

**МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ  
РОССИЙСКОЙ ФЕДЕРАЦИИ**

**ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ  
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ  
«САНКТ-ПЕТЕРБУРГСКИЙ ГОСУДАРСТВЕННЫЙ  
ЭКОНОМИЧЕСКИЙ УНИВЕРСИТЕТ»**

**КАФЕДРА АНГЛИЙСКОЙ ФИЛОЛОГИИ И ПЕРЕВОДА**

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# **ЛЕКСИКОЛОГИЯ АНГЛИЙСКОГО ЯЗЫКА**

**Учебник**

**ИЗДАТЕЛЬСТВО  
САНКТ-ПЕТЕРБУРГСКОГО ГОСУДАРСТВЕННОГО  
ЭКОНОМИЧЕСКОГО УНИВЕРСИТЕТА  
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Учебник предназначен для студентов, обучающихся по направлению подготовки бакалавриата 45.03.02 «Лингвистика» (профиль «Перевод и переводоведение в сфере экономики и финансов») и готовящихся к сдаче экзамена по дисциплине «Лексикология английского языка».

Учебник имеет целью дать студентам представление о специфике лексики современного английского языка, происхождении слов, проблемах значения слова и структуры его значения, методе компонентного анализа слова. Также в учебнике рассматриваются вопросы, связанные со структурой лексической системы, с местом фразеологических единиц в лексической системе английского языка, с проблемами лексикографии английского языка и стилистической стратификации лексики английского словаря. Одной из целей является формирование у обучающихся навыков проведения предпереводческого лексикологического анализа текстов разной жанровой отнесенности.

This textbook is intended for students studying in the bachelor's degree program "Linguistics" and preparing for the exam in the discipline "Fundamentals of the theory of the first foreign language".

The manual aims to give students an idea of the specifics of the vocabulary of the modern English language, the origin of words, the problems of the meaning of the word and the structure of its meaning, the method of component analysis of the word. The manual also discusses issues related to the structure of the lexical system, the place of phraseological units in the lexical system of the English language, the problems of lexicography of the English language and stylistic stratification of the vocabulary of the English dictionary. One of the goals is to form students' skills in conducting pre-translation lexicological analysis of texts of different genre attribution.

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## Introduction

It is known Lexicology is a very important branch of linguistics, which is necessary for all the aspects of linguistics to understand and comprehend the essence of the study of words in all the spheres. It has its own aims and methods of scientific research. Its basic task contains a study and systematic description of vocabulary in respect to its origin, development and current usage. Lexicology is concerned with words, variable word-groups and with morphemes which make up words (word formation), phraseological units of different types, polysemy, etc.

The present approach to the description of the English vocabulary and its function is based on the importance of human factor. Unlike the traditional treatment, it constantly emphasizes the role of the speaker and hearer in the development and function of the language. Therefore, whenever something in the description to follow is not clear, the reader should recall the point of view made by G.O. Vinokur: words and their meanings never “appear” (evolve, develop, etc.) by themselves – they are created by speakers. Nor do they change by themselves – they are changed by language-users. Nor do they deliver knowledge into a hearer/reader’s mind. It is the mind that does it all. “English only exists in the mouths, minds and pens of its many individual users” [Bragg, 2004: 13]. Hence, the only reason for a linguistic entity to appear in discourse is that the speaker “likes or needs to say it this way” and man is the “yardstick” for evaluating everything in his or her world.

“The lexicon as a linguistic level, and lexicology as the discipline concerned with it, are today no longer the poor relations of linguistics, or the Cinderella of linguistic theory, as in the heyday of generative grammar, when the lexicon was regarded as “the full set of irregularities” of a language. Similarly, phenomena like metaphor and metonymy, which had been excluded from hard-core linguistics due to their connection with extralinguistic reality and their inaccessibility to formalization have been rediscovered with the advent of Cognitive Linguistics” [Lipka, 1992: 187].

Surprisingly enough, the term lexicology is not to be found in most present-day dictionaries, handbooks or English grammars. Only lexicography described as “dictionary making” or “the writing and making of dictionaries” is usually mentioned. However, the situation has been changed. Now lexicology should be defined as the study of the lexicon or lexis, i.e. the vocabulary or total stock of words of a language. Lexicology examines the vocabulary (lexical) structure of the language in different aspects.

It is relevant that a great number of words are of no interest for scholars. Lexicologists look for the actual regularities and general relations or system relations between linguistic items which do exist and describe them as elements of certain structures.

To illustrate, the words inspire, inspiration, inspirer and inspirable are part of a derivational (word-formation) segment of language because they share the same base and include different suffixes.

According to Ch. Fillmore, the reason for the co-existence of synonyms jail and prison is that, in many states of the USA, the former refers to imprisonment of less than twelve months, while the latter – to a longer term.

Pairs such as short/long, build/destroy, etc. represent a system of antonyms which have opposite meanings in the conceptual range of “length” in the first case and “structure” – in the second one.

The words human being, man, woman and child belong to a segment (hierarchy) in which human being includes the other three.

The words to lead (to conduct) – lead (metal); flower (part of plant) – flour (ingredient of bread); mail (post) – mail (flexible armor) – mail (Scot. rent) are homonyms because each pair or a trio share the same shape while an either member of each pair has a different meaning.

We have discussed several lexical areas of the English vocabulary. However, every word is a term of certain relations (systems) at every particular moment. When a word occurs in an actual utterance, it is a part of a context in which the words follow one another, i.e. they are arranged syntagmatically, on the syntagmatic level.

Cf. I – broke – the – stick; You – shattered – the – glass; She – fractured – her – skull.

“Syntagmatically” means “both...and”, i.e. the italicized verb in each sentence functions as a component alongside the others both on the right and the left side. However, when taken out of context, the three verbs represent a paradigmatic relation (system) because all of them are synonyms.

Cf. break – to split something into two or more pieces with sudden or violent force;

shatter – to cause to break something suddenly into lots of very small bits;  
fracture – to (cause to) crack or break (esp. a bone).

“Paradigmatic” means “either...or”; such relations occur in the mind and are represented in dictionaries.

The word is still in the focus of researchers. In any case there are a lot of problems in lexicology which should be discussed and studied.

### **Self-assessment questions**

What is the role of the speaker and the hearer in the development and function of the language?

How should lexicology be described?

What is lexicography?

What do the words inspire, inspiration, inspirer and inspirable share? What is the base of the word?

What is the reason for the co-existence of synonyms jail and prison in English?

What is the difference in meaning in the pairs of antonyms short/long, build/destroy?

Why are the words to lead (to conduct) – lead (metal); flower (part of plant) – flour (ingredient of bread); mail (post) – mail (flexible armor) – mail (Scot. rent) considered homonyms?

What is the difference between syntagmatic and paradigmatic levels?

## **1. The Etymological Composition of the Vocabulary of Modern English**

Etymology (from Greek “etymon” (istina) plus “logos” (uchenie)) is a branch of linguistics that studies the origin and history of words tracing them to their earliest determinable source. English is generally regarded as having the richest vocabulary. Few other languages can match such a word power. English owes its exceptionally large vocabulary to its ability to borrow and absorb words from outside. Atomic, cybernetics, jeans, khaki, sputnik, perestroika are just a few of the many words that have come into use during the 20th century. They have been borrowed from Italian, Hindi, Greek and Russian. ”The English Language is the sea which receives tributaries from every region under heaven [Emerson, 1983: 23].

The English vocabulary has been enriched throughout its history by borrowings from foreign languages. A borrowing, or a loan word, is an item taken over from another language and adapted as far as its phonemic shape, spelling, morphological paradigm and meaning are concerned and comply to the standards of the English language.

The borrowing process has been going on for more than 1000 years. The fact that up to 80% of the English vocabulary consists of loan words is due to the specific conditions of the English language development.

When the Normans crossed over from France to conquer England in 1066, the English people spoke Old English, or Anglo-Saxon – a language of about 30,000 words. The Normans spoke a language that was a mixture of Latin and French. It took about three centuries for the languages to blend into one that is the ancestor of the English we speak today. The Normans bestowed on English such words as duchess, city, mansion, and palace. The Anglo-Saxon gave English ring and town.

Latin and Greek have been a rich source of vocabulary since the 16th century. The Latin word *mini*, its converse *maxi* and the Greek word *micro* have become popular adjective to describe everything from bikes to fashion. Perhaps the most important influence in terms of vocabulary comes from what is called “Latinate words”, that is, words that are originally Latin. Latinate words are common in English (e.g. *distinct*, *cup*, *describe*, *transport*, *evidence*).

### **Self-assessment questions**

What is etymology?

Give the definition of the borrowing (loan words).

What is the percentage of the borrowed words in the English language?

How did the Normans influence the English language? Consult the Etymological dictionary and find five examples of borrowings from that period. How have the words changed?

Tell about Latin and Greek influence on the English Language. Consult the Etymological dictionary and find five examples of borrowings from Latin and from Greek. How have the words changed?

## **2. The Diversity of the English Language**

The hypothesis that “English” is a language spoken by all members of an “English-speaking” community is a simplification, as much as a linguistic theory dealing “with an ideal speaker or listener, in a completely homogeneous speech-community, who knows its language perfectly” [Chomsky, 2002: 53]. In actual fact, different speakers use different variants of the English language under different conditions and for different purposes. Every speaker has an idiolect – his or her variant of a language, – in other words, his or her individual language.

This is quite apparent in phonology (pronunciation) and lexicon. One may hear [pɹɪvɛsē] or [ˈpɹɪvɛsē] for *privacy*; [puɛ] or [pō] for *poor*, and [ˈfōhed] or [ˈforɪd] for *forehead*. Actual distinctions may be still more sophisticated and hard to define.

Out of almost 1,700,000 words of the English vocabulary, the average 17-year old speaker uses over 80,000 only. That is complemented by his or her knowledge of the rules of word-formation which helps to get access to numerous derived words [Chomsky, 2002].



By contrast, a dialect is a variety of language spoken by a group. “Dialect” is also used in a broader sense to refer to a regional variety and a social group of a language community.

### Cockney dialect

Cockney are, in the present-day sense of the word, white working-class inhabitants of London, England. According to tradition, the strict definition is limited to those born within earshot (generally taken to be three miles) of the Bow Bells, in other words the bells of St. Mary-Le-Bow, Cheapside Of Bow Bell, that is in the City of London. F. Grose’s *A Classical Dictionary of the Vulgar Tongue* derives the term from the following story: A citizen of London, being in the country, and hearing a horse neigh, exclaimed, Lord! How that horse laughs! A by-stander telling him that noise was called Neighing, the next morning, when the cock crowed, the citizen to shew he had not forgot what was told him, cried out, Do you hear how the Cock Neighs? A more plausible derivation of the word can be found in Webster’s *New Universal Unabridged Dictionary*: London was referred to by the Normans as the “Land of Sugar Cake” (Old French: *pais de cocaigne*), and imaginary land of idleness and luxury. A humorous appellation, the word: “Cocaigne” referred to all of London and its suburbs, and over time had a number of spellings: *Cocagne*, *Cockayne*, and in Middle English, *Cocknay* and *Cockney*. The latter two spellings could be used to refer to both pampered children, and residents of London, and to pamper or spoil a child was to “cocker” him. The region that is called “Cockney” has changed over time and is no longer the whole of London. A study was done by the city in 2000 to see how far the Bow Bells could be heard, and it was estimated that the bells would have been heard 6 miles to the east, 5 miles to the north, 3 miles to the south, and 4 miles to the west. Cockney speakers have a distinctive accent and dialect, and frequently use Cockney rhyming slang. There are several borrowings from Yiddish, including *Kocher* (originally Hebrew, via Yiddish, meaning legitimate) and *shtumm-* (meaning quiet), as well as *Romany*, for example *wonga* (meaning money) and *cushty* – from the *Romany Kushtipen* (meaning good) a fake Cockney accent, as used by some actors, is sometimes called *Mockney*.

The influence of this dialect: The lengthening of the vowel sound in (for example) *grass* was a Cockney innovation which spread and by 1900 was used by many southern English accents. Most of the features mentioned above have in recent years partly spread into more general south-eastern speech, giving the accent called *Estuary English*: an *Estuary* speaker will use some but not all of the Cockney sounds. The characteristics of Cockney as opposed to *Estuary* are the dropping of *h* and grammatical features like the use of *ain’t*.

Although differences can be found in almost all parts of a language system, the following analysis will be confined to the discussion of only certain most visible lexical and phonological features.

Linguistic variation may be evaluated by such criteria as:

(1) Geographical Region

English is the most widely spoken language in the world and it is natural that it exists in quite a variety of Englishes. But here we will focus on the differences between British (BE) and American English (AE) alone.

Different names for the same thing:

BE: railway, guard, luggage, lorry, flat, bill, primary school.

AE: railroad, conductor, baggage, truck, apartment, check, elementary school.

A public toilet:

BE: Gentlemen's (Room), Ladies' (Room), Lavatory.

AE: Men's (Room, Rest room), Women's (Room, Rest room).

BE: from Monday to Friday.

AE: Monday through Friday.

Differences in senses:

BE., AE. faculty1 – an inherent power or ability;

BE. faculty2 – a group of related departments in a college or university;

AE. faculty2 – the teachers and instructors working in such division;

BE., AE. bathroom1 – a room which contains a bath or shower, a wash-basin, and sometimes a toilet;

AE. bathroom2 – a polite way of referring to the toilet.

Differences in connotations:

BE., AE. politician1 – one who is actually involved in politics, esp. party politics;

AE. politician2 – one who seeks personal or partisan gain often by cunning and dishonest means.

Differences in phonology:

The American rhotic [r] which is rolled in words as in iron [īrɛn], father [fɑ:θɛr], etc. while it is silent in BE.

BE [ɑ:] as in dance, chance.

AE twanged [ǎ].

Difference in pronunciation of certain words:

missile – BE ['mɪsɪl]; AE ['mɪsəl; mɪ'sɪl];

worry – BE [wʌrɪ], AE [worɪ].

Difference in stress pattern

There is a general tendency of BE words taking one stress ('correspondent, 'laboratory) while – two stresses ('kɔrɪ 'spondɛnt; 'lɛ'borɛtrɪ] in AE.

Difference in spelling:

BE: behaviour, honour, splendour;

AE; behavior, honor, splendor.

Individual words: BE aluminium – AE aluminum; BE speciality – AE specialty; BE defence – AE defense; BE through – AE through, thru.

However, it's rarely mentioned that a number of British words are perfectly acceptable in many areas and states in America. On the other hand, numerous Americanisms have become quite familiar in Britain, due to intensive transatlantic traveling and the influence of broadcast media. For instance, at Heathrow International Airport, the signs read baggage not luggage for the benefit of international tourists and many Americans among them.

Beside BE and AE, there are the Scottish, Irish and Canadian "national standards of English" which are comparable to those two most important standards. South African, New Zealand and Australian Englishes are similar in spelling and grammar to BE but have considerable differences in the lexicon and the phonology.

## (2) Social and Education Status

It is often the case that standard English is spoken by those people who have a good education and high social level. Such speakers are able to choose the right words for all kinds of subjects because they are aware of the distinctions between words ranging from literary to slang. As far as the uneducated and underprivileged are concerned, Greek and Latin words would be hard for them to understand, memorize. Also, they might use a lot of slang, let alone literary vocabulary.

Such speakers will use substandard grammatical forms. For instance, the substandard contracted ain't replaces quite a range of regular forms – am not, is not, are not, has not, have no.

E.g. He ain't coming into work today; Can I have a fag (=cigarette)? No, I ain't got none left; If the bike ain't (=is not) broke, you can use it OK.

In *The Bonfire of the Vanities* by Th. Wolfe, a public prosecutor, who is Jewish, deliberately uses the substandard form to signal to his Irish American colleagues that he belongs: "Kramer saw an opening and, buoyed by his new status, plunged in: "We could have a problem there, Bernie. It's true, Auburn" – he started to say isn't but switched to ain't – "ain't going anywhere, but I think we ought to use him quickly."

On another occasion, Kramer hears his boss, a District Attorney and an Irish American, say: "We're here to create hope. That's what Bernie doesn't understand". Kramer realizes that, by substituting doesn't for the Irish don't, his boss is showing off as an educated intellectual.

Alan S.C. Ross (1954) introduced the abbreviations U (for upper class) and non-U (non-upper class) to serve as "class-indicators" to demonstrate differences between words used by British speakers from different social strata. He referred ill, bicycle, mirror, toilet, wealthy, dentures to the "non-U" category while sick, bike, looking-glass, lavatory, rich, false teeth – to the "U" group. That sparked off waves of debate (1979). However, what is important about the whole issue

should be a realization that a co-existence of two distinct strata in speech community is an oversimplification because reality is by far more complex.

### (3) Problematics

The fact is that the choice of words should depend on the subject of communication or the situation, or both. One might recall how often and easily we daily switch from one code register or style to another: for example, in the morning, one might talk to the members of the family over breakfast about plans for the day and other familial matters, discuss the weather-forecast, then suffer through sometimes rather unpleasant exchanges while traveling on municipal transport, then speak with colleagues in the office, the boss, to friends over lunch, to discuss a business project and an opera or a play in the evening, etc. In all such contexts, the choice of “style” and, hence, the vocabulary will be different. To make a long story short, it depends on the situation.

### (4) Type of speech

It is also known, that the choice of words will depend on whether people speak or write. For example, legal vocabulary and phrases occur mostly in written texts such as documents, contracts, textbooks and manuals while slang, colloquial and taboo words are used in spoken discourse only. In the written medium, slang obscenities are to be found only in personal communication, fiction – to illustrate speech of literary characters – and linguistic research. Literary, political and obsolete words also occur mostly in the written medium. Also, such special printed text devices as headings, paragraphs, various types of print (bold, large, italic, etc.), hyphen, and punctuation marks help a lot.

An important peculiarity of written type of speech is the frequent absence of the addressee. Therefore, one cannot resort to use of such extralinguistic means of verbal communication as gestures, eye contact, body language, etc. to get the message across nor can we immediately become aware of an infelicity (communication failure) if it takes place.

### (5) Attitude

(pragmatic characteristics, the stylistic colouring of the word)

This parameter deals with the speaker's/writer's attitude to the subject matter, the purpose of communication or to the partner. Hence, it is still another important factor of influence on the choice of words with different stylistic potential. As far as the attitude is concerned, words may be “rigid, Formal, neutral, Informal, or familiar”. Only the two capitalized groups of words are explicitly marked in dictionaries.

The range and distribution of attitude are illustrated by the following synonyms:

horse – neutral and, therefore, unmarked;

steed – a large strong horse used in riding (literary);

nag – a horse, especially, one that is old to work (old-fashioned use).

The two last words have stylistic overtones (connotations).

To sum up, each of these items will be used to either merely refer to the animal or to give it an additional “coloring”.

(6) Interference

Interference is the influence of a foreign language traced in an English spoken by a non-native user. Instances of such influence are called «false friends» of such users of English.

### Self-assessment questions

What is the difference between idiolect and dialect? Name some of the English dialects.

What is Cockney? How was the term derived? Name some versions.

How does the dialect influence the language?

What criteria are used to evaluate the linguistic variations?

Name some of the differences between British English and American English.

How do the variants of the language depend on the educational status of the speaker?

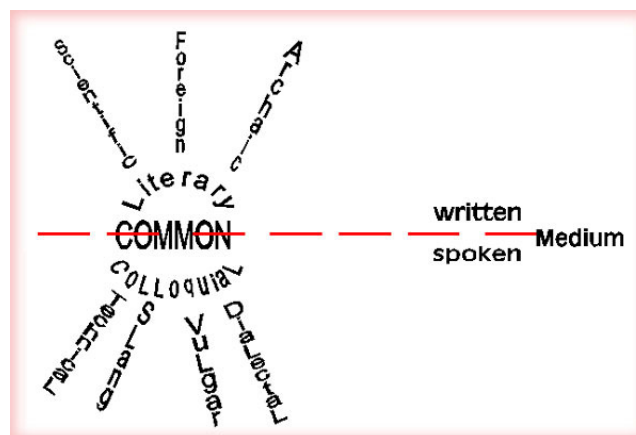
How does the choice of the words depend on the type of speech?

How do we get information about the stylistic colouring of the word? Give 5 examples of the words denoting the same thing but having different stylistic colouring.

Give the definition of the interference.

### 3. The Structure of the English Vocabulary

The following is a traditional synchronic survey of the structure of English vocabulary using a diagram from the Shorter Oxford Dictionary:



This presentation is based on an assumption that English vocabulary is organized around a large body which is common to all speakers. It is called the common core or common English (basic vocabulary) (come, father, chair).

The diagram is limited to the general characteristics of the English vocabulary and it shows how the components of literary (written) and colloquial (spoken) vocabulary intertwine.

Numerous technical and scientific words (philosophy, grammar, energy) often occur in general texts as well as in those describing a particular trade, profession, science, art, etc.

Informal vocabulary is used in conversation. It is perfectly acceptable in a conversation with friends or colleagues but would be unsuitable in formal prose (cut-up – a mischievous person; buddy – companion).

Slang can be identified as

(a) literary and colloquial language comprising widely current words which have a forced, fantastic, or grotesque meaning, or exhibiting eccentric humor or fancy. E.g. chicken – someone who is not very brave; bleachers (U.S.) – cheap seats at a sports ground which are not covered and are therefore not expensive to sit in. This word implies a reference to loss of color by clothes worn by spectators who are excessively exposed to sun and bad weather when sitting in such seats (Cf. to bleach- make material or hair white or pale in color);

(b) jargon used by a social group of people who share special knowledge on a subject or a thing and, therefore, are “on it”. E.g. darkmans – night (language of thieves); horse – heroin (narcotics traffickers); blisterfoot – an infantry man (army).

Technical slang – words of technical origin in current use which have highly specific meanings. They mean nothing to those unaware of the subject or particular field of knowledge: e.g. fryer (movies) – a high power lamp; horse – a frame or device, usually with four legs used for supporting or holding.

Foreign words are loans and, in particular, those which are still “felt” to be alien: e.g. blasé-uninterested or unexcited; very sophisticated; pogrom – an organized and often officially encouraged massacre or persecution of a minority group, esp. one conducted against the Jews; sputnik – any of the artificial earth satellites launched by the USSR; kiosk – a small structure used as a newsstand or refreshment booth.

However, although such items as face, to cover, strange, etc. are loans from French, they are not felt to be “foreign” because nowadays they have become part and parcel of every-day usage. Besides, “foreignness” is a matter of intuition rather than a scientific and meaningful fact.

Archaic words used to be common but not now. Yet, they may occur in literary contexts describing earlier times (churl – a rude, boorish person; a medieval English peasant, wench – a young woman or girl; toilet – a dressing

table). Such literary words as firmament, whence, whither etc. have been gradually ousted to the periphery of the present-day lexical system.

Dialectal words are generally used by a particular group, especially, by those living in one area. E.g. dial. blowth – blossom blooming); Scot. Clart – mud; hame – home;

Vulgar words (not standard lexicon) are distinct from the cultivated vocabulary; it is offensive to good taste and refined feelings and, therefore, is frowned at. E.g. to fart – to expel intestinal gas through the anus.

Obscene words are shocking and offensive, especially, hint at immoral social behavior. E.g. to fuck – to have sexual intercourse with.

### **Self-assessment questions**

What is common core vocabulary or common English?

Where do technical and scientific words often occur?

What is the difference between slang and informal vocabulary?

What types of slang can be named?

How do you define foreign words? What is the difference of the foreign words from all the other groups of the words?

Where do archaic words occur? What is their function in the literary texts?

Characterize vulgar and obscene words.

## **4. The Nature of Sign. Lexical Meaning**

This has been a great and intriguing problem for many scholars and philosophers for centuries. Ancient thinkers observed that people understand when they are spoken to. They would either run or stop whenever told so. So, according to Plato, words are “names” or “labels” which are attached to things and travel with them as the latter move through space. Hence, the name of the theory – “nominal” (Lat. nominalis < nomen, “name”). That primitive approach was based on a conviction that a word is just another thing, like an object it denotes. As children were seen to understand what a word means, as a teacher would point at a thing and give it for its name, conclusions were made that a word, like any label, was a part of the thing it stood for.

Inspired by such simple ideas, ancient Egyptians would bash at earthen pots on which the names of their enemies were written: they were sure that by doing so they caused bodily harm to the enemies themselves. Similarly, the images or the names of the dead chiseled on the tombs were believed to be functional: the

deceased continued to live through them. Hence, to punish someone in his or her afterlife, it was enough to erase his or her image or name.

The Anglo-Saxon characters in *Beowulf* had certain elements of the names of their glorious and powerful ancestors as part of their own names to secure their support and to be able to boast of the kinship. Thus, the names of his sons Hreoric and Hroomund, and his brother Heorogar could be traced to Hrothgar through the segment Hro-.

This theory may seem to be working more or less with content words (common nouns) which denote concrete objects. However, doubts start to creep in when one deals with words like unicorn, Kashchei the immortal, mermaid or goblin. They do have meaning but the things they are supposed to denote simply do not exist.

Moreover, one and the same thing may be given different names under different circumstances. For instance, the planet Venus is referred to either as the “morning star” because it is seen before sunrise or the “evening star” as it re-appears after sunset. Also, cf. “The boy began to run, running up towards the little headland – they call it headland but it was really a hillock” (I.Murdoch. *The Green Knight*).

Moreover, meanings depend on extension of concept: in one situation, it may denote a thing in full view (the cat is sitting on the mat) but, in another one, it might be used as a name of an abstraction which cannot be seen or pointed at (a/the cat is a domestic animal).

Different cultures refer the same objects to different categories. Whenever the question: “Who was the victor at Borodino?” is asked in Russia, the answer is Kutuzov, while in France, it is Napoleon.

While Eskimo has different words for different kinds of snow – falling, lying on the ground, used in making igloos, etc., – Hopi spoken by a North American Indian tribe has just one word for an airplane, a pilot, and an insect.

Adjectives present still more difficulty because pointing at things will not help. Indeed, one shows a chicken to demonstrate what color white is to a person who does not understand the word color, it will be impossible to guess which feature of the bird is meant.

Similarly, if you point at a running boy to explain what running is, it still remains unclear what you are actually drawing attention to:

- the process or the boy himself,
- the motion of the legs only, or that of the arms, too,
- the changing of position and speed,
- the way the boy is breathing and sweating, etc.

Definitely, pointing at objects when trying to explain the meanings of verbs such as see, remember, want, think, etc. will be absolutely useless.

Similar problems arise when dealing with function words since they do not designate any specific objects: their referents depend on context. Take such



pronouns as I, you, he, she, it, etc. which refer to different things in different situations. Compare: I am the writer and you are the reader of this book but if you write to me a comment on it, you will become the writer and I – the reader.

The same applies to prepositions (of, at, in, etc.) and conjunctions (when, because, etc.) which do not have concrete referents but express relations between words, phrases and sentences.

Hence, words cannot possibly be “labels” attached to objects no matter what kind of words they are. Still, B. Russel identified two basic kinds of words depending on existence of objects they denote:

(1) Object words (the names of specific items) which denote physical objects such as stone, tomato, blood, etc. The meaning of such a word might have ostensive definition. Alternatively, one may have a non-linguistic acquaintance with an object by eating a tomato or a cheese. This, naturally, applies to perception by any sensory system.

(2) Dictionary words (indicative words) point out to “objects” which can be defined in terms of characteristics of real objects only: to understand what red means, one must know, or have an idea of, the color of blood, or a ripe tomato.

What words such as sincere, sincerity express cannot be explained by pointing at a human being because they designate just one of behavioral characteristics of a person. Understandably, this characteristic cannot be perceived by any of the five senses, and the relevant idea (notion) must be explained by means of other words.

To summarize, words are actually associated directly with ideas about objects, or simply with ideas, for that matter, rather than with objects themselves. Consequently, words “can mean” nothing by themselves. They do not mean anything unless and until a speaker uses them to stand for something [Ogden, Richards, 1970]. Hence, we need to focus on how words relate to ideas and ideas – to things.

E.Rosh puts this case forcefully as she says: “It should be emphasized that we are talking about a perceived world and not a metaphysical world without a knower” [Rosh, 1978: 29]. When we refer to the world of experience (the world, given us in sensation), we inevitably do so through the medium of our perceptions. This is a fact that is fundamentally important for linguistics and that linguists can take into account without getting into endless philosophical discussions or detailed psychological analyses, two areas in which there is an enormous literature on perception.

### **Self-assessment questions**

Give the description of the nominal theory of the word. Who was the creator of this theory? What are the drawbacks of this theory?

What groups of words did B. Russel identify in his theory? What is the difference between those groups?

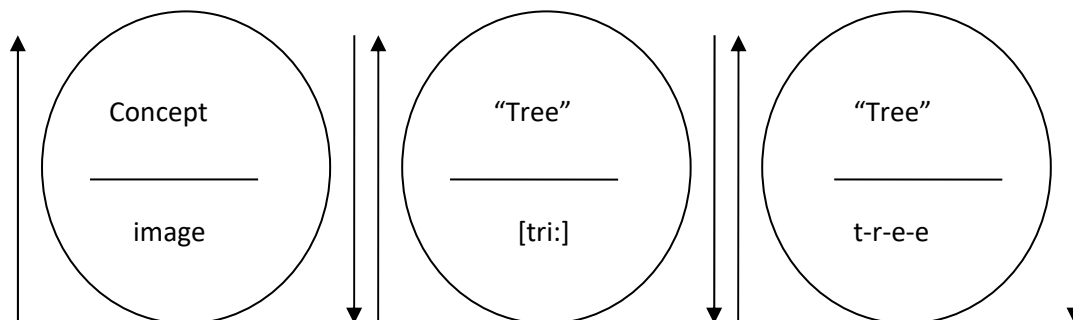
How are words associated with ideas? What is the role of the speaker in giving meaning to the words?

## 5. The Theory of Meaning

This theory uses the concept of linguistic signs, it is a component of a broader discipline of semiotics.

According to F. Saussure, each word is a sign, i.e. an association of an image of content (significate, designatum – content, designated), and an acoustic or visual shape which occurs in discourse (signifier, designator – denoting). Hence, a word is a twofold entity, i.e. a union of an apparent entity and an implicit entity.

This is illustrated by a diagram showing an acoustic [tri:] or a graphic (t-r-e-e) shape standing for the concept “tree”. The arrows indicate that the concept can be expressed by either shape.



This implies that content is inseparable from its shape like two sides of a page. Such approach was criticized by Ogden and Richards who warned that it might suggest an idea of word being simply a container or a vehicle of meaning.

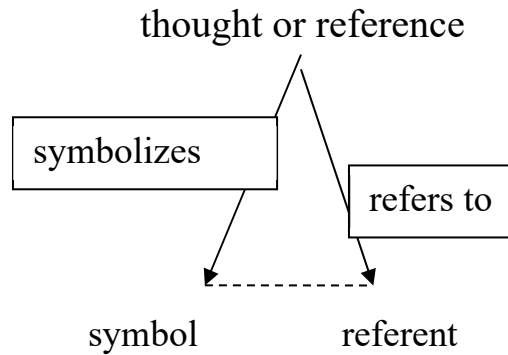
### Self-assessment questions

What does semiotics study?

What is a word according to F.de Saussure? Why was this theory criticized by Ogden and Richards?

## 6. The Semiotic Mechanisms

The idea of the following diagram was suggested by the German philosopher G. Frege (1848-1925) [Frege, 1884] and further expounded by Ogden and Richards (The Meaning of Meaning, NY, 1970, first published in 1923) [Ogden, Richards, 1949, 1970]. It is known as a semiotic or semantic triangle which holds for any kind of sign:



This original diagram fails to disclose semiotic mechanisms and it actually shows just the relations between the elements of a sign. It leaves out the factors of perception, sign formation and their function. So, a modification below helps understand the semiotic processes taking place in their actual environment, particularly, the human mind.

Fig 1 demonstrates the role of language users who generate and decode signs instead of “signs forming and functioning” by themselves.

We should start with a situation in which a human being simply becomes aware of something in the environment but does not need to communicate.

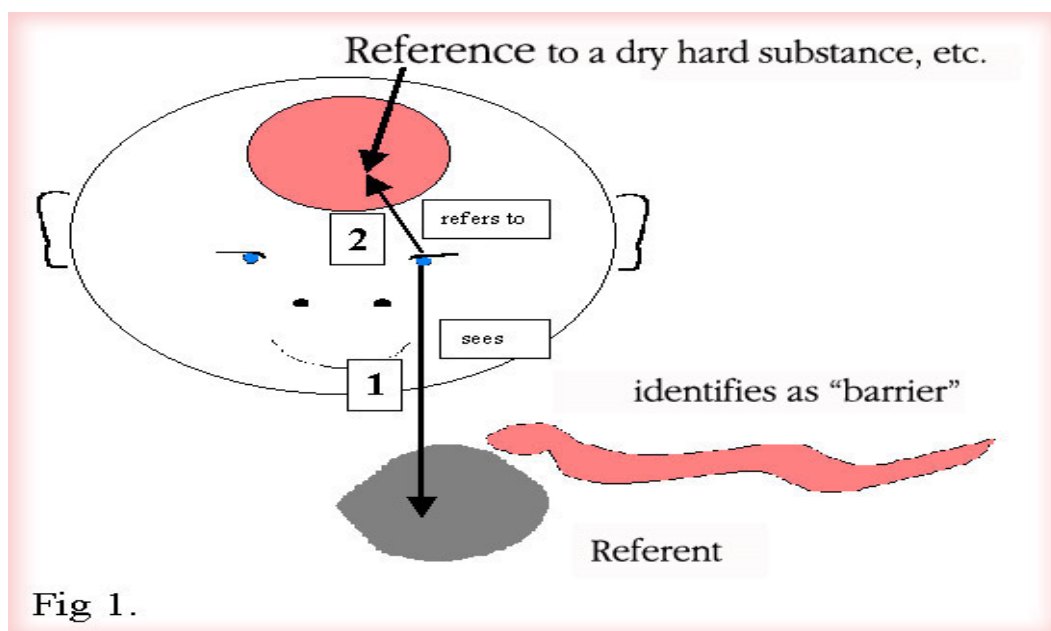


Fig 1.

As a human being sees a stone he or she becomes a knower (subject of knowledge) while the stone becomes the external referent (step 1). The stone cannot get into his or her mind (consciousness) to be identified directly, so, it must be represented there by something else. Since the mind “contains” nothing but ideas, some kind of idea must stand for it. This is achieved by the generation of a visual image of the stone due to stimulation by neural pulses transmitted from the eye.

A particular pulse pattern is converted (interpreted) by means of a neural linguistic code into an image (frame) or internal (mental) referent – “hard, dry substance which is dug out of the ground and which is often used for building houses and walls”. Since the knower refers the thing on the ground to the class of such objects, “the resultant knowing” [Moore, 1910] is called a reference (idea) (step 2). Hence, it is the name of the theory.

Similarly, it is possible to imagine a situation in which a worm also becomes a knower as it hits the stone on its way. The worm identifies it, in its own peculiar “wormy” way, simply as a “barrier” (it is the worm’s reference) and slides past it. It is clear that the mere identification of the stone (reference) in both cases has nothing to do with signs, words or their meanings. The worm will never wish to “tell” anything about the stone to other worms, while the person may simply “think about” the stone to himself or herself.

### **Self-assessment questions**

- What is the semantic triangle? When was it created? Who was it created by?
- Why can the semantic triangle be criticized?
- Describe the role of language users who generate and decode signs?
- What is external referent? What is internal referent?
- What is reference?

### **7. Decoding with Object Words**

Unlike the worm, the person might wish to let somebody else know about the stone. Thus he or she becomes a speaker (message sender, the communicant). To start communication, the speaker must choose a word to stand for the idea of “stone” because ideas do not roam the world. Hence, lexical shapes come in handy because they can travel through the space which separates speaker and hearer.

In our case, the speaker decides to link the notion of “dry, hard substance, etc.” with the mental image of the word stone, which in turn can be represented

by either phonetic frame [stoun] or graphic one (s-t-o-n-e). Let us consider the first option.

The speaker associates the idea of “dry, hard substance, etc.” with the mental phonetic frame [stoun] (Fig.2) to produce a union of content and form (step 3). This is a sign which stands for the referent (stone) sitting on the ground.

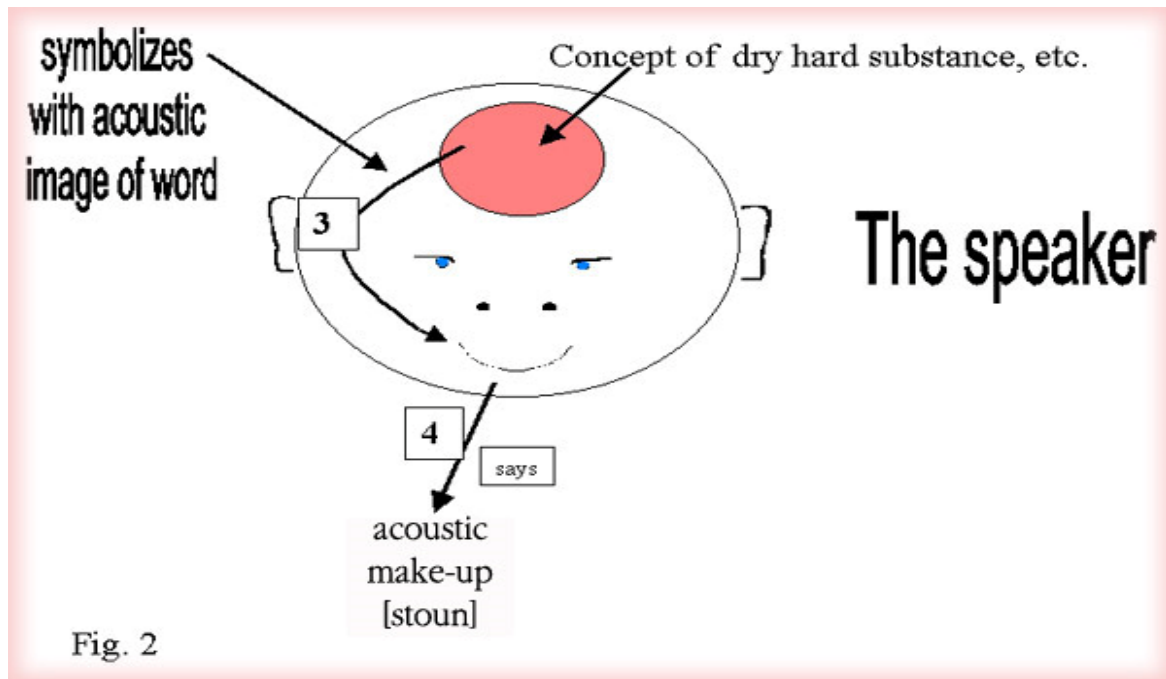


Fig. 2

Actual communication begins as the sign recedes to the working memory (main memory) (Fig.2), first of all, simply because concepts (the facts of consciousness) never leave the mind. Besides, it stays to make sure that further progress of the sign goes through [Никитин, 2001: 16]<sup>1</sup>.

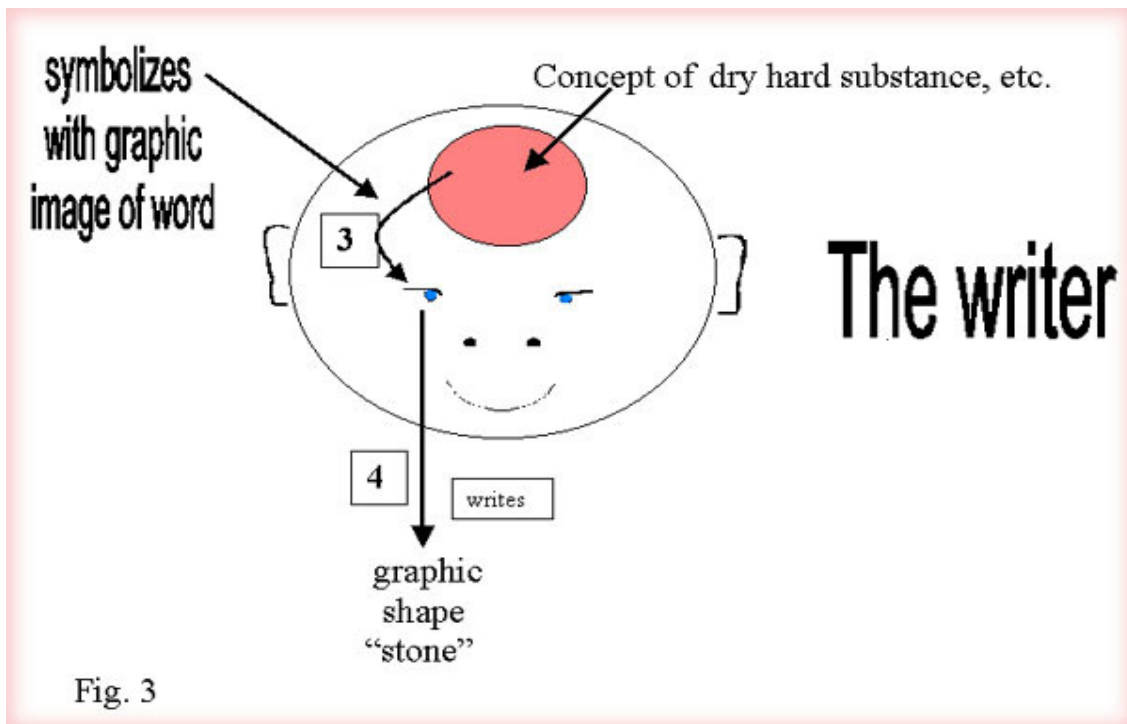
The withdrawing sign triggers on the neural mechanisms to transmit signals to the organs of speech. The latter in turn generate vibrations of the air, i.e. the phonetic shape [stoun] (step 4). It is natural that neither neural nor air-borne signals carry any message (content) whatsoever: they are as meaningless as a light blinking the Morse code is to one who does not know it. An idea that sounds of spoken speech have meaning is “misleading: a word as an acoustic-physiological entity disappears without leaving any traces once the organs of speech are returned to rest...” [Grice, 2005: 49].

Now it is the turn of the graphic option.

When the speaker chooses the graphic shape stone to represent the same concept, its visual mental referent is fused with the concept of “dry, hard

<sup>1</sup> Strictly speaking, communication does not involve any transfer of meaning:...meanings are not integral with signs, they do not an integral part of their physical shapes [Никитин, 2001:16].

substance, etc.” Thus a sign is created which is also two-fold because it consists of the mental images of content and shape (step 3).



Subsequently, to push communication forward, the sign leaves the focus and stays behind to monitor the graphic shape stone creation by the hand (step 4). This shape, in actual fact, is just a configuration of straight and curved lines, circles and dots, i.e. letters, written or typed on paper. They do not carry any message (content), either.

While records of words on audiotapes and written texts and their transmission through surface or electronic mail are vital means to facilitate access to content, they never carry it. Signs are created and dissolve in the mind.

### Self-assessment questions

When does the person become the speaker?

What does the speaker do to start communication?

How is the union of content and form produced?

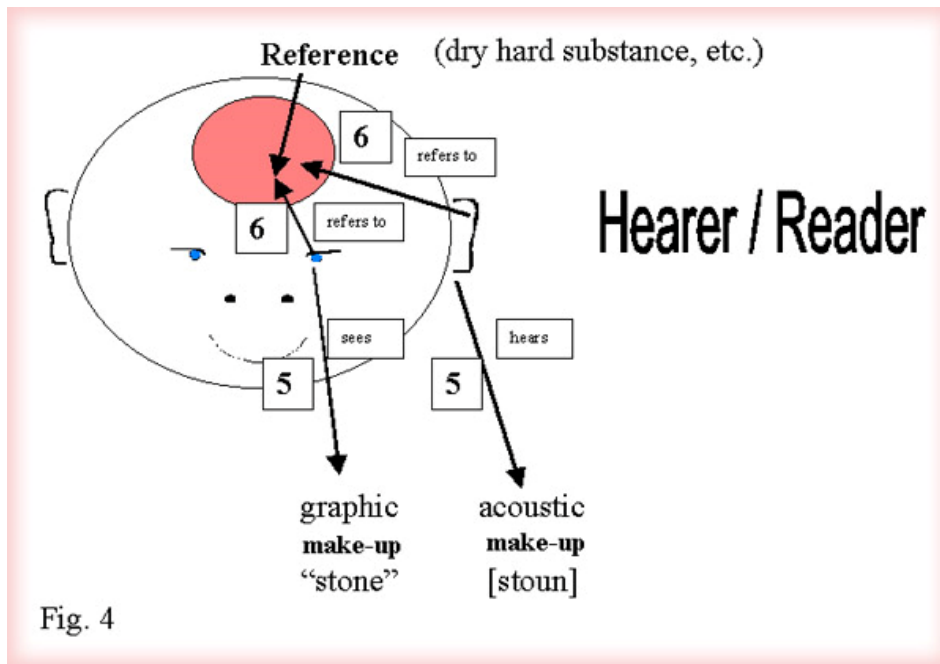
When does the actual communication begin?

Why is the idea that sounds of spoken speech have meaning misleading?

What happens when the speaker chooses the graphic shape to represent the same concept?

Where are signs created and dissolved?

## 8. Decoding



The visual or acoustic signals are picked up by the eye or ear, respectively (steps 5), transmitted through the neural pathways (mechanism) and decoded, i.e. are converted into visual or acoustic frames by means of the linguistic code. As a result, the frame of the visual or acoustic shape, in either situation, is linked to the concept of “dry, hard substance”, etc. (steps 6). Thus a two-fold (phonetic or graphic) sign is created in hearer’s or reader’s mind. It is the systemic lexical item or lexeme.

As it is processed vis-a-vis the lexical environment of the word (language context), the context of situation (speech context) and his or her perceived world pattern (thesaurus, knowledge of the world), an actual meaning of the word is computed (displayed). Hence, understanding takes place without data (knowledge) being exchanged between the communicating minds. It is made possible because speakers (communicants) generate identical signs on the basis of signals exchanged<sup>2</sup>. The hearer always guesses the speaker’s meaning because both of them come from the same language community and, consequently, have all necessary communicative skills at their finger-tips.

### Self-assessment questions

How is the lexeme created?

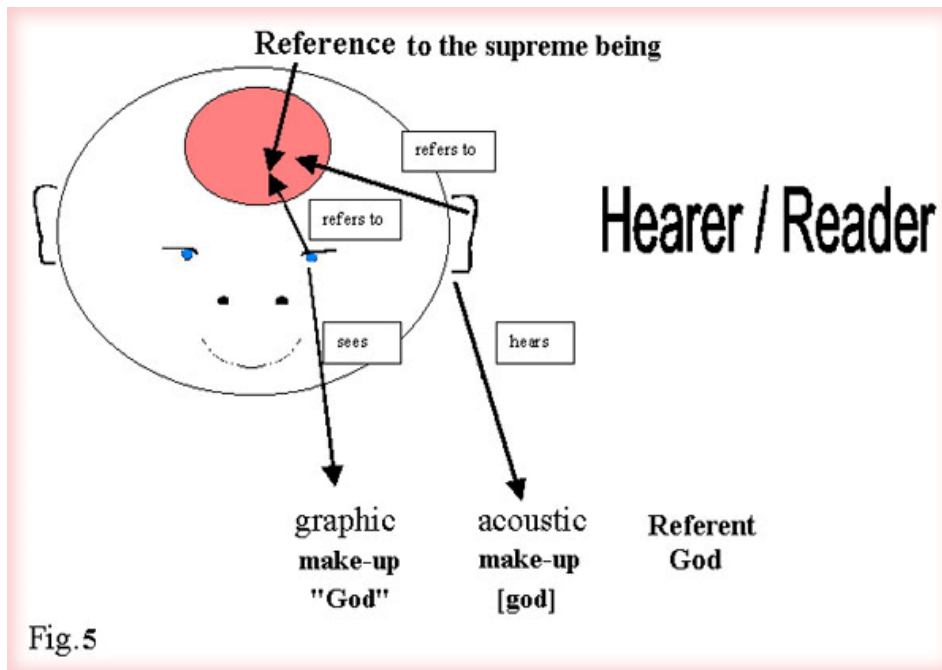
What is lexeme?

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<sup>2</sup>Identical cognitive processes take place in both minds. Verbal communication leads to production of identical or almost identical senses in the speaker’s and hearer’s minds [Никитин, 2001].

## 9. Symbolizing with Dictionary Words

The meaning of a dictionary word such as God cannot be understood unless it is first explained. Unlike such referents as stone, tomato or flower, God cannot be seen, touched, eaten, sniffed, pointed at, etc. Since a human being has no input from external referent, he or she can make only linguistic acquaintance with this concept, through hearing or reading about it, i.e. by use of phonetic [god] or graphic (God) shape.



When the phonetic [stoun] or graphic (God) shape, accompanied by explanations, reaches the hearer, a union between the concept “God” and the frame of either shape evolves, and the sign emerges in his or her mind. When the hearer/reader uses this content in his or her message, the processes described in Figs. 2 and 3 take place.

There’s a difference between objects which can be identified with the five senses and referents of dictionary words which cannot. However, language and all words, for that matter, are primarily concerned with lexical meanings which are essentially mental entities (items of thoughts). Hence, there are no direct links between words and the world and, as far as this relationship is concerned, it does not matter whether a referent for a word is a real object or an imaginary one. Language deals with thoughts about things rather than with things themselves.

It is clear from our discussion that all meanings are essentially representations (effects, manifestations) of changes of relevant nervous tissue states. “Meaning has not any existence but in individual human heads, there is no separate realm of meanings similar to the Platonic world of ideas” [Леонтьев, 1972: 289].



In this connection, it is appropriate to point to meaning as an element the semantics triangles on. It is represented by the side connecting concept (reference) and shape, be it a phonetic or a graphic one. This line is solid because it represents a direct relation. It means that a particular shape is conventionally associated with a given reference, and vice versa. The other side of the triangle represents a direct relation between referent and concept because it is that particular concept that is accessed whenever a knower sees, feels, hears or reads about a stone. As to the relation shown by the broken line, it is imputed (nondirect) because the notion of “dry hard substance dug out from the ground and often used for building, etc.” must not be necessarily expressed by stone alone: there is a choice of rock, boulder, cobble, pebble, etc. in English; Stein in German, kamen’ in Russian, or pierre in French, etc.

### **Self-assessment questions**

What is understood by the term “linguistic acquaintance”? How does it work?

Is there a direct link between words and the world?

What are all the meanings?

What does the solid line in the semantic triangle mean?

What does the imputed line in the semantic triangle mean?

### **10. Why Communicants Understand Each Other**

All concepts chosen by speakers for communication are “essentially individual” (personal meanings) [Stern, 1931]. However, differences in individual knowledge about reality or individual meanings do not interfere, as a rule, with communication. It is due to the fact that speaker and listener share knowledge about the world and their language. They have been raised and educated in a more or less identical cultural and linguistic setting. Hence, their lexicon (knowledge of vocabulary and grammar) and worldview coincide to a degree that makes communication effective.

#### **Dwell on the following problem:**

Why do communicants understand each other?

## 11. The Advantages Offered by Signs

The word stone is a sign because:

(1) It is not a stone or stone but its substitute (symbol). Therefore, one can discuss them “in general” i.e., in their absence from view and out of immediate contact with them. Thus, a lot of time and effort can be saved.

Being a substitute, a sign offers better means of adaption. For instance, a road sign Stop! Road Works Ahead serves as an advanced warning. So, a motorist can avoid hitting a barrier or a ditch, or any obstacle awaiting him. Such and similar signals have contributed much to the safety and survival of mankind.

(2) The word can refer to any stone, both real and imaginary. Cf. She has a stone in her hand; she has a heart of stone. The latter metaphorical usage is more expressive due to stimulating imagination about things which do not exist. It appeals to fantasy. Also, it is shorter than a simile. Cf. She has a heart (which is) like a stone.

### **Dwell on the following problems:**

Prove that the word stone is a sign.

What advantages do signs offer?

## 12. The Relationships between Words and Their Users. The Role of Human Factor

Although, like any other concrete object, a word has shape, it is unique in that it is associated with a particular chunk of sense in a mind. Hence, the importance of human factor is in the function of an individual consciousness.

It is important to realize that a living language exists and functions in individual minds only and it is appropriate at this stage to discuss the relationship between an idiolect and the dialect of a language community of which it is a part.

Certain perceptions of the development of words may seem ambiguous. Consider a quote from a lexicology textbook: “The sign becomes what it is as a result of its development” [Arnold, 1986]. Is it correct? Yes, it is. But, still, it may be understood in a way that signs, and a language, for that matter, are self-contained and “self-organizing” entities which can develop by themselves.

When such approach is accepted, the fact that story has such conflicting senses as an “account of some incident” (story1) and a “set of rooms on the same floor or level” (story2) seems rather bizarre. Although the latter has a variant form storey in BE, what can these two senses have in common? How could story1 (“narration”) possibly input story2 (“level”), or vice versa? It is not surprising that some American dictionaries treat this case as homonymy.

However, other dictionaries offer the following explanations of the development of story<sub>2</sub>: “Lat. *historia* > ME, probably from painted windows or sculpture on the front of buildings” (Heritage); “apparently same as story<sub>1</sub>; perhaps originally applied to a tier of painted windows or of sculptures” (Webster). It seems worthwhile to consider this proposition because it suggests a history of polysemy development.

The clue to this problem is “applied to”. Indeed, what could have “applied” a lexical meaning to anything but a human being, an individual speaker? Cf.: “All innovation calls for initiative which, understandably, cannot emerge in all members of a community at the same time and coincide fully in content, design, etc. All linguistic innovation is created by an individual. Later on, it is either accepted or discarded by members of that society” [Arnold, 1986].

Now the source of the events may be traced as follows: one day, an Old French speaker changed Lat. *historia* to OF *historie* to suit his pronunciation habits. Later on, a Middle English speaker changed it to *story* to suit the English usage.

At that time, facades of houses which usually had two levels were decorated with quotes from religious texts for their protection from the evil forces. Religious “stories” would cover the facade of the ground floor level, then go up to the next one. Now it is easy to imagine one day when someone looking at such a house called a level a “story” for the simple reason that it was written on its walls. Without knowing about it, the person used a figure of speech called synecdoche. He or she used the name of the part of the level which carried the text (“story”) instead of that of the whole (“level”) because the whole and its part were next to each other (contiguous). Gradually, the new sense caught on with other members of the community and was institutionalized (was taken) by the entire English-speaking community.

Hence, it is clear that neither the shape of that word nor its new sense “has developed on its own”. It was those individuals all along who introduced those changes to their language. As a result, the phrase “the word *story* has the meaning *story*<sub>2</sub>” does not imply that the shape contains the meaning nor that the changes took place inside it. When one says that phrase the actual implications are as follows:

- (1) All present-day speakers readily establish a link between the idea of a “floor or a level of a house”, on the one hand, and the word *story*, on the other;
- (2) Accordingly, all hearers re-establish that link easily whenever they encounter the word in contexts dealing with floors of houses.

Now imagine a day when everyone will agree that the word has no longer the meaning *story*<sub>2</sub>.

Then,

- (3) speakers will not be able to see any link between the concept and the shape and, therefore, they will not use the word when speaking about floors and levels;

(4) as a result, hearers will not find the word in such contexts, and if they do, it will be hard for them to establish any connection between the shape story, on the one hand, and the idea about a floor of a house, on the other.

To sum up, throughout its history, the meaning of story was never retrieved from its shape. All along, it was the mind of an individual speaker that introduced the changes to it. Hence, a word is not a self-contained vehicle of meaning. It “does not mean anything” [Ogden, Richards, 1923] unless a speaker associates its shape with a concept to go with it.

Similarly, millions of pages of text on the bookshelves of a library carry no meaning until they are picked out and read. Then the letters become the focus of a reader’s attention and their images begin to reach the mind; there, they are associated, on the basis of the language code, and suitable concepts and meanings are created. However, once a book is closed and returned to the shelf, its pages remain what they are – the paper stained with printer’s ink. “Literary texts do not exist on bookshelves: They are processes of signification which take place only during reading” (Eagleton). Since “there’s nothing whatsoever “in” the work (the text) itself”, there is no ““immanent” meaning in the text awaiting its release” [Ginzburg, 1966].

### **Self-assessment questions**

Why is word considered unique in comparison with the other objects?

Dwell on the quotation from the textbook of I.V. Arnold “The sign becomes what it is as a result of its development”.

Consult the etymological dictionary and tell about the development of the shape and meanings of the word story. Compare your information with the information given in the textbook. What is the role of the speaker and the hearer in the development of the meaning of the word?

What is synecdoche? Use your dictionary and try to find other instances of synecdoche.

When do books acquire their meaning?

### **13. The Varieties of Lexical Meaning. Lexical vs. grammatical meaning**

It is natural that the lexicon, morphology and syntax of a language are distinguished. However, these distinctions are sometimes exaggerated to a degree that grammar is singled out as an independent component of language. That is not true because lexicon, morphology and syntax constitute a single continuum

of symbols, neither of which can be broken down into purely lexical, morphological and syntactic components in a natural manner [Langacker, 2008]. The complex character of words (“symbols”) is illustrated by a piece of funny text which consists of non-words – irregular representations of chunks of sense – , and, yet, quite intelligible because each item includes an “original” number of “original” letters and thus retains the original sense: По рзелульаттам илссеовадний одонго англисогокго унвиертисета, не иеemt занчнейя, в кокам прякде рсапожолена бкувы в солве. Гавлоне, чотбы преавя и пслоендя бкувы блыи на мсете. Осательне бкувы мгоут селдовтаъ в плоонм беспорядке, вес рвано ткест чтaitсея без побрелм. Пичрионй эгото ялвйтеся то, что мы не чиатем кдаужю бкуву по отдльенотси, а все солво цликееом.

Psychological studies have confirmed that language-users deal with words as semantic entities rather than “assemble” lexical meanings of separate chunks of sense. Hence, an actual lexical meaning (lexical meaning is what the word means in this case) is assumed to represent such a complex. It expresses what a word means in a given context.

Consider the lexical meanings in the following sentence.

The	students	are listening	to	the	speaker
particular	persons who study at a university or college	are giving attention as they hear	in the direction of	particular	person who is speaking

Now, compare the sentence with some more of the same syntactic pattern:

The boys and girls are writing.

The cats are fighting

It is easy to identify several word-forms which express different grammatical functions.

Plurality:

The students are listening

The boys and girls are walking.

The cats are fighting.

The Present Progressive Tense:

The students are listening

The boys and girls are walking.

The cats are fighting.

Agent:

The suffix -ent

The students are listening to the speaker.

I am a terrible correspondent.

Residents have the right to vote.

The suffix -er

The students are listening to the speaker.

Mary is a beautiful dancer.

He is a wonderful mixer.

Such chunks of sense are grammatical components because they express abstract relations and recur in forms of numerous words.

Let us see what the phrase “grammatical meaning is abstract” means. In this case, abstract is defined as “considered apart from concrete existence” rather than “not easily understood” or “an abstract quality or ideal which is not based on reality or everyday life”. In other words, we are dealing with abstract as an assimilated form of the Latin verb *abs-trahere* – to draw from, to cut off, to separate, etc. The English adjective points to features which were identified by separating concrete ones from concrete things and events and generalizing them (by distraction). Such characteristics and relations are referred to as “abstract” (distraction).

### **Self-assessment questions**

What do lexicon, morphology and syntax constitute?

How is the complex character of the words illustrated?

What does the actual lexical meaning represent?

How do word forms represent different functions?

What does the phrase “grammatical meaning is abstract” mean?

## **14. Classification of Grammatical Meaning**

According to W. von Humboldt, grammatical meaning, as part of morphology, “represents the collective art of thinking designed to relieve the mind of the less significant particular characteristics of individual perception” [Алпатов, 2005].

(1) Morphological meaning is expressed by means of word-forms.

(2) Word-formation (derivational) meaning is a kind of the morphological one which occurs in derived words (derivative words) only.

To demonstrate the specific nature of WF meaning, compare the definitions of the following simple and complex (derived) words:

king – a man who rules a country;

man – an adult male human being;

captain – a person in charge of a ship or boat .

Being unanalyzable (morphologically unseparable), these simple words do not share any semantic patterns except the component “human being”.

By contrast complex or derived words such as swimmer; runner, painter etc. share two identical patterns – morphological (verb + suf.-er) and semantic – “one who does (smth.)”. The latter is the derivational meaning (derivational meaning; the meaning of the word-formative model) which includes the meanings of the respective words swimmer – one who swims, runner – one who runs, and painter one who paints.

(3) Syntactic meaning is expressed by a word order pattern of a sentence and, therefore, strictly speaking, is not concerned with the form and content of words themselves.

However, sentences such as He runs fast and She sleeps soundly have an identical syntactic pattern: Subject + Predicate + Complement.

Sentences He cuts wood and She makes up her face represent another syntactic pattern: Subject + Predicate + Object.

Such patterns are grammatical meanings because they recur in numerous sentences and represent the same abstract relationships between different sentence members.

Now, let us go back to the original example sentence to make sure that we have completed our analysis. It is obvious that we haven't. We left out the following items:

stud- (study) – engage in learning something,  
listen – give attention as one hears,  
to – in the direction of,  
speak- say words.

Unlike morphological meanings, these pieces of sense are unique in that they occur as roots in individual words rather than as grammatical forms of many words. Such items denote unique things, features and relations. For instance, to study is different from to listen or to speak as well as from any other conceivable entity. Such pieces of sense refer to as semantic meanings [Lipka, 1992] (substantive meaning; an invariable part of the meaning of the word).

The distinctions between semantic and grammatical (morphological, derivational) meaning are shown by the following comparison:

Semantic meanings

Grammatical meanings

(1) Denote objects (man, table, dream) and their features such as (large, white) or actions, processes,	Denote (general) grammatical functions: number (table-s; They are listening); tense (correspond-s;-ed); concord of number ( a table is...; tabl-es are).
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states, events, situations, relations, etc.) (break, burn, correspond)	Closed class (inventory)
Open class (set)	Follow semantic meanings (in Germanic languages) ( burn-er)
Precede grammatical meanings (in Germanic languages) (burn-er)	Distribution with semantic meanings virtually unrestricted (-s of the plural form in all nouns except childr-en, ox-en, brether-n)
Distribution with other semantic meanings often restricted (rancid butter; addled egg vs. *addled butter; *rancid egg)	Result of combination – word-forms (correspond-s; correspond-ed; correspond-ing)
(5) Result of combination – new lexemes (man-power; black-bird)	

**Conclusions:**

- there is no grammatical meaning outside words or their combinations;
- roughly speaking, lexical meaning is a «sum» of semantic and grammatical components;
- there is a distinction between semantic meaning, on the one hand, and morphological and derivational one, on the other, in that the latter are abstract and are concerned with phenomena of language itself. They occur as regular components of numerous words.

**Self-assessment questions**

- What does the grammatical meaning as part of morphology represent?
- How is morphological meaning expressed?
- What is word-formation meaning?
- Define the derivational meaning.
- What is syntactic meaning?
- Give the definition of the semantic meaning.
- Show the difference between semantic and grammatical meaning.

**15. Denotation and Signification**

The distinctions between abstract and concrete meanings may be further illustrated by denotation (denotative meaning) and signification (significative meaning). They occur on different levels of abstraction. When a singular (particular) object is referred to, such noun is said to denote (designate) it, or “has a denotatum (denotat)”: I see a tiger. They were attacked by tigers.



As far as signification is concerned, it refers to an abstract category, or a class of objects: A/the tiger is a carnivore. In this sentence, the significate (signifikat) expresses a general idea of the class of tigers, (“a concept which is free from any specification with regard to time and place” [Лайонз, 2003]).

However, nouns such as goblin, unicorn, mermaid, etc. have significates only because such “objects” do not exist but in our imagination.

Since they refer to features of objects rather than objects themselves, such words as adjectives and verbs have significates only. The same is true of nouns designating features of objects rather than objects themselves: She’s a tiger when it comes to the security of her children. Here, a tiger expresses an idea of ferocity characteristic of the animal.

### Self-assessment questions

How can you illustrate the distinction between abstract and concrete meanings?

What is denotation?

What is signification?

### 16. Other Kinds of Lexical Meaning

Words are used, first and foremost, to convey knowledge about something as all the words in the following example sentence do. A table is a useful article of furniture. They express criterial, descriptive, conceptual [Лайонз, 2003], or cognitive [НИКИТИН, 2001] meaning, i.e. the “must-be” criterial features of objects or notions. Words with such meanings are intended to inform about things and phenomena, and they usually occur as literal (the first, direct meaning) of words [Warren, 1992: 21].

However, words may connote (to convey additional shades of meaning) and express evaluations (estimated meaning). Hence, such connotative meanings as stylistic, affective, social, expressive, emotive, etc. are distinguished. Relationships between literal and connotative meanings are apparent in the following sets of synonyms which share the cognitive meaning but differ in connotations. The differences are marked in dictionaries with stylistic labels:

steed (literary, poetic, biblical)	house	to cast (humorous, rhetorical)
horse	dwelling (legal)	to throw
nag (slang, derogatory)	residence (legal)	to chuck (slang, casual)
gee-gee (baby language)	abode (poetic, old, legal)	

Each column contains an unmarked, or neutral, item which has the criterial features alone (horse, house, to throw). The remaining ones are marked with the labels (vocabulary notes) which indicate the connotations.

Words with evaluative-attributive features are used to achieve a pragmatic effect in addition to reference [Warren, 1992]. For instance, should someone wish to make a joke, he or she might say: “Please, come to my abode for a drink tonight”. The humorous effect is created by the conflict between the poetical connotations of abode and the context which is absolutely matter-of-fact and casual.

A phrase such as “Hampshire Council’s decisions to refuse permission for the conversion of a barn to a single-story dwelling” is to achieve quite a different pragmatic goal, for instance, in a court hearing. A lawyer or a judge will stick to the style characteristic of courtroom procedure because he or she will want to make sure that every subtle shade of legal terminological meaning is conveyed.

However, certain connotations are limited to certain contexts alone. Elevator and streetcar have no regional connotations in the US proper because they are routinely used to refer to respective objects there. While wee (tiny, a little) is neutral in Scotland, it is felt to carry regional connotations in the rest of Great Britain or elsewhere. Also awesome (terrific, amazing, incredible) seems to be neutral in California, but it has state connotations in the other parts of the USA.

Connotations may be variety – and/or regionally specific. While the American robin is associated with “spring”, the English one – with “winter”.

Each word has its conventional (systemic) connotations. They are identified with the aid of the word’s environment so that both of them create a correspondence (semantic agreement). L. Lipka provides the following nominal and verbal pairs which are characterized by stylistic correspondences of subject and predicate [Lipka, 1992]:

Connotations of nouns		Connotations of verbs	
gentleman	literary	pass away	literary
man	neutral	die	neutral
chap	jocular	pop off	jocular

However, when certain unconventional (pragmatic) effects changes are sought conventional correspondences are broken by replacing the environment:

The gentleman will pop off (either jocular or derogatory).

The man died (neutral).

That chap has passed away (jocular).

It should be noted that all the words in these sentences retain their cognitive meaning while the novel jocular or derogatory senses are inferred from the lack of correspondence between their connotations, on the one hand, and context, on the other.

## Self-assessment questions

Why are the words used first and foremost?

Which words are intended to inform?

Which words connote and express evaluations?

What is connotation?

Which words help the speaker to achieve pragmatic effect?

Tell about the nominal and verbal pairs which are characterized by stylistic correspondences of subject and predicate. What effect is achieved when the conventional correspondence broken?

### 17. Literal Meaning. The Relations between the Cognitive Core of Literal Meaning and Its Connotations

Literal meaning (the first, main, direct, nominative-non-derivative) is a «sense conveying the primary meaning» (Webster). Literal meanings essentially represent cognitive (“must-be”) semantic features, however, as far as content is concerned, all the words may be arrayed in a range of combinations of cognitive and pragmatic features [НИКИТИН, 2001].

Then, we will find at one pole of the range:

words with cognitive meaning alone:

child, horse, zero, idea, to swim, red, etc. essentially refer to objects, express concepts or categories without carrying any connotations.

At the other pole are:

words with pragmatic (evaluative) meaning alone:

oh! ouch, by God, wow, etc. These are interjections. For instance, «oh!» is a «vocal gesture». This exclamation is a sign of the pain, but it is not the name of the pain» [Warren, 1992: 27]. The only function of such words is to produce purely pragmatic effects.

In other words, cognitive and pragmatic meaning may intertwine to a different degree:

words with predominantly cognitive meaning:

hero, enemy, slum, bandit; to betray; clever, etc.

hero – a man noted for feats of courage or nobility of purpose, esp. one who has risked or sacrificed his life.

This word refers to a male human being whose social behavior should be admired and praised. This is signaled by the underlined semantic features which suggest high social acclaim.

The definition of gangster (a member of an organized group of violent criminals), on the contrary, looks almost like a legal term. Yet, the implications

of being «a violent criminal» are incompatible with normal social behavior, and, so, the word's connotations sound almost menacing.

Words with predominantly pragmatic (evaluative) meaning:

such items generally suggest vague but highly emotional feelings and they characterize rather than denote. As a consequence, it is not always easy to grasp the exact meaning of a word.

In an article entitled “Geekism” we find: “It’s the new cool” which gives an idea of the range of variety: “Geek” is a common term used in the media for people who have brainpower...the things that stereotype a geek vary wildly. Sometimes, it’s greasy hair, acne, glasses and braces with a baggy lumberjack shirt. Other times, it’s the clean-cut, gelled-back hair with a fashion sense to put Edwardian movies to shame. The geek spends its time lurking within the nearest library and re-adjusting its glasses, and being generally very unpopular”. “Geekism” – a preoccupation with subjects that are generally considered as unfashionable or boring [CCELD, 1990].

Similarly ambiguous are such words as nerd – a person, esp. a man, who is unattractive and awkward or socially embarrassing; lop – a nerd or dork. They come from slang and their actual meaning appears ambivalent and it may take native speakers quite a while to explain their precise meaning because they all may imply a «worthless person», with rather vague distinctions in connotation. Also, it may be hard to pinpoint the semantics of such adjectives of English high school slang as hubba («stupid») and melba («odd, unusual»).

Moreover, certain words of standard vocabulary may be deliberately misused to bring into focus unusual implications which overshadow the cognitive content or explicitly contradict it. As a result, they assume senses which are either quite bizarre: bald – terrible, crib – home, or mean the opposite: bad – good, good – bad. Clearly, such usages may be totally confusing, particularly, when encountered out of context. It was very well put by M.V. Nikitin who believes that, in such situations, «прагматическая инфляция слова приводит к когнитивному параличу» (the pragmatic inflation of the meaning of a word is so great that it causes its cognitive component to “melt down”) [НИКИТИН, 2001].

However, the nature of cognitive and pragmatic components fusion may be fluid. For example, terror is essentially negative as far as emotive and evaluative criteria are concerned, and, therefore, its derivatives sound menacing – terrorize, terrorist, terrorism. Yet, terrify and the derived adjective terrific differ in attitude. While the verb is negative (I’m terrified of the dark), the adjective is almost always positive (You look terrific; He gave a terrific speech about saving the forests; These trees quickly grow to a terrific height). And, yet, the difference in evaluation between terrible and terribly appears to be of still another character: terrible is negative (His English is terrible) while terribly is simply an intensifier (I’m terribly pleased to see you) without any evaluative specification at all.

## Self-assessment questions

How do you define literal meaning?

Give examples of the words with cognitive meaning alone. Characterize these words.

Give examples of the words with pragmatic meaning alone. Characterize these words.

How may cognitive and pragmatic meaning intertwine? Give examples of such words.

Talk about the nature of fusion of the cognitive and pragmatic components. Give examples of such fusions.

## 18. Polysemy

Polysemy is the association of multiple senses with a single lexical shape, that possess certain problems of sense development and identification.

Semantic ambiguity in vocabulary provides, on the one hand, the economy and visibility of the language code, and on the other hand, its flexibility and ability to serve all communicative needs in the designation of the diversity of the world known by man.

Due to the semantic ambiguity of lexical units, language becomes an instrument, an instrument of cognition, since the designation of several phenomena, properties, etc. by one sound complex at the same time, it is often based on the relationships established by the speakers and the connections existing between these phenomena. Therefore the semantic ambiguity of lexical units in their various manifestations, especially such as polysemy and homonymy, is, in all probability, a semantic universal deeply rooted in the fundamental structure of language.

### 18.1. The Role of Context and Co-Text in Monosemization of Polysemous Words. The Resolution of Polysemy

The following discussion uses a concept of two planes of language. The level of tongue (the system) (the level of language) is an abstract representation of the speaker's knowledge of words and how to use them. It consists of potential lexical items which are present in discourse, or at the level of expression (the level of speech, implementation of a system of language) as actual words (the actual words of speech).

A lexical item or a lexeme (lexema) may be associated with everything one knows about the word, on the one hand, and with the knowledge about the real object or phenomenon, on the other. All information about the shape and content associated with it is a construct, an abstraction which never occurs in context, except in experimental (academic) situations or discussions like this one. A lexical item is an element of the mental lexicon or mentalese (the lexical system of the language) which is stored in long-term memory. It is presented as lexical units (the actual meanings, lexical-semantic variants) in speech.

In English terminology, an actual meaning of a word is called a sense or a lexical unit. But, perhaps, a better definition is the lexico-semantic variant (LSV) of a word (lexeme) suggested by A.I. Smirnitsky. (Also, compare with the more recent definition – a “distinct semantic variant of the lexical item” [Langacker, 2008: 384]. Whatever the term, all such variants share the same form, while each of them has a specific meaning. The latter becomes apparent in comparison with the senses of the other LSVs which, naturally, occur in other contexts. Hence, the sense of each LSV is opposed to the others.

Strictly speaking, a word may appear as polysemous, and, therefore, ambiguous, only when considered out of context. However, once it is used in context, it is monosemized (actualized in one of its meanings) [Lipka, 1992]. Thus its ambiguity (polysemy) is resolved and an actual sense of the word becomes clear.

J.R. Firth colorfully described such situation as follows: «You shall know a word by the company it keeps». Of course, we realize that we're dealing with a metaphoric phrase because, in reality, no word can “choose” any company it “wants” to keep. It is the speaker who is in control of the situation. Still, it is very true that the word company, which is synonymous here with such linguistic terms as distribution, context or collocation, etc., serves to signal the actual meaning [Lipka, 1992: 53].

The traditional distinction between external and verbal context [Stern, 1931], context of situation (the speech context, described situation) and context (language context) [Амцова, 1963] may be supplemented with context and co-text, respectively [Lipka, 1992]. Such suggestion seems helpful because instead of one ambiguous word (context – 1. the part of a written or spoken statement in which a word or passage at issue occurs and that often specifies its meaning; 2. the circumstances in which a particular event occurs, situation – Heritage), the use of co-text help to solve the problem. – L. Lipka suggested that context1 should be designated simply as context, while context2 – as co-text [Lipka, 1992]. So, a Russian student of English should be aware that the English and Russian usages of context do not always coincide. Compare the phrases “If you do not know what a text discusses, try to guess what this word means from the context1” and “We should consider these ideas in the context2 of recent events / in this context2”.

**Consider your answer to the following:**

How can you define polysemy?

What are the two planes of the language?

What is discourse?

What is the mental lexicon?

Give the definition of the lexico-semantic variant?

What is the traditional distinction of contexts? Characterize different types of context.

What is a co-text? Consider the differences between context and co-text.

## **18.2. Semantic Transfer-Extension or Mapping**

Unlike shift, patterns of semantic transfer involve a change in the reference of lexical meaning, i.e. in the relation between a word and its referent (unlike shift, such changes represent “qualitative“ sense development). The terms used to denote this phenomenon are based on the different perception of the process.

Extension implies that the meaning of a word which covers a certain domain, i.e. area of knowledge, is stretched so that it will include still another domain, conventionally designated by another word. Mapping is used to suggest that the name of one domain is “overlaid onto” another. It uses a frame of a map laid over onto another.

In terms of cognitive grammar it is a relation of a figure (фигура) “seen” against a ground (фон) or transference into a different conceptual sphere. Transference of meaning, which is represented by metaphor and metonymy, involves associating a word-form with frames of two referents simultaneously.

The difference between them is that metaphors use a similarity or similarities of the referents, while metonymies – their relations of contiguity (сопряжение).

Metaphor is a figure of speech by which a domain or space (понятие) designated by the conventional meaning of a word is mapped onto another space on the basis of implicit comparison or analogy.

Transference is a “by-product” of the on-going processes of categorization which are in turn based on comparison. Language users are constantly seeking features common to the objects they perceive.

In an effort to find new, or different means of expression, they create novel senses for still unnamed features in such a way that they resonate with conventional senses. It becomes particularly clear when culture-dependant difference in frames and relevant connotations are compared.

Examples:

The English words shuttle bus, shuttle railway, shuttle airplane, shuttle spacecraft compare the back-and-forth pattern of their routes with the movement

of a shuttle which carries the woof threads back and forth through the warp threads of a weaving loom.

In such German lexical items as *Pendelbus* (shuttle bus), *Pendelzug* (shuttle train) and *Pendler* (commuter – a person who travels regularly from place to place, as from suburb to city and back), the pattern of movement is likened to that of a pendulum (Ger. *Pendel*), a clock part which swings back and forth.

In the English culture, the camel may be a symbol of submission and endurance, while in French, “malice” is attributed to it. One of the commonplace features of a pig in English is selfishness, in France, the animal is associated with “being too fat and dirty”, “one who gobbles food, ill-mannered (taking undue liberties), stubborn, etc”. The cow is a sacred animal in India. With the French it is the symbol (metaphor) for “being stupid and vicious”. It is clear that such perceptions are biased and arbitrary: “words may evoke associations which are not necessarily real and / or essential. Implications can be real, doubtful or false” [НИКИТИН, 2001].

Metaphor is a shortened simile (Aristotle). It is used instead of a simile because it is more direct and therefore, more forceful. The mechanism of metaphor can be demonstrated by the following analysis. The literal meaning of colonel is an “officer of high rank in the army or air force”; *fox1* means “a wild mammal belonging to the dog family which has a pointed face and ears, a wide furry tail and often reddish brown fur”.

These two objects and categories are far apart and have nothing in common. Yet, one day we come across a statement: “The colonel is a fox2” which is literary false. Why is it possible? Why are metaphors possible in general?

It is used because its author believes that this is the best way of expressing a certain “unarmed” quality of the colonel. Let us see how he achieves his goal by getting involved in mental operations in which truth-values (значение истинности) do not apply.

In brief, this effect is achieved by mapping (перенос) of a certain conceptual domain onto another. A metaphor consists of a vehicle, a tenor and ground. The aim of the metaphor in question is to characterize the colonel (subject). Even before saying anything, the speaker knows what characteristics he wants to predicate of the subject – it is “being sly and cunning”. Of course, there are several ways of doing it, but, under the circumstances, he chooses the meaning of the word *fox1* as the “vehicle”, i.e. the frame. He does so because, in his culture, there is a stereotype that all sly, and cunning people are like foxes, and the image of “sly and cunning living creature” is shared by humans.

Thus, this feature is used as the Ground. Being supplied with all necessary means, the speaker can formulate the “tenor” (*fox2*, which expresses the novel sense and represents a new referent. Finally, the speaker says:

The colonel            is            a fox2.



(principal referent) (copula) (novel referent)

Tenor -"behavior" using vehicle fox1 and based on ground "sly and cunning".

Language users resort to metaphor to save time and effort and to make discourse more colorful by bringing two frames into conflict. It is that sort of conflict that creates the magic of metaphoric effect. This becomes possible owing to the human mind's ability to sustain two or more frames simultaneously.

J. Searle reflects on the fate of "dead" metaphors in similar situations: they (metaphors) have become dead through continual use but their continual use is a clue that they satisfy some semantic need. In other words no matter how frequent a metaphor is, it does not dissolve or disappear – it is still around [Searle, 1990].

Functions of metaphor:

Humorous;

Irony, affection or pride may be expressed by a phrase like "This smartly dressed girl (woman) is my baby" when speaking about a grown-up female.

Expressive;

To say "All that dancing has made my head swim" may replace a conventional way of referring to feeling dizzy to evoke a more colorful image if everything swirling around.

Disdain or contempt

"This person is a zero" is both more expressive and offensive than the equivalent "one who has no influence or importance" because being likened to a total lack of magnitude means by implication total denial of importance, and this is what hurts most.

The English proverb "better dead than red" was changed to "better dead than red" in the USA in the 50-60s of the last century when an anti-communist witch-hunt was in full swing. A red is an acceptable form of disdain to refer to membership in a Communist or left-wing party. The symbol red is generally negative in the Anglo-Saxon world, particularly, because it is associated with violence and spilling blood.

Fatic

The aim of fatic communication is to send signals of in-group solidarity. Some argue that it is "devoid of information" because its only goal is to make sure that the partners realize that he or she belongs, i.e. is one of them. See also the etymology Lat. Fatuus-stupid. However, this does not seem to be true considering that the aim of such "small talk" is at least to ensure one's security and sharing the status of the people they respect or depend on.

Least effort

Metaphor saves effort. For example, in the Russian, there are two words град and градина to distinguish between the phenomenon and its physical form.

The use of these words requires the knowledge of the rules governing the suffix-in as well as the concord of grammatical gender.

As far as English is concerned, it simply resorts to a change of reference of the same word-form: the shape stone refers to an unconventional class of objects (referents)-hard pellet of snow and ice (hail-stone).

That becomes possible because a hard pellet of snow and ice is not a stone but it resembles one in shape and hardness. Thus the English language saves on the size of lexicon by using two words to designate three things:

hail-precipitation in the form of pellets of ice and hard snow stone- concremented earthy or mineral matter, and the combination of the two form hail-stone- the physical form of hail.

#### Metaphoric entailment

All metaphors are constructed on the basis of causal relations which in turn are part and parcel of every person's worldview (тезаурус, картина мира). It is the knowledge of all conceivable relations existing between the object in question and some other or others.

The knowledge about a word, shared by all language users, is generally represented by its literal meaning. For instance, the literal meaning of the word baby<sup>1</sup> is "a very small young child, usu. one that has not yet started to walk and talk". At the same time speakers of English are aware of the following presuppositions that this sense carries: "if someone is a baby", then 1) it is helpless, 2) it behaves in an irresponsible manner, 3) it is not important to reckon with.

#### Implicatures

As a result, they can use this knowledge to imply something, i.e. to communicate something "that is not part of what is said by a speaker". Such associations are called conventional implicatures (obuchnue asociiazii, implicazii).

Speakers can create novel senses of this word by referring to adults on the basis of certain features which, they think, grown-up people have in common with babies, i.e. they use entailments. The following discussion shows how something can be implied in addition to what is said explicitly.

1) When a grown-up man /woman cannot make decisions, is unreliable, a speaker may liken him / her to a baby. He/She is such a baby<sup>2</sup>. It is implied that he is helpless, unreliable, cannot cope or make decisions. A more precise reading will depend on the interpretation of the context of situation.

If boys aged 10 and 12 are said to object to her mother babying<sup>3</sup> them it suggests another implicature: If their mother considers her children still small and not to be reckoned with, then she treats them like babies<sup>3</sup> – creatures who do not count.

These are perhaps the most frequent associations that are accessed readily whenever one think of a baby. Therefore, they should be regarded as the stronger implicatures.

A “weaker implicature” of baby stems from the frame of a small child as an object of special attention, interest and care, something that one should treasure dearly and feel responsibility for: if somebody or something is a baby<sup>4</sup>, then this person or thing should be treated with a special care and sense of responsibility – “I don’t know much about this project- it’s Philip’s baby”.

**Consider your answer to the following:**

What is the difference between shift and semantic transfer?

What do patterns of semantic transfer involve?

What does extension imply?

When is the term mapping used?

Give the definition of metaphor? Give examples of metaphor.

What is transference?

Why is metaphor called a shortened simile?

Why are metaphors possible?

Describe the structure of the metaphor.

Why do language users resort to metaphor?

What is a dead metaphor?

Enumerate the functions of metaphor and give examples.

## **19. Contextual and Componential Analysis**

These two procedures of lexical analysis differ in purpose, procedure and results. Language speakers do such analysis on every word they say or hear subconsciously.

Contextual analysis deals with polysemy and, in particular, with identification of different senses of a polysemous word in a context.

When we are asked to say what star means out of context, we might recall such senses as “heavenly body”, “popular actor or performer”, or a “decoration” and perhaps some other. If asked a similar question under similar circumstances about the verb break, it might be difficult to give a conclusive answer because it has many more senses. Hence, it might seem fair to say that the verb actually refers to numerous situations in which things get badly damaged or destroyed.

In both situations, one realizes how ambiguous a lexical item, when considered “by itself”, i.e. out of context and co-text. Therefore, it is important to show the role of contextual analysis in disambiguating or monosemizing it, i.e. to identify all actual meanings in actual context and co-text.

We should start our analysis with a discussion of relationships between context and co-text, on the one hand, and their users, on the other. To describe

what is going on overhead, a speaker might say: “Look, the stars<sup>1</sup> have appeared in the sky”. To make the actual meaning clear, the speaker uses the context, i.e. the situation he or she is describing, and suggests “to look” overhead at what is going on up in the sky. At the same time, he or she creates the co-text “have appeared in the sky” to provide linguistic support.

It is easy to see that the words in this sentence share certain semantic components. For instance, star<sup>1</sup> – a “large ball of burning gas which appears in the sky” – has the component “in the sky” while an identical sense is explicitly expressed by the same phrase. This is no mere coincidence since that was planned and executed by the speaker to make sure that a correspondence<sup>1</sup> between the meanings of the co-occurring words (semantic harmonization) is created. All that is done for the benefit of the hearer: the component “in the sky” is provided to meet, under the circumstances, his or her expectations to hear about heavenly bodies rather than show business celebrities or medals. Thus it is suggested to the hearer that it is the sense star<sup>1</sup> (heavenly body) that is to be accessed.

In other circumstances, the same speaker might wish to refer to a different object by using the same word. As a result, the reference has to be changed accordingly – from “heavenly bodies” to “very successful and famous performers” – to produce “The stars<sup>2</sup> appeared on the stage”. Thus another correspondence<sup>2</sup> is created to signal about the change in the context. It is established between star<sup>2</sup> a “very successful and famous actor.” “Actor” corresponds to the co-text “appeared on the stage” because stage – a “raised platform in a theater where actors perform” – is to be defined in terms of “actor”. This correspondence suggests that the hearer choose star<sup>2</sup> rather than star<sup>1</sup>.

**Consider your answer to the following:**

Describe the procedure of the contextual analysis.

**20. The Relations between Context, Co-Text and Speakers**

Context (of situation) is generally independent of speakers unless it is specially pre-arranged by them. On the contrary, co-text is always created by speaker and is independent of hearer. This relationship is shown below:

Co-text created by speaker	Context (of situation)
I’ll give you a ring <sup>1</sup>	promising to telephone
I’ll give you a ring <sup>2</sup>	preparation for wedding
I.....identical.....I	I.....different.....I

I see a star <sup>1</sup> in the sky	watching the sky
I see a star <sup>2</sup> on the stage	watching a show
I.....different.....I	I.....different.....I

Co-text created by speaker	Cultural context
We're seeing the faculty <sup>1</sup> tonight	visiting the group of related departments in a college or university in Britain
We're seeing the faculty <sup>2</sup> tonight	visiting the teaching staff of a university or college in the USA
I.....identical.....I	I.....different.....I

This comparison illustrates variation in context/co-text relationships in actual settings due to the constantly changing circumstances under which a word is employed, apprehension modalities and objectives of the speaker (Stern). Moreover, it shows the actual roles of speaker, context and co-text played in sense development processes and, specifically, points to the distribution of functions of interlocutors and, underscores the importance of the speaker who is actually responsible for co-text creation.

There is a theory by H. Paul that it is “context” which is responsible for a change of a word meaning to take place. See also a definition of “context”: it is «the minimal stretch of speech which determines each individual meaning of a word» [Ginzburg, 1966]. Clearly, such statements fail to distinguish between context and co-text and ignore the fact that the sole function of context, co-text or text in general is merely to give signals which have to be interpreted by speakers [Кацнельсон, 1986].

In a more recent discussion of “the output of grammar” which refers to the output of meaning generated by “grammar”, i.e. by co-text, text, etc., R. Langacker refutes such a proposition as “improperly phrased”: «How do we ensure that a grammar gives the right output? In the context of cognitive grammar, the question is improperly phrased, of course, a grammar is viewed as nongenerative and nonconstructive, so it gives no output at all. We must ask instead how much a grammar makes available to speakers an open-ended range of symbolic expressions...» [Langacker, 2008: 409]. In other words, it is language-users who create co-texts to suit their meaning and to provide their own “symbolic expressions” for it. It seems to follow from the above discussion of the nature and function of signs [Langacker, 2008: 18-24].

The bizarre senses of such well-known words as bald – «terrible», crib – «home», bad – «good», good – «bad» were quoted from L. Lipka out of context. Now it is worthwhile to analyze a vulgar word of the same semantic category to show how its interpretation changes due to change of reference.

Such changes are clearly demonstrated by conflict of context and co-text [Lipka, 1992: 27].

An excerpt from *The Bonfire of the Vanities* by Thomas Wolf opens with a description of the morning routine in a New York City district attorney's office. The day starts with investigators Caughey and Andrigetti discussing a possible scenario of a case development:

“He will have Janette issue a fucking memorandum”, said Caughey.

“No, he'll call a fucking conference”, said Andrigetti, “that's always a safe fucking bet” and so another fucking day in the fucking Homicide Bureau of the Bronx Fucking District Attorney's Office was off to a fucking start”.

It is obvious that the “four-letter” word fuck which means “having sexual intercourse”, has nothing to do with the abovementioned events, situations or objects, i.e. the context. Nor does a single semantic correspondence exist between the subjects and the predicates in the co-texts. As the word in question constantly refers to something which is not there, its cognitive component becomes null and void. Since it becomes irrelevant, the speakers establish new correspondences between “memorandum”, “conference”, “day” etc., on the one hand, and “fucking”, on the other. Under the circumstances, they receive a highly emotional negative evaluation because a “shameful” biological activity is involved. This analysis shows how speakers make use of cognitive meanings in conflicts of situations to generate pragmatic sense.

**Consider your answer to the following:**

What is the relationship between context and co-text?

What is the sole function of the context, co-text and text?

## **21. Literal Meaning vs. Context and Co-Text**

Senses of different words need a different amount of co-text to actualize. Least co-text is generally required for representation (actualisation) of literal senses. Roughly speaking, literal senses of many words (star, horse, girl, finger; to kill; red, etc.) do not need much co-text to realize: since they include mostly or exclusively “must-be” components they “mean what they mean”.

However, the literal senses of words with «general» meaning become clear in context and co-text only. For instance, the definition of machine – a system usually of rigid bodies formed and connected to alter, transmit, and direct applied forces in a predetermined manner to accomplish a specific objective, such as the performance of useful work – is so general that it is useless for any practical purpose. Therefore, the word has to be pre-modified in all co-texts, e.g. sewing

machine, washing machine, etc. and reference becomes clear from context and/or co-text: Cf. This machine sweeps the floor (vacuum cleaner); This machine makes 1 million calculations per second (computer); This wood can be sanded by machine (sander). Thus, a sentence like «Unfortunately, the machine is beyond repair» does not make sense unless context is provided.

Words with «wide» meanings are scarce in every language. They are capable of maximum “extension” (ekstensional), which means that they can refer to a whole class of all conceivable objects or phenomena.

The significate of thing (cf. the Russian *vesh'*) can serve as an example because it can designate «an entity, idea, or quality perceived, known, or thought to have a separate existence» (Heritage). The COBUILD dictionary defines it vis-à-vis other words: « thing is often used in English as a substitute for another word when you cannot or do not want to be more precise, especially, when you are referring to an object or to an action, activity, situation, idea, etc. which has already been mentioned».

Discussions of the semantics of such verbs as be, have, (get) and do have a long tradition. There is a theory that none of them have distinct meaning now because it “has faded away” in the course of time. The reason for such a view is inferred from the fact that these verbs are used as auxiliaries. However, this argument overlooks another fact that, being devoid of meaning as they are, they are still not interchangeable in that capacity. The latter point is countered by claims that their proper usage is secured by tradition which does not prove anything. On the other hand, explanations of the “absence of meaning” based on their high rates of frequency are dubious because, for instance, such highly frequent items of English vocabulary as the articles do have meaning.

A more flexible approach was suggested by B. Russell who distinguished the three senses of be: existence, identity and predication (characterization). According to him, the meanings of existence (I reason, therefore, I am), identity (I'm John), or predication (I'm old) depend on context [Рассел, 2007].

This theory is challenged by J. Hintikka who rejects the polysemous nature of the verb. He claims that one and the same meaning of the verb «is used» in different co-texts (I + John, I + old, or an “I” standing alone). Hence, it is the differences in these co-texts that are responsible for the different meanings of the utterances. In other words, the actual sense appears to be generated by “piecing together” the meanings of the verb and the other members of a sentence [Хинтиikka, 1980].

Although this author does not come up with the systemic meaning of be, the approach itself seems promising because it is intended at least to identify the meaning of the lexical item itself.

It is suggested the systemic, and the sole, meaning of this lexical item is «to exist outside any relationship». Hence, the meanings of our example

sentences are actually the “sums” of this and the other chunks of sense conveyed by such elements as “I...”, “...John”, “...old”.

Indeed, if a sentence happens to consist of a form of be and any name of an object (cf. I am in “I reason, therefore, I am”) the sentence will refer to the (independent) existence of the object only. Likewise, sentences which include the verb stating the (independent) existence of an object, on the one hand, and names of identities or qualities, on the other, cannot be anything but statements of identities (I’m John) or having qualities (I’m old), respectively.

The meaning of the verb have is traditionally defined as «to possess» (I have a car) or «to be in control of» (I have ten students in the group). All the other senses are thought to be metaphoric (I have father and mother – «kinship»; The table has four legs – «part/whole relationship»; We have nice weather in summer – «description of ambient situation», etc.). Yet, such approach unwittingly gives rise to rather weird associations. Indeed, the transferred sense of «having father and mother» is to be interpreted on the basis of something like «My relation with my father and mother is such as if I possessed them for money / as if I were in control of them» which are ridiculous. Similar difficulties arise if the other example sentences are to be analyzed along the same guidelines.

However, a more general definition may unmistakably embrace all conceivable relationships covered by the concept in question: «X has Y» means that «X encompasses Y in some way». Unlike be, this verb implies a relation between at least two or more objects (entities) in which one or more objects is/are “in the range” of the other. It should be noted that have implies that there is a subject to which the feature be has already been predicated by default (on silence). Therefore, this relation always implies a situation in which one entity (X, the subject) happens to be the focus of attention. Naturally, this is a mirror-like relationship because it can be interpreted and re-interpreted from the viewpoint of either of the terms. Cf. “I have a sister Lily”\ while “Lily has a brother” (who is me).

It should be realized that such an approach inevitably points to the differences between cognitive and logical treatment of the phenomenon, and it seems reasonable to give priority to the former. Indeed, there’s every reason to believe that, linguistically, the above example sentences can be interpreted naturally in terms of the idea of «X encompassing Y». (Cf. “The owner has a certain “surrounding territory” on which the owned is located” [Жаботинская, 2005: 38]. It seems natural because it offers a sufficiently general basis for a range of all conceivable relations involving an object dominating another or others. This range conceivably includes anything that “(can) have” anything.

Of course, once a specific sentence is complete, it may be analyzed from a logical point of view to establish the actual relationships between objects in question (kinship, part and whole, description of ambient situation, etc.).



However, it seems unproductive to focus in teaching on actual senses because their set is open and, therefore, their knowledge is inconclusive. Both in research and teaching, it is worthwhile to highlight this general concept because (1) it is, more likely than not, the actual frame motivating all actual senses, and (2), therefore, is, supposedly, the systemic meaning of have. Moreover, there's no convincing evidence that such logical analysis is done on each usage of have in actual utterances since it would require time and prowess.

This line of argument is supported by F.R. Palmer's treatment of the verb eat. He also points out the importance of making a distinction between the linguistic (cognitive) and logical interpretation of reality: "...we can...distinguish between eating meat and eating soup, the former with a knife and fork and the latter with a spoon. Moreover, we can talk about drinking soup as well as eating it. In one of its senses, then, eat corresponds to drink. The problem, however, is to decide whether this represents a distinct meaning of eat; for an alternative solution is that the meaning of eat merely overlaps that of drink, but that each covers a wide semantic "area" (a great deal of which does not overlap). If we decide, however, that there are two meanings of eat, we may then ask whether eating jelly is the same thing as eating toffee (which involves chewing) or eating sweets (which involves sucking). Clearly, we eat different types of food in different ways, and, if we are not careful, we shall decide that the verb eat has a different meaning with every type of food that we eat. The moral is that we ought not to look for all possible differences of meaning, but to look for sameness of meaning as far as we can..." [Palmer, 1976: 46].

Since we have dealt with the linguistic representations of all conceivable basic spatial relations (to be -to exist outside any relationship, and to have – to include someone or something into one's or its "sphere"), now we can pass on to the verb do which refers to all kinds of «activity». Again, although logical analysis of reality will establish such different features as «actions», «processes», «states», «events», etc., all of them seem to be construed by language as «actions» to be understood in a wide sense. Cf. Did he fight a lot? – Yes, he did; Did the water flow at all? – Yes, it did; Did you sleep much? – Yes, I did; Did the accident happen? – Yes, it did.

Perfect tenses: She has done her hair in a pretty style = She encompasses (is responsible for, is in charge of etc.) the completed, done, etc.) condition of her hair as a result of doing it, or she is responsible for the "surrounding territory" in which her hair done by her is "located" [Zhabotinska, 2005].

She had her hair done in a pretty style = She encompassed (was in control of, arranged for, etc.) a situation in which her hair was done (for her).

Indefinite tenses: Did he fight a lot? (was he engaged in (a) process/es (called) fight(ing)? Yes, he did (=Yes, he was).

Did you sleep much? (were you in a state called “sleep”/ing often? Yes, I did (Yes, I was).

Did the accident happen? (=Was there a situation in which the accident took place?) Yes, it did (Yes, there was).

Like the noun thing which stands for any animate or inanimate entity, do will do the same as far as verbs go. Such treatment of reality is summarized in the proverb Do in Rome as the Romans do (= engage in any conceivable activity, process, or state, etc.). (Cf. In such situations, “action” is interpreted in a grammatical generalized sense (rather than a “discrete action”...). Hence, the verbs be, have and do retain their meanings when used as auxiliaries. The opposite view which ignores their semantic differences and labels their differentiated functions as “traditional” and/or “purely structural” is totally unjustified. Thus, be, have and do should be regarded as having genuine “wide meanings” because they can denote all basic configurations of spatial (be, have) and temporal (do) relations. This in turn accounts for their outstanding frequency.

### **Consider your answer to the following:**

What is the amount of co-text (or context) do different words need to be actualized?

What is the difference between words with “general” meaning and words with “wide” meaning?

Discuss the theories concerning the semantics of such verbs as be, have, (get) and do?

## **22. Componential Analysis**

Unlike distributive analysis, which is used to identify different senses of a polysemous word, the componential procedure is a step further to carry out a more detailed analysis, namely, identification of semantic components (seme) of a sense.

It is based on assessment of features of real objects and relations between them, hence, another name of the method – feature semantics. It is performed out of context and uses a universal set of semantic components to present the structure of a meaning so that this type of analysis can be applied in any language.

At each stage of analysis, lexical items are compared to see if they share a common component – the marker (the integral sign, sema) – alongside the distinguishers (the differential sign, sema), i.e. the components which help distinguish the items.

For example:

marker – semantic component shared by the three verbs of motion: walk – move swim – move fly – move	distinguishers – semantic components to distinguish between the verbs: -by taking steps with the feet; -through water by making movements with your arms and legs; -through the air with the aid of wings
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Componential analysis will involve so many steps depending on the number criteria of comparison, i.e. the number of markers. To this end, the dictionary definitions of words denoting living creatures – boar, bull, calf, child, colt, cow, ewe, lamb, man, piglet, ram, sow, woman – are considered.

It is easy to see that they share at least two markers – “age” and “gender”.

Step 1: We start with identification of the following age-related components to establish a binary opposition between two opposite terms (“adult” or “young”) with respect to the marker AGE. Such opposition is called privative because either term completes the meaning by excluding the other, i.e. either “young” or “adult”:

boar – an adult male pig

bull – an adult male animal of the cow family. It is called so because

calf – a young cow or bull

child – a person between birth and puberty (= not adult)

colt – a young male horse

cow – a mature female bovine animal

ewe – an adult female sheep

heifer– a young female bovine animal

lamb – a young sheep

man – an adult male human being

piglet – a young pig

ram – an adult male sheep

sow – an adult female pig

woman – an adult female human being.

The remaining semantic components of the words are the distinguishers: they designate the features which distinguish each living creature from the others.

Step 2. We continue the analysis of the same words using the marker GENDER and such items as calf, child, lamb, piglet have to be left out because they carry no gender distinctions:

boar – an adult male pig

bull – an adult male animal of the cow family

colt – a young male horse  
cow – a mature female bovine animal  
ewe – an adult female sheep  
heifer – a young female bovine animal  
man – an adult male human being  
ram – an adult male sheep  
sow – an adult female pig  
woman – an adult female human being

A comparison of the definitions reveals another binary privative opposition, this time between the features “male” or “female”. The remaining semantic components are the distinguishers: they designate the features which distinguish the same living creatures from a new angle. The analysis may be continued if still another or more grounds of comparison are found.

Componential analysis results may find practical applications in linguistic research and teaching. For instance, the words can be re-defined in terms of binary opposition basis and those suitable for use in a computer:

boy – (-female) (+male) (-adult) (+human) (-animal)

cow – (-male) (+female) (+adult) (-human) (+animal),

where the “plus” components stand for the features inherent in these creatures while the “minus” ones – for those missing from them.

The limitations of this analytical procedure include:

Componential analysis usually uses on cognitive (“must-be”) features which language speakers identify easily. However, they may face problems when a feature is indeterminate. For instance, the consistency distinctions between tar and porridge are not clear: both may be either solid or liquid depending on formula and ambient conditions.

Compound names may be a problem. For example, English has no specialized terms for male/female and young/adult elephants. Unlike the Russian different words слон, слониха and слоненок, this distinction is made through use of different modifiers: bull elephant, cow elephant and elephant calf. It is obvious that the age- and gender-related distinctions are conveyed by them alone. Hence, whenever feature analysis is used in such cases, it is actually the words bull, cow and calf that are investigated rather than the names of the age- and gender-related varieties of elephants.

Having described the main procedures of identification of lexical meaning and its composition, it is possible to discuss polysemy as a linguistic phenomenon per se.

### **Consider your answer to the following:**

What is the difference between distributive and componential analysis?

What is seme?

What do we do at each step of the analysis? How do we single out markers and distinguishes? How many steps are there in the process of the componential analysis?

What are the limitations of the analytical procedure?

### 23. Semantic structure of the vocabulary

Homonyms have been attracting the linguistic attention for a long time. Aristotle was among the first who defined homonyms. He said “these are things who have common names, but the essence of these things is different”, so he wanted to draw attention to the “same definition for different names”.

The conflict of homonyms

The reasons for the disappearance of words from a particular language are to be sought in various phases of the history of that language and of the people who speak it. Explanations are numerous and diverse. The theory of the conflict of homonyms is one of such explanations. The place of the most disappeared homonyms was taken by 10 possible mechanisms of homonymic resolution. The research of homonyms (more than 100 pairs) showed that there are 10 possible mechanisms of resolution (of homonyms).

The most wide-spread mechanisms are

1) All the members of homonymic pair of group (more than 2) disappear from the lexical system.

2) The disappearance of one homonym and its substitution by a borrowed verb.

Grinden1 (O.E. Grindan)

1. to break into small particles

2. to chew, eat

3. to sharpen

Grinden2-set, go down

Grinden1 had a stronger position in comparison with grinden2 as it had more meanings. Its meanings were narrow and specific. Besides, it has stronger position as we can notice a prototype “to remove as small parts” which is typical for all three meanings of the verb “grinden1”.

Grinden 2 didn't have a lot of meanings and they were covered by the meanings of verbs settan (O.E. Settan). It had 36 meanings and some of them were juridical terms. It's difficult to imagine that a verb which had only one meaning could be compared with the verb “settan” which had a well developed semantic structure, was used in phrasal verbs, in idiomatic expressions and proverbs. This was an advantage in comparison with grinden 2 “set down”

In the M.E. this verb disappeared . As a result only one verb stayed in the language.- To grind(M.E. Grinden1)

### Synonyms

Synonyms are lexical units whose senses are identical in respect of “central” semantic traits, but differ, if at all, only in respect of what we may provisionally describe as “minor” or “peripheral” traits. Most often therefore we deal with contextual synonyms which are interchangeable only in some contexts.

### Sources of Synonyms

English is particularly rich in synonyms for the historical reasons . That its vocabulary has come of two different sources-Anglo-Saxon, on the one hand, and French, Latin and Greek on the other. But whatever, their origins, most of the words are an essential or wholly natural part of the English Language; moreover, even some of the “native” words may have been borrowed of some other language at some time in the more remote past.

It's true that as a result- pairs of “native” and “foreign” words brotherly and fraternal” buy and purchase. Often triples:

Use- mount-ascend

Goodness-virtue-probity

There are no real (true) or total synonyms that no two words have exactly the same meaning.

### Classification of synonyms

Languages have no real need of true synonyms and therefore it's unlikely that they would survive anyway.

There are at least five ways in which possible synonyms can be seen to differ:

1) Some sets of synonyms belong to different dialects of the language-  
fall- autumn; sidewalk v. pavement;  
lift v. elevator

2) words used in different “styles” or registers

Similar trios are gentlemen, man, and chap and pass away, die and pop off

3) There may be differences in cognitive meaning:

Write you use something such as a pen or pencil to produce words, letters or numbers on the surface of paper.

An example

To print: you write letters that are not joined together and that look like the letters in a book or a newspaper.

To jot (down)- you write it down briefly in the form or a short informal note.

Scribble -1) you write quickly and roughly, often with the result that what you have written is hard to read 2) you make meaningless marks or drawings on paper or walls using a pencil or a pen.

4) Synonyms may express the same concept but differ with respect to attitude and or emotion.

1) economical 2) thrifty 3) stingy

Also, they may differ in the way they are used to persuade or influence people.

Euphemisms

To this end, euphemisms are devised -mild or vague expressions(words which are substituted for those considered harsh or too direct). Euphemisms are intended not to hurt people's feelings( they who call a spade a spade are fit only for using the spade).

Old person – senior citizen, to be pregnant- to be in the family way)

5) Some synonyms are collocationally restricted, I.e. they occur only in conjunction with other words: rancid bacon, butter, addled eggs, brains – confused and unable to think properly

Hyponymy and Incompatibility

Finally we should distinguish between hyponymy and incompatibility as opposed to synonymy.

I cut a finger on a piece of glass

I cut a finger on a fragment of glass.(piece is a fragment and fragment is a piece)

Hyponymy.

I planted a rose.

I planted a tulip.

I planted a daisy.

Each is a flower. Therefore, flower is their common superordinate (hyperonym). Each word with incompatible sets of distinguishers are hyponyms. Each word with incompatible sets of distinguishers are hyponyms.

Complementarity

There are three types of oppositeness of meanings antonymy is just one of them. These sense-relations are defined on the basis of logical relationships(=rels of objects in reality)

1) Complementarity-male/female; single/married

Complementaries are complementary to each other:

John is not married implies, John is single vs. John is married implies John is not single. There is not third possibility. This type is based on a yes/no decision.

Contrariety

2) Contrariety-good/bad, hot/cold, stable/unstable- (Unlike complementarities there are no yes/no decisions) In such pairs, antonyms are gradable(hotter, more /less stable). So apart from antonyms hot/cold there are intermediate antonymic terms such as warm, cool in their own right.

As a result we say The water is not hot, it does not imply that the water is cold- it may be warm. But if we say that the water is cold, it does imply that the

water is not hot nor does it imply that it's warm. Furthermore- the water is hot – implies that it isn't cold/cool.

Thus, the relationship between the implications is not symmetrical.

Conversiveness

Unlike the contradictory and contrary features those of conversiveness are not inherent. Words may become conversives in certain situations only.

Conversiveness expresses a mirror-image relation: husband/wife, precede/follow, buy/sell, above/below. Such relationships are easily reversible. Terms of such relations are relational opposites. John bought the car. Bill sold the car to John. This relation is symmetrical. To be relational opposites conversives must share a superordinate semi component. Husband is the opposite to wife because both are spouses. Buy is the opposite to sell because both involve exchange for trade.

**Consider your answer to the following:**

Give the definition of the homonyms.

What are the possible ways of the resolution of the homonyms?

Give the definition of the synonyms. Why is English rich in synonyms?

What is a euphemism?

Explain the difference between hyponymy and incompatibility?

What is complementarity? What types of oppositeness of meaning are there in the language?

## 24. Phraseology

Phrasological units or idioms, as they are called by most western scholars, represent what can probably be described as the most picturesque, colorful and expressive part of the language's vocabulary.

If synonyms can be figuratively referred to as the tints and colors of the vocabulary, then phraseology is a kind of picture gallery in which are collected viewed and amusing sketches of the national's customs, traditions and prejudices, recollections of its past history, scraps of folk songs and fairy-tales. Quotations from great poets are preserved here alongside the dubious pearls of wisdom and crude slang witticisms; for phraseology is not only the most colorful but probably the most democratic area of vocabulary and draws its resources mostly from the very depths of popular speech

And what a variety of all and grotesque images, figures and personalities one finds in this amazing picture gallery :dark horses, white elephants, bulls in



china shops and green-eyed monsters, cats escaping from bags or looking at kings, dogs barking up the wrong tree and men either wearing their hearts up their sleeves or having them in Or having them in their mouths or even in their boots. Sometimes this parade of funny animals and human beings looks more like a hilarious fancy dress ball than a peaceful picture gallery and it is really a pity that the only interest some scholars seem to take in it is whether the leading component of the idiom is expressed by a verb or a noun.

The metaphor fancy-dress ball may seem far-fetched to skeptical minds, and yet it reflects a very important feature the linguistic phenomenon under discussion: most participants of the carnival, if we accept the metaphor, wear masks, are disguised as something or somebody else, or dropping metaphors, word-groups known as phraselogical units or idioms are characterized by a double sense: the current meanings of constituent word build up a certain picture, but the actual meaning of the world unit had little or nothing to do with a picture in itself creating and entirely new image.

So, a dark horse mentioned above is actually not a horse but a person about whom no one knows anything definite.

Clichés – stereotyped expressions- they do not misinform.

- 1) Idioms that have become clichés
- 2) stock phrases and familiar quotations from foreign languages
- 3) Quotations of English literature

Familiar quotations/aphorisms

Après moi le deluge! Thus, when Louis the 16th of France exclaimed this, meaning that after he was gone he did not care if the whole world collapse he uttered a nonce-form.

Ever since when someone wants to imply that he does not care what happens to a place or set circumstances, he/she is no longer in contact with the situation and does not care if something happens in the wrong way.

Frailty, thy name is woman (Hamlet)

To be or not to be?

When sorrows come, they come not single spies but in battalions.

Modern: M.L.King- I have a dream

S. Johnson: Patriotism is a last refuge of a scoundrel.

Quotations

J.F. Kennedy: Ask not what your country can do for you. Ask yourself what you can do for your country)

All these quotations have in common that besides fitting individual situations in which they are quoted... The speaker also signal to the hearer that he's using an authority in underscoring his own opinion

However, users of language sometimes take a step further: they abuse the authority to make a joke.

Substitutions: The Time Magazine: To Bomb or not to Bomb.

From the “Twelfth Night”: The Course of true love never has run smooth-  
the course of true reforms never has run smooth in Russia.

Proverbs

Some frozen expressions are called proverbs or sayings. They differ from ordinary idioms in several ways: Occasionally Their meaning can be literal or nearly literal: An apple a day keeps the doctor away. The essential difference is that they convey folk wisdom or an alleged general truth:

A bird in the hand is worth two in the bush;

He who hesitates is lost;

A stitch in time saves nine. Consequently, proverbs are usually complete sentences.

Idioms

Idioms – relatively frozen expressions whose meanings do not reflect the meanings of their component parts.

**Consider your answer to the following:**

What do phraseological units or idioms represent?

What is a cliché?

Dwell on the familiar quotations and aphorisms.

What are the main features of the proverbs?

Each of the following sets contains a boldface non-idiomatic word or phrase. Can you identify it?

1.

A And he concluded ... that no man could tell what he would do if we were in the shoes of another man [Galsworthy, 2001].

B Well, Becky, come back if you like. You can't eat your cake and have it. Anyway I made you a fair offer [Thackeray, 2013].

2.

a. As a young man he had sown many a wild oat; but he had worked and made money in business; he had, in fact, burnt the candle at both ends; but he had never been unready to do his fellows a good turn [Galsworthy, 2001].

b. And Con says, went on Lady Mont, “that he can't make two ends meet this year- Clare's wedding and the budget”

3.

New York gives my collections their easy-going, quick-witted, ready-for-anything spirit.

Day or night, the Seaport is a vibrant and attractive place to spend some of your precious time in New York.

However, he thinks the bureaucracy has gotten out of hand.

## 25. Lexicography

It is a branch of linguistics which is concerned with the theory and practice of compiling dictionaries. A dictionary is a reference book which lists and explain words usually arranged alphabetically.

In the Anglo-Saxon world, the dictionary takes a special place of order. It is one of the most common book usually found in any American home (The Bible, The reader's Digest and a dictionary In the library of the Indiana State University their is a the world's largest collection of 8,000 from all over the world [Quirk, 1985]. The Social Impact of Dictionaries in the UK: 96% of college students own a general dictionary of English which they constantly use.

Lexicography appeared in England in the 17th century while lexicology 200 years later.

The domain of lexicography: the entire word-stock. But nobody knows how large it is. There is no complete checklist for nay<sup>2</sup>. There are large dictionaries with 500,000 entries and more (even 800,000 – The Vocabulary of William Shakespeare) But the size of even the largest existing dictionaries will not give realistic idea about the size of the vocabulary of a lexicon. The type and size of a dictionary depend on its purpose. Classifications: the linguistic principle: mono, bi and multi .lingual dictionaries: The latter are the least popular b purpose: general – purpose vs specialized. Lexicography is becoming a big business which is supposed to meet ever growing demands of the market. Whatever, the reader will by is produced: Dictionary of moles, picturesque expression, General–purpose dictionaries are supposed to deal with eh whole word stock. However, it's believed that a dictionary based on a checklist ranging from 200 to 300,000 words is what general public needs. There are several reasons for this. On the one hand, compilation dictionaries are interesting and valuable research. On the one hand its is expensive and highly time-consuming for describe all the words. Also who will need a dictionary containing all obsolete words, all technical, medical, linguistic, military, electric, legal, etc. What kind of dictionary can contain all possible derived words? The composition of a general dictionary usually has 3 parts: The front Matter, the dictionary, the Back Matter.

The guide of the use of the dictionary; abbreviations and symbols; in academic editions- a linguistic introduction. It is becoming more and more interesting: tables of measures, place names, biographical names. Pronouncing vocabulary of Common and Given Names, a vocabulary of Rhymes, orthography, punctuations, compounds, capitals, etc, colleges and universities of the US and Canada, sometimes maps diagrams, etc. Word List contains entries.

**Consider your answer to the following:**

What is lexicography? What is the domain of the lexicography?

What is a dictionary?

Give the explanation of how we use the dictionary.

## **26. Stylistic Stratification of the English Vocabulary**

### **26.1. Connotative meaning of lexical units as a subject of stylistics**

Stylistics is interested in the expressive potential of lexical units and their interaction in a text. It focuses on the expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context. Stylistics interprets the opposition or clash between the contextual meaning of a word and its denotative meaning. Accordingly stylistics is first and foremost engaged in the study of connotative meanings.

In brief the semantic structure (or the meaning) of a word can be roughly subdivided into the grammatical meaning and the lexical meaning. The lexical meaning can further on be subdivided into denotative (linked to the logical or nominative meaning) and connotative meanings [Арнольд, 2002: 153].

*The problem of semantic connotation* in the lexical meaning of a word has a very long history. It goes back to the XIX century, when the word «connotation» was not yet associated with the linguistic structure.

An outstanding Russian scholar, an expert in the stylistics of the English language, I.R. Galperin used the word «connotation» in his textbook only in 1981 and just casually. Describing the structure of the lexical meaning of a word, he uses the terms «denotation» and «connotation»: «...These aspects are also called «reference» and «value» or «designation» and «connotation»» [Гальперин, 1981: 68].

The first linguist who, writing a textbook on lexicology for students of higher schools, acknowledged that linguistics needs to learn the emotions conveyed by language units, was I.V. Arnold. In her textbook on lexicology, I.V. Arnold included the section «Contrasting emotionally-coloured and emotionally-neutral vocabulary» [Арнольд, 2002: 213-219].

According to I.V. Arnold, the connotative meaning is only connected with extra-linguistic circumstances such as the situation of communication and the participants of communication. The connotative meaning of a word consists of four components:

1. emotive;

2. evaluative;
3. expressive;
4. stylistic [Арнольд, 2002: 153].

A word is always characterized by its denotative meaning but not necessarily by connotation. The four components may be all present at once, or in different combinations or they may not be found in the word at all.

1. Emotive connotations express various feelings or emotions. Emotions differ from feelings. Emotions like joy, disappointment, pleasure, anger, worry, surprise are more short-lived. Feelings imply a more stable state, or attitude, such as love, hatred, respect, pride, dignity, etc. The emotive component of meaning may be occasional or usual (i.e. inherent and adherent). It is important to distinguish words with emotive connotations from words, describing or naming emotions and feelings like anger or fear, because the latter are a special vocabulary subgroup whose denotative meanings are emotions. They do not connote the speaker's state of mind or his emotional attitude to the subject of speech. Thus if a psychiatrist were to say: "*You should be able to control feelings of anger, impatience and disappointment dealing with a child*" as a piece of advice to young parents, the sentence would have no emotive power. It may be considered stylistically neutral.

On the other hand, an apparently neutral word like *big* will become charged with the emotive connotation in a mother's proud description of her baby: *He is a BIG boy already!*

Pure signs of emotions are *interjections*. These words form a very special layer of vocabulary, since they have no subject-logical meaning. All the typical features distinguishing emotional vocabulary are concentrated in interjections: the possibility of omission without violating the marked phrase; the absence of syntactic connections with other parts of the sentence; semantic irradiation, which consists in the fact that the presence of at least one emotional word gives emotionality to the whole utterance [Арнольд, 2002: 154].

Many words expressing emotions, and interjections in particular, convey them in the most general form, without even indicating its positive or negative character. «Oh», for example, can express joy, sadness, and many other emotions. E.g.: «Oh, I am so glad», «Oh, I am so sorry», «Oh, how unexpected!». Similar examples can be given for other interjections, both simple and derived.

As it was mentioned above, emotive vocabulary should not be confused with words that name emotions or feelings: fear, delight, cheerfulness, annoyance, and words whose emotionality depends on associations and reactions connected with the denotation, e.g.: death, tears, rain, etc. [Арнольд, 2002: 154].

From the linguistic point of view, these are different groups. The relations between the components within the lexical meaning are different here: emotiveness is completely dependent on the denotative meaning, which can't be eliminated.

For stylistics, the use of such words in speech is, however, very important, because the accumulation of them in a text creates a certain mood. In many literary works, for example, the abundance of words associated with *rain and bad weather* conveys a sense of loneliness, longing, homelessness. The master of subtext, E. Hemingway begins his short story «Cat in the rain» with the description of the rain in an Italian city, where there are only two Americans staying in the hotel, so a young American woman feels lonely and sad.

*There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colours of the hotels facing the gardens and the sea. Italians came from a long way off to look up to the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come and break again in a long line in the rain. The motor cars were gone from the square by the war monument...*

The words related to the lexico-semantic field of *rain* create a sad gloomy mood in the text, although they are quite neutral.

2. The evaluative component charges the word with negative, positive, ironic or other types of connotation conveying the speaker's attitude to the object of speech. Very often this component is a part of the denotative meaning, which emerges in a specific context.

According to I.V. Arnold, «a word has an evaluative component of meaning if it expresses a positive or negative judgment about what it names, i.e. approval or disapproval» [Арнольд, 2002: 156]. E.g.: time tested method (одобрение) and out-of-date method (неодобрение!).

The evaluative component is inextricably linked to the subject-logical meaning of a word, clarifies and complements it and therefore can be included in the dictionary definition. So, for example, the verb *sneak* in the dictionary by A.S. Hornby is defined as: «move silently and secretly, usu. for a bad

purpose». This dictionary definition makes the evaluative component quite explicit. Two derivatives *a sneak* and *sneaky* have both preserved a derogatory evaluative connotation. But the negative component disappears though in still another derivative – *sneakers* (shoes with a soft sole).

Let's consider another example of a word with an evaluative connotation. B. Charleston gives a comic conjugation: *I am firm, thou art obstinate, he is pig-headed*. All three adjectives have the same denotative meaning – “not easily influenced by other people's opinion”, but *firm* implies commendable firmness, *obstinate* contains mild disapproval, and *pig-headed* – a sharply negative assessment, strong depreciation.

3. Expressive connotation. Many scholars hold the opinion that the emotive and expressive components always go together in *a connotative meaning of a word*. But I.V. Arnold maintains that emotive connotation always entails expressiveness *but not vice versa*. To prove her point she comments on the example by A. Hornby and R. Fowler with the word *thing* applied to a girl. When the word is used with an emotive adjective like *sweet* it becomes emotive itself: “*She was a sweet little thing*”. But in other sentences like “*She was a small thin delicate thing with spectacles*”, this is not true and the word *thing* is definitely expressive but not emotive [Арнольд, 2002: 158].

Another group of words that help create this expressive effect are the so-called «intensifiers», words like *absolutely, frightfully, really, quite*, etc.

4. Finally, there is the stylistic connotation. A word possesses the stylistic connotation if it belongs to a certain functional style or a specific layer of vocabulary (e.g. archaisms, barbarisms, slang, jargon, etc). The stylistic connotation is usually immediately recognizable. *Yonder, slumber, thence* immediately connote poetic or elevated writing. Words like *price, index or negotiate assets* are indicative of business language. «A word has a stylistic component of meaning, or a stylistic connotation, if it is typical of certain functional styles (registers of speech) with which it is associated» [Арнольд, 2002: 161].

The stylistic component is related to the subject-logical part of a word meaning in the sense that the concept designated by the latter may belong to one or another sphere of reality.

I.R. Galperin operates three types of lexical meaning that are stylistically relevant – logical, emotive and nominal. He describes the stylistic colouring of words in terms of the interaction of these types of lexical meaning [Гальперин, 1988].

Yu.M. Skrebnev maintains that connotations only show to what part of the national language a word belongs – one of the sub-languages (functional styles) or the neutral bulk. He only speaks about the stylistic component of the connotative meaning [Скребнев, 2003].

Creating procedures for diagnosing the presence and absence of connotative meanings in a word, determining their type, distinguishing between occasional and obligatory connotations, identifying their dependence on context and establishing the presence of connotations outside of context still remains one of the most important tasks of Modern Stylistics.

### Self-assessment questions

1. What components does the semantic structure (or the meaning) of a word consist of?
2. What is *semantic connotation* in the lexical meaning of a word?
3. What components does it include?
4. Characterize each component. Give examples of words possessing emotive, evaluative, expressive and stylistic connotation.

## 26.2. Stylistic Differentiation of the English Vocabulary

### 26.2.1. Standard English Vocabulary

The word-stock of any language may be presented as a system, the elements of which are interconnected, interrelated and yet independent. Then the word-stock of the English language may be divided into three main layers (strata): *the literary layer* (stratum), *the neutral layer*, and *the colloquial layer*. The literary and the colloquial layers contain a number of subgroups. Each subgroup has a property it shares with all the subgroups within the layer. This common property which unites the different groups within the layer is called its aspect [Кухаренко, 1986].

The aspect of *the literary layer* is its bookish character, which makes the layer more or less stable.

The aspect of *the colloquial layer* is its lively spoken character, which makes it unstable and constantly changing.

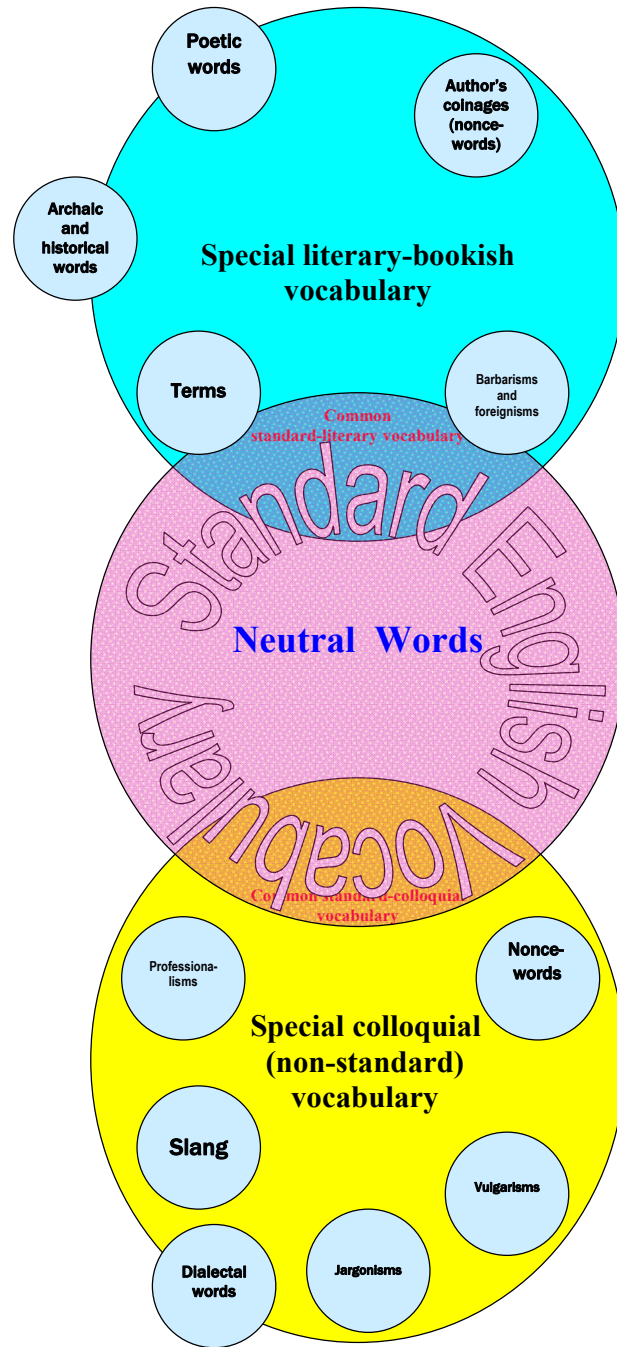
The aspect of *the neutral layer* is its universal character. It can be employed in all styles of the language and in all spheres of human activity. This makes the layer the most stable of all.

The classification given by I.R. Galperin reflects to a great extent the mobility of the lexical system so characteristic of the English language at its present stage of development [Гальперин, 1981].

The English Vocabulary has been divided here into two basic groups: *standard* and *non-standard* vocabulary. The diagram given below demonstrates the aforementioned layers and their subgroups. See figure 1.



Figure 1. Stylistic stratification of the English Vocabulary



**The literary vocabulary** consists of the following groups of words:

1. common literary;
2. terms and learned ['lɔ:nɪd] words;
3. poetic words;
4. archaic words;
5. barbarisms and foreign words;
6. literary coinages and nonce-words.

**The colloquial vocabulary** includes the following groups of words:

1. common colloquial words;

2. slang;
3. jargonisms;
4. professionalisms;
5. dialectal words;
6. vulgar words;
7. colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term ***Standard English Vocabulary***.

Other groups in the literary and colloquial layers are called *special literary (bookish)* vocabulary and *special (non-standard) colloquial* vocabulary.

Neutral words form the bulk of the English Vocabulary and are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. Unlike all other groups, neutral words don't have a special stylistic colouring and are devoid of emotional meaning.

Common standard literary words are chiefly used in writing and in official formal communication. Literary words are mainly observed in the written form. One can always differ a literary word from a colloquial word, because literary words are used to satisfy communicative demands of official, scientific, poetic messages, while colloquial words are employed in non-official everyday communication.

Literary words stand in opposition to colloquial words forming pairs of synonyms which are based on contrasting relations.

<b>Colloquial</b>	<b>Neutral</b>	<b>Literary</b>
<i>kid</i>	<i>child</i>	<i>infant</i>
<i>daddy</i>	<i>father</i>	<i>parent</i>
<i>get out</i>	<i>go away</i>	<i>retire</i>
<i>go on</i>	<i>continue</i>	<i>proceed</i>

Common colloquial words are always more emotionally coloured than literary ones. They are used in informal communication.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a tendency to pass into that layer. The upper range of the colloquial layer can easily pass into the neutral layer too. The lines of demarcation between common colloquial and neutral and common literary and neutral are blurred. Here we may see the process of interpenetration of the stylistic layers. The stylistic function of the different layers of the English Vocabulary depends in many respects on their interaction when they are opposed to one another. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the

spoken takes the place of the written or vice versa, it means that we are faced with a stylistic device.

### Self-assessment questions

1. What is the aspect of literary, colloquial and neutral layer?
2. What is Standard English Vocabulary?
3. What are the lines of demarcation between common colloquial and neutral and common literary and neutral layers?

### 26.2.2. Special literary-bookish vocabulary

#### 26.2.2.1. Terms and learned words

Terms are words denoting scientific concepts or objects, processes, phenomena of science, humanities, technique.

One of the most characteristic features of a term is its direct relevance to a definite term-system used in a particular science, discipline or art, etc.

e.g. power

transmission

circumference

The most important characteristics of the terms include the following: the inseparable connection of the term with the special concept that it designates; its belonging to a certain conceptual system and a specific field of knowledge.

As an example, we can consider the terms of the construction sector: *welded wire fabric/сварная проволочная сетка (для армирования бетона); joint compound and adhesive/шовный герметик; stick system facade/стоечно-ригельный фасад; metal curtain wall/стена из навесных панелей с металлическим каркасом; field-welding procedure/процесс сварки в полевых условиях; reentrant corner treatment/затирание внутреннего угла стены).*

*Terms* are mostly used in special works dealing with the notions of some branch, therefore it may be said that they belong to the style of the language of science. But their usage is not confined to this style only. They may appear in other styles, but their function in this case changes: they do not refer to a given concept. In other styles a term may acquire a stylistic function to create the environment, the true-to-life atmosphere of the narration, or to make some reference to the occupation of the character thus creating a particular professional background. In poetry or emotive prose a term may be used with a parodying function contributing to a humorous effect.

The use of terms in fiction is diverse, the author uses the term with a special purpose and counts on a certain perception. According to I.R. Galperin, the terms in the artwork are used in order to:

- 1) describe a character;
- 2) create a local flavor;
- 3) give a general idea of the facts of social, industrial, scientific, etc. activities;
- 4) create a satirical effect [Гальперин,1981].

One of the stylistic features of terms in a literary text is their implementation of the evaluation function. And although there are special means of evaluation in each language style, in emotive prose and poetry terms serve to implement the evaluation category.

Let's consider several contexts of the use of art terms (термины сферы искусства, искусствоведческие термины) in John Fowles' novel «The Ebony Tower».

1. *Ursula was wearing a modishly embroidered dress of **verdigris** faye* (Урсула была в модном вышитом платье из зеленого шелка)

In this example, readers can see the girl (Ursula) through the eyes of the main character. Being an artist and an art critic, he distinguishes between shades of colors and, the author emphasizes this idea by using the term **verdigris** – Venetian yar, yar-copper (greenish-blue paint).

2. *David couldn't be quite sure it was a masterpiece, there was a clotted quality in some passages, a distinctly brusque use of **impasto** on closer examination* (Дэвид затруднился бы назвать эту работу шедевром: местами краска была неровная, а при более внимательном рассмотрении – намеренно откровенное **impasto** [прием живописи, состоящий в наложении краски густым слоем]).

David, being an expert in the field of art history, is well versed in the techniques of painting. The use of the term **impasto** allows the author to convey his professional background.

In addition to terms, an academic text usually contains a considerable proportion of so-called **learned words**, such as, for example, *approximate n, feasible a, heterogeneous a, homogeneous a, indicate v, initial a, internal a, miscellaneous a, multiplicity n, respectively adv.*

This layer is especially rich in adjectives. The main factor at the bottom of all problems concerning style is the concept of choice and synonymy in the widest sense of the word. All learned words have their everyday synonyms, which may seem either not dignified enough for scientific usage or less precise.

The layer also has some other purely linguistic peculiarities. It has been noted, for instance, that the *learned layer of vocabulary* is characterized by a

phenomenon which may be appropriately called lexical suppletion (супплетивизм). This term is used for pairs like *father n : : paternal a; home n : : domestic a; lip n : : labial a; mind n : : mental a; son n : : filial a; sun n : : solar a*, etc. In all these cases a stylistically neutral noun of native origin is correlated with a borrowed relative adjective. The semantic relationship between them is quite regular. All these adjectives can characterize something through their relation to the object named by the noun.

The learned vocabulary comprises some archaic connectives not used elsewhere, e.g.: *hereby, thereby, whereby, hereafter, whereafter, thereafter, hereupon, whereupon, thereupon, herein, wherein, therein, herewith, therewith*. It also contains double conjunctions like *moreover, furthermore, however, such as*, and group conjunctions: *in consequence of, in as much as*, etc. There may be an abundance of obsolete connectives elsewhere, but in learned and official speech they are especially frequent.

#### 26.2.2.2. Poetic and highly literary words

Poetic and highly literary words belong to special literary vocabulary. They are mostly archaic and aim at producing an elevated effect or giving the work of art a lofty poetic colouring.

Poetics is understood as a stylistically marked lexical unit, the scope of use of which is limited to the style of fiction, mainly poetry, which is the reason for the presence of additional content in the semantics of the word – the connotation of poetry.

I.V. Arnold defines poetic words as «a layer of vocabulary, which, due to associations with poetic contexts, has a constant component in its connotative meaning – poetic stylistic connotation» [Арнольд, 2002].

The close relationship of poetic vocabulary with elevated lexis, as well as obsolete words, is the reason for the lack of clear boundaries between these categories of the vocabulary and the discrepancy between the stylistic characteristics of poeticism in different dictionaries.

Poetic tradition has kept alive such archaic words and forms as follows:

<b>poetic</b>	<b>neutral</b>
woe	sorrow
quouth	speak
harken	hear
speaketh	speaks
cometh	comes

brethren                brothers  
wilt                      2-nd person singular

Except archaisms it is possible to include in this layer so called poetic terminology, i.e. words that due to their frequent use in poetry have formed specific poetic lexis. E.g.: bard *поэт*, woe *горе*, billow *волна*, steed и charger *конь*, etc.

Poetic words are often built by compounding. E.g. *young-eyed*, *rosy-fingered*, *broken-winged dew-drops*, *sea-mew*, *long-reluctant*, *wave-reflected*, *dark-glancing (daughters)*, *sea-girt (citadel)*, *blood-red*, *awe-struck (world)*.

In the following poem by L. Hughes we may see the examples of poetic compound adjective.

### ***Dreams***

Langston Hughes – 1902-1967

Hold fast to dreams  
For if dreams die  
Life is a *broken-winged* bird  
That cannot fly.  
Hold fast to dreams  
For when dreams go  
Life is a barren field  
Frozen with snow.

Some dialectal words can also be attributed to the poetic layer of lexis, such as, for example, the past participle of the verb *shend* – *shent* in the meaning “lost, dishonored, ruined”.

The main function of poetic words is to sustain a special elevated atmosphere of poetry. Poetic words form an insignificant layer of special literary vocabulary. They are always very expressive, they convey emotiveness and colour the utterance with a certain air of loftiness.

In modern poetry poetic words are used very seldom as they are perceived as too hackneyed and stale for this purpose. Poetic words in modern poetry may create irony or fulfill satirical function. The ironical effect of poetic words can be observed in the following Russian poem:

*Когда в толпе ты встретишь человека,  
Который **наг**;  
Чей лоб мрачней туманного Казбека,  
Неровен шаг;  
Кого **власы подъяты** в беспорядке;  
Кто, **вопя**,  
Всегда дрожит в **нервическом** припадке —  
Знай: это я!*

### 26.2.2.3. Archaic and historical words

The word-stock of any language is in the state of constant change. Words change their meaning and sometimes drop out of the language altogether. Many archaic words have been replaced by their modern synonyms.

We shall distinguish 3 stages in the aging process of words.

**The first stage** means the beginning of the aging process when the word becomes rarely used. Such words are in the stage of gradually passing out of general use, and are called *obsolescent* [ˌɒbsəˈlesənt] (выходящий из употребления, устаревающий). These are morphological forms belonging to the earlier stages in the development of the language. They are quite easily recognized by the English language community.

e.g. thou (ТЫ)  
thee (тебя, тебе, тобой)  
thy (ТВОЙ)  
-est – thou makest  
-(e)th – he maketh, speaketh  
wilt – will

Obsolescent words are widely used in poetry as in the following poem by G.G.Byron.

#### **And Wilt Thou Weep When I Am Low?**

And wilt thou weep when I am low?

Sweet lady! Speak those words again:

Yet if they grieve thee, say not so –

I would not give that bosom pain.

My heart is sad, my hopes are gone,

My blood runs coldly through my breast;

And when I perish, thou alone

Wilt sigh above my place of rest.

The words are considered to be at the **second stage** of the aging process if they have already gone completely out of use but are still recognized by the English-speaking community. Such words are called *obsolete* [ˈɒbsəli:t] (вышедший из употребления, устаревший).

e.g. methinks → it seems to me  
nay → no  
whereof → of which

**The third stage** indicates the words which are no longer recognized in Modern English. They are called *archaic proper*.

e.g. troth (faith)  
a losel (a lazy fellow)  
befall (happen)

There are also **historical words** denoting concepts and phenomena that are out of use in modern times. They are understood very well by the modern English-speaking community, while archaic words may cause difficulties with understanding.

e.g. knight  
yeoman  
spear  
goblet

Historical words are primarily used in the creation of a realistic background of historical novels. One of the main functions of archaisms is purely poetic function, when they are used to create an elevated effect, or to suit a solemn occasion.

It should be mentioned that archaic words are frequently found in the style of official documents.

e.g. aforesaid (aforenamed)  
hereby  
hereinafter  
henceforth

In the texts of past eras, modern archaisms are used in a direct nominative function (it should be remembered that for that time they were not archaisms): *«Егда поехали из Енисейска, как будем в Большой Тунгуске реке (Ангаре), в воду загрузило бурю донник мой совсем... жена моя на палубы из воды робят кое-как вытаскала, простоволоса ходя»* («Житие протопопа Аввакума, 1672–75 гг.»).

Archaisms and historicisms are most often used in literature as a stylistic device to give solemnity to speech and to create a realistic flavor when depicting antiquity. In epic fantasy archaisms and historical words serve as markers of discursive heterogeneity, signaling the inclusion of mythoepic discourse. They help to depict historical elevated atmosphere of the emotive prose and enhance the impression of naturalness and realism of the world created by the author.

In the corpus of J.R. Tolkien's texts there are 75 lexemes that relate to poetics, archaisms and historicisms.



## Archaisms and Historicisms in J.R. Tolkien's Epic Fantasy

<b>token</b>	<b>frequency</b>	<b>token</b>	<b>frequency</b>
ere (before)	217	whiles (while)	12
thou (you)	117	awe (trembling)	11
vale (valley)	115	daunted (discourage)	11
wrought (worked)	103	thereupon (then)	10
clad (clothed)	100	aforetime (formely)	9
thy (yours)	93	afar off (far)	8
nigh (near)	87	maid (girl)	8
amid (among)	86	robe (dressing gown)	8
nay (No)	77	strait (need)	6
hither (here)	74	yore (past times)	6
thee (you)	71	arid (dry)	5
thither (there)	68	garment (clothes)	5
bard (singer)	65	hark (listen to)	5
deem (think)	52	mate (friend)	5
naught (nothing)	51	yon (there)	5
whence (how, however)	51	dun (obscure)	4
warrior (fighter)	50	perchance (occasionally)	4
siege (investment)	42	doth (does)	3
steed (horse)	38	mayhap (may be)	3
ye (you)	36	thereon (at that)	3
herald (messenger)	33	whereat (at which)	3
gladden (glad)	31	whereof (of what or which)	3
maiden (virgin)	31	afore (ahead)	2
lordship (power)	27	ay (Oh)	2
fare (travel)	25	therewith(with or in the thing mentioned)	2
aught (anything)	19	twixt (between)	2
hue (shade, complexion)	19	athwart (across)	1
palfrey (riding horse)	19	belike (probably)	1

token	frequency	token	frequency
minstrel (singer)	18	fain (willingly)	1
kingship (reign)	17	recreant (traitor)	1
hence (therefore)	16	sooth (truth)	1
oft (often)	16	teen (grief)	1
anon (immediately)	13	thane (the head of the clan)	1
forlorn (miserable)	13	twain (two)	1
hallowed (holy)	13	wherewith (with or in the thing mentioned)	1
verily (truly)	13	whithersoever (wherever)	1
wherein (where)	13		

The effect of sublimity in the texts of epic fantasy is achieved not only with the help of outdated vocabulary, but also with the help of archaic grammatical forms. The following archaic forms of verbs are revealed in J.R. Tolkien's texts: *clad* (clothed), *naught* (no), *wont* (used to – *Past Participle of the from the Old English verb 'gewunian'*).

E.g. *Clad in these dreadful garments Huan and Luthien ran through Taur-nu-Fuin, and all things fled before them; Till now I have hewn **naught** but wood since I left Moria; For it led up on to the mountain to a high hallow where only the kings had been **wont** to go.*

When archaic words are used in a depiction of events of present-day life, they assume the function of a stylistic device. They may be used for satirical purposes. So, archaisms occurring in inappropriate surroundings are intentionally used by the writer to cause a humorous effect.

#### 26.2.2.4. Barbarisms and foreignisms

Barbarism is a foreign word or expression that is not fully mastered by the language and is perceived as foreign. Over time, this word can go out of use and be forgotten, or get used in limited areas (professionalism, slang), or become widely used. Barbarisms are words of foreign origin which have not entirely been assimilated into the English language. They are felt as something alien to the native tongue.

Most of them have corresponding English synonyms.

e.g. *chic* (stylish)

*bon mot* (a clever witty saying)

*tête-a tête* (face to face)

Many of the foreign words that were previously considered barbarisms have firmly entered the vocabulary of the English language. For example, *retrograde, spurious, strenuous, conscious, scientific, methodical, penetrate, function, figurative, obscure*. Now they are classified as borrowed words.

*Barbarisms*, unlike foreign words, are part of the vocabulary of the English language, although they are on its periphery. *Foreign words* are not recorded by dictionaries, while barbarisms find their place in full English dictionaries as lexical units of the English language vocabulary.

Foreign words (foreignisms) do not belong to the *English vocabulary*, they are not registered in dictionaries. They are generally italicized to indicate their foreign nature or their stylistic value.

Both barbarisms and foreign words may denote concepts peculiar to a particular culture. In this case we deal with exotisms. For example, *nicoise* (French), *jihad* (Arabic), *hanami* (Japan).

Barbarisms and foreign words are used in various styles with different aims. One of their functions is to supply local colour that is to depict local conditions of life, customs and habits, concrete facts and events and other specific cultural peculiarities.

Barbarisms and foreign words very often convey the idea of the foreign origin or cultural and educational status of the personage.

In the following context of the famous novel by John Lanchester «Capital» (2013), the foreignism is used to mark the nationality of the character who is a migrant from Poland: '*Czekaj, tatka, latka*' (*После дождичка в четверг*), said Zbigniew. *You can wait until the cows come home. He laughed. He had known Piotr since they were both tiny children...* (Lanchester).

In the next example the barbarisms nominate religious realities: *The preacher at Wimbledon mosque sometimes talked about the **jihad** against your smaller temptations and lazinesses, the jihad to get up and say your prayers in the morning. Ahmed, by the time he got downstairs before the dawn, felt that he knew what the **imam** meant* (Lanchester).

Barbarisms can also serve as a means of speech characterization of characters. Barbarisms of French origin are widely used as a means of social characterization of personages of literary works.

E.g.: '***D'accord*** , ' said Patrick. *'Let's go and start this new life. Do you want to drive?'*

#### 26.2.2.5. Literary coinages and nonce words

Every period in the development of a language produces an enormous number of new words or new meanings of already existing words. Most of them do not live long. They are coined for occasional use, and therefore possess a

peculiar property – that of temporariness. The given word or meaning suits only the given context and is created to “serve the occasion”. However, a word or a word-meaning once fixed in writing may become part of the general vocabulary. In this case we deal with neologisms.

The coining of new words generally arises with the need to designate new concepts and also with the need to express nuances of meaning called forth by a deeper understanding of the nature of the phenomenon in question. There are 2 types of newly coined words: 1) those which designate new-born concepts, they may be named ‘terminological coinages’ or ‘terminological neologisms’; 2) words coined because their creators seek expressive utterance may be named ‘stylistic coinages’ or ‘stylistic neologisms’.

Neologisms are mainly coined according to the productive models of word-building in the given languages. Most of the literary coinages are built by means of affixation and word compounding.

**Stylistic coinages** are words coined because their creators seek expressive ways of utterance. Their stylistic function is to create the effect of laconism, implication (‘lilliput’) or to achieve humorous or satirical effect.

Occasional words/nonce-words arise for certain communicative situations. They do not get into dictionaries and do not enter the language as regular words. Most words are created according to productive word-building patterns of affixation, conversion, shortening and semantic derivation.

E.g.: *Let me say in the beginning that even if I wanted to avoid Texas I could not, for I am **wived** in Texas and **mother-in-lawed** and **uncled** and **aunted** and **cousined** within an inch of my life (J.Steinbeck. Travels with Charley).*

There are two types of *stylistic coinages*: systemic and non-systemic.

1) Systemic *coinages* are formed according to existing word-formation models or patterns. They have a chance to become neologisms, especially if the word is repeated many times.

2) Non-systemic *coinages* contain formal or semantic violations of the word-formation standard ("incorrect words"). They are based on deformation: Winnie the Pooh: *It's a **missage** (when a message is found in a pot instead of honey).*

### Self-assessment questions

1. What is a term? Enumerate the main features of terms. What is the main difference between *a term* and *a professionalism*?
2. What do poetic words aim at? In what genres are they mostly used in modern times?
3. What stages in the aging process of words can you name?
4. What is the difference between archaic words and historical words?

5. In what genres are archaic words mostly used in modern times? What is their function in emotive prose?
6. What are the words of foreign origin? What is the difference between a barbarism and a foreignism?
7. What types of newly coined words do you know?
8. What is the difference between a neologism and a nonce word?
9. What types of stylistic coinages do you know?

### 26.2.3. Special Colloquial Vocabulary

#### 26.2.3.1. Slang

First used in fiction, a play, in 1756, entered into a dictionary (Webster's American) in 1828, and noted thereafter by the lexicographers, 'slang' as a word within the English language, serving to specify a particular linguistic register, was set firmly by the *OED* in a section published in September 1911. Since then it remains essentially unchanged as to its definitions and in its use, even if it continues to develop as a vocabulary. The philologists and lexicographers remain generally consistent in their opinions. Since the *OED* laid down lexicographical law they may have replaced simple definition by more complex explanations, but ultimately they differ only in the nuances [Green, 2016].

#### *The definitions as slang*

As a word that describes a form of speech *slang* only emerges into the (printed) language in the mid-18th century. The *OED* (1933 and unrevised at the time of writing), which included mainly that slang terminology which occurred in literature, in the 16th and 17th century glossarists and in certain slang dictionaries, defined the term as 'The special vocabulary used by any set of persons of a low or disreputable character; language of a low a vulgar type', and adds somewhat circuitously, 'Language of a highly colloquial type, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense' (*colloquial* being defined as 'Belonging to common speech; characteristic of or proper to ordinary conversation, as distinguished from formal or elevated language').

The "New Oxford English Dictionary" defines slang as follows: 1) the special vocabulary used by any set of persons of low or disreputable character; language of a low and vulgar type...; 2) the cant or jargon of a certain class or period; 3) language of highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or current words employed in some special sense.

In England and USA slang is regarded as the quintessence of colloquial speech and therefore stands above all the laws of grammar.

It is the most extended and vastly developed subgroup of non-standard colloquial layer of the vocabulary. Besides separate words it includes also highly figurative phraseology. Slang occurs mainly in dialogue and serves to create speech characteristics of personages.

e.g. «*I'm the first one saw her. I find out she's some jock's regular, she's living with a shrimp*»

Jonathan Lighter and Bethany Dumas suggested that 'an expression should be regarded as *true slang* if it meets at least two of the following criteria':

1. Its presence will markedly lower, at least for the moment, the dignity of formal or serious speech or writing...

2. Its use implies the user's special familiarity either with the referent or with that less statusful or less responsible class of people who have such special familiarity and use the term....

3. It is a tabooed term in ordinary discourse with persons of higher social status or greater responsibility....

4. It is used in place of the well-known conventional synonym, especially in order (a) to protect the user from the discomfort caused by the conventional item or (b) to protect the user from the discomfort or annoyance of further elaboration [Green, 2016].

Slang is *a colloquial variety of language that is used in highly informal situations*. It is always used with people who share similar social backgrounds and age groups. A special feature of slang is that slang words do not stay in the language for a long time. Many slang words disappear, and new words come into use. However, there are some words that were introduced into the language as slang but have evolved into Standard English. For example, *taxi, bogus, hoax, skyscraper*, etc.

A new slang word can come into being in two ways:

- it can be coined according to productive word-building patterns;
- an old word can be given a new meaning.

For example, the word *wicked* originally meant *cruel* or *evil*, but in slang *wicked* means 'wonderful or excellent'.

According to the sphere of usage, slang is subdivided into **general** and **special**. General slang includes words that are not specific for any social or professional group. Special slang comprises the groups of social and professional jargon and cant (argo) words. University students' slang may serve a very good example of *special slang*. It dates very quickly and is very 'regionally distinctive' (differs from one university to another). E.g. *a grind* ('a hard-working student').

Below there are some slang words and expressions that may serve good examples of general slang.

1. props («респект» – выражение уважения, признания). Comes from “proper recognition” or “proper respect”.

*I know he failed the test, but you've got to give him props for trying (Пусть он не сдал тест, респект ему за то, что хотя бы попытался).*

2. bottom line («нижняя (итоговая) линия»).

*The bottom line is we just don't have enough money for this. – Суть в том, что нам просто не хватает на это денег.*

3. to diss (поносить, высказываться неуважительно в чей-то адрес). *Stop dissing her behind her back. Show some respect! – Прекрати поносить ее за ее спиной. Прояви хоть немного уважения!*

5. to dig (ловить кайф, тащиться).

*Hey, I dig your new style. Where did you buy that T-shirt? – Эй, я просто тащусь от твоего нового стиля! Где ты купил такую футболку?*

Professional slang includes words and expressions used in oral, informal intercourse by people of some definite trade, profession or calling both at work and at home. *Professional slang words* commonly denote some working processes or implements of labour. There is no difference between professional slang and professional jargon.

### 26.2.3.2. Jargon

Jargon is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Most of the jargon words of any language are absolutely incomprehensible to those outside the social group which has invented them. “They may be defined as a code within a code” [Арнольд, 2002].

Therefore, jargon is a particular and familiar language used by members of a certain social group. It is created to hide the meaning of words. This is the case, for example, of *prison jargon* (тюремный жаргон), used by prisoners to prevent their preservation from being captured by the authorities. This reason leads to the terms used in jargon being temporary: once they are adopted and their use becomes widespread, they cease to be used.

***It's possible to establish the following types of jargon:***

1. *Social jargon*

As the name implies, social jargon words are *created as a means of identity*. For example, young people have their own jargon. They use a code that only those who belong to that social group can understand. It is necessary to point out, in the case of young people, that the jargon will vary depending on the locality and even the neighborhood. It should be noted that in this area there is no demarcation line between jargon and slang. Due to the evolution of

technology, today there is technological jargon that can be defined as a subtype of social jargon. That is the language used in texting (SMS, WhatsApp and Telegram messages) or social networks. For example, a jargonism “xD” that younger people use for humorous effect can be classified as “a slang word”.

Another example of social jargon is prison jargon. Prison jargon (slang) also termed *argot* (*argo*) is used primarily by criminals and detainees in correctional institutions. It is a form of anti-language. Many of the words and word combinations deal with criminal behavior, incarcerated life, legal cases, street life, and different types of inmates. Prison slang varies depending on institution, region and country. Prison jargon can be found in other written forms such as diaries, letters, tattoos, ballads, songs, and poems. Prison jargon has existed as long as there have been crime and prisons; in Charles Dickens’ time it was known as ‘thieves’ cant’. Words from prison slang often eventually migrate into common usage, e.g. *snitch*, cat, narc, etc.

Jargon and its Types with examples in detail

## 2. Professional jargon

People who **belong to a certain work environment** can develop a specific type of language for their profession. This language is only shared by the team that belongs to that work environment.

In this case there is no interest in hiding the meaning of the words, as it happens in other types of jargon, but a specific term for a specific action or instrument is needed. That is precisely why it is not usually easy to follow a conversation between two professionals. For example, a medical jargon word *dyspnea* is a term used by doctors in the meaning “feeling of shortness of breath that causes respiratory distress” and is absolutely incomprehensible for people of other trades. Professional jargon and professional slang are synonymous notions.

Let's look into some examples of professional jargon/slang from different fields of human activity.

### *Examples of Police professional jargon:*

MISPER (missing person) – «пропавший без вести человек».

DOA (dead on arrival) – к моменту прибытия полицейских жертва умерла.

House mouse – сотрудник правоохранительных органов, занятый преимущественно офисной работой, «штабная крыса».

Wood shampoo – удар по голове палкой или битой.

Skell (от skeleton) – неприятный, грязный, немывтый человек.

### *Examples of medical professional jargon:*

Bounceback (bounce + back) – «обратный отскок», пациент, который вскоре после выписки вернулся в больницу с той же проблемой.



GSW (gunshot wound) – «огнестрельное ранение».

Rape kit – комплект инструментов для взятия крови, волос и других биоматериалов жертв преступлений.

Stridor – «свист, шипение», означает затрудненное дыхание пациента, у которого повреждена трахея или гортань.

Stream Team – команда урологов (stream – «поток, течение»)

*Examples of professional jargon of the oil and gas industry:*

Bit – drill. Initially, the word *bit* meant the drill head, but since the word “*drill*” in English is much longer (rock-drilling steel), the word *bit* began to be used instead of “*rock-drilling steel*”.

Shoe (saddle) – «колодка». In this case, the transfer is based on external similarity, i.e. on metaphor. In Russian there is a professionalism-equivalent – “shoe”.

Christmas tree (control equipment) – fountain fittings – metaphor, the transfer of meaning is based on external similarity;

Bed (deposit) – месторождение;

Blood of dragon (mercury sulfide) – кровь дракона (нефть);

Roof (formation top) – «верхушка» (roof of the formation);

Coke (carbon deposits) – carbon deposits. The professionalism of “Coke” appeared thanks to the carbonated drink “Coca Cola”, which the English-speaking population abbreviates as “Coke”. The drink is carbonated with carbon dioxide, the chemical formula of which is CO<sub>2</sub>, where C is carbon. The formula of carbonaceous deposits also contains carbon, hence it follows that the transfer is based on the principle of metonymy.

Rat hole (slim hole well) – a part of a well of a smaller diameter; a leading well of a small diameter.

Noise smile (noise arc) – миграционная дуга.

Cool finger (frigorific component) – a cooling component that looks like a finger.

### *3. Regional jargon*

*Regional jargon is often referred to as dialect though sometimes there are some **variations of the language within the same dialect**. For example, in the same city, in different neighborhoods, people can use different words to understand each other with the purpose to hide what they say from people who don't belong to the same neighborhood.*

Jargon words are used in emotive prose to depict the natural speech of a character within the framework of such device as speech-characterization. They can show vocation, education, breeding, environment and even the psychology of a personage.

### 26.2.3.3. Professionalisms

Professionalisms are the words used in a definite trade, profession or calling by people connected by common interests both at work or at home. Professional words name anew already existing concepts, tools or instruments, and have the typical properties of a special code. Their main feature is technicality. They are monosemantic.

Professionalisms do not aim at secrecy. They fulfill a socially useful function in communication, facilitating a quick and adequate grasp of the message. Professionalisms are used in emotive prose to depict the natural speech of a 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.



### 26.2.3.4. Colloquial coinages

Colloquial coinages (nonce-words) are spontaneous and elusive. Most of them disappear from the language leaving no trace in it. Some nonce-words and meanings may acquire legitimacy and thus become facts of the language.

When a nonce-word comes into general use and is fixed in dictionaries, it is classified as a neologism for a short period of time. This shows the objective reality of contemporary life of new lexis. Technical progress is so rapid that it builds new notions and concepts which in their turn require new words to signify them. Nonce-coinage appears in all spheres of life.

Colloquial nonce-words are formed on the basis of most productive models and patterns of word-formation. The most common of them are:

- Conversion (mostly 'verbing'= making verbs out of nouns);
- Affixation,
- Clipping,
- Compounding,
- Blending.

The most frequently used way of formation of new lexis in Modern English is converting verb out of nouns – the so called “verbing”.

Below there is an excerpt taken from the article “*Do you salad or sandwich? The verbing of English*” (5 March 2013 by Oxford University Press ELT) that illustrates this idea:

Today, noun to verb conversion is particularly common in the field of technology, especially when it comes to the internet and digital communication. We *bookmark websites, email, message* people. We *friend* and *unfriend* (or *de-friend*) people on Facebook. We *tweet* about topics that are trending. We *blog*. And now, at least according to one mobile phone provider, we also *hub*. Proper nouns are also used as verbs. If we don’t know something, we *google* it. We *skype* to keep in touch. Outside the world of technology, it seems that nouns *are being verbed* wherever you turn. At the airport on a recent work trip, we were informed that ‘Passengers who are *transiting* need to follow the transit signs.’ After my return to the UK, a colleague emailed ‘I hope you had a great time *conferencing* around Italy.’ Around the same time a friend *facebooked* ‘let’s *coffee* soon!’ I’ve since discovered that ‘Let’s Coffee’ is the name of numerous coffee shops around the world. There’s also ‘Let’s Burger’, ‘Let’s Seafood’ and no doubt many more.

Food and drink, in fact, seems to be ripe when it comes to verbing the noun. Ted, a character in the TV show ‘How I Met Your Mother’, when offering to buy someone a drink, asks ‘Can I *beer* you?’ After a talk I recently gave, one of the participants *facebooked* me this photo he had taken of a London café window. Whether he *saladed* or *sandwiched* that day, I’m not sure. And while a considerable number of English words connected with food come from French, I was surprised to come across the concept of *fooding* in, of all places, Montmartre in Paris... <https://oupeltglobalblog.com/2013/03/05/do-you-salad-or-sandwich-the-verbing-of-english/>

### 26.2.3.5. Dialectal 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 sometimes confusion between the terms dialect and slang. Both when used in emotive prose are meant to characterize the speaker as a person of a certain locality, breeding, education, etc.

Some dialectal words are universally accepted as recognized units of the standard colloquial English. Of quite a different nature are dialectal words which are easily recognized as corruptions of Standard English words. Dialectal words are only to be found in the style of emotive prose, very rarely in other styles. And

even here their use is confined to the function of characterizing personalities through their speech.

Dialectal words are introduced into the speech of personages to indicate their origin. The number of dialectal words and their frequency also indicate the educational and cultural level of the speaker. E.g.: “*We'll show Levenford what my clever lass can do*”.

The following dialectal words are commonly used in the northern regions of *England* in the *Tyneside* and *Northumberland* area: bairn ‘child’, burn ‘stream’, bonny ‘pretty’, muckle ‘very’, keek ‘peep’, howay ‘come on’, swear ‘obstinate’, donnered ‘stupid’, clarts, clarty ‘mud, muddy’, gulleys ‘large knife’, cuddy ‘horse’, sackless ‘stupid, useless’, sneck ‘door latch, nose’, stot ‘bounce’, spuggy ‘sparrow’, spelk ‘splinter’, glaiky ‘slow-witted’, howk ‘dig’, dottle ‘cigarette ash, droppings’, cushat ‘wood pigeon’, hadaway ‘go away, you're kidding’, aye ‘yes’, gob ‘mouth’, give over ‘stop it’, chuffed ‘happy’, wisht ‘be quiet’, nowt ‘nothing’, nigh on ‘nearly’, bullets ‘sweets’, stanners ‘stony river margin’, lonnen ‘a lane’, chare ‘a lane’, pet ‘term of address for females’ (e.g. ‘thanks, pet’), mairk ‘maggot, pest’, gowk ‘apple core’, dunsh ‘push, bump’, deek ‘see, look at’, ket ‘rubbish’, marra ‘friend, mate’, bait ‘food’, bubble ‘weep’, hacky ‘dirty’, lowp ‘jump’, bool ‘wheel’ (e.g. pram), ten o'clock ‘morning snack’, hoy ‘throw’, kiff ‘very good’ (see folk-singer Ian Anderson's song “Muckle kiff”), netty ‘toilet’. It's obvious that they have neutral synonyms and thus can be classified as *local jargon words*.

### 2.2.3.6. Vulgar words

The term vulgarism is rather misleading. Webster's “New International Dictionary” defines a vulgarism as “a vulgar phrase or expression, or one used only in colloquial, or, esp. in unrefined or low, speech”. I.R. Galperin defines vulgarisms as expletives or swear-words and obscene words and expressions [Гальперин, 1981].

There are different types of vulgar words. Some of them, the obscene ones, are called “four-letter” words. A lesser degree of vulgarity is presented by expletives and they sometimes appear in euphemistic spelling.

The function of vulgarisms is almost the same as that of interjections, they are used to express strong emotions and evaluation. When used in emotive prose they serve a means of characterizing personages. They are normally employed in the direct speech of the characters.

Vulgarisms are divided into **expletives and swear-words** used as general exclamations and **obscene words**. They are emotionally strongly charged and can be used for speech-characterization.

e.g. “Poor son of a bitch”, he said, “I feel for him, and I'm so sorry I was bastardly”

### Self-assessment questions

1. What is slang? Give the definition of slang. Characterize the main functions of slang words in speech. What types of slang do you know?
2. Give examples of various type of professional slang/jargon.
3. What is the aim of jargon? What is the difference between slang and jargon? What types of jargon do you know?
4. What is the function of dialectal words in emotive prose?
5. What type of vulgar words do you know? What are their main functions in speech?
6. What productive models of word-formation are mostly used in Modern English to form colloquial nonce-words? What is ‘verbing’? Give examples of colloquial coinages.

## 27. Lexicological analysis

### Lewis Carroll “Alice's adventures in Wonderland”

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### **Alice's adventures in Wonderland. CHAPTER IX (excerpt)**

'You can't think you glad (20) I am to see (3) you again, you dear old (21) thing!' said (20) the Duchess, as she (2) tucked her arm (18) affectionately into Alice's, and they (4) walked off together.

Alice was very glad to find her in such a pleasant (20, 21) temper, and thought to herself that (3) perhaps it was only the pepper (18) that had made her so savage (26) when they met in the kitchen.

'When I'm a Duchess,' she (3) said to herself, (not in a very hopeful tone though), 'I won't have any pepper (22) in my kitchen at all. Soup (5) does very well without--Maybe it's always pepper (16) that makes (17) people (5) hot-tempered (7, 10, 20, 26),' she went on, very much pleased (20) at having found out a new kind of rule, 'and vinegar (18, 22) that makes them sour--and chamomile (22) that makes them bitter (20, 21)--and--and barley-sugar and such things (3) that make children sweet-tempered (7, 10, 20, 26). I only wish people knew that: then they wouldn't be so stingy (13, 23, 26) about it, you know (3)--'

She had quite forgotten the Duchess by this time (15), and was a little startled when she heard (3) her voice close (19) to her ear (18). 'You're thinking about something, my dear, and that makes you forget (21) to talk. I can't tell (20) you just now what the moral of that is, but I shall remember (21) it in a bit.'

'Perhaps it hasn't one,' Alice ventured (26) to remark.

'Tut (26), tut, child!' said the Duchess. 'Everything's got a moral, if only you can find it.' And she squeezed (17) herself up closer to Alice's side (15) as she spoke (20).

Alice did not much like **keeping (17)** so **close (23)** to her: first, because the Duchess was very **ugly (1, 4, 23)**; and **secondly (7, 23)**, because she was **exactly (4, 8, 11, 23)** the right height to rest her **chin (18)** upon Alice's **shoulder (18)**, and it was an **uncomfortably (7, 23)** **sharp (17)** chin. However, she did not like to be **rude (2)**, so she bore it as well as she could.

'The game's going on rather **better (2)** now,' she said, by way of **keeping (23)** up the **conversation (26)** a little.

'Tis (10) so,' said the Duchess: 'and the moral of that is--"Oh, **'tis (23)** **love (3)**, 'tis **love, that makes the world go round (16)**!"'

'Somebody said,' Alice **whispered (3)**, 'that it's done by **everybody (2)** **minding (23)** their own **business (5)**!'

'Ah, well! It **means (2)** much the same thing,' said the Duchess, **digging (23)** her **sharp (3)** little chin into Alice's **shoulder (3)** as she **added (16)**, 'and the moral of that is--"Take (4) care of the sense, and the sounds will **take (16)** care of themselves."

'How fond she is of finding morals in things!' Alice thought to herself.

'I dare say you're wondering why I don't put my **arm (3)** round your waist,' the Duchess said after a pause: 'the reason is, that I'm doubtful about the temper of your flamingo. Shall I try the experiment?'

'He might bite,' Alice **cautiously (23)** replied, not feeling at all anxious to have the experiment tried.

'Very true,' said the Duchess: 'flamingoes and mustard both bite. And the moral of that is--"**Birds (3)** of a feather **flock together (25)**."

'Only mustard isn't a **bird (12)**,' Alice **remarked (20)**.

'Right, as usual,' said the Duchess: 'what a clear way you have of putting things!'

'It's a mineral, I think,' said Alice.

'Of course it is,' said the Duchess, who seemed **ready (23)** to agree to everything that Alice said; 'there's a large **mustard-mine (10)** near here. And the moral of that is--"**The more there is of mine, the less there is of yours (25)**."

'Oh, I **know (19)**!' exclaimed Alice, who had not attended to this last **remark (23)**, 'it's a vegetable. It doesn't look like one, but it is.'

'I quite agree with you,' said the Duchess; 'and the moral of that is--"**Be what you would seem to be (25)**"--or if you'd like it put more simply--"Never imagine yourself not to be otherwise than what it might **appear (4, 21)** to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise."

'I think I should understand that better,' Alice said very **politely (23)**, 'if I had it written down: but I can't quite follow it as you say it.'

'That's nothing to what I could say if I chose,' the Duchess replied, in a **pleased (26)** tone.

`Pray (4, 8) don't trouble yourself to say it any longer than that,' said Alice.

`Oh, don't talk (20) about trouble!' said the Duchess. `I make (3) you a present of everything I've said as yet.'

`A cheap sort of present!' thought Alice. `I'm glad they don't give birthday presents (24) like that!' But she did not venture to say it out loud.

`Thinking again?' the Duchess asked, with another dig of her sharp little chin.

`I've a right to think' said Alice sharply, for she was beginning to feel a little worried.

`Just about as much right,' said the Duchess, `as pigs have to fly; and the m--'

But here, to Alice's great surprise, the Duchess's voice died away (16), even in the middle of her favourite word `moral,' and the arm that was linked into hers began to tremble. Alice looked up, and there stood the Queen (13) in front of them, with her arms folded, frowning like a thunderstorm.

`A fine (20) day, your Majesty!' the Duchess began in a low, weak voice.

`Now, I give you fair warning (11, 23),' shouted the Queen, stamping on the ground as she spoke; `either you or your head must be off (14), and that in about half no time! Take your choice (4)!'`

The Duchess took her choice, and was gone (21) in a moment.

`Let's go on with the game (1),' the Queen said to Alice; and Alice was too much frightened to say a word, but slowly (11) followed her back to the croquet-ground.

The other guests had taken advantage (4, 8) of the Queen's absence (4, 8), and were resting in the shade (6): however, the moment they saw her, they hurried back to the game, the Queen merely remarking (19) that a moment's delay would cost them their lives (19).

All the time they were playing the Queen never left off quarrelling with the other players, and shouting `Off with his head!' or `Off with her head!' Those whom she sentenced were taken into custody by the soldiers, who of course had to leave (21) off being arches to do this, so that by the end of half an hour (24) or so there were no arches left, and all the players, except the King (21, 22), the Queen (22), and Alice, were in custody and under sentence of execution.

Then the Queen (21) left off, quite out of breath, and said to Alice, `Have you seen (15) the Mock Turtle yet?'

`No (19),' said Alice. `I don't even know what a Mock Turtle is.'

`It's the thing Mock Turtle Soup (24) is made from,' said the Queen.

`I never saw one, or heard of one,' said Alice.

`Come (21) on, then,' said the Queen, `and he shall tell you his history (6),'`



## 27.1. Lexical and grammatical meaning

Lexical meaning is the ratio of the sound shell of a word with the corresponding objects or phenomena of objective reality.

Grammatical meaning is a characteristic of a word as an element of a particular grammatical class, as part of a series of inflecting.

- **Ugly** – unpleasant to look at (lexical meaning); a simple qualitative adjective, as the attribute in a sentence (grammatical meaning)
- **Game** – an entertaining activity or sport that people play, usually needing some skill and played according to rules (lexical meaning); a singular noun, countable, in common case, as a subject in a sentence (grammatical meaning)

## 27.2. Etymology of words

- **she** (pron.) mid-12c., probably evolving from Old English seo, sio (accusative sie), fem. of demonstrative pronoun (masc. se) "the," from PIE root \*so- "this, that" (see the). The Old English word for "she" was heo, hio, however by 13c. the pronunciation of this had converged by phonetic evolution with he "he," which apparently led to the fem. demonstrative pronoun being used in place of the pronoun (compare similar development in Dutch zij, German sie, Greek he, etc.). The original h- survives in her. A relic of the Old English pronoun is in Manchester-area dialectal oo "she." As a noun meaning "a female," she is attested from 1530s.
- **rude** (adj.) late 13c., "coarse, rough" (of surfaces), from Old French ruide (13c.) or directly from Latin rudis "rough, crude, unlearned," a word of uncertain etymology, related to rudus "rubble." The usual preferred derivation is that it is from the same source as Latin rufus "red" (see rufous) via a notion of raw ("red") meat, but de Vaan points out "there is not a shimmer of a meaning 'red' in rudis or in rudus 'rubble', so that the supposed shift from 'crude (meat)' > 'crude' rests in the air." Sense of "ill-mannered, uncultured; uneducated, uncultured" is from mid-14c. Rude boy (also rudie, for short) in Jamaican slang is attested from 1967. Figurative phrase rude awakening is attested from 1895.
- **better** (n.1) late 12c., "that which is better," from better (adj.). Specific meaning "one's superior" is from early 14c. The better "improvement" (as in for the better) is from 1690s. To get the better of someone "obtain mastery or victory over" is from 1650s, from better in a sense of "superiority, mastery," which is recorded from mid-15c. Related: Betters.
- **everybody** (n.) "every person, every individual of a body or mass of persons," late 14c., from every + body (n.) in obsolete sense of "person."

- **mean** (v.1) "intend, have in mind;" Middle English mēnen, from Old English mēnan "intend (to do something), plan; indicate (a certain object) or convey (a certain sense) when using a word," from Proto-West Germanic \*menjojanan (source also of Old Frisian mena "to signify," Old Saxon menian "to intend, signify, make known," Dutch menen, German meinen "think, suppose, be of the opinion"), from PIE \*meino- "opinion, intent" (source also of Old Church Slavonic meniti "to think, have an opinion," Old Irish mian "wish, desire," Welsh mwyn "enjoyment"), perhaps from root \*men- (1) "to think."

From late 14c. as "have intentions of a specified kind" (as in to mean well). Of a person or thing, "to be of some account, to matter (to)," by 1888. Conversational question you know what I mean? attested by 1834.

### 27.3. Indo-European, German and Native words

#### I. Native words :

- 1) reflect most ancient concepts in the language
- 2) make about 30% of the lexical fund
- 3) has characteristics such as digraphs (wh-, wr-, tw-, dw-, sw-, sh-, th-)

**Examples:** that, thing, whisper, sharp, shoulder, love

#### II. Indo-European words include:

- 1) numerals from 1 to 100;
- 2) personal pronouns except "they", demonstrative pronouns;
- 3) time of day;
- 4) terms of kinship;
- 5) nouns and adjectives which refer to animals, nature, parts of human body;
- 6) stellar bodies;
- 7) verbs and adjectives.

#### **Examples:**

- **She** (pron.) mid-12c., probably evolving from Old English seo, sio (accusative sie), fem. of demonstrative pronoun (masc. se) "the," from PIE root \*so- "this, that" (see the). The Old English word for "she" was heo, hio, however by 13c. the pronunciation of this had converged by phonetic evolution with he "he," which apparently led to the fem. demonstrative pronoun being used in place of the pronoun (compare similar development in Dutch zij, German sie, Greek he, etc.). The original h- survives in her. A relic of the Old English pronoun is in Manchester-area dialectal oo "she." As a noun meaning "a female," she is attested from 1530s.

- **Arm** (n.1) "upper limb of the human body," Old English earm, from Proto-Germanic \*armaz (source also of Old Saxon, Danish, Swedish, Middle Dutch, German arm, Old Norse armr, Old Frisian erm), from PIE root \*ar- "to fit together" (source also of Sanskrit irmah "arm," Greek arthron "a joint," Latin armus "shoulder"). Arm of the sea was in Old English. Arm-twister "powerful persuader" is from 1915. Arm-wrestling is from 1899.

- **Know** (v.) Old English cnawan (class VII strong verb; past tense cneow, past participle cnawen), "perceive a thing to be identical with another," also "be able to distinguish" generally (tocnawan); "perceive or understand as a fact or truth" (opposed to believe); "know how (to do something)," from Proto-Germanic \*knew- (source also of Old High German bi-chnaan, ir-chnaan "to know"), from PIE root \*gno- "to know."

- **Bird** (n.1) "feathered, warm-blooded vertebrate animal of the class Aves," Old English bird, rare collateral form of bridd, originally "young bird, nestling" (the usual Old English for "bird" being fugol, for which see fowl (n.)), which is of uncertain origin with no cognates in any other Germanic language. The suggestion that it is related by umlaut to brood and breed is rejected by OED as "quite inadmissible." Metathesis of -r- and -i- was complete 15c. (compare wright).

III. German words form a more extensive layer of lexicon and include almost all parts of speech. These words have parallels in German, Norwegian, Dutch, Iceland etc. They include:

1. nouns and adjectives which refer to animals, nature, parts of human body;
2. seasons
3. natural phenomena
4. accommodation and pieces of furniture
5. most verbs

**Examples:**

- **Make** (v.) Old English macian "to give being to, give form or character to, bring into existence; construct, do, be the author of, produce; prepare, arrange, cause; behave, fare, transform," from West Germanic \*makōjanan "to fashion, fit". Old Saxon makon, Old Frisian makia "to build, make"

- **Hear** (v.) Old English heran (Anglian), (ge)hieran, hyran (West Saxon) "to hear, perceive by the ear, listen (to), obey, follow; accede to, grant; judge," from Proto-Germanic \*hausejanan, from PIE root \*kous- "to hear". The shift from \*-s- to -r- is a regular feature in some Germanic languages.

- **See** (v.) Old English seon "to see, look, behold; observe, perceive, understand; experience, visit, inspect" (contracted class V strong verb; past tense seah, past participle sewen), from Proto-Germanic \*sehwanan, from PIE root \*sekw- (2) "to see"

## 27.4. Latin, Scandinavian and French borrowings

### I. Latin borrowings

There are three layers of Latin borrowings:

- 1) before 800 years BC: words refer to trade, new things, food, plants, buildings;
- 2) 7th c. A.D, due to Christianity: words refer to religion and education;
- 3) during Renaissance (15-17 c.):
  - a. abstract nouns and scientific terms;
  - b. a lot of verbs and adjectives; prefixes ending in a consonant: ab-, ad-, com-, dis-, ex-, in-, im-, il-sub-;
  - c. doubling consonants: bb, cc, ff, ll, mm, nn, pp, rr, ss, tt.

#### **Examples:**

- **Absence** (n.) "state of not being present," late 14c., from Old French absence "absence" (14c.), from Latin absentia, abstract noun from absentem (nominative absens), present participle of abesse "be away from, be absent," from ab "off, away from" (see ab-) + esse "to be" (from PIE root \*es- "to be"). Absence makes the heart grow fonder is a line from the song "Isle of Beauty" by English poet and composer Thomas Haynes Bayly (1797-1839).

- **Exactly** (adv.) "in an exact manner, with minute correctness," 1530s, from exact (adj.) + -ly (2). Elliptical use for "quite right" not recorded before 1869.

Exact (adj.) "precise, rigorous, accurate," 1530s, from Latin exactus "precise, accurate, highly finished," past-participle adjective from exigere "demand, require, enforce," literally "to drive or force out," also "to finish, measure," from ex "out" (see ex-) + agere "to set in motion, drive, drive forward; to do, perform" (from PIE root \*ag- "to drive, draw out or forth, move").

- **Appear** (v.) late 13c., "come into view," from stem of Old French aparoir, aperer "appear, come to light, come forth" (12c., Modern French apparoir), from Latin apparere "to appear, come in sight, make an appearance," from ad "to" (see ad-) + parere "to come forth, be visible; submit, obey," which is of uncertain origin. Of persons, "present oneself," late 14c. Meaning "seem, have a certain appearance" is late 14c. Related: Appeared; appearing.

### II. Scandinavian borrowings

Common words (pronouns, adjectives, verbs, nouns)

#### **Examples:**

- **They** (pron.) c. 1200, from a Scandinavian source (Old Norse þeir, Old Danish, Old Swedish þer, þair), originally masculine plural demonstrative pronoun, from Proto-Germanic \*thai, nominative plural pronoun, from PIE \*to-, demonstrative pronoun (see that).

- **Take** (v.) late Old English tacan "to take, seize," from a Scandinavian source (such as Old Norse taka "take, grasp, lay hold," past tense tok, past participle tekinn; Swedish ta, past participle tagit)

- **Ugly** – mid-13c., uglike "frightful or horrible in appearance," from a Scandinavian source, such as Old Norse uggligr "dreadful, fearful," from uggr "fear, apprehension, dread" (perhaps related to agg "strife, hate") + -ligr "-like" (see -ly (1)). Meaning softened to "very unpleasant to look at" late 14c.

### III. French borrowings

The periodization of French borrowings:

A. 12 – 16 c. – Old French borrowings, due to Norman Conquest: administrative, legal terms, military terms, educational terms, terms of everyday life;

B. 16 c. – save the nasalization vowels; the accent on the last syllable; French consonant [ʒ]; "ch" combination of letters reads as [ʃ];

C. After 17 c. – New French borrowings – the main part of French borrowings are commercial and industrial terms;

D. 18 c. these are added to the policy terms of the French Revolution There are also borrowed suffixes: -able, -age.

#### **Examples:**

- **Pray** (v.) early 13c., "ask earnestly, beg," also (c. 1300) "pray to a god or saint," from Old French preier "to pray" (c.900, Modern French prier), from PIE root \*prek- "to ask, request, entreat."

- **Advantage** (n.) early 14c., avantage, "position of being in advance of another," from Old French avantage "advantage, profit; superiority" (12c.)

- **Choice** (n.) mid-14c., "that which is choice," from choice (adj.) blended with earlier chois (n.) "action of selecting" (c. 1300); "power of choosing" (early 14c.), "the person or thing chosen" (late 14c.), from Old French chois "one's choice; fact of having a choice" (12c., Modern French choix), from verb choisir "to choose, distinguish, discern; recognize, perceive, see," which is from Frankish or some other Germanic source and related to Old English ceosan "to choose, taste, try" (from PIE root \*geus- "to taste; to choose").

## 27.5. Types of borrowings

I. Transcription (phonetic method) – is a type of borrowing when a borrowed lexical unit maintains its sound form.

#### **Examples:**

- **People** – late 13c., "humans, persons in general," from Old French peupel "people, population, crowd; mankind, humanity". Displaced native folk.

II. Transliteration- is a way of borrowing, in which letters of borrowed words replaced the native language letters.

There are no examples in this excerpt.

Other examples: **Sputnik** from Russian `спутник`, **yacht** from Russian `яхта`, **hotel** from Russian `отель`

III. Semantic borrowings – the formation of already existing in the recipient language words a new meaning under the influence of another language.

There are no examples in this excerpt.

Other examples:

- **Dream** – Old English dream meant "joy, mirth, noisy merriment," also "music." "Sequence of sensations or images passing through the mind of a sleeping person," mid-13c., from a Proto-Germanic \*draugmas "deception, illusion, phantasm" (source also of Old Saxon bidriogan, Old High German triogan, German trügen "to deceive, delude," Old Norse draugr "ghost, apparition").

- **Holm** – "small island in a river; river meadow," late Old English, from Old Norse holmr "small island," especially in a river or bay, or cognate Old Danish hulm, from Proto-Germanic \*hul-maz, from PIE root \*kel- "to be prominent; hill." Old English holm meant "sea, ocean, wave."

IV. Translation loans (calque) – words and expressions formed from the material already existing in the English language but according to patterns taken from another language, by way of literal morpheme-morpheme or word-for-word translation.

There are no examples in this excerpt.

Other examples: **House of rest** from Russian `дом отдыха`, **pipe of peace** from Russian `трубка мира`

V. International borrowings – words of identical origin that occur in several languages as a result of simultaneous or successive borrowings from one ultimate source.

*Examples:*

- **Business** (n.) Old English bisignes (Northumbrian) "care, anxiety, occupation," from bisig "careful, anxious, busy, occupied, diligent" (see busy (adj.)) + -ness. The original sense is obsolete, as is the Middle English sense of "state of being much occupied or engaged" (mid-14c.), the latter replaced by busyness. Johnson's dictionary also has busiless "At leisure; without business; unemployed." Modern two-syllable pronunciation is 17c.

- **Soup** (n.) "liquid food," 1650s, from French soupe "soup, broth" (13c.), from Late Latin suppa "bread soaked in broth," from a Germanic source (compare Middle Dutch sop "sop, broth"), from Proto-Germanic \*sup-, from PIE \*sub-, from root \*seue- (2) "to take liquid" (see sup (v.2)).

## 27.6. Etymological doublets

Etymological doublets are two or more words of the same language which were derived by different routes from the same basic word. Two words at present slightly differentiated in meaning and form may have originally been dialectal

variants of the same word. There are two main groups of etymological doublets (French-Latin and Scandinavian-English)

1. French-Latin: history/story

**History** – late 14c., "relation of incidents" (true or false), from Old French *estoire*, *estorie* "story; chronicle, history" (12c., Modern French *histoire*), from Latin *historia* "narrative of past events, account, tale, story". ( `история` )

**Story** – "connected account or narration of some happening," c. 1200, originally "narrative of important events or celebrated persons of the past," from Old French *estorie*, *estoire* "story, chronicle, history," from Late Latin *storia*, shortened from Latin *historia* "history, account, tale, story" ( `рассказ` )

2. Scandinavian-English: shade/shadow

**Shade** – Middle English *schade*, Kentish *ssed*, from late Old English *scead* "partial darkness; shelter, protection," also partly from *sceadu* "shade, shadow, darkness; shady place, arbor, protection from glare or heat".

**Shadow** – Old English *sceadwe*, *sceaduwe* "the effect of interception of sunlight, dark image cast by someone or something when interposed between an object and a source of light," oblique cases ("to the," "from the," "of the," "in the") of *sceadu* (see *shade* (n.)). *Shadow* is to *shade* (n.) as *meadow* is to *mead* (n.2).

## 27.7. Hybrid words

Hybrid word is a word that is made up of elements derived from two or more different languages.

**Examples:**

- **Hot-tempered** (English stem + Latin stem + English suffix)
- **Sweet-tempered** (English stem + Latin stem + English suffix)
- **Secondly** (French stem + English suffix)
- **Uncomfortably** (English prefix + French stem + English suffix)

## 27.8. Borrowings from different languages

Different languages served as sources of borrowing at different periods of the development of the English language due to purely historical causes and facts.

French:

- **Pray** (v.) early 13c., "ask earnestly, beg," also (c. 1300) "pray to a god or saint," from Old French *preier* "to pray" (c.900, Modern French *prier*), from PIE root *\*prek-* "to ask, request, entreat."

- **Advantage** (n.) early 14c., *avantage*, "position of being in advance of another," from Old French *avantage* "advantage, profit; superiority" (12c.)

Some other examples of French borrowings from this excerpt: **choice, people, reason, doubt, trouble**

Greek:

There are no examples in this excerpt.

Other examples: **Antonym, apocope, archaism, ellipsis, euphemism, homophone**

Latin:

- **Absence** (n.) "state of not being present," late 14c., from Old French *absence* "absence" (14c.), from Latin *absentia*, abstract noun from *absentem* (nominative *absens*), present participle of *abesse* "be away from, be absent," from *ab* "off, away from" (see *ab-*) + *esse* "to be" (from PIE root *\*es-* "to be"). *Absence* makes the heart grow fonder is a line from the song "Isle of Beauty" by English poet and composer Thomas Haynes Bayly (1797-1839).

- **Exactly** (adv.) "in an exact manner, with minute correctness," 1530s, from *exact* (adj.) + *-ly* (2). Elliptical use for "quite right" not recorded before 1869.

*Exact* (adj.) "precise, rigorous, accurate," 1530s, from Latin *exactus* "precise, accurate, highly finished," past-participle adjective from *exigere* "demand, require, enforce," literally "to drive or force out," also "to finish, measure," from *ex* "out" (see *ex-*) + *agere* "to set in motion, drive, drive forward; to do, perform" (from PIE root *\*ag-* "to drive, draw out or forth, move").

Some other examples of French borrowings from this excerpt: **appear, anxious, remember**

## 27.9. Archaisms and historicisms

Archaisms – words that were once common but are now replaced by synonyms.

There are no examples in this excerpt.

Other examples: **billow** n. `wave`, **behold** v. `see`, **brow** n. `forehead`, **ire** n. `anger`, **slay** v. `kill`

Historicisms – when the thing named is no longer used (due to extra-linguistic changes the word comes back).

There are no examples in this excerpt.

Other examples: **lyre** `an ancient musical instrument consisting of a U-shaped frame with strings attached to it`, **brougham** `a light carriage with four wheels and a roof`, **sword** `a weapon with a long, sharp metal blade and a handle, used especially in the past`, **musket** `a gun with a long barrel, used in the past`



## 27.10. Neologisms

Neologism – a newly coined word or phrase or a new meaning for an existing word, or a word borrowed from another language.

### I. Reductions:

**Examples:**

- `tis short for *this is*.

### II. Old words that have received a new meaning:

There are no examples in this excerpt.

Other examples:

- **Avenue** – "wide, main street" (by 1846, especially in U.S.)

- **Kid** – "tease playfully," 1839

### III. Absolute neologisms (don't have motivation and are not comparable to other words)

**Examples:** mustard-mine, hot-tempered, sweet-tempered

## 27.11. Diachronic linguistics

(changes in the phonetic and morphological structure of a word)

Diachronic linguistics refers to the study of the historical development of the meaning and structure of words.

### I. Simplification – is the merging of two or more morphemes into a single morpheme.

There are no examples of simplification in the text.

Other examples:

- **lord** < hlaf + weard

- **fortnight** < feowertyne niht

### II. Complication – replacement of one morpheme in the word with several.

**Examples:**

- **Exactly** – exact + ly

- **Warning** – warn + ing

- **Slowly** – slow + ly

### III. Redistribution – is a historic change of the morphological structure of a word in which the morphemes change their boundaries.

There are no examples of redistribution in the text.

Other examples:

- Nadre > a nadder > **an adder**

- A napron > **an apron**

## 27.12. Diachronic linguistics (changes in the meaning of a word)

I. Narrowing – old meaning corresponds to generic term and the new meaning to one of its constituent species.

There are no examples in this excerpt.

Other examples:

- **Girl** – c. 1300, gyrl "child, young person" > a child of female sex

- **Father** – Old English fæder, "any lineal male ancestor"

II. Extension – broadening of the meaning of a word to the generic term.

Examples:

- **Bird** – form of bridd, originally "young bird, nestling">any bird

III. Displacement – changes based on association:

(There are no examples of displacement in the text.)

a. Similarity – metaphor :

- Fox – about a man; fire – inspiration, ardor; tongues of flame;

b. Contiguity – metonymy :

- The town – население города; the chair – председатель.

## 27.13. Diachronic linguistics (changes in the emotive meaning)

The emotive meaning – is the emotional connotation of a word or expression that is used instead of one having a similar meaning but less affective quality. It is based on positive, negative or neutral meaning.

a. Degradation – strengthening of the negative connotation of the word.

Examples:

- **Stingy** (adj.) "niggardly, penurious, extremely tight-fisted," 1650s, of uncertain origin, perhaps a dialectal alteration of earlier stingy "biting, sharp, stinging" (1610s), from sting (v.). Back-formation stinge "a stingy person" is recorded from 1905.

b. Ennoblement – elevation of the meaning and a strengthening of the positive connotation of the word.

Examples:

- **Queen** (n.) Old English cwēn "queen, female ruler of a state, woman, wife," from Proto-Germanic \*kwoeniz (source also of Old Saxon quan "wife," Old Norse kvaen, Gothic quens), ablaut variant of \*kwenon (source of quean), from PIE root \*gwen- "woman."

The original sense seems to have been "wife," specialized by Old English to "wife of a king." In Old Norse, still mostly of a wife generally, as in kvan-fang "marriage, taking of a wife," kvanlauss "unmarried, widowed," kvan-riki "the domineering of a wife."

## 27.14. Euphemisms and dysphemisms

I. Euphemism – a word of more or less pleasant or inoffensive connotation becomes synonymous to one that is harsh, indelicate or unpleasant.

**Examples:**

«... your head must be **off** (cut off)...»

II. Dysphemism – harsh words and expressions used instead of neutral synonyms.

There are no examples in this excerpt.

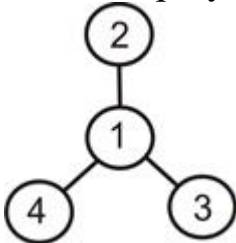
Other examples:

- **Hot-shot guy** – an expert or someone who is very successful in their job, especially someone young;
- **Phony slob** – трепло липовое
- **Crook** – жульё

## 27.15. Polysemy

Polysemy means a plurality, diversity of meanings, the existence within one word of several connected meanings as the result of the development of its original meaning.

a. Radial polysemy – when all meanings are derived from the first/main one.



**Examples:**

- **Time:**

1. Time is what we measure in minutes, hours, days, etc.

*He wants to spend more **time** with his family.*

2. A particular point in the day or night

*What **time** is it?*

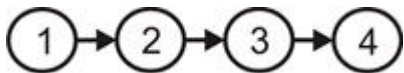
3. A period of minutes, hours, years, etc.

*I lived in Switzerland for a long **time**.*

4. An occasion when something happens

*Give me a call the next **time** you're in Seattle.*

b. Chain-like polysemy – when the second meaning is derived from the first, the third from the second, etc.



**Examples:**

- See:

1. To be conscious of what is around you by using your eyes

*I can see you!*

2. To watch a film, television programme, etc.

*Did you see that documentary on Channel 4 last night?*

3. To be the time or place when something happens

*This summer has seen the end of water restrictions in the area thanks to a new reservoir.*

4. To understand, know, or realize

*I see (that) the club is organizing a theatre trip next month.*

c. Mixed polysemy is a combination of radial polysemy and chain polysemy. Here the configuration of a diagram depends on the word semantic structure, hence there's a great variety of diagrams illustrating this type of polysemy.

**Examples:**

-Side:

1. PART OF SOMETHING

One of the two parts that something would divide into if you drew a line down the middle

*Which side of the bed do you sleep on?*

2. SURFACE

A flat, outer surface of an object, especially one that is not its top, bottom, front, or back

*The side of the car was badly scratched.*

3. EDGE

One edge of something

*A square has four sides.*

4. NEXT TO SOMETHING

The area next to something

*trees growing by the side of the road*

5. PAPER/COIN ETC

Either of the two surfaces of a thin, flat object such as a piece of paper or a coin

*Write on both sides of the paper.*

6. ARGUMENT

One of the people or groups who are arguing, fighting, or competing

*Whose side is he on?*

7. TEAM

The players in a sports team

*He's been selected for the national **side**.*

#### 8. PART OF A SITUATION

Part of a situation that can be considered or dealt with separately

*She looks after the financial **side** of things.*

#### 9. CHARACTER

A part of someone's character

*She has a very practical **side**.*

#### 10. BODY

The two areas of your body from under your arms to the tops of your legs

*She lay on her **side**.*

#### 11. STORY

Someone's side of a story is the way in which they explain how something happened.

*I thought I'd better listen to Clare's **side** of the story.*

#### 12. TELEVISION/RADIO

A number on a television that you can choose in order to receive a broadcast

*Which **side** is the film on?*

#### 13. RELATIVES

The part of your family who are either your mother's relatives or your father's relatives

*They tend to be tall on my mother's **side** of the family.*

### 27.16. Derivation of the meaning

Derivation is a formation of derived meanings from the original ones without changing sign form.

I. Implicational connections are a reflection of real connections of relations between things, between the part and the whole, between the thing and signs among the signs.

- Metonymic: pepper («...it's always pepper that makes people hot-tempered...»  
– pepper in case of all the bad things
- Conversive: allow/allowed, add/added.

II. Classification connections are thought analogue distribution of signs in things.

- Hyper-hyponymic: **to take** – to grab, to carry, to get, to catch
- Metaphoric: «...love, that makes the world **go round**», `to go round` in the meaning of «to spin»  
«...voice died away» in the meaning of «became silent»

## 27.18. Motivation of words

Motivation is the suggestion of the meaning of the word by its lexical form.

There are three types of motivation:

I. Phonetic motivation implies a direct connection between the phonetic structure of the word and its meaning.

*Examples:* squeeze, sharp

II. Morphological motivation implies a direct connection between the lexical meaning of the component morphemes, the pattern of their agreement and the meaning of a word.

There is no motivation of words in this excerpt.

Other examples:

- **Manager** (stem “manage” + suffix “er”)

- **Ex-wife** (prefix “ex” + stem “wife”)

III. Semantic motivation implies a direct connection between the central and marginal meanings of a word (a metaphoric extension of the central meaning based on the similarity).

*Examples:*

- **Make** – to produce or create something; to force someone to do something

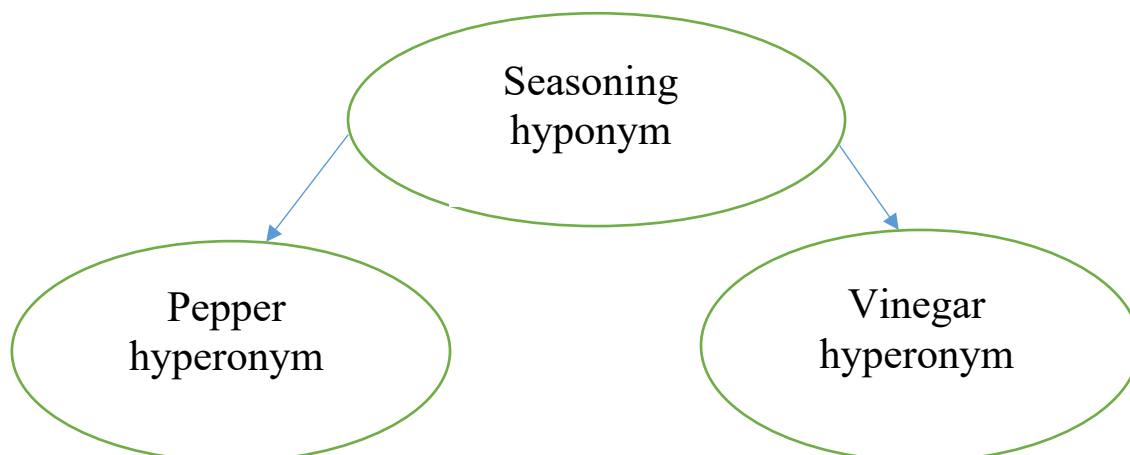
- **Keep** – to have something permanently or for the whole of a period of time; to continue to do something, or to do something repeatedly

## 27.19. Paradigmatic and syntagmatic relation of words. Semantic relationships of words (hyponymy, partitive)

Paradigmatic relation is a relation that holds between elements of the same category, i.e. elements that can be substituted for each other.

Syntagmatic relation applies to relations holding between elements that are combined with each other.

I. Hyponymy relation of words is genus-species semantic relations.



II. Partitive relation of word is relation of the whole and parts.

**Examples:**

- **Body:** Arms, Chin, Ear, Shoulder

## 27.19. Homonyms

Homonyms are two or more words identical in sound and spelling but different in meaning, distribution and (in many cases) in origin.

There are three types of homonyms:

I. Homophones are words of the same sound but of different spelling and meaning.

**Examples:**

- **Know** [nəʊ] (a verb) – **no** [nəʊ] (a determiner)

II. Homographs are words different in sound and in meaning but accidentally identical in spelling.

**Examples:**

- **Lives** (v., 3ps) [lɪvz] – to be alive; **Lives** (n., pl) [laɪvz] – living things and their activities

III. Absolute homonyms are same in sound and spelling.

**Examples:**

- **Remark** (v.) [rɪ'mɑ:k] – to say something; (n.) [rɪ'mɑ:k] – something that you say

- **Close** (v.) [kləʊz] – If something closes, it moves so that it is not open, and if you close something, you make it move so that it is not open; (n.) [kləʊz] – the end of something

## 27.20. Synonyms

Synonyms are different words associated with the same or nearly the same denotative meaning. They generally belong to the same part of speech. They may be different in shades, emotional or stylistic coloring and in using.

Synonymic row: say, speak, tell, remark, talk

I. Contextual synonyms are similar in meaning in a particular context.

**Examples:**

- Glad (adj.) = pleased (adj.) – the same meaning `happy about something`

II. Relative (Ideographic) synonyms denote different shades of meaning or degrees of given quality.

**Examples:** fine – pleasant

III. Stylistic synonyms are different in usage and style.

**Examples:**

- **Bitter** (adj.) – **hot-tempered** (neologism)
- **Pleased** (adj.) – **sweet-tempered** (neologism)

### 27.21. Antonyms

Antonyms are words with different sounds and opposite meaning.

I. Contradictory (complementary) antonyms are mutually opposed and denying one another.

**Examples: Pleasant – bitter, Forget – remember**

II. Contrary (proper) antonyms are also mutually opposed but they are gradable.

**Examples: Old – middle aged – young**

III. Vector antonyms (directional antonyms) express the opposite course of action, characteristics and properties.

**Examples: Leave – come, Appear – be gone**

IV. Derivational antonyms have the same roots but different affixes.

There are no examples in this excerpt.

Other examples: comfortable – uncomfortable, useful – useless

V. Conversive antonyms (conversives) are words which denote one and the same situation as viewed from different points of view, with a reversal of the order of participants and their roles

**Examples: King – queen**

### 27.22. Componential analysis

Componential analysis is a linguistic analysis of the semantic structure of a word (a monosemantic word or a lexico-semantic variant of a polysemantic unit) as constituted by a set of minimal elements of sense – semes.

	foodstuff	dry	seasoning
Pepper	+	+	+
Vinegar	+	-	+
Camomile	+	+	-

	Human	Male	Royalty
King	+	+	+
Queen	+	-	+



## 27.23. Word–building

### I. Productive types:

1) Affixation (or derivation) is the formation of a new word with the help of affixes (prefixes and suffixes).

- -er: manager, teacher, worker (*there are no examples in the text*)
- -ly: secondly, exactly, uncomfortably, cautiously, politely
- -ing: keeping, minding, digging, warning
- -y: stingy, ugly, ready

2) Composition is the formation of a new word by combining two or more stems which occur in a language as free forms.

There are no examples in the text.

- grand + stand =grandstand
- god + damn =goddamn
- dinner + time=dinnertime

3) Conversion is the formation of a new word by bringing a stem of this word into a different part-of-speech paradigm.

- Remark (v.) – remark (n.); close (v.) – close (n.)

### II. Unproductive types:

1) Shortening (contraction):

- `tis – this is

2) Sound interchange (alternation) is the phenomenon of a phoneme or morpheme exhibiting variation in its phonological realization.

- Sing – song; food – feed; wide – width (*there are no examples in the text*)

3) Doubling is a morphological process in which the root or stem of a word (or part of it) or even the whole word is repeated exactly or with a slight change.

- Pretty-pretty, hurdy-curdy, bye-bye, chit-chat (*there are no examples in the text*)

4) Reduplication: mur-mur (*there are no examples in the text*)

5) Blend(contamination): hurry + bustle = hustle (*there are no examples in the text*)

## 27.24. The “Stone wall” problem

The “Stone wall” problem concerns the status of the complexes like stone wall, cannon ball or rose garden. Noun premodifiers of other nouns often become so closely fused together with what they modify that it is difficult to say whether the result is a compound or a syntactical free phrase. Even if this difficulty is solved and

we agree that these are phrases and not words, the status of the first element remains to be determined. Is it a noun used as an attribute or is it to be treated as an adjective?

- Birthday present – birthday (n.) + present (n.)
- Half an hour – half (n.) + hour (n.)
- Turtle Soup – turtle (n.) + soup (n.)

## 27.25. Phraseology

Phraseology is a branch of linguistics which studies different types of set expressions, such as idioms, phrasal verbs, and other types of multi-word lexical units, in which the component parts of the expression take on a meaning more specific than or otherwise not predictable from the sum of their meanings when used independently.

A phraseological unit (PU) (Idiom) can be defined as a non-motivated word-group that cannot be freely made up in speech, but is reproduced as a ready-made unit. It is a phrase or a fixed expression that has a figurative, or sometimes literal, meaning.

### Types of phraseologisms:

I. Phraseological fusions are non-motivated. The meaning of the whole is not deduced from the meanings of the components.

There are no examples in the text.

Other examples: **It's for the birds** – Меня на этом не проведешь.

II. Phraseological unity is a semantically indivisible phraseological unit the whole meaning of which is motivated by the meanings of its components.

#### *Examples:*

- **Birds of a feather flock together.**
- **Be what you would seem to be.**
- **The more there is of mine, the less there is of yours.**

III. Phraseological combinations (collocations) are motivated; one of their components is used in its direct meaning while the other can be used figuratively. Every word has absolutely clear independent meaning. There are no collocations in the excerpt.

- **Break a promise, agreement, rule etc.** (there are no examples in the text)

## 27.28. Functional styles

Functional style is a system of expressive means peculiar to a specific sphere of communication.

The broadest binary division is into formal and informal (colloquial) styles.

I. Formal style – words that occur in books, magazines, what we hear from a lecturer, a public speaker, a radio announcer or in formal official talk.

**Examples:** savage, pleased, stingy, ventured, conversation

II. Informal style – is used in personal every-day communication.

**Examples:** hot-tempered, sweet-tempered, tut

Slang – expressive, mostly ironical words serving to create fresh names for some things that are frequent topics of discourse.

I. General slang – words that are not specific for any social or professional group.

There are no examples in the text.

Other examples: Goddamn, strike up a conversation, hot-shot, kidding, phony slob, cut it out, hell

II. Special slang – peculiar for some group.

There are no examples in the text.

Other examples: Scrawny and faggy – «жидковато» орать.

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