study both the interacting elements and the rules of interaction. Among interacting elements we must distinguish between the observable and those deducible from the observables. The **observable elements** in translation are parts of words, words and word combinations of the source text.

However, translation process involves parts of words, words and word combinations of the target language (not of the target text, because when we start translating or, to be more exact, when we begin to build a model of future translation, the target text is yet to be generated). These translation components are **deducible** from observable elements of the source text.

In other words, one may draw the following conclusion:

During translation one intuitively fulfills the following operations:

- a. deduces the target language elements and rules of equivalent selection and substitution on the basis of observed source text elements;
- b. builds a model consisting of the target language elements selected for substitution;
- c. verifies the model of the target text against context, situation and background information;
- d. generates the target text on the basis of the verified model.



Thus, the process of translation may be represented as consisting of three stages:

1. analysis of the source text, situation and background information,
2. synthesis of the translation model, and verification of the model against the source and target context (semantic, grammatical, stylistic), situation, and background information resulting in the generation of the final target text.

Let us illustrate this process using a simple assumption that you receive for translation one sentence at a time (by the way this assumption is a reality of consecutive translation).

For example, if you received:

"*At the first stage the chips are put on the conveyer*" as the source sentence. Unless you observe or know the situation your model of the target text will be:

*"На першому етапі стружку (щєбінку) (смажену картоплю) (нарїзану сиру картоплю) (чіпи) кладуть на конвеєр".*

Having verified this model against the context provided in the next sentence (verification against semantic context):

"*Then they are transferred to the frying oven*" you will obtain: "*На першому етапі нарїзану сиру картоплю кладуть на конвеєр*".

It looks easy and self-evident, but it is important, indeed, for understanding the way translation is done. In the case we have just discussed the translation model is verified against the relevance of the concepts corresponding to the word *chips* in all its meanings to the concept of the word *frying* (*Is it usually fried? or Is it worth frying?*).

Verification against semantic and grammatical contexts is performed either simultaneously (if the grammatical and semantic references are available within a syntagma) or the verification against semantic context is delayed until the availability of a relevant semantic reference which may be available in one of the following rather than in one and the same sentence. Cases when the grammatical, semantic or situational references are delayed or missing present serious problems for translation.

The examples of specifying contexts are given in Table below.

|  |  |
|--|--|
| <i>long stick – long run</i>   | grammatical and semantic context in one syntagma |
| <i>The results are shown in the table – Put this book on the table</i>   | grammatical and semantic context in one sentence |
| <i>The tanks were positioned in specially built shelters and the tank operation proved successful. The enemy could not detect them from the air.</i> | semantic context in different sentences          |

With these simple examples we want to stress a very important fact for translation: the co-occurring words or the words situated close to each other in a source text have invisible pointers indicating various kinds of grammatical, semantic, and stylistic information. This information is stored in human memory, and the principal task of a translator is to visualize all of this information.

In the examples with *chips* that have been just discussed we used so called deduction modelling, that is we built our translation on the basis of our knowledge about the languages involved in translation and the knowledge of "the way things are in life" (e.g. that it is hardly reasonable to fry fried potatoes or fragmented stones). We intuitively formulated hypotheses about translation of certain words and phrases and then verified them.

So, speaking very generally, when we translate the first thing we do is analyze the source text trying to extract from it all available information necessary for generating the target text (build the intermediate model of the target text), then verify this information against situation and background knowledge and generate the target text.

For example, let the source text be: *Europe's leaders trust that these criticisms will pale into insignificance when the full import of expansion begins to grip the public mind.*

Then, omitting the grammatical context which seems evident (though, of course, we have already analyzed it intuitively) we may suggest the following intermediate model of the target text that takes into account only semantic ambiguities:

*Європейські лідери/лідери європейської інтеграції/ вважають/ вірять/, що ця критика вщухне/поступово зійде нанівець/, коли важливість поширення (Євросоюзу) почне завойовувати громадську думку/, коли суспільство почне краще усвідомлювати важливість розширення Євросоюзу/.*

On the basis of this model we may already suggest a final target text alternative:

*Лідери європейської інтеграції вважають, що ця критика поступово зійде нанівець, коли суспільство почне краще усвідомлювати важливість розширення Євросоюзу.*

It is important to bear in mind that in human translation (unlike automatic) the intermediate representation of the target text will comprise on the conscious level only the most problematic variations of translation which one cannot resolve immediately.

We seldom notice this mental work of ours but always do it when translating. However, the way we do it is very much dependent on general approach, i.e. on translation theories which are our next subject.

2. Now we shall discuss the most common theoretical approaches to human translation paying special attention to their limitations and ability to explain the translation process.

Roughly, the human translation theories may be divided into three main groups which quite conventionally may be called **transformational approach, denotative approach, and communicational approach.**

The transformational theories consist of many varieties which may have different names but they all have one common feature: the process of translation is regarded as transformation.

**According to the transformational approach translation is viewed as the transformation of objects and structures of the source language into those of the target.**

Within the group of theories which we include in the transformational approach a dividing line is sometimes drawn between transformations and equivalencies.

According to this interpretation a transformation starts at the syntactic level when there is a change, i.e. when we alter, say, the word order during translation. Substitutions at other levels are regarded as equivalencies, for instance, when we substitute words of the target language for those of the source, this is considered as an equivalence.

In the transformational approach we shall distinguish three levels of substitutions: morphological equivalencies, lexical equivalencies, and syntactic equivalencies and/or transformations.

In the process of translation:

- at the morphological level morphemes (both word-building and word-changing) of the target language are substituted for those of the source;
- at the lexical level words and word combinations of the target language are substituted for those of the source;
- at the syntactic level syntactic structures of the target language are substituted for those of the source.

For example, in the process of translation, the English word *room* is transformed into Ukrainian words *кімната* or *простір* or French words *chambre* or *espace* or German words *Zimmer* or *Raum*.

The syntactic transformations in translation comprise a broad range of structural changes in the target text, starting from the reversal of the word order in a sentence and finishing with division of the source sentence into two and more target ones.

The most common example of structural equivalencies at the syntactic level is that of some Verb Tense patterns, e.g. English to German: (*shall* (*will*) *go* → *werde/werden/wird gehen*).

The above examples of transformations and equivalencies at various levels are the simplest and, in a way, artificial because real translation transformations are more complex and often at different levels of languages involved in translation.

This kind of transformation is especially frequent when translation involves an analytical and a synthetic language, e. g. English and Ukrainian.

From the above you may conclude that **according to the transformational approach translation is a set of multi-level replacements of a text in one language by a text in another governed by specific transformation rules.**

However, the transformational approach is insufficient when the original text corresponds to one indivisible concept which is rendered by the translator as a text in another language also corresponding to the relevant indivisible concept.

For instance, the translation of almost any piece of poetry cannot be explained by simple substitution of target language words and word combinations for those of source language.

This type of translation is characteristic of any text, written or spoken, rather than only for poetry or high-style prose and **the denotative approach** is an attempt to explain such translation cases.

Though denotative approach to translation is based on the idea of denotatum (see above the relationship of signs, concepts and denotata), it has more relevance to that of a concept.

**According to denotative approach the process of translation is not just mere substitution but consists of the following mental operations:**

- **translator reads (hears) a message in the source language;**
- **translator finds a denotatum and concept that correspond to this message;**
- **translator formulates a message in the target language relevant to the above denotatum and concept.**

It should be noted that, according to this approach during translation we deal with similar word forms of the matching languages and concepts deduced from these forms, however, as opposed to the transformational approach, the relationship between the source and target word forms is occasional rather than regular.

To illustrate this difference let us consider the following two examples:

(1) *The sea is warm tonight*- *Сьогодні ввечері море тепле.*

(2) *Staff only* – *Службове приміщення.*

In the first instance the equivalencies are regular and the concept, pertaining to the whole sentence may be divided into those relating to its individual components (words and word combinations): *sea* – *море*, *tonight* - *сьогодні ввечері*, *is warm* – *тепле*.

In the second instance, however, equivalence between the original sentence and its translation is occasional (i.e. worth only for this case) and the concept, pertaining to the whole sentence cannot be divided into individual components.

The indivisible nature of the concept pertaining to the second example may be proved by literal translation of both source and target sentences – *Тільки персонал* and *Service room*. *Service* – *Тільки* or *room* – *персонал* are hardly regular equivalencies (i.e. equivalencies applicable to other translation instances).

The communicational theory of translation was suggested by O. Kade and is based on the notions of communication and thesaurus. So, it is worthwhile to define the principal terms first.

Communication may be defined as an act of sending and receiving some information, which is called a message

It should go without saying that this definition is oversimplified and not all communication terms used here are standard terms of communication and information theories. Our purpose, however, is to describe the act of communication in the simplest possible terms and to show translation as a part of this act.

Information, which is sent and received (communicated) may be of any kind (e.g. gestures, say, *thumbs up*), but we shall limit ourselves to verbal communication only, i.e. when we send and receive information in the form of a written or spoken text.

Naturally enough when communicating we inform others about something we know. That is in order to formulate a message, we use our system of interrelated data, which is called **a thesaurus**.

We shall distinguish between two kinds of thesauruses in verbal communication: **language thesaurus and subject thesaurus**.

**Language thesaurus is a system of our knowledge about the language which we use to formulate a message, whereas subject thesaurus is a system of our knowledge about the content of the message.**

Thus, in order to communicate, the message sender formulates the mental content of his or her message using subject thesaurus, encodes it using the verbal forms of language thesaurus, and conveys it to the message recipient, who decodes the message also using language thesaurus and interprets the message using subject thesaurus as well. This is a simple description of monolingual communication.

It is very important to understand that the thesauruses of message sender and recipient may be different to a greater or lesser degree, and that is why we sometimes do not understand each other even when we think we are speaking one and the same language.

So, in regular communication there are two actors, sender and recipient, and each of them uses two thesauruses. Although they use the same language their underlying knowledge bases may differ.

In special bilingual communication (i.e. translation), we have three actors: sender, recipient, and intermediary (translator).

The translator has two language thesauruses (source and target ones) and performs two functions: decodes the source message and encodes the target one to be received by the recipient. O.Kade's communicational theory of translation describes the process of translation as an act of special bilingual communication in which the translator acts as a special communication intermediary, making it possible to understand a message sent in a different language. One may note that the communicational approach pays special attention to the aspects of translation relating to the act of communication, whereas the translation process as such remains unspecified, and one may only presume that it proceeds either by a transformational or denotative path.

However, it is difficult to overestimate the importance of the communicational aspect in the success of translation.

To understand this better let us consider an example of message formulation (encoding), message translation (encoding/decoding), and message receipt (decoding).

Let the original message expressed by a native speaker of English (encoded using the English language as a code to convey the mental content of the message) be:

*Several new schools appeared in the area.*

Let us assume then that the message sender, being a fisherman and using relevant subject thesaurus, by *schools* meant large number of fish swimming together rather than institutions for educating children, and the correct translation then had to be:

*У районі з'явилися нові косяки риби.*

whereas the translator who presumably did not have relevant information in his subject thesaurus translated *schools* as institutions for educating children:

*У районі з'явилися нові школи.*

which naturally lead to misunderstanding (miscommunication).

The above example shows a case of miscommunication based on the insufficiency of extralinguistic information. However, there are also cases of miscommunication caused by the insufficiency of linguistic information.

This example is, of course, an exaggeration, but it clearly illustrates a dividing line between linguistic and extralinguistic information in translation as visualized by the communicational approach to translation.

Thus, the communicational approach to translation, though saying little about translation as such, highlights a very important aspect of translation.

**According to communicational approach translation is a message sent by a translator to a particular user and the adequacy of translation depends on similarity of their background information rather than only on linguistic correctness.**



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## Questions

1. What interrelated components does translation include as an object of linguistic study?
2. Give a short definition of translation (after Komissarov).
3. What are the interacting elements in translation? What elements are observable? What elements are deducible?
4. What interrelated operations does one fulfill in the process of translation?
5. What three stages does one distinguish in translation?
6. What are basic theoretical approaches to translation?
7. What is translation according to the transformational approach?
8. What are the steps involved in translation according to the denotative approach?
9. What are the principal differences between transformational and denotative equivalencies?
10. What is translation according to the communicational approach? What is the key to successful translation according to this approach?

# LECTURE 4.

## TRANSLATION EQUIVALENCE AND EQUIVALENTS

1. The notion of translation equivalence.
2. Classes of translation equivalence.

This lecture introduces the notion of equivalence and translation units and shows:

- how the notion of equivalence can be applied to translation at syntactic, semantic and pragmatic levels;
- how dictionary equivalents can be used in translation;
- how translation equivalence is related to that of units of translation;

discusses:

- the optimal length of text for translation;
- to what extent the idea of full equivalence is adequate;
- how and how often translators deal with partial equivalents;
- the importance of semantic, syntactic and pragmatic similarity.

1. Translation equivalence is the key idea of translation. The principle of equivalence is based on the mathematical law of transitivity that reads: if A is equal to C and B is equal to C, then B equals A. As applied to translation, **equivalence** means that if a word or word combination of one language (A) corresponds to certain concept (C) and a word or word combination of another language (B) corresponds to the same concept (C) these words or word combinations are considered **equivalent (connected by the equivalence relation)**.

In other words, in translation equivalent means indirectly equal, that is equal by the similarity of meanings. For example, words *table* and *cmir* are equivalent through the similarity of the meanings of the Ukrainian word *cmir* and *one* of the meanings of the English word *table*. In general sense and in general case words *table* and *cmir* are not equal or equivalent – they are equivalent only under specific translation conditions.

This simple idea is very important for the understanding of translation: the words that you find in a dictionary as translations of the given foreign



language word are not the universal substitutes of this word in your language. These translations (equivalents) are worth for specific cases which are yet to be determined by the translator.

Let us recall now the relationship between signs of the language, mental concepts and denotata (see Lecture 1). As you might remember the relation between a language sign (word or word combination) and the fragment of the real world it denotes is indirect and intermediated by the mental concept. You might also recall that the mental concept of a given language sign is usually rather broad and complex, consisting of a lexical meaning or meanings, a grammatical meaning or meanings, connotations and associations. It is also worth reminding that the mental concept of a word (and word combination) is almost never precisely outlined and may be different even in the minds of different speakers of the same language, not to mention the speakers of different languages.

All this naturally speaks for the complexity of finding the proper and only translation equivalent of the given word. Moreover, considering all just said, one may conclude that translation equivalence never means the sameness of the meaning for the signs of different languages. Translation equivalents in a dictionary are just the prompts for the translator. One may find a proper equivalent only in speech due to the context, situation and background knowledge. Let's take an example. English word *picture* is generally considered equivalent to Ukrainian word *картина*. However, already in the context *to take pictures* (*фотографувати*) this equivalent is no longer correct and the word *picture* seems to have here no equivalent (*zero equivalent*); in another context *English in pictures* because of the *situation* (pictures in the book are small) equivalent *картина* acquires a diminutive suffix *англійська в картинках*; in a different situation, that of a painter's studio or gallery it is *полотно* that becomes the Ukrainian equivalent of the English word *picture* and this equivalent, as well as others, disappears again in the context *put me in the picture* (*введіть мене в курс справ*).

Even in case of terms and geographical names one cannot say for sure that their meanings in different languages are universally equivalent. Again one can say this only in relation to a specific context, situation and piece of background information. For example, *Africa* is not always translated as *Африка*, one may also find *чорний континент* as its equivalent and this again means that translation equivalence depends on the context, situation and background knowledge. The idea of translation equivalence is strongly related to that of the **unit of translation**, i.e. the text length required to obtain proper equivalent. From our previous discussion we already know that one word is hardly a common unit of translation. It is especially true for so called *analytical languages* like English in which the words are usually polysemantic and their meaning strongly depends on the environment.

One is more likely to find a universal equivalent for a word combination, in particular for a clichéed one (e. g. *hands up, ready made, good riddance,*

etc.), because a word combination is already a small context and the cliched expressions are commonly used in similar situations. The general rule of translation reads: *the longer is the source text, the bigger is a chance to find proper and correct translation equivalent*. Traditionally and from practical viewpoint the optimal length of text for translation is a sentence. Being a self-sustained syntactic entity a sentence usually contains enough syntactic and semantic information for translation. However, there are cases (and not so rare ones) when a broader stretch of the source text (called *discourse*) is required. It supplies additional information necessary for translation.

Let's consider the sentence: *Partisans do not always play to type*. One can obtain its proper Ukrainian equivalent *Члени партії не завжди діють відповідно до типового уявлення про цю партію* only having considered the information supplied by the discourse (that George W. Bush after the election might not behave as a typical Republican).

Thus, put with certain degree of simplification, **equivalence is a similarity of meaning observed in the units of different languages and used for translation**. The units of the target language with meanings similar to the relevant units of the source language are called **translation equivalents**.

2. Modern translation theory suggests two basic grades of translation equivalents and two basic classes of equivalence .

### a) Full Translation Equivalence

From the previous discussion (bearing in mind differences in mental images standing for the equivalent words in different languages and context dependence of equivalents) it may be righteously presumed that one can hardly find truly full and universal equivalents for a word. However, as you all know practical translation dates back to ancient times and since then translations are commonly regarded and used as full-pledged substitutes of the relevant source texts. That is why despite contradicting theoretical evidence **full equivalence** is commonly accepted as a convenient makeshift and **is understood as the preservance in translation of all the three aspects, i.e. of syntactic, semantic and pragmatic aspects**.

This rule applies both to individual words and their regular combinations. Speaking generally, translation equivalents of all words and word combinations one finds in a good dictionary are full because the translation practice reflected in dictionaries shows them as complete substitutes universally accepted by the speakers' community of the target language (i.e. as pragmatically equivalent). Of them the stylistically neutral words with reference meanings (terms, geographical and proper names, words denoting physical objects and processes) are more likely to have full translation

equivalents because semantic and pragmatic parts of their meaning are less ambiguous.

### **b) Partial Translation Equivalence**

To understand the partiality and incompleteness of translation equivalence let us consider the syntactic, semantic and pragmatic aspects of equivalence, because the partiality of equivalence is, as a matter of fact, the absence of one or more of these aspects.

Let us start from examples. *Книга* as an equivalent of the English word *book* is full in all equivalence aspects because it has similar syntactic functions (those of a Noun), its lexical meaning is also generally similar, and the pragmatic aspect of this equivalent (the message intent and target audience reaction) coincides with that of the English word. Thus, *книга* is *conventionally* regarded as a full equivalent of the word *book*.

Strictly saying, however, the Ukrainian word *протестувати*, for example, is a *partial equivalent* of the English word *protesting* (say, in the sentence *Protesting is a risk – Протестувати ризиковано*) because of different grammatical meanings (a Gerund and a Verb), the semantic and pragmatic aspects being similar.

To take another example of partial equivalence consider the English saying *Carry coal to Newcastle*. If one translates it as *Возити вугілля до Ньюкасла* it would lack the pragmatic aspect of equivalence (The intent of this message *Bring something that is readily available locally* would be lost, because the Ukrainian audience could be unaware of the fact that Newcastle is the center of a coal-mining area). If, however, one translates it *Їхати до Тули з власним самоваром* it would lose the semantic similarity, but preserve the pragmatic intent of the message, which, in our opinion, is the first priority of translation. Anyway, both suggested translation equivalents of this saying are considered partial.

**Partial equivalence is, as a matter of fact, the absence of one or more of equivalence aspects, i.e. of syntactic, semantic or pragmatic aspects.**

It should be born in mind, however, that syntactic equivalence of translation units longer than several words is a rare case, indeed, if one deals with two languages having different systems and structures (English and Ukrainian are a good example). Moreover, it is hardly a translator's target to preserve the structure of the source texts and in many instances this means violation of syntactic and stylistic rules of the target language.

Semantic similarity between the source and target texts is desirable, but again it is not an ultimate goal of a translator. More often than not slight differences in meaning help to adapt the idea of the original message to the target audience.

What is really important for translation adequacy is the pragmatic equivalence. When the original message is lost for the target audience it is a

failure of the translation and translator and no semantic or syntactic similarity will redress the damage.

Let us take several examples of semantic and/or pragmatic equivalents to illustrate the idea:

*зелений* – *green*; (*недосвідчений*) *verdant*; *зелений горошок* – *green peas*; *зелений театр* – *open-air stage*; *зелений хлопчисько* – *greenhorn*; *зелена вулиця* – *green, go*; *давати зелену вулицю* – *to give open passage, to give the go-ahead*; *туга зелена* – *utter boredom*; *зелене будівництво* ~ *laying out of parks, etc.*; *зелений борщ* — *sorrel soup*; *попонати в зелені* — *to be buried in verdure*.

Thus, one may suggest that translation equivalence partiality is more a translation tool than a flaw in translator's ability to render the content of the source message in its full. This evidently does not apply to the pragmatic equivalence which is a universal prerequisite of good translation.



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## Questions

1. What is translation equivalence? Define it.
2. What helps to find proper translation equivalents?
3. What is a unit of translation? What are the optimal units for practical translation?
4. What is full and partial translation equivalence? Give definitions.
5. What are syntactic, semantic and pragmatic aspects of translation equivalence? Which of them is the most important for adequate translation?

# LECTURE 5.

## TRANSLATION AND STYLE

### 1. The style and its types.

### 2. Stylistic devices and expression means

This lecture deals with the style as an essential component of adequate translation.

It introduces:

– major styles: belles-lettres (prose, poetry, drama); publicistic style; newspaper style; scientific style; official documents style;

– stylistic devices and expression means (metaphor, metonymy, pun, irony, transferred qualifier, zeugma, paraphrase, overt and covert quotations and allusion).

1. The problem of translation equivalence is closely connected with the stylistic aspect of translation – one cannot reach the required level of equivalence if the stylistic peculiarities of the source text are neglected. Full translation equivalence includes as an obligatory component the adequacy of style, i.e. the right choice of stylistic means and devices of the target language to substitute for those observed in the source text. This means that in translation one is to find proper stylistic variations of the original meaning rather than only meaning itself.

For example, if the text *You'll see... everything will be hunky-dory* is translated in neutral style (say, *Побачиши ... все буде добре*) the basic meaning will be preserved but colloquial and a bit vulgar connotation of the expression *hunky-dory* will be lost. Only the stylistically correct equivalent of this expression gives the translation the required adequacy: (e. g., *Побачиши ... все буде min-mon*). The expression of stylistic peculiarities of the source text in translation is necessary to fully convey the communication intent of the source text.

Stylistic peculiarities are rendered in translation by proper choice of the target language translation equivalents with required stylistic colouring. This choice will depend both on the functional style of the source text and the individual style of the source text author.

**The types of texts distinguished by the pragmatic aspect of communication are called functional styles.** Modern stylistics distinguishes the following varieties of functional styles:

1. belles-lettres (prose, poetry, drama);
2. publicistic style;
3. newspaper style;
4. scientific style;
5. official documents

Any comparison of the texts belonging to different stylistic varieties listed above will show that the last two of them (scientific style variety and official documents) are almost entirely devoid of stylistic colouring being characterized by the neutrality of style whereas the first three (belles-lettres (prose, poetry, drama), publicistic and newspaper style) are usually rich in stylistic devices to which a translator ought to pay due attention. **Special language media securing the desirable communication effect of the text are called stylistic devices and expression means.** First of all a translator is to distinguish between neutral, bookish and colloquial words and word combinations, translating them by relevant units of the target language. Usually it is a routine task. However, it sometimes is hard to determine the correct stylistic variety of a translation equivalent, then – as in almost all instances of translation – final decision is taken on the basis of context, situation and background information.

For example, it is hard to decide without further information, which of the English words – *disease*, *illness* or *sickness* – corresponds to the Ukrainian words *хвороба* and *захворювання*. However, even such short contexts as *infectious disease* and *social disease* already help to choose appropriate equivalents and translate the word *disease* as *інфекційне захворювання* and *соціальна хвороба*, accordingly.

This example brings us to a very important conclusion that style is expressed in proper combination of words rather than only in stylistic colouring of the individual words. Stylistic devices are based on the comparison of primary (dictionary) meaning and that dictated by the contextual environment; on the contradiction between the meaning of the given word and the environment; on the association between words in the minds of the language speakers and on purposeful deviation from accepted grammatical and phonetic standards.

**2.** The following varieties of stylistic devices and expression means are most common and frequently dealt with even by the translators of non-fiction texts.

**Metaphor is the transfer of some quality from one object to another. Trite and genuine metaphors are distinguished.** Usually the metaphors (especially trite ones) are rather easy for translation: they are translated either by keeping to semantic similarity (e. g. *ray of hope* – *промінь надії*) or by choosing an appropriate pragmatic equivalent (e. g. *flood of tears* – *море сліз*).

**Metonymy is similarity by association, usually one of the constituents of an object replaces the object itself.** As a rule translators keep to literal translation when translating the cases of metonymy. For example, *crown* (meaning the royal family) is usually translated as *корона*, *hand – рука* (e.g. in: *He is the right hand of the president*), etc.

**Irony is expressed through words contradicting close text environment.** Cases of irony do not present serious problems for translation and the approaches similar to those mentioned above (semantic or pragmatic equivalence) are commonly used. For example, the ironical expression *paper war* may be translated as *паперова війна* or *війна паперів*.

**Semantic and syntactic irregularities of expression used as stylistic devices are called transferred qualifier and zeugma, respectively.**

A good example of a **transferred qualifier** is *he paid his smiling attention to...* – here the qualifier *smiling* refers to a person, but is used as an attribute to the state (*attention*). Translator's task in this case consists in rendering the idea in compliance with the lexical combination rules of the target language. For instance, in Ukrainian it may be expressed as *Посміхаючись, він звернув увагу...*

**Zeugma is also a semantic irregularity**, e.g. if one and the same verb is combined with two or more nouns and acquires a different meaning in each of such combinations. For example, *He has taken her picture and another cup of tea*. Here again the translator's task is to try to render this ironical comment either by finding a similar irregularity in the target language or, failing to show a zeugma (and irony of the author), stick to regular target language means (i.e. separate the two actions *Він зробив її фото і випив ще одну чашку чаю* or try to render them as a zeugma as well *Він зробив її фото і ще один ковток чаю з чашки*).

Pun (so called 'play of words') is righteously considered the most difficult for translation. **Pun is the realization in one and the same word of two lexical meanings simultaneously.** Pun can be translated only by a word in the target language with similar capacity to develop two meanings in a particular context. English is comparatively rich in polysems and homonyms, whereas in Ukrainian these word types are rather rare. Let's take an example of a pun and its fairly good Ukrainian translation.

- *What gear were you in at the moment of impact?*
- *Gucci's sweats and Reebok.*
- *На якій передачі ви були під час зіткнення?*
- *"Останні новини".*

Another stylistic device is a **paraphrase**. Its frequent use is characteristic of the English language. Some of the paraphrases are borrowed from classical sources (myths and the Bible); others are typically English. To give an example, the paraphrases of the classical origin are *"Beware Greeks..."*, *"Prodigal son"* (*Бійтеся данайців...*, *"Блудний син"*) whereas *"Lake Country"* (*"Озерна країна"*) is a typically English paraphrase. As a rule paraphrases do not present difficulties for translation, however, their correct

translation strongly depends on situation and appropriate background information.

Special attention is to be paid by a translator to **overt and covert quotations**. Whereas the former require only correct rendering of the source quotation in the target language (Never suggest your own homemade translation for a quotation of a popular author!), the latter usually takes the shape of an allusion and the pragmatic equivalence seems the most appropriate for the case. For example, "*the Trojan horse raid*" one may translate as *напад, підступний, як кінь троянців* (i.e. preserving the allusion) or as *підступний напад* (loosing the meaning of the original quotation).

A translator is to be ready to render dialect forms and illiterate speech in the target language forms. It goes without saying that one can hardly render, say, cockney dialect using the Western Ukrainian dialect forms. There is no universal recipe for this translation problem. In some cases the distortions in the target grammar are used to render the dialect forms but then again it is not 'a cure-all' and each such case requires an individual approach.

Thus, any good translation should be fulfilled with due regard of the stylistic peculiarities of the source text and this recommendation applies to all text types rather than only to fiction.



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## Questions

1. What is the relation between translation equivalence and style?
2. Define functional style. What functional styles are distinguished by modern linguistics?
3. What are the stylistic devices and expression means?
4. What is the metaphor, metonymy, irony, transferred qualifier, zeugma, paraphrase, quotation? Give definitions. Suggest translation approaches.
5. What is pun? What are the ways of translation pun?



# LECTURE 6.

## TRANSFORMATIONS IN TRANSLATION AND BASIC TRANSLATION DEVICES

1. The notion of transformation and its types.
2. Basic translation devices.

This lecture introduces the notion of:

– transformation as a change of the source text at the syntactic level during translation.

It discusses:

– the conditions under which regular and occasional transformations take place in English Verbal Complexes;

– Pluralia and Singularia Tantum;

– Gender Forms;

– Sequence of Tenses;

– introduces basic translators' devices:

▪partitioning;

▪integration;

▪replacement;

▪addition;

▪omission and

▪antonymous translation;

– shows where and how these devices are applied as tools to ensure adequate translation.

1. Speaking about translation equivalence we mentioned that there were three basic types of it – syntactic, semantic and pragmatic. The students might remember that syntactic equivalence meant the structural similarity of the source and target texts. If the syntactic similarity is missing we observe a transformation. **Transformation is any change of the source text at the syntactic level during translation.** On the one hand, even for the languages

of different structure general structural similarity in translation is common enough. Just compare any English text and its translation into Ukrainian and you will see much in common at the syntactic level (e. g. Subject-Predicate-Object sequences, Attribute-Noun structures, etc.). On the other, total similarity of syntactic structures is a rare (and generally hardly desirable) case, which means that in English-Ukrainian translation we often observe transformations.

One should note, however, that the majority of syntactic transformations in English-Ukrainian translation are **occasional**, i.e. the translator transforms the source syntactic structures on case-by-case basis, each case being dependent on the context, situation, pragmatic intent and many other factors some of which are unknown and the translator's decisions relevant to the case are often intuitive.

To put it differently, it is impossible to formulate the rules for the overwhelming majority of such occasional transformations and one simply cannot list all occasional transformations that are observed in English-Ukrainian translation. In English-Ukrainian translation occasional transformations are often the matter of translator's individual choice and, in general, strongly depend on stylistic peculiarities and communication intent of the source text. Yet, in English-Ukrainian translation there are also cases of regular syntactic transformations, where a translator is expected to observe certain transformation rules more or less strictly.

**Regular syntactic (grammatical) transformations** are the matching rules for the grammars of the two languages involved in translation.

Detailed description of regular English-Ukrainian grammatical (syntactic) transformations one can find in any English manual for Ukrainian audience (for example, the matching system of English and Ukrainian Verb Tenses, Noun Numbers and Cases, Adjectives, Pronouns, etc.).

However, there are certain unique elements of the English and Ukrainian grammar systems which, because of their uniqueness deserve special attention as translation problems. The most common of those are mentioned below.

### **English Verbal Complexes**

A verbal complex is a unique structure of the English language system missing in Ukrainian. The complex includes a predicate verb, an object and an object predicate comprising either Infinitive or Participle I (e. g. *I saw him run* or *I saw him running*).

Depending on the predicate verb and type of the object predicate there may be several alternatives of the verbal complex translation into Ukrainian, the most important thing for translation into Ukrainian, however, is the necessity of the inner partitioning of the source sentence. Usually, the object subordinate clauses with *що* and *як* are the Ukrainian substitutes of the verbal complexes in the target sentence. For example, *John watched Larry*

*jump over the rails and disappear – Джон дивився, як Ларрі перестрибнув через паркан і зник.* It is worth reminding that the grammatical transformations in translation are, as a matter of fact, the matching patterns of the paradigm systems of two languages.

### **Gerund**

Gerund is a peculiar English language phenomenon missing in Ukrainian. As a rule Gerund is translated into Ukrainian by Infinitive or Verbal Nouns.

### **Pluralia and Singularia Tantum**

In English-Ukrainian translation the cases of missing Plural or Singular Noun Forms are also worth paying attention to because of their frequent mismatch with the corresponding Ukrainian words. These cases are, of course, shown in the dictionaries that is why several examples seem to be sufficient to illustrate this minor translation problem: *oats -овес, onions – цибуля.*

### **Gender Forms**

The category of Noun Gender is known to be expressed in English indirectly: either through pronouns or by lexical means. This information is to be born in mind by translators when translating from Ukrainian into English. Again an example will do to illustrate the problem: *kim – tom-cat, he-cat*

### **Sequence of Tenses**

The Sequence of Tenses is a peculiar system of correlation between the Verb Tenses in the main and subordinate clauses. Since similar system is missing in Ukrainian it may present a problem for translation, especially from Ukrainian into English. Speaking generally, however, this problem hardly belongs to the most critical problems of translation similar to all other regular transformations including those mentioned above in this lecture. Regular transformations do not present a serious problem for translation because of their regularity and predictability: what is needed is to know the relevant rule and use it in translation practice, unlike occasional transformations and equivalents which require individual and sometimes unique solutions.

2. The choice of particular devices depends on the text type, genre and style as well as on the translation variety (oral, written, consecutive, simultaneous) and translation direction (into or from a foreign language). The basic set of translation devices (a kind of translator's tool kit) usually comprises partitioning, integration of sentences, replacement, addition and omission of words and word combinations as well as a special type of transformations called antonymous translation.

**Partitioning.** Partitioning is either replacing in translation of a source sentence by two or more target ones or converting a simple source sentence into a compound or complex target one. One is to distinguish between **inner partitioning** (conversion of a simple sentence into a compound or complex one) and **outer partitioning** (division of a sentence into two or more). For example, inner partitioning is used when translating English verbal complexes into Ukrainian:

*Come along and see me play one evening.* – *Приходь коли-небудь увечері – побачиш, як я граю.*

More often than not inner partitioning is a regular translation transformation accounted for by the differences in the Ukrainian and English syntactic structures, although it may be also used on individual occasions as required by the text genre and style and communication variety of the source sentence.

When translating from English into Ukrainian outer partitioning (unlike inner) is more a matter of personal translator's choice based, of course, on the proper account of stylistic and genre peculiarities and communication intent of both the source text and its translation. The following example is one of the cases where outer partitioning seems a proper translation device:

*Mist covered a calm sea in the Straits-of-Dover yesterday.* *Вчора в затоці Па-де-Кале стояв туман. Море було спокійним.*

**Integration.** Integration is the opposite of partitioning, it implies combining two or (seldom) more source sentences into one target sentence. Generally, integration is a translation device wholly depending on stylistic peculiarities and communication intent of the text being translated.

An example will do to illustrate the idea of integration: *The marches did not intend to go to Parliament. Nor to petition their MP's.* *Учасники демонстрації не збиралися ні йти до парламенту, ні подавати петицію депутатам.*

**Replacement.** Replacement is any change in the target text at the morphological, lexical and syntactic levels of the language when the elements of certain source paradigms are replaced by different elements of target paradigms.

The replacements are necessary because English and Ukrainian possess different language systems. It goes without saying that this fact is very important for translation and explains many translation problems.

Thus, replacement is a universal and widely used translation device. One may even say that replacements in that or another form are observed in any translation from English into Ukrainian and even more so – from Ukrainian into English. The following basic types of replacements are observed in English-Ukrainian translation:

1. Replacement of Noun Number and Verb Tense and Voice Paradigms, e. g. replacing Singular Form by Plural and vice versa; replacement of

Active Voice by Passive; replacement of Future by Present, Past by Present, etc. *They left the room with their heads held high. Вони вийшли з кімнати з гордо піднятою головою.*

2. Replacement of Parts of Speech (the most common is replacing Ukrainian Nouns by English Verbs when translating into English. *It is our hope that an agreement will have been reached by Friday. Ми сподіваємось, що угоди буде досягнуто до п'ятниці.*

3. Replacement in translation of a negative statement by an affirmative one or of a lexical unit by one with an opposite meaning is an efficient device called **antonymous translation**. It is a means extensively used in interpretation. *The permission is not given unless authorized by the dean. Дозвіл дадуть тоді, коли його схвалить декан.*

Replacements of all kinds are so common in English-Ukrainian translation that even a beginner is sure to use this device more than once.

**Addition. Addition in translation is a device intended for the compensation of structural elements implicitly present in the source text or paradigm forms missing in the target language.** Additions in translation from English into Ukrainian stem from the differences in the syntactic and semantic structure of these languages. In English, being an analytical language, the syntactic and semantic relations are often implicitly expressed through order of syntactic elements and context environment whereas in predominantly synthetic Ukrainian these relations are explicit (expressed in relevant words). When translating from English into Ukrainian a translator is to visualize the implicit objects and relations through additions:

*The flowers carpeted the hills and fields. Квіти вкривали килимом пагорби та поля.*

So-called 'noun clusters' frequently encountered in newspaper language are especially rich in 'hidden' syntactic and semantic information to be visualized by addition in translation:

*Green Party federal election money – гроші Партії зелених, призначені на вибори на федеральному рівні;*

*fuel tax protests – протести, пов'язані з підвищенням податку на паливо;*

*peer-bonded goods – товари, розраховані на споживання певною віковою групою.*

**Omission. Omission is reduction of the elements of the source text considered redundant from the viewpoint of the target language structural patterns and stylistics.** Consider the examples in translation of which omission is used *He jumped to his feet and ran after him. Він різко підвівся та побіг за ним. We were sick and tired of waiting for hours and hours. Ми втомилися від очікування годинами.* Omission is the opposite of addition – to understand it consider the literal translation into English of the above noun clusters from their Ukrainian translation and compare these translations with the original English text:

*Green Party federal election money – гроші Партії зелених, призначені на вибори на федеральному рівні – Green Party money intended for the elections at the federal level;*

*fuel tax protests – протести, пов'язані з підвищенням податку на паливо – protests related to the increase of the fuel tax;*

*peer-bonded goods – товари, розраховані на споживання певною віковою групою – goods designed for use by certain age groups.*

Furthermore, the meaning of their constituents being the same, a number of expressions do not require translation into Ukrainian in full, e.g., *null and void – недійсний*.

So, as one can see, proper omissions are important and necessary translation devices rather than translator's faults as some still tend to believe.



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## Questions

1. What is a transformation?
2. What types of transformations do you know?
3. What is an occasional transformation? Give examples.
4. What regular transformations are typical for English-Ukrainian translation?
5. Which type of transformations presents major translation problems and why?
6. What are the basic translation devices?
7. What is partitioning and integration? Define them and give examples.
8. What is replacement? Define it. What are the basic types of replacements in practical translation? Give examples.
9. What is addition? Give definition and examples.
10. What is omission? Give examples of Ukrainian-English translation.

# LECTURE 7.

## TRANSLATION INTO ENGLISH

- 1. Peculiarities of English and Ukrainian language systems.**
- 2. Steps to be made in Ukrainian - English translation.**

This lecture emphasizes the essential features to be remembered by the students when translating into English:

- pre-determined order of words in a sentence;
- verbal style of expression;
- analytical way of expressing semantic and syntactic relations between words;
- the use of prepositional structures.

When translating into any language one is expected to treat with due regard the peculiarities of its grammatical and lexico-semantic systems. Of numerous peculiarities of the system of English the following three are, perhaps, the most important for translation into this language:

- definite (pre-determined) order of words in a sentence;
- predominantly verbal style of expression;
- analytical way of expressing semantic and syntactic relations between words (by positioning rather than by prepositions and case forms).

The system of Ukrainian is characterized by such features as:

- free word order;
- predominantly nominative style of expression;
- expression of semantic and syntactic relations by prepositions and/or case forms.

Taking into consideration the peculiarities of both systems the below mentioned steps should be made when translating from Ukrainian into English:

- to change the word order in the source sentences in accord with the English syntax;
- to change the source text style into predominantly verbal;
- to express the syntactic and semantic relations between nouns by their proper positioning.

Speaking of translation means and devices the most applicable ones for Ukrainian-English translation are restructuring (rewording) of the source

sentences, replacement of noun combinations by verbal structures and substitution of target noun clusters for source prepositional combinations.

It should be noted, however, that all said above is valid only for the general case – each particular translation case demands individual consideration.

Let's take an example to illustrate a typical Ukrainian-English transformations.

*Необхідно негайно провести голосування з цього питання. The issue is to be voted immediately.*

Note rewording and replacement of the nominative combination by the verbal construction in the above example.

As concerns the approaches used in Ukrainian-English translation one is to remember that the denotative approach and transformations are used in combination.

To explain the necessity of denotative approach when translating into English one is to apply the communicational scheme of translation.

The matter is that the target audience of Ukrainian-English translation is foreigners having cultural and educational background which sometimes radically differs from Ukrainian culture and ways of life. Hence, in order to convey the source text content in an optimal way one should translate it using the phrasing common to and easily understood by the target audience. The best way to do this provides a combination of denotative approach (interpretation of the content) and transformational scheme (transforming Ukrainian phrases into standard English expressions). In English-Ukrainian translation the translator is expected to interpret the content of the source text using standard phrasing of the target language speakers. Let's take an example of Ukrainian – English translation to illustrate the above recommendation.

Міцне, повите спокійною усмішкою обличчя. Вилитий Іван! Чистісінько батькова крутобровість. Наче той ожив, наче воскрес...

... Вже викликають інших. З числа цивільних одержує грамоту і той модерняга, що приїздив мотоциклом до кіношників, пропонував зіграти роль анонімника. Одержавши нагороду й відходячи від столу, підморгнув Колосовському: а ви, мовляв, не хотіли брати... Не знаєте, братці, людей... (Oles Honchar)

The strong face, the smile.... The arched brows. He was the image of Ivan! Ivan himself may have come to life again, risen from the dead.

...Others were called. One of the civilians was the dashing young fellow who had come on his motorcycle asking to be given the role of anonymous letter-writer. He took his certificate and as he left the table winked at Kolosovsky, as though to say: And you didn't want to take me. You're a poor judge of people...



As one can see a non-native speaking translator can achieve good results in Ukrainian-English translation only through using standard (clicheed) English phrases. The use of standard (clicheed) phrases in translation into English is desirable since they are repeatedly tested by native speakers and carry with them correct associations and allusions. Of course, in literary translation this aspect is more important than in translation of technical or official documents. Generally speaking, the effectiveness of translation into English by a foreigner depends on the type of the source text. The lowest level of connotations is observed in legal texts where no ambiguity is tolerated, besides, legal texts are highly clicheed. In a way the same is true for technical texts and official documents. This is where one may expect good results translating into English by standard 'well-worn' expressions.

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### Questions

1. What are the peculiarities of the English language system which are to be taken into account in Ukrainian-English translation?
2. What are the most important changes of the source text in Ukrainian-English translation?
3. What is the optimal approach in Ukrainian-English translation?
4. Why is it desirable to use standard (cliched) expressions when translating into a foreign language.
5. Grade the texts according to difficulties they present for Ukrainian-English translation.

# LEXICOLOGY

## LECTURE 1. LEXICOLOGY AS A SCIENCE

1. The object of lexicology.
2. The notion of lexical system.
3. The connection of lexicology with phonetics, stylistics and grammar.

This lecture:

- introduces the object of lexicology;
- presents the types of lexicology;
- defines what general, special, contrastive, historical, descriptive lexicology study;
- explains the notion of a lexical system;
- characterizes the relation of words in the lexical system;
- shows the ties of lexicology with phonetics, stylistics and grammar.

**1. Lexicology** (from Greek word lexis-word and logos-learning) is the part of linguistics dealing with the vocabulary of a language and the properties of words as the main units of language.

Vocabulary is used to denote the system formed by the sum total of all the words and word equivalents that the language possesses.

Word denotes the basic unit of a given language resulting from the association of a given meaning with a given group of sounds capable of a

given grammatical employment. A word is simultaneously a semantic, grammatical and phonological unit.

The general study of words and vocabulary, irrespective of the specific features of any particular language, is known as **general lexicology**. Linguistic phenomena and properties common to all languages are generally referred to as language universals. **Special lexicology** devotes its attention to the description of the characteristic peculiarities in the vocabulary of a given language. **Contrastive lexicology** provides a theoretical basis on which the vocabularies of different languages can be compared and described. **Historical lexicology** or **etymology** discusses the origin of various words, their change and development and investigates the linguistic and extralinguistic forces modifying their structure, meaning and usage. **Descriptive lexicology** deals with the vocabulary of a given language at a given stage of its development. The descriptive lexicology of the English language deals with the English word in its morphological and semantical structures, investigating the interdependence between these two aspects. Lexicology also studies all kinds of semantic grouping and semantic relations: synonymy, antonymy, semantic fields, etc. Semantics – the study of meaning; it is relevant both for lexicology and grammar.

2. Lexicology studies vocabulary of language as a structure and as a system. In this system words have certain linguistic relations, which are classified into syntagmatic and paradigmatic.

**Syntagmatic relations** are based on the linear character of speech, i.e. on the influence of context. The term context is defined as the minimum stretch of speech necessary and sufficient to determine which of the possible meanings of a polysemantic word is used, e.g., *blue eyes; to feel blue*. In some cases the microcontext, i.e. that of a sentence or a syntagm, is not sufficient, and a broader context, or macrocontext, is necessary. *There were Blue shops and Buff shops, Blue inns and Buff inns.* (the Blues, the Buffs – 2 rival leading parties of the town).

**Paradigmatic relationships** determining the vocabulary system may be subdivided as follows: (1) the interdependence of elements within words; (2) the interdependence of words within the vocabulary; (3) the influence of other aspects of the same language.

(1) The interdependence of elements within words is revealed when the components of the lexical system are viewed as complex morphological and semantic structures. Morphology considers the English word as a structure described in terms of morphemes and of the patterns in which morphemes are arranged. Semasiology studies the semantic structure of words described in terms of lexico-semantic variants and conditions of distribution relevant for judging whether these variants are identical or different.

(2) The interdependence of words within the vocabulary characterizes the English vocabulary in general, studying various possible groupings within system: classes, subclasses, groups of words. All these groupings are based on some common features with respect to which words may be regarded as equivalents. Word-families, for instance, have as their basis a common root; synonymic series – a common denotative meaning; stylistic layers – a common sphere of usage; thematic groups – a common sphere of reference. Comparing words within the same word-family, one can see that the difference in meaning may be signaled by a difference in morpheme arrangement:

- *house-dog* – *сторожевой пес*;
- *dog-house* – *собачья будка*.

By contrasting derivational morphemes as in:

- *dogged* – *впертый, настойчивый*;
- *doggish* – *собачий, жестокий*.

By difference in morphemic composition and derivational patterns as in *dog*, *doggedly*.

(3) the interdependence of words within the lexical subsystems may be seen by observing shifts in the meaning of existing words that occur when a new word is introduced into their semantic sphere. Characteristic examples are to be found in the influence of borrowings upon native words. The native OE *harvest* originally meant not only "*the gathering of grain*", but also "*the season for reaping*". Beginning with the end of the 14<sup>th</sup> century the word *autumn* was borrowed, the second meaning was lost in the native word and transferred to the word "*autumn*".

**3.** The word is studied in other branches of linguistics such as general linguistics, the history of the language, phonetics, stylistics, grammar.

The connection of lexicology with phonetics is important. On the acoustic level words consist of phonemes and phonemes participate in signification. They have no meaning of their own. The form-meaning unity is introduced only on a higher level, i.e. on the level of morphemes. Nevertheless, as their function is building up morphemes, phonemes are not lexicologically irrelevant. They serve to distinguish between meaning. The importance of the phonemic sequence and arrangement may be revealed by a transposition of parts of words.

*Our queer old dean.*  
*Our dear old queen.*

Word-unity is conditioned by a number of phonological features. Phonemes follow each other in a fixed sequence so that [pit] is different from [tip].

Stylistics, although from a different angle, studies many problems treated in lexicology. These are the problems of meaning, synonymy, differentiation of vocabulary according to the sphere of communication and some other issues.

A close connection exists between lexicology and grammar system of the language because there are the ties between the objects of their study. Even isolated words as presented in a dictionary bear a definite relation to the grammar system of the language because they belong to some part of speech. Every word alongside with its lexical meaning possesses some grammatical meaning. The ties between lexicology and grammar are strong in the sphere of word-formation which before lexicology became a separate branch of linguistics had been considered as part of grammar.



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## Questions

1. What is the origin of the word "lexicology"?
2. What is the object of lexicology?
3. What types of lexicology do you know? What do they study?
4. What are the relations of words in the lexical system? Characterize them.
5. What are the ties of lexicology with phonetics, stylistics and grammar.

# LECTURE 2.

## ETYMOLOGICAL ANALYSIS OF MODERN ENGLISH VOCABULARY

### 1. Words of native origin and their characteristics.

### 2. Borrowings.

- 2.1. Classification of borrowings according to the borrowed aspect.
- 2.2. Classification of borrowings according to the degree of assimilation.
- 2.3. Classification of borrowings according to the language from which they were borrowed.

### 3. Etymological doublets.

### 4. International words.

This lecture:

- introduces two layers of the English language: the native stock of words and borrowed stock of words;
- gives definitions and examples of native words and borrowed words, presents their essential characteristics;
- presents classifications of borrowings according to different criteria such as the borrowed aspect, the degree of assimilation, the language from which they were borrowed and explains their peculiar features;
- defines etymological doublets and international words, demonstrates their main peculiarities, gives the examples .

1. Etymologically the vocabulary of the English language consists of two layers **the native stock of words** and **borrowed stock of words**. Native words comprise only 30% of the total number of words in the English vocabulary.

**A native word** is a word which belongs to the original English stock, as known from the earliest available manuscripts of the Old English period.

The native words are subdivided into those of the Indo-European stock and those of common Germanic origin, i.e. of words having parallels in

German, Norwegian and Dutch. Several linguists are inclined to the opinion that there exist specifically English words which have no cognates in other languages and constitute the English proper element of the vocabulary. The words having the cognates (words of the same etymological root, of common origin) in the vocabularies of different Indo-European languages from the oldest layer which readily falls into definite semantic groups are as follows:

1. Family relations: *father, mother, brother, son, daughter* (cf. Ukr. *Мати, брат, син*).
2. Parts of the human body: *foot* ( cf. Rus. *пядь*), *nose* (cf. Ukr. *ніс*), *lip, heart*.
3. Animals: *cow, swine, goose*.
4. Plants: *tree, birch* (cf. Rus. *береза*), *corn* ( cf. Rus. *зерно*).
5. Time of day: *day, night*.
6. Heavenly bodies: *sun, moon, star*.
7. Numerous adjectives: *red*, ( cf. Ukr. *Рудий*, Rus. *рыжий*), *new, glad* ( cf. Rus. *гладкий*), *sad* (cf. Rus. *сыт*).
8. The numerals from *one to a hundred*.
9. Pronouns: *personal* (except *they* which is a Scandinavian borrowing); *demonstrative*.
10. Numerous verbs: *be* ( cf. Rus. *стоять*), *sit* (cf. Rus. *Сидеть*), *eat* (cf. Rus. *есть*), *know* (cf. Rus. *знать, знаю*).

Some of the most frequent verbs are also of Indo-European common stock: *bear, come, sit, stand* and others. The adjectives of this group denote concrete physical properties: *hard, quick, slow, red, white*. Most numerals also belong here.

The Germanic element represents words of roots common to all or most Germanic languages. Some of the main groups of Germanic words are the same as in the Indo-European element.

1. Parts of the human body: *head, hand, finger, bone*.
2. Animals: *bear, fox, calf*.
3. Plants: *oak, fir, grass*.
4. Natural phenomena: *rain, frost*.
5. Seasons of the year: *winter, spring, summer*.
6. Landscape features: *sea, land*.
7. Human dwellings and furniture: *house, room, bench*.
8. Sea-going vessels: *boat, ship*.
9. Adjectives: *green, blue, grey, white, small, thick, high, old, good*.
10. Verbs: *see, hear, speak, tell, say, answer, make, give, drink*.

2. More than two thirds of the English vocabulary are borrowings. Mostly they are the words of Romanic origin (Latin, French, Italian, Spanish). **Borrowed words** are different from native ones by their phonetic structure, by their morphological structure and also by their grammatical forms. It is also characteristic of borrowings to be non-motivated semantically.

English history is very rich in different types of contacts with other countries, that is why it is very rich in borrowings. The Roman invasion, the adoption of Christianity, Scandinavian and Norman conquests of the British Isles, the development of British colonialism, trade and cultural relations served to increase immensely the English vocabulary. The majority of these borrowings are fully assimilated in English in their pronunciation, grammar, spelling and can be hardly distinguished from native words.

English continues to take in foreign words, but now the quantity of borrowings is not so abundant as it was before. All the more so, English now has become a "giving" language, it has become Lingva franca of the twenty-first century.

Borrowings can be classified according to different criteria:

- a) according to the aspect which is borrowed;
- b) according to the degree of assimilation;
- c) according to the language from which the word was borrowed.

In this classification only the main languages from which words were borrowed into English are described, such as Latin, French, Italian, Spanish, German and Russian.

**2.1.** There are the following groups of borrowings: **phonetic borrowings, translation loans, semantic borrowings, morphemic borrowings.**

**Phonetic borrowings** are most characteristic in all languages, they are called **loan words proper**. Words are borrowed with their spelling, pronunciation and meaning. Then they undergo assimilation, each sound in the borrowed word is substituted by the corresponding sound of the borrowing language. In some cases the spelling is changed. The structure of the word can also be changed. The position of the stress is very often influenced by the phonetic system of the borrowing language. The paradigm of the word, and sometimes the meaning of the borrowed word are also changed. Such words as: *labour, travel, table, chair, people* are phonetic borrowings from French; *apparatchik, nomenklatura, sputnik* are phonetic borrowings from Russian; *bank, soprano, duet* are phonetic borrowings from Italian, etc.

**Translation loans** are word-for-word (or morpheme-for-morpheme) translations of some foreign words or expressions. In such cases the notion is borrowed from a foreign language but it is expressed by native lexical units, *to take the bull by the horns* (Latin), *fair sex* (French), *living space* (German)



etc. Some translation loans appeared in English from Latin already in the Old English period, e.g. *Sunday* (solis dies). There are translation loans from the languages of Indians, such as: *pipe of peace*, *pale-faced*, from German *masterpiece*, *homesickness*, *superman*.

**Semantic borrowings** are such units when a new meaning of the unit existing in the language is borrowed. It can happen when we have two relative languages which have common words with different meanings, e.g. there are semantic borrowings between Scandinavian and English, such as the meaning *to live* for the word *to dwell* which in Old English had the meaning *to wander*. Or else the meaning *дар, подарок* for the word *gift* which in Old English had the meaning *выкуп за дружину*.

Semantic borrowing can appear when an English word was borrowed into some other language, developed there a new meaning and this new meaning was borrowed back into English, e.g. *brigade* was borrowed into Russian and formed the meaning *a working collective-бригада*. This meaning was borrowed back into English as a Russian borrowing. The same is true of the English word *pioneer*.

**Morphemic borrowings** are borrowings of affixes which occur in the language when many words with identical affixes are borrowed from one language into another, so that the morphemic structure of borrowed words becomes familiar to the people speaking the borrowing language, e.g. we can find a lot of Romanic affixes in the English word-building system, that is why there are a lot of words – hybrids in English where different morphemes have different origin, e.g. *goddess*, *beautiful*, etc.

**2.2.** Assimilation is a process of alteration of speech sounds as a result of which one of the sounds becomes fully or partially similar to the adjoining sound. The degree of assimilation of borrowings depends on the following factors: a) from what group of languages the word was borrowed, if the word belongs to the same group of languages to which the borrowing language belongs it is assimilated easier, b) in what way the word is borrowed: orally or in the written form, words borrowed orally are assimilated quicker, c) how often the borrowing is used in the language, the greater the frequency of its usage, the quicker it is assimilated, d) how long the word lives in the language, the longer it lives, the more assimilated it is.

Accordingly borrowings are subdivided into: **completely assimilated, partly assimilated and non-assimilated (barbarisms)**.

**Completely assimilated borrowings** are not felt as foreign words in the language, cf the French word *sport* and the native word *start*. Completely assimilated verbs belong to regular verbs, e.g. *correct-corrected*. Completely assimilated nouns form their plural by means of s-inflexion, e.g. *gate-gates*. In completely assimilated French words the stress has been shifted from the last syllable to the last but one.

Semantic assimilation of borrowed words depends on the words existing in the borrowing language, as a rule, a borrowed word does not bring all its meanings into the borrowing language, if it is polysemantic, e.g. the Russian borrowing *sputnik* is used in English only in one of its meanings.

**Partly assimilated borrowings** are subdivided into the following groups: a) borrowings non-assimilated semantically, because they denote objects and notions peculiar to the country from the language of which they were borrowed, e.g. *sari, sombrero, taiga, kvass* etc.

b) borrowings non-assimilated grammatically, e.g. nouns borrowed from Latin and Greek retain their plural forms (*bacillus – bacilli, phenomenon – phenomena, datum – data, genius – genii*, etc).

c) borrowings non-assimilated phonetically. Here belong words with the initial sounds /v/ and /z/, e.g. *voice, zero*. In native words these voiced consonants are used only in the intervocal position as allophones of sounds /f/ and /s/ (*loss – lose, life – live*). Some Scandinavian borrowings have consonants and combinations of consonants which were not palatalized, e.g. /sk/ in the words: *sky, skate, ski* etc (in native words we have the palatalized sounds denoted by the digraph "sh", e.g. *shirt*); sounds /k/ and /g/ before front vowels are not palatalized e.g. *girl, get, give, kid, kill, kettle*. In native words we have palatalization, e.g. *German, child*.

Some French borrowings have retained their stress on the last syllable, e.g. *police, cartoon*. Some French borrowings retain special combinations of sounds, e.g. /a:3/ in the words: *camouflage, bourgeois*, some of them retain the combination of sounds /wa:/ in the words: *memoir, boulevard*.

d) borrowings can be partly assimilated graphically, e.g. in Greek borrowings "y" can be spelled in the middle of the word (*symbol, synonym*), "ph" denotes the sound /f/ (*phoneme, morpheme*), "ch" denotes the sound /k/ (*chemistry, chaos*), "ps" denotes the sound /s/ (*psychology*).

Latin borrowings retain their polysyllabic structure, have double consonants, as a rule, the final consonant of the prefix is assimilated with the initial consonant of the stem (*accompany, affirmative*).

French borrowings which came into English after 1650 retain their spelling, e.g. consonants "p", "t", "s" are not pronounced at the end of the word (*buffet, coup, debris*), Specifically French combination of letters "eau" /ou/ can be found in the borrowings: *beau, chateau, troussaeu*. Some of digraphs retain their French pronunciation: 'ch' is pronounced as /sh/, e.g. *chic, parachute*, 'qu' is pronounced as /k/ e.g. *bouquet*, "ou" is pronounced as /u:/, e.g. *rouge*; some letters retain their French pronunciation, e.g. "i" is pronounced as /i:/, e.g. *chic, machine*; "g" is pronounced as /3/, e.g. *rouge*.

Modern German borrowings also have some peculiarities in their spelling: common nouns are spelled with a capital letter e.g. *Autobahn, Lebensraum*; some vowels and digraphs retain their German pronunciation, e.g. "a" is pronounced as /a:/ (*Dictat*), "u" is pronounced as /u:/ (*Kuchen*), "au" is pronounced as /au/ (*Hausfrau*), "ei" is pronounced as /ai/ (*Reich*);

some consonants are also pronounced in the German way, e.g. "s" before a vowel is pronounced as /z/ (*Sitzkrieg*), "v" is pronounced as /f/ (*Volkswagen*), "w" is pronounced as /v/, "ch" is pronounced as /h/ (*Kuchen*).

**Non-assimilated borrowings (barbarisms)** are borrowings which are used by Englishmen rather seldom and are non-assimilated, e.g. *addio* (Italian), *tete-a-tete* (French), *dolce vita* (Italian), *duende* (Spanish), *an homme a femme* (French), *gonzo* (Italian), etc.

**2.3.** According to the language from which they were borrowed borrowings are classified into: **Latin borrowings; French borrowings; Italian borrowings; Spanish borrowings; Germanic borrowings; Russian borrowings.**

### **Latin borrowings**

Among words of Romanic origin borrowed from Latin during the period when the British Isles were a part of the Roman Empire, there are such words as: *street, port, wall* etc. Many Latin and Greek words came into English during the Adoption of Christianity in the 6-th century. At this time the Latin alphabet was borrowed which ousted the Runic alphabet. These borrowings are usually called classical borrowings. Here belong Latin words: *alter, cross, dean*, and Greek words: *church, angel, devil, anthem*.

Latin and Greek borrowings appeared in English during the Middle English period due to the Great Revival of Learning. These are mostly scientific words because Latin was the language of science at the time. These words were not used as frequently as the words of the Old English period, therefore some of them were partly assimilated grammatically, e.g. *formula – formulae*. Here also belong such words as: *memorandum, minimum, maximum, veto*, etc.

Classical borrowings continue to appear in Modern English as well. Mostly they are words formed with the help of Latin and Greek morphemes. There are quite a lot of them in medicine (*appendicitis, aspirin*), in chemistry (*acid, valency, alkali*), in technique (*engine, antenna, biplane, airdrome*), in politics (*socialism, militarism*), names of sciences (*zoology, physics*). In philology most of terms are of Greek origin (*homonym, archaism, lexicography*).

### **French borrowings**

The largest group of borrowings are French borrowings. Most of them came into English during the Norman conquest. French influenced not only the vocabulary of English but also its spelling, because documents were written by French scribes as the local population was mainly illiterate, and the ruling class was French. Runic letters remaining in English after the Latin alphabet was borrowed were substituted by Latin letters and combinations of letters, e.g. "v" was introduced for the voiced consonant /v/ instead of "f" in

the intervocal position /*lufian – love*/, the digraph "ch" was introduced to denote the sound /ch/ instead of the letter "c" /*chest*/ before front vowels where it had been palatalized, the digraph "sh" was introduced instead of the combination "sc" to denote the sound /sh/ /*ship*/, the digraph "th" was introduced instead of the Runic letters "0" and " " /*this, thing*/, the letter "y" was introduced instead of the Runic letter "3" to denote the sound /j/ /*yet*/, the digraph "qu" substituted the combination "cw" to denote the combination of sounds /kw/ /*queen*/, the digraph "ou" was introduced to denote the sound /u:/ /*house*/ (The sound /u:/ was later on diphthongized and is pronounced /au/ in native words and fully assimilated borrowings). As it was difficult for French scribes to copy English texts they substituted the letter "u" before "v", "m", "n" and the digraph "th" by the letter "o" to escape the combination of many vertical lines /*"sunu" – "son", luvu" – "love"*/.

### **Borrowing of French words.**

There are the following semantic groups of French borrowings:

- a) words relating to government : *administer, empire, state, government*;
- b) words relating to military affairs: *army, war, banner, soldier, battle*;
- c) words relating to jury: *advocate, petition, inquest, sentence, barrister*;
- d) words relating to fashion: *luxury, coat, collar, lace, pleat, embroidery*;
- e) words relating to jewelry: *topaz, emerald, ruby, pearl* ;
- f) words relating to food and cooking: *lunch, dinner, appetite, to roast, to stew*.

Words were borrowed from French into English after 1650, mainly through French literature, but they were not as numerous and many of them are not completely assimilated. There are the following semantic groups of these borrowings:

- a) words relating to literature and music: *belle-lettres, conservatorie, brochure, nuance, pirouette, vaudeville*;
- b) words relating to military affairs: *corps, echelon, fuselage, manouvre*;
- c) words relating to buildings and furniture: *entresol, chateau, bureau*;
- d) words relating to food and cooking: *ragout, cuisine*.

### **Italian borrowings**

Cultural and trade relations between Italy and England brought many Italian words into English. The earliest Italian borrowing came into English in the 14-th century, it was the word "*bank*" /from the Italian "*banko*" – "*bench*". Italian money-lenders and money-changers sat in the streets on benches. When they suffered losses they turned over their benches, it was called "*banco rotta*" from which the English word "*bankrupt*" originated. In the 17-th century some geological terms were borrowed : *volcano, granite, bronze, lava*. At the same time some political terms were borrowed: *manifesto, bulletin*.

But mostly Italian is famous by its influence in music and in all Indo-European languages musical terms were borrowed from Italian : *alto, baritone, basso, tenor, falsetto, solo, duet, trio, quartet, quintet, opera, operette, libretto, piano, violin.*

Among the 20-th century Italian borrowings we can mention: *gazette, incognito, autostrada, fiasco, fascist, dilettante, grotesque, graffito*, etc.

### **Spanish borrowings**

Spanish borrowings came into English mainly through its American variant. There are the following semantic groups of them:

a) trade terms: *cargo, embargo*;

b) names of dances and musical instruments: *tango, rumba, habanera, guitar*;

c) names of vegetables and fruit: *tomato, potato, tobacco, cocoa, banana, ananas, apricot*, etc.

**Germanic borrowings.** English belongs to the Germanic group of languages and there are borrowings from Scandinavian, German and Holland languages, though their number is much less than borrowings from Romanic languages.

### **Scandinavian borrowings**

By the end of the Old English period English underwent a strong influence of Scandinavian due to the Scandinavian conquest of the British Isles. Scandinavians belonged to the same group of peoples as Englishmen and their languages had much in common. As the result of this conquest there are about 700 borrowings from Scandinavian into English.

Scandinavians and Englishmen had the same way of life, their cultural level was the same, they had much in common in their literature therefore there were many words in these languages which were almost identical, e.g.

| ON            | OE              | Modern E      |
|---------------|-----------------|---------------|
| <i>syster</i> | <i>sweoster</i> | <i>sister</i> |
| <i>fiscr</i>  | <i>fisc</i>     | <i>fish</i>   |
| <i>felagi</i> | <i>felawe</i>   | <i>fellow</i> |

However there were also many words in the two languages which were different, and some of them were borrowed into English , such nouns as: *bull, cake, egg, kid, knife, skirt, window* etc, such adjectives as: *flat, ill, happy, low, odd, ugly, wrong*, such verbs as : *call, die, guess, get, give, scream* and many others.

Even some pronouns and connective words were borrowed which happens very seldom, such as : *same, both, till, fro, though*, and pronominal forms with "th": *they, them, their*.

Scandinavian influenced the development of phrasal verbs which did not exist in Old English, at the same time some prefixed verbs came out of usage, e.g. *ofniman*, *beniman*. Phrasal verbs are now highly productive in English /*take off*, *give in*, etc/.

### **German borrowings**

There are some 800 words borrowed from German into English. Some of them have classical roots, e.g. in some geological terms, such as: *cobalt*, *bismuth*, *zink*, *quarts*, *gneiss*, *wolfram*. There were also words denoting objects used in everyday life which were borrowed from German: *iceberg*, *lobby*, *rucksack*, *Kindergarten*, etc.

In the period of the Second World War the following words were borrowed: *Volkssturm*, *Luftwaffe*, *SS-man*, *Bundeswehr*, *gestapo*, *gas chamber* and many others. After the Second World War the following words were borrowed: *Berufsverbot*, *Volkswagen*, etc.

### **Holland borrowings**

Holland and England have constant interrelations for many centuries and more than 2000 Holland borrowings were borrowed into English. Most of them are nautical terms and were mainly borrowed in the 14-th century, such as: *freight*, *skipper*, *pump*, *keel*, *dock*, *reef*, *deck*, *leak* and many others.

Besides two main groups of borrowings (Romanic and Germanic) there are also borrowings from a lot of other languages. We shall speak about Russian borrowings, borrowings from the language which belongs to Slavonic languages.

### **Russian borrowings**

There were constant contacts between England and Russia and they borrowed words from one language into the other. Among early Russian borrowings there are mainly words connected with trade relations, such as: *rouble*, *copeck*, *pood*, *sterlet*, *vodka*, *sable*, and also words relating to nature, such as: *taiga*, *tundra*, *steppe*, etc.

There is also a large group of Russian borrowings which came into English through Russian literature of the 19-th century, such as: *Narodnik*, *moujik*, *duma*, *zemstvo*, *volost*, *ukase* etc., and also words which were formed in Russian with Latin roots, such as: *nihilist*, *intelligenza*, *Decembrist*, etc.

After the Great October Revolution many new words appeared in Russian connected with the new political system, new culture, and many of them were borrowed into English, such as: *collectivization*, *udarnik*, *Komsomol* etc., and also translation loans, such as: *shock worker*, *collective farm*, *five-year plan*, etc.

One more group of Russian borrowings is connected with perestroika, such as: *glasnost*, *nomenklatura*, *apparatchik* etc.

**3. Etymological doublets.** Sometimes a word is borrowed twice from the same language. As the result, we have two different words with different spellings and meanings but historically they come back to one and the same word. Such words are called **etymological doublets**. In English there are some groups of them:

### **Latino-French doublets.**

| Latin         | English from Latin | English from French |
|---------------|--------------------|---------------------|
| <i>uncia</i>  | <i>inch</i>        | <i>ounce</i>        |
| <i>moneta</i> | <i>mint</i>        | <i>money</i>        |
| <i>camera</i> | <i>camera</i>      | <i>chamber</i>      |

### **Franco-French doublets doublets borrowed from different dialects of French**

| Norman         | Paris            |
|----------------|------------------|
| <i>canal</i>   | <i>channel</i>   |
| <i>captain</i> | <i>chieftain</i> |
| <i>catch</i>   | <i>chaise</i>    |

### **Scandinavian-English doublets**

| Scandinavian  | English       |
|---------------|---------------|
| <i>skirt</i>  | <i>shirt</i>  |
| <i>scabby</i> | <i>shabby</i> |

There are also etymological doublets which were borrowed from the same language during different historical periods, such as French doublets: *gentil* – люб'язний, благородний, etymological doublets are: *gentle* – м'який, ввічливий and *genteel* – благородний. From the French word *gallant* etymological doublets are: *'gallant* – хоробрий and *ga'llant* – галантний, уважний.

Sometimes etymological doublets are the result of borrowing different grammatical forms of the same word, e.g. the Comparative degree of Latin *super* was *superior* which was borrowed into English with the meaning *high in some quality or rank*. The Superlative degree (Latin *supremus*) in English *supreme* with the meaning *outstanding, prominent*. So *superior* and *supreme* are etymological doublets.

#### 4. International words

Words of identical origin that occur in several languages as a result of simultaneous or successive borrowings from one ultimate source are called **international words**. International words play an especially prominent part in various terminological systems including the vocabulary of science, industry and art. Many of them are of Latin or Greek origin.



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#### Questions

1. What are the words of native origin? Characterize them.
2. What are the borrowed words? How are they classified?
3. What are phonetic, semantic, morphemic borrowings and their peculiarities?
4. What are translation loans and their characteristics?
5. What are completely, partly and non-assimilated borrowings? What are their characteristics?
6. Characterize borrowings according to the language from which they were borrowed?
7. What are etymological doublets and international words?



# LECTURE 3.

## WORD-FORMATION IN MODERN ENGLISH

1. Four structural types of English words.
2. Morphological structure of English words.
3. Types of word-formation in English.
  - 3.1. Highly- productive types of word-formatuon.
  - 3.2. Semi-productive types of word-formation.
  - 3.3. Non-productive types of word-formation.

This lecture:

- introduces four structural types of English words: simple, derived, compound words and derivational compounds;
- presents semantic and structural classifications of morphemes;
- distinguishes root, affixational morphemes and simple, derived, compound stems according to the semantic point of view;
- differentiates free, bound and semi-bound morphemes according to the structural point of view;
- describes highly-productive, semi-productive, non-productive types of word-formation;
- distinguishes affixation, compounding, conversion, shortening as highly-productive types of word-formation; back formation, blending, reduplication, sound-imitation as semi-productive types of word-formation; sound interchange, change of stress as non-productive types of word-formation and gives examples.

1. English words fall into four main structural types:
  - **simple words** (root words) which have only a root morpheme in their structure, e.g. *man, sky, go, look, bright, long, etc.*;
  - **derived words** (affixational derivatives) which consist of a root and one or more affixes, e.g. *joyful, remake, undo, childhood, disagreement, reproductive, indifference, etc.*;

– **compound words** (compounds) in which two or more stems are combined into a lexical unit, e.g. *classroom, whitewash, salesgirl, snow-white, forget-me-not*, etc.;

– **derivational compounds** in which phrase components are joined together by means of compounding and affixation, e.g. *long-legged, black-eyed, bald-headed, strong-willed*, etc.

**2.** A great many words can consist of smaller meaningful structural units which are called morphemes. From the semantic point of view all morphemes are subdivided into two large classes: root morphemes (**roots**) and affixational morphemes (**affixes**). **The root is the lexical nucleus of a word.** It is common to a set of words that make up a lexical word-cluster, e.g. *act in act, actor, action, active, inactive; theor- in theory, theorist, theoretician, theoretical*, etc. There exist many roots which coincide with **root-words**, e.g. *man, son, desk, tree, black, red, see, look*, etc.

**The affixes, in their turn, fall into prefixes which precede the root** (*unhappy, rewrite, discover, decipher, impossible, misbehaviour*, etc.) **and suffixes which follow the root** (*friendship, peaceful, worker, teaching, realize, calmly*, etc.).

**The part of a word which remains unchanged in all the forms of its paradigm is called a stem**, e.g. *girl – in girls, girl's, girls'*; *darken in darkens, darkened, darkening*.

Stems that coincide with roots are known as **simple stems**, e.g. *boy's, trees, reads*, etc.

Stems that contain one or more affixes are **derived stems**, e.g. *teacher's, misfires, governments, undecipherable*, etc.

Binary stems comprising two simple or derived stems are called **compound stems**, e.g. *machine-gunner's, ex-film-star, gentlemanly, school-boyish*, etc.

From the structural point of view morphemes fall into three types: **free morphemes, bound morphemes, and semi-bound morphemes.**

**A free morpheme can stand alone as a word**, e.g. *friendly, friendship* (*cf. a friend*).

**Bound morphemes occur only as constituent parts of words**, e.g. *freedom, greatly, poetic; depart, adrift, enlarge, dishonest, misprint; conceive, deceive, receive; desist, resist, subsist*, etc.

**Semi-bound morphemes can function both as affixes and as free morphemes** (i.e. words). Cf. *after, half, man, well, self* and *after-thought, half-baked, chairman, well-known, himself*.

In Modern English one can often meet morphemes of Greek and Latin origin which have a definite lexical meaning though are not used as autonomous words, e.g. *tele-* 'far', *-scope* 'seeing', *-graph*, '-writing', etc. Such morphemes are usually called **combining forms** or **bound root**

## **morphemes.**

Positional variants of a morpheme are known as **allomorphs**. Thus the prefix *in* (*intransitive, involuntary*) can be represented by allomorph *il-* (*illegal, illiteracy*), *im-* (*immortal, impatience*) *ir-* (*irregular, irresolute*).

Several morphemes are **polysemic**, i.e. a certain form, being a component of words which belong to the same part of speech, can express different meanings. Cf. *bluish* (a.): *Spanish* (a.); *baker* (n.): *boiler* (n.); *sculptor* (n.): *reactor* (n.).

**Homonymic** morphemes have the same form and different meaning, being components of words that belong to different parts of speech, e.g. *quickly* (adv.)

:: *lovely* (a.); *soften* (v.): *silken* (a.). One should distinguish between the homonymy of derivational affixes, on the one hand, and the homonymy of such affixes and inflections, on the other, e.g. *worker* (n.) :: *longer* (comp. d. of a.); *golden* (a.): *taken* (Past part.).

**3.** Word-formation is the process of creating new words from material available in the word-stock according to certain structural and semantic patterns specific for the given language.

Various types of word-formation in Modern English possess different degrees of productivity. Some of them are **highly-productive** (*affixation, compounding, conversion, creating phrasal verbs and nouns, substantivation, shortening*); others are **semi-productive** (*back formation, blending, reduplication, sound-imitation*); **non-productive** (*sound interchange, change of stress*).

**3.1. Affixation** is a word-formative process in which words are created by adding word-building affixes to stems. Affixation includes **prefixation**, i.e. forming new words with the help of prefixes, and **suffixation**, i.e. forming new words with the help of suffixes.

From the etymological point of view affixes are classified according to their origin into **native** (e.g. *-er, -ness, -ing, un-, mis-*, etc.) and **borrowed** (Romanic, e.g. *-tion, -ment, -ance, re-, sub-*, etc.; Greek, e.g. *-ist, -ism, anti-*, etc.).

Affixes can also be classified into **productive** (e.g. *-er, -ness, -able, -y, -ize, un-, re-, die-*, etc.) and **non-productive** (*-th, -hood, -en, -ous*, etc.). Suffixes derive a certain part of speech, hence one should distinguish: **noun-forming, adjective-forming, verb-forming and adverb-forming** suffixes.

**Compounds** are words produced by combining two or more stems (**compounding or composition**) which occur in the language as free forms. They may be classified proceeding from different criteria:

– according to the parts of speech to which they belong;

- according to the means of composition used to link their ICs together;
- according to the structure of their ICs;
- according to their semantic characteristics.

Most compounds in Modern English belong to nouns and adjectives. Compound verbs are less frequent; they are often made through conversion (N → V pattern). Compound adverbs, pronouns, conjunctions and prepositions are rather rare.

The classification of compounds according to the means of joining their ICs together distinguishes between the following structural types:

1) **juxtapositional (neutral)** compounds whose ICs are merely placed one after another: *classroom, timetable, heartache, whitewash, hunting-knife, weekend, grey-green, deep-blue, H-bomb, U-turn, etc.*;

2) **morphological compounds** whose ICs are joined together with a vowel or a consonant as a linking element, e.g.: *gasometer, handicraft, electromotive, Anglo-Saxon, sportsman, saleswoman etc.*;

3) **syntactic compounds** (integrated phrases) which are the result of the process of semantic isolation and structural integration of free word-groups, e.g.: *forget-me-not, bull's-eye, up-to-date, son-in-law, go-between, know-all, etc.*

The classification of compounds according to the structure of their ICs includes the following groups:

Group 1. Compounds consisting of simple stems: *railway, key-board, snow-white, bookshelf, scarecrow, browbeat, etc.*

Group 2. Compounds where at least one of the ICs is a derived stem: *chain-smoker, shoe-maker, pen-holder, snow-covered, moon-lit, price-reduction, etc.*

Group 3. Compounds where at least one of the ICs is a clipped stem: *photo-intelligence, bacco-box, maths-mistress, T-shirt, TV-set, X-mas, etc.*

Group 4. Compounds where at least one of the ICs is a compound stem: *wastepaper-basket, newspaper-ownership, etc.*

Note: Compounds of Group 2 should not be mixed with **derivational compounds** (Group 5) in which the second component does not occur as a free form. Derivational compounds are built by adding a suffix to phrases of the A + N, N + N, Num + N type.

Cf.: chain-smoker ( n + (v + -er)) :: honey mooner ((n + n) + -er); snow-covered (n + (v + -ed)):: slim-waisted ((a + n) + -ed).

In many English words one can find unstressed stems approaching the status of derivational affixes. They have generalized meaning and their combining capacity is very great. Such morphemes are called **semi-affixes**.

Semi-affixes can be used in preposition (**semi-prefixes**, e.g. *half-, ill-, mini-, midi-, maxi-, self-*) and in postposition (**semi-suffixes**, e.g. *-man, -*

*land, -monger, -wright, -worthy, -proof, -like, -wise, -way(s)).*

Lexical units of N + N, A + N patterns are of three types:

1. Free nominal phrases with **characterizing** (non-inherent) attributes, e.g.: *stone wall, brick wall, high wall, low wall, red pen, green pen, new pen, black bird, blue bird, Paris morning, Kyiv evening, etc.*

2. Separable nominals with **classifying** attributes: *silver fox, black fox, gray fox, white fox; paper knife, fruit knife, bread knife, fish knife, knife; machine oil, aviation oil, boiler oil, diesel oil, engine oil, motor oil; wine press, garlic press, tomato press, etc.*

3. Nominal compounds proper with **inherent** attributes forming a semantic whole with head-stems, e.g.: *lipstick, roughneck, hothouse, steam-table, blackbird, cupboard, etc.*

There are two semantic types of compound words: **non-idiomatic** and **idiomatic**. The meaning of non-idiomatic compounds is easily understood from the meanings of their ICs, e.g.: *dining-room, blood-pressure, plum-pudding, skiing-suit, raincoat, bookshelf, etc.* Idiomatic compounds are those in which the meaning of the unit cannot be understood from the meanings of its ICs, e.g.: *buttercup, lady-killer, wall-flower, fiddlesticks, bull's-eye, jelly-fish, forget-me-not, hole-in-the-wall, etc.*

In **reduplication** compounds are made by doubling a stem (often a pseudo-morpheme). Reduplicative compounds fall into three main subgroups:

1. **Reduplicative compounds proper** whose ICs are identical in their form, e.g.: *murmur, bye-bye, blah-blah, pooh-pooh, goody-goody, etc.*

2. **Ablaut (gradational) compounds** whose ICs have different root-vowels, e.g.: *riff-raff, dilly-dally, ping-pong, chit-chat, singsong, etc.*

3. **Rhyme compounds** whose ICs are joined to rhyme, e.g.: *willy-nilly, helter-skelter, hoity-toity, namby-pamby, walkie-talkie, etc.*

**Conversion** is a special type of affixless derivation where a newly-formed word acquires a paradigm and syntactic functions different from those of the original word.

As a matter of fact, all parts of speech can be drawn into the wordbuilding process of conversion to a certain extent. Its derivational patterns are varied, the most widespread among them being N → V, V → N, A → V.

**Phrasal verbs** are combinations of a verb and adverb or a verb and preposition (or verb with both adverb and preposition).

Phrasal verbs may be either non-idiomatic or idiomatic. Non-idiomatic

phrasal verbs retain their primary local meaning, e.g. *come in, come out, come out of, take off, put down*, etc. They may also have a kind of perfective colouring, e.g. *add up, eat up, drink up, swallow up, rise up*, etc.

In idiomatic compounds meanings cannot be derived from their ICs: *bring up* – *виховувати*, *bear out* – *підтверджувати*, *give in* – *піддаватися*, *fall out* – *сваритися*, *take in* – *обманювати*, etc.

**Phrasal nouns** are built from phrasal verbs as a result of a combined effect of compounding, conversion, and change of stress. They consist of ICs identical to those of the corresponding phrasal verbs, but obtain, as a rule, the single-stress pattern and either solid hyphenated spelling, e.g.: *to break down* —> *a breakdown (a break-down)*.

**Substantivation** is the process in which adjectives (or participles) acquire the paradigm and syntactic functions of nouns. One should distinguish two main types of substantivation: complete and partial.

Completely substantivized adjectives have the full paradigm of a noun, i.e. singular and plural case forms. They may be associated with various determiners (definite, indefinite, and zero articles, demonstrative and possessive pronouns, etc.), e.g. *an official, the official, officials, the officials, official's, officials', this official, our officials*, etc. Complete substantivation is often regarded as a pattern of conversion (A —> N), though it may be argued, since, as a rule, it is the result of ellipsis in an attributive phrase: *a conservative politician* —> *a conservative*, *a convertible car* —> *a convertible*.

In the case of partial substantivation adjectives do not acquire the full paradigm of a noun. They fall into several structural-semantic groups:

a) partially substantivized adjectives (PSA) or participles which are singular in form though plural in meaning. They are used with the definite article and denote a group or a class of people, e.g. *the rich, the accused, the English, the blind, the living*, etc.;

b) PSA used mostly in the plural and denoting a group or a class of people, e.g. *reds, greens, buffs, blues*, etc.;

c) PSA used mostly in the plural and denoting inanimate things, e.g. *sweets, ancients, eatables*, etc.;

d) PSA presenting properties as substantive abstract notions, e.g. *the good, the evil, the beautiful, the singular*, etc.;

e) PSA denoting languages, e.g. *English, German, Ukrainian, Italian*, etc.

Premodification of nouns by nouns is highly frequent in Modern English. Noun-adjuncts should not be considered as adjectives produced by means of conversion. Nevertheless, some nouns may undergo the process of **adjectivization** and function as attributes with idiomatic meanings, e.g.:

*coffee-table (n.)* —> *coffee-table (adj.)* – "Of a large size and richly illustrated

There exist two main ways of **shortening: contraction (clipping)** and **abbreviation (initial shortening)**.

**Contraction.** One should distinguish between four types of contraction:

1. **Final clipping (apocope)**, i.e. omission of the final part of the word, e.g.: *doc* (< *doctor*), *lab* (< *laboratory*), *mag* (< *magazine*), *prefab* (< *prefabricated*), *vegs* (< *vegetables*), *AI* (< *Albert*), *Nick* (< *Nickolas*), *Phil* (< *Philip*), etc.

2. **Initial clipping (apheresis)**, i.e. omission of the fore part of the word, e.g.: *phone* (< *telephone*), *plane* (< *aeroplane*), *story* (< *history*), *van* (< *caravan*), *drome* (< *airdrome*), *Dora* (< *Theodora*), *Fred* (< *Alfred*), etc.

3. **Medial clippings (syncope)** i.e. omission of the middle part of the word e.g.: *maths* (< *mathematics*), *fancy* (< *fantasy*), *specs* (< *spectacles*), *binocs* (< *binoculars*), *through* (< *thorough*), etc.

4. **Mixed clipping**, where the fore and the final parts of the word are clipped, e.g.: *tec* (< *detective*), *flu* (< *influenza*), *fridge* (< *refrigerator*), *stach* (< *moustache*), *Liz* (< *Elisabeth*), etc.

Contraction may be combined with affixation, i.e. by adding the suffixes *y*, *-ie* *-o* to clippings, e.g.: *hanky* (< *handkerchief*), *comfy* (< *comfortable*), *unkie* (< *uncle*), *ammo* (< *ammunition*), etc.

**Abbreviations (initial shortenings)** are words produced by shortening the ICs of phrasal terms up to their initial letters. Abbreviations are subdivided into 5 groups:

1. **Acronyms** which are read in accordance with the rules of orthoepy as though they were ordinary words, e.g.: *UNO* /'ju:nou/ (< *United Nations Organization*), *UNESCO* /'ju:'neskou/ (< *United Nations Educational Scientific and Cultural Organization*), *NATO* /'neitou/ (< *North Atlantic Treaty Organization*), *SALT* /so:lt/ (< *Strategic Arms Limitation Talks*), *STEM* /stem/ (< *scanning transmission electron microscope*), *radar* /reida/ (< *radio detecting and ranging*), etc.

2. **Alphabetic abbreviations** in which letters get their full alphabetic pronunciation and a full stress, e.g.: *USA* /'ju:es'ei/ (< *the United States of America*), *B.B.C.* /'bi:'bi:'si:/ (< *the British Broadcasting Corporation*), *M.P.* /'em'pi:/ (< *Member of Parliament*), *G.I.* /'dzi:'ai/ (< *Government Issue*), *FBI* /'ef'bi:'ai/ (< *Federal Bureau of Investigation*), etc.

Alphabetic abbreviations are sometimes used for famous persons' names, e.g.: *F.D.R.* (< *Franklin Delano Roosevelt*), *G.B.S.* (< *George Bernard Shaw*), *B.B.* (< *Brigitte Bardot*), etc.

3. **Compound abbreviations** in which the first IC is a letter (letters) and the second a complete word, e.g. *A-bomb* (< *atomic bomb*), *V-day* (< *Victory day*), *Z-hour* (< *zero hour*), *L-driver* (*learner-driver*), *ACD solution* (< *acid citrate dextrose solution*), etc.

One or both ICs of compound abbreviations may be clipped, e.g.: *mid-August*, *Interpol* (< *International police*), *hi-fi* (< *high fidelity*), *sci-fic* (< *science fiction*), etc.

4. **Graphic abbreviations** which are used in texts for economy of space. They are pronounced as the corresponding unabbreviated words, e.g.: *Mr.* (< *Mister*), *m.* (< *mile*), *ft.* (< *foot/feet*), *v.* (< *verb*), *ltd.* (< *limited*), *govt.* (< *government*), *usu.* (< *usually*), *pp.* (< *pages*), *Co* (< *Company*), *Capt.* (< *Captain*), *X-mas* (< *Christmas*), etc.

5. **Latin abbreviations** which sometimes are not read as Latin words but as separate letters or are substituted by their English equivalents, e.g.: *i.e.* /ai 'i:/ – *that is*; *a.m.* /ei 'em/ – *before midday, in the morning*, *e.g.* – *for example*, *Id.* – *in the same place*, *cf.* – *compare*, etc.

**3.2. In reduplication** compounds are made by doubling a stem (often a pseudo-morpheme). Reduplicative compounds fall into three main subgroups:

1. **Reduplicative compounds proper** whose ICs are identical in their form, e.g.: *murmur*, *bye-bye*, *blah-blah*, *pooh-pooh*, *goody-goody*, etc.

2. **Ablaut (gradational) compounds** whose ICs have different root-vowels, e.g.: *riff-raff*, *dilly-dally*, *ping-pong*, *chit-chat*, *singsong*, etc.

3. **Rhyme compounds** whose ICs are joined to rhyme, e.g.: *willy-nilly*, *helter-skelter*, *hoity-toity*, *namby-pamby*, *walkie-talkie*, etc.

**Sound-imitation (onomatopoeia).** Sound-imitative (onomatopoeic) words are made of imitating sounds produced by living beings and inanimate objects, e.g.: *babble*, *bang*, *buzz*, *crash*, *giggle*, *hiss*, *moo*, *purr*, *rustle*, etc.

**Back formation** is the derivation of new words (mostly verbs) by means of subtracting a suffix or other element resembling it: *butle* < *butler*, *combust* < *combustion*, *greed* < *greedy*, *lase* < *laser*, *luminisce* < *luminescent*, *sculp* < *sculptor*, etc.

**Blending** is the formation of new lexical units by means of merging fragments of words into one new word, or combining the elements of one word with a notional word, e.g.: *smog* (*smoke* + *fog*), *radiotrician* (*radio* + *electrician*), *drunch* (*drinks* + *lunch*), *cinemagnate* (*cinema* + *magnate*), etc.



**3.3. Change of stress.** Several nouns and verbs of Romanic origin have a distinctive stress pattern. Such nouns, as a rule, are forestressed, and verbs have a stress on the second syllable, e.g.: *'accent (n.) :: ac'cent (v.), :: 'contest (n.) :: con'test (v.), record (n.) :: re'cord (n.), 'attribute (n.) :: attribute (v.), etc.*

The same distinctive stress pattern is observed in some pairs of adjectives and verbs, e.g.: *'absent (a.) :: ab'sent (v), 'abstract (a.) :: ab'stract (v.), 'frequent (a.) :: fre'quent (v.), etc.*

**Sound interchange(gradation).** Words belonging to different parts of speech may be differentiated due to the sound interchange in the root, e.g.: *food(n.) :: feed (v.), gold (n.) :: gild (v.), strong (a.) :: strength (n.), etc.*



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## Questions

1. What are four types of English words?
2. How are morphemes classified according to the semantic point of view?
3. What is the structural classification of morphemes?
4. What are highly-productive types of word-formation? Define them, give the examples?
5. Name semi-productive types of word-formation, give their definitions with the examples.
6. Enumerate non-productive types of word-formation. Define them, give the examples.

# LECTURE 4.

## SEMASIOLOGY

1. Semasiology as a branch of linguistics.
2. Types of word meaning. Lexical and grammatical meanings. Denotative, connotative and implicational meanings.
3. Polysemy. The semantic structure of a polysemantic word.
4. Context. Types of context.
5. Change of meaning.

This lecture:

- introduces semasiology as a linguistic branch;
- presents types of word meaning;
- distinguishes lexical and grammatical meanings;
- differentiates denotative, connotative and implicational meanings;
- clarifies the types of connotations;
- describes the notion of polysemy and defines the semantic structure of a polysemantic word;
- gives the definition of the context and explains its types: lexical, grammatical and extra-linguistic;
- distinguishes such types of semantic changes as specialization and generalization; elevation and degradation; metaphor and metonymy; hyperbole and litotes.

**1. Semasiology** is the branch of linguistics concerned with the meaning of words and word equivalents. The name comes from the Greek semasia-signification and logos-learning. The main objects of semasiological study are as follows: types of lexical meaning, polysemy and semantic structure of words, semantic development of words, the main tendencies of the change of word meaning, semantic grouping in the vocabulary system, i.e. synonyms, antonyms, semantic fields, thematic groups, etc.

2. The branch of linguistics which specialises in the study of meaning is called **semantics**. The modern approach to semantics is based on the assumption that the inner form of the word (i.e. its meaning) presents a structure which is called the **semantic structure of the word**.

Thus, meaning is a certain reflection in our mind of objects, phenomena or relations that makes part of the linguistic sign – its so-called inner facet, whereas the sound-form functions as its outer facet.

Within grammatical and lexical aspects of a language grammatical and lexical meanings are distinguished.

A **grammatical meaning** is defined as the expression in speech of relations between words. The grammatical meaning is more abstract and more generalized than the lexical meaning. It is recurrent in identical sets of individual forms of different words as the meaning of plurality in the following words *students, books*.

The definition of a lexical meaning given by various authors, though different in detail, agree in the basic principle: they all point out that **the lexical meaning** is the realization of concept or emotion by means of a definite language system.

A **denotative meaning** expresses the conceptual content of a word. To denote is to serve as a linguistic expression for a concept or as a name for an individual object. It is the denotative meaning that makes communication possible.

A **connotation** is the pragmatic communicative value the word receives depending on where, when, how, by whom, for what purpose and in what context it may be used. There are four main types of connotations: **stylistic, emotional, evaluative and expressive/intensifying**.

**Stylistic connotation** is what the word conveys about the speaker's attitude to the social circumstances and the appropriate functional style (*slay vs kill*), **evaluative connotation** may show his approval or disapproval of the object spoken of (*clique vs group*), **emotional connotation** conveys the speaker's emotions (*mummy vs mother*), the degree of intensity (*adore vs love*) is conveyed by **expressive or intensifying connotation**. As an example, let us compare the words *to die* and *to peg out*. It is easy to note that the former has no connotation, whereas the latter has a definite stylistic connotation of vulgarity.

Fulfilling the **significant function** and the **communicative function** of the word the denotative meaning is present in every word and may be regarded as the central factor in the functioning of a language.

**The expressive function** of a language (the speaker's feelings) and **the pragmatic function** (the effect of words upon listeners) are rendered in connotations. Unlike the denotative meaning, connotations are optional.

Connotations differ from **an implicational meaning** of the word. The implicational meaning is the implied information associated with the word, with what the speakers know about the concept. A *wolf* is known to be greedy

and cruel (implicational meaning), but the denotative meaning of this word does not include these features. **The denotative or the intentional meaning** of the word *wolf* is "a wild animal resembling a dog that kills sheep and sometimes even attacks men". Its figurative meaning is derived from implied information, from what we know about *wolves* – "a cruel greedy person", also the adjective *wolfish* means "greedy".

**3.** Most words convey several concepts and thus possess the corresponding number of meanings. A word having several meanings is called **polysemantic**, and the ability of words to have more than one meaning is described by the term **polysemy**. Most English words are polysemantic. It should be noted that the wealth of expressive resources of a language largely depends on the degree to which polysemy has developed in the language. The process of enriching the vocabulary does not consist merely in adding new words to it, but, also, in the constant development of polysemy. The process of polysemy development involves both the appearance of new meanings and the loss of old ones. The general tendency with the English vocabulary at the modern stage of its history is to increase the total number of its meanings and in this way to provide for a quantitative and qualitative growth of the language's expressive resources.

The word in one of its meanings is termed a **lexico-semantic variant** of this word. All the lexico-semantic variants of a word taken together form its **semantic structure**.

The leading component in the semantic structure of a word is usually termed a **denotative component**. The denotative component expresses the conceptual content of a word. The additional semantic components in the semantic structure of a word are termed **connotations or connotative components**. E.g. *lonely-alone, without a company* (denotative component), *melancholy, sad* (connotative component); *to shiver-to tremble* (denotative component), *lastingly, with the cold*(connotative component); *to shudder-to tremble* (denotative component), *briefly, with horror* (connotative component).

The system of meanings of polysemantic words evolves gradually. The older the word is, the better developed is its semantic structure. The normal pattern of a word's semantic development is from monosemy to a simple semantic structure encompassing only two or three meanings, with a further movement to an increasingly more complex semantic structure.

**4.** Context is a powerful preventative against any misunderstanding of meanings, especially of polysemantic words.

**By the term context we understand the minimal stretch of speech determining each individual meaning of the word.** The context individualises the meanings, brings them out. The two main types of

linguistic contexts which serve to determine individual meanings of words are **the lexical context** and **the grammatical context**. These types are differentiated depending on whether the lexical or the grammatical aspect is predominant in determining the meaning.

In **lexical contexts**, of primary importance are lexical groups combined with the polysemantic words under consideration.

The adjective *heavy* in isolation possesses the meaning "of great weight, weighty". When combined with the lexical group of words denoting natural phenomena as *wind, storm*, etc. it means "striking, following with force, abundant", e.g. *heavy, rain, wind, storm*, etc. In combination with the words *industry, arms, artillery* and the like, *heavy* has the meaning "the larger kind of something" as *heavy industry, artillery*.

In **grammatical context** it is the grammatical (mainly the syntactic) structure of the context that serves to determine various individual meanings of a polysemantic word. Consider the following examples:

1. *I made Peter study.*
2. *My friend made a good teacher.*

In the pattern *to make+N+Vinf* the word *make* has the meaning "*to force*", and in the pattern *to make+A+N* it has the meaning "*to turn out to be*". Here the grammatical context helps to determine the meaning of the word "make".

So, linguistic (verbal) contexts comprise lexical and grammatical contexts. They are opposed to **extra-linguistic contexts** (non-verbal). In extra-linguistic contexts the meaning of the word is determined not only by linguistic factors but also by the actual situation in which the word is used.

5. The meaning of a word can change in the course of time. Changes of lexical meanings can be proved by comparing contexts of different times. Transfer of the meaning is called lexico-semantic word-building. In such cases the outer aspect of a word does not change.

The causes of semantic changes can be extra-linguistic and linguistic, e.g. the change of the lexical meaning of the noun "*pen*" was due to extra-linguistic causes. Primarily "*pen*" comes back to the Latin word "*penna*" (*a feather of a bird*). As people wrote with goose pens the name was transferred to steel pens which were later on used for writing. Still later any instrument for writing was called "*a pen*".

On the other hand, causes can be linguistic, e.g. the conflict of synonyms when a perfect synonym of a native word is borrowed from some other language one of them may specialize in its meaning, e.g. the noun "*tide*" in Old English was polisemantic and denoted "*time*", "*season*", "*hour*". When the French words "*time*", "*season*", "*hour*" were borrowed into English they ousted the word "*tide*" in these meanings. It was specialized and now means "*regular rise and fall of the sea caused by attraction of the moon*". The meaning of a word can also change due to ellipsis, e.g. the word-group "*a*

*train of carriages*" had the meaning of "a row of carriages", later on "of carriages" was dropped and the noun "train" changed its meaning, it is used now in the function and with the meaning of the whole word-group.

Semantic changes have been classified by different scientists. The most complete classification was suggested by a German scientist Herman Paul in his work "Prinzipien des Sprachgeschichte". It is based on the logical principle. He distinguishes the following ways: **specialization** and **generalization**; **elevation** and **degradation**; **metaphor** and **metonymy**; **hyperbole** and **litotes**.

**Specialization** is a gradual process when a word passes from a general sphere to some special sphere of communication, e.g. "case" has a general meaning "circumstances in which a person or a thing is". It is specialized in its meaning when used in law (a law suit), in grammar (a form in the paradigm of a noun), in medicine (a patient, an illness). The difference between these meanings is revealed in the context.

The meaning of a word can specialize when it remains in the general usage. It happens in the case of the conflict between two absolute synonyms when one of them must specialize in its meaning to remain in the language, e.g. the native word "meat" had the meaning "food", this meaning is preserved in the compound "sweetmeats". The meaning "edible flesh" was formed when the word "food", its absolute synonym, won in the conflict of absolute synonyms (both words are native). The English verb "starve" was specialized in its meaning after the Scandinavian verb "die" was borrowed into English. "Die" became the general verb with this meaning because in English there were the noun "death" and the adjective "dead". "Starve" got the meaning "to die of hunger" .

The third way of specialization is the formation of Proper names from common nouns, it is often used in toponimics, e.g. *the City – the business part of London, Oxford – university town in England, the Tower – originally a fortress and palace, later – a prison, now – a museum.*

The fourth way of specialization is ellipsis. In such cases primarily we have a word-group of the type "attribute + noun", which is used constantly in a definite situation. Due to it the attribute can be dropped and the noun can get the meaning of the whole word-group, e.g. "room" originally meant "space", this meaning is retained in the adjective "roomy" and word combinations: "no room for", "to take room", "to take no room". The meaning of the word "room" was specialized because it was often used in the combinations: "dining room", "sleeping room" which meant "space for dining", "space for sleeping".

**Generalization** is a process contrary to specialization, in such cases the meaning of a word becomes more general in the course of time.

The transfer from a concrete meaning to an abstract one is most frequent, e.g. "ready" (a derivative from the verb "ridan" – "ride") meant "prepared for a ride", now its meaning is "prepared for anything". "Journey"

was borrowed from French with the meaning "*one day trip*", now it means "*a trip of any duration*".

All auxiliary verbs are cases of generalization of their lexical meaning because they developed a grammatical meaning: "*have*", "*be*", "*do*", "*shall*", "*will*" when used as auxiliary verbs are devoid of their lexical meaning which they have when used as notional verbs or modal verbs, e.g. cf. "*I have several books by this writer*" and "*I have read some books by this author*". In the first sentence the verb "*have*" has the meaning "*possess*", in the second sentence it has no lexical meaning, its grammatical meaning is to form Present Perfect.

**Metaphor** is a transfer of the meaning on the basis of similarity. Herman Paul points out that metaphor can be based on different types of similarity:

a) similarity of shape, e.g. *head (of a cabbage), bottleneck, teeth (of a saw, a comb)*;

b) similarity of position, e.g. *foot (of a page, of a mountain), head (of a procession)*;

c) similarity of function, behaviour e.g. *a whip (an official in the British Parliament whose duty is to see that members were present at the voting)*;

d) similarity of colour, e.g. *orange, hazel, chestnut* etc.

In some cases we have a complex similarity, e.g. *the leg of a table has a similarity to a human leg in its shape, position and function*.

Many metaphors are based on parts of a human body, e.g. *an eye of a needle, arms and mouth of a river, head of an army*.

A special type of metaphor is when Proper names become common nouns, e.g. *philistine – a mercenary person, vandals – destructive people, a Don Juan – a lover of many women* etc.

**Metonymy** is a transfer of the meaning on the basis of contiguity. There are different types of metonymy:

a) the material of which an object is made may become the name of the object, e.g. *a glass, glasses, boards, irons* etc;

b) the name of the place may become the name of the people or of an object placed there, e.g. *the House – members of Parliament, Fleet Street – bourgeois press, the White House – the Administration of the USA* etc;

c) names of musical instruments may become names of musicians, e.g. *the violin, the saxophone*;

d) the name of some person may become a common noun, e.g. "*boycott*" was originally the name of an Irish family who were so much disliked by their neighbours that they did not mix with them, "*sandwich*" was named after Lord Sandwich who was a gambler. He did not want to interrupt his game and had his food brought to him while he was playing cards between two slices of bread not to soil his fingers.

e) names of inventors very often become terms to denote things they invented, e.g. "*watt*", "*om*", "*rentgen*" etc

f) some geographical names can also become common nouns through metonymy, e.g. *holland* (linen fabrics), *Brussels* (a special kind of carpets), *china* (porcelain), *astrachan* (a sheep fur) etc.

**Elevation** is a transfer of the meaning when it becomes better in the course of time, e.g. "*knight*" originally meant "*a boy*", then "*a young servant*", then "*a military servant*", then "*a noble man*". Now it is a title of nobility given to outstanding people; "*marshal*" originally meant "*a horse man*" now it is the *highest military rank* etc.

**Degradation** is a transfer of the meaning when it becomes worse in the course of time. It is usually connected with nouns denoting common people, e.g. "*villain*" originally meant "*working on a villa*" now it means "*a scoundrel*".

**Hyperbole** is a transfer of the meaning when the speaker uses exaggeration,

e.g. "*to hate*" (doing something), (not to see somebody) "*for ages*".

Hyperbole is often used to form phraseological units, e.g. "*to make a mountain out of a molehill*", "*to split hairs*" etc.

**Litotes** is a transfer of the meaning when the speaker expresses affirmative with the negative or vice versa, e.g. *not bad*, *no coward* etc.



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## Questions

1. What is the object of semasiology?
2. What are lexical and grammatical meanings?
3. Define denotative, connotative and implicational meanings. Give the examples.
4. What is context?
5. What are lexical and grammatical contexts?
6. What is extra-linguistic context?
7. Name all the ways of meaning change. Define them and give the examples.



# LECTURE 5.

## ENGLISH VOCABULARY AS A SYSTEM

1. **Synonyms. Their types. Euphemisms.**
2. **Antonyms and their groups.**
3. **Homonyms. Their classification.**

This lecture:

- defines synonyms, differentiates their types and explains them;
- presents euphemisms and examples of such words;
- defines antonyms and classifies them into two groups;
- defines homonyms and presents their classification.

**1. Synonyms** are words belonging to the same part of speech, differing in sound form, and possessing one or more identical or nearly identical (**similar**) denotative meanings.

There are two main types of synonyms:

1. **Ideographic synonyms** which differ in shades of meaning, e.g. *to shake* – *to tremble* – *to shiver* – *to shudder* – *to quiver* – *to quake*; *fast* – *rapid* – *swift* – *quick*, etc.

2. **Stylistic synonyms** which differ in stylistic characteristics, e.g. *father-parent-dad (daddy)* – *papa* – *governor*; *to eat* – *to partake* – *to wolf* – *to lay in*, etc.

In most cases the synonymic group includes both ideographic and stylistic synonyms, e.g. *begin (neutral)* – *to commence (bookish)* – *to start (neutral)* – *to initiate (bookish)*.

**Absolute synonyms**, quite alike in their meanings and stylistic colouring, and, therefore, interchangeable in all contexts, are very rare, e.g. *fatherland* – *motherland* – *homeland*; *word-building* – *word-formation*; *compounding* – *composition*.

Each group of synonyms comprises a **synonymic dominant** – the unit possessing the most general meaning of the kind:

*to shine – to flash – to blaze – to gleam – to glisten – to sparkle – to glitter – to shimmer – to glimmer.*

More "decent" synonymic substitutes used instead of indecent, impolite or too direct words are called **euphemisms**.

Euphemisms may have various causes: *superstition (devil — **deuce**, dickens), social and moral taboos (to copulate — **to make love, make it**), the need to express something in a more delicate, softened way (to die — **to decease**, drunk — **mellow**, stupid — **unwise**, to lie — **to distort the facts**), etc.*

**2.** Words that have directly opposite meanings are called **antonyms**. Antonyms fall into two main groups:

1. **Root antonyms** (those which are of different roots), e.g. *long :: short, quickly :: slowly, up :: down, love :: hatred, to start :: to finish*, etc.

2. **Affixal antonyms** (in which special affixes or their absence express semantic opposition), e.g. *hopeful :: hopeless, faulty :: faultless, happy :: unhappy, appear :: disappear, regular :: irregular*, etc.

Polysemantic words usually have antonyms for each of their lexico-semantic variants: *a **dull** knife :: a **sharp** knife, a **dull** boy :: a **bright** boy, a **dull** novel :: a **thrilling** novel*, etc.

**3.** Words identical in form but quite different in their meaning and distribution are called **homonyms**.

The traditional formal classification of homonyms is as follows:

1. **Absolute homonyms** which are identical both in sound and spelling, e.g. *ball (м'яч) :: ball (бал); bore (сверлити) :: bore (нудна людина); hail (град) :: hail (окликати)*.

2. **Partial homonyms** subdivided into:

1) **Homographs** which are identical in spelling but different in sound, e.g. ***bow** /bou/ (лук) :: **bow** /bau/ (ніс корабля); **lead** /led/ (свинець) :: **lead** /li:d/ (вести); **polish** /polif/ (глянсувати) :: **Polish** /'roulif/ (польський), etc.*

2) **Homophones** which are identical in sound but different in spelling, e.g. ***key** (ключ) :: **quay** (набережна); **fir** (ялинка) :: **fur** (хутро); **sow** (сіяти) :: **sew** (шити), etc.*

Homonyms may be classified by the type of their meaning. In this case one should distinguish between:

1) **Lexical homonyms** which belong to the same part of speech, e.g. ***club** n. (клуб) :: **club** n. (кийок); **bear** v. (нести) :: **bear** v. (терпіти);*

*plane* n. (літак) :: *plain* n. (рівнина) :: *light* a. (легкий) :: *light* a. (світлий), etc.

2) **Grammatical homonyms** which belong to different parts of speech e.g. *horse* n. (кінь) :: *hoarse* a. (хрипкий); *row* v. (гребти) :: *row* n. (ряд); *weather* n. (погода) :: *whether* conj. (чи), etc.

3) **Homofoms** which are identical only in some of their paradigm constituents, e.g. *bore* n.:: *bore* (Past Ind. of bear); *scent* n.:: *sent* (Past Ind. and p.p. of send); *seize* v.:: /he/ sees (Pr. Ind., 3d p. sing. of see), etc.

From the viewpoint of their origin, homonyms are divided into **etymological and historical**.

**Etymological homonyms** are words of different origin. Their formal coincidence is the result of various factors: phonetical changes in native and borrowed words, changes in spelling, etc.

E.g. O.F. *bas* > M.E. *base* I (підлий)

L. *basis* > OE. *base* > M.E. *base* II (основа, підвалина)

O.E. *mal* > M.E. *mole* I (родимка)

O.E. *mol* > Mid.E. *molle* > M.E. *mole* II (крім)

**Historical homonyms** are those which result from disintegration (split) of **polysemy**. At present there is not any connection between their meaning, though they can be traced back to the same etymological source, e.g. *nail* (ніготь) :: *nail* (цвях) < O.E. *naeg(e)l*; *beam* (промінь) :: *beam* (балка, бантина) < O.E. *beat*.

**Paronyms** are words resembling each other in form, but different in meaning and usage, e.g. *ingenious* ("clever"): *ingenuous* ("frank", "artless"). Paronyms are often mistakenly interchanged.



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## Questions

1. What are synonyms? Characterize their types and give the examples.
2. What are euphemisms?
3. What are antonyms? Present their classification and give the examples.
4. What are homonyms? How are they classified?

# LECTURE 6.

## ENGLISH PHRASEOLOGY

### 1. Classification of phraseological units.

### 2. Semantic relations in phraseology.

This lecture:

- defines phraseological units;
- classifies them according to semantic, structural and functional principles;
- explains semantic relations of synonymous and antonymous phraseological units.

1. Phraseological units are stable word-groups characterized by a complete or partially transferred meaning.

There exist several different classifications of phraseological units based on different principles.

According to the classification based on the semantic principle English phraseological units fall into the following classes:

1. **Fusions** – completely non-motivated idiomatic word-groups, e.g. *to show the white feather* ("to betray one's cowardice"), *to pull smb.'s leg* ("to deceive smb."), *to bell the cat* ("to take a risk for the good of others"), *red tape* ("bureaucratic delays"), *a white elephant* ("a present one can't get rid of); *half seas over* ("drunk"), *once in a blue moon* ("hardly at all" or "hardly ever"), etc.

2. **Half-fusions** – stable word-groups in which the leading component is literal, while the rest of the group is idiomatically fused, e.g. *to rain cats and dogs* ("to rain heavily"), *to talk through one's hat* ("to talk foolishly"), *to work double tides* ("to work very hard"), *to buy smth. for a song* ("to buy smth. very cheaply"), *to pay through the nose* ("to pay unreasonably much), etc.

3. **Unities** – metaphorically motivated idioms, e.g. *to make a mountain out of a molehill* ("to become excited about trifles"), *to play second fiddle* ("to have a lower or less important position"), *to wash one's dirty linen in*

**public** ("to tell people about one's hidden sins and faults"), **a snake in the grass** ("a person with harmful intentions"; "a hidden enemy"), etc.

4. **Half-unities** – binary word-groups in which one of the components is literal, while the other is phraseologically bound (the so-termed phrasemes), e.g. **black frost** ("frost without ice or snow"), **small talk** ("polite talk about unimportant things"), **a tall story** ("a lie"), **Dutch courage** ("courage of a drunk"), **husband's tea** ("very weak tea"), **to talk turkey** ("to talk plainly and honestly about practical matters"), etc.

5. **Phraseological collocations** (standardized phrases) – word-groups with the components whose combinative power (valency) is strictly limited, e.g. **to make friends** (but not \* *to do friends* or \* *to make comrades*), **to bear a grudge**, **to break silence**, **to make sure**, **to take into account**, **unconditional surrender**, **ways and means**, **now and then**, etc.

6. **Phraseological expressions** – proverbs, sayings and aphoristic familiar quotations, e.g. **Birds of a feather flock together** (=Рибак рибака пізнає здалеку); **Still water runs deep** (=Тиха вода греблю рве); **No pains no gains** (= Без труда нема плода); **Something is rotten in the state of Denmark** (= Не все гаразд у Данському королівстві, тобто "щось не гаразд, справи йдуть не так, як треба"); **Brevity is the soul of wit** (Стислість – основа дотепності) (W. Shakespeare); **Fools rush in where angels fear to tread** (= дурням закон не писаний) (A. Pope), etc.

Phraseological units belonging to Classes 1-5 may be classified in accordance with their structure and their ability to perform the same syntactical functions as parts of speech. The classification based on the structural principles distinguishes phraseological units into the following classes:

1. **Verbal**, e.g. *to ride the high horse*, *to lose one's head*, *to drop a brick*, *to take the bull by the horns*, *to take a fancy*, etc.

2. **Substantive**, e.g. *a grass widow*, *a drop in the bucket*, *a bull in a china shop*, *the apple of discord*, *a maiden speech*, etc.

3. **Adjectival**, e.g. *high and mighty*, *high and dry*, *fair and square*, *as dead as a door nail*, *as busy as a bee*, etc.

4. **Adverbial**, e.g. *from head to foot*, *by hook or by crook*, *by a long chalk*, *as the crow flies*, *like a shot*, *in a trice*, etc.

5. **Interjectional**, e.g. *good heavens!*, *sakes alive!*, *by George!*, *my eye!*, *holy smoke!*, *goodness gracious!*

Among adjectival, adverbial and verbal phraseological units one can easily discern **stable idiomatic similes** of two semantic types: **figures of likeness and degree** (*as alike as peas in a pod*, *sober as a judge*, *to grin like a Cheshire cat*, *as the crow flies*, *more praise than pudding*, *better than nothing*, etc.) and **figures of intensification** (phraseological intensifiers, pseudo-similes), e.g. *as (like) anything*, *as (like) hell*, *as a basket of chips*, *like sixty*, etc.

Phraseological units differ in their functions in the acts of communication and therefore fall into four classes:

1. **Nominative** phraseological units of various patterns which correlate with words belonging to different parts of speech, e.g. *a dark horse, ships that pass in the night, quick on the trigger, to get a bee in one's bonnet, at the back of one's mind, when pigs fly*, etc.

2. **Communicative** phraseological units represented by proverbs and sayings, e.g. *the pot cannot call the kettle black; the race is got by running; no joy without alloy; all one's geese are swans*, etc.

3. **Nominative-communicative** phraseological units which include nominative verbal idioms that can be transformed into a sentence (communicative) structure when the verb is used in the Passive Voice, e.g. *to put the cart before the horse – the cart was put before the horse; to catch smb. with chaff – smb. was caught with chaff; to break the ice – the ice is broken*, etc.

4. **Pragmatic** phraseological units (interjectional idioms and response phrases; cf. responsives in Part 4), e.g. *My aunt!; Bless your heart!; By ginger!; Does your mother know you're out?; The answer's a lemon*, etc.

2. Many phraseological units are polysemantic. Their polysemantic structure develops mostly due to further metaphoric transference of their meaning.

Like words phraseological units can be related as **synonyms**, e.g. *to back the wrong horse – to hunt the wrong hare – to get the boot on the wrong foot; before the ink is dry – in a twinkling of an eye – before one can say Jack Robinson; like a shot – in half a trice*, etc. Phraseological synonyms often belong to different stylistic layers.

Phraseological synonyms should not be mixed up with **variants** of a phraseological unit, e.g. *to add fuel to the fire – to add fuel to fire – to add oil to fire – to add fuel to the flame*, etc.; *God knows – goodness knows – Heaven knows – the Lord knows*, etc.; *not worth a bean – not worth a brass farthing – not worth a button – not worth a pin – not worth a rap – not worth a straw*, etc.

Occasional phraseological variants may be formed due to authors' actualizing the potential (literary) meanings of their components. Cf. *A skeleton in the family cupboard :: We were peeping into the family cupboard and having a look at the good old skeleton* (P.G. Wodehouse).

Phraseological **antonyms** are of two main types: they may either differ in a single component (*to do one's best – to do one's worst; up to date – out of date; to look black – to look bright*, etc.) or have different sets of components (*to draw the first breath – to breathe one's last; to take a circuit – to make a bee-line; to talk nineteen to the dozen – to keep mum*, etc.).

Such phraseological units as *to hang by one's eyebrows I* "висіти, триматися на волосинці", "бути в критичному становищі" and *to hang by one's eyebrows II* "бути настирливим, упертим; лізти на рожен" can be regarded as **homonyms**. Phraseological homonyms are very rare and should not be confused with numerous homophrases, i.e. phrases identical in form but differing in meaning that belong to different classes (free word-groups, phrasal terms and phraseological units including phraseological professionalisms), e.g.: *to ring a bell I* "дзвонити у дзвін" (free word-group) :: *to ring a bell II* "нагадувати", "наводити на думку" (phraseological unit); *peeping Tom I* "надмірно цікава людина" (phraseological unit) :: *peeping Tom II a)* "розвідувальний літак", *b)* "розвідувальна РЛС", *c)* "аерофотоапарат" (phraseological professionalisms); *blue bottle I* "синя пляшка" (free word-group) :: *blue bottle II 1)* бот. "волошка синя"; *2)* ент. "муха синя"; *3)* зоол. "фізалія" (biological terms) :: *blue bottle III* "полицай" (phraseological unit).



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## Questions

1. How are phraseological units classified according to structural, semantic and functional principles?
2. Characterize semantic relations in phraseology.

# LECTURE 7.

## STYLISTIC DIFFERENTIATION OF ENGLISH WORDS

1. Stylistically neutral words.
2. Literary-bookish words.
3. Colloquial words.

This lecture:

- explains stylistically neutral words;
- presents literary-bookish words and classifies them into learned words, terms, barbarisms, poetic words, archaisms, neologisms;
- defines colloquial words and presents their classification into literary colloquial and non-literary colloquial words .

Linguostylistics discerns the following lexico-stylistic layers of the English vocabulary:

1. Stylistically neutral words
2. Literary-bookish words
3. Colloquial words

**1. Stylistically neutral layer**, which is the living core of the vocabulary, consists of words mostly of native origin though it also comprises fully assimilated borrowings. Such words are devoid of any emotive colouring and are used in their denotative meaning, e.g. *man, sky, table, street, go, move, speak, easy, long, often, never*, etc. In groups of synonyms neutral words fulfil the function of the synonymic dominant.



**2. Literary-bookish words** belong to the formal style. The so-termed **learned words** are used in descriptive passages of fiction, scientific texts, radio and television announcements, official talks and documents, business correspondence, etc. As a rule, these words are mostly of foreign origin and have poly-morphemic structure, e.g. *solitude, fascination, cordial, paternal, divergent, commence, assist, comprise, endeavour, exclude, heterogeneous, miscellaneous, hereby, thereby, herewith, wherein*, etc.

**Terms** are words or nominal groups which convey specialized concepts used in science, technology, art, etc., e.g. *gerontology, phoneme, radar, knee-joint, common denominator, periodic table, still life, choreography*, etc.

**Barbarisms** are words or expressions borrowed without (or almost without) any change in form and not accepted by native speakers as current in the language, e.g. *ad libitum, qui pro quo, entre nous, bon mot, table d'hote, coup d'Etat*, etc.

**Poetic words** with elevated, "lofty" colouring are traditionally used only in poetry. Most of them are archaic and have stylistically neutral synonyms, e.g. *lone* ("lonely"), *brow* ("forehead"), *gore* ("blood"), *woe* ("sorrow"), *array* ("clothes"), *hearken* ("hear"), *behold* ("see"), *oft* ("often"), *ere* ("before"), etc.

**Archaisms** are obsolete names for existing things, actions, phenomena, etc. All of them can be replaced by neutral synonyms, e.g. *hark* ("listen"), *deem* ("think"), *glee* ("joy"), *ought* ("anything"), *nigh* ("near"). **Grammatical archaisms** represent obsolete grammatical forms: *thou, thee, thy, thine; ye; he goeth, thou knowest*, etc. Among archaic words one should distinguish **historical words** that denote no-longer existing objects, e.g. *yeoman, fletcher, gleeman, galleon, visor, arbalernt*, etc. Historical words have no neutral synonyms in Modern English.

**Neologisms** are words and word-groups that denote new concepts, e.g. *teledish* n. ("a dish-shaped aerial for receiving satellite television transmissions"); *roam-a-phone* n. ("a portable telephone"); *graviphoton* n. ("a hypothetical particle"); *Geiger counter* n. ("a device for detecting radioactivity"); *magalog* n. ("a large magazine-format catalogue advertising mailorder goods"); *NIC* n. ("newly-industrializing country"), etc.

Among neologisms one can find the so-termed **occasional words** (or **nonce- words**) coined for a particular situation or context and aimed at a certain stylistic effect, e.g. "A what?" "**Moneyholic**. A word I've just made up to describe someone with an uncontrollable addiction to money" (D. Francis).

Several nonce-words coined by famous English authors have penetrated to the Standard English vocabulary and are registered in dictionaries, e.g. *Lilliputian* (J. Swift), *snob* (W.M. Thackeray), *to galumph, to chortle* (L. Carroll),

One should not confuse **occasional words** with **potential words** based on productive word-formation patterns and devoid of any stylistic colouring. Typical cases of potential word-formation are composite numerals (*thirty-five, four hundred and sixteen*), numerous adjectives with the semi-suffix -like (*moth-like, soldier-like*) and some other widely-distributed patterns. Being easily coined and understood, potential words are not registered in dictionaries.

**3. Colloquial words** are characteristic of the informal style of spoken English.

One should distinguish between literary (standard) colloquial words as units of Standard English and non-literary colloquialisms that belong to sub-standard English vocabulary.

**Literary colloquial words** are used in everyday conversations both by cultivated and uneducated people and are also met in written literary texts.

As for their etymology and syllabic structure, literary colloquial words are closer to neutral words than to literary-bookish units, but, as a rule, have stronger emotional colouring. They are formed on standard word-formative patterns, some of them (for instance, contraction, phrasal verbs and nouns, substantivation) being particularly frequent: *granny, birdie, latish, touchy, perm, disco, baby-sit, chopper, put up, do away, turn in, let-down, make-up, hand-in-glove, daily (n.), constitutional (n.)*, etc.

The informal style of spoken English is also characterized by extensive use of occasional and potential words (see Neologisms above), qualifiers, responsiveness, pragmatic phraseological units, evaluative attributes and predicatives, e.g. *Reaganomics, Oscarish, awfully glad, terribly sweet, dead right, you bet, there you are, what next?, it's no go, smart kid, lousy weather, too New-York*, etc. Several classes of nomination are exclusively colloquial: semantically diffused words (*thing, stuff, affair*, etc.), the so-called ersatz-words (*thingummy, whatsename, whatchamacallit*, etc.), syntagmatic doublets (*you boys, Bobby boy, darling dear*, etc.).

**Non-literary (sub-standard) colloquial words** include slang, jargonisms, professionalisms and vulgarisms.

**Slang** comprises highly informal words not accepted for dignified use. Such words are expressive sub-standard substitutes for current words of standard vocabulary. As a rule, their meanings are based on metaphor and have a jocular or ironic colouring, e.g. *attic* ("head"), *beans* ("money"), *governor* ("father"), *saucers* ("eyes"), *soaked* ("drunk"), *to leg /it/* ("to walk"), *to rag* ("to tease"), etc. Slang words are easily understood by all native speakers, because they are not specific for any social or professional group (cf. with

Ukrainian просторіччя, e.g. *баньки* /"очи"/, *макітра* /"голова"/, *поцупити* /"вкрасити"/ etc.). Therefore, such terms as "army slang", "school slang", "football slang", "sea slang" and the like are rather inaccurate.

Informal words peculiar for a certain social or professional group should be considered as jargonisms. Such words are usually motivated and, like slang words, have metaphoric character, e.g. *bird* ("rocket", "spacecraft"); *garment* ("pressure space suit") /astronauts' jargon/; *to grab* ("to make an impression on smb.") /newspaper jargon/; *Mae West* ("pneumatic vest") /military jargon/; *grass, tea, weed* ("narcotic") /drug addicts' jargon/, etc.

Among social jargons *cant* or *argot* (thieves' jargon) stands somewhat apart. Cant (argot) words are non-motivated and have special "agreed-upon", *secretive meanings*, e.g. *book* ("life sentence"), *spiv* ("black-marketeer"), *splosh* ("money"), *to rap* ("to kill"), etc.

**Professionalisms** are sub-standard colloquial words used by people of a definite trade or profession. Such words are informal substitutes for corresponding terms, e.g. *nuke* ("nuclear"), *identikit* ("photorobot"), *Hi-Fi* ("high fidelity"), *anchors* ("brakes"), *smash-up* ("accident"), *ack-ack gun* ("anti-aircraft gun"), and the like.

Vulgarisms include: a/ expletives and swear words of abusive character, like *damn, goddam, bloody*, etc.; b/ obscene (or taboo, four-letter) words which are highly indecent.

Phraseological units, like words, belong to stylistically neutral, literary-bookish and colloquial layers.

In most cases, phraseological collocations (standardized phrases) are **stylistically neutral**: *to make friends, to make haste; to render a service, to go to bed, all of a sudden, on no account*, etc.

Among literary-bookish phraseological units one can find **barbarisms** (*ab ovo* (Lat), *ad verbum* (Lat.), *a la lettre* (Fr), *a propos* (Fr.), etc.); **archaic and poetic units** (*forever and aye, a heart of oak, the apple of discord, at fortune's alms, to bring to mould, to fall from grace*, etc.); **neologisms** (*Abominable Snowman, a back seat driver, to put on the back burner, straight from central casting*, etc.).

A great number of phraseological units are **literary colloquial** e.g. *bag and baggage, alive and kicking, as the crow flies, like water off duck's back, to be at sixes and sevens, to be on the carpet*, etc.

**Non-literary (sub-standard) colloquial** phraseological units are subdivided into:

a) **slang units**, e.g. *to have a crush on smb., to get (to go) bananas, to bat (to shoot) the breeze, to buy the farm, to get high, like the clappers*, etc.

b) **jargonisms**, e.g. *to put to bed* (jur-); *to break it up* (theatre); *to lay an egg* (a bomb) (theatr.); *to be on the blink* (eng.); *to sell one's back* (sport); *rough stuff* (sport.); *to pump iron* (sport); *to go into the drunk* (av.), etc.

c) **professionalisms**; e.g. *to hit the ground* (av.); *to ride the beam* (av.); *to fall into a caldron* (mil.); *to ride a desk* (mil.); *to hit the headlines* (journ.), etc.

d) **vulgarisms**, e.g. *to hand smb. crap to have a boob*, *to fress freebee*, etc.



## Literature

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## Questions

1. What are stylistically neutral words? Explain and give the examples.
2. What are literary-bookish words? Characterize all the types within this layer.
3. What are colloquial words? Define every type within this layer.

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# STYLISTICS

## LECTURE 1.

### STYLISTICS AND ITS SUBJECT-MATTER. PHONO-GRAPHICAL LEVEL OF FOREGROUNDING

1. Stylistics as a linguistic discipline. Types of stylistics.
2. The notions of expressiveness and emotiveness. Expressive means.
3. Stylistic devices and ways of creating them.
4. Alliteration.
5. Assonance.
6. Onomatopoeia.
7. Graphon.

This lecture:

- describes stylistics as a branch of linguistics;
- distinguishes types of stylistics;
- presents the notions of expressiveness and emotiveness and explains the difference between them;
- explains the essence of expressive means, stylistic devices and the difference between them;
- explains the ways stylistic devices are created;
- defines phonetic stylistic devices such as alliteration, assonance, onomatopoeia;
- explains the origin of alliteration and the stylistic function it performs;
- comments on varieties of onomatopoeia and demonstrates how it depends on the phonetic resources of the given language;
- describes graphon as a graphical stylistic device and its functions .

**1. Stylistics as a linguistic discipline. Types of stylistics.** Stylistics is an independent branch of linguistics. It deals with various phenomena, connected with our perception of works of emotive prose and poetry. As we know, every text of creative prose or poetry is a work of art. In this sense it can be compared with a painting or sculpture, but the difference between the former and the latter is in the choice of resources. In works of fiction the writer uses a specific kind of material – language, which is arranged in such a way as to make an artistic and aesthetic impact upon the reader. The system of fictitious characters and their relationships helps the reader to reveal the author's message and his attitude to his heroes.

It should be noted that in modern linguistics the term "stylistics" may denote different things. As we know, every idea can be expressed in different ways, using language resources of a certain level. Let us take as an example the idea of someone's opening a window in a stuffy room. It can be expressed in different ways, depending on the mood of the speaker, his attitude to other speakers and other factors. Compare the following sentences:

1. *Can you open the window?* (neutral)
2. *Will you open the window?* (polite request)
3. *Would you mind opening the window?* (more polite)
4. *Will you be so kind as to open the window?* (very polite)
5. *Open the window, do!* (rude)

As we see, all these sentences convey the same idea, but they differ in the way of presenting this idea, that is in their linguistic form. This form depends on the speech situation. From this viewpoint **stylistics can be considered as a subject of studying synonymic language resources.**

Other scholars pay most attention to the situational appropriateness in the choice of language means and speak of **functional stylistics, which deals with the so-called speech functional styles.** These styles are special subsystems which unite language resources of all levels to be used in certain common communicative situations. In present-day English the following styles are distinguished:

1. Official style, represented by various official documents – business papers, letters, diplomatic and other materials.

2. Scientific style, in which scientific books, articles, monographs, dissertations are written.

3. Publicistic style, which includes such genres as the essay, topical articles in newspapers, speeches by political leaders over the radio and TV, etc.

4. Newspaper style, which can be found in the majority of materials published in newspapers.

5. Belles-lettres style, which includes a number of genres of emotive prose and poetry.

There exists one more approach to stylistics, taking into consideration the ideas of information theory. From this viewpoint the author's stylistics may be characterized as **encoding stylistics**. It means that the author uses language as a code in order to shape the information which he tries to communicate to the reader who performs the role of the addressee, that is the person who deciphers the information taking into account the signals which are skilfully placed by the author in certain places of the text. The point here is that the author's information should be received with as little loss as possible and be understood by the reader. This aspect of the reader's stylistics is known as **decoding stylistics**. There are a lot of factors influencing the depth of decoding, among them the reader's age, his educational and intellectual level, the historical period. It is common knowledge that we perceive one and the same work of fiction differently in different periods of our lives, and every time we read it we have a new vision of it. On the other hand, people of the same generation, but with differing life experiences, also understand the same book in different ways.

It goes without saying that for the reader of belles-lettres works the most important problems are those which are connected with the writer's choice of the most suitable language resources and their organisation in a message. We are to study the language resources which help the writer to shape and form his message, to convey it to the reader without distortion. As language resources are manifested in action, that is in speech, we should pay attention to the functioning of every language element, to its ability to express various kinds of additional (connotative) information. In stylistics this ability to obtain extra meaning and say more in a context than in isolation is known as **foregrounding**. Even a neutral language unit (a word, a sentence, etc.) owing to a specially organised context can acquire an additional meaning, which is created by the writer on purpose and must be adequately interpreted by the reader. Consequently we can say that in a context this unit contains two types of information simultaneously – firstly, the information which it has in the language system (for instance, in a dictionary), secondly – the additional information which it acquires in a certain context. Thus, the word combination *a sweet smile*, if taken in isolation, means "a pleasant smile", but in the next sentence it means quite the opposite thing and is used with irony: *She smiled with the sweet smile of an alligator*. The irony is created by the context, in this case the words *of an alligator*. So unfolding this additional information (universally referred to as **implication**) is the chief purpose of stylistics.

## 2. The notions of expressiveness and emotiveness. Expressive means.

To make an utterance more conspicuous and attach to it more additional information writers make use of special language resources, known as expressive means and stylistic devices. Certainly, in the process of communication we use various means to make our speech more understandable for the interlocutor. However, we usually do not pay attention to the form in which the utterance is cast, because of our primary desire to grasp the content. Things are different in case of a stylistic meaning. In that case the listener/reader feels the unusual character of the form of the utterance and realises that the writer wanted to load it with some additional information. In other words, the reader perceives **the expressiveness of a stylistic device, which can be characterised as intensification of the whole utterance or part of it.** This term should not be mixed up with **emotiveness, that is what reveals the emotional attitude of the speaker to what is being said.**

Expressiveness can be achieved by different means – phonetic, grammatical, lexical. Let us compare the following sentences:

(1) *John was an extremely nice young man.* (2) *Never will I tell you the truth.* (3) *Down swung the velvet curtain.*

In the first sentence expressiveness is achieved by lexical means, that is by using the adverb *extremely*; in the second and the third sentences it is achieved by syntactic means (inversion). At the same time we do not feel here the speaker's emotional attitude to the utterance.

(4) *Isn't she beautiful!* (5) *Fool that I was!* (6) *This goddam window won't open!*

In sentences (4), (5), (6), however, we do feel the emotional colouring of the utterance: in sentence (4) – surprise and admiration, mixed with disbelief; in sentence (5) – dissatisfaction with one's behaviour; in sentence (6) – irritation. This emotiveness is also achieved by different language means: syntactic and lexical.

Accordingly, we can suggest the following definition of expressive means: **these are phonetic, morphological, word-building, lexical and syntactic forms, which exist in language in the ready-made form and are used for logical and emotional intensification of an utterance.** Phonetic means include, for example, pitch, melody, stress, pausation. Morphological means are not widely used in English because of a limited number of morphological forms. Here belong the use of the verb *shall* in the second and third person in a modal meaning, e.g. *You shall tell me the whole truth*; the use of the demonstrative pronouns *those, these* with emotional colouring, e.g. *Those unpleasant people have come again*. Among word-building suffixes there are some with a diminutive meaning, which is invariably associated with them, e.g. *dearie, daddy, rivulet*. But most expressive means are to be found on the lexical level – words with different stylistic colouring, interjections, etc. Also very expressive are phraseological units – set word



combinations, which are traditionally used in a figurative meaning, e.g. *Don't beat about the bush!* (Don't speak in a round-about way, keep to the point); *She is as weak as a kitten* (She is extremely weak).

Thus, expressive means are concrete facts of language. Stylistics deals with modifications of their meaning in various functional styles.

**3. Stylistic devices and ways of creating them. Stylistic devices** differ from expressive means, because they **are created in speech due to syntagmatic (linear) relationships which exist in the text between stylistically marked and stylistically unmarked language units.** Professor O.M.Morokhovsky distinguishes the following types of syntagmatic relations which are important for stylistics:

1.Determination. It is observed when on the background of neutral units we find a stylistically coloured unit which predetermines the stylistic tone of the whole utterance. Thus, in the novel *Martin Eden* by the famous American writer Jack London the main character, Martin, speaking about the great poet Longfellow, uses the colloquial word *chap* and the pronoun *that*, which make his utterance rather colloquial: "*That Longfellow chap most likely has written countless books of poetry*".

2.Interdependence, that is a combination of two or more stylistically marked elements belonging to one stylistic class. Thus, official documents are characterised by certain common peculiarities – specific vocabulary, speech cliches, their usage being dependent on each other.

3.Constellation – a combination of two or more stylistically marked elements, belonging to different stylistic classes. Here is an example from the writer Roy Richard Warren, in which we come across words and word combinations belonging to the colloquial and literary style, thus showing a contemptuous attitude of the speaker towards the person he is speaking about:

*"A hell of a thought it is," he said, but he was grinning now, he is my pal now. He was the Friend of My Youth*".

**At the same time a stylistic device may be created by a specific arrangement of stylistically unmarked elements.** In the next sentence the neutral words, taken in isolation, will create the stylistic device known as **climax**, because of the author's arrangement of these words in the sentence: *Our love has turned to affection, our hate to distaste, our despair to melancholy, our passion to preferences.* (LSh.)

It should be noted in conclusion that stylistic devices and expressive means are interconnected. On the one hand, the use of expressive means may create stylistic devices, on the other – a constant use of a certain stylistic device may turn it into an expressive means. In this way trite epithets, metaphors, metonymies, hyperboles are created. Besides, one and the same expressive means may create different stylistic devices, as in the case of

bookish words, which generally possess an elevated colouring, but in the novels by Charles Dickens they are used to describe everyday actions of the characters and so may create an ironic or humorous effect.

**Phono-graphical level of foregrounding.** It is common knowledge that the sounds of most words taken separately will have little or no aesthetic value. But in combination with other sounds they may acquire a desired phonetic effect. Some scholars even maintain that certain sounds may be connected with definite emotions, for example, the sound /u:/ generally expresses sorrow or seriousness, the sound /i:/ produces the feeling of joy and so on. The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awaken certain ideas, perceptions, feelings, images. In poetry, in particular, we cannot help feeling that the arrangement of sounds carries a definite aesthetic function. Such notions as harmony, euphony, rhythm and other sound phenomena undoubtedly are not indifferent to the general effect produced by a verbal chain. Let us consider the most typical stylistic devices on the phono-graphical level.

**4. Alliteration.** Alliteration is a phonetic stylistic device which has the purpose of giving a certain melodic effect to the utterance. It is based on the repetition of similar consonant sounds in close succession, especially at the beginning of the words following each other, e.g. in the following line from Galsworthy's "The Forsyte Saga":

*The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression.*

Though alliteration, like most phonetic expressive means, does not bear any lexical or other meaning, certain sounds, when they are repeated, may produce an effect that can be specified. In the following example from "The Lotus Eaters" by A.Tennyson the repetition of the sound /m/ produces a somnolent effect:

*How sweet it were,...*  
*To lend our hearts and spirits wholly*  
*To the music of mild-minded melancholy,*  
*To muse and brood and live again in memory.*

It should be kept in mind that alliteration in the English language has its deep roots in the traditions of Old English folklore. The point is that the laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. Alliteration at that time was considered as one of the essential principles of verse and, along with rhythm, its main characteristic feature. Each stressed meaningful word in a line had to begin

with the same sound or combination of sounds. It is assumed that alliteration in Anglo-Saxon poetry was used to consolidate the sense within the line, at the same time leaving the relation between the lines rather loose. Alliteration as a structural device of Old English poems and songs has shown remarkable continuity. At present it is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines, in proverbs and sayings, e.g. *it is neck or nothing; tit for tat; to rob Peter to pay Paul; blind as a bat.*

When used in the titles of books, alliteration draws the reader's attention and makes him read the book, e.g. *Sense and Sensibility* by Jane Austin, *Pride and Prejudice* by the same author, *The School for Scandal* by Sheridan.

When analysing the particular instances of alliteration, we should take into account the whole idea of the sentence and correlate the two. E.g., in the sentence *He swallowed the hint with a gulp and a gasp and a grin* (R.K.) the alliterated consonants /g/ create an effect of abruptness and unexpectedness, in the sentence *His wife was shrill, languid, handsome and horrible* (Sc. F.) alliteration helps the reader to imagine the kind of woman characterized in such an unattractive way and makes him sympathize with her husband.

**5. Assonance. In assonance similar or acoustically close vowels are repeated.** The stylistic effect of this is the same – to arrange the sound or sense aspect of the utterance, e.g. *Tenderly bury the fair young dead.* (La Costa) Assonance is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which every reader interprets for himself. Thus, assonance helps to create a vivid picture of the tranquil sea in the following poem:

*The fair breeze blew, the white foam flew.  
The furrow followed free. (S.C.)*

It should be noted that certain sounds are interpreted by native speakers of different languages as loaded with specific associations. According to the theory of sound symbolism, words in any language are motivated not only from the point of view of their sense and morphological structure, but also acoustically. The sound /r/, for example, is associated with something vigorous, strong, sharp, so it is preserved in the words which convey those qualities. In the same way diphthongs in English have a gliding, transient effect, so when the author arranges many words having such sounds in close proximity the reader cannot but feel an abundance of additional connotations and a peculiar emotional charm. So it is quite correct to say that both alliteration and assonance appeal to the reader's emotions and imagination and create an additional layer of narration with plenty of implications which is so necessary for creative writing. Consider as an illustration the following example:

*Twinkle, twinkle, little star,  
How I wonder what you are.  
Up above the world so high,  
Like a diamond in the sky. (Ch.R.)*

**6. Onomatopoeia.** Onomatopoeia is a phonetic stylistic device used to imitate the sounds produced both by natural forces and people. Combinations of special sounds of this type are inevitably associated with whatever produced that natural sound, that is why in this device we observe metonymic relations. The author deliberately reiterates the sounds and their combinations which to a certain degree imitate the original sounds.

Two kinds of onomatopoeia should be distinguished. **Direct onomatopoeia is represented by words which imitate natural sounds directly**, e.g. *buzz, cuckoo, mew, roar*, etc. Some of these words immediately bring to mind whatever it is that produces the sound, others compel the reader to use his imagination to get to the source of onomatopoeia. **Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound an echo of its sense**, e.g. *tinkle, rustling, jingling*, etc. The difference between the two varieties of onomatopoeia is clearly seen from the following example:

*"Sh-sh-"*

*"But I am whispering." This continued shushing annoyed him.(A.H)*

The first imitative sound is a direct representation of the real sound, whose purpose is to make the speaker silent, whereas the verb "to shush" makes the word an echo of its sense. In the following lines by Edgar Poe indirect onomatopoeia conveys the effect of the curtains rustling.

*And the silken, sad uncertain rustling of each purple curtain  
Thrilled me -filled me -with fantastic terrors never felt before.*

As we see, indirect onomatopoeia, unlike alliteration, requires some mention of what made the sound, in this case the word "curtain". Alliteration does not need such mention.

It should be noted that direct onomatopoeia in different languages sometimes does not coincide. Sounds produced by similar objects and creatures are rendered differently in such languages as English and Ukrainian. The sound produced by the rooster stands for the English *cock – a – doodle – doo*, the dog's barking *зав-зав* has its equivalent *bow – vow*, though in a few cases they have some resemblance, as *cuckoo, mew*. This is explained by the difference in the phonetic resources of the two languages.

In stylistics onomatopoeia is often used in descriptive passages or in author's narration to characterize an object or a person from different viewpoints.

**7. Graphon. Graphon is the intentional violation of a graphical shape of a word or word-combination used to reflect its original pronunciation.** Introduced into English novels and journalism at the beginning of the 18th century, graphons have acquired an ever-growing frequency of usage, popularity and a wide range of functions. Graphon is widely used by writers to supply all kinds of additional information about the literary characters:

1. For indication of the speaker's origin and social background. By using graphon the writer shows us what locality his character comes from or what social group he belongs to, e.g. by using various deviations from standard literary English, e.g. *"I allus remember me man sayin' to me when I passed me scholarship — 'You break one o 'my winders an' I'll skin ye alive"* (St.B.).

2. Lack of education can be shown through irregular grammar forms and frequent phonetic distortions, e.g. *"I don't take no nerve to do somepin when there ain't nothing else you can do. We ain't gonna die out"* (S.St.).

3. Children's speech may include graphon owing to the mispronunciation or misinterpretation of a word, e.g. *"My daddy's coming tomorrow on a nairplane"* (S.).

4. Graphon is also used to reflect the authentic pronunciation of a person who has a physical defect of speech, e.g. *"You don't mean to thay that thith ith your firth time"* (D.C.).

Graphon individualizes the character's speech and adds to it plausibility, vividness, memorability, shows the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, have become clichés in contemporary prose dialogues. Here belong such permanent graphons as *gimme* (give me), *lemme* (let me), *gonna* (going to), *mighta* (might have).

Being so informal and authentic, graphon has become popular with advertizers, whose chief aim is to draw the customers' attention to their goods or services. So the more unusual an advertisement or a trademark is the better chances they have of selling their goods. Big and small eating places invite customers to attend their "Pick – kwick Store" (pick quick store), "The Donut Place" (doughnut), the "Wok-in Fast Food Restaurant" (walk-in). Newspapers, posters and TV commercials will persuade you to buy "Sooper-Class Model Cars", "Knee-Hi Socks", "Rite Aid Medicines".



## Literature

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## Questions

1. What types of stylistics do you know?
2. What is the difference between expressiveness and emotiveness?
3. How are stylistic devices created?
4. What is alliteration? What is its origin? What stylistic function does it perform?
5. In what way does assonance differ from alliteration? Why is it important for stylistics?
6. What varieties of onomatopoeia do you know? Does it depend on the phonetic resources of the given language?
7. What functions are performed by graphon?

# LECTURE 2.

## LEXICAL STYLISTIC DEVICES

1. Metaphor.
2. Metonymy.
3. Play on words and its types.
4. Irony.
5. Antonomasia.
6. Epithet.
7. The structure of epithets.
8. Hyperbole and understatement.
9. Oxymoron.

This lecture:

- describes lexical stylistic devices;
- defines metaphor and distinguishes its types;
- presents metonymy and its types;
- explains the principles of the play on words shows the difference between zeugma and pun;
- gives the definition of irony and distinguishes verbal, sustained irony;
- defines antonomasia and shows what additional information we obtain from speaking names;
- explains epithets and shows the difference between epithets and logical attributes;
- distinguishes the types of epithets and their structure;
- demonstrates hyperbole and understatement, explains the principles they are based on;
- presents oxymoron and the principle it is based on.

Lexical stylistic devices are based on the foregrounding of the logical or emotive meaning of a lexical unit.

**1. Metaphor. Metaphor is a lexical stylistic device consisting in the transference of names based on the associated likeness between two objects,** when two different phenomena or actions are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Metaphor has the power of realizing two lexical meanings at the same time.

The connection between the chosen feature, representing the object, and the word is especially vivid in cases of transparent "inner form" when the name of the object can easily be traced to the name of one of its characteristics, e.g. railway, chairman. Thus, the semantic structure of a word reflects, to a certain extent, characteristic features of the piece of reality which it denotes (names). So it is only natural that similarity between real objects or phenomena finds its reflection in the semantic structures of words denoting them: both words possess at least one common semantic component. Thus, the sun may be referred to as a *volcano* or as a *pancake*, the common semantic components being "hot" and "round" correspondingly.

The expressiveness of the metaphor depends on the simultaneous implicit presence of both objects – the one which is actually meant and the one that supplies its own "legal" name. The wider is the gap between the associated objects the more striking and unexpected, the more expressive is the metaphor.

Metaphors can be expressed by all notional parts of speech and function in the sentence as any of its members. They can be classified according to the degree of unexpectedness. **Metaphors which are unexpected and unpredictable are called genuine metaphors. Metaphors which are commonly used in speech and are therefore fixed in dictionaries as expressive means of language, are trite, or dead, metaphors.** E.g., in the sentence *He smelled the ever-beautiful smell of coffee imprisoned in the can* (J.St.) we deal with a genuine metaphor. Trite metaphors are observed in the phrases: *a ray of hope, the feeling melted away*, etc.

Sometimes the primary meaning of metaphor is re-established alongside the new (derivative) meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the previous image. Such metaphors are called sustained or prolonged, e.g. *Mr. Pickwick bottled up his vengeance and corked it down*, (D.)

It is incorrect to define metaphors as compressed similes. The metaphor aims at identifying the objects, while the simile aims at finding some points of resemblance, keeping the objects apart. These two stylistic devices are different in their linguistic nature.

If a metaphor involves likeness between animate and inanimate objects, we deal with personification, e.g. *the face of London, the pain of the ocean*.



**2. Metonymy.** Metonymy is a lexical stylistic device consisting in the transference of names based on the associated contiguity between two objects. In metonymy we observe a type of relation between the dictionary and contextual meaning, based on nearness of objects or phenomena. Transference of names in metonymy does not involve a necessity for two different words to have a common component in their semantic structures, as in the case with metaphor, but proceeds from the fact that two objects (or phenomena) have common grounds for existence in reality. **Metonymy is in many cases trite and registered by dictionaries in the semantic structure of a polysemantic word**, e.g. *the press* (i.e. a printing or publishing establishment), *the bench* (i.e. magistrates and justices), *a hand* (a worker), etc. **Genuine metonymy reveals quite an unexpected substitution of one word for another, or one concept for another, on the ground of some strong impression produced by a chance feature of the thing**, e.g. *Then they came in. Two of them, a man with long fair moustaches and a silent dark man. Definitely the moustache and I had nothing in common.* (D.L.) We have a feature of a man which catches the eye, in this case his facial appearance: the *moustache* stands for the man himself. The metonymy here shows that the speaker does not know the man in question, moreover, there is a definite implication that this is the first time the speaker has seen him.

There are various types of relations in metonymy. The most common are as follows:

1. A concrete thing is used instead of an abstract notion. In this case the thing becomes the symbol of the notion, e.g. *There you are at your tricks again. The rest of them do earn their bread; you live on my charity.* (E.Br.)

2. The container instead of the thing contained, e.g. *The hall applauded,*

3. The relation of proximity, e.g. *The round game table was boisterous and happy.* (D.)

4. The material instead of the thing made of it, e.g. *The marble spoke.*

5. The instrument which the doer uses in performing the action instead of the action or the doer himself, e.g. *As the sword is the worst argument that can be used, so should it be the last.* (B.)

Metonymy is less frequently observed than metaphor, because the scope of human imagination identifying two objects or phenomena on the ground of commonness of one of their innumerable characteristics is boundless while actual relations between objects are more limited. As a rule, metonymy is expressed by nouns or substantivized numerals, e.g. *Dinah, a slim, fresh, pale seventeen, was plain and yet fragile.* (C.H.)

One type of metonymy, which is based on the relations between the part and the whole, is often viewed independently as **synecdoche**, e.g. *For every look that passed between them, and word they spoke, the dwarf had eyes and ears.* (D.)

**3. Play on words and its types.** Here belong a few stylistic devices which have much in common both in the mechanism of their creation and in their functioning.

**Zeugma is the use of a word in the same grammatical but different semantic relation being, on the one hand, literal, and on the other, transferred.** E.g. *Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum.*(J.B.) "To hold down", used in the primary meaning, denotes the action of keeping something with one's teeth and tongue. Its simultaneous realization of another, transferred, meaning "to restrain" creates a zeugma, which in this instance has a slightly humorous effect.

Zeugma is frequently used in English emotive prose and poetry. The revival of the original meaning of words is regarded as an essential quality of any work in the belles-lettres style. It is a strong and effective device to keep the purity of the primary meaning when the two meanings clash.

The same effect is observed in violation of phraseological units of different stylistical patterns, as in the following sentence: *Little Jon was born with a silver spoon in his mouth, which was rather curly and large.* (G.) The word "mouth", with its content, is completely lost in the phraseological unit which means "to have luck, to be born lucky". Attaching to the unit the qualification of the mouth, the author revives the meaning of the word and offers a very fresh, original and expressive description.

**Another stylistic device based on the interaction of two well-known meanings of a word or phrase is called pun.** Here one word is deliberately used in two meanings. Contextual conditions resulting in the realization of two meanings in pun may vary:

1. Pun can emerge as a result of misinterpretation of one speaker's utterance by the other. E.g., in Dickens's *Pickwick Papers* there is an episode in which the fat boy, Mr. Wardle's servant, comes from the corridor, very pale, and his master asks him: "*Have you been seeing any spirits?* " – "*Or taking any?* " added Bob Allen. The first word *spirits* refers to supernatural forces, the second one – to the strong drink.

2. Phonetic similarity of two homonyms may also lead to pun. This is illustrated by the title of Oscar Wilde's play *The Importance of Being Earnest*. Here the name of the main character and the adjective meaning "seriously-minded" are both present in our minds.

Pun may be the result of the speaker's intended violation of the listener's expectation. E.g. *here comes a period in every man's life, but she is just a semicolon in his.* (B.) Here we expect the second part of the sentence to unfold the content of the first, because *period* means "an interval of time", but

the author has used the word in the meaning of "punctuation mark", and this becomes clear from the *semicolon* following it.

The main function of pun is to create a humorous effect. Play on words also includes the so-called nonsense of non-sequence. It is based on the extension of syntactical valency and results in joining two semantically disconnected clauses into one sentence. E.g. *Emperor Nero played the fiddle, so they burnt Rome.* (E.)

When a few semantically disconnected homogeneous members are attached to one verb, we deal with a variation of zeugma, the semantically false chain. Usually the last member of the chain falls out of the thematic group, defeating our expectancy and producing a humorous effect. E.g. *Most women in London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels.* (O.W.)

**4. Irony. Irony is a stylistic device based on the simultaneous realization of two logical meanings, dictionary and contextual.** They stand in opposition to each other, e.g. *She is a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tyre, rim and all* (R.Ch.). The word "charming" here has acquired the meaning which is opposite to its primary dictionary meaning. This becomes clear from the accompanying context. This word bears a logical stress and is strongly marked by intonation.

In this stylistic device it is always possible to indicate the exact word whose contextual meaning is quite opposite to its dictionary meaning. That is why this type of irony is called **verbal irony**. But in many cases we may feel the ironic effect, but we cannot identify the exact word in whose meaning we can see the contradiction between the said and the implied. The effect of irony in such cases is created by a number of statements, by the whole of the text. This type of irony is called **sustained**, and it is formed by the contradiction of the writer's considerations and the generally accepted moral and ethical codes. Such examples can be found in the works by Jonathan Swift, Charles Dickens, Sinclair Lewis.

Irony should not be confused with humour, though they have much in common. But humour always causes laughter. What is funny must come as a sudden clash of the positive and the negative. Here indeed, irony and humour have common points. But irony does not always create a humorous effect. It may express irritation, displeasure, pity or regret, as in the sentence *"How clever of you!"*. Since irony is generally used to convey a negative meaning, only positive concepts can be used in their logical dictionary meanings.

**5. Antonomasia. Antonomasia is a lexical stylistic device in which a proper name is used instead of a common noun or vice versa.** Here we observe the interplay between the logical and nominal meaning of the words. Let us consider a few typical examples. In the sentence "*Her mother is perfectly unbearable. Never met such a Gorgon*" (O.W.) the proper name of a mythological woman is preceded by the indefinite article and it means not that particular personage, but any woman whose character is similar to that of Gorgon, i.e. a fussy, cruel, cantankerous woman, something like a monster. When a common noun is employed instead of a proper name, antonomasia is intended to point out the leading, most characteristic feature of a person or event, at the same time pinning this leading trait as a proper name to the person concerned. In fact, antonomasia is the initial stage in naming individuals. E.g. *The next speaker was a tall gloomy man, Sir Something Somebody*. (P.) Here we are to understand the insignificance and triviality of the speaker who is indistinguishable among the multitude of common people.

Another type of antonomasia is presented in the so-called "speaking names", names whose origin from common nouns is still clearly perceived. So, in such popular English surnames as Mr. Smith or Mr. Brown the etymology can be restored, but no speaker of English today has it in the mind that the first used to mean occupation and the second – colour. But such names from Sheridan's *School for Scandal* as Lady Teazle or Mr. Surface immediately raise associations with certain human qualities due to the primary meaning of the words "to tease" and "surface". In Ukrainian and Russian literature this device is used by many classic writers, e.g. Vralman, Molchalyn, Korobochka, Kalytka, Halushka, Taras Tryasylo.

Translators often preserve the double role of speaking names, trying to keep their connotational peculiarities. E.g. Miss Languish – Міс Томней; Mr. Backbite – Містер Клевертаун; Mr. Credulous – Містер Доверч; Lord Chatterino – Лорд Балаболо; Island Leaphigh — Остров Высокопрыгия (F. Cooper).

The use of antonomasia in publicistic style also has the same function, e.g. *I suspect that the Noes and Don't Knows would far outnumber the Yesses*. ("The Spectator")

**6. Epithet. Epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object from the subjective point of view.** Its basic feature is its emotiveness and subjectivity: the characteristic attached to the object or quality is always chosen by the speaker himself. Epithets should not be confused with logical attributes, which are purely objective, non-evaluative. They are descriptive and indicate an inherent or

prominent feature of the object or phenomenon. E.g. *in green meadows, white snow, high mountains* we deal with logical attributes. They indicate those qualities of the objects which are generally recognized. But *in mild wind, heartburning smile* the adjectives are purely evaluative, i.e. they are epithets. The epithet makes a strong impression upon the reader and the latter begins to see and think of things as the writer wants him to.

From the semantic point of view epithets can be divided into **affective (associated)** and **figurative (transferred, unassociated)**. Affective epithets are those which point to a feature which is essential to the object they describe, the idea expressed in the epithet being inherent in the concept of the object. They serve to convey the emotional evaluation of the object by the speaker. Most of the qualifying words found in the dictionary can be and are used as affective epithets, e.g. dark forest, careful attention, fantastic terror.

Figurative epithets are formed on the basis of metaphors, metonymies and similes expressed by adjectives. They name a feature not inherent in the object, i.e. a feature which may be so unexpected as to strike the reader by its novelty. E.g. *the smiling sun, the frowning cloud, a dream-like experience*. These epithets are used for stylistic purposes to make the narration more expressive and emotional.

Epithets are mostly expressed by adjectives or qualitative adverbs (e.g. *his victorious smile – he smiled victoriously*), but also by nouns used either as exclamatory sentences (e.g. *Hey you, piglet!*) or as postpositive attributes (e.g. *Richard of the Lion Heart*).

**7. The structure of epithets.** Depending on their composition epithets are divided into **simple, compound, phrase (sentence) and reversed epithets**. Simple epithets are expressed by ordinary adjectives, e.g. *swollen earth, voiceless sands*. Compound epithets are built like compound adjectives, e.g. *cloud-shapen giant, mischief-making monkey*.

Due to the tendency to cram as much as possible information into one language unit and owing to the analytical structure of the English language a phrase or even a sentence may become an epithet when it is used attributively, e.g. *He thoroughly disliked that never-far-from-tragic look of a ham Shakespearean actor.* (H.)

Such epithets are generally followed by the words *expression, air, attitude* and others which express behaviour or facial expression. They seem to transcribe into language symbols a communication usually conveyed by non-linguistic means.

The reversed (inverted) epithet is composed of two nouns linked in an of-phrase. The evaluating element is contained not in the noun attribute but

in the noun structurally described, e.g. *a dog of a fellow, this devil of a woman*. An inverted epithet should not be confused with an ordinary of-phrase. In this case attention should be paid to the article: *the toy of the girl* – the toy belonging to the girl, *the toy of a girl* – a small, toyish girl.

Here we can also single out two-step epithets in which the process of qualification passes two stages: the qualification of the object and the qualification of the qualification itself, e.g. *an unnaturally mild day, a pompously majestic female*. These epithets have the model Adv.+Adj.

From the distributional point of view we should point out the string of epithets. It gives a many-sided depiction of an object, and usually such a string is supplied with certain emotional intonation, the epithet coming last bearing the logical stress, e.g. *He is a proud, haughty, consequential, turned-nosed peacock.*(D.) Another distributional model is transferred epithet. Such epithets are usually logical attributes, generally describing the state of a human being, but applied to an inanimate object, e.g. *sick chamber, breathless eagerness, a disapproving finger*. The meaning of the logical attributes in such combinations usually acquires a definite emotional colouring.

**8. Hyperbole and understatement.** **Hyperbole** is one of the most common expressive means in our everyday speech. When we describe our admiration or anger and say "*I would gladly see this film a hundred times* " or "*I haven't seen him for ages* " we use trite language hyperboles which through long and repeated use have lost their originality and remain signals of the speaker's roused emotions. **When used by authors in speech, hyperbole becomes a stylistic device based on the deliberate exaggeration of some features of an object**, e.g. *Her family is one aunt about a thousand years old.* (Sc.F.)

It is quite evident that a human being cannot be so old, so the reader perceives the exaggeration at once. Hyperbole is often the final effect of another stylistic device – metaphor, simile, irony, e.g. *He has the tread of a rhinoceros* or *The man was like the Rock of Gibraltar*.

Hyperbole can be expressed by all notional parts of speech, though there is a group of words which are used in this device more often than others, e.g. *every, everybody, all, etc.*, e.g. *He was all smiles*. Numerical nouns such as *a million, a thousand* and the adverbs of time (*ever, never*) are also often used.

For the stylistic device to be perceived as hyperbole it is necessary that both the speaker and the listener should be aware of the deliberate quality of the exaggeration. If this reciprocal understanding of the intentional nature of the overstatement is absent, hyperbole becomes a mere lie.

**When the characteristic features of an object are intentionally underrated, we deal with the stylistic device opposite to hyperbole – understatement.** E.g. *She was a sparrow of a woman* (Ph.L.), where the writer deliberately diminishes the height of a woman. As in the case with hyperbole, it does not mean the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. English is well known for its preference of understatement in everyday speech, e.g. *I am rather annoyed* instead of *I am infuriated*, etc. As time goes on, both hyperbole and understatement may become fixed, e.g. *Snow White, Lilliput*. When used in creative writing, they increase the vividness of narration, make it more emphatic and expressive.

**9. Oxymoron. Oxymoron is a combination of two words in which the meanings of the two clash, because they are opposite in sense,** e.g. *sweet sorrow, nice rascal, horribly beautiful*. Each oxymoron is a combination of two semantically contradictory notions that help to emphasize contradictory qualities as a dialectical unity simultaneously existing in the described phenomenon. One of the two members of the oxymoron points out the feature which is universally recognized, while the other shows a purely subjective individual perception of the object.

Oxymoron may have the structural model Adj.+Noun, e.g. *loving hate, cold fire*, etc. Here the subjective part of the oxymoron is embodied in the attribute-epithet. In this structural model the resistance of the two component parts to fusion manifests itself most strongly. Another model is Adv.+Adj. Here the change of meaning in the first element is more rapid, and the resistance to the unifying process is not so strong.

Besides, there exist other structural models, in which verbs are used. Such verbal structures as *to shout mutely, to cry silently* seem to strengthen the idea and show the writer's individual approach to it. Sometimes the tendency to combine the uncombinative is revealed in structurally different forms. Here the originality and specificity of oxymoron becomes especially evident, e.g. *the street damaged by improvements* (O.H.), *silence was louder than thunder* (U.). The reader immediately feels that, in the first example, the author is critical of the improvements and shows that they were quite unnecessary, in the second -silence has a dangerous quality and produces a deafening effect on the listener. In this way a lot of additional, objective information is conveyed in the oxymoronic structure.

Though oxymorons rarely become trite, some of them have really become traditional and show a high degree of the speaker's spiritual involvement in the situation, e.g. *awfully nice, terribly sorry*. Here the qualifying adjectives serve as intensifiers.



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## Questions

1. What is the basis of metaphor? What types of metaphor are distinguished in English?
2. In what way does metaphor differ from metonymy? Enumerate the types of relations observed in metonymy.
3. Explain the principles of the play on words. What is the difference between zeugma and pun?
4. When does irony appear? Explain the difference between verbal and sustained irony
5. When do we observe antonomasia? What additional information do we obtain from speaking names?
6. Can every adjective be considered an epithet? Why?
7. Enumerate the existing structural types of epithets. Which of them become possible due to the analytical structure of the English language?
8. What is the necessary condition for the creation of hyperbole? Is understatement based on the same principle?
9. What principle is oxymoron based on?



# LECTURE 3.

## STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

1. Neutral, common literary and common colloquial vocabulary.
2. Terms.
3. Archaic, obsolescent and obsolete words.
4. Barbarisms and foreign words.
5. Slang.
6. Jargonisms.
7. Professionalisms.
8. Dialect words.
9. Vulgarisms.

This lecture:

- explains the correlation between literary and neutral, neutral and colloquial words and phrases;
- defines terms and interprets them in various functional styles;
- explains archaic, obsolescent, obsolete words and comments on the various degrees of aging of words;
- determines barbarisms and foreign words, describes the author's purpose in using them, defines the stylistic function of barbarisms and foreign words;
- defines slang, explains the reasons for the emergence of slang, characterizes peculiar features of slang;
- explains jargon, distinguishes different kinds of jargon, substantiates reasons of its usage in works of creative prose;
- defines professionalisms and jargonisms, comments on differences between professionalisms and jargonisms, characterizes their function in belles-lettres works;
- gives the definition of dialectal words and shows the role of dialectal speech units in emotive prose;
- determines vulgarisms and accounts for the use of vulgarisms in belles-lettres works.

**1. Neutral, common literary and common colloquial vocabulary.** The word-stock of the English language may be represented as a definite system in which different aspects of words may be considered interdependent. In accordance with the division of language into literary and colloquial, the whole word-stock of English can be divided into three main layers: **the literary layer, the neutral layer, and the colloquial layer.**

**The aspect of the neutral words is in their universal character: they are unrestricted in use and can be employed in all styles of language and in all spheres of human activity.** This layer is the most stable of all. Neutral words have no local or dialectal character. Neutral words are the main source of synonymy and polysemy. Neutral words are conspicuous for their faculty to produce new meanings and to generate new stylistic variants. Neutral words are mostly monosyllabic. This is explained by the historical development of English, when most of the parts of speech lost their distinguishing suffixes. As a result, conversion emerged as the most productive means of word-building. As distinct from all other groups, the neutral group of words has no specific colouring, whereas both literary and colloquial have a definite stylistic connotation.

**Literary words are mainly used in writing and in polished speech.** Though it is difficult to name the objective features characteristic of literary words, we can always distinguish a literary word from a colloquial one. The reason for this lies in certain objective features of the literary stratum of words. Literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed, which stand in contrast to each other. Consider the following examples:

| <b>Colloquial</b> | <b>Neutral</b> | <b>Literary</b> |
|-------------------|----------------|-----------------|
| lassie            | girl           | maiden          |
| chap              | fellow         | associate       |
| go on             | continue       | proceed         |
| go ahead          | begin          | commence        |

**Colloquial words have a lively spoken character, so they are used in non-official speech, they are very vivid and suggestive in character.** They are not homogeneous. Some of them are close to non-standard colloquial groups, such as jargonisms, professionalisms, etc. Other words approach the neutral bulk of the English vocabulary. But they have not lost their colloquial associations and therefore remain in the colloquial stratum. Such examples when the colloquial words lose their non-standard character and pass into the neutral vocabulary are quite numerous.

It should be kept in mind that though there is no immediate correlation between the written and the oral type of speech on the one hand, and the literary and colloquial words, on the other, yet for the most part, the first ones are mainly observed in the written form, the use of the colloquial words is

associated with the oral type of communication. So we shall find literary words in authorial speech, descriptions, considerations, while colloquialisms will be observed in the type of discourse copying everyday oral communication – in the dialogue or interior monologue of a prose work.

But when we say that a text is literary or colloquial it does not mean that all the words in it have a correspondent stylistic marking. Words with a pronounced stylistic connotation are few in any type of discourse, the overwhelming majority of its vocabulary being neutral. A stylistically coloured word is like a drop of paint added to a glass of pure water and colouring the whole of it. This comparison was suggested by Academician L.Shcherba.

Both literary and colloquial words may be general (common) or special. Let us consider some specific subgroups.

**2. Terms. Terms are words denoting objects, processes, phenomena of science, humanities, engineering.** A term has a direct relevance to the system or set of terms used in a particular science, discipline or art. A term is directly connected with the concept it denotes. A term, unlike other words, directs the mind to the essential quality of the thing, phenomenon or action as seen by the scientist in the light of his own conceptualization.

Though terms are mostly used in special works dealing with a specific branch of science, their use is not limited only to this. We can come across them in other styles – newspaper, publicist and others. But in this case their function changes. In a work of creative prose a term may acquire a stylistic function and become a stylistic device. This happens when a term is used in such a way that two meanings are materialized at the same time. Thus, when we find a term in belles-letters works, we should understand that it serves either to indicate the technical peculiarities of the subject dealt with, or to make reference to the occupation of a character whose language would naturally contain special words and expressions. For example, in the novel *The Citadel* by A.Cronin medical terms are frequently used, showing the life of a doctor, and are quite naturally introduced into the contents of the narration. In this case the terms do not need any special explanation. More than that, they may be to some extent neglected if not understood. But in some texts terms are used as a stylistic device, as in the following extract from Thackeray:

*"What a fool Rawdon Crawley has been, "Clump replied, "to go and marry a governess. There was something about the girl too ".*

*"Green eyes, fair skin, pretty figure, famous frontal development, "Squill remarked".*

The terminological expression "frontal development", preceded by the word "famous", acquires a specific stylistic function due to the fact that it is

used both in the terminological aspect and in its logical meaning "the breast of a woman". Here a humorous effect is achieved.

There is an interesting process going on in the development of any language. As general education grows and science and engineering develop, many words that used to be terms have lost their quality as terms and passed into the common literary or even neutral vocabulary, thus undergoing determinization. A good example is with the words "radio" and "television" which are in common use now. As we can see, they have lost their terminological meaning.

**3. Archaic, obsolescent and obsolete words.** In every period of development of any literary language we can find words which are at different stages of usage – from full vigour, through disappearing state, to death, i.e. complete dropping out of the language. Professor I. Galperin distinguishes three stages in the process of aging words:

**1. When a word becomes rarely used, it is called obsolescent i.e. it gradually passes out of general use.** Here belong morphological forms going back to the earlier stages in the language development, such as the pronoun *thou* and its forms – *thee*, *thy* and *thine*; the corresponding verbal ending *-est* and the verb-forms *art*, *wilt* (*thou makest*, *thou wilt*); the ending *-(e)th* instead of *-(e)s* and the pronoun *ye*. Many French borrowings kept in the literary language as a means of preserving the spirit of earlier periods also belong here, e.g. *a pallet* (a straw mattress); *a palfrey* (a small horse), etc.

**2. Words that have already gone completely out of use but are still recognized by the speaking community are called obsolete,** e.g. *methinks* (it seems to me); *nay* (no).

**3. This group may be called archaic proper.** Here we find words which are no longer recognizable in Modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e.g. *troth* (faith); *a losel* (a worthless, lazy fellow).

We should mention here a special class of words which are wrongly classed as archaic, namely **historical words**. They denote historical events, customs, material objects, which are no longer in use, e.g. *thane*, *yeoman*, *goblet*, etc. As a matter of fact, such words never disappear from the language. They are historical terms denoting the objects and events which have passed into oblivion. They have no synonyms whereas archaic words may be replaced by modern synonyms.

Archaic words are mostly used in the creation of a realistic background to historical novels. They carry a special volume of information adding to the logical aspect of the communication. In fact, the characters of historical novels speak the language of the period the writer and the reader live in, and the skill of the writer consists in colouring the language with such obsolete

and obsolescent words that most naturally interweave with the texture of the modern literary language. A recognized master of such style was Walter Scott.

In addition to the above-mentioned function, archaic words have other functions in other styles:

1. They are used in the style of official documents. They are used here to maintain the exactness of the expression, so necessary for this style.

2. They can also be used for satirical purposes. Thus, in Bernard Shaw's play *How He Lied to Her Husband* a young man of eighteen, describing his feelings towards "a female of thirty-seven" expresses himself in a language which is not in conformity with the situation. His words are: "*Perfect love casteth off fear*".

3. Archaic words, word-forms and word combinations may be used for creating an elevated effect. Language is specially moulded to suit a solemn occasion: all kinds of stylistic devices are used, among them archaisms.

**4. Barbarisms and foreign words.** In the vocabulary of Modern English we can find a considerable number of words called **barbarisms**. These are words of foreign origin which have not been completely assimilated by the English language. They preserve the appearance of a borrowing and are felt as something alien to the native tongue. Most of such words have synonyms in English, e.g. *chic* (stylish); *bon mot* (a clever witty saying); *en passant* (in passing); *ad infinitum* (to infinity), etc.

One should distinguish between barbarisms and **foreign words proper**. The former are words which have already become part of the English language, though they remain on the outskirts of the literary vocabulary. Foreign words do not belong to the English vocabulary. They are not registered by English dictionaries. Barbarisms are generally given in the body of the dictionary. In the text foreign words and phrases are generally italicized to indicate their alien nature. Barbarisms, on the contrary, are not made conspicuous in the text unless they have a special load of stylistic information.

Foreign words, as well as barbarisms, are widely used in language with various aims:

1. To supply local colour. For example, in *Vanity Fair* by W. Thackeray the author depicts a German town in which there lives a boy with a remarkable appetite. By introducing several German words the author gives an indirect description of the peculiarities of the German menu and the environment in general: *The little boy, too, we observed, had a famous appetite, and consumed schinken, and braten, and kartoffeln, and cranberry jam with a gallantry that did honour to his nation.*

2. To build up the stylistic device of the so-called represented speech. The use of a word, or a phrase, or a sentence in the reported speech of a local

inhabitant helps to reproduce his actual words, manner of speech and the environment in general. E.g., in *The Sea Eagle* by James Aldridge in the sentence *And the Cretans were very willing to feed and hide the Inglisi* the last word is meant to reproduce the actual speech of the local people by introducing a word actually spoken by them and which is easily understood because of its root.

3. To show that a character actually speaks a foreign language. The skilful use of one or two foreign words will be enough to create the impression of an utterance made in a foreign language, as in the example from "The Crusaders" by Stefan Heym: *"Deutsche Soldaten – a little while ago you received a sample of American strength"*. The two words – *Deutsche Soldaten* – are sufficient to create the impression that the actual speech was made in German, as in real life it would have been.

4. Barbarisms, when used in the belles-lettres style have an exactifying function. E.g., when the French "Au revoir" is used in English as a formal sign of greeting, it will either carry the exact meaning of the words it is composed of, namely "See you again soon", or have another stylistic function. Consider the following example: *She had said "Au revoir!" "Not Good-bye!" (G.)* The formal and conventional salutation has become a meaningful sentence.

5. In publicistic style foreign words and barbarisms give the passage a touch of authority. The person who uses so many foreign words and phrases is obviously a very educated person, the reader thinks, and therefore "a man who knows", e.g. *Yet en passant I would like to ask here (and answer) what did Rockefeller think of Labour...* (Dr.)

**5. Slang.** The problem of slang is a controversial one in modern linguistics. There is no unanimity among linguists as to what words should be considered slang. The general opinion is, however, that **any new coinage that has not gained recognition in Standard English is called slang.** *The Times* newspaper gives the following illustration of slang: *leggo* (let go); *serge* (sergeant); *"I've got a date with that girl Morris tonight"*. But Professor Galperin objects to it saying that *leggo* is a phonetic impropriety caused by careless rapid speaking; *serge* is a vulgar equivalent of the full form of the word; *date* is a widely recognized colloquial equivalent of the bookish word *rendez-vous*.

It is common knowledge that one of the most conspicuous features of slang is the need for continuous renovation. It never grows stale. If a slang word or phrase becomes stale, it is replaced by a new slangism. It is claimed that this satisfies the natural desire for fresh, newly created words and expressions, which attribute to an utterance emotional colouring and a suggestive evaluation. Professor Galperin suggests that the term "slang" should be used for those forms of the English vocabulary which are either

mispronounced or distorted in some way phonetically, morphologically or lexically. The term "slang" should also be used to specify some elements which may be called over-colloquial.

**Slang is nothing but a deviation from the established norm at the level of vocabulary of a language.** H.Wentworth and S.Flexner write: "Sometimes slang is used to escape the dull familiarity of standard words, to suggest the escape from the established routine of everyday life. When slang is used, our life seems a little fresher and a little more personal. Also, as at all levels of speech, slang is sometimes used for the pure joy of making sounds, or even for a need to make attraction by making noise. The sheer newness and informality of certain slang words produce pleasure".

Whatever the viewpoints on slang are, all agree that slang is:

- 1) highly emotive and expressive;
- 2) apt to lose its originality;
- 3) easily replaced by new formations;
- 4) substandard in status;
- 5) apt to form long chains of synonyms.

It should also be noted that the substandard status of slang words and phrases, through universal usage, can be raised to the standard colloquial, e.g. *pal*, *chum*, *crony*, for "friend", *booze* for "liquor", "*how's tricks*" for "*how's life*", etc.

When used in a work of emotive prose, slang serves as an indication of the informal character of communication, makes the narration more vivid and expressive.

**6. Jargonisms. Jargonisms are words that exist in almost any language and whose aim is to preserve secrecy within one or another social group.**

Jargonisms are generally new words with entirely new meanings imposed on them. Many of them originated from the thieves' jargon and served to conceal the actual significance of the answer from the uninitiated. Their main function was to be secretive. Thus, the word *grease* means "money", *loaf* means "head", a tiger hunter is "a gambler", a *lexer* is "a student preparing for a law course".

Jargonisms are social in character. They are not regional. In Britain and the US almost any group of people has its own jargon, e.g. the jargon of thieves and vagabonds; the jargon of jazz people; the jargon of the army; the jargon of sportsmen, and many others. Science jargon is a secret code, it is not understandable to the common reader and needs to be translated or explained. Slang, contrary to jargon, needs no translation. It is easily

understood by the English-speaking community and is only regarded as something not quite regular.

There is a common jargon and there are also special professional jargons. Common jargonisms have gradually lost their special quality, which is to promote secrecy and keep outsiders in the dark. Common jargon belongs to all groups of people and is easily understood by everybody. That is why it is difficult to draw a hard and fast line between slang and jargon. When a jargonism becomes common, it has passed onto a higher stage and becomes slang or colloquial, e.g. *hummen* "a false arrest", *man and wife* "knife", *manany* "a sailor who is always putting off a job or work" (from the Spanish *manana* "tomorrow").

Jargonisms, like many other groups of the non-literary layer, sometimes overcome the resistance of the language law-givers and purists and enter the standard vocabulary. Such words as *kid*, *fun*, *bluff*, *fid*, *humbug*, formerly slang words or jargonisms, are now considered common colloquial. Used in a prose work, jargonisms create an atmosphere of informality, secrecy, belonging to a certain social group.

**7. Professionalisms.** These are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home. Professionalisms are formed according to the existing word-building patterns or present existing words in new meanings. And, covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item. The main feature of a professionalism is its technicality.

**Professionalisms** are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the literary layer of words. Here are some examples of professionalisms: *tin-fish* "submarine"; *block-buster* "a bomb which can destroy blocks of big buildings"; *piper* "a specialist who decorates pastry with the help of a cream-pipe"; *borer*, *digger* "driller".

Professionalisms should not be mixed up with jargonisms. Like slang words, professionalisms do not aim at secrecy. They fulfill a socially useful function in communication, facilitating a quick and adequate grasp of the meaning. In emotive prose such units are used to depict the natural speech of the character. The skilful use of a professional word will show not only the vocation of a character, but also his education, breeding, environment and sometimes even his psychology. So the device of speech-characterisation is so widely used in emotive prose. The use of professionalisms forms the most conspicuous element of this literary device.



**8. Dialect words. Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.** There is a definite similarity in function in the use of slang, cockney and any other form of non-literary English and that of dialectal words. In Great Britain four major groups of dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three major dialectal varieties are distinguished: New England, Southern and Midwestern (Central, Midland). Dialects markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them. They also differ on the lexical level. They have their own names for locally existing phenomena and supply local synonyms for the words accepted by the language in general.

Dialectal words differ in their nature. Some of them have become so familiar in standard colloquial English that they are universally accepted as recognized units of the standard literary language, e.g. *lass* "a girl or beloved girl"; *lad* "a boy or a young man"; *fash* "trouble, cares". Other words are easily recognized as corruptions of standard English words, e.g. *ninny* "honey"; *tittie* "sister"; *cutty* "a naughty girl or woman".

Dialectal words are only to be found in emotive prose, very rarely in other styles. Their use is confined to the function of characterizing personalities through their speech. They carry a strong flavour of the locality where they belong, and characterize the speaker as a person of a certain locality, breeding, education, etc.

**9. Vulgarisms. Vulgarisms are coarse words with a strong emotive meaning, mostly derogatory, normally omitted and avoided in polite conversation.** History of vulgarisms reflects the history of social ethics. In Shakespearean times people were much more linguistically frank in their communication than in the age of Enlightenment, or the Victorian era, famous for its prudish and reserved manners. Unfortunately, in modern fiction these words have gained legitimacy: words which were labelled vulgar in the 18th and 19th centuries are considered as such no more. Such intensifiers as *bloody*, *damned*, *cursed*, *hell of*, formerly not used in literature and conversation, are now widely used in written and in oral speech and, due to their constant repetition, have lost much of their emotive impact and substandard quality. Maxwell Perkins, working with the 1929 edition of Hemingway's novel *A Farewell to Arms* found that the publishers didn't include about a dozen words which they considered vulgar. But Perkins allowed half of them back, such as *son of a bitch*, *whore*, *whorehound*, etc. In contemporary West European and American prose all words, formerly considered vulgar for public use (including the four-letter ones), are even approved by the existing moral and ethical standards of society and censorship.

The function of vulgarisms in emotive prose is to express strong emotions, mainly annoyance, anger, vexation and the like.



## Literature

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## Questions

1. What is the correlation between literary and neutral, neutral and colloquial words and phrases?
2. How should we interpret terms in various functional styles?
3. In what way do words grow old? Comment on the various degrees of aging of words.
4. What is the author's purpose in using barbarisms and foreign words? Do they perform the same stylistic function?
5. What are the reasons for the emergence of slang? What are its characteristic features?
6. What kinds of jargon do you know? Why is it used in works of creative prose?
7. Do professionalisms differ from jargonisms? Characterize their function in belles-lettres works.
8. How should the reader interpret the presence of dialectal speech units in emotive prose? What additional information do they convey?
9. How can you account for the use of vulgarisms in belles-lettres works?

# LECTURE 4.

## SYNTACTICAL STYLISTIC DEVICES

1. Ellipses.
2. Asyndeton.
3. Nominative sentences.
4. Break (aposiopesis).
5. Repetition.
6. Polysyndeton.
7. Stylistic inversion.
8. Detachment.
9. Parenthetical sentences.
10. Parallel constructions.
11. Parcellation.
12. Rhetorical question.

This lecture:

- defines ellipses, explains what parts of the sentence can be ellipticized, when telegraphic style and apokoinu construction are used;
- describes asyndeton, explains the difference between syndetic and asyndetic sentences;
- gives the definition of break and accounts for the additional shades of meaning conveyed by break;
- determines nominative sentences and explains their main functions;
- comments on repetition and its varieties, explains the reasons of using repetition in emotive prose, the ways it changes the semantic aspect of the message;
- defines inversion, describes the ways it is achieved;
- explains parenthetical sentences, describes what extralinguistic information is contained in parenthetical sentences;
- determines parallel constructions and shows the reasons why they are so often used in various functional styles;
- gives the definition of parcellation, demonstrates the ways it changes the meaning of the sentence;
- explains what a rhetorical question is, what the emotional charge of the negative-interrogative rhetorical questions is.

Syntactical stylistic devices enrich the utterance with logical, emotive and expressive information which disregards the lexical meanings of sentence components.

**1. Ellipses.** Ellipses is a deliberate omission of at least one member of the sentence. It is characteristic of oral speech and is not considered a stylistic device in oral communication. It assumes a new quality in the written language. It becomes a stylistic device because in this case it supplies additional information. Consider the following example: *"I'll go, Doll! I'll go!" This from Bead, large eyes larger than usual behind the horn-rimmed glasses.* (J.) The reader feels very acutely the absence of the predicate here and realizes that it is not accidental. In this way the writer shows us the excitement and eagerness of the character. If used in the direct speech of a character, its function is to achieve the authenticity and plausibility of fictitious dialogue.

The extensive use of ellipsis results in the so-called *telegraphic style*, in which connective elements and redundant words are left out. This can be illustrated by the gradual clipping of the warning phrase in the drivers' directions. At first it was used in the following form: "Please drive slowly", then the first word was left out, and after that the second, so now the warning is used in the form "Slowly". Telegraphic style is sometimes observed in the speech of literary characters, where it produces the impression of hurriedness, abruptness, unexpectedness. Ellipsis leads to the emergence of the so-called apokoinu construction in which the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses. E.g. *There was a door led into the kitchen.* (Sh. A.) / *bring him news will raise his drooping spirits.* (Jespersen) It is used in oral speech mostly, but in emotive prose the construction produces the general impression of clumsiness of speech and is used as a means of speech characteristics in dialogue, in reported speech and in entrusted narrative when the author entrusts the telling of the story to an imaginary narrator who is either an observer or a participant of the events described.

**2. Asyndeton.** Asyndeton is also based on the deliberate omission of some parts of the sentence structure, namely, the conjunctions and connective elements. If the reader feels that there is such an omission, he interprets it as a stylistic device. Consider the following example:

*Soames turned away; he had an utter disinclination for talk, watching a coffin slowly lowered.* (G.) As we can see, the intentional omission of the subordinative conjunction *because* or *for* makes the sentence "he had an

utter..." almost entirely independent. It might be perceived as a characteristic feature of Soames in general, if it were not for the comparison beginning with *like*, which shows that Soames's mood was temporary.

It is maintained that asyndeton has a strong rhythmic effect. By cutting off connective words, it helps to create the effect of terse, energetic, active prose.

**3. Nominative sentences. Nominative sentences are one-member sentences consisting only of a nominal group, which is semantically and communicatively self-sufficient.** As for isolated words, they cannot be considered one-member sentences because they always rely on the context for the semantic fulfilment and are thus heavily ellipticized sentences. They are often used in emotive prose in descriptions of nature, interior, appearance, etc. to produce an effect of a detailed but laconic picture foregrounding its main components, and as the background of dialogue, mentioning the emotions, attitudes, moods of the characters. E.g. *Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets.* (P. A.) The cluster of nominative sentences introduces the reader to the locality in which the action will be laid, thus unfolding to him both the essential features of the place and his personal attitude to the camp.

The ellipticizing of sentences may lead to the disappearance of all sentence parts and leaving behind only one word which acquires a strong emotional impact. The word may belong to practically any part of speech, even a preposition or conjunction, e.g. *They could keep the Minden Street shop going until they got the notice to quit; which might not be for two years. Or they could wait and see what kind of alternative promises were offered. If the site was good. – If. Or. And, quite inevitably, borrowing money.* (J.Br.) Here the synsemantic conjunctions receiving the status of sentences are obviously promoted in their semantic and expressive value.

**4. Break (aposiopesis).** The smooth flow of speech may suddenly be interrupted and the sentence is left unfinished, hanging in the air. This device is called **break-in-the-narrative or aposiopesis** and is defined as **stopping short for rhetorical effect**. In oral speech it is marked by a pause, and in emotive prose dashes and dots are used. A person may stop speaking for different reasons, so an attentive reader must look behind the real causes of the break and try to decipher its reasons. Here are the most common implications of break:

1. It reflects the emotional and psychological state of the speaker and shows that he is so excited that he is unable to finish the sentence, e.g. " *Well, they 'll get a chance now to show* " – (Hastily): " *I don't mean — But let's forget that.* "(O.N.)

2. Break may indicate a warning or a threat, e.g. *You must come home or I'll ...* From the meaningful pause after the sentence the reader understands that the speaker will take strict measures if he disobeys him.

3. Break may be caused by the speaker's reluctance to continue the conversation due to different reasons, e.g. *And it was unlikely that anyone would trouble to look there – until – until – well.* (Dr.)

4. Sometimes break is caused by euphemistic considerations – unwillingness to name a thing on the ground of its being offensive to the ear, e.g. " *Then, Mama, I hardly like to let the words cross my lips, but they have wicked, wicked attractions out there – like dancing girls that – that charm snakes and dance without – Miss Moir, with downcast eyes, broke off significantly.* (A.C.)

When break is used, the interrelation between what is given and what is new and, consequently, unsaid, becomes more significant and the reader's task is to decipher the implication which is thus created.

Break is a stylistic device in which intonation plays a very important role. The pause after the break is charged with meaning and intonation helps to decipher the communicative significance of the utterance.

**5. Repetition.** It is common knowledge that repetition is widely used in oral speech, its aim being to make a direct emotional impact on the listener. Thus, in the following example from Galsworthy the excited state of mind of the speaker is shown:

" *Stop!*" she cried, " *Don't tell me! I don't want to hear; I don't want to hear what you 've come for. I don't want to hear.*"

When it is used by writers as a stylistic device, its function is different. In this case it aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the utterance. **Repetition is a recurrence of the same word, word-combination, phrase or a sentence two or more times.** According to the place which the repeated unit occupies in a sentence the following varieties of repetition can be singled out:

1. **Anaphora** – the repeated unit comes at the beginning of two or more consecutive sentences, clauses or phrases. E.g. *I might as well face fads: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye the silly handsome dreams.* (J.Br.)

2. **Epiphora** – the end of successive sentences (clauses) is repeated. E.g. *I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone.* (J.Br.) The main stylistic function of both anaphora and epiphora is to create the background for the non-repeated unit, which, through its novelty, becomes foregrounded.

3. **Framing** – the initial parts of a syntactical unit, in most cases of a , paragraph, are repeated at the end of it. Framing makes the whole utterance more compact and more complete. E.g. *Obviously – this is a streptococcal infection. Obviously.* (W.D.) Its function is to clear up the notion mentioned at the beginning of the utterance. Between two appearances of the repeated unit stands the middle part of the utterance which explains and clarifies what was introduced at the beginning.

4. **Catch repetition** – the end of one clause or sentence is repeated at the beginning of the following one. Specification of the semantics occurs here, too, but on a more modest level. E.g. *And a great desire for peace, peace of no matter what kind, swept through her.* (A.B.)

5. **Chain repetition** is a combination of several successive catch repetitions. E.g. *To think better of it, "returned the gallant Blandois", "would be to slight a lady, to slight a lady would be deficient in chivalry towards the sex, and chivalry towards the sex is a part of my character"* (D.).

6. **Ordinary repetition** has no fixed place in the sentence, its function is to emphasize both the logical and the emotional meanings of the repeated unit. E.g. *I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal.* (O.W.)

7. **Successive repetition** is a string of repeated units closely following each other. This variety of repetition is the most emphatic, because it shows the peak of emotions of the speaker. E.g. *I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot — I drew in a deep breath.* (J.Br.)

Repetition requires the reader to stop and rethink the significance of the reiterated unit. So it is widely used in emotive prose to convey different feelings and emotions, such as meditation, sadness, reminiscence and other psychological states.

There is a kind of repetition called tautology, which is the repetition of the same statement, word or phrase in the immediate context and which is considered a fault of style. But there is another side of this phenomenon: any seemingly unnecessary repetition of words or of ideas expressed in different words may be justified by the aesthetic aims of the communication. From this point of view the sentence *The daylight is fading, the sun is setting, and the night is coming on* may be quite justified as an artistic example picturing the approach of night.

**6. Polysyndeton.** Polysyndeton is a special way of connecting words, phrases or sentences by means of conjunctions and prepositions before each component part. E.g. *Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him until he was as red as beetroot.* (D.) As we can see, the repetition of conjunctions makes the utterance more rhythmical, so that prose may look like verse.

Besides, polysyndeton has a disintegrating function. Unlike enumeration, it causes each member of a string of facts to stand out conspicuously. It also has the function of expressing sequence, especially in the sentences where the conjunction *and* can be easily replaced by the conjunction *then*. When polysyndeton is used, it strengthens the idea of equal logical or emotive importance of connected syntactical units.

**7. Stylistic inversion.** Stylistic inversion is a stylistic device in which the traditional direct order of the English sentence S-P-O is changed either completely so that the predicate (predicative) precedes the subject fully or partially or the object precedes the subject. So we distinguish complete and partial inversion. Unlike grammatical inversion, stylistic inversion does not change the structural meaning of the sentence. Its purpose is to attach logical stress or additional emotional colouring to the surface meaning of the sentence. That is why inversion is accompanied by a specific intonation pattern.

The types of inversion predominantly used in Modern English are as follows:

1. The object stands at the beginning of the sentence, e.g. *Talent Mr. Micawber has; capital Mr. Micawber has not.* (L)

2. The attribute expressed by an adjective stands in post-position to the noun it modifies, e.g. *But it's a letter congratulatory.* (A.C.).

3. The predicative expressed by a noun or a pronoun precedes the subject, e.g. *Insolent, wilful and singularly pretty was her aspect.* (Ch.B.)

4. The adverbial modifier, usually standing at the end of the sentence, is placed at the beginning, e.g. *Eagerly I wished the morrow.* (E.Poe) When the reader notices that the traditional word order is violated, he should be aware of the author's intention to attach special importance to the inverted part of the sentence and look for some additional information lying behind it. In Modern English we often come across questions which are presented as affirmative sentences, the only indication, of their interrogative nature being the question mark at the end. E.g. Then he said: "You think so? She was mixed up in this lousy business?" (J.Br.) The inverted question presupposes the answer with more certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order.



**8. Detachment.** Detachment is used by writers to make the reader pay special attention to some parts of the sentence which are placed in such a position that formally they seem independent of the words they refer to, but their semantic connection with such words is clearly perceived by the reader. Detached parts of the sentence may be different in length – from a single word to an extended group of words. E.g. *Daylight was dying, the moon rising, gold behind the poplars.* (G.) The italicized phrase in bold type seems to be isolated, but still the connection with the primary members of the sentence is clearly perceived, so *gold behind the poplars* may be interpreted as a simile or a metaphor.

The stylistic function of detachment lies in emphasizing the meaning of the detached part, attaching special significance to it. E.g. *She was lovely: all of her – delightful.* (Dr.) In this sentence the punctuation mark plays an important role. The dash standing before the word makes it conspicuous and, being isolated, it becomes the culminating point of the climax – *lovely... – delightful*, i.e. the peak of the whole utterance. The phrase *all of her* is also isolated. The general impression, suggested by the implied intonation, is a strong feeling of admiration.

**9. Parenthetical sentences.** Parenthetical sentences as a stylistic device is a variant of the detached construction. These are syntactical structures which interrupt the main sentence without affecting it and create various stylistic effects. They are marked phonetically and are relatively independent of the sentence they are inserted in. The syntactic isolation is shown in writing by graphical means – brackets, dashes or commas.

Here are the main functions of parenthetical sentences:

1.They specify and characterize the details of the statement, give it a lively and palpable colouring, e.g. *And sometimes with the sensation a cat must feel when it purrs, he would become conscious that Megan's eyes -those dew-gray eyes – were fixed on him with a sort of lingering soft look.* (G.)

2.They may intensify the fact contained in a message, e.g. *They had not seen – no one could see – her distress, not even her grandfather.* (J.G.)

3.They may have an evaluative meaning, e.g. *That phrase represented, I think, his deepest research into the meaning of life.* (Gr.Gr.)

4.They may convey some additional information specifying the utterance, e.g. *By 4 o'clock the article was finished and Hadley – plump, timidly smiling, running as usual about his business – came in with the photographs that were to go with it.* (A.Cr.)

Parenthetical sentences belong to a different plane, conveying the inner speech of the character. So the most important stylistic function of this device is to create two parallel layers of narration – one of them belonging to the writer, the other to the literary character who is also the author of the story.

**10. Parallel constructions. Parallel constructions as a stylistic device is the reiteration of the structure of several successive sentences or clauses which are identical or similar in their structure.** Parallel constructions may be partial or complete. **Partial parallelism** is the repetition of some parts of successive sentences or clauses, e.g. *If we are Frenchmen we adore our mother; if Englishmen, we love dogs and virtue.* (J.J.) **Complete parallelism** maintains the principle of identical structures throughout the corresponding sentences, e.g. *I told him you were sick, I told him you were asleep.* (W.Sh.)

Parallelism is often combined with other stylistic devices and is used to back them up, such as lexical repetition, alliteration, antithesis. It is widely used in the belles-lettres style, in publicistic and scientific prose with different functions.

1. In emotive prose the main function is to intensify the communicative and expressive significance of the utterance, e.g. *It was not a day to be without a job or cigarettes or lunch. It was not a day in which he had no interest in it.* (I.Shaw)

2. Syntactic parallelism may unite semantically different elements into complex syntactic unities, creating a true-to-life description of the event, e.g. *Shelling the peas, smelling the onions cooking, watching the deft movements of her perfectly manicured hands, hearing the gay murmur of her voice, he felt the depression of the last weeks lift.* (D.C.)

3. In oratory and publicistic style the main function of parallel constructions is to stress the main idea of the utterance, to convince the reader or the listener, to cause him to accept the author's point of view, e.g. *But there is one way in this country in which all men are created equal – there is one human institution that makes a pauper the equal of a Rockefeller...* (H. Lee). In the attorney's speech parallelism creates the effect of gravity and authority.

4. When used in scientific prose parallelism elucidates the scientific phenomenon and helps to impose upon the reader the author's point of view, e.g. *In some cases, a chronological or logical sequence can in English be changed in presentational order (e.g. told backwards); when this is done, the referential structure of the tale is unaffected, but the grammatical structure of the telling is radically altered. Grammatical order is necessarily linear, but referential order is at least potentially simultaneous.* (K.Pk.)

A variety of parallelism is called *chiasmus*. Here the repeated parts of the sentence come in the reversed order. Its main function is to attach a new additional content to the utterance, fixing the addressee's attention on the fact, thus making it prominent, e.g. *A court is only as sound as its jury, and the jury is only as sound as the men who make it up.* (H.Lee)

**11. Parcellation.** Parcellation is a specific device of expressive syntax consisting in the deliberate breaking of a single syntactic structure into two or more intentionally isolated parts separated from each other by a pause (or a full stop in writing). This device emerges because of the influence of colloquial speech on literary language. It is common knowledge that when we speak we don't think of what we are going to say in advance, so oral speech abounds in grammatical deviations from the norm, deletions, gaps, associative additions of new facts and thoughts. When they penetrate into literary speech, such constructions are employed by writers for creating different effects, reflecting the spontaneity and ease of colloquial speech.

Here are the typical functions of parcellation in emotive prose:

1. It may specify the context of the basic part of the utterance, e.g. *There was a moment of queer, not entirely amiable silence. Of waiting to see.* (C.A.)

2. It is used for characterizing the psychological state of the literary personage, e.g. *They stood around him. Talking. Poles, he reasoned, with what was left of his mind.* (D.Wh.)

3. It may perform a descriptive function, depicting the environment, conditions or details of the events described, e.g. *My hubby has hung himself. In the bathroom. With the cord.* (D.Wh.)

4. The parcellation of homogeneous simple predicates with the conjunction *and* which makes the utterance rhythmical, conveys dynamism of the action, e.g. *With that perhaps in mind, he broke away briefly, and ran into the plating shop. And returned with a rope, or coil of little cord.* (D.Wh.)

It is obvious that parcellation gives a special rhythmical effect to prose. The reader feels involved in the described events and is emotionally moved.

**12. Rhetorical question.** Rhetorical questions as a stylistic device is a specific interrogative construction which is a question in form, but remains a statement semantically. The rhetorical question does not demand any information because the answer to it is in the question itself. Rhetorical questions make an indispensable part of oratoric speech because they successfully emphasize the orator's ideas. E.g. *But who bothers to sort out the conflicting economic, social and other motives here and to mitigate accordingly?* (Th.D.) The rhetorical question reinforces the meaning of the interrogative sentence and conveys a stronger shade of emotive meaning.

In emotive prose rhetorical questions are used to pronounce judgements and they also express various kinds of modal shades of meaning, such as doubt, scorn, challenge, irony and so on. This is backed up by intonation which differs considerably from the intonation of ordinary questions. E.g., in the following example the reader can't but feel a touch of bitterness:

*Have I not have to wrestle with my lot? Have I not suffered things to be forgiven?* (B.)

Rhetorical questions in the form of negative-interrogative sentences are always charged with emotive meaning and modality, and imply doubt, sometimes assertion, sometimes suggestion. They are used in author's narration and represented speech as a means of reproducing the meditations of the author or of the character, e.g. *The naivete with which she pursued such activities was part of her nature, he had his own peculiarities, why should he not indulge hers?* (A.C.)



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## Questions

1. What parts of the sentence can be ellipticized? When are telegraphic style and apokoinu construction used?
2. Account for the additional shades of meaning conveyed by break.
3. Is there any difference between a syndetic and an asyndetic sentence? Explain it.
4. What are the main functions of nominative sentences?
5. Why is repetition often used in emotive prose? How does it change the semantic aspect of the message? Enumerate the varieties of repetition.
6. Is inversion a powerful device of emphasis? How is it achieved?
7. What extralinguistic information is contained in parenthetical sentences?
8. Why are parallel constructions so often used in various functional styles?
9. How does parcellation change the meaning of the sentence?
10. What type of question is called a rhetorical question? What is the emotional charge of the negative-interrogative rhetorical questions?

# LECTURE 5.

## LEXICO-SYNTACTICAL STYLISTIC DEVICES

1. Antithesis.
2. Climax (gradation)
3. Anticlimax.
4. Simile.
5. Litotes.
6. Periphrasis.

This lecture:

- defines antithesis and explains the difference between antithesis and logical contrast;
- determines climax and comments on the differences between logical, emotional and quantitative climax;
- gives the definition of anticlimax and comments on its effects;
- explains simile, names its components, distinguishes its types, shows in what cases the foundation of simile is expressed explicitly;
- demonstrates litotes and comments on its stylistic effect;
- defines periphrasis, explains what additional information it conveys.

Lexico-syntactical stylistic devices are based on the foregrounding as of the arrangement and construction of sentence members so of their lexical aspect.

**1. Antithesis.** Antithesis is based on finding some points of sharp contrast between two things or phenomena. From the syntactic point of view it is a variety of parallel construction. But whereas parallelism is indifferent to the semantics of its components, the two parts of an antithesis must be semantically opposite to each other. E.g. *Some people have much to live on, but little to live for.* (O.W.) Here *much* and *little* present an

antonymous pair, supported by the contextual opposition of postpositives "on" and "for".

The syntactic structures in which antithesis is realized are diverse, from a simple extended sentence to a complex syntactic unity, the paragraph. Most frequently it is met in asyndetic complex sentences and in compound sentences with the conjunction *but*. Antithesis is built up on parallel constructions whose components are expressed by the same members of the sentence and which are arranged in the same order, e.g. *Jack (pulling off his gloves): When one is in town, one amuses oneself. When one is in the country, one amuses other people.* (O.W.)

Antithesis rests on the borderline between stylistics and logic. The extreme cases are easily recognizable, but most of the cases are intermediate. However, we should distinguish between antithesis and contrast. The latter is a literary device based on logical opposition between the phenomena set one against another.

Antithesis is widely used in all types of speech: in the belles-lettres style, publicistic, scientific and everyday colloquial. Its stylistic functions include both the contrastive comparison of things and the rhythmical arrangement of the utterance. Owing to the rhythmical organization antithesis is often met in poetry in combination with anaphora, epiphora, alliteration, etc. Whole poems may be built up on this device, as "A Madrigal" by Shakespeare or "To a False Friend" by Thomas Hood.

**2. Climax (gradation).** This is another case of semantically complicated parallelism. **Climax is an arrangement of words, clauses, sentences, in which the next unit is more important than the previous one.** This increase in significance may be realized in three ways, depending on which three types of climax are distinguished.

1. In **logical climax** the gradation is based on the relative importance of the component parts considered from the point of view of the concept embodied in them, e.g. *Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside.* (D.)

2. **Emotional climax** is based on the relative emotional tension produced by words with emotive meaning, e.g. *It was a lovely city, a beautiful city, a fair city, a veritable gem of a city.* As we can see, the gradation here is based on synonymous strings of words with emotive meaning, having slight semantic differences. Since emotional tension cannot last long, we find this type of climax mostly in sentences, and not in longer syntactical units.

3. An evident increase in the volume of the corresponding concepts is shown by **quantitative climax**. In the story "The Escape" S. Maugham thus depicts the search of a suitable residence by the two main characters: *They looked at hundreds of houses; they climbed thousands of stairs; they*

*inspected innumerable kitchens.* In the following example climax is materialized by setting side by side concepts of time: *I let a day slip by without seeing her, then three, a whole week once.* (T-C)

As can be seen from the above examples, the main features of climax are the following: the closeness of the elements arranged in the increasing order; the underlying parallel arrangement; the explanatory context which helps the reader to grasp the gradation.

When the relative synonyms in the climax are descending in order, we deal with the negative form of climax, e.g. *Fledgeby hasn't heard of anything. "No, there's not a word of news," says Lammie. "Not a particle," adds Boot. "Not an atom," chimes in Brewer.* (D.) Here every next word is smaller in importance than the previous one.

This stylistic device is widely used in the belles-lettres and publicistic styles. In author's narration climax is used for creating an emotional and vivid characteristic of the personages, events, actions. In the direct speech of characters it is used for subjective evaluation of things or phenomena. In publicistic style it is one of the main means of emotionally influencing the reader.

**3. Anticlimax.** Climax can suddenly be interrupted by an unexpected turn of thought which defeats the expectations of the reader and results in complete semantic reversal of the emphasized notion. There is a sudden drop from the lofty or serious to the ridiculous. This device is known as anticlimax, e.g. *Early to rise and early to bed makes a man healthy and wealthy and dead.* (J.Th.) Anticlimax results in the destruction of the rhetorical effect created by climax by means of a sudden decrease in the tension of the utterance. It is often used by writers for the creation of irony and paradoxes. This illogical sequence of the arrangement of the semantic components in the utterance may create a humorous effect. It is frequently used by humorists like Mark Twain and Jerome K. Jerome. In his *Three Men in a Boat* the author expands on the beauties of the sunset on the river and concludes in a very prosaic way: *But we didn't sail into the world of golden sunset: we went slap into that old punt where the gentlemen were fishing.*

**4. Simile.** Simile is a stylistic device consisting in partial imaginative comparison of two objects belonging to different classes. It consists of two components, the one which is compared is called **the tenor**, the one with which it is compared is called **the vehicle**. The two parts of simile are linked by such words as *like, as...as, as though, such,* etc. E.g. *His flesh was like a blister you could prickle with a needle.* (Gr.Gr.) Simile should not be confused with a logical comparison. The latter uses the notions belonging to

the same class, in simile objects belonging to different classes are compared. Here the unimportant properties of the compared objects are not taken into account, only the quality which is essential for the speaker is taken. This feature is called the foundation of a simile. It may be mentioned explicitly, e.g. *His muscles are hard as rock.* (T.C.) In other cases it is not named directly, and it enriches the simile, because it involves the reader's imagination. When the foundation of the simile is not quite clear from the context, the author may give a key in which he explains what similarities led him to liken two different entities, e.g. *The singing woman shut down — like a wireless set, the last sound was a wail and a vibration.* (Gr.Gr.)

As time goes on, many similes lose their originality and become **trite**. This is observed in some traditional similes based on comparing various features of people's character or activities with the animals to which the given quality is attributed, e.g. *sly as a fox, faithful as a dog, to swim like a duck, to work like a horse.* When translating such similes into Ukrainian we should look for a suitable equivalent in our language. It may be based on a different image, e.g. *as old as the hills* – старий як світ; *as quick as a monkey* – швидкий як блискавка.

In some cases the link between the tenor and the vehicle is expressed by notional verbs such as *to resemble, to remind, to appear,* etc. Here we deal with a **disguised simile**, because the likeness between the objects seems less evident, and needs some effort to understand it, e.g. *The ball appeared to the batter to be a slow spinning planet looming toward the earth.* (B.M.)

Simile differs from metaphor. Metaphor aims at identifying two unlike objects on the grounds of possessing one common characteristic, in simile two objects are compared on the grounds of similarity of some quality, while the objects are kept apart. E.g. *She is a beautiful rose* (metaphor) - *she is like a beautiful rose* (simile).

**5. Litotes. This device makes use of negative constructions.** Though one negation plus a noun or an adjective serves to establish a positive feature in a person or thing, this positive feature is a little diminished in quality as compared with a synonymous expression. Compare: *He is no coward.* — *He is a brave man.* These two phrases are not exactly the same, the construction with litotes is weaker in meaning. At the same time they possess additional connotation and admit of special interpretation.

A variant of litotes is a construction with two negations. In this case litotes is presented as a two-component structure in which these two negations are joined together to give evaluation, e.g. *He is not unkind.* Such constructions are more definitive in meaning than the previous ones. But though they make the assertion more logically apparent, they lack precision. They may be regarded as deliberate understatements, whereas the structures



that have only one negative form are more categorical in stating the positive quality of a person or thing.

In stylistics litotes is mainly used to weaken the positive characteristic of the object, e.g. *Julia was not dissatisfied with herself.* (S.M.) In personages' speech it is used for conveying a reserved statement or ironical attitude to the object, e.g. "Suppose, "he said, "someone had got a line on him, forced him into this racket, as you forced Harbin to douhlecross... ". – "It's possible". – "And they murdered him in case he talked when he was arrested". – "It's not impossible" (S.M.).

In scientific prose style it is used to convey carefulness in the expression of thought, e.g. *It is not uncommon for grammarians to distinguish between these phenomena.* In poetry it is sometimes used to suggest that language fails to convey the poet's feelings and so he uses negations to express the inexpressible, as in the well-known Sonnet 130 by William Shakespeare.

**6. Periphrasis.** Periphrasis is a stylistic device consisting in replacing an object or phenomenon by the description of its most essential features. Periphrasis reinforces the expressiveness of speech, because it not only names the object, but also describes it in a round-about way. It is common knowledge that one and the same object may be identified in different ways and so have different appellations. A certain person may be denoted in different situations as "his benefactor", "this bore", "the miserable wreck", etc. These names will become clear only in a definite context, e.g. *I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced.* (D.) Here the underlined expression is a periphrasis for the word "mother". This is easily understood by the reader with the help of the given context.

Original periphrasis created by writers can be divided into **logical** and **figurative**. **Logical periphrasis** is based on the logical connection of the round-about phrase with a specific feature of an object. In this case either a characteristic feature of an object is used instead of the name of the whole object (*strong sex*) or a wider notion is used for naming the concrete object or person (*instrument of destruction* – pistol, *the most pardonable of human weaknesses* – love). **Figurative periphrasis** is based on the sustained metaphor or metonymy, e.g. *the root of all evil* – money; *to tie the knot* – to marry.

Both logical and figurative periphrases may be original, genuine and hackneyed, trite. In the latter case they become periphrastic synonyms to the words denoting the same object, e.g. *the fair sex* (women), *my better half* (wife). Periphrasis as a stylistic device is a new, genuine nomination of an object, it is an individual feature of the author's style. This is the process which realizes the power of language to coin new names for objects by

disclosing some quality of the object, even though it may be passing, and making it alone to represent the object, e.g. *I kept still and close to the tree, like a hunted piece of nature willing myself to be the colour of bark and leaves and rain.* (M.Sp.) Here the author vividly describes any wild animal in the forest by an image-bearing periphrasis, which conveys a purely individual perception of the described object.



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## Questions

1. What is the difference between antithesis and logical contrast?
2. Comment on the differences between logical, emotional and quantitative climax.
3. In what cases is the foundation of the simile expressed explicitly?
4. How should trite similes be translated into Ukrainian?
5. Is there any difference between the phrases "he is kind" and "he is not unkind"?
6. Why do some writers resort to periphrasis? What additional information does it convey?

# LECTURE 6.

## FUNCTIONAL STYLES IN MODERN ENGLISH

1. Belles-letters style.
2. Publicistic style and its varieties.
3. Newspaper style and its linguistic peculiarities.
4. Scientific and official styles, their peculiarities.

This lecture:

- explains belles-letters style, reveals its characteristic features;
- defines publicistic style, describes its varieties, explains how the emotional impact on the reader is achieved;
- determines newspaper style, describes its linguistic peculiarities;
- comments on scientific and official styles, points out their common and distinctive features.

**1. Belles-letters style.** It is common knowledge that we organise our speech taking into account the communicative situation in which it takes place. A speech functional style is a socially accepted stereotype of speech behaviour, closely connected with man's social activity. A style contains information concerning the speaker: his social role, psychological state, his attitude to the listener and the subject of speech. In Modern English the following styles are usually distinguished: belles-lettres style, publicistic style, newspaper style, scientific style and official style.

This style is not homogeneous, it is usually divided into the following substyles:

- the language of poetry;
- the language of emotive prose;
- the language of dramatic works.

All these substyles are characterised by the aesthetic-cognitive function and they provide for a gradual unfolding of the author's message to the reader. At the same time they give an aesthetic pleasure from perceiving the literary form in which the author's thoughts are clothed.

This pleasure is explained not only by admiring the language resources selected by the author, but also by the fact that the reader is given an opportunity to make his own conclusions regarding the author's message. So the chief purpose of this style is to prove that the author's interpretation of the described events is not the only correct one; on the contrary, the reader can formulate his own conclusions concerning the events described in the book.

This style is characterised by the following features:

1. Vivid, original imagery, achieved by purely linguistic means. In order to intensify the emotional impact upon the reader the author widely uses metaphors, similes, epithets, inversion, parallelism, other expressive resources of stylistics.

2. Words are used not only in their direct dictionary meanings, but also in contextual meaning, which is created by lexical environment and is influenced by the general conception of the belles-lettres work.

3. The word choice reflects the author's subjective perception of reality. It should be noted that every writer has his own inventory of words, and it is different from the word stock of other writers.

Though this style belongs to written styles, it has some features of colloquial style. Sometimes the whole book may be written in colloquial style, e.g. the novel by John Salinger *The Catcher in the Rye* which creates an impression of the main character's addressing the reader just from the pages of the novel.

Besides the already mentioned features, the language of poetry is characterised by a wide use of assonance, alliteration, onomatopoeia, archaic words and their forms, which create an impression of sophistication and solemnity. The language of drama, in its turn, is remarkable for a wide use of colloquial vocabulary and syntactic structures, the presence of authorial comments, the division of plays into acts and scenes. In plays the author's message is communicated to the reader not directly, but indirectly, through the speech and actions of characters.

**2. Publicistic style and its varieties.** This style goes back to the 18th century. It emerged from public speeches on social, moral and philosophical issues. This is the so-called oratorical substyle which also has an oral variety. With the appearance of radio and TV a new substyle emerged – radio and TV commentary. Besides, there are two more written substyles – the essay and journalistic articles in newspapers and magazines.

The chief purpose of publicistic style is to make a deep and lasting influence on public opinion, to convince the reader or listener that the

interpretation of events, suggested by the author, is the only correct one. The author makes the reader accept his viewpoint not only with the help of logical arguments, but also through emotional influence. It is especially noticeable in oratorical substyle, in which human voice plays a very important part. The choice of stylistic devices in this case is predetermined by the conditions of communication. In order to move the audience emotionally the speaker makes use of traditional stylistic resources – image-bearing metaphors, unexpected comparisons, rhetoric questions and parallel constructions. But in order to produce a deeper impression on the audience their use can be exaggerated, thus resulting in embellishment of speech. In publicistic style stylistic devices and expressive means are closely interrelated. For instance, antithesis may be supported by parallelism, which can be complicated by various types of repetitions.

As a vivid example of the oratorical substyle we can cite the speech of Atticus Finch, a lawyer, at the trial of Tom Robinson. The speaker uses a lot of stylistic devices in order to rouse the jury and to make them believe that Tom Robinson is not guilty:

*And so a quiet, respectable, humble Negro who had the unmitigated temerity to 'feel sorry 'for a white woman has had to put his word against two white people's. I need not remind you of their appearance and conduct on the stand – you saw them for yourselves. The witnesses for the state, with the exception of the sheriff of Maycomb County, have presented themselves to you gentlemen, to this court, in the cynical confidence that their testimony would not be doubted, confident that you gentlemen would go along with them on the assumption – the evil assumption – that all Negroes are basically immoral beings, that all Negro men are not to be trusted around our women, an assumption one associates with minds of their calibre.*

As we can see, the emotional impact upon the reader is achieved by numerous stylistic resources: image-bearing epithets (*quiet, respectable, humble*), a hyperbole (*unmitigated temerity*), a metaphor (*to put one's word against somebody*), parenthetical constructions (*with the exception of the sheriff of Maycomb County; the evil assumption*), the repetition of the logically and semantically important words (*confidence* and *confident*) parallel constructions at the end of the paragraph.

The essay is a literary work of moderate length on philosophical, social and ethical topics, which is characterised by the author's subjective treatment of the subject. Among the most typical linguistic features of the essay are: brevity of expression, the presence of the author (the pronouns *I, we*), a wide use of conjunctions and emotionally coloured words. Here is an extract from an essay devoted to the problem of fighting crime in the history of civilisation:

*Caging men as a means of dealing with the problem of crime is a modern refinement of man's ancient and limitless inhumanity, as well as his vast capacity for self-delusion. Murderers and felons used to be hanged,*

*beheaded, flogged, tortured, broken on the rack, blinded, ridden out of town on a rail, tarred and feathered, or arrayed in the stocks. Nobody pretended that such penalties were anything other than punishment and revenge. Before nineteenth-century developments, dungeons were mostly for the convenient custody of political prisoners, debtors, and those awaiting trial. American progress with many another grim "advance", gave the world the penitentiary. (Wic.)*

**3. Newspaper style and its linguistic peculiarities.** Newspaper style is a system of interconnected and interdependent lexical, grammatical and phraseological means which has the purpose of informing and interesting the reader. The newspaper is a vehicle of mass media, it is intended for mass audiences, it is a means of influencing the reader and bringing him to the journalist's understanding of facts. People read newspapers in situations where it is difficult to concentrate: on the underground, on the train, at breakfast, etc. Consequently, the newspaper has the task of presenting information in such a way as to give it quickly, briefly, and to make a certain emotional impact upon the reader. The reading of newspapers should not require any preliminary preparation on the part of the reader, though alongside ordinary, constantly repeated topics the newspaper can touch upon any problem which has gained relevance in recent days or weeks. All these factors result in the necessity of using standard syntactic patterns and lexical cliches, as the journalist has little time for processing information.

Reading newspapers we cannot but notice that their vocabulary abounds in proper names, place names, names of establishments and organisations, a lot of dates. There are also many international words and neologisms, which can later turn into cliches, e.g. *vital issue, free world, pillar of society, escalation of war, aggravation of a situation*, etc. Researchers also point out numerous stereotypical phrases, e.g. *Mr X is reported as saying... It is alledged that...* The vocabulary is mostly neutral, all the information is concrete, as a rule. Very conspicuous is the abundance of evaluative and expressive elements, e.g. *When the last Labour Government was kicked out. (Daily Mail).*

In order to make contact with the reader various graphic means are widely used – types, titles, which should catch the reader's eye, the distribution of an article among a few pages, which makes it possible for the reader to take notice of the article.

It is common knowledge that the titles in British and American newspapers are rather specific, as their task is to make the reader interested in the piece of information in the newspaper and to present the article in a concise form, e.g.:

1. *Italy's radio, TV workers on strike.*
2. *Apollo trail-blazers back relaxed and joking.*

### 3. *Convict sentenced for life for coffin girl kidnap.*

In the first title the author just tells the readers that in Italy the personnel of radio and TV companies have gone on strike, so this heading is purely informational in character. In the second heading we can see that a group of American astronauts aboard the spaceship "Apollo" have returned to the Earth, as well as some additional information – they are in high spirits and good health. The third heading is rather mystifying. We cannot understand it completely until we have read the whole article. As for the article, it runs about a criminal, escaped from prison, who kidnapped a millionaire's daughter in order to get a ransom, and kept her in a wooden box. Later the criminal was captured and the girl set free. The title, which gives the general orientation, is followed by a subtitle. It is printed in smaller letters and enlarges on the information given in the title. The first lines of the article proper give the gist of the information, then details follow.

Newspaper articles contain a lot of quotations which can be presented either in inverted commas or without them, in a reduced form. The journalist's commentary often accompanies the information. Ordinary verbs in newspaper language are often replaced by set phrases, which create an impression of smoothness, e.g. *to make contact with, to play the leading part, to serves the purpose of*. Instead of short words longer word combinations are used, e.g. *with respect to, having regard to, in view of not unimportant, not inevitable*. All these cliches make the text sound sophisticated, though the contents may be quite commonplace. Alongside traditional information items the newspaper contains editorials, whose style is close to publicistic, as well as advertisements and announcements, which have their own peculiarities and make a special substyle within newspaper style.

**4. Scientific and official styles, their peculiarities. In scientific style** all language means are subordinated to the aim of creating an objective picture of a state or phenomenon. Therefore they are objective, precise, devoid of emotiveness and individuality. Here are the characteristic features of this style:

1. The existence of logical connection between utterances, which is shown with the help of a wide use of conjunctions and connectives.

2. A scientific description of the subject requires the use of special words – terms, whose number increases as the scientific and technological progress develops.

3. The presence of speech cliches and standard phrases. As a rule, a scientific presentation begins with facts which are common knowledge, after this the author unfolds his own argumentation and makes conclusions.

4. The use of quotations and references which have a certain structure: the author's name, the title of the book referred to, the name of the city where

the book was published, the name of the publishing house, the year of its publication.

5. A frequent use of footnotes, placed at the bottom of the page. They contain additional information which the author does not want to include in the text of the article so as not to violate the sequence of narration.

6. Scientific style is devoid of emotionality and subjectivity, the author tries to present facts objectively and impartially. For this reason passive constructions are widely used as they are considered to be more objective. In this way, the commonly used phrases like *I weighed 10 grams of the stuff and dissolved it in as little water as I could* will be changed in scientific style for a more objective sentence: *Ten grams of the substance were dissolved in a minimum amount of water.*

All the above-mentioned peculiarities of scientific style can be visible in the next extract, devoted to the topic of the category of case in English:

*We have considered the three theories, which, if at basically different angles, proceed from the assumption that the English noun does not distinguish the grammatical case in its functional structure. However, another view of the problem of the English noun cases has been put forward, which sharply counters the theories hitherto observed. This view approaches the English noun as having completely lost the category of case in the course of historical development. (M.B.)*

The fragment begins with the universally known truth that the noun in English does not possess a noun inflection, after which the author passes on to expostulate another theory. The extract abounds in linguistic terms, contains the clichés *proceed from the assumption, put forward a view*, the sentences follow each other in logical succession, there exists a close connection between them. At the same time the reader cannot but perceive the impersonality and objectivity of the presentation of scientific data.

Official style resembles scientific style in its impartiality and objectivity. It is subdivided into the following substyles: the language of official documents; that of diplomacy; that of legal documents; that of military documents. Here are its most characteristic features:

1. A special set of clichés, terms and stereotyped phrases, e.g. *I beg to inform you; on behalf of smb.; in connection with smth.*

2. The frequent use of abbreviations and symbols, such as MP (Member of Parliament), Gvt (government), \$ (dollar), £ (pound sterling), Ltd. (limited), Co. (company), etc.

3. The use of words in their direct dictionary meanings. In official style utterances are formulated in such a way as to avoid misinterpretation or ambiguity.

4. A specific syntactic arrangement of texts with long, logically constructed sentences, a ramified system of subordinate clauses, linked by means of conjunctions and connectives.



As a vivid example of official style we can cite the beginning of a letter sent by the chairman of the Organizing Committee of a scientific conference to one of his colleagues:

*Dear Sir!*

*Contributed papers accepted for the conference will be presented in oral sessions or in poster sessions, each type of presentation being considered of equal importance for the success of the conference. The choice between the one or the other way of presentation will be made by the Programme Committee.*

*Sincerely  
T. W. Thomas,  
Chairman.*

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## Questions

1. What are the characteristic features of belles-lettres style?
2. How is the emotional impact on the reader achieved in publicistic style?
3. Is it true that English newspaper titles are very informative? Why?
4. What are the common and distinctive features of scientific and official style?

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**ПЕРЕДМОВА..... 3**

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