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Укладачі: І. О. Білецька, А. Ф. Паладьєва

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Рецензенти:

Войцехівська Н. К., доктор філологічних наук, заступник директора з наукової роботи, КЗВО «Вінницький гуманітарно-педагогічний коледж».

Амеліна С. М., доктор педагогічних наук, професор, завідувач кафедри іноземної філології і перекладу, Національний університет біоресурсів і природокористування України.

Безлюдна В. В., доктор педагогічних наук, професор, завідувач кафедри іноземних мов, Уманський державний педагогічний університет імені Павла Тичини.

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UNIT I

THEORETICAL GRAMMAR

THEME 1

THE SCOPE OF THEORETICAL GRAMMAR. BASIC LINGUISTIC NOTIONS

Problems for discussion

1. Theoretical grammar and its subject.
2. Theoretical grammar and its relation to the practical grammar.
3. General principles of grammatical analysis.
4. General characteristics of language as a functional system.
5. Language and speech.
6. English as an analytical language.

1. Theoretical grammar and its subject

Man is not well defined as *"Homo sapiens"* ("man with wisdom"). For what do we mean by wisdom? It has not been proved so far that animals do not possess it. Those of you who have pets can easily prove the contrary. Most recently anthropologists have started defining human beings as "man the toolmaker". However, apes can also make primitive tools. What sets man apart from the rest of animal kingdom is his ability to speak: we can easily say that animals can also speak *"Homo loquens"* – "man the speaking animal". And again, you, naturally, in their own way. But their sounds are meaningless, and there is no link between sound and meaning and the link for man is grammar. Only with the help of grammar we can combine words to form sentences and texts. Man is not merely *Homo loquens*, he is *Homo Grammaticus*.

The term "grammar" goes back to a Greek word that may be translated as the "art of writing". But later this word acquired a much wider sense and came to embrace the whole study of language. Now it is often used as the synonym of **linguistics**.

Grammar may be practical and theoretical. The aim of **practical** grammar is the description of grammar rules that are necessary to understand and formulate sentences. The aim of **theoretical** grammar is to

offer explanation for these rules. Generally speaking, theoretical grammar deals with the language as a functional system.

2. Theoretical grammar and its relations to practical grammar

The theory of language embraces 3 main levels: the lexical; the grammatical systems, phonology and the study about sounds.

A phonological level has its unit called phoneme.

Lexical level has the word as its main unit, and covers all vocabulary of the language. Grammar studies the rules and laws by which the language material serves to make up utterances (or sentences) used in the language.

Thus practical grammar gives to students a possibility to enlighten with necessary to master the language. The language performs two main functions: intercourse (or communication) and the function of reservation of knowledge.

Practical grammar accumulates primary fundamental knowledge essential for understanding the correct use of words in sentence. It includes classification of words into parts of speech, the different types in syntax. It teaches us to speak, in fact to speak well is difficult, because there are a lot of things which practical grammar cannot give us.

Theoretical grammar as a special branch of linguistics organizes the practical material into systems. It presents grammar phenomena as a special systematic structure. It grows special abstract notions and categories which explain the whole mechanism of language.

Linguistic units are words, phrases phraseological sentences. Words and phraseological sentences can go to three types of units:

1. The relations between a language and an object in an objective reality. e.g. a word *table* refer a definite piece of furniture.

It is studied by semantics.

2. The relation between a language unit and a person. When a person is saying, he expresses his objective attitude to object. This meaning is called pragmatic and it is studied by pragmatics.

3. The relation between a linguistic unit and other units in the text. Each unit is not isolated it is used in the system with other units. Its kind of unit is called syntactic unit. It's studied by syntax.

Any language has two functions:

– communicative;
– expressive.

Language is universal it is a semiotic system and defers from other semiotic system. Language is used by all members of society. Each language is a system of elements and signs, such as sounds, words, phrases… They depend on each other and they are only system.

Language is a structural system. Structure means hierarchical layering of parts, which form the whole.

There are 4 main structural levels:

1. The phonological level – it is the lowest level; the smallest unit of the phonological level is phoneme. The phoneme is distinctive unit.

2. The morphological level has 2 level units:

The morpheme is the smallest meaningful unit. The shortest morpheme includes one phoneme, e.g. *rosy, burnt.*

The word is the smallest naming unit.

3. The syntactic level has 2 level unit:

– the phrase or word group. It is the dependent syntactic unit;

– the sentence – the main communicative unit.

4. The super-syntactic-level. It is language unit is the text.

All structural levels are subject matters of different levels of linguistic analysis. At different levels of analysis we focus attention on different features of language. Generally speaking, the larger the units we deal with, the closer we get to the actuality of people's experience of language.

To sum it up, each level has its own system. Therefore, language is regarded as a system of systems. The level units are built up in the same way and that is why the units of a lower level serve the building material for the units of a higher level. This similarity and likeness of organization of linguistic units is called **isomorphism**. This is how language works – a small number of elements at one level can enter into thousands of different combinations to form units at the other level.

We have arrived at the conclusion that the notions of system and structure are not synonyms – any system has its own structure.

Any linguistic unit is a double entity. It unites a concept and a sound image. Accordingly, we distinguish **the content side** and **the expression side**. The forms of linguistic units bear no natural resemblance to their meaning. The link between them is a matter of convention, and conventions differ radically across languages. Thus, the English word *dog* happens to denote a particular four-footed domesticated creature, the same creature that is denoted in Ukrainian by the completely different form. Neither form looks like a dog, or sounds like one.

3. General principles of grammatical analysis

According to the Bible: “In the beginning was the Word”. In fact, the word is considered to be the central (but not the only) linguistic unit (одиниця) of language. Linguistic units (or in other words – signs) can go into three types of relations:

– referential or semantic;

– syntactic;

– pragmatic.

Thus there are three models of linguistic description: semantic, syntactic and pragmatic.

The first part of the 20-th century can be characterized by a formal approach to the language study. Only inner (syntactic) relations between linguistic units served the basis for linguistic analysis while the reference of words to the objective reality and language users were actually not considered. Later, semantic language analysis came into use. However, it was surely not enough for a detailed language study. Language certainly figures centrally in our lives. We discover our identity as individuals and social beings when we acquire it during childhood. It serves as a means of cognition and communication: it enables us to think for ourselves and to cooperate with other people in our community. Therefore, the pragmatic side of the language should not be ignored either. **Functional** approach in language analysis deals with the language “in action”. Naturally, in order to get a broad description of the language, all the three approaches must be combined.

4. General characteristics of language as a functional system

Any human language has two main functions: the communicative function and the expressive or representative function – human language is the living form of thought. These two functions are closely interrelated as the expressive function of language is realized in the process of speech communication.

The expressive function of language is performed by means of linguistic signs and that is why we say that language is a **semiotic** system. It means that linguistic signs are of semiotic nature: they are **informative** and **meaningful**. There are other examples of semiotic systems but all of them are no doubt much simpler. For instance, traffic lights use a system of colours to instruct drivers and people to go or to stop. Some more

examples: Code Morse, Brighton Alphabet, computer languages, etc. What is the difference between language as a semiotic system and other semiotic systems? Language is universal, natural, it is used by all members of society while any other sign systems are artificial and depend on the sphere of usage.

5. Language and speech

The distinction between language and speech was made by Ferdinand de Saussure, the Swiss scholar usually credited with establishing principles of modern linguistics. Language is a collective body of knowledge, it is a set of basic elements, but these elements can form a great variety of combinations. In fact the number of these combinations is endless. Speech is closely connected with language, as it is the result of using the language, the result of a definite act of speaking. Speech is individual, personal while language is common for all individuals. To illustrate the difference between language and speech let us compare a definite game of chess and a set of rules how to play chess.

Language is opposed to speech and accordingly language units are opposed to speech units. The language unit phoneme is opposed to the speech unit – sound: phoneme /s/ can sound differently in speech – /s/ and /z/). The sentence is opposed to the utterance; the text is opposed to the discourse.

6. English as an analytical language

It is a very common statement that Modern English in an analytical language, and Modern Ukrainian is synthetic language.

The chief feature characterizing an analytical language would seen to be these:

1) comparatively few grammatical inflections (case inflections in nouns, adjectives, pronouns, and personal inflections in verbs);

2) a sparing use of sound alternations to denote grammatical form;

3) a wide use of prepositions to denote relations between objects and to connect words in the sentence;

4) prominent use of word order to denote grammatical relations: a more or less fixed word order.

It should be pointed out that English adjectives are not inflected for either gender or number, English has no feature tense formed without auxiliary verbs, in English the attributive adjective comes before its noun.

Analytical forms are mostly proper to verbs. An analytical verb-form consists of one or more form word, which have no lexical meaning and only express one or more grammatical categories of person, number, tense aspect, voice, mood and one notional word, generally an infinitive or a participle, e.g. *He has come. I am reading.*

The analytical forms are:

1) tense and aspect verb-forms;
2) the Passive Voice;
3) the analytical form of the Subjunctive Mood.

In all these analytical forms the form word is an auxiliary verb.

However, the structure of a language is never purely synthetic or purely analytical.

There are in English:

1) endings:

-s- in the 3 person singular in Present Indefinite Tense;
-s- in the plural of nouns;
-s- in the genitive case;
-ed- in the Past Indefinite of regular verbs;

2) inner flexions: *man – men*;
3) The synthetic forms of the Subjunctive Mood: *were, be, have etc.*

THEME 2

GRAMMATICAL MEANING. MORPHOLOGY

Problems for discussion

1. Grammatical meaning. Grammatical categories:
1.1. Types of grammatical meaning.
1.2. Grammatical categories.
1.3. The notion of opposition.
2. Morphology and syntax as two parts of linguistic description.
3. The parts of speech problem. Word classes.

1. The notion of “grammatical meaning”

The word combines in its semantic structure two meanings – lexical and grammatical. **Lexical** meaning is the individual meaning of the word (e.g. *table*). **Grammatical** meaning is the meaning of the whole class or a subclass. For example, the class of nouns has the grammatical meaning of thingness. If we take a noun (*table*) we may say that it possesses its individual lexical meaning (it corresponds to a definite piece of furniture) and the grammatical meaning of thingness (this is the meaning of the whole class). Besides, the noun *table* has the grammatical meaning of a subclass – countableness. Any verb combines its individual lexical meaning with the grammatical meaning of verbiality – the ability to denote actions or states. An adjective combines its individual lexical meaning with the grammatical meaning of the whole class of adjectives – qualitativeness – the ability to denote qualities. Adverbs possess the grammatical meaning of adverbiality – the ability to denote quality of qualities.

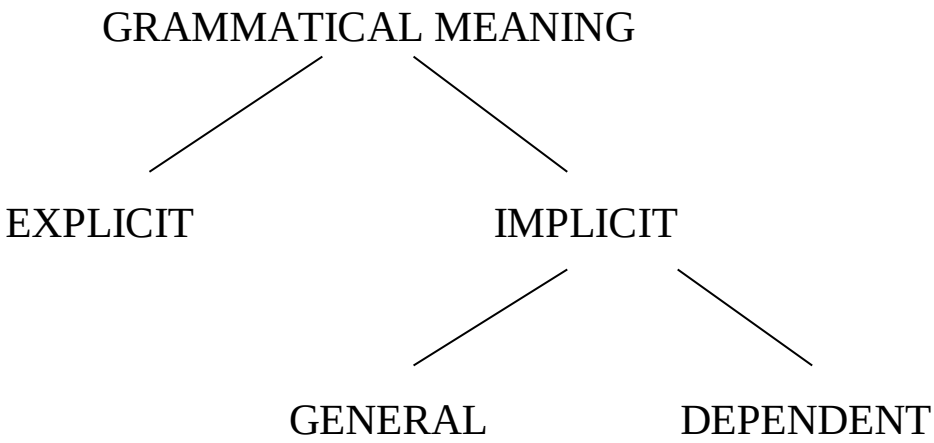
There are some classes of words that are devoid of any lexical meaning and possess the grammatical meaning only. This can be explained by the fact that they have no referents in the objective reality. All function words belong to this group – articles, particles, prepositions, etc.

1.1. Types of grammatical meaning

The grammatical meaning may be explicit and implicit. The **implicit** grammatical meaning is not expressed formally (e.g. the word *table* does not contain any hints in its form as to it being inanimate). The **explicit** grammatical meaning is always marked morphologically – it has its marker. In the word *cats* the grammatical meaning of plurality is shown in the form of the noun; *cat’s* – here the grammatical meaning of possessiveness is shown by the form *‘s*; *is asked* – shows the explicit grammatical meaning of passiveness.

The implicit grammatical meaning may be of two types – general and dependent. The **general** grammatical meaning is the meaning of the whole word-class, of a part of speech (e.g. nouns – the general grammatical meaning of thingness). The **dependent** grammatical meaning is the meaning of a subclass within the same part of speech. For instance, any verb possesses the dependent grammatical meaning of transitivity/intransitivity, terminativeness/non-terminativeness,

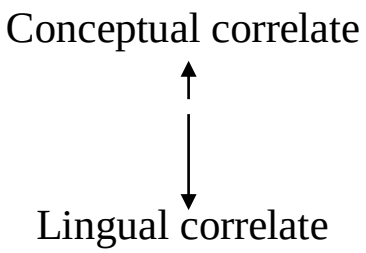
stativeness/non-stativeness; nouns have the dependent grammatical meaning of contableness/uncountableness and animateness/inanimateness. The most important thing about the dependent grammatical meaning is that it influences the realization of grammatical categories restricting them to a subclass. Thus the dependent grammatical meaning of countableness/uncountableness influences the realization of the grammatical category of number as the number category is realized only within the subclass of countable nouns, the grammatical meaning of animateness/inanimateness influences the realization of the grammatical category of case, teminativeness/non-terminativeness – the category of tense, transitivity/intransitivity – the category of voice.



1.2. Grammatical categories

Grammatical categories are made up by the unity of identical grammatical meanings that have the same form (e.g. singular::plural). Due to dialectal unity of language and thought, grammatical categories correlate, on the one hand, with the conceptual categories and, on the other hand, with the objective reality.

It follows that we may define grammatical categories as references of the corresponding objective categories. For example, the objective category of **time** finds its representation in the grammatical category of **tense**, the objective category of **quantity** finds its representation in the grammatical category of **number**. Those grammatical categories that have references in the objective reality are called **referential** grammatical categories. However, not all of the grammatical categories have references in the objective reality, just a few of them do not correspond to anything in the objective reality. Such categories correlate only with conceptual matters:



They are called **significational** categories. To this type belong the categories of **mood** and **degree**. Speaking about the grammatical category of mood we can say that it has **modality** as its conceptual correlate. It can be explained by the fact that it does not refer to anything in the objective reality – it expresses the speaker's attitude to what he says.

2. The notion of opposition

Any grammatical category must be represented by at least two grammatical forms (e.g. the grammatical category of number – singular and plural forms). The relation between two grammatical forms differing in meaning and external signs is called **opposition –** *book::book**s*** (unmarked member/marked member). All grammatical categories find their realization through oppositions, e.g. the grammatical category of number is realized through the opposition singular::plural.

Taking all the above mentioned into consideration, we may define the grammatical category as the opposition between two mutually exclusive form-classes (a form-class is a set of words with the same explicit grammatical meaning).

Means of realization of grammatical categories may be synthetic (*near – nearer*) and analytic (*beautiful – more beautiful*).

3. The parts of speech problem. Word classes

The parts of speech are classes of words, all the members of these classes having certain characteristics in common which distinguish them from the members of other classes. The problem of word classification into parts of speech still remains one of the most controversial problems in modern linguistics. The attitude of grammarians with regard to parts of speech and the basis of their classification varied a good deal at different times. Only in English grammarians have been vacillating between 3 and 13 parts of speech. There are four approaches to the problem:

1) classical (logical-inflectional);

2) functional;
3) distributional;
4) complex.

The **classical** parts of speech theory goes back to ancient times. It is based on Latin grammar. According to the Latin classification of the parts of speech all words were divided dichotomically into **declinable** and **indeclinable** parts of speech. This system was reproduced in the earliest English grammars. The first of these groups, declinable words, included nouns, pronouns, verbs and participles, the second – indeclinable words – adverbs, prepositions, conjunctions and interjections. The logical-inflectional classification is quite successful for Latin or other languages with developed morphology and synthetic paradigms but it cannot be applied to the English language because the principle of declinability/indeclinability is not relevant for analytical languages.

A new approach to the problem was introduced in the XIX century by H. Sweet. He took into account the peculiarities of the English language. This approach may be defined as **functional**. He resorted to the functional features of words and singled out nominative units and particles. To **nominative** parts of speech belonged noun-words (noun, noun-pronoun, noun-numeral, infinitive, gerund), adjective-words (adjective, adjective-pronoun, adjective-numeral, participles), verb (finite verb, verbals – gerund, infinitive, participles), while adverb, preposition, conjunction and interjection belonged to the group of **particles**. However, though the criterion for classification was functional, H. Sweet failed to break the tradition and classified words into those having morphological forms and lacking morphological forms, in other words, declinable and indeclinable.

A **distributional** approach to the parts to the parts of speech classification can be illustrated by the classification introduced by Ch. Fries. He wanted to avoid the traditional terminology and establish a classification of words based on distributive analysis, that is, the ability of words to combine with other words of different types. At the same time, the lexical meaning of words was not taken into account. According to Ch. Fries, the words in such sentences as 1) *Woggles ugged diggles*; 2) *Uggs woggled diggs*; 3) *Woggs diggled uggles* are quite evident structural signals, their position and combinability are enough to classify them into three word-classes. In this way, he introduced four major **classes of words** and 15 **form-classes**. Let us see how it worked. Three test frames formed the basis for his analysis:

Frame A – *The concert was good* (always).

Frame B – *The clerk remembered the tax* (suddenly).

Frame C – *The team went there*.

It turned out that his four classes of words were practically the same as traditional nouns, verbs, adjectives and adverbs. What is really valuable in Ch. Fries' classification is his investigation of 15 groups of function words (form-classes) because he was the first linguist to pay attention to some of their peculiarities.

All the classifications mentioned above appear to be one-sided because parts of speech are discriminated on the basis of only one aspect of the word: either its meaning or its form, or its function.

In modern linguistics, parts of speech are discriminated according to three criteria: semantic, formal and functional. This approach may be defined as **complex**. The **semantic** criterion presupposes the grammatical meaning of the whole class of words (general grammatical meaning). The **formal** criterion reveals paradigmatic properties: relevant grammatical categories, the form of the words, their specific inflectional and derivational features. The **functional** criterion concerns the syntactic function of words in the sentence and their combinability. Thus, when characterizing any part of speech we are to describe: a) its semantics; b) its morphological features; c) its syntactic peculiarities.

The linguistic evidence drawn from our grammatical study makes it possible to divide all the words of the language into:

a) those denoting things, objects, notions, qualities, etc. – words with the corresponding references in the objective reality – **notional** words;

b) those having no references of their own in the objective reality; most of them are used only as grammatical means to form up and frame utterances – **function** words, or **grammatical** words.

It is commonly recognized that the notional parts of speech are nouns, pronouns, numerals, verbs, adjectives, adverbs; the functional parts of speech are articles, particles, prepositions, conjunctions and modal words.

The division of language units into notion and function words reveals the interrelation of lexical and grammatical types of meaning. In notional words the lexical meaning is predominant. In function words the grammatical meaning dominates over the lexical one. However, in actual speech the border line between notional and function words is not always

clear cut. Some notional words develop the meanings peculiar to function words – e.g. seminotional words – *to turn, to get*, etc.

Notional words constitute the bulk of the existing word stock while function words constitute a smaller group of words. Although the number of function words is limited (there are only about 50 of them in Modern English), they are the most frequently used units.

Generally speaking, the problem of words' classification into parts of speech is far from being solved. Some words cannot find their proper place. The most striking example here is the class of adverbs. Some language analysts call it *a ragbag, a dustbin* (F. Palmer), academician V. Vinogradov defined the class of adverbs as "купа сміття". It can be explained by the fact that to the class of adverbs belong those words that cannot find their place anywhere else. At the same time, there are no grounds for grouping them together either. Compare: *perfectly (She speaks English* ***perfectly****)* and *again (He is here* ***again****)*. Examples are numerous (all temporals). There are some words that do not belong anywhere – e.g. *after all*. Speaking about *after all* it should be mentioned that this unit is quite often used by native speakers, and practically never by our students. Some more striking examples: *anyway*, *actually, in fact*. The problem is that if these words belong nowhere, there is no place for them in the system of words, then how can we use them correctly? What makes things worse is the fact that these words are devoid of nominative power, and they have no direct equivalents in the Ukrainian languages. Meanwhile, native speakers use these words subconsciously, without realizing how they work.

THEME 3

GRAMMATICAL CHARACTERISTICS OF THE NOUN

Problems for discussion

1. General characteristics.
2. The category of number
3. The category of case.
4. The problem of gender in English.
5. Substantivization of adjectives and adjectivization of nouns.

1. General characteristics

The noun is the central lexical unit of language. It is the main nominative unit of speech. As any other part of speech, the noun can be characterised by three criteria: **semantic** (the meaning), **morphological** (the form and grammatical categories) and **syntactical** (functions, distribution).

Semantic features of the noun. The noun possesses the grammatical meaning of thingness, substantiality. According to different principles of classification nouns fall into several subclasses:

1) according to the type of nomination they may be **proper** and **common**;

2) according to the form of existence they may be **animate** and **inanimate**. Animate nouns in their turn fall into **human** and **non-human.**

3) according to their quantitative structure nouns can be **countable** and **uncountable.**

This set of subclasses cannot be put together into one table because of the different principles of classification.

It should be noted that proper nouns have been usually overlooked by linguists, since their lexical meaning is difficult to investigate.

In modern English proper nouns fall into 2 groups: nouns that are used without any article, nouns that may function both with and without an article. For example, the definite article with a family name in plural signifies reference to the whole family. Some geographical names may be used with or without the definite article depending on geographical names they name, e. g. *the Missouri* refers to the river, *Missouri* – to a state.

There are 4 classes of common nouns:

- class nouns;
- collective nouns;
- nouns of material;
- abstract nouns.

Class nouns denote persons or things belonging to a class. These nouns are countable: *shop, table, tree.*

Collective nouns (or nouns of multitude) denote a number or collection of similar individuals or things regarded as a single unit: *police, machinery, people, family*.

Nouns of material denote various substances and are usually uncountable: *iron, tea, paper.*

Abstract nouns are said to denote some quality, state, action or idea, therefore abstract nouns must be by definition uncountable: *kindness, fight, time*. This group may also include such countable nouns as, for example, *idea*.

Morphological features of the noun. In accordance with the morphological structure of the stems all nouns can be classified into: simple, derived (stem + affix, affix + stem – *thingness*); compound (stem+ stem – *armchair*) and composite (the Hague). The noun has morphological categories of number and case. Some scholars admit the existence of the category of gender.

Syntactic features of the noun. The noun can be used in the sentence in all syntactic functions but predicate. Speaking about noun combinability, we can say that it can go into right-hand and left-hand connections with practically all parts of speech. That is why practically all parts of speech but the verb can act as noun determiners. However, the most common noun determiners are considered to be articles, pronouns, numerals, adjectives and nouns themselves in the common and genitive case.

The noun as a part of speech has the categorical meaning of "substance" or "thingness". "Thingness" is a grammatical meaning that permits names of abstract notions, actions and qualities to function in the same way with names of objects and living beings.

2. The category of number

The grammatical category of number is the linguistic representation of the objective category of quantity. The number category is realized through the opposition of two form-classes: the plural form :: the singular form. The category of number in English is restricted in its realization because of the dependent implicit grammatical meaning of countableness/uncountableness. The number category is realized only within subclass of countable nouns.

The grammatical meaning of number may not coincide with the notional quantity: the noun in the singular does not necessarily denote one object while the plural form may be used to denote one object consisting of several parts. The singular form may denote:

a) oneness (individual separate object: *a cat*);

b) generalization (the meaning of the whole class: *The cat is a domestic animal*);

c) indiscreteness (uncountableness: *money, milk*).

The plural form may denote:

a) the existence of several objects (*cats*);

b) the inner discreteness (pluralia tantum: *jeans*).

To sum it up, all nouns may be subdivided into three groups:

1. The nouns in which the opposition of explicit discreteness/indiscreteness is expressed: *cat::cats.*

2. The nouns in which this opposition is not expressed explicitly but is revealed by syntactical and lexical correlation in the context. There are two groups here:

A. Singularia tantum. It covers different groups of nouns: proper names, abstract nouns, material nouns, collective nouns.

B. Pluralia tantum. It covers the names of objects consisting of several parts (*jeans*), names of sciences (*mathematics*), names of diseases, games, etc.

3. The nouns with homogenous number forms. The number opposition here is not expressed formally but is revealed only lexically and syntactically in the context: e.g. *Look! A sheep is eating grass. Look! The sheep are eating grass*.

4. The category of case

Case expresses the relation of a word to another word in the word-group or sentence (*my sister's coat*). The category of case correlates with the objective category of possession. The case category in English is realized through the opposition: The Common Case::The Possessive Case (*sister::sister's*). However, in modern linguistics the term "genitive case" is used instead of the "possessive case" because the meanings rendered by the "`s" sign are not only those of possession. The scope of meanings rendered by the Genitive Case is the following:

a) Possessive Genitive: *Mary's father – Mary has a father*.

b) Subjective Genitive: *The doctor's arrival – The doctor has arrived*.

c) Objective Genitive: *The man's release – The man was released.*

d) Adverbial Genitive: *Two hour's work – X worked for two hours.*

e) Equation Genitive: *a mile's distance – the distance is a mile.*

f) Genitive of destination: *children's books – books for children*.

g) Mixed Group: *yesterday's paper, Nick's school* cannot be reduced to one nucleus John's word.

To avoid confusion with the plural, the marker of the genitive case is represented in written form with an apostrophe. This fact makes possible disengagement of –`s form from the noun to which it properly belongs, e.g.: *The man I saw yesterday's son*, where -s is appended to the whole group (the so-called group genitive). It may even follow a word which normally does not possess such a formant, as in *somebody else's book*.

There is no universal point of view as to the case system in English. Different scholars stick to a different number of cases.

1. There are two cases: the Common one and the Genitive.
2. There are no cases at all, the form `s is optional because the same relations may be expressed by the "of-phrase": *the doctor's arrival – the arrival of the doctor*.
3. There are three cases: the Nominative, the Genitive, the Objective due to the existence of objective pronouns *me, him, whom*.
4. Case Grammar. Ch. Fillmore introduced syntactic-semantic classification of cases. They show relations in the so-called deep structure of the sentence. According to him, verbs may stand to different relations to nouns. There are 6 cases:

1) Agentive Case (A) *John opened the door*.
2) Instrumental case (I) *The key opened the door; John used the key to open the door*.
3) Dative Case (D) *John believed that he would win* (the case of the animate being affected by the state of action identified by the verb).
4) Factitive Case (F) *The key was damaged* (the result of the action or state identified by the verb).
5) Locative Case (L) *Chicago is windy*.
6) Objective case (O) *John stole the book*.

4. The problem of gender in English

Gender plays a relatively minor part in the grammar of English by comparison with its role in many other languages. There is no gender concord, and the reference of the pronouns *he, she, it* is very largely determined by what is sometimes referred to as "natural" gender for English, it depends upon the classification of persons and objects as male, female or inanimate. Thus, the recognition of gender as a grammatical category is logically independent of any particular semantic association.

According to some language analysts (B. Ilyish, F. Palmer, and O. Morokhovska), nouns have no category of gender in Modern English.

Prof. Ilyish states that not a single word in Modern English shows any peculiarities in its morphology due to its denoting male or female being. Thus, the words *husband* and *wife* do not show any difference in their forms due to peculiarities of their lexical meaning. The difference between such nouns as *actor* and *actress* is a purely lexical one. In other words, the category of sex should not be confused with the category of sex, because sex is an objective biological category. It correlates with gender only when sex differences of living beings are manifested in the language grammatically (*tiger – tigress*). Still, other scholars (M. Blokh, J. Lyons) admit the existence of the category of gender. Prof. Blokh states that the existence of the category of gender in Modern English can be proved by the correlation of nouns with personal pronouns of the third person (*he, she, it*). Accordingly, there are three genders in English: the neuter (non-person) gender, the masculine gender, the feminine gender.

5. Substantivization of adjectives and adjectivization of nouns

In general, substantivization of adjectives implies transposition of adjectives into nouns. As a result, substantivized words acquire the nounal paradigm.

Substantivized adjectives acquire some or all of the characteristics of the noun, but their adjectival origin is still generally felt.

Substantivized adjectives are divided into wholly substantivized and partially substantivized adjectives.

Wholly substantivized adjectives have all characteristics of countable nouns. They may be preceded by the article, may take the plural form inflexion -s and may be used in the Possessive case. For example, *a criminal, two criminals, a criminal's arrest.*

Some wholly substantivized adjectives have only the plural form: *eatables, valuables, ancients, sweets, greens.*

Partially substantivized adjectives acquire only some of the characteristics of the noun. They are used with the definite article. For example, *the happy* (means "happy people in general").

Prof. Rayevska points out that such substantivized adjectives preserve much of their adjectival nature, which may be illustrated by the possibility of qualifying them by means of adverbs. For example, *the really happy*. Such nouns belong to collective nouns.

Partially substantivized adjectives denote a whole class: *the rich, the poor; the unemployed.* They may also denote abstract notions: *the good,*

the evil, the beautiful, the singular, the plural, the future, the present, the past.

If we take into consideration given examples*: "to measure the immeasurable", "to do the impossible"* we may observe that they serve stylistic purposes as a colourful means of emphasis in literary style. Substantivization of adjectives of colour for stylistic purposes is also possible. For example, *the blue of the sky*.

Substantivized adjectives denoting nationalities also fall under wholly and partially substantivized adjectives.

Wholly substantivized adjectives are: *a Ukrainian – Ukrainians, a German – Germans.*

Partially substantivized adjectives are: *the English, the French, the Chinese.*

Among the noun-converted adjectives we may find old, well-established units and also new ones, which provide a vivid colouring. For example, the words *a relative, a black, a dear* are unquestionably established, while such a noun as *a vulnerable* bears the mark of purposeful conversion.

In modern linguistics we may also observe the phenomenon of adjectivization of nouns. It gave rise to many discussions. It concerns the cases of attributive use of nouns as in examples: (a) *stone wall*, *peace struggle*, (a) *brick wall* etc. The question is whether the first component of such phrases remains a noun or it becomes an adjective. O. Jesperson and others suppose that in such cases the words: stone, peace, brick automatically become adjectives, but H. Sweet and many other grammarians assert that these words remain nouns, while Prof. E. Shubin considers that they have become a separate part of speech – the attributive noun. But the fact that such nouns can have neither number nor case distinction and do not denote quality or property suggests the conclusion that the first component in the above word combinations remains a noun though in a special (in the attributive) function, like the infinitive in the word combination *a book to read* remains an infinitive (that is, a verb) though used in the function of an attribute.

THEME 4

GRAMMATICAL CHARACTERISTICS OF THE ADJECTIVE

Problems for discussion

1. The grammatical features of the adjective.
2. Qualitative and relative adjectives
3. The degrees of comparison of adjectives.
4. The grammatical features of the adverb.
5. The structural composition of the adverb
6. The semantics of the adverb.

1. The grammatical features of the adjective

The adjective expresses the property of the substance, such as its material, color, dimensions, position, state and other characteristics both permanent and temporary.

Adjectives are known for their specific combinability with nouns usually in pre-position, occasionally in post-position.

In the sentence the adjective performs the functions of an attribute and a predicative:

She is a nice girl.

I will be silent as a grave.

He feels good.

It was sensational.

Adjectives may be followed by definite complements – prepositions, e.g. *fond of, jealous of, curious of, suspicious of, angry with, serious about, certain about, happy about, grateful to, thankful to, useful for.*

To the derivational features of adjectives belong a number of suffixes and prefixes of which the most important are: -ful (*hopeful*), -less (*childless*), -ish (*bluish*), -ous (*famous*), -ic (*basic*), -ive (*decorative*), pre- (*premature*), in- (*inaccurate*).

Among the adjectival affixes should also be named the prefix a-, which constitutes the class of statives.

Statives denote different kinds of state, mostly of temporary duration. The main meaning rendered by the statives are:

– the psychic state of a person (*afraid, ashamed, aware, alive, awake*);

– the physical state of a person (*afoot*);
– the physical state of the object (*afire, ablaze, aglow*).

2. Qualitative and relative adjectives

All the adjectives are traditionally divided into 2 large subclasses: qualitative and relative.

Relative adjectives express such properties of a substance that how direct relation of the substance to some other substance: wood – a *wooden* house, mathematics – a *mathematical* analysis, history – a *historical* event, colour – *coloured* postcards.

Qualitative adjectives denote various qualities of substances which can be quantitavely estimated, that is establish their quantitative measure. The measure of quality may be estimated as high and low, sufficient and insufficient, etc.: *a difficult question – a very difficult question, a dangerous experiment – rather a dangerous experiment, hearty welcome – not a very hearty welcome.*

3. The degrees of comparison of adjectives

Qualitative adjectives are capable of forming degrees of comparison, while relative adjectives are not: *a pretty girl – a prettier girl – the prettiest girl.*

Though some relative adjectives when used in broader meaning can form degrees of comparison.

He took a glance at the <u>wooden</u> face of his uncle. The uncle was sitting behind a table and looking <u>more wooden</u> that ever.

The category of comparison expresses the quantitative characteristic of the quality of the adjective. The category of comparison constitutes the opposition of three forms known as the basic forms:

– positive degree (having no marked element);
– the comparative degree (with the marker -er or more);

O : : O-er
O : : more O

– the superlative degree (with the markers -est or most).

O : : O-est
O : : the most O

Adjectives can also form the **diminutive comparison** with formal markers less/least: *important::less important::the least important.*

Some adjectives form their degrees of comparison irregularly: *good::better::the best, bad::worse::the worst.*

THEME 5

ADVERB

Problems for discussion

1. The grammatical categories of adverb.
2. The structural composition of the adverb.
3. The semantics of adverbs.

1. The grammatical categories of adverb

The adverb is usually defined as a word expressing either property of an action, or property of another property, or circumstances in which an action occurs.

Of all 4 notional parts of speech adverbs are the least self-dependent.

In accordance with their categorial meaning, adverbs are characterized by combinability with verbs and adjectives. The function of adverbs in these combinations consists in expressing different adverbial modifiers.

Adverbs can also refer to the whole situations, in this function they are considered to be "situation-determinants":

The woman was crying hysterically (adv. modifier of manner)

Then he stamps his boots again and goes into the room (two adverb determinant of the situation: the first – of time, the second – of recurrence).

2. The structural composition of the adverb

In accord with their word-building structure adverbs may be simple and derived.

Simple adverbs are rather few, and nearly all of them display functional semantics, mostly of pronominal character: *here, there, now, then, so, quite, why, where, when*.

To the typical **derivational adverbial** affixes belong:

a) suffixes: -ly (*slowly, firstly*), -ways (*sideways, crossways*), -wise (clockwise), -wards (*homewards, seawards, afterwards*);

b) prefix a- (*away, ahead, apart, across*);

c) peculiar phrasal groups with prepositions and conjunctions: *sometimes, nowhere, anyhow; at least, at most, at last; to and fro, upside down*.

3. The semantics of adverbs

On the basis of their semantics adverbs are commonly divided into qualitative, quantitative and circumstantial:

1) by **qualitative** such adverbs are meant that express non-graded qualities of actions the typical adverbs of this kind are qualitative adverbs in -ly: *The little boy was crying bitterly.*

2) the adverbs interpreted as **quantitative** include words of degree. They may be subdivided into several sets:

– adverbs of high degree (are sometimes called intensifiers): *very, quite, entirely, greatly, absolutely, strongly, perfectly, pretty, much*;

– adverbs of excessive degree, belonging to a broader class of intensifiers: *too, awfully, tremendously, dreadfully, terrifically*;

– adverbs of unexpected degree: *surprisingly, astonishingly, amazingly*;

– adverbs of moderate degree: *comparatively, relatively, rather*;

– adverbs of low degree: *a little, a bit, slightly*;

– adverbs of approximate degree: *almost, nearly*;

– adverbs of optimal degree: *enough, sufficiently, adequately*;

– adverbs of inadequate degree: insufficiently, unbearably, ridiculously;

– adverbs of underdegree: *hardly, scarcely*.

Thus, as seen from the examples, qualitative adjectives have full notional value, while quantitative adverbs – are specific functional words

3) **circumstantial adverbs** are also divided into notional and functional:

– circumstantial adverbs of **notional value** include two basic sets:

a) adverbs of time: *today, already, ever, recently, early*;

b) adverbs of place: *homeward, near, far, outside*;

– the **functional circumstantial** adverbs are words of pronominal character. Many of these words are used as syntactic connectors and question-forming words: *now, here, when, where, so, thus, how, why*, etc.

Adverbs of qualitative class may express the category of comparison, much in the same way as adjectives do: *quickly – quicker – quickest – less quickly – least quickly; frequently – more frequently –most frequently.*

THEME 6

GRAMMATICAL CHARACTERISTICS OF THE VERB

Problems for discussion

1. General characteristics.
2. Classifications of English verbs.
3. The category of voice.
4. The category of tense.
5. The category of aspect.

1. General characteristics

Grammatically the verb is the most complex part of speech. First of all it performs the central role in realizing predication – connection between situation in the utterance and reality. That is why the verb is of primary informative significance in an utterance. Besides, the verb possesses quite a lot of grammatical categories. Furthermore, within the class of verb various subclass divisions based on different principles of classification can be found.

Semantic features of the verb. The verb possesses the grammatical meaning of verbiality – the ability to denote a process developing in time. This meaning is inherent not only in the verbs denoting processes, but also in those denoting states, forms of existence, evaluations, etc.

Morphological features of the verb. The verb possesses the following grammatical categories: tense, aspect, voice, mood, person, number, finitude and phase. The common categories for finite and non-finite forms are voice, aspect, phase and finitude. The grammatical categories of the English verb find their expression in synthetical and analytical forms. The formative elements expressing these categories are grammatical affixes, inner inflexion and function words. Some categories have only synthetical forms (person, number), others – only analytical (voice). There are also categories expressed by both synthetical and

analytical forms (mood, tense, aspect).

Syntactic features. The most universal syntactic feature of verbs is their ability to be modified by adverbs. The second important syntactic criterion is the ability of the verb to perform the syntactic function of the predicate. However, this criterion is not absolute because only finite forms can perform this function while non-finite forms can be used in any function but predicate. And finally, any verb in the form of the infinitive can be combined with a modal verb.

2. Classifications of English verbs

According to different principles of classification, classifications can be morphological, lexical-morphological, syntactical and functional.

A. **Morphological** classifications.

1. According to their stem-types all verbs fall into: simple (*to go*), sound-replacive (*food – to feed, blood – to bleed*), stress-replacive (*import – to import, transport – to transport*), expanded (with the help of suffixes and prefixes) (*cultivate, justify, overcome*), composite (correspond to composite nouns) (*to blackmail*), phrasal (*to have a smoke, to give a smile*) (they always have an ordinary verb as an equivalent).

2. According to the way of forming past tenses and Participle II verbs can be regular and irregular.

B. **Lexical-morphological** classification is based on the implicit grammatical meanings of the verb. According to the implicit grammatical meaning of transitivity/intransitivity verbs fall into transitive and intransitive. According to the implicit grammatical meaning of stativeness/non-stativeness verbs fall into stative and dynamic. According to the implicit grammatical meaning of terminativeness/non-terminativeness verbs fall into terminative and durative. This classification is closely connected with the categories of Aspect and Phase.

C. **Syntactic** classifications. According to the nature of predication (primary and secondary) all verbs fall into finite and non-finite. According to syntagmatic properties (valency) verbs can be of obligatory and optional valency, and thus they may have some directionality or be devoid of any directionality. In this way, verbs fall into the verbs of directed (*to see, to take, etc.*) and non-directed action (*to arrive, to drizzle,* etc.):

D. **Functional** classification. According to their functional significance verbs can be notional (with the full lexical meaning), semi-notional (modal verbs, link-verbs), auxiliaries.

3. The category of voice

The form of the verb may show whether the agent expressed by the subject is the doer of the action or the recipient of the action (*John broke the vase – The vase was broken*). The objective relations between the action and the subject or object of the action find their expression in language as the grammatical category of voice. Therefore, the category of voice reflects the objective relations between the action itself and the subject or object of the action:

The category of voice is realized through the opposition Active voice::Passive voice. The realization of the voice category is restricted because of the implicit grammatical meaning of transitivity/intransitivity. In accordance with this meaning, all English verbs should fall into transitive and intransitive. However, the classification turns out to be more complex and comprises 6 groups:

1. Verbs used only transitively: *to mark, to rais.*
2. Verbs with the main transitive meaning: *to see, to make, to build.*
3. Verbs of intransitive meaning and secondary transitive meaning. A lot of intransitive verbs may develop a secondary transitive meaning: *They laughed me into agreement. He danced the girl out of the room.*
4. Verbs of a double nature, neither of the meanings are the leading one, the verbs can be used both transitively and intransitively: *to drive home – to drive a car.*
5. Verbs that are never used in the Passive Voice: *to seem, to become.*
6. Verbs that realize their passive meaning only in special contexts: *to live, to sleep, to sit, to walk, to jump.*

Some scholars admit the existence of Middle, Reflexive and Reciprocal voices. “Middle Voice” – the verbs primarily transitive may develop an intransitive middle meaning: *That adds a lot. The door opened. The book sells easily. The dress washes well.* “Reflexive Voice”: *He dressed. He washed* – the subject is both the agent and the recipient of the action at the same time. It is always possible to use a reflexive pronoun in this case: *He washed himself.* “Reciprocal voice”: *They met. They kissed* – it is always possible to use a reciprocal pronoun here: *They kissed each other.*

We cannot, however, speak of different voices, because all these meanings are not expressed morphologically.

4. The category of tense

The category of tense is a verbal category that reflects the objective category of time. The essential characteristic of the category of tense is that it relates the time of the action, event or state of affairs referred to in the sentence to the time of the utterance (the time of the utterance being "now" or the present moment). The tense category is realized through the oppositions. The binary principle of oppositions remains the basic one in the correlation of the forms that represent the grammatical category of tense. The present moment is the main temporal plane of verbal actions. Therefore, the temporal dichotomy may be illustrated by the following graphic representation (the arrows show the binary opposition).

Generally speaking, the major tense-distinction in English is that which is traditionally described as an opposition of past:: resent. But this is best regarded as a contrast of past::non-past. Quite a lot of scholars do not recognize the existence of future tenses, because what is described as the "future" tense in English is realized by means of auxiliary verbs *will* and *shall.* Although it is undeniable that *will* and *shall* occur in many sentences that refer to the future, they also occur in sentences that do not. And they do not necessarily occur in sentences with a future time reference. That is why future tenses are often treated as partly modal.

5. The Category of Aspect

The category of aspect is a linguistic representation of the objective category of Manner of Action. It is realized through the opposition Continuous::Non-Continuous (Progressive::Non-Progressive).

The realization of the category of aspect is closely connected with the lexical meaning of verbs.

There are some verbs in English that do not normally occur with progressive aspect, even in those contexts in which the majority of verbs necessarily take the progressive form. Among them so-called "non-progressive" verbs are *think, understand, know, hate, love, see, taste, feel, possess, own,* etc. The most striking characteristic that they have in common is the fact that they are stative – they refer to a state, rather than to an action, event or process. It should be observed, however, that all the "non-progressive" verbs take the progressive aspect under particular circumstances. As the result of internal transposition verbs of non-progressive nature can be found in the Continuous form: *Now I'm knowing*

you. Generally speaking the Continuous form has at least two semantic features – duration (the action is always in progress) and definiteness (the action is always limited to a definite point or period of time). In other words, the purpose of the Continuous form is to serve as a frame which makes the process of the action more concrete and isolated.

THEME 6

SYNTAX

Problems for discussion

1. The subject matter of Syntax.
2. Phrase (general characteristics).
3. Classification of phrases according to the character of their arrangement.
4. Classification of phrases according to the leading member.
5. Classification of phrases according to the position of the dependent element.

1. The subject matter of Syntax

Syntax is a part of grammar that studies the ways in which words may be combined and the relations between the words in combinations. In these combinations words are combined according to different syntactical rules of the language, i.e. they are syntactically connected and form the two syntactic units we know – phrases and sentences:

e.g. *a book*

He came in.

Since the 18-th century many linguists were interested in combinations of words, but only at the end of the 19-th and the beginning of the 20-th century in particular a true scientific theory of phrase was introduced in linguistics. It was started by F. Fortunatov, A. Shakhmatov and A. Peshkovsky. A lot of grammarians have contributed much to the development of this theory, among them L. Bloomfield, H. Sweet, V. Admony, V. Burlakova and many others.

In the 50s of the 20-th century academician V. Vinogradov and some other linguists declared that coordinate, predicative and prepositional word combinations were not considered to constitute phrases. They distinguished

only subordinate phrases.

Let's analyse the word combination *Tom and Mary*. The words are syntactically connected by means of the conjunction *and*. In the sentence *Tom and Mary get married* this combination is the subject of the sentence (the preposition-modifier to the predicate *get married*). So we are able to state the fact that the word combination *Tom and Mary* is a syntactic unit, but not a sentence (it doesn't refer to any situation). And we know only two syntactic units: phrase and sentence. That's why *Tom and Mary* is a combination of syntactically connected words – a phrase.

B. Illyish, V. Zhermunsky, L. Bloomfield, V. Burlakova and many other linguists are of the opinion that phrase is any syntactically organized group of words only if the combinations of syntactically connected words are not form-markers of some grammatical category:

e.g. *have done* (Present Perfect of the verb "do")
was speaking (Past Continuous of the verb "speak")
will come (Future Tense of the verb "come")

2. Phrase (general characteristics)

Phrases are not characterized by sentence stress or any intonation pattern, are of no communicative value.

Every lingual unit in any language has some potential ability towards combinability with other lingual units. This typical feature of the units is called **valency**. The term is derived from chemistry by the French structuralist L. Tesniere, who was the first to introduce verb valency in linguistics. The world known scholars V. Vinogradov and V. Admony classified valency into obligatory and non-obligatory. Obligatory combinability is necessary semantically and formally and is characterised by strong government. For example, the verb "to be" can't be used without any extension: e.g. *She is a student. The student's allow tied to 6A.*

The only case where "to be" is used without any extension is "*To be or not to be…*" ("Hamlet" by W. Shakespeare). Very often much is dependent upon the grammar pattern: e.g. *The classmaster is George's friend. The classmaster is an old friend of George's.* (The leading element is absent).

The types of syntactic connections in the phrase (according to Z. Yelmslev, V. Barkhudarov, A. Mukhin):

1. The elements are to some extent independent (coordination): e.g. *teachers and students.*

2. One of the elements is independent, the rest are dependent upon it

(subordination): e.g. *a smart student.*

3. The elements are interdependent (predication): e.g. *Don't play.*

3. Classification of phrases according to the character of their arrangement

So according to the character of the arrangement of the words in the phrases we can differentiate the following types of them:

I. **Coordinate** (the elements are syntactically equal):

e.g. *rough and amiable*
now and then
tea and biscuits

Coordinate phrases consist of two or more elements which are syntactically of the same rank but we can't say that they are equal and we are able to change their position because in a lot of coordinate phrases the first comes the element with less syllables *(men and women).* But if you are polite you should say *My teacher and P.*

There is no nucleus in coordinate phrases. These phrases may be endless but practically there can be not more than 10-15 elements in one word combination (a *man of over seventy, very bald, hatchet-faced, with a grey beard*).

II. **Predicative** (the subject and the predicate, they are interdependent):

e.g. *She is sleeping.*
I am very sorry.
They are students.

Predicative phrases include the subject and the predicate, i.e. the elements forming a complete predicative line. They are interdependent grammatically and semantically.

III. **Subordinate** (the leading element and the rest depending on it):

e.g. *oral quiz awfully glad*
ran quickly

4. Classification of phrases according to the leading member

Classification of subordinate phrases according to the leading element (the leading element can be introduced by different parts of speech):

1. Noun phrases (the head word is a noun): *a smart lawyer, a woman of science.*

2. Adjectival phrases (the head word is an adjective): *likely to succeed, very beautiful.*

3. Adverbial phrases (the head word is an adverb): *very suddenly, well enough.*

4. Verb phrases (the head word is a verb): *come here, tell the truth.*

The head word may be also introduced by infinitive, gerund or participle; accordingly we have the following phrases:

a) infinitival: *to speak English;*

b) gerundial: *after reading books;*

c) participial: *seeing her, seen at a distance.*

The verbal idea may be extended by:

a) adverbs or adverbial phrases: *The girl disappeared quite quickly.*

b) adjectives or adjectival phrases: *She came in happy.*

c) prepositional groups: *The child depends on you.*

d) infinitives: *He laughed to think of it (when he thought of at).*

e) participles I or II: *She turned surprised. The woman sat smiling.*

f) conjunctional groups: *He was running as if in alarm.*

5) Pronominal phrases (the head word is a pronoun): *all of them the others;*

6) Numeric phrases (the head word is a numeral): *three of us an easy first;*

7) Prepositional phrases (the head word is a preposition): *It is not on the table but under it.*

The preposition is a part of speech that has its own lexical meaning. If we change the preposition we are sure to change the thought of the sentence. The prepositions "on" and "under" indicate the rheme of the sentence (the most important information). But in the sentence *There is a book on the table* the rheme is introduce by the phrase "*a book*", that's why the phrase "*on the table*" is considered as a subordinate noun phrase (not a prepositional one because the preposition "on" is not the head word here). The head word is "table" and the rest words (on the) are dependent upon it.

5. Classification of phrases according to the position of the dependent element

Subordinate phrases can be also classified according to the position of the dependent element into regressive and progressive phrases. In regressive phrases the dependent elements are placed before the leading word (left-handed dependent elements): e.g. *a difficult exam.*

If the dependent elements follow the leading word (right-handed dependent elements) the phrase is progressive: e.g. *stories by Maugham.*

We can also differentiate phrases due to the syntactic functions of the dependent elements in the sentence:

1. Attributive:

a) regressive: *smart teachers, two girls, annoyed woman, our speech, answering students;*

b) progressive: *those present, poems by Shevchenko.*

2. Objective: *tell the story, say to her.*

3. Adverbial (place, purpose, manner, time etc.):

a) progressive: *enter the room, to stop to read, speak perfectly, come early;*

b) regressive: *quickly effaced.*

Types of syntactic connection in a phrase:

1. Agreement: *this contest, these contests.*

2. Government: *collected test papers (the verb is always used with some extension*).

3. Adjoining (the extension is used for emphasis): *He nodded. He nodded his head. He noded silently. He nodded his head silently.*

4. Accumulation (latin accumulo – нагромаджувати): *these important facts.*

Accumulation may be found in objects of different types, in attributes of different morphological classes of words: e.g. *(to write) his friend a letter, her old friend.*

The word order is fixed. We can't say "*important these facts*" or "*these and important facts*". If we change the position of one of them we have to change the form or combinability of the words: e.g. *to write a letter to his friend.*

The variety of grammatical meaning to phrases:

world peace = peace all over the world
table lamp = a lamp for tables
silver box = a box made of silver
chair legs = the legs of the chair
river sand = sand from the river
school child = the child who goes to school
alligator shoes = shoes made of the skin of the alligator

The lexical meanings of some phrases:

a dining-room table = a table for making meals
a biliard-table = a table for playing billiards

a substitution table = an orderly arrangement of words for substitution at table = having a meal

turn the tables (on someone) = gain a victory or a position of superiority table-cloth = a cloth spread on a table at meal-times

table-linen = table cloths, napkins etc. used at table

table-land = a plateau

table-spoon = a large spoon used for taking vegetables from a dish table-talk = conversation during a meal

table-tennis = ping-pong

table-wear = dishes, knives, forks, spoons etc. used at meals table a motion (bill) = put a proposal forward for discussion

white hair = the colour of hair

a white bear = a polar bear

the white flag = a symbol of surrender

the White House = the official residence at Washington of the President of the USA

a white lie = a small, harmless lie

white meal = pork, veal, poultry

Shifting of the stress:

a French teacher = French by nationality

a French teacher = of the French language

a blackbird's nest = a nest of a blackbird

a black bird's nest = a bird's nest which is black

a blackbird's nest = nest of a black coloured bird

In phraseology:

Swan song = a song which, according to old stories, a swan sang just before its death; the last work before the death of a poet, misician etc.

Vanity Fair = the world with all its vain pleasures and pursuits; the world of fashion; life led by the idle rich or thoughtless pleasure-seekers

Mother earth = the planet on which we live

toy dog = a little dog (by size)

Two or more words expressing a single idea (a stock phrase):

Security Council = the body of most prominent countries to discuss and preserve security

Labour Party = the name of the political party

Trade Union = an association of people in a particular trade for improving wages, hours etc.

The United Nations Organization = the organization of the countries of

the world joint for purposes of common action

Phrases used for producing some humorous effect:

the umbrella man = a man with an umbrella

the ex-umbrella man = a man who had an umbrella

THEME 7

SENTENCE

Problems for discussion

1. The communicative paradigm of the sentence.
2. The notion of the functional sentence perspective and the means of its expression.
3. The composite sentence as the polypredicative construction.
4. Compound and complex sentences. Types of subordinate clauses.
5. The classification of the subordinate clauses of the complex sentences.

1. The communicative paradigm of the sentence

The sentence is a communicative unit, therefore the primary classification of the sentence must be based on the communicative principle. This principle is formulated as the purpose of communication. As the paradigm is always expressed through a system of oppositions, the communicative paradigm of the sentence gives us the following 3 cardinal sentence types: declarative::interrogative::imperative.

This three-member paradigm is called the communicative paradigm of the sentence.

Each member of the paradigm has its own opposition.

The declarative sentence expresses a statement.

affirmative::negative

The interrogative sentence expresses a question, i.e. a request for information wanted by the speaker from the listener. By virtue of this communicative purpose the interrogative sentence is naturally connected with the answer, forming together with it a question-answer dialogue unity.

general::special::alternative::disjunctive

The imperative sentence expresses inducement that is it urges the listener in the form of request or command to perform or not to perform a certain action.

order::request::wish::proposal

Alongside the three cardinal communicative sentence types another type of sentences is recognized in the theory of syntax, namely the so-called exclamatory sentence. Exclamatory sentences do not possess any complete set of qualities that could place them on one and the same level with the other three communicative types of the sentences.

Each of these cardinal communicative sentence types can be represented in 2 variants: exclamatory and non-exclamatory.

It was a very small house. ⇒ What a very small house it was!

Why did you come? ⇒ Then why on Earth did you come?

Don't say I made you do that. ⇒ Never so long as you live dare say I made you do that!

Ways of expressing different purposes of communication of the speaker, i.e. his "communicative intentions", are studied by the branch of linguistics called "pragmatic linguistics" or "pragmalinguistics".

2. The notion of the functional sentence perspective and the means of its expression

The division of the sentence into notional parts is called nominative, or grammatical division of the sentence. This division is traditional. But besides nominative division, there exists another division of the sentence – the so called "actual division", or the "functional sentence perspective", which reveals the correlative significance of parts of the sentence from the point of view of their informative value.

There are two main notions of the actual division of the sentence:

– the theme – that expresses the information already known

– the rheme – that expresses new information.

th. rh.

Where is Peter? – Peter is away.

rh. th.

Who is away? – Peter is away.

Thus, actual division of the sentence finds its expression only in a concrete communicative context.

Actual division of the sentence serves the purpose to reveal the meaningful center of the sentence – the rheme.

To distinguish between the theme and the rheme, the following structural elements of the language are generally used:

– word order. The regular word order of the sentence corresponds to the theme + rheme pattern.

– intonation. Logical (rhematic) accent may fall on any word of the sentence even functional.

In printed text such a word is shown by special graphic means – either by italics, or bold type, or capitals, etc.

I *am* tired.

or the sake of economy in speech the sentence may be reduced. Such a reduction is always thematic (never rhematic).

– the use of the article. The indefinite article always serves as identifier of the rheme, while the definite article – as the identifier of the theme in the sentence.

Syntactic diarhemes. Diarhemes is a rhythmical and melodical peculiarity of a language under consideration.

The realization of syntactic diarhemes is accompanied usually by change in melodic contour. Syntactic diarhemes should be kept clearly apart from all the other different types of pauses: rhetorical pauses, pauses which function as insertions, etc.

Thus, according to its construction the sentence may be divided into segments in the following way.

e.g. *The basic requirement | for a consistent and reliable theory | is its sound proof.*

But this does not mean that the same sentence cannot be divided in a different way: it may consist of 2 segments or may be pronounced as a one global whole (the latter being rather artificial and may be found only in a very rapid speech).

The completive bond. The completive bond functions between the main and the secondary parts of speech.

There are 3 types of completive bond:

1) direct object completive bond:

He went to post _ the letter.

2) indirect object completive bond:

The students have been working _ all day in the library with the materials.

3) adverbial completive bond:

Poetical and archaic words are not used _ in English speech _ today.

The copulative syntactic bond. The copulative syntactic bond connects the homogeneous parts of the sentence.

e.g. *Those brown velvet sofas, those mahogany wardrobes, those high beds and long ancestral dining table – all this she would sweep away.*

The copulative syntactic bond may introduce into the sentence all kinds of parenthetical insertions:

e.g. *Teachers are conscious of a whole range of texts – simultaneously exciting and bewildering in their variety – which can be used in class.*

The predicative bond. The most complicated the predicative syntactic bond. There are 3 types of the predicative syntactic bond:

1) the formal-grammatical predicative bond that connects the main parts of the sentence;

2) the lexico-phraseological predicative bond is the bond between the lexical subject and the lexical predicate – usually it is realized by means of a diarheme;

3) but the most important for the text is the communicative – dynamic predicative bond which realized between communicatively most important parts of the paragraph.

4. The composite sentence as the polypredicative construction

Depending on the number of predicative lines (SR of primary predication) sentences are generally classified into **simple** (formed by only one predicative line) and **composite** (formed by two or more predicative lines). Hence, the simple sentence is a monopredicative construction, while the composite sentence is a polypredicative construction.

A disputable problem concerning the composite sentence is the status of its component parts (clauses). The generally accepted point of view is that the clause, although having the subject and the predicate of its own, is not a sentence proper, as it cannot function as a separate communicative unit.

As the composite sentence can have 2 principal types of SR established between the clauses – **coordination (parataxes**) and **subordination (hypotaxis**), it is traditionally classified into 2 cardinal types – the **compound sentence** and the **composite sentence.**

The clauses used by *coordination (*within the compound sentence) are grammatically equal, although not interchangeable. That's why the

clauses of the compound sentence are usually classified into 2 types – the leading clause and the sequential clause.

It rained and I remained at home.

The function of coordination is fulfilled by conjunctions. The most frequently used are: and, but, or.

The clauses united by *subordination* (within the complex sentence) are not grammatically equal – one (subordinate) being dominated by the other (principal or main).

The composite sentence is also classified according to the means of combining clauses into a **syndatic (**conjunctional) and **asyndatic** (non-conjunctional) composite sentences.

In the syndetic composite sentence the clauses are combined by means of the following special words designed for this function:

– conjunctions that serve only as connectors;

– conjunction-like words.

Cf.: *He says <u>that</u> he will never do it* (a conjunction).

I know <u>what</u> he says (a connective pronoun).

There are no connective words in asyndetic composite sentence.

The book you gave me yesterday is very interesting.

The most typical conjunctions used in coordination are: *and, but, or, nor, neither, for, either…or, neither… nor,* etc.

And conjunction-like words (adverbs): *then, yet, so, thus, however, nevertheless,* etc.

5. The classification of the subordinate clauses of the complex sentences

Subordinate clauses are classified on the basis of their syntactic function within the whole complex sentence. According to the syntactic function 5 types of subordinate clauses are distinguished:

– the subject;

– the object;

– the predicate;

– the attribute;

– the adverbial: of time, of place, of manner, of cause, of purpose, etc.

1. The subject clause in accord with its functional position expresses the theme of the complex sentence. The distributional pattern of the subject clause is **Clause + V.**

What you say is a dream.

When the subject clause is introduced by the formal subject *it*, the information expressed by the subject clause gains a stronger position in the complex sentence.

2. The predicative clause expresses the rheme of the sentence. Its distributional pattern is as follows: **N + V + Clause.**

The problem is that it will never happen.

They looked as if they had never met before.

3. The distributional pattern of **the object clause** is: **N + V + Clause.**

Let me know when she will come.

4. The distributional patterns of the **attributive clause** are:

– **N + Clause + V**

The reason why he failed is unknown.

– **N + V + N + Clause**

He was talking to the lady whom I didn't know.

He couldn't agree with anything I was speaking about.

5. Although **adverbial clauses** make up a vast system with numerous subdivisions, their distributional pattern is one and the same: **N + V + Clause.**

The semantics (meaning) of adverbial clauses serves the criterion of their classification. Hence, the whole system of adverbial clauses is traditionally classified into the following 4 groups:

a) Clauses of **time and place:**

I studied at school when I met him.

I haven't met him since I finished school.

b) Clauses of **manner and clauses of comparison:**

He speaks English as if he were a born Englishman.

c) Clauses of **different circumstantial semantics** – attendant circumstances, condition, cause, reason, result, concession, purpose, etc.

As he was reading, he didn't notice a little man who entered the room.

He was laughing, while she was in tears.

d) **Parenthetical** clauses – they are joined to the principal clause on the much looser basis.

Mike said, and I quite agree with him, that there is nothing to discuss.

THEME 8

CLASSIFICATION OF SENTENCES

Problems for discussion

1. Classification of sentences.
2. The simple sentence.
3. The composite sentence.
4. The semi-composite sentence.

1. Classification of sentences

All sentences may be classified according to the structures or to their communicative value. We know that the sentence is characterized by a predicative line (complete or incomplete). And accordingly we can distinguish the following structural types of the sentence:

1. The simple sentence (only 1 predicative line):

He got through the exam.

2. The composite sentence (2 or more predicative lines):

Tom failed in the exam but his brother got through.

3. The semi-composite sentence (one complete predicative line and one or more incomplete predicative lines):

Then he abandoned the thought of seeing them any more that day and turned to Carrie.

2. Simple sentence

The basic predicative meanings of the typical English sentence are expressed by the finite verb which is immediately connected with the subject of the sentence. This predicative connection is referred to as the 'predicative line' of the sentence. The simple sentence is a sentence in which only one predicative line is expressed, i.e. it is monopredicative:

Then they all came back.

Sentences with several predicates referring to one and the same subject can not be considered as simple:

He ran out of the kitchen door and nearly fell over her.

It is quite evident that there are two situations in this sentence: the first – *He ran out of the kitchen;* the second – *He nearly fell over her;* but the cited

sentence includes only one subject *He* and two predicates are separately connected with the subject. Thus we have 2 situations and 2 predicates and accordingly the sentence cannot be considered as simple. And it has one complete predicative line – *He ran out;* and one incomplete predicative line – only the predicate *fell*, that's why we cannot state the fact that it is a composite sentence. M. Blokh has defined such sentences as semi-composite. The semi-composite sentence displays an intermediary syntactic character between the composite sentence and the simple sentence.

Sentences having one verb-predicate and more than one subject to it, and if the subjects form actually separate predicative connections, cannot be considered as simple, either:

The door was open, and also the front window.

Thus, to identify the simple sentence we should have strict monopredication. Monopredication is the main syntactic feature of the simple sentence. The simple sentence is organized as a system of function-expressing positions. Each nominative part of the simple sentence occupies a notional position. They are: subject, predicate, object, adverbial modifier, attribute, parenthetical enclosure, addressing enclosure, interiectional enclosure.

The subject is a person-modifier of the predicate:

His mother always smiles.

It was a hard enough life.

She and Diana have a lot to arrange.

There's time for a cup, Charlie.

The predicate is a process modifier of the subject person:

At the beginning of the year Cooper went down with fever, and when Mr Warburton caught sight of him again he was surprised to see how thin he had grown.

The object is a substance-modifier of a processual part:

You can't burn the candle at both ends.

Then there began one of those uneasy jokes.

The adverbial modifier is a quality modifier (in a broad sense) of a processual part or the whole of the sentence:

She comes into Doncaster to wrap sweets two or three times a week.

The attribute is a quality-modifier of a substantive part:

The Fort was built on the top of a little hill and the garden ran down to the river's edge.

The parenthetical enclosure is a detached speaker-bound modifier of any sentence-part or the whole of the sentence:

I just thought-if we should go outside. On the lawn, you know.

The addressing enclosure (address) is a substantive modifier of the destination of the sentence (a modifier of the sentence as a whole):

I am fine, Mike.

The interjectional enclosure is a speaker-bound emotional modifier of the sentence:

Oh yes, quite sure.

The model of immediate constituents (the JC-model) of the sentence:

The simple sentence can be divided into two groups:

1.The subject group (the subject is the leading element, the rest are dependent upon it).

2. The predicate group (the predicate is the leading element, the rest are dependent upon it).

This scheme of analysis is called "the model of immediate constituents" and can be introduced in the following way:

[Sentence = subject group+predicate group]

Let's analyse the basic logico-grammatical connections of the notional constituents of the following sentence *The examination began with the written papers.*

1. The subject group – *the examination*, the leading element (the subject) is the noun *examination*. The dependent element (an attribute) is the definite article.

2. The predicate group – *began with the written papers*. The leading element (the preredicate) is *began*. The dependent elements are *with the written papers*; *with papers* is an object, *the* and *written* are attributes.

The subject group is expressed by the subject noun phrase (NP-subj), the predicate group – by the predicate verb phrase (VP-pred).

The main parts of the sentence

The subject and the predicate are the main parts of the sentence. They two may form a complete predicative line in the simple sentence (or the clause), they constitute a minimum sentence, they are grammatically independent and all the other parts of the sentence are dependent upon them, in most cases they introduce an action and the doer of the action.

The subject is the head of the subject group, the predicate is the head of the predicate group. Such linguists as Jespersen, Smimitsky, Shakhmatov were of the opinion that the subject is the top element in the sentence. They took into consideration the morphological properties of the subject (number, case, gender, etc.) and stated the fact that in the subject there are no markers of subordinating to other sentence parts, that the predicate agrees with the

subject: *The student speaks English. The students speak English.*

Peshkovsky, Martinet, Tesniere, Ruspopov, Yurchenko, Dmitrievsky considered the predicate to be the top element in the sentence/clause. It is the predicate that determines the sentence structure, the positions of all sentence parts:

I have journeyed on foot through most of the European countries.

Are you feeling all right?

The predicate selects the subclass of the subject (animate, nanimate):

I read for examinations.

It rains.

The door creaked.

Sometimes the predicate selects the number of the subject: *Are you in love with her?Was she pretty?*

As we know from stylistics in many cases in the sentence the theme (less important information) comes first and then the rheme (most important information): *It snows in winter.*

It is the subject. It is a formal subject and the information concerning its semantics is practically equal to neel.

Snows is the predicate. The information expressed in this predicate is very important (semantically and grammatically).

The predicate is the principle structural element and it can indicate the communicative type of the sentence:

1) declarative affirmative: *The unpopular oral examination was held a week after the papers.*

2) declarative negative: *I didn't recognize the examiners.*

3) interrogative: *How did you get on? Are you looking round for ideas?*

4) imperative: *Fetch the little ladder from under the cherry tree. Now let me tell you something.*

5) optative: *I wish Gordon was a little younger.*

Thus we can state the fact that the predicate is the principle structural element and is important from the point of view of the information conveyed.

The subject provides for syntactic connection (agreement) between these principle parts of the sentence: *It takes a bit of nerve to cross these bridges when you are not used to them.*

In many cases the subject indicates the doer of the action: *I know he has been sweet.*

Practically in English there are no sentences in which there can be no subject (except elliptical ones). In Ukrainian we have rather many sentences without any subject: *Темно. Слизько.*

Nowadays grammarians have agreed that the subject and the predicate are interdependent and they form predicative relations – the basic property of the sentence. They form a complete predicative line, introduce an action and the doer of the action or the action may pass on to the thing or substance indicated in the subject.

The semantic classification of the simple sentences should be effected at least on the three bases:

1) the subject categorial meanings;
2) the predicate categorial meanings;
3) the subject-object relations.

According to the categories of the subject, sutiple sentences are divided into:

1) personal: *I'm not going to marry her.*
2) impersonal: *There was a pause.*

Personal sentences are divided into:

1) human: *Mr Pyne shook his head.*
2) non-human: *The meal continued.*

Impersonal sentences may be:

1) factual: *It was his moment. It was already snowing.*
2) perceptional: *It looks like being colder.*

According to the categories of the predicate, simple sentences are divided into:

1) substance-featuring (substance and substantive quality-nominal);
2) process-featuring (verbal).

Process-featuring sentences may be:

a) actional: *The door is opening*.
b) statal: *The window is glistening in the sun.*

Substance-featuring sentences may be:

1) factual: *The sea is rough.*
2) perceptional: *The place seems quiet.*

Taking into consideration die subject-Object relation we can divide simple sentences into:

1) subjective: *Mary lives in Kyiv*.
2) objective: *Mary reads a book.*
3) neutral or potentially objective: *Mare reads*.

Types of the subject

From the point of view of semantics the subjects into:

1. Notional: *The black man placed tea on the tray.*
2. Impersonal: *They say the protest is of no effect.*

3. Formal: *There was a silence. But it's hard to forgive that sort of talk.*

The well known linguist O. Smirnitsky wrote that in old English there were sentences without any subject: *Snows.*

But nowadays it is typical of the English sentence to have the subject:

It snows in winter.

Is it necessary to shout?

It is you who have done it.

There is a book on the table.

It (this/there) doesn't indicate any thing or person. It is used only for having the subject in the sentence, though this subject is formal.

Some grammarians (Quirk, Verba and others) differentiate structural types of the subject: simple, compound, complex.

1. **Simple subjects** (any word or a phrase):

Her mother had read two newspapers from cover to cover.

20 is a numeral.

But tomorrow never came.

To study is difficult.

Red tape cannot be put up with.

2. **Compound subjects** (it-introductory or anticipatory+verbal phrase):

It is no use cheating in exam.

It is necessary for him to take the exam.

It is important to obey the instruction.

Grammarians try to prove that *to obey the instruction* is a real subject by way of transforming the sentence

To obey the instruction is important.

Let's compare the two sentences:

It is important to obey the instruction.

To obey the instruction is important.

Structurally these two sentences are quite different: in the first sentence the subject is *it* (pronoun), the predicate – *is important to obey* (*is* – a link verb, *important* indicates the attitude of the speaker towards the action, *to obey* indicates an action). It is a mixed predicate (nominal+verbal). In the second sentence the subject is *to obey* (infinitive), the predicate – *is important* (nominal), and there is no *it*. More than that, if we compare the thoughts expressed in these sentences we are sure to see that we deal with two different ideas:

1) *Важливо виконати цю інструкцію.*

2) *Виконати цю інструкцію важливо.*

The theme and the rheme in these sentences are quite different. Thus we are able to state the fact that there are no grounds to prove that *to obey* is the subject in the sentence *It is important to obey the instruction.* This sentence is a simple one (refers to one situation) and it can have only one subject. The person-modifier of the action in the sentence is *it*, the predicate agrees with *it* in person and number. (*It is* – the third person singular). The nominal part of the predicate – the adjective *important* doesn't express any property of the subject *it* because the subject is formal. *Important* indicates the attitude of the speaker towards the action *–to obey*, and that's why *is important to obey* are closely connected and can't be separated-they form one syntactic unit (the predicate).

3. **Complex subjects** (manifested by the phrase containing secondary predication relationship represented by "for+infinitival or gerundial phrase"):

Your taking the finals is out of the question.

Some grammarians transform it into:

The fact that you should take the finals is out of the question.

But analysing these two sentences we can clearly see that they are quite different structurally and symantically:

Your taking the finals is out of the question – a simple sentence (one situation and one predicative line).

The fact that you should take the finals is out of the question – a composite sentence (two situations, two predicative lines).

And the thoughts expressed in these sentences are different. So, by way of this transformation we are unable to prove that we have a complex subject. And the only accurate conclusion is – there are no grounds to indicate compound or complex subject in the English sentence. Subjects can be introduced by a word, a phrase or a clause:

The slang was unfamiliar to Mr Fleet.

Mr Amos Curry rubbed his left eyebrow.

What is done can't be undone.

Types of predicate

From the point of view of their structure the predicates may be:

1) simple (one verb-form): *The boy laughed too.*

2) compound (2 or more components: verb+complement): *Jimmy could hear nothing.*

Simple predicates may be:

1) verbal: *She saw to it.*

2) phraseological: *I'd seen red.*

Compound predicate may be:

1) nominal: *She is a student.*

2) modal: *I could get jobs.*

Modal verbs and compliments are both important from the semantic point of view:

You must cover the questions (obligation)

You might have covered the questions (reproach)

You shall cover the questions (warning)

3) aspect (their lexical meaning is of great importance):

The boy was cheerful.

looked

seemed

Rather many grammarians point out a double predicate:

The moon rose red.

They transform the sentence into *The moon rose and it was red.* The verb *rose* can't be treated as a link verb, because it indicates an action and preserves fully its lexical meaning – it is a notional verb. The adjective *red* is the nominal part of the predicate (the link verb *was* is omitted). In fact we have a combination of a verbal and a nominal predicate. There are two situations, one of them is expressed by a complete predicative line and the other – by an incomplete predicative line (the link verb *was* is omitted).

Blokh thinks that as we have 2 situations we can't indicate this sentence as simple, and on the other hand, the second situation is not introduced by a complete predicative line, that's why we can't say that the whole sentence is a composite one. He puts forward the idea that under the circumstances we may speak about a semi-composite sentence.

Some other grammarians are of the opinion that we have a double predicate. But we have a combination of quite different types of the predicate (simple verbal – *rose* and compound nominal – *was red*). We can speak about mixed predicates when we deal with different types united in one predicate *(ought to be careful, seems to be cheerful).*

As in the sentence *The moon rose red* we deal with two situations it is very difficult to prove that we deal with a simple sentence. According to Blokh we have a semi-composite sentence (one situation is introduced by the complete predicative line – *The moon rose*; the other situation – by the incomplete predicative line – *The moon red*). *Rose red* can't be a double predicate because we deal with two predicates, they belong to different situations and different types of predicate.

Syntagmatic connections of the parts of the sentence may be obligatory or optional (from the grammatical point of view). Obligatory are indispensable for the existence of the syntactic unit as such: *He is smart.*

Optional relations may or may not be actually represented in the syntactic unit: *He is very smart.*

The obligatory syntactic positions are determined by the syntactic valency (combining power of the word). The highest valency is typical of the verb *to be*, that always needs something to be added: *He is clever/a student/reading/16/there.*

Every verb is characterized by a very strong valency and it is the central predicative organizer of the notional stock of the sentence. If all the positions are obligatory we deal with the category of the elementary sentence: *They are students.*

When all the positions in the sentence are obligatory, the sentence is unexpanded: *She is extremely clever today.*

As to the communicative types Potcheptsov distinguishes:

1) declarative (statements): *He talks for effect.*

2) interrogative (questions): *Is his speech annoying?*

3)imperative (inducements): *Don't make a fuss about trifles.*

4) optative (unreal wishes): *If only you brought your idea into effect.*

5) quasi (able to function as a sentence adding some more information to it):

a) vocative (address): *Lena!*

b) interjectional (emotions): *Oh!*

c) metacommunicative (for the beginning or stopping any conversation): *Good morning!*

6) exclamatory (emotions): *What a nuisance ! You little devil!*

Exclamatory sentences don't possess any complete set of qualities. They have some accompanying emotional feature to each of the cardinal communicative types.

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UNIT II

LEXICOLOGY

THEME 1

LEXICOLOGY AS A SCIENCE

Problems for discussion

1. Lexicology as a science.
2. The aim and significance of the course of Lexicology.
3. Language units.

1. Lexicology as a science

The term "lexicology" is of Greek origin (from "lexis" – "word" and "logos" – "science"). **Lexicology** is the part of linguistics which deals with the vocabulary and characteristic features of words and word-groups.

The term **"vocabulary"** is used to denote the system of words and word-groups that the language possesses.

The term **"word"** denotes the main lexical unit of a language resulting from the association of a group of sounds with a meaning. This unit is used in grammatical functions characteristic of it. It is the smallest unit of a language which can stand alone as a complete utterance.

The term **"word-group"** denotes a group of words which exists in the language as a ready-made unit, has the unity of meaning, the unity of syntactical function, e.g. the word-group *as loose as a goose* means "clumsy" and is used in a sentence as a predicative (*He is as loose as a goose*).

Lexicology can study the development of the vocabulary, the origin of words and word-groups, their semantic relations and the development of their sound form and meaning. In this case it is called **historical lexicology**.

Another branch of lexicology is called **descriptive** and studies the vocabulary at a definite stage of its development.

2. The aim and significance of the course of Lexicology

The **aim of Lexicology** is to give systemic description of the word-stock of Modern English. Words, morphemes and various types of word-groups and word-equivalents (known as phraseological units) are subjected to structural and semantic analysis primarily from the synchronic angle. In the other words Modern English Lexicology investigates the problems of word structure and word-formation in Modern English, the semantic structure of English words, the main principles of the classification of vocabulary units into various grouping, the laws governing the replenishment of the vocabulary.

It also studies the relations existing between lexical layers of the English vocabulary and the specific laws and regulations that govern its development at the present time. The source and grow of the English vocabulary, the changes it has undergone in its history are also dwelt upon.

Modern English Lexicology as a subject forms a part of the Theoretical Course of Modern English. Lexicology is inseparable from its component parts, i.e. Grammar, Phonetics, Stylistics on the one hand and the Course of History of the English Language on the other.

3. Language units

The main unit of the lexical system of a language resulting from the association of a group of sounds with a meaning is a **word**. This unit is used in grammatical functions characteristic of it. It is the smallest language unit which can stand alone as a complete utterance.

A word, however, can be divided into smaller sense units – morphemes. The **morpheme** is the smallest meaningful language unit. The morpheme consists of a class of variants, allomorphs, which are either phonologically or morphologically conditioned, e.g. *please, pleasant, pleasure.*

Morphemes are divided into two large groups: lexical morphemes and grammatical (functional) morphemes. Both lexical and grammatical morphemes can be free and bound. Free lexical morphemes are roots of words which express the lexical meaning of the word, they coincide with the stem of simple words. Free grammatical morphemes are function words: articles, conjunctions and prepositions (*the, with, and*).

Bound lexical morphemes are affixes: prefixes (*dis-*), suffixes (*-ish*) and also blocked (*unique*) root morphemes (e.g. *Friday, cranberry*).

Bound grammatical morphemes are inflexions (endings), e.g. *-s* for the Plural of nouns, *-ed* for the Past Indefinite of regular verbs, *-ing* for the Present Participle, *-er* for the Comparative degree of adjectives.

In the second half of the twentieth century the English word-building system was enriched by creating so called splinters which scientists include in the affixation stock of the Modern English word-building system. Splinters are the result of clipping the end or the beginning of a word and producing a number of new words on the analogy with the primary word-group. For example, there are many words formed with the help of the splinter *mini-* (apocopy produced by clipping the word "miniature"), such as *miniplane, minicycle, minicar, miniradio* and many others. All of these words denote obects of smaller than normal dimensions.

On the analogy with *mini-* there appeared the splinter *maxi-* (apocopy produced by clipping the word "maximum"), such words as *maxi-series, maxi-sculpture, maxi-taxi* and many others appeared in the language.

The splinter *scape* is a clipping of the word "landscape" and it is used to form words denoting different types of landscapes, such as: *moonscape, streetscape, townscape, seascape* etc.

Splinters can be the result of clipping adjectives or substantivized adjectives. The splinter *aholic* (holic) was formed by clipping the beginning of the word "alcoholic" of Arabian origin where "al" denoted "the", "koh'l" – "powder for staining lids". The splinter "(a)holic" means "infatuated by the object expressed by the stem of the word**",** e.g. *bookaholic, computerholic, coffeeholic, cheesaholic, workaholic* and many others.

Splinters can be called pseudomorphemes because they are neither roots nor affixes, they are more or less artificial. In English there are words which consist of two splinters, e.g. *telethon*, therefore it is more logical to call words with splinters in their structure "compound-shortened words consisting of two clippings of words".

Splinters have only one function in English: they serve to change the lexical meaning of the same part of speech, whereas prefixes and suffixes can also change the part-of-speech meaning, e.g. the prefix *en-* and its allomorph *em-* can form verbs from noun and adjective stems (*embody, enable, endanger*), *be-* can form verbs from noun and adjective stems (*becloud, benumb*), *post-* and *pre-* can form adjectives from noun stems (*pre-election campaign, post-war events*). The main function of suffixes is

to form one part of speech from another part of speech, e.g. *-er*, *-ing*, *-ment* form nouns from verbal stems (*teacher, dancing, movement*), *-ness*, *-ity* are used to form nouns from adjective stems (*clannishnes, marginality*).

According to the nature and the number of morphemes constituting a word there are different structural types of words in English: simple, derived, compound, compound-derived.

Simple words consist of one root morpheme and an inflexion (in many cases the inflexion is zero), e.g. *seldom, chairs, longer, asked*.

Derived words consist of one root morpheme, one or several affixes and an inlexion, e.g. *deristricted, unemployed*.

Compound words consist of two or more root morphemes and an inflexion, e.g. *baby-moons, wait-and-see* (policy).

Compound-derived words consist of two or more root morphemes, one or more affixes and an inflexion, e.g. *middle-of-the-roaders, job-hopper*.

When speaking about the structure of words stems also should be mentioned. The stem is the part of the word which remains unchanged throughout the paradigm of the word, e.g. the stem "hop" can be found in the words: *hop, hops, hopped, hopping*. The stem "hippie" can be found in the words: *hippie, hippies, hippie's, hippies'*. The stem "job-hop" can be found in the words: *job-hop, job-hops, job-hopped, job-hopping.*

So stems, the same as words, can be simple, derived, compound and compound-derived. Stems have not only the lexical meaning but also grammatical (part-of-speech) meaning, they can be noun stems ("girl" in the adjective *girlish*), adjective stems ("girlish" in the noun *girlishness*), verb stems ("expell" in the noun *expellee*) etc. They differ from words by the absence of inflexions in their structure, they can be used only in the structure of words.

Sometimes it is rather difficult to distinguish between simple and derived words, especially in the cases of phonetic borrowings from other languages and of native words with blocked (unique) root morphemes, e.g. *perestroika, cranberry, absence* etc.

As far as words with splinters are concerned it is difficult to distinguish between derived words and compound-shortened words. If a splinter is treated as an affix (or a semi-affix) the word can be called derived, e.g**.** *telescreen, maxi-taxi, shuttlegate, cheeseburger*. But if the splinter is treated as a lexical shortening of one of the stems, the word can be called compound-shortened word formed from a word combination

where one of the components was shortened, e.g. *busnapper* was formed from “bus kidnapper”, *minijet* from “miniature jet”.

In the English language of the second half of the twentieth century there developed so called block compounds, that is compound words which have a uniting stress but a split spelling, such as *chat show*, *pinguin suit* etc. Such compound words can be easily mixed up with word-groups of the type “stone wall”, so called nominative binomials. Such linguistic units serve to denote a notion which is more specific than the notion expressed by the second component and consists of two nouns, the first of which is an attribute to the second one. If we compare a nominative binomial with a compound noun with the structure N+N we shall see that a nominative binomial has no unity of stress. The change of the order of its components will change its lexical meaning, e.g. *vid kid* is “a kid who is a video fan” while “kid vid” means “a video-film for kids” or else *lamp oil* means “oil for lamps” and “oil lamp” means “a lamp which uses oil for burning”.

Among language units we can also point out word combinations of different structural types of idiomatic and non-idiomatic character, such as *the first fiddle*, *old salt* and *round table*, *high road*. There are also sentences which are studied by grammarians.

Thus, we can draw the conclusion that in Modern English the following language units can be mentioned: morphemes, splinters, words, nominative binomials, non-idiomatic and idiomatic word-combinations, sentences.

THEME 2

GENERAL PROBLEMS OF THE THEORY OF WORD

Problems for discussion

1. Theoretical principles of the vocabulary study.
2. The notion of lexical system.
3. Synchronic and diachronic study of the lexical system of a language.
4. Motivation.

1. Theoretical principles of the vocabulary study

As we know, the aim of Lexicology is the study of words. Words are not only the units of the vocabulary but also the main units of language. But we still don't have a definition of the word which could combine in itself all its main features. Being a fundamental unit of a language, word is a very complicated unity of grammatical and lexical meaning.

The important point to be remembered about definitions is that they should indicate the most essential characteristic features of the word and show its descriptions from other similar notions.

The definition of the word is a very hard task because even the simplest word has many different aspects. It has a sound form (as a certain arrangement of phonemes), it has a morphological structure (a certain arrangement of morphemes), when used in actual speech it may occur in different word-forms and signal various meanings.

e.g. *It was a dull winter evening.*

It was a dull knife which he couldn't use.

He is a dull boy.

All attempts to characterize a word are necessary specific for one brunch of science and are considered one-sided and criticized for incompleteness.

English philosopher T. Hobbes revealed realistic approach of this problem when he wrote: "The words are not mere sounds but names of matters".

English linguist H. Sweet and American linguist L. Bloomfield gave a syntactical definition of the word. Sweet called it "the minimum sentence" and Bloomfield called it "the minimum free form".

American linguist E. Sapir takes into consideration the syntactic and semantic aspects when he calls the word "one of the smallest, completely satisfying bits of isolated meaning, into which the sentence resolves itself".

Sapir also points out one more very important characteristic of the word, its indivisibility. "It cannot be cut into without a disturbance of meaning".

e.g. *a lion and alive*

A lion is a word-group because we can separate its elements and insert other words between them (*a dead lion*).

Alive is a word. It is indivisible. i.e. structurally impermeable: nothing can be inserted between its elements.

The prominent linguist A. Meillet gave the following definition of the word: “A word is the association of a given meaning with a given group of sounds susceptible of a given grammatical employment”.

We can add that a word is the smallest significant unit of a given language capable of functioning alone.

The weak point of all these definitions is that they don’t establish the relationship between language and thought. We treat the word as a dialectical unity of a form and a content in which the form is spoken or written expression which calls up a specific meaning.

To reflect many-sided character of the word our scientists give not the definition but the description of a word.

The problem of creating a word theory has been one of the most discussed for many years.

2. The notions of lexical system

There has been much discussion of late, concerning different problems of the systematic nature of a language vocabulary.

The term “**system”** denotes coherent homogeneous whole constituted by interdependent elements of the same order related in certain specific ways.

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

The extra-linguistic relationships refer to the connections of words with elements of objective reality they serve to denote. The existence of different words in different languages proves that in different languages the name of an object may be taken from different characteristic features.

Linguistic relationship between words are classified into:

– syntagmatic;
– paradigmatic.

I go to the cinema once a month.
paradigmatic *He went to school yesterday.*
She goes to the forest with her parents.
syntagmatic

The scheme presents the relationship between syntagmatic and paradigmatic.

Syntagmatic is something said in the language. It may be measured in time and has a linear character of speech. Context influences it greatly (horizontal).

Paradigmatic is understood as the vocabulary of something said in the language, which consists not only of words (morpheme) but other elements as well (vertical).

3. Research methods used in Lexicology

The research methods used in Lexicology have always been closely connected with the general trends in Linguistics.

The principles of comparative linguistics have played an important role in the development of the scientific approach to historical word study.

The comparative-historic method consisted in observing words and comparing them in time. Such scientists as H. Sweet, O. Jesperson contributed a lot to the comparative-historic method. The greatest contribution of the followers of the comparative-historic method was the Oxford English Dictionary. It reflects the development of the English vocabulary by recording the history of form and meaning, for every word registered.

Thus, at the beginning of the 20-th century vocabulary study was still mainly concentrated on historical problems. Several lexicological monographs concentrated their attention on the etymological ties of vocabulary units. Many linguists still pursue this historical interest.

Above we spoke of diachronous or historical approach to the study of the lexical system of a language.

A different direction, however, has become increasingly important and widespread. The traditional methods have been severely criticized for a confusion of linguistics and history, linguistics and psychology.

The center of interest has shifted to the synchronic level, the spoken utterance and structure. Lexicologists are now describing what the vocabulary of the language is like, rather than how it came to be that way.

The new trend has received the name of structural linguistics (or descriptive). Its methodological principles can be summarized as follows:

1) Language is to be analyzed by specifically linguistic methods, according to specific linguistic criteria, not as a combination of psychological, physiological, logical and physical phenomena.

2) Descriptive linguistics cannot be simply a list of the elements, it must show how these elements are combined.

3) Structural linguistics has many varieties and schools. The main schools are those of Prague, the USA, Copenhagen and more recently London.

The typical American development in linguistic theory resulted from practical tasks:

– to study the American Indian languages,
– teaching foreign languages and recently,
– machine translation.

Books by L. Bloomfield, B. Blokh, F. Frager, L. Harris and M. Chomskey mark stages in the development of structuralist theory in the USA. The main achievements of the American school are: the analysis into immediate constituents, substitution, distributional and transformational analysis.

Immediate constituents are the two meaningful parts forming a large linguistic unity. The immediate constituents *"bluish"* are "*blue"* and *"ish"*.

Substitution is testing of similarity by placing into identical environment.

e.g. *It is reddish. It is somewhat red.*

Substitution is also useful in determining classes of words. Thus the words *"family"*, *"boy"*, *"house"* belong to different classes of nouns because they are differently substituted.

e.g. *I like this family. – I like them.*
I like this boy. – I like him.
I like this house. – I like it.

The term **"distribution"** is used to denote the possible variants of the immediate lexical, grammatical and phonetical environment of a linguistic unit. In other words distribution is the sum of all possible surroundings.

e.g**.** to try + Infinitive – *I tried to get there in time.*
to try + Gerund – *I try reading it.*

Another modern method of investigation is called **transformation analysis**. We call transformation the changing of a sentence or formula according to a prescribed model and following certain rules. You deal with transformations. Changing Active into Passive, Singular into Plural, we deal with Grammar transformation.

Paraphrasing of a sentence in which some word is replaced by its semantic equivalent or definition is a lexical transformation. The lexical transformation keeps the meaning unchanged.

4. Motivation

This term is used to denote the relationship existing between the morphemic or phonemic compositions and structural pattern of the word on the one hand, and its meaning on the other. Every object of reality has many distinctions, but when we name this object, we choose one of them, usually most noticeable but not obligatory most essential which in future is the representative of the whole.

e.g. The bird *"снігур"* is called so because it connected with snow.

In English "снігур" is *bullfinch* (it follows the cattle).

There are **3 main types of motivation:**

– phonetical;
– morphological;
– semantic.

Phonetical – the motivation in which there is a certain similarity between the sounds that make up the word and those that make up the sense.

e.g. *hiss – шипіти*
buzz – дзвеніти
giggle – хихікати

If we take the word *to re-think* we clearly see in it the idea of thinking again. Its constituents *"re"* and *"think"* are not motivated but the whole word is **morphologicaly** motivated.

Semantic motivation is based on coexistence of direct and figurative meaning. In direct meaning the word is not motivated, but in figurative meaning the word is motivated.

e.g. *mouth* continued to denote a part of the face and at the same time it can mean metaphorically any opening outlet: the mouth of the river. In its direct meaning the word *mouth* is not motivated.

Semantic motivation is relative. When the connection between the phonetical and morphological structure of the word and its meaning is conventional and synchronously perceptive reason for the word having the phonetic shape and morphological composition it has, the word is said to be non-motivated.

From the historical point of view motivation changes in the course of time. Words which are not motivated at present may have lost their motivation due to changes in the vocabulary.

It’s rather interesting to note that for words with not distinct motivation the speaking community tries to find its own explanation trying to restore the system which disappeared.

THEME 3

ENGLISH ETYMOLOGY

Problems for discussion

1. Classification of borrowings according to the borrowed aspect.
2. Classification of borrowings according to the degree of assimilation.
3. Classification of borrowings according to the language from which they were borrowed:
   a) Romanic borrowings;
   b) Germanic borrowings.
4. Etymological doublets.

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

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

English continues to take in foreign words, but now the quantity of borrowings is not so abundant as it was before. All the more so, English now has become a “giving” language, it has become Lingva Franca of the twentieth century.

Borrowings can be classified according to different criteria:

a) according to the aspect which is borrowed;

b) according to the degree of assimilation;

c) according to the language from which the word was borrowed.

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

1. Classification of borrowings according to the borrowed aspect

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

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

Translation loans are word-for-word (or morpheme-for-morpheme) translations of some foreign words or expressions. In such cases the notion is borrowed from a foreign language but it is expressed by native lexical units, *to take the bull by the horn"* (Latin), *fair sex* (French), *living space* (German) etc. Some translation loans appeared in English from Latin already in the Old English period, e.g. *Sunday* (solis dies). There are translation loans from the languages of Indians, such as: *pipe of peace, pale-faced*, from German *masterpiece", "homesickness, superman*.

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

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

2. Classification of borrowings according to the degree of assimilation

The degree of assimilation of borrowings depends on the following factors: a) from what group of languages the word was borrowed, if the word belongs to the same group of languages to which the borrowing language belongs it is assimilated easier; b) in what way the word is borrowed: orally or in the written form, words borrowed orally are assimilated quicker; c) how often the borrowing is used in the language, the greater the frequency of its usage, the quicker it is assimilated; d) how long the word lives in the language, the longer it lives, the more assimilated it is.

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

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

Semantic assimilation of borrowed words depends on the words existing in the borrowing language, as a rule, a borrowed word does not bring all its meanings into the borrowing language, if it is polysemantic.

Partly assimilated borrowings are subdivided into the following groups:

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

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

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

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

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

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

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

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

e.g. “s” before a vowel is pronounced as [z] (*Sitskrieg*), “v” is pronounced as [f] (*Volkswagen*), “w” is pronounced as [v] , “ch” is pronounced as [h] (*Kuchen*).

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

3. Classification of borrowings according to the language from which they were borrowed

Romenic borowings

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

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

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

French borrowings. The influence of French on the English spelling.

The largest group of borrowings are French borrowings. Most of them came into English during the Norman conquest. French influenced not only the vocabulary of English but also its spelling, because documents were written by French scribes as the local population was mainly illiterate, and the ruling class was French. Runic letters remaining in English after the Latin alphabet was borrowed were substituted by Latin letters and combinations of letters, e.g. "v" was introduced for the voiced consonant [v] instead of "f" in the intervocal position (*lufian – love*), the digraph "ch" was introduced to denote the sound [ch] instead of the letter "c" (*chest*) before front vowels where it had been palatalized, the digraph "sh" was introduced instead of the combination "sc" to denote the sound [sh] (*ship*), the digraph "th" was introduced instead of the Runic letters "0", the letter "y" was introduced instead of the Runic letter "3" to denote the sound [j] (*yet*), the digraph "qu" substituted the combination "cw" to denote the combination of sounds [kw] (*queen*), the digraph "ou" was introduced to denote the sound [u:] (*house*) (The sound [u:] was later on diphthongized and is pronounced [u] in native words and fully assimilated borrowings). As it was difficult for French scribes to copy English texts they substituted the letter "u" before "v", "m", "n" and the digraph "th" by the letter "o" to escape the combination of many vertical lines (*sunu – son, luvu – love*).

There are the following semantic groups of French borrowings:

a) words relating to government: *administer, empire, state, government*;

b) words relating to military affairs: *army, war, banner, soldier, battle*;

c) words relating to jury: *advocate, petition, inquest, sentence, barrister*;

d) words relating to fashion: *luxury, coat, collar, lace, pleat, embroidery*;

e) words relating to jewellery: *topaz, emerald, ruby, pearl*;

f) words relating to food and cooking: *lunch, dinner, appetite, to roast, to stew*.

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

a) words relating to literature and music: *belle-lettres, conservatoire, brochure, nuance, pirouette, vaudeville*;

b) words relating to military affairs: *corps, echelon, fuselage, manoeuvre*;

c) words relating to buildings and furniture: *entresol, chateau, bureau*;

d) words relating to food and cooking: *ragout, cuisine*.

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

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

Among the 20-th century Italian borrowings we can mention: *gazette, incognitto, autostrada, fiasco, fascist, diletante, grotesque, graffitto* etc.

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

a) trade terms: *cargo, embargo*;

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

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

Germanic borrowings

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

Scandinavian borrowings. By the end of the Old English period English underwent a strong influence of Scandinavian due to the

Scandinavian conquest of the British Isles. Scandinavians belonged to the same group of peoples as Englishmen and their languages had much in common. As the result of this conquest there are about 700 borrowings from Scandinavian into English.

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

ON	OE	Modern E
syster	*sweoster*	*sister*
fiscr	*fisc*	*fish*
felagi	*felawe*	*fellow*

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

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

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

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

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

Holland borrowings. Holland and England have constant interrelations for many centuries and more than 2000 Holland borrowings were borrowed into English. Most of them are nautical terms and were

mainly borrowed in the 14-th century, such as: *freight, skipper, pump, keel, dock, reef, deck, leak* and many others.

5. Etymological doublets

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

Latino-French doublets

Latin	English from Latin	English from French
moneta	*mint*	*money*
camera	*camera*	*chamber*

Scandinavian-English doublets

Scandinavian	English
skirt	*shirt*
scabby	*shabby*

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

Sometimes etymological doublets are the result of borrowing different grammatical forms of the same word, e.g. the Comparative degree of Latin "super" was "superior" which was borrowed into English with the meaning "high in some quality or rank".

THEME 4

ENGLISH MORPHOLOGY

Problems for discussion

1. Affixation:
1.1. Suffixation.
1.2. Prefixation.
2. Composition:

2.1. Ways of forming compound words.
2.2. Classification of English compounds.
3. Conversion.
4. Abbreviation:
4.1. Graphical abbreviations.
4.2. Initial abbreviations.
4.3. Abbreviations of words.
5. Secondary ways of word-building:
5.1. Sound interchange.
5.2. Stress interchange.
5.3. Sound imitation.
5.4. Blends.
5.5. Back formation.

Word-building is one of the main ways of enriching vocabulary. There are four main ways of word-building in modern English: affixation, composition, conversion, abbreviation. There are also secondary ways of word-building: sound interchange, stress interchange, sound imitation, blends, back formation.

1. Affixation

Affixation is one of the most productive ways of word-building throughout the history of English. It consists in adding an affix to the stem of a definite part of speech. Affixation is divided into suffixation and prefixation.

Suffixation

The main function of suffixes in Modern English is to form one part of speech from another, the secondary function is to change the lexical meaning of the same part of speech. (e.g. *educate* is a verb, *educatee* is a noun, and *music* is a noun, *musicdom* is also a noun).

There are different classifications of suffixes:

1. Part-of-speech classification. Suffixes which can form different parts of speech are given here:

a) noun-forming suffixes, such as: -er (*criticizer*), -dom (*officialdom*), -ism (*ageism*);

b) adjective-forming suffixes, such as: -able (*breathable*), less- (*symptomles*s), -ous (*prestigious*);

c) verb-forming suffixes, such as: -ize (*computerize*), -ify (*micrify*);

d) adverb-forming suffixes, such as: -ly (*singly*), -ward (*tableward*);

e) numeral-forming suffixes, such as: -teen (*sixteen*), -ty (*seventy*).

2. Semantic classification. Suffixes changing the lexical meaning of the stem can be subdivided into groups, e.g. noun-forming suffixes can denote:

a) the agent of the action, e.g. -er (*experimenter*), -ist (*taxist*), -ent (*student*);

b) nationality, e.g. -ian (*Ukrainian*), -ese (*Japanese*), -ish (*English*);

c) collectivity, e.g. -do*m* (*moviedom*), -ry (*peasantry*), -ship (*readership*), -ati (*literati*);

d) diminutiveness, e.g. -ie (*horsie*), -let (*booklet*), -ling (*gooseling*), -ette (*kitchenette*);

e) quality, e.g. -ness (*copelessness*), -ity (*answerability*).

3. Lexico-grammatical character of the stem. Suffixes which can be added to certain groups of stems are subdivided into:

a) suffixes added to verbal stems, such as: -er (*commuter*), -ing (*suffering*), -able (*flyable*), -ment (*involvement*), -ation (*computerization*);

b) suffixes added to noun stems, such as: -less (*smogless*), -ful (*roomful*), -ism (*adventurism*), -ster (*pollster*), -nik (*filmnik*), -ish (*childish*);

c) suffixes added to adjective stems, such as: -en (*weaken*), -ly (*pinkly*), -ish (*longish*), -ness (*clannishness*).

4. Origin of suffixes. Here we can point out the following groups:

a) native (Germanic), such as: -er, -ful, -less, -ly;

b) Romanic, such as: -tion, -ment, -able, -eer;

c) Greek, such as: -ist, -ism, -ize;

5. Productivity. Here we can point out the following groups:

a) productive, such as: -er, -ize, -ly, -ness;

b) semi-productive, such as: -eer, -ette, -ward;

c) non-productive , such as: -ard (*drunkard*), -th (*length*).

Suffixes can be polysemantic, such as -er can form nouns with the following meanings: agent, doer of the action expressed by the stem (*speaker*), profession, occupation (*teacher*), a device, a tool (*transmitter*). While speaking about suffixes we should also mention compound suffixes which are added to the stem at the same time, such as -ably, -ibly (*terribly, reasonably*), -ation (*adaptation* from adapt).

There are also disputable cases whether we have a suffix or a root morpheme in the structure of a word, in such cases we call such morphemes semi-suffixes, and words with such suffixes can be classified either as derived words or as compound words, e.g. -gate (*Irangate*), -burger (*cheeseburger*), -aholic (*workaholic*) etc.

Prefixation

Prefixation is the formation of words by means of adding a prefix to the stem. In English it is characteristic for forming verbs. Prefixes are more independent than suffixes. Prefixes can be classified according to the nature of words in which they are used: prefixes used in notional words and prefixes used in functional words. Prefixes used in notional words are proper prefixes which are bound morphemes, e.g. un- (*unhappy*). Prefixes used in functional words are semi-bound morphemes because they are met in the language as words, e.g. over- (*overhead*) (cf over the table).

The main function of prefixes in English is to change the lexical meaning of the same part of speech. But the recent research showed that about twenty-five prefixes in Modern English form one part of speech from another (*bebutton, interfamily, postcollege* etc).

Prefixes can be classified according to different principles:

1. Semantic classification:

a) prefixes of negative meaning, such as: in- (*invaluable*), non- (*nonformals*), un- (*unfree*) etc.;

b) prefixes denoting repetition or reversal actions, such as: de- (*decolonize*), re- (*revegetation*), dis- (*disconnect*);

c) prefixes denoting time, space, degree relations, such as: inter- (*interplanetary*), hyper- (*hypertension*), ex- (*ex-student*), pre- (*pre-election*), over- (*overdrugging*) etc.

2. Origin of prefixes:

a) native (Germanic), such as: un-, over-, under- etc;

b) Romanic, such as: in-, de-, ex-, re- etc;

c) Greek, such as: sym-, hyper- etc;

When we analyze such words as: adverb, accompany where we can find the root of the word (verb, company) we may treat ad-, ac- as prefixes though they were never used as prefixes to form new words in English and were borrowed from Romanic languages together with words. In such cases we can treat them as derived words. But some scientists treat them as simple words. Another group of words with a disputable structure are such

as: *contain, retain, detain* and *conceive*, receive, deceive where we can see that re-, de-, con- act as prefixes and -tain, -ceive can be understood as roots. But in English these combinations of sounds have no lexical meaning and are called pseudo-morphemes. Some scientists treat such words as simple words, others as derived ones.

There are some prefixes which can be treated as root morphemes by some scientists, e.g. after- in the word *afternoon*. American lexicographers working on Webster dictionaries treat such words as compound words. British lexicographers treat such words as derived ones.

2. Composition

Composition is the way of word-building when a word is formed by joining two or more stems to form one word. The structural unity of a compound word depends upon: a) the unity of stress; b) solid or hyphenated spelling; c) semantic unity; d) unity of morphological and syntactical functioning. These are charachteristic features of compound words in all languages. For English compounds some of these factors are not very reliable. As a rule English compounds have one uniting stress (usually on the first component), e.g. *hard-cover, best-seller*. We can also have a double stress in an English compound, with the main stress on the first component and with a secondary stress on the second component, e.g. *blood-vessel*. The third pattern of stresses is two level stresses, e.g. *snow-white, sky-blue*. The third pattern is easily mixed up with word-groups unless they have solid or hyphenated spelling.

Spelling in English compounds is not very reliable as well because they can have different spelling even in the same text, e.g. *war-ship, blood-vessel* can be spelt through a hyphen and also with a break, insofar, underfoot can be spelt solidly and with a break. All the more so that there has appeared in Modern English a special type of compound words which are called block compounds, they have one uniting stress but are spelt with a break, e.g. *air piracy, cargo module, coin change, pinguin suit* etc.

The semantic unity of a compound word is often very strong. In such cases we have idiomatic compounds where the meaning of the whole is not a sum of meanings of its components, e.g**.** *to ghostwrite, skinhead, brain-drain* etc. In nonidiomatic compounds semantic unity is not strong, e. g**.**, *airbus, to bloodtransfuse, astrodynamics* etc.

English compounds have the unity of morphological and syntactical functioning. They are used in a sentence as one part of it and only one

component changes grammatically, e.g. *These girls are chatter-boxes*. "Chatter-boxes" is a predicative in the sentence and only the second component changes grammatically.

There are two characteristic features of English compounds:

a) Both components in an English compound are free stems, that is they can be used as words with a distinctive meaning of their own. The sound pattern will be the same except for the stresses, e.g. *"a green-house"* and *"a green house"*. Whereas for example in Ukrainian compounds the stems are bound morphemes, as a rule.

b) English compounds have a two-stem pattern, with the exception of compound words which have form-word stems in their structure, e.g. *middle-of-the-road, off-the-record, up-and-doing* etc. The two-stem pattern distinguishes English compounds from German ones.

Ways of forming compound words

Compound words in English can be formed not only by means of composition but also by means of:

a) reduplication, e.g. *too-too*, and also by means of reduplicatin combined with sound interchange, e.g. *rope-ripe*;

b) conversion from word-groups, e.g**.** *to micky-mouse, can-do, makeup* etc.;

c) back formation from compound nouns or word-groups, e.g. *to bloodtransfuse, to fingerprint* etc.;

d) analogy, e.g. *lie-in* (on the analogy with sit-in) and also *phone-in, brawn-drain* (on the analogy with brain-drain) etc.

Classification of English compounds

1. According to the parts of speech compounds are subdivided into:

a) nouns, such as: *baby-moon, globe-trotter*;

b) adjectives, such as: *free-for-all, power-happy*;

c) verbs, such as: *to honey-moon, to baby-sit, to henpeck*;

d) adverbs, such as: *downdeep, headfirst*;

e) prepositions, such as: *into, within*;

f) numerals, such as: *fifty-five*.

2. According to the way components are joined together compounds are divided into:

a) neutral, which are formed by joining together two stems without any joining morpheme, e.g. *ball-point, to windowshop*;

b) morphological where components are joined by a linking element: vowels “o” or “i” or the consonant “s”, e.g. *astrospace, handicraft, sportsman*;

c) syntactical where the components are joined by means of form-word stems, e.g**.** *here-and-now, free-for-all, do-or-die*.

3. According to their structure compounds are subdivided into:

a) compound words proper which consist of two stems, e.g. *to job-hunt, train-sick, go-go, tip-top*;

b) derivational compounds, where besides the stems we have affixes, e.g**.** *ear-minded, hydro-skimmer*;

c) compound words consisting of three or more stems, e.g. *cornflower-blue, eggshell-thin, singer-songwriter*;

d) compound-shortened words, e.g. *boatel, tourmobile, VJ-day, motocross, intervision, Eurodollar, Camford.*

4. According to the relations between the components compound words are subdivided into:

a) subordinative compounds where one of the components is the semantic and the structural centre and the second component is subordinate; these subordinative relations can be different: with comparative relations, e.g. *honey-sweet, eggshell-thin*, with limiting relations, e.g**.** *breast-high, knee-deep*, with emphatic relations, e.g**.** *dog-cheap*, with objective relations, e.g**.** *gold-rich*, with cause relations, e.g. *love-sick*, with space relations, e.g. *top-heavy*, with time relations, e.g. *spring-fresh*, with subjective relations, e.g. *foot-sore* etc.;

b) coordinative compounds where both components are semantically independent. Here belong such compounds when one person (object) has two functions, e.g. s*ecretary-stenographer, woman-doctor, Oxbridge* etc. Such compounds are called additive. This group includes also compounds formed by means of reduplication, e.g**.** *fifty-fifty, no-no,* and also compounds formed with the help of rhythmic stems (reduplication combined with sound interchange) e.g. *criss-cross, walkie-talkie*.

5. According to the order of the components compounds are divided into compounds with direct order, e.g. *kill-joy*, and compounds with indirect order, e.g. *nuclear-free, rope-ripe*.

3. Conversion

Conversion is a characteristic feature of the English word-building system. It is also called affixless derivation or zero-suffixation. The term "conversion" first appeared in the book by H. Sweet "New English Grammar" in 1891. Conversion is treated differently by different scientists, e.g. prof. O. Smirntitsky treats conversion as a morphological way of forming words when one part of speech is formed from another part of speech by changing its paradigm, e.g. to form the verb *to dial* from the noun *dial* we change the paradigm of the noun (*a dial, dials*) for the paradigm of a regular verb (*I dial, he dials, dialed, dialing*). A. Marchand in his book "The Categories and Types of Present-day English" treats conversion as a morphological-syntactical word-building because we have not only the change of the paradigm, but also the change of the syntactic function, e.g. *I need some good paper for my room.* (The noun *paper* is an object in the sentence). *I paper my room every year.* (The verb *paper* is the predicate in the sentence).

Conversion is the main way of forming verbs in Modern English. Verbs can be formed from nouns of different semantic groups and have different meanings because of that:

a) verbs have instrumental meaning if they are formed from nouns denoting parts of a human body, e.g**.** *to eye, to finger, to elbow, to shoulder* etc. They have instrumental meaning if they are formed from nouns denoting tools, machines, instruments, weapons, e.g. *to hammer, to machine-gun, to rifle, to nail*;

b) verbs can denote an action characteristic of the living being denoted by the noun from which they have been converted, e.g. *to crowd, to wolf, to ape*;

c) verbs can denote acquisition, addition or deprivation if they are formed from nouns denoting an object, e.g. *to fish, to dust, to peel, to paper*;

d) verbs can denote an action performed at the place denoted by the noun from which they have been converted, e.g. *to park, to garage, to bottle, to corner, to pocket*;

e) verbs can denote an action performed at the time denoted by the noun from which they have been converted, e.g. *to winter, to week-end*.

Verbs can be also converted from adjectives, in such cases they denote the change of the state, e.g**.** *to tame* (to become or make tame), *to clean, to slim* etc.

Nouns can also be formed by means of conversion from verbs. Converted nouns can denote:

a) instant of an action, e.g. *a jump, a move*;

b) process or state. e.g. *sleep, walk*;

c) agent of the action expressed by the verb from which the noun has been converted, e.g. *a help, a flirt, a scold*;

d) object or result of the action expressed by the verb from which the noun has been converted, e.g. *a burn, a find, a purchase*;

e) place of the action expressed by the verb from which the noun has been converted, e.g. *a drive, a stop, a walk*.

Many nouns converted from verbs can be used only in the Singular form and denote momentaneous actions. In such cases we have partial conversion. Such deverbal nouns are often used with such verbs as: *to have, to get, to take* etc., e.g. *to have a try, to give a push, to take a swim*.

5. Abbreviation

In the process of communication words and word-groups can be shortened. The causes of shortening can be linguistic and extra-linguistic. By extra-linguistic causes changes in the life of people are meant. In Modern English many new abbreviations, acronyms, initials, blends are formed because the tempo of life is increasing and it becomes necessary to give more and more information in the shortest possible time.

There are also linguistic causes of abbreviating words and word-groups, such as the demand of rhythm, which is satisfied in English by monosyllabic words. When borrowings from other languages are assimilated in English they are shortened. Here we have modification of form on the basis of analogy, e.g. the Latin borrowing *fanaticus* is shortened to *fan* on the analogy with native words: *man*, *pan*, *tan* etc.

There are two main types of shortenings: graphical and lexical.

Graphical abbreviations

Graphical abbreviations are the result of shortening of words and word-groups only in written speech while orally the corresponding full forms are used. They are used for the economy of space and effort in writing.

The oldest group of graphical abbreviations in English is of Latin origin. In these abbreviations in the spelling Latin words are shortened,

while orally the corresponding English equivalents are pronounced in the full form, e.g. *for example* (Latin exampli gratia), *a.m.* – in the morning (ante meridiem), *No* – number (numero), *p.a.* – a year (per annum), *d – penny* (dinarius), *lb – pound* (libra), *i. e.* – that is (id est) etc.

Some graphical abbreviations of Latin origin have different English equivalents in different contexts, e.g. *p.m.* can be pronounced "in the afternoon" (post meridiem) and "after death" (post mortem).

There are also graphical abbreviations of native origin, where in the spelling we have abbreviations of words and word-groups of the corresponding English equivalents in the full form. We have several semantic groups of them:

a) days of the week, e.g. *Mon – Monday, Tue – Tuesday* etc.;

b) names of months, e.g. *Apr – April, Aug – August* etc.;

c) names of counties in UK, e.g. *Yorks – Yorkshire, Berks – Berkshire* etc.;

d) names of states in USA, e.g. *Ala – Alabama, Alas – Alaska* etc.;

e) names of address, e.g. *Mr., Mrs., Ms., Dr.* etc.;

f) military ranks, e.g. *capt. – captain, col. – colonel, sgt – sergeant* etc.;

g) scientific degrees, e.g. *B.A. – Bachelor of Arts, D.M. – Doctor of Medicine* (Sometimes in scientific degrees we have abbreviations of Latin origin, e.g. *M.B. – Medicinae Baccalaurus*);

h) units of time, length, weight, e.g. *f. / ft – foot / feet, sec. – second, in. – inch, mg. – milligram* etc.

The reading of some graphical abbreviations depends on the context, *e.g. "m"* can be read as: *male, married, masculine, metre, mile, million, minute*, *"l.p."* can be read as *long-playing, low pressure.*

Initial abbreviations

Initialisms are the bordering case between graphical and lexical abbreviations. When they appear in the language, as a rule, to denote some new offices they are closer to graphical abbreviations because orally full forms are used, e.g. J.*V. – joint venture*. When they are used for some duration of time they acquire the shortened form of pronouncing and become closer to lexical abbreviations, e.g. *BBC* is as a rule pronounced in the shortened form.

In some cases the translation of initialisms is next to impossible without using special dictionaries. Initialisms are denoted in different

ways. Very often they are expressed in the way they are pronounced in the language of their origin, e.g. *ANZUS* (Australia, New Zealand, United States) is given in Ukrainian as *АНЗУС, SALT* (Strategic Arms Limitation Talks) was for a long time used in Ukrainian as *СОЛТ*, now a translation variant is used (*ОСО* – Договор про обмеження стратегічних озброєнь). This type of initialisms borrowed into other languages is preferable, e.g. *UFO – НЛО, СП – JV* etc.

There are three types of initialisms in English:

a) initialisms with alphabetical reading, such as: *UK, BUP, CND* etc.;

b) initialisms which are read as if they are words, e.g. *UNESCO, UNO, NATO* etc.;

c) initialisms which coincide with English words in their sound form, such initialisms are called acronyms, e.g. *CLASS* (Computor-based Laboratory for Automated School System).

Some scientists unite groups b) and c) into one group which they call acronyms.

Some initialisms can form new words in which they act as root morphemes by different ways of wordbuilding:

a) affixation, e.g. *AWALism, ex-rafer, ex-POW, to waafize, AIDSophobia* etc.;

b) conversion, e.g. *to raff, to fly IFR* (Instrument Flight Rules);

c) composition, e.g. *STOLport, USAFman* etc.;

d) there are also compound-shortened words where the first component is an initial abbreviation with the alphabetical reading and the second one is a complete word, e.g. *A-bomb, U-pronunciation, V-day* etc. In some cases the first component is a complete word and the second component is an initial abbreviation with the alphabetical pronunciation, e.g. *Three – Ds* (Three dimensions) – стереофільм.

Abbreviations of words

Abbreviation of words consists in clipping a part of a word. As a result we get a new lexical unit where either the lexical meaning or the style is different form the full form of the word. In such cases as *"fantasy"* and *"fancy"*, *"fence"* and *"defence"* we have different lexical meanings. In such cases as *"laboratory"* and *"lab"*, we have different styles.

Abbreviation does not change the part-of-speech meaning, as we have it in the case of conversion or affixation, it produces words belonging to the same part of speech as the primary word, e.g. *prof* is a noun and

professor is also a noun. Mostly nouns undergo abbreviation, but we can also meet abbreviation of verbs, such as *to rev* from to revolve, *to tab* from to tabulate etc. But mostly abbreviated forms of verbs are formed by means of conversion from abbreviated nouns, e.g. *to taxi, to vac* etc. Adjectives can be abbreviated but they are mostly used in school slang and are combined with suffixation, e.g. *comfy, dilly, mizzy* etc. As a rule pronouns, numerals, interjections. conjunctions are not abbreviated. The exceptions are: *fif* (fifteen), *teen-ager*, *in one's teens* (apheresis from numerals from 13 to 19).

Lexical abbreviations are classified according to the part of the word which is clipped. Mostly the end of the word is clipped, because the beginning of the word in most cases is the root and expresses the lexical meaning of the word. This type of abbreviation is called apocope. Here we can mention a group of words ending in "o", such as *disco* (dicotheque), *expo* (exposition), *intro* (introduction) and many others. On the analogy with these words there developed in Modern English a number of words where "o" is added as a kind of a suffix to the shortened form of the word, e.g**.** *combo* (combination) – невеликий естрадний ансамбль, *Afro* (African) – зачіска під африканця etc. In other cases the beginning of the word is clipped. In such cases we have apheresis, e.g. *chute* (parachute), *varsity* (university), *copter* (helicopter), *thuse* (enthuse) etc. Sometimes the middle of the word is clipped, e.g. *mart* (market), *fanzine* (fan magazine), *maths* (mathematics). Such abbreviations are called syncope. Sometimes we have a combination of apocope with apheresis, when the beginning and the end of the word are clipped, e.g. *tec* (detective), *van* (avanguard) etc.

Sometimes shortening influences the spelling of the word, e.g. "c" can be substituted by "k" before "e" to preserve pronunciation, e.g. *mike* (microphone), *Coke* (coca-cola) etc. The same rule is observed in the following cases: *fax* (facsimile), *teck* (technical college), *trank* (tranquilizer) etc. The final consonants in the shortened forms are substituded by letters characteristic of native English words.

5. Secondary ways of word-building

Sound interchange

Sound interchange is the way of word-building when some sounds are changed to form a new word. It is non-productive in Modern English,

it was productive in Old English and can be met in other Indo-European languages.

The causes of sound interchange can be different. It can be the result of Ancient Ablaut which cannot be explained by the phonetic laws during the period of the language development known to scientists, e.g. *to strike – stroke, to sing – song* etc. It can be also the result of Ancient Umlaut or vowel mutation which is the result of palatalizing the root vowel because of the front vowel in the syllable coming after the root (regressive assimilation), e.g. *hot – to heat (hotian), blood – to bleed (blodian)* etc.

In many cases we have vowel and consonant interchange. In nouns we have voiceless consonants and in verbs we have corresponding voiced consonants because in Old English these consonants in nouns were at the end of the word and in verbs in the intervocal position, e.g. *bath – to bathe, life – to live, breath – to breathe* etc.

Stress interchange

Stress interchange can be mostly met in verbs and nouns of Romanic origin: nouns have the stress on the first syllable and verbs on the last syllable, e.g. *`accent – to ac`cent*. This phenomenon is explained in the following way: French verbs and nouns had different structure when they were borrowed into English, verbs had one syllable more than the corresponding nouns. When these borrowings were assimilated in English the stress in them was shifted to the previous syllable (the second from the end). Later on the last unstressed syllable in verbs borrowed from French was dropped (the same as in native verbs) and after that the stress in verbs was on the last syllable while in nouns it was on the first syllable. As a result of it we have such pairs in English as: *to af`fix – `affix, to con`flict – `conflict, to ex`port – `export, to ex`tract – `extract* etc. As a result of stress interchange we have also vowel interchange in such words because vowels are pronounced differently in stressed and unstressed positions.

Sound imitation

It is the way of word-building when a word is formed by imitating different sounds. There are some semantic groups of words formed by means of sound imitation:

a) sounds produced by human beings, such as: *to whisper, to giggle, to mumble, to sneeze, to whistle* etc.;

b) sounds produced by animals, birds, insects, such as: *to hiss, to buzz, to bark, to moo, to twitter* etc.;

c) sounds produced by nature and objects, such as: *to splash, to rustle, to clatter, to bubble, to ding-dong, to tinkle* etc.

The corresponding nouns are formed by means of conversion, e.g. *clang (of a bell), chatter (of children)* etc.

Blends

Blends are words formed from a word-group or two synonyms. In blends two ways of word-building are combined: abbreviation and composition. To form a blend we clip the end of the first component (apocope) and the beginning of the second component (apheresis). As a result we have a compound-shortened word. One of the first blends in English was the word "smog" from two synonyms: smoke and fog which means smoke mixed with fog. From the first component the beginning is taken, from the second one the end, "o" is common for both of them.

Blends formed from two synonyms are: *slanguange, to hustle, gasohol* etc. Mostly blends are formed from a word-group, such as: *acromania* (acronym mania), *cinemadict* (cinema adict), *chunnel* (channel, canal), *dramedy* (drama comedy), *detectifiction* (detective fiction), *faction* (fact fiction) (fiction based on real facts), *informecial* (information commercial), *Medicare* (medical care), *magalog* (magazine catalogue) *slimnastics* (slimming gymnastics), *sociolite* (social elite), *slanguist* (slang linguist) etc.

Back formation

It is the way of word-building when a word is formed by dropping the final morpheme to form a new word. It is opposite to suffixation, that is why it is called back formation. At first it appeared in the languauge as a result of misunderstanding the structure of a borrowed word. Prof. Yartseva explains this mistake by the influence of the whole system of the language on separate words. e.g. it is typical of English to form nouns denoting the agent of the action by adding the suffix *-er* to a verb stem (*speak – speaker*). So when the French word *"beggar"* was borrowed into English the final syllable *"ar"* was pronounced in the same way as the English *-er* and Englishmen formed the verb *"to beg"* by dropping the end of the noun. Other examples of back formation are: *to accreditate* (from accreditation), *to bach* (from bachelor), *to collocate* (from collocation), to

enthuse (from enthusiasm), to compute (from computer), *to emote* (from emotion), *to reminisce* (from reminiscence), *to televise* (from television) etc.

THEME 5

SEMANTIC CHANGES

Problems for discussion

1. Gradual semantic changes.
2. Momentary conscious semantic changes.
3. Secondary ways of semantic changes.

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

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

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

Semantic changes have been classified by different scientists. The most complete classification was suggested by a German scientist H. Paul

in his work “Prinzipien des Sprachgeschichte”. It is based on the logical principle. He distiguishes two main ways where the semantic change is gradual (specialization and generalization), two momentary conscious semantic changes (metaphor and metonymy) and also secondary ways: gradual (elevation and degradation), momentary (hyperbole and litote).

1. Gradual semantic changes

Specialization

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

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

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

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

combinations: *dining room, sleeping room* which meant “space for dining”, “space for sleeping”.

Generalization

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

The transfer from a concrete meaning to an abstract one is most frequent, e.g. *ready* (a derivative from the verb “ridan” – “ride”) meant “prepared for a ride”, now its meaning is “prepared for anything”. *Journey* was borrowed from French with the meaning “one day trip”, now it means “a trip of any duration”.

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

2. Momentary conscious semantic changes

Metaphor

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

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

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

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

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

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

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

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

Metonymy

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

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

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

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

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

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

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

3. Secondary ways of semantic changes

Elevation

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

Degradation

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

Hyperboly

It is a transfer of the meaning when the speaker uses exaggeration, e.g. *to hate* (doing something), (not to see somebody) *for ages*.

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

Litote

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

THEME 6

SEMASIOLOGY

Problems for discussion

1. Word-meaning.
2. Lexical meaning-notion.
3. Polysemy.
4. Homonyms.
5. Synonyms.
6. Antonyms.

The branch of lexicology which deals with the meaning is called Semasiology.

1. Word-meaning

Every word has two aspects: the outer aspect (its sound form) and the inner aspect (its meaning). Sound and meaning do not always constitute a constant unit even in the same language. e.g. the word *temple* may denote

“a part of a human head” and “a large church”. In such cases we have homonyms. One and the same word in different syntactical relations can develop different meanings, e.g. the verb *treat* in sentences:

a) *He treated my words as a joke.*

b) *The book treats of poetry.*

c) *They treated me to sweets.*

d) *He treats his son cruelly.*

In all these sentences the verb *treat* has different meanings and we can speak about polysemy.

On the other hand, one and the same meaning can be expressed by different sound forms, e.g. *pilot* and *airman*, *horror* and *terror*. In such cases we have synonyms.

Both the meaning and the sound can develop in the course of time independently, e.g. the Old English [luvian] is pronounced [l^v] in Modern English. On the other hand, *board* primariliy means “a piece of wood sawn thin”. It has developed the meanings: a table, a board of a ship, a stage, a council etc.

2. Lexical meaning-notion

The lexical meaning of a word is the realization of a notion by means of a definite language system. A word is a language unit, while a notion is a unit of thinking. A notion cannot exict without a word expressing it in the language, but there are words which do not express any notion but have a lexical meaning. Interjections express emotions but not notions, but they have lexical meanings, e.g. *Alas!* (disappointment); *Oh, my buttons!* (surprise) etc. There are also words which express both, notions and emotions, e.g. *girlie, a pig* (when used metaphorically).

The term “notion” was introduced into lexicology from logics. A notion denotes the reflection in the mind of real objects and phenomena in their relations. Notions, as a rule, are international, especially with the nations of the same cultural level. While meanings can be nationally limited. Grouping of meanings in the semantic structure of a word is determined by the whole system of every language. e.g. the English verb *go* and its Ukrainian equivalent “іти” have some meanings which coincide: to move from place to place, to extend (the road goes to London), to work (Is your watch going?). On the other hand, they have different meanings: in Ukrainian we say: “Ось він іде”, in English we use the verb “come” in this case. In English we use the verb “go” in the

combinations: “to go by bus”, “to go by train” etc. In Ukrainian in these cases we use the verb “їхати”.

The number of meanings does not correspond to the number of words, neither does the number of notions. Their distribution in relation to words is peculiar in every language. The Ukrainian has two words for the English *man*: “чоловік” and “людина”. In English, however, *man* cannot be applied to a female person. We say in Ukrainian: “Вона хороша людина”. In English we use the word *person* (*She is a good person*).

Development of lexical meanings in any language is influenced by the whole network of ties and relations between words and other aspects of the language.

3. Polysemy

The word “polysemy” means “plurality of meanings” it exists only in the language, not in speech. A word which has more than one meaning is called polysemantic.

Different meanings of a polysemantic word may come together due to the proximity of notions which they express. e.g. the word *blanket* has the following meanings: a woolen covering used on beds, a covering for keeping a horse warm, a covering of any kind (*a blanket of snow*), covering all or most cases (used attributively), e.g. we can say *a blanket insurance policy*.

There are some words in the language which are monosemantic, such as most terms, (*synonym, molecule, bronchites*), some pronouns (*this, my, both*), numerals.

There are two processes of the semantic development of a word: radiation and concatination. In cases of radiation the primary meaning stands in the centre and the secondary meanings proceed out of it like rays. Each secondary meaning can be traced to the primmary meaning. e.g. in the word *face* the primary meaning denotes “the front part of the human head” Connected with the front position the meanings: the front part of a watch, the front part of a building, the front part of a playing card were formed. Connected with the word *face* itself the meanings: expression of the face, outward appearance are formed.

In cases of concatination secondary meanings of a word develop like a chain. In such cases it is difficult to trace some meanings to the primary one. e.g. in the word *crust* the primary meaning “hard outer part of bread”

developed a secondary meaning “hard part of anything (a pie, a cake)”, then the meaning “harder layer over soft snow” was developed, then “a sullen gloomy person”, then “impudence” were developed. Here the last meanings have nothing to do with the primary ones. In such cases homonyms appear in the language. It is called the split of polysemy.

In most cases in the semantic development of a word both ways of semantic development are combined.

4. Homonyms

Homonyms are words different in meaning but identical in sound or spelling, or both in sound and spelling.

Homonyms can appear in the language not only as the result of the split of polysemy, but also as the result of levelling of grammar inflexions, when different parts of speech become identical in their outer aspect, e.g. *care* from “caru” and care from “carian”. They can be also formed by means of conversion, e.g. *to slim* from “slim”, *to water* from “water”. They can be formed with the help of the same suffix from the same stem, e.g**.** *reader* (a person who reads and a book for reading).

Homonyms can also appear in the language accidentally, when two words coincide in their development, e.g. two native words can coincide in their outer aspects: *to bear* from “beran” (to carry) and *bear* from “bera” (an animal). A native word and a borrowing can coincide in their outer aspects, e.g. *fair* from Latin “feria” and *fair* from native “fager” /blond/. Two borrowings can coincide, e.g. *base* from the French “base” (Latin basis) and *base* (low) from the Latin “bas” (Italian “basso”).

Homonyms can develop through shortening of different words, e.g. from *cabriolet, cabbage, cabin*.

Classifications of homonyms

W. Skeat classified homonyms according to their spelling and sound forms and he pointed out three groups: perfect homonyms that is words identical in sound and spelling, such as: *school* – косяк риби and школа; homographs, that is words with the same spelling but pronounced differently, e.g**.** *bow* – [bau] – уклін and [bou] – лук; homophones that is words pronounced identically but spelled differently, e.g. *night* – ніч and *knight* – лицар.

Another classification was suggested by O. Smirnitsky. He added to Skeat's classification one more criterion: grammatical meaning. He subdivided the group of perfect homonyms in Skeat's classification into two types of homonyms: perfect which are identical in their spelling, pronunciation and their grammar form, such as: spring in the meanings: the season of the year, a leap, a source, and homoforms which coincide in their spelling and pronunciation but have different grammatical meaning, e.g. *reading* – Present Participle, Gerund, Verbal noun, *to lobby – lobby*.

A more detailed classification was given by I. Arnold. She classified only perfect homonyms and suggested four criteria of their classification: lexical meaning, grammatical meaning, basic forms and paradigms.

According to these criteria I. Arnold pointed out the following groups: a) homonyms identical in their grammatical meanings, basic forms and paradigms and different in their lexical meanings, e.g. *"board"* in the meanings "a council" and "a piece of wood sawn thin"; b) homonyms identical in their grammatical meanings and basic forms, different in their lexical meanings and paradigms, e.g. *to lie – lied – lied*, and *to lie – lay – lain*; c) homonyms different in their lexical meanings, grammatical meanings, paradigms, but coinciding in their basic forms, e.g. *light (lights), light (lighter, lightest)*; d) homonyms different in their lexical meanings, grammatical meanings, in their basic forms and paradigms, but coinciding in one of the forms of their paradigms, e.g. *a bit* and *bit* (from "to bite").

In I. Arnold's classification there are also patterned homonyms, which, differing from other homonyms, have a common component in their lexical meanings. These are homonyms formed either by means of conversion, or by levelling of grammar inflexions. These homonyms are different in their grammar meanings, in their paradigms, identical in their basic forms, e.g. *warm – to warm*. Here we can also have unchangeable patterned homonyms which have identical basic forms, different grammatical meanings, a common component in their lexical meanings, e.g. *"before"* an adverb, a conjunction, a preposition. There are also homonyms among unchangeable words which are different in their lexical and grammatical meanings, identical in their basic forms, e.g. *for* – для and *for* – але.

5. Synonyms

Synonyms are words different in their outer aspects, but identical or similar in their inner aspects. In English there are a lot of synonyms, because there are many borrowings, e.g. *hearty* (native) – *cordial* (borrowing). After a word is borrowed it undergoes desynonymization, because absolute synonyms are unnecessary for a language. However, there are some absolute synonyms in the language, which have exactly the same meaning and belong to the same style, e.g. *to moan, to groan*; homeland, motherland etc. In cases of desynonymization one of the absolute synonyms can specialize in its meaning and we get semantic synonyms, e.g. *city* (borrowed), *town* (native). The French borrowing "city" is specialized. In other cases native words can be specialized in their meanings, e.g. *stool* (native), *chair* (French).

Sometimes one of the absolute synonyms is specialized in its usage and we get stylistic synonyms, e.g. *to begin* (native), *to commence* (borrowing). Here the French word is specialized. In some cases the native word is specialized, e.g. *welkin* (bookish), *sky* (neutral).

Stylistic synonyms can also appear by means of abbreviation. In most cases the abbreviated form belongs to the colloquial style, and the full form to the neutral style, e.g. *examination, exam*.

Among stylistic synonyms we can point out a special group of words which are called euphemisms. These are words used to substitute some unpleasant or offensive words, e.g *the late* instead of *dead*, *to perspire* instead of *to sweat* etc.

There are also phraseological synonyms, these words are identical in their meanings and styles but different in their combining with other words in the sentence, e.g. "to be late for a lecture" but "to miss the train", "to visit museums" but "to attend lectures" etc.

In each group of synonyms there is a word with the most general meaning, which can substitute any word in the group, e.g**.** *piece* is the synonymic dominant in the group *slice, lump, morsel*. The verb *to look at* is the synonymic dominant in the group *to stare, to glance, to peep*. The adjective *red* is the synonymic dominant in the group *purple, scarlet, crimson*.

When speaking about the sources of synonyms, besides desynonymization and abbreviation, we can also mention the formation of phrasal verbs, e.g. *to give up – to abandon, to cut down – to diminish*.

6. Antonyms

Antonyms are words belonging to the same part of speech, identical in style, expressing contrary or contradictory notions.

V. Comissarov in his dictionary of antonyms classified them into two groups: absolute or root antonyms (*late – early*) and derivational antonyms (*to please – to displease*). Absolute antonyms have different roots and derivational antonyms have the same roots but different affixes. In most cases negative prefixes form antonyms (un-, dis-, non-). Sometimes they are formed by means of suffixes -ful and -less.

The number of antonyms with the suffixes ful- and -less is not very large, and sometimes even if we have a word with one of these suffixes its antonym is formed not by substituting -ful by less-, e.g. *successful – unsuccessful, selfless – selfish*. The same is true about antonyms with negative prefixes, e.g. *to man* is not an antonym of the word *to unman*, *to disappoint* is not an antonym of the word *to appoint*.

The difference between derivational and root antonyms is not only in their structure, but in semantics as well. Derivational antonyms express contradictory notions, one of them excludes the other, e.g. *active – inactive*. Absolute antonyms express contrary notions. If some notions can be arranged in a group of more than two members, the most distant members of the group will be absolute antonyms, e.g**.** *ugly, plain, good-looking, pretty, beautiful*, the antonyms are *ugly* and *beautiful.*

L. Lipka in the book "Outline of English Lexicology" describes different types of oppositeness, and subdivides them into three types:

a) complementary, e.g. *male – female, married – single*;

b) antonyms, e.g. *good – bad*;

c) converseness, e.g. *to buy – to sell.*

In his classification he describes complimentarity in the following way: the denial of the one implies the assertion of the other, and vice versa. *John is not married* implies that *John is single*. The type of oppositeness is based on yes / no decision. Incompatibility only concerns pairs of lexical units.

Antonymy is the second class of oppositeness. It is distinguished from complimentarity by being based on different logical relationships. For pairs of antonyms like good / bad, big / small only the second one of the above mentioned relations of implication holds. The assertion containing one member implies the negation of the other, but not vice versa. *John is good* implies that *John is not bad*, but *John is not good* does

not imply that *John is bad*. The negation of one term does not necessarily implies the assertion of the other.

An important linguistic difference from complementaries is that antonyms are always fully gradable, e.g. *hot, warm, tepid, cold*.

L. Lipka also gives the type which he calls directional opposition *up / down*, consiquence opposition *learn / know*, antipodal opposition *North / South, East / West*, (it is based on contrary motion, in opposite directions). The pairs *come / go, arrive / depart* involve motion in different directions. In the case *up / down* we have movement from a point P. In the case *come / go* we have movement from or to the speaker.

L. Lipka also points out non-binary contrast or many-member lexical sets. Here he points out serially ordered sets, such as scales (*hot, warm, tepid, cool, cold*); colour words (*black, grey, white*); ranks (*marshal, general, colonel, major, captain* etc.). There are gradable examination marks (*excellent, good, average, fair, poor*). In such sets of words we can have outer and inner pairs of antonyms. He also points out cycles, such as units of time (*spring, summer, autumn, winter*). In this case there are no "outermost" members.

Not every word in a language can have antonyms. This type of opposition can be met in qualitative adjectives and their derivatives, e.g. *beautiful – ugly, to beautify – to uglify, beauty – ugliness*. It can be also met in words denoting feelings and states, e.g. *respect – scorn, to respect – to scorn, respectful – scornful, to live – to die, alive – dead, life – death*. It can be also met among words denoting direction in space and time, e.g. *here – there, up – down, now – never, before – after, day – night, early – late* etc.

If a word is polysemantic it can have several antonyms, e.g. the word *bright* has the antonyms *dim, dull, sad*.

THEME 7

PHRASEOLOGY

Problems for discussion

1. Ways of forming phraseological units.
2. Semantic classification of phraseological units.
3. Structural classification of phraseological units.

4. Syntactical classification of phraseological units.

The vocabulary of a language is enriched not only by words but also by phraseological units. Phraseological units are word-groups that cannot be made in the process of speech, they exist in the language as ready-made units. They are compiled in special dictionaries. The same as words phraseological units express a single notion and are used in a sentence as one part of it. American and British lexicographers call such units "idioms". We can mention such dictionaries as: L. Smith "Words and Idioms", V. Collins "A Book of English Idioms" etc. In these dictionaries we can find words, peculiar in their semantics (idiomatic), side by side with word-groups and sentences. In these dictionaries they are arranged, as a rule, into different semantic groups.

Phraseological units can be classified according to the ways they are formed, according to the degree of the motivation of their meaning, according to their structure and according to their part-of-speech meaning.

1. Ways of forming phraseological units

O. Koonin classified phraseological units according to the way they are formed. He pointed out primary and secondary ways of forming phraseological units.

Primary ways of forming phraseological units are those when a unit is formed on the basis of a free word-group:

a) Most productive in Modern English is the formation of phraseological units by means of transferring the meaning of terminological word-groups, e.g. in cosmic technique we can point out the following phrases: *launching pad* in its terminological meaning is "стартовий майданчик", in its transferred meaning – "пункт відправлення";

b) a large group of phraseological units was formed from free word groups by transforming their meaning, e.g. *granny farm* – пансіонат для престарілих;

c) phraseological units can be formed by means of alliteration, e.g. *a sad sack* – нещасливий випадок, *culture vulture* – людина, яка цікавиться мистецтвом;

d) they can be formed by means of expressiveness, especially it is characteristic for forming interjections, e.g. *"My aunt!", "Hear, hear!"* etc.;

e) they can be formed by means of distorting a word group, e.g. *odds and ends* was formed from *odd ends*;

f) they can be formed by using archaisms, e.g. *in brown study* means "in gloomy meditation" where both components preserve their archaic meanings;

g) they can be formed by using a sentence in a different sphere of life, e.g. *that cock won't fight* can be used as a free word-group when it is used in sports (cock fighting), it becomes a phraseological unit when it is used in everyday life, because it is used metaphorically;

h) they can be formed when we use some unreal image, e.g. *to have butterflies in the stomach* – хвилюватися;

i) they can be formed by using expressions of writers or polititions in everyday life, e.g. *corridors of power* (Snow), *American dream* (Alby), *locust years* (Churchil), *the winds of change* (Mc Millan).

Secondary ways of forming phraseological units are those when a phraseological unit is formed on the basis of another phraseological unit; they are:

a) conversion, e.g. *to vote with one's feet* was converted into *vote with one's feet*;

b) changing the grammar form, e.g**.** *Make hay while the sun shines* is transferred into a verbal phrase – *to make hay while the sun shines*;

c) analogy, e.g. *Curiosity killed the cat* was transferred into *Care killed the cat*;

d) contrast, e.g. *cold surgery* – planned before operation – was formed by contrasting it with "acute surgery", *thin cat* – a poor person – was formed by contrasting it with "fat cat";

e) shortening of proverbs or sayings, e.g. from the proverb "You can't make a silk purse out of a sow's ear" by means of clipping the middle of it the phraseological unit *to make a sow's ear* was formed with the meaning "помилятись".

f) borrowing phraseological units from other languages, either as translation loans, e.g. *living space* (German), *to take the bull by the horns* (Latin) or by means of phonetic borrowings, e.g. *meche blanche* (French), *corpse d'elite* (French), *sotto voce* (Italian) etc.

Phonetic borrowings among phraseological units refer to the bookish style and are not used very often.

2. Semantic classification of phraseological units

Phraseological units can be classified according to the degree of motivation of their meaning. This classification was suggested by acad. V. Vinogradov. He pointed out three types of phraseological units:

a) fusions where the degree of motivation is very low, we cannot guess the meaning of the whole from the meanings of its components, they are highly idiomatic and cannot be translated word for word into other languages, e.g. *on Shank's mare* (on foot), *at sixes and sevens* (in a mess) etc;

b) unities where the meaning of the whole can be guessed from the meanings of its components, but it is transferred (metaphorical or metonymical), e.g. *to play the first fiddle* (to be a leader in something), *old salt* (experienced sailor) etc;

c) collocations where words are combined in their original meaning but their combinations are different in different languages, e.g**.** *cash and carry* (self-service shop), *in a big way* (in great degree) etc.

3. Structural classification of phraseological units

Prof. O. Smirnitsky worked out structural classification of phraseological units, comparing them with words. He points out one-top units which he compares with derived words because derived words have only one root morpheme. He points out two-top units which he compares with compound words because in compound words we usually have two root morphemes.

Among one-top units he points out three structural types:

a) units of the type "to give up" (verb + postposition type), e.g. *to art up, to back up, to drop out, to nose out, to buy into, to sandwich in* etc.;

b) units of the type "to be tired". Some of these units remind the Passive Voice in their structure but they have different prepositons with them, while in the Passive Voice we can have only prepositions "by" or "with", e.g. *to be tired of, to be interested in, to be surprised at* etc. There are also units in this type which remind free word-groups of the type "to be young", e.g. *to be akin to, to be aware of* etc. The difference between them is that the adjective "young" can be used as an attribute and as a predicative in a sentence, while the nominal component in such units can act only as a predicative. In these units the verb is the grammar centre and the second component is the semantic centre;

c) prepositional-nominal phraseological units. These units are equivalents of unchangeable words: prepositions, conjunctions, adverbs, that is why they have no grammar centre, their semantic centre is the nominal part, e.g. *on the doorstep* (quite near), *on the nose* (exactly), *in the course of, on the stroke of, in time, on the point of* etc. In the course of time such units can become words, e.g**.** *tomorrow, instead* etc.

Among two-top units O. Smirnitsky points out the following structural types:

a) attributive-nominal such as: a month of Sundays, grey matter, a millstone round one's neck and many others. Units of this type are noun equivalents and can be partly or perfectly idiomatic. In partly idiomatic units (phrasisms) sometimes the first component is idiomatic, e.g. *high road*, in other cases the second component is idiomatic, e.g. *first night.* In many cases both components are idiomatic, e.g. *red tape, blind alley, bed of nail, shot in the arm* and many others;

b) verb-nominal phraseological units, e.g. *to read between the lines, to speak BBC, to sweep under the carpet* etc. The grammar centre of such units is the verb, the semantic centre in many cases is the nominal component, e.g. *to fall in love*. In some units the verb is both the grammar and the semantic centre, e.g. *not to know the ropes*. These units can be perfectly idiomatic as well, e.g. *to burn one's boats, to vote with one's feet, to take to the cleaners* etc.

Very close to such units are word-groups of the type to have a glance, to have a smoke. These units are not idiomatic and are treated in grammar as a special syntactical combination, a kind of aspect;

c) phraseological repetitions, such as: now or never, part and parcel, country and western etc. Such units can be built on antonyms, e.g. *ups and downs, back and forth*; often they are formed by means of alliteration, e.g. *cakes and ale, as busy as a bee*. Components in repetitions are joined by means of conjunctions. These units are equivalents of adverbs or adjectives and have no grammar centre. They can also be partly or perfectly idiomatic, e.g. *cool as a cucumber* (partly), *bread and butter* (perfectly).

Phraseological units the same as compound words can have more than two tops (stems in compound words), e.g**.** *to take a back seat, a peg to hang a thing on, lock, stock and barrel, to be a shaddow of one's own self, at one's own sweet will*.

4. Syntactical classification of phraseological units

Phraseological units can be classified as parts of speech. This classification was suggested by I. Arnold. Here we have the following groups:

a) noun phraseologisms denoting an object, a person, a living being, e.g. *bullet train, latchkey child, redbrick university, Green Berets*;

b) verb phraseologisms denoting an action, a state, a feeling, e.g. *to break the log-jam, to get on somebody's coattails, to be on the beam, to nose out, to make headlines*;

c) adjective phraseologisms denoting a quality, e.g. *loose as a goose, dull as lead*;

d) adverb phraseological units, such as: *with a bump, in the soup, like a dream, like a dog with two tails*;

e) preposition phraseological units, e.g. *in the course of, on the stroke of*;

f) interjection phraseological units, e.g. *"Catch me!", "Well, I never!"* etc.

In I.Ar nold's classification there are also sentence equivalents, proverbs, sayings and quatations, e.g. "*The sky is the limit", "What makes him tick", "I am easy"*. Proverbs are usually metaphorical, e.g. *"Too many cooks spoil the broth"*, while sayings are as a rule non-metaphorical, e.g. *"Where there is a will there is a way"*.

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

THEME 8

ARCHAISMS. NEOLOGISMS

Problems for discussion

1. Archaisms.
2. Neologisms.

1. Archaisms

Archaisms are words which are no longer used in everyday speech, which have been ousted by their synonyms. Archaisms remain in the language, but they are used as stylistic devices to express solemnity.

Most of these words are lexical archaisms and they are stylistic synonyms of words which ousted them from the neutral style. Some of them are: *steed* (horse), *slay* (kill), *behold* (see), *perchance* (perhaps), *woe* (sorrow) etc.

Sometimes a lexical archaism begins a new life, getting a new meaning, then the old meaning becomes a semantic archaism, e.g. *fair* in the meaning "beautiful" is a semantic archaism, but in the meaning "blond" it belongs to the neutral style.

Sometimes the root of the word remains and the affix is changed, then the old affix is considered to be a morphemic archaism, e.g. *beautious* ("ous" was substituted by "ful"), *bepaint* ("be" was dropped), *darksome* ("some" was dropped), *oft* ("en" was added) etc.

2. Neologisms

At the present moment English is developing very swiftly and there is so called "neology blowup". R. Berchfield who worked at compiling a four-volume supplement to NED says that averagely 800 neologisms appear every year in Modern English. It has also become a language-giver recently, especially with the development of computerization.

New words, as a rule, appear in speech of an individual person who wants to express his idea in some original way. This person is called "originater". New lexical units are primarily used by university teachers, newspaper reporters, by those who are connected with mass media.

Neologisms can develop in three main ways: a lexical unit existing in the language can change its meaning to denote a new object or phenomenon. In such cases we have semantic neologisms, e.g. the word *umbrella* developed the meanings: "авіаційне прикриття", "політичне прикриття". A new lexical unit can develop in the language to denote an object or phenomenon which already has some lexical unit to denote it. In such cases we have transnomination, e.g. the word *slum* was first substituted by the word "ghetto" then by the word-group "inner town". A new lexical unit can be introduced to denote a new object or phenomenon.

In this case we have “a proper neologism”, many of them are cases of new terminology.

Here we can point out several semantic groups when we analize the group of neologisms connected with computerization, and here we can mention words used:

a) to denote different types of computers, e.g. *PC, super-computer, multi-user, neurocomputer* (analogue of a human brain);

b) to denote parts of computers, e.g. *hardware, software, monitor, screen, data, vapourware* (experimental samples of computers for exhibition, not for production);

c) to denote computer languages, e.g**.** *BASIC, Algol FORTRAN* etc;

d) to denote notions connected with work on computers, e.g. *computerman, computerization, computerize, to troubleshoot, to blitz out* (to ruin data in a computer’s memory).

There are also different types of activities performed with the help of computers, many of them are formed with the help of the morpheme “tele”, e.g. *to telework, to telecommute* (to work at home having a computer which is connected with the enterprise for which one works). There are also such words as *telebanking*, *telemarketing*, *teleshopping* (when you can perform different operations with the help of your computer without leaving your home, all operations are registered by the computer at your bank), *videobank* (computerized telephone which registers all information which is received in your absence).

In the sphere of lingusitics we have such neologisms as: machine translation, interlingual (an artificial language for machine translation into several languages) and many others.

In the sphere of biometrics we have computerized machines which can recognize characteristic features of people seeking entrance: *finger-print scanner* (finger prints), *biometric eye-scanner* (blood-vessel arrangements in eyes), *voice verification* (voice patterns). These are types of biometric locks. Here we can also mention computerized cards with the help of which we can open the door without a key.

In the sphere of medicine computors are also used and we have the following neologisms: *telemonitory unit* (a telemonitory system for treating patience at a distance).

With the development of social activities neologisms appeared as well, e.g. *Euromarket, Eurodollar, Europarliament, Europol* etc.

In the modern English society there is a tendency to social stratification, as a result there are neologisms in this sphere as well, e.g.

belonger – представник середнього класу, який притримується консервативних поглядів. To this group we can also refer abbreviations of the type yuppie (young urban professional people), such as: *muppie, gruppie, rumpie, bluppie* etc. People belonging to the lowest layer of the society are called *survivers,* a little bit more prosperous are called *sustainers,* and those who try to prosper in life and imitate those, they want to belong to, are called *emulaters.* Those who have prospered but are not belongers are called *achievers.* All these layers of socety are called *VAL* (Value and Lifestyles).

The rich belong also to jet set that is those who can afford to travel by jet planes all over the world enjoying their life. Sometimes they are called "jet plane travellers".

During Margaret Thatcher's rule the abbreviation PLU appeared which means "People like us" by which snobbistic circles of society call themselves. Nowadays (since 1989) PLU was substituted by "one of us".

There are a lot of immigrants now in UK, in connection with which neologisms partial and non-partial were formed.

The word-group *welfare mother* was formed to denote a non-working single mother living on benefit.

In connection with criminalization of towns in UK volantary groups of assisting the police were formed where dwellers of the neighbourhood are joined. These groups are called *neighbourhood watch, home watch*. Criminals wear "stocking masks" not to be recognized.

The higher society has neologisms in their speech, such as: *dial-a-meal, dial-a-taxi*.

In the language of teen-agers there are such words as: *Drugs!* (OK), *sweat* (біг на довгі дистанції), *task* (home composition), *brunch* etc.

With the development of professional jargons a lot of words ending in "speak" appeared in English, e.g. *artspeak, sportspeak, medspeak, education-speak, video-speak, cable-speak* etc.

There are different semantic groups of neologisms belonging to everyday life:

a) food, e.g. *starter* (instead of "hors d'oevres"), *macrobiotics* (raw vegetables, crude rice), *longlife milk, clingfilm, microwave stove, consumer electronics, fridge-freezer, hamburgers* (beef-, cheese-, fish-, veg-);

b) clothing, e.g. *catsuit* (one-piece clinging suit), *slimster, string* (miniscule bikini), *hipster* (trousers or skirt with the belt on hips),

completenik (a long sweater for trousers), *sweatnik* (a long jacket), *pants-skirt, bloomers* (lady's sports trousers);

c) footwear, e.g. *winklepickers* (shoes with long pointed toes), *thongs* (open sandals), *backsters* (beech sandals with thick soles);

d) bags, e.g. *bumbag* (a small bag worn on the waist), *sling bag* (a bag with a long belt), *maitre* (a small bag for cosmetics).

There are also such words as: *dangledolly* (a dolly-talisman dangling in the car before the windscreen), *boot-sale* (selling from the boot of the car), *touch-tone* (a telephone with press-button).

Neologisms can be also classified according to the ways they are formed. They are subdivided into: phonological neologisms, borrowings, semantic neologisms and syntactical neologisms. Syntactical neologisms are divided into morphological (word-building) and phraseological (forming word-groups).

Phonological neologisms are formed by combining unique combinations of sounds, they are called artificial, e.g**.** *rah-rah* (a short skirt which is worn by girls during parades). These are strong neologisms.

Strong neologisms include also phonetic borrowings, such as *solidarnosc* (Polish), *Berufsverbot* (German), *dolce vita* (Italian) etc.

Morphological and syntactical neologisms are usually built on patterns existing in the language, therefore they do not belong to the group of strong neologisms.

Among morphological neologisms there are a lot of compound words of different types, such as *free-fall* – різке падіння курсу акцій appeared in 1987 with the stock market crash in October 1987 (on the analogy with free-fall of parachutists, which is the period between jumping and opening the chute). Here also belong: *call-and-recall* – виклик на диспансеризацію, *bioastronomy* – search for life on other planets, *rat-out* – betrayal in danger, *zero-zero* (double zero) – ban of longer and shorter range weapon, *x-rated* (about films terribly vulgar and cruel), *Ameringlish* (American English), *tycoonography* – a biography of a business tycoon.

There are also abbreviations of different types, such as *resto, teen* (teenager), *dinky* (dual income no kids yet), *ARC* (AIDS-related condition, infection with AIDS), *HIV* (human immuno-deficiency virus).

Quite a number of neologisms appear on the analogy with lexical units existing in the language, e.g. *snowmobile* (automobile), *danceaholic* (alcoholic), *airtel* (hotel), *cheeseburger* (hamburger), *autocade* (cavalcade).

There are many neologisms formed by means of affixation, such as: *decompress, to disimprove, overhoused, educationalist, slimster, folknik* etc. Phraseological neologisms can be subdivided into phraseological units with transferred meanings, e.g. *to buy into* (to become involved), *fudge and dudge* (avoidance of definite decisions), and set non-idiomatic expressions, e.g. *electronic virus, Rubic's cube, retail park, acid rain, boot trade* etc.

THEME 9

LEXICOGRAPHY

Problems for discussion

1. Historical development of Lexicography.
2. Classifications of dictionaries.

1. Historical development of Lexicography

The theory and practice of compiling dictionaries is called lexicography. The history of compiling dictionaries for English comes as far back as the Old English period, where we can find glosses of religious books (interlinear translations from Latin into English). Regular bilingual dictionaries began to appear in the 15-th century (Anglo-Latin, Anglo-French, Anglo-German).

The first unilingual dictionary explaining difficult words appeared in 1604, the author was R. Cawdry, a schoolmaster. He compiled his dictionary for schoolchildren. In 1721 an English scientist and writer Nathan Bailey published the first etymological dictionary which explained the origin of English words. It was the first scientific dictionary, it was compiled for philologists.

In 1775 an English scientist compiled a famous explanatory dictionary. Its author was Samuel Johnson. Every word in his dictionary was illustrated by examples from English literature, the meanings of words were clear from the contexts in which they were used. The dictionary was a great success and it influenced the development of lexicography in all countries. The dictionary influenced normalization of the English

vocabulary. But at the same time it helped to preserve the English spelling in its conservative form.

In 1858 one of the members of the English philological society Dr. Trench raised the question of compiling a dictionary including all the words existing in the language. The philological society adopted the decision to compile the dictionary and the work started. More than a thousand people took part in collecting examples, and 26 years later in 1884 the first volume was published. It contained words beginning with "A" and "B". The last volume was published in 1928 that is 70 years after the decision to compile it was adopted. The dictionary was called NED and contained 12 volumes.

In 1933 the dictionary was republished under the title "The Oxford English Dictionary", because the work on the dictionary was conducted in Oxford. This dictionary contained 13 volumes. As the dictionary was very large and terribly expensive scientists continued their work and compiled shorter editions of the dictionary: "A Shorter Oxford Dictionary" consisting of two volumes. It had the same number of entries, but far less examples from literature. They also compiled "A Concise Oxford Dictionary" consisting of one volume and including only modern words and no examples from literature.

The American lexicography began to develop much later, at the end of the 18-th century. The most famous American English dictionary was compiled by N. Webster. He was an active stateman and public man and he published his first dictionary in 1806. He went on with his work on the dictionary and in 1828 he published a two-volume dictionary. He tried to simplify the English spelling and transcription. He introduced the alphabetical system of transcription where he used letters and combinations of letters instead of transcription signs. He denoted vowels in closed syllables by the corresponding vowels, e.g. [a], [e], [i], [o], [u]. He denoted vowels in the open syllable by the same letters, but with a dash above them, e.g. [a], [e], [i], [o], [u]. He denoted vowels in the position before [r] as the same letters with two dots above them, e.g. [a], [o] and by the letter "e" with two dots above it for the combinations "er", "ir", "ur" because they are pronounced identically. The same tendency is preserved for other sounds: [u:] is denoted by [oo], [y] is used for the sound [j] etc.

2. Classifications of dictionaries

All dictionaries are divided into linguistic and encyclopaedic dictionaries. Encyclopaedic dictionaries describe different objects, phenomena, people and give some data about them. Linguistic dictionaries describe vocabulary units, their semantic structure, their origin, their usage. Words are usually given in the alphabetical order.

Linguistic dictionaries are divided into general and specialized. To general dictionaries two most widely used dictionaries belong: explanatory and translation dictionaries. Specialized dictionaries include dictionaries of synonyms, antonyms, collocations, word-frequency, neologisms, slang, pronouncing, etymological, phraseological and others.

All types of dictionaries can be unilingual (excepting translation ones) if the explanation is given in the same language, bilingual if the explanation is given in another language and also they can be polilingual.

There are a lot of explanatory dictionaries (NED, SOD, COD, NID, N.G., Wyld's "Universal Dictionary" and others). In explanatory dictionaries the entry consists of the spelling, transcription, grammatical forms, meanings, examples, phraseology. Pronunciation is given either by means of the International Transcription System or in British Phonetic Notation which is different in each large dictionary, e.g. [o:] can be indicated as [aw], [or], [oh], [o] etc.

Translation dictionaries give words and their equivalents in the other language. Among general dictionaries we can also mention Learner's dictionaries. They began to appear in the second half of the 20-th century. The most famous is "The Advanced Learner's Dictionary" by A. Hornby. It is a unilingual dictionary based on COD, for advanced foreign learners and language teachers. It gives data about grammatical and lexical valency of words. Specialized dictionaries of synonyms are also widely used, one of them is "A Dictionary of English Synonyms and Synonymous Expressions" by R. Soule. Another famous one is "Webster's Dictionary of Synonyms". These are unilingual dictionaries. The best known bilingual dictionary of synonyms is "English Synonyms" compiled by Y. Apresyan.

In 1981 "The Longman Lexicon of Contemporary English" was compiled, where words are given in 14 semantic groups of everyday nature. Each word is defined in detail, its usage is explained and illustrated, synonyms, antonyms are presented also. It describes 15000 items, and can be referred to dictionaries of synonyms and to explanatory dictionaries.

Phraseological dictionaries describe idioms and colloquial phrases, proverbs. Some of them have examples from literature. Some lexicographers include not only word-groups but also anomalies among words. In “The Oxford Dictionary of English Proverbs” each proverb is illustrated by a lot of examples, there are stylistic references as well. The dictionary by Vizetelli gives definitions and illustrations, but different meanings of polisemantic units are not given. The most famous bilingual dictionary of phraseology was compiled by O. Koonin. It is one of the best phraseological dictionaries.

Etymological dictionaries trace present-day words to the oldest forms of these words and forms of these words in other languages. One of the best etymological dictionaries was compiled by W. Skeat.

Pronouncing dictionaries record only pronunciation. The most famous is D. Jones’s “Pronouncing Dictionary”.

Dictionaries of neologisms are: a four-volume “Supplement to NED” by Burchfield, “The Longman Register of New Words” (1990), “Bloomsury Dictionary of New Words” (1996).

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UNIT III

STYLISTICS

THEME 1

STYLISTICS AS A BRANCH OF GENERAL LINGUISTICS. THE MAIN STYLISTIC NOTIONS

Problems for discussion

1. Stylistics as a branch of general linguistics. Types of Stylistics.
2. The connection of Stylistics with other branches of linguistics.
3. The main stylistic notions: style, registers of speech, norm, form, context, writing, image, expressive means, stylistic devices.

1. Stylistics as a branch of general linguistics. Types of Stylistics

Stylistics is a branch of linguistics that studies the various functional styles of speech and also the various expressive means and devices of the language. Stylistics started to develop in the 19th century, but as a special branch of linguistics was singled out in the middle of the 20th century, when the main works in stylistics were written. The most prominent scholars involved in the style study are Ch. Bally, I. Galperin, I. Arnold, D. Crystal and others.

It is a relatively new linguistic discipline. The word "stylistics" was firstly attested in the Oxford English Dictionary only in 1882, meaning the science of literary style, the study of stylistic features. However, the first reflections on style can be dated back to the ancient times.

The **subject of Stylistics** can be outlined as the study of the nature, functions and structure of stylistic devices, on the one hand, and, on the other, the study of each style of language, its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language.

There are **2 basic objects of Stylistics**: *special linguistic means* (stylistic devices and expressive means), which provide the desirable effect of the utterance; *certain types of texts "discourse",* which due to the choice and

arrangement of the language are distinguished by the pragmatic aspect of communication (*functional styles*). Stylistics as a science acquired its own tools – expressive means (EM) and stylistic devices (SD).

The **main aims** of Stylistics are:

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

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

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

In Stylistics there are two aspects :

1. **Language stylistics** investigates the specific character of language subsystems which obtain particular vocabulary, phraseology and syntax; studies the text characteristic features – expressive, emotional and evaluative.

2. **Speech stylistics** deals with texts within different sciences and professions, but studies mainly deviations from the norm not typical features.

Branches of Stylistics

1. **Linguo-stylistics** is a science of functional styles and expressive potential of a language.
2. **Communicative (decoding)** stylistics describes expressive peculiarities of certain messages (texts).
3. **Coding stylistics (literary stylistics)** deals with individual styles of authors.
4. **Contrastive stylistics** investigates stylistic systems of two or more languages in comparison.

2. The connection of Stylistics with other branches of linguistics

Stylistics and phonetics: Phonetics studies sounds, articulation, rhythmics and intonation. Stylistics concentrates on expressive sound combinations, intonational and rhythmic patterns.

Stylistics and lexicology: Lexicology describes words, their origin, development, semantic and structural features. Stylistics also deals with words, but only those which are expressive in language or in speech.

Stylistics and grammar: Grammar describes regularities of building words, word-combinations, sentences and texts. Stylistics

restricts itself to those grammar regularities, which make language units expressive.

This connection gave birth to such interdisciplinary sciences as **stylistic semasiology** (the science of stylistic devises or tropes), **stylistic lexicology** (the science of expressive layers of vocabulary, such as vulgarisms, jargon isms, archaisms, neologisms etc.), **stylistic phonetics** (the science of expressive sound organization patterns), **grammatical stylistics** (the science of expressive morphological and syntactic language units).

3. The main stylistic notions: style, registers of speech, norm, form, context, writing, image, expressive means, stylistic devices

In different situations of communication people use different manners of expressing their thoughts, which, in the Ukrainian linguistic tradition, are usually called **styles** or **functional styles**, and in the linguistic tradition abroad – **registers of speech.** Each style, however, can be recognized by one or more leading features which are especially conspicuous. The style is the result of creative activity of the writer who consciously and deliberately selects language means that create style.

Functional style (FS) may be defined as a system of interrelated language means which serves a definite aim of communication. FSs appear mainly in the literary standard of a language as the product of its development.

An individual style – a unique combination of language units peculiar to a given writer which makes his works easily recognizable.

Norm is a set of language rules which are considered to be most standard and correct in a certain epoch and in a certain society. There is no universally accepted norm or the standard literary language, there are different norms and there exist special kinds of norm, which are called stylistic norms.

Form is a term which refers to the recognizable shape of a text or a speech act. This shape may be either physical or abstract. It is physical in writing and abstract in spoken communication. Written forms are novels, stories, articles, poems, letters, posters, menus, etc. Spoken forms are conversations, TV and radio commentaries, announcements, sermons, jokes and anecdotes, etc.

A linguistic context is the encirclement of a language unit by other language units in speech. Such encirclement makes the meaning of the

unit clear and unambiguous. It is especially important in case with polysemantic words. **Microcontext** is the context of a single utterance (sentence). **Macrocontext** is the context of a paragraph in a text. **Megacontext** is the context of a book chapter, a story or the whole book.

An extralingual (situational) context is formed by extralingual conditions in which communication takes place. Besides making the meaning of words well-defined, a situational context allows the speaker to economize on speech efforts and to avoid situationally redundant language signs.

Extralingual context can be physical or abstract and can significantly affect the communication. A conversation between lovers can be affected by surroundings in terms of music, location, and the presence of others. Such surroundings form **a physical context.** A dialogue between colleagues can be affected by the nature of their relationship. That is, one may be of higher status than the other. Such nature forms **an abstract context.** Historical accounts are more easily understood when evoked in the context of their own time. Such context is called **temporal or chronological**. There would be a psychologically advantageous context within which to tell one's spouse about that dented bumper on the new car. Such context may be called psychological.

Speech and writing are two different systems. They are closely related, but not the same. Speech is normally a continuous stream of sound. It is not broken up into separate parts like writing. People do not speak in sentences or paragraphs, they make up the content of what they are saying quite spontaneously, without any planning or long deliberation. Conversations are often accompanied by other sign systems which aid understanding. These might be physical gestures, facial expressions, even bodily posture. Meaning in speech is also commonly conveyed by tone and other non-verbal means such as irony. Speech quite commonly includes false starts, repetition, hesitation, “fillers” with no lexical or grammatical meaning, such as “um” and “er”, and even nonsense words which replace terms which cannot be recalled, such as “thingy” and “doodah”.

Speech may often be quite inexplicit – because the participants in a conversation can rely on the context for understanding. Speech cannot be revised or edited in the same way as writing. Most people unconsciously or deliberately employ a wide range of speech varieties or functional styles in their everyday conversation. Linguists regard speech as primary and

writing as secondary. Language changes take place far more rapidly in speech than in writing.

Writing is the use of visual symbols which act as a code for communication between individuals or groups. Writing is a language variety and should be regarded as entirely separate from speech.

Image is a certain picture of the objective world, a verbal subjective description of this or another person, event, occurrence, sight made by the speaker with the help of the whole set of expressive means and stylistic devices. Images are created to produce an immediate impression to human sight, hearing, sense of touch or taste.

Expressive means of a language are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances.

1. **Phonetic expressive means** include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice.
2. **Morphological expressive means** are emotionally coloured suffixes of diminutive nature: -y (-ie), -let (sonny, auntie, girlie, streamlet).
3. To **lexical expressive means** belong words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections.

Stylistic devices (tropes, figures of speech) unlike expressive means are not language phenomena. They are formed in speech and most of them do not exist out of context. Basically, all stylistic devices are the result of revaluation of neutral words, word-combinations and syntactic structures. Revaluation makes language units obtain connotations and stylistic value. A stylistic device is the subject matter of stylistic semasiology.

According to principles of their formation, stylistic devices are grouped into phonetic, lexico-semantic and syntactic types.

THEME 2

FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

Problems for discussion

1. The classification of functional styles.
2. The style of official documents.
3. The style of scientific prose.
4. The newspaper style.
5. The publicistic style.
6. The belletristic style.
7. The colloquial styles.

1. The classification of functional styles

A functional style of language is a system of interrelated language means which serves a definite aim in communication. A functional style should be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of the language. Every functional style of language is marked by a specific use of language means establishing its own norms.

Functional styles are classified into bookish and colloquial. The group of bookish styles embraces the style of official documents, the style of scientific prose, the newspaper style, the publicistic style and the belletristic style. The group of colloquial styles includes the literary colloquial style, the informal colloquial style and substandard speech style.

The speaker resorts to a certain functional style due to such extralingual factors: the character of the situation in which communication takes place (official, ceremonial, informal, private or other); the relations between the communicants (formal, official, friendly, hostile, spontaneous); the aim of communication (transference of specific information, emotional attitudes, establishment of business contacts, etc.); oral or written communication.

2. The style of official documents

This style aims at establishing, developing and controlling business relations between individuals and organizations. Being devoid of expressiveness, it is fully impersonal, rational and pragmatic. Its special language forms are rather peculiar. The graphical level of this style is distinguished by specific rules of making inscriptions, using capital letters and abbreviations. The lexical level is characterized by domination of bookish, borrowed, archaic and obsolescent words, professional terms and clichés, such as *interest-fre" (безвідсотковий), status quo (суттєве становище)*. There are many abbreviations and conventional symbols.

The morphological features of the style are such: the usage of obsolescent mood forms, wide use of non-finite forms of the verb, impersonal, anticipatory and indefinite pronouns. They make official documents impersonal. There is a tendency to avoid pronoun reference. In diplomatic and legal documents many words have Latin and French origin.

The syntactic level is distinguished by long and super-long sentences of all structural types, always two-member and non-elliptical, complicated by complexes of secondary predication, detachments, parenthetic insertions and passive constructions.

3. The style of scientific prose

This style serves as an instrument for promoting scientific ideas and exchanging scientific information among people. It is as bookish and formal as the style of official documents, that is why, both styles have much in common.

To graphical peculiarities of the style of scientific prose belong number of letter-indexed paragraphing, a developed system of headlines, titles and subtitles, footnotes, pictures, tables, schemes and formulae. A great part of the vocabulary is constituted by special terms of international origin. The scientific vocabulary also abounds in set-phrases and clichés which introduce specific flavour of bookishness and scientific character into the text (*We proceed from assumption that ..., One can observe that ..., As a matter of fact, ..., As is generally accepted* ...). The scientific prose style consists mostly of ordinary words which tend to be used in their primary logical meaning or terminological meaning.

One of the most noticeable morphological features of the scientific prose style is the use of the personal pronoun "we" in the meaning of "I".

The scientific “we” is called “the plural of modesty”. The preference is given to the passive voice and non-personal forms of the verb. Syntax does not differ much from that of the style of official documents. The sentences used are mainly complex and if simple, rather extended. The word order is mainly direct.

4. The newspaper style

The basic communicative function of this style is to inform people about all kinds of events and occurrences which may be of some interest to them. Newspaper materials may be classified into three groups: brief news reviews, informational articles and advertisements.

The vocabulary of the newspaper style consists mostly of neutral common literary words, though it also contains many political, social and economic terms (*gross output*). There are lots of abbreviations (*GDP* – Gross Domestic Product, *EU* – European Union), numerals and dates, there is a tendency to produce neologisms which then become clichés (*vital issue, pillar of society*), a great number of special political and economic terms, non-term political vocabulary, abstract words, newspaper clichés, abbreviations. A characteristic feature of this style is the abundance of not so much emotional rather than evaluative and expressive vocabulary (*When the last Labour Government was kicked out*).

One of unattractive features of the newspaper style is the overabundance of clichés. A cliché is a hackneyed phrase or expression. The phrase may once have been fresh or striking, but it has become tired through overuse. Clichés usually suggest mental laziness or the lack of original thought.

Syntax of the newspaper style as well as syntax of any other bookish style is a diversity of all structural types of sentences (simple, complex, compound and mixed) with a developed system of clauses connected with each other by all types of syntactic connections. The coating of bookishness is created by multicomponent attributive noun groups, participial, infinitive and gerundial word-combinations and syntactic constructions of secondary predication.

Advertising newspaper materials (ads) may be classified and non-classified. Classified ads are arranged topic wise in certain rubrics: “Births”, “Deaths”, “Marriages”, “Sale” etc. Non-classified ads integrate all topics. Ads are arranged according to stereotyped rules of economizing

on space. Due to this all non-informative speech segments are omitted intentionally.

Graphically, the newspaper style is notable for the system of headlines. The headlines have formed themselves into a specific genre. They combine three functions: gripping readers' attention, providing information and evaluating the contents of the article. To perform these functions newspaper headlines must be sensational, expressive and informative. Sentences in headlines tend to be short, one-member or elliptical, affirmative, negative, interrogative and exclamatory.

5. The publicistic style

This style falls into the following variants: the oratory style (speeches, lectures and reports), the style of radio and TV programs, the style of essays and journalistic articles. The most essential feature of the oratory style is the direct contact of the speaker with the audience. To establish and maintain this contact, the speaker continuously resorts to various language means of address: *ladies and gentlemen, honourable guests, dear colleagues, dear friends, etc.*

Public speeches, radio and TV commentaries are crammed with syntactic stylistic devises of repetitions (direct, synonymic, anaphoric, epiphoric, framing, linking), polysyndeton, and parallelisms. These devices aim at making information persuasive. Journalistic articles and essays deal with political, social, economic, moral, ethical, philosophical, religious, educational, cultural and popular-scientific problems. The choice of language means depends on the subject described. Scientific articles and essays contain more neutral words and constructions and less expressive means than articles and essays on humanitarian problems.

6. The belletristic style

This style attracts linguists most of all because the authors of books use the whole gamma of expressive means and stylistic devises while creating their images. The function of this style is cognitive-aesthetic. The belletristic style embraces prose, drama and poetry. The language of emotive prose is extremely diverse. Most of the books contain the authors' speech and the speech of protagonists (main characters). The authors' speech embodies all stylistic embellishments which the system of language tolerates. The speech of protagonists is just the reflection of people's

natural communication which they carry out by means of the colloquial style. The language of drama is also a stylization of the colloquial style when colloquial speech is not only an instrument for rendering information but an effective tool for the description of personages. The most distinctive feature of the language of poetry is its elevation. The imagery of poems and verses is profound, implicit and very touching. It is created by elevated words (highly literary, poetic, barbaric, obsolete or obsolescent), fresh and original tropes, inversions, repetitions and parallel constructions. The pragmatic effect of poetic works may be enhanced by perfected rhymes, metres, rhymes and stanzas.

7. The colloquial styles

These styles comply with the regularities and norms of oral communication. The vocabulary of the literary colloquial style comprises neutral, bookish and literary words, though exotic words and colloquialisms are no exception. It is devoid of vulgar, slangy and dialectal lexical units. Reduction of grammatical forms makes the style morphologically distinguished, putting it in line with other colloquial styles. Sentences of literary colloquial conversation tend to be short and elliptical, with clauses connected asyndetically.

The vocabulary of the informal colloquial style is unofficial. Besides neutral words, it contains lots of words with connotative meanings. Expressiveness of informal communication is also enhanced by extensive use of stylistic devises. The speaker chooses between the literary or informal colloquial style taking into account the following situational conditions: aim of communication, place of communication, presence or absence of strangers, personal relations, age factor.

One of the variants of the informal colloquial style is the dialect. Dialects are regional varieties of speech which relate to a geographical area. The term **dialect** used to refer to deviations from Standard English which were used by groups of speakers. Political awareness has now given linguists the current concept of a dialect as any developed speech system. Standard English itself is therefore now considered to be a dialect of English – equal in status with regional dialects such as Scottish or social dialects, or Black English. The concept of dialect embraces all aspects of a language from grammar to vocabulary.

Nowadays linguists take a descriptive view of all language phenomena. They do not promote the notion of the superiority of Standard

English. This is not to say that Standard English and Received Pronunciation are considered equal to dialectal forms, but certainly attitudes are becoming more liberal. Writers have for centuries attempted to represent dialectal utterances in their work.

The lowest level in the hierarchy of colloquial styles is occupied by substandard or special colloquial English. At the first glance, substandard English is a chaotic mixture of non-grammatical or contaminated speech patterns and vulgar words which should be criticized without regret. However, a detailed analysis of these irregularities shows that they are elements of a system, which is not deprived of rationality. For example, the universal grammatical form *ain't* is a simplified substitute for am (is, are) not, was (were) not, have (has, had) not, shall (will) not, there is (are, was, were) not:

Substandard English is used by millions of people in English speaking countries. It is a conspicuous indicator of low language culture and educational level. Being introduced into books, it becomes a picturesque means of protagonists' characterization.

The binary division of functional styles into bookish and colloquial is generally accepted in the soviet and post-soviet stylistic school. In British stylistic theories we also meet two general terms which cover the whole set of particular functional styles: Standard English and Substandard English. Standard English embraces all bookish substyles and the literary colloquial style. Substandard English includes the informal colloquial style and special colloquial English. The term Standard English, as viewed by the British scholars, refers to a dialect which has acquired the status of representing the English language.

THEME 3

STYLISTIC LEXICOLOGY

Problems for discussion

1. Layers of the English vocabulary.
2. Neutral words.
3. Literary vocabulary.
4. Colloquial vocabulary.

1. Layers of the English vocabulary

Stylistic lexicology deals with words which make up people's lexicon.

The majority of English words are neutral. Neutral words do not have stylistic connotations. Their meanings are purely denotative. They are such words as: *table, man.* Besides neutral vocabulary, there are two great stylistically marked layers of words in English word-stock: **literary vocabulary and colloquial vocabulary. Literary vocabulary** includes bookish words, terms, poetic and archaic words, barbarisms and neologisms. **Colloquial vocabulary** embraces conversational lexical items, jargonisms, professionalisms, dialectal, slangy and vulgar words.

2. Neutral words

Neutral words form the lexical backbone of all functional styles. They are understood and accepted by all English-speaking people. Being the main source of synonymy and polysemy, neutral words easily produce new meanings and stylistic variants. E. g.: *mouse* = 1) a small furry animal with a long tail; 2) *mouse* – a small device that you move in order to do things on a computer screen; 3) *mouse* = someone who is quiet and prefers not to be noticed.

3. Literary vocabulary

Terms

Terms belong to particular sciences. Consequently, the sphere of their usage is the scientific functional style. The denotative meanings of terms are clearly defined. A classical term is monosemantic and has no synonyms. Terms of general nature are interdisciplinary *(approbation, anomaly, interpretation, definition etc.).* Semantically narrow terms belong to a definite branch of science *(stylistic terms: metaphor, epithet, hyperbole etc.).* When used in other styles, terms produce different stylistic effects. They may sound humoristically or make speech "clever" and "scientific-like". Academic study has its own terms too. The term *palatalization* (phonetics), *discourse analysis* (stylistics) would not be recognizable by an everyday reader, though they might be understood by someone studying the same subject.

Terms should be used with precision, accuracy, and above all restraint. When terms are used to show off or impress readers or listeners, they are likely to create the opposite effect.

Poetic words

The stylistic function of *poetic words* is to create poetic images and make speech elevated. Their nature is archaic. Many of poetic words have lost their original charm and become hackneyed conventional symbols due to their constant repetition in poetry (*foe* (enemy), *realm* (kingdom).

Archaic, obsolete, obsolescent words

The word-stock of any language is constantly changing and renewing. Old words die and new words appear. Before disappearing, a word undergoes the stages of being obsolescent, obsolete and archaic. The beginning of the aging process of a word is marked by decrease in its usage. Rarely used words are called **obsolescent**. To English *obsolescent words* belong the pronoun *though* and its forms *thee, thy* and *thine*, the verbs with the ending -est (*though makest*) and the ending -th (*he maketh*), and other historical survivals. **Obsolete words** have gone completely out of usage though they are still recognized by the native speakers (*methinks = it seems to me; nay = no*).

Archaic words belong to Old English and are not recognized nowadays. The main function of old words is to create a realistic background to historical works of literature.

Archaisms may be subdivided into two groups:

– denoting historical phenomena which are no more in use (such as *vassal, falconet*) These are historical words;

– in the course of language history ousted by newer synonymic words (such as *whereof* = of which; *to deem* = to think); or forms (*maketh* = makes; *thou wilt* = you will; *brethren* = brothers). These are called archaic words (archaic forms) proper.

They are also still used in juridical documentation (Цим удостоверяю – *Hereby I promise*. До цього – *Hereto*. При цьому – *Herewith*. Із цього – *Thereof*. Надалі названий – *Hereinafter named*).

Barbarisms and foreignisms

They have the same origin. They are borrowings from other languages. **Barbarisms** are assimilated borrowings (from French *bon mot* (a clever or witty saying)). Being part of the English word-stock, they are fixed in dictionaries.

Foreignisms are non-assimilated borrowings occasionally used in speech for stylistic reasons (from French *Bonjour* (Hello), *Au revoir* (Good bye). They do not belong to the English vocabulary and are not registered by lexicographers.

The main function of barbarisms and foreignisms is to create a realistic background to the stories about foreign habits, customs, traditions and conditions of life.

Neologisms

Neologisms are newly born words. Most of them are terms. These words have the connotation of novelty. However, all neologisms are not entirely new. Some neologisms are built from new uses of old words, while others are combinations of old and new words.

Types of neologisms

Neologisms proper	A new form and a new meaning.	*Hack day* (an event at which employees of a company meet to discuss problems or ideas)
Transnomination	A new form, but the meaning already exists in the language.	*Big C – cancer.*
Semantic innovations	Existing words are used in a new meaning.	*Bread* in the meaning money.
Occasionalisms	Individual author's formations, which are very expressive.	***Skiboxing*** (лижний бокс)

4. Colloquial vocabulary

Common colloquial vocabulary is a part of Standard English word-stock. It borders both on neutral vocabulary and on special colloquial

vocabulary. **Colloquialisms** are familiar words and idioms used in informal speech and writing, but unacceptable in polite conversation or business correspondence.

To colloquialisms may be referred:

– colloquial words proper (colloquial substitutes of neutral words): *chap;*

– phonetic variants of neutral words: *fella* (fellow);

– diminutives of neutral words: *daddy, piggy,* as well as diminutives of proper names: *Bobby, Becky, Johnny;*

– words the primary meaning of which refer them to neutral sphere while the figurative meaning places them outside the neutral sphere, making them lightly colloquial. E. g., *spoon* as a colloquial word means "a man with a low mentality".

– most interjections belong to the colloquial sphere: *gee! Er? Well, etc.*

Many of colloquial words are extremely emotional and image-bearing. For example, the interjections *oops, oh, gee, wow, alas* are capable of rendering dozens of contextual subjective modal meanings, such as gladness, disappointment, resentment, admiration etc.

Colloquialisms are to:

– (in literature) give deeper insight into the writer's society;

– (in literature) help the writer to form strong connections with readers;

– (in a real life) reflect how people communicate in real life situations.

Jargonisms

Jargonisms are non-standard words used by people of a certain asocial group to keep their intercourse secret. Jargonisms are generally old words with new meanings imposed on them. They are absolutely incomprehensible to those outside the social group which has invented them (*loaf* – head).

Jargonisms are social in character. They are not regional. Almost any social group of people has its own jargon: jargon of thieves, of jazz musicians, of the military men, of sportsmen.

Jargonisms do not always remain on the outskirts of the literary language. Many words entered the standard vocabulary.

Professionalisms

Professionalisms are term-like words. They are used and understood by members of a certain trade or profession. Their function is to facilitate professional communication and make it economical.

Block buster (military) – a bomb especially designed to destroy blocks of big buildings.

Outer (boxing) – a knockout blow.

Professionalisms should not be mixed with jargonisms. Like slang they do not aim at secrecy. In literature professionalisms also help to depict the natural speech of a character, to show his occupation, education, breeding, environment, often even psychology.

Dialecticisms

Dialecticisms are words used by people of a certain community living in a certain territory. Some dialectal words have become familiar in a good and standard colloquial English and are universally accepted. E.g. *lad* – young man; *brekky* – breakfast, *mossie* – mosquito, *Oz* – Australia, *postie* – postman. Dialectal words are only to be found in the style of emotive prose and very rarely in other styles.

Slang

Slang is non-standard vocabulary understood and used by the whole nation. Slang is sometimes described as the language of sub-cultures or the language of the streets. Linguistically, slang can be viewed as a sub-dialect. It is hardly used in writing – except for stylistic effect. People resort to slang because it is more forceful, vivid and expressive than standard usages. Slangy words are rough, often scornful, estimative and humorous. They are completely devoid of intelligence, moral, virtue, hospitality, sentimentality and other human values. Slang prefers short words, especially monosyllables.

E.g. *go crackers* (go mad); *guru* (god); *belt up* (keep silence).

The most popular images of slang are food, money, people's appearances and characters. Because it is not standard, formal or acceptable under all conditions, slang is usually considered vulgar, impolite, or boorish. However, the vast majority of slangy words and expressions are neither taboo, vulgar, derogatory, nor offensive in meaning, sound, or image.

Picturesque metaphor, metonymy, hyperbole and irony make slangy words spicy.

The main functions of the slang words used in fiction are:

– the reproduction of the character's individual traits in the dialogues;

– the description of a definite social environment;

– the hero's speech characterization;

– the creation of comic effect.

Vulgar or obscene words

Vulgar or obscene words may be viewed as part of slang. **Vulgarisms** are coarse words with a strong emotive meaning, mostly derogatory (принизливі), normally avoided in polite conversations.

Their function is to express strong emotions, mainly annoyance, anger, vexation and the like – in fiction and only in direct speech. Not every coarse expression can be considered a vulgarism. Some coarse words become vulgarisms only when used in a specific context.

Idioms

An idiom is a fixed phrase which is only meaningful as a whole. All languages contain idiomatic phrases. Idioms vary in different cultures and countries. Native speakers learn them and remember them as a complete item, rather than a collection of separate words: *to do something by the book* = to do something following the rules, *to be the best thing since sliced bread* = extremely good.

Many idioms are used in everyday conversations: *to be on pins and needles* – to wait for something anxiously; *Hold your horses* – Wait! *A piece of cake* – something easy; *It's all Greek to me* – I don't understand it.

Functions of idioms:

1. To decorate the language making it richer and spicier.
2. To help the writer make his sense clearer than it is, so that he could convey maximum meanings through minimum words and also keep the multiplicity of the meanings in the text intact.

THEME 4

PHONETIC STYLISTIC DEVICES. METAPHOR AND ITS VARIETIES

Problems for discussion

1. Rhyme and rhythm.
2. Alliteration.
3. Assonance.
4. Onomatopoeia (Sound imitation).
5. Metaphor and its varieties: epithet, antonomasia, personification, allegory.

1. Rhyme and rhythm

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Full and incomplete rhymes may be singled out in modern stylistics.

The **full rhyme** presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable: *rat – bat.*

Incomplete rhymes present a greater variety. They can be divided into two main groups: vowel rhymes and consonant rhymes.

In **vowel-rhymes** the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *flesh – fresh – press*.

Consonant rhymes, on the contrary, show concordance *(відповідність)* in consonants and disparity *(невідповідність)* in vowels, as in *worth – forth, tale – tool, treble – trouble.*

According to the variants of stress in the words being rhymed, rhymes are classified into:

– **Male** (the last syllables of the rhymed words are stressed: *desire / fire, observe / deserve, cat / hat);*

– **Female** (the next syllables to the last are stressed: *pleasure / leisure, longing / yearning).*

– **Dactylic** (the third syllables from the end are stressed: *“terrible” and “wearable”).*

Rhyme Variants

Compound (broken) rhymes are based on combination of words made to sound like one word, which gives a colloquial and sometimes a humorous touch to the utterance (*Upon her honour – won her*).

Eye rhyme, where the letters and not the sounds are identical, as in *love – prove, flood – brood, have – grave*. Often these are highly conventional, and reflect historical changes in pronunciation.

Rich rhyme. In this case a word rhymes with its homonym *(blue / blew, guessed / guest).*

Scarce rhyme. In this case we deal with rhyming of words with limited rhyming alternatives: *whisp / lisp, motionless / oceanless.*

Authors use rhymes in order to make their lines memorable and to signal the ends of the lines.

Rhythm is a regular recurrence *(повторення*) of stressed and unstressed syllables that make a poetic text. Lines in verses are built with poetic feet. A foot is a combination of one stressed and one or two unstressed syllables.

According to the correlation *(співвідношення, взаємозв'язок)* of stressed and unstressed syllables within the foot scholars distinguish the 5 types of feet:

Iambus	It consists of 2 syllables: the first is unstressed and the second is stressed.
Trochee	It consists of 2 syllables: the first is stressed and the second is unstressed.
Dactyl	It consists of 3 syllables: the first is stressed the second and the third are unstressed.
Amphibrach	It contains 3 syllables, the stress is on the second syllable.
Anapest	It contains 3 syllables, the stress is on the third syllable.

In modern poetry blank verses *(білі вірші)* exist. As a rule, in them there is no rhyming but the rhythm and metre are to some extend preserved.

In poetry rhythm helps authors to express some words more strongly than others. A repeated use of rhythmical patterns may produce a rhythmical effect, which may sound pleasant to the mind as well as to the soul. In speech rhythm is used unconsciously and it may help to captivate the audience by giving a musical effect to the speech.

2. Alliteration

Alliteration is a stylistically motivated repetition of consonants. The repeated sound is often met at the beginning of words: *She sells sea shells on* the *sea shore. Peter Piper picked a peck of pickled pepper.*
Alliteration is widely used in English folklore, in proverbs, sayings and set expressions: *Praise is not pudding. Seldom seen, soon forgotten. Muck and money go together. Safe and sound.* Alliteration is frequently used in idioms: *blind as a bat* (сліпий, як кріт), *tit for tat* (відплата, зуб за зуб), *last but not the least* (останній по порядку, але не за важливістю), *as good as gold* (золотий (про людину, характер, поведінку), *to rob Peter to pay Paul* (перепозичати).
Nowadays alliteration can be also found in book titles: *Man and Mice* (J. Steinbeck); *Silver Spoon, Swan Song* (J. Galsworthy). It is most frequent in modern poetry where it creates a certain melodic and emotional effect while enhancing the expressiveness of the utterance. Alliteration may also be found in the names of people *(Jesse Jackson, Michael Moore)* and fictional characters *(Mickey Mouse, Donald Duck)*.

In our daily life, we notice alliteration in the names of different companies. It makes the name of a company catchy, interesting and easy to memorize *(American Airlines, Coca Cola)*. As a result, this literary device is helpful in attracting customers and enhancing sales.

3. Assonance

Assonance is a stylistically motivated repetition of stressed vowels. The repeated sounds stand close together to create a euphonious effect and rhyme: *The ram in Spain falls mainly on the plain. We love to spoon beneath the moon in June.* Just like alliteration, assonance makes texts easy to memorize. *Grace, space, pace (Jaguar)* – the assonance of the diphthong [eɪ].

It is also popular in advertising for the same reason. Assonance is seldom met as an independent stylistic device. It is usually combined with alliteration, rhyming, and other devices.

Writers use it as a tool to enhance a musical effect in the text by using it for creating internal rhyme. This consequently enhances the pleasure of reading a literary piece. In addition, it helps writers to develop a particular mood in the text that corresponds with its subject matter.

4. Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea), by things (machines or tools), by people (singing, laughing) and by animals.

The buzzing bee flew away.

The books fell on the table with a loud thump.

He looked at the roaring sky.

The rustling leaves kept me awake.

There are two varieties of onomatopoeia:

1. Direct onomatopoeia is contained in words that imitate natural sounds: *ding-dong, cuckoo, bang.*
2. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called “echo writing”. An example is: *And the silken, sad, uncertain rustling of each purple curtain* (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Indirect onomatopoeia shouldn’t be confused with alliteration. Unlike alliteration, indirect onomatopoeia requires some mention of what makes the sound.

Onomatopoeia is used for emphasis or stylistic effect. It is extensively featured in children's rhymes and poetry in general. Onomatopoeia helps the readers to hear the sounds reflected by the words. The reader enters the world created by the poet with the help of these words.

5. Metaphor

Metaphor is the result of transference of the name of one object to another object. It is based upon similarity of the objects. Metaphors may be classified according to a number of principles.

1. According to the pragmatic effect produced upon the addressee metaphors are subdivided into trite (or dead) and genuine (or original).

Dead metaphors are fixed in dictionaries. They often sound banal and hackneyed, like clichés: *the apple of one's eye; a flight of imagination, floods of tears etc.*

Original metaphors are not registered in dictionaries. They are created in speech by speakers' imagination. They sound fresh and expressive, unexpected and unpredictable. The wider the gap between the associated objects the more striking, unexpected and expressive is the metaphor.

Through the open window the dust danced and was golden.

The house was a white elephant, but he could not conceive of his father in a smaller place.

The scent of their disapproval lay heavily in the air.

2. According to the degree of their stylistic potential metaphors are classified into: nominational, cognitive and imaginative (or figurative).

Nominational metaphors do not render any stylistic information. Their role is to name new objects or phenomena of the objective world. A nominational metaphor is a purely technical device of nomination, when a new notion is named by means of the old vocabulary: *the arm of the chair, the foot of the hill.* Nominational metaphor is a source of lexical homonymy.

When an object obtains a quality which is typical of another object, cognitive metaphor is formed: *One more day has died. A witty idea has come to me.* Being a source of lexical polysemy, cognitive metaphors do not possess great stylistic value.

The most expressive kind of metaphor is imaginative metaphor. Imaginative metaphors are occasional and individual. They are bright, image-bearing, picturesque and poetic: *Time was bleeding away.*

3. Metaphors may be also classified according to their structure (or according to complexity of image created). There are such metaphors as simple (or elementary) and prolonged (or sustained). A simple metaphor consists of a single word or word-combination expressing indiscrete notion: *The leaves were falling sorrowfully.*

A sustained metaphor appears in cases when a word which has been used metaphorically makes other words of the sentence or paragraph also realize their metaphoric meanings. A sustained metaphor is a sequence of simple metaphors, most of which are cognitive. The chain of simple metaphors unfolds the meaning of the first, initial metaphor.

All the world's a stage, and all the men and women merely players; They have their exits and their entrances; And one man in his time plays many parts (W. Shakespeare).

Functions and stylistic effects of metaphors:

– to carry out the aesthetic function (it appeals to imagination rather than gives information);

– to create imagery;

– to make the author's idea more exact, definite and transparent;

– to reveal the author's emotional attitude towards what he describes.

Epithet

Epithets are such attributes, which describe objects expressively. It is essential to differentiate between **logical attributes** and **epithets proper. Logical attributes** are objective and non-evaluating: *a round table, a steel knife.* They have nothing to do with stylistics. **Epithets proper** are subjective and evaluating, mostly metaphorical. These qualities make epithets expressive: *a loud ocean, a steel will.*

Epithets may be classified on the basis of their semantic and structural properties. Semantically, epithets fall into two groups: epithets associated with the nouns modified and epithets not associated with the nouns modified.

Associated epithets point out typical features of the objects which they describe. Such typical features are implied by the meaning of the nouns themselves: *if attention, then – careful.*

Unassociated epithets ascribe such qualities to objects which are not inherent in them. As a result of this, metaphors emerge fresh, unexpected, original and expressive: *voiceless sands.* Unassociated epithets may be called "speech epithets" because they are created right in the process of communication.

Associated epithets are mostly language epithets. Their use with certain nouns has become traditional and stable.

As to their structural composition, epithets are divided into simple, compound, phrasal and clausal. **Simple epithets** are ordinary adjectives: *magnificent sight.* **Compound epithets** are expressed by compound adjectives: *curly-headed boy, heart-burning desire.* **Phrasal epithets** are expressed by word-combinations of quotation type: *do-it-yourself*

command. **Clausal epithets** are expressed by sentences: *I don't-want-to-do-it feeling, I-did-it-myself statement.*

Taking a semantic aspect into account scholars distinguish the following types of epithets:

Affective / Emotive	Convey the emotional evaluation of the object.	*Gorgeous (чудовий), atrocious (жахливий, звірячий).*
Figurative	Based on metaphors, metonymies, similes.	*A ghost-like face, the sleepless pillow.*
Fixed, conventional, standing.	Very often used in conversations.	*True love, Merry Christmas, fair lady.*

Functions of epithets:

– to stress the peculiar features of the object described;
– to give an individual evaluation;
– to give an emotional assessment;
– to convey the subjective attitude of the writer.

Antonomasia

Antonomasia is based upon the principle of identification of human beings with things which surround them. People may be identified with other people, with animals, with inanimate objects and natural phenomena.

When the speaker resorts to antonomasia, he creates the so-called "talking names", which aim at depicting certain traits of human character: moral and psychological features, peculiarities of behaviour, outlook etc.: *John is a real Romeo.*

In daily conversations people give nicknames using antonomasia with the intention of emphasizing a certain person's trait: *Tom is Mr. Right, I enjoy his company so much.*

There are 2 types of antonomasia: metaphoric and metonymic:

– metaphoric is based on similarity (*He is a real Sherlock Holmes*);
– metonymic is based on association (*I've just listened to Mozart*).

Functions and stylistic effects:

– to draw the attention to certain traits, characteristics;
– to brighten the description with new nicknames, descriptive phrases avoiding repetition.

Personification

The speaker resorts to the stylistic device of **personification**, when the speaker ascribes human behaviour, thoughts and actions to inanimate objects. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings.

The flowers danced in the gentle breeze.

The fire swallowed the entire forest.

She did not realize that the opportunity was knocking at her door.

The thunder grumbled like an old man.

It is realized only within a certain context and is used only in emotive prose/fiction.

Functions and stylistic effects:

– to give deeper meanings to literary texts;

– to create the imagery *(образ, образність);*

– to enhance *(посилити)* the expressiveness of the text.

Allegory

Allegory is the expression of an abstract idea through some exact image or object. It is realized within the frames of the whole text.

It may be represented by:

– a proverb / saying: *e.g. All that glitters is not gold (Не все те золото, що блищить)*.

– fable;

– literary fiction.

Some genres of literature are fully based on allegory: fables, fairy tales.

In fact, allegory is antonomasia. The only difference between them lies in their usage: the domain of allegory is not a sentence but the whole text (a logically completed narration of facts or events).

It can be used in prose and poetry to tell a story with a purpose of teaching an idea and a principle or explaining an idea or a principle. The objective of its use is to preach *(повчати)* some kind of a moral lesson.

Functions and stylistic effects:

– to stress the logical meaning of speech by adding to it some emotive colouring;

– to enhance the poetic expressiveness of the text.

THEME 5

FIGURES OF QUALITY AND QUANTITY

Problems for discussion

1. Irony.
2. Metonymy and its varieties: synecdoche, periphrasis, euphemism.
3. Hyperbole.
4. Meiosis and litotes.
5. Allusion.

1. Irony

This figure of quality is realized when the speaker intentionally breaks the principle of sincerity of speech. Ironically used words acquire meanings opposite to their primary language meanings: ironical *good* means *bad.*

How early you've come!

There are 3 basic types of irony: verbal, dramatic, situational.

Verbal irony involves what a person does not mean to say. For example, when in response to a foolish idea, we say, *What a great idea!* This is a verbal irony. There are two types of verbal irony: overstatement – when a person exaggerates the character of something; understatement – when a person undermines *(применшує, руйнує)* the character of something.

Dramatic irony is popular in works of art such as movies, books, poems and plays. It occurs when the audience is aware of something that the characters in the story are not aware of.

Situational irony involves a difference between what is expected to happen and what actually happens. Situational irony occurs when the exact opposite of what is meant to happen, happens.

In oral speech, a word used ironically is strongly marked by intonation and other paralinguistic means. In written speech, such markers are not easily found.

Functions and stylistic effects:

– to show the author's attitude to something;
– evaluation of the object / phenomenon;
– to convey a negative meaning;
– to express feelings of regret, irritation, displeasure;

– to produce a humorous effect.

2. Metonymy and its varieties: synecdoche, periphrasis, euphemism

Metonymy is a transference of a name of one object to another object, which is based upon the principle of contiguity of two objects.

Metonymy is expressed by nouns, less frequently – by substantivized numerals. That is why, the syntactic functions and positions of metonymic words are those of the subject, object and predicative.

Metonymy may be lexical and contextual (genuine).

Lexical metonymy is a source of creating new words or new meanings: *table's leg, a hand* (instead of *a worker), the press* (instead of *people writing for newspapers).* Such metonymic meanings are registered in dictionaries. It is obvious that lexical metonymy is devoid of stylistic information.

Contextual metonymy is the result of unexpected substitution of one word for another in speech. It is fresh and expressive: *This pair of whiskers is a convinced scoundrel.*

We use metonymy frequently in our everyday life.

England decides to keep check on immigration. (England refers to the government).

The Oval Office was busy in work. ("The Oval Office" is a metonymy as it refers to people at work in the office).

Stylistic metonymy builds up imagery, points out this or another feature of the object described, and makes speech economical.

Synecdoche

Synecdoche is a literary device in which a part of something represents the whole or it may use a whole to represent a part.

This variety of metonymy is realized in two variants.

The first variant is naming the whole object by mentioning part of it:

Caroline lives with Jack under the same roof (under the same roof = in the same house).

The second variant of synecdoche is using the name of the whole object to denote a constituent part of this object:

The hall applauded (the hall = the people inside).

Functions and stylistic effects:

– to specify the description, to make it more specific;

– to draw the reader's attention to a small, seemingly insignificant detail to make him visualize the object.

Periphrasis

This variety of metonymy is the replacement of a direct name of a phenomenon by the description of some quality of this thing or phenomenon. Periphrasis indicates the feature of the notion which impresses the writer most of all, and it conveys a purely individual perception. Its stylistic effect varies from evaluation to humour.

Alterations and improvements of truth – lies.

Two hundred pages of blood-curdling narrative – thriller.

As a result of a frequent repetition, periphrasis can become well-established as a synonymous expression for the word generally used to designate the object. It is called traditional, dictionary or language periphrasis: *gentlemen of the long robe* (lawyers), *my better half* (my spouse).

There are such types of periphrasis as logical and figurative.

Logical periphrasis is based upon one of the inherent properties of the object:

Weapons = instruments of destruction;

love = the most pardonable of human weaknesses.

Figurative periphrasis is based upon metaphor or metonymy:

to marry = to tie the knot (metaphor);

enthusiast = young blood (metonymy);

money = root of evil (metaphor).

Besides rendering stylistic information, periphrasis performs a cognitive function: it deepens our knowledge of the objective world. It conveys an individual perception of an object, it foregrounds *(виставляє на передній план)* feature the writer wants to stress, it intensifies the noticeable property of an object by naming the object by the property.

Euphemisms and disphemisms

Euphemism is a word or word-combination which is used to replace an unpleasantly sounding word or word-combination.

Euphemisms may be classified *according to the spheres of their application* and grouped the following way:

Religious euphemisms: *devil = the dickens, old Nick; God = Lord, Almighty, Heaven, goodness.*

Moral euphemisms: *to di**e** = to be gone, to expire, to be no more, to depart, to decease, to go west, to join the majority, to pass away.*

Medical euphemisms: *cripple = invalid; insane = person of unsound mind.*

Political euphemisms: *starvation = undernourishment; revolution = tension; poor people = less fortunate elements.*

Euphemism is sometimes figuratively called **"**a whitewashing device" as it offers a more polite replacement instead of a coarser one.

They think we have come by this horse in some dishonest manner (instead of we stole the horse). (Ch. Dickens)

In Modern English euphemisms are widely known as **politically correct language:**

a person with an alternative body image – fat;

hair disadvantaged – bald;

an incomplete success – failure.

Functions of euphemisms:

– to give a more positive characteristic of the object described;
– to soften the reader's perception of events;
– to cover the real situation up *(приховати).*

Disphemisms are conspicuously rough, rude, impolite words and word-combinations. The speaker resorts to disphemisms to express his negative emotions, such as: irritation, spite, hate, scorn, mockery, animosity.

To die = to kick the bucket.

3. Hyperbole

Hyperbole is a deliberate exaggeration of a certain quality of an object or phenomenon. Hyperbole may be the final effect of other stylistic devices: metaphor, simile, irony.

Mary was scared to death.

Your suitcase weighs a ton!

I am dying of shame.

The coffee shop smell was strong enough to build a garage on. (R.Chandler)

Hyperbole is intended to sharpen the reader's ability to make a logical assessment of the utterance.

Hyperbole, as any other semasiological expressive means, may become trite through frequent repetition: *e.g. for ages, scared to death, I beg thousand pardons etc*. **Genuine hyperbole** is original and fresh *(The minister told the guests that the couple's friendship was deeper than the sea, and sweeter than honey).*

Functions and stylistic effects:

– to express the intensity of strong feelings;
– to show an overflow of emotions;
– to intensify one of the features of an object;
– to suggest the presence of the opposite quality;
– to create a humorous effect.

4. Meiosis and litotes

This figure of quantity is opposite in meaning to hyperbole. Meiosis is a deliberate diminution of a certain quality of an object or phenomenon.

Meiosis underlines insignificance of such qualities of objects and phenomena as: their size, volume, distance, time, shape etc. The domain of meiosis is colloquial speech. Meiosis makes speech expressive.

There was a drop of water left in the bucket.

It was a cat-size pony.

It serves to underline the insignificance of what we are speaking about.

She wore a pink hat, the size of a button (J. Reed).

I was half-afraid that you have forgotten me.

It will cost you a pretty penny.

English is well known for its preference for understatement in everyday speech: *e.g. "I am rather annoyed"* instead of *"I'm infuriated".*

Litotes is a specific variant of meiosis. Litotes has a peculiar syntactic structure. It is a combination of the negative particle *not* and a word with a negative meaning or a negative prefix. Such a combination makes a positive sense: *"not bad"* means *"good", "not unkind"* means *"kind"* etc.

Litotes is used in all functional styles of English. Litotes extenuates positive qualities of objects or phenomena. It makes statements and judgments sound delicate and diplomatic. It also expresses irony.

She is not unlike her mother.

Ken Adams is not an ordinary man.

A million dollars is not a little amount.

Function of litotes:

– to emphasize an idea or situation rather than minimizing its importance;

– it discovers a unique way to attract people's attention to an idea and that is by ignoring it.

5. Allusion

Allusio*n* is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text.

Don't act like a Romeo in front of her. – Romeo is a reference to Shakespeare's Romeo, a passionate lover of Juliet, in "Romeo and Juliet".

When she lost her job, she acted like a Scrooge, and refused to buy anything that wasn't necessar". Scrooge was a character from Charles Dickens' *A Christmas Carol*.

When your parents learn about your new plan to raise money, it's going to sink like the Titanic (Allusion to a historical event).

Allusions often make reference to previous works of literature, especially references to the Bible and Greek or Roman mythology.

There are many biblical allusions that are used in our everyday language and in writing (*You are a Solomon when it comes to making decisions. This refers to the story of King Solomon, who was given great wisdom by God*).

In general, the use of allusions by an author shows an expectation that the reader is familiar with the references made, otherwise the effect is lost. A piece of writing with many allusions (some of which may be very obscure) will be very rich with evoked images, but will do nothing for a reader who is not well-read.

Allusions in writing help the reader to visualize what's happening by evoking a mental picture. But the reader must be aware of the allusion and must be familiar with what it alludes to.

THEME 6

FIGURES OF COMBINATION

Problems for discussion

1. Figures of identity (simile, synonyms).
2. Figures of contrast (oxymoron, antithesis).
3. Figures of inequality (climax, anticlimax, zeugma, pun).
4. Suspense (retardation).

1. Figures of identity (simile, synonyms)

Simile

This figure of identity consists in an expressive comparison of two objects which have something in common.

Our soldiers are as brave as lions.

Her cheeks are red like a rose.

He is as cunning as a fox.

They are as different as night and day.

Unhappiness was like a hungry animal waiting beside the track for any victim (G. Greene).

Simile may be **trite and original.** Original similes are created by the writers. A fresh simile, especially an elaborate one, discovering unexpected and striking similarities, is one of the best image-creating devices.

Drunk as a lord **(trite).**

Her eyes were no warmer than an iceberg **(original).**

Structurally, simile may be **simple and sustained** (in which the author finds it necessary to explain the image introduced by the simile)

*The soldier cried like a child**.** He cried like a boy ... but a boy suddenly overwhelmed by middle age...*

Formally, the simile is manifested:

– grammatically, with the help of conjunctions (*as if; as though, like, than, as ... a*s):

She looked at him as uncomprehendingly as a passer-by might look at a stranger.

– lexically, by means of the words expressing likeness (*remind, resemble, seem, appear*). It is called a **disguised simile.**

He reminded me of a hungry cat.

Similes shouldn't be mixed with **metaphors**, which represent an implicit / hidden comparison. However, the difference between the two is not only structural but semantic as well.

Simile and metaphor are different in their linguistic nature: metaphor aims at identifying the objects; simile aims at finding some point of resemblance by keeping the objects apart; metaphor only implies the feature which serves as the ground for comparison, simile, more often than not, indicates this feature, so it is semantically more definite.

Functions and stylistic effects:

– to emphasize a partial identity of two objects;
– to give new characteristics to the object;
– to deepen our knowledge of the object described;
– to create imagery.

Synonyms

Synonyms can be defined as two or more words of the same language, belonging to the same part of speech and possessing one or more identical or nearly identical denotational meanings, interchangeable at least in some contexts, without any change on the denotational meaning, but differing in the morphemic composition, phonemic shape, shades of meaning, connotations, affective value, style, valency and idiomatic use.

Synonyms can differ in the degree of a given quality, the intensity of the action performed or the intensity of emotions: *to want – to desire – to long for; to ask – to beg – to pray; to work – to toil – to slave.*

The functions of synonyms:

1. **Compositional function.** If the same word is repeated a number of times in a limited fragment of speech, the speech becomes clumsy, monotonous, stylistically crippled: *John came into the room. John was excited. John threw himself into the arm-chair...*

The clumsiness may be removed by means of contextual synonyms: *John = he = the man = Sam's brother = the victim of the situation* etc.

2. **Specifying function.** To describe the object in a profound and detailed way, the speaker composes a chain of synonymic words of the same syntactic function: *Oswald's life was fading, fainting, gasping away, extinguishing slowly.*

3. **Intensifying function.** A chain of synonyms is a potent means of expressing human feelings and emotions. Scores of subjective modal meanings may be rendered with the help of synonymic repetition: request, invitation, gratitude, gladness, impatience, certainty, hatred, irritation, disgust, horror, indignation, fury, etc.: *Could you leave me now, Rupert. I'm exhausted, tired, weary of the whole thing!*

2. Figures of contrast (oxymoron, antithesis)

Oxymoron

It is a combination of words which are semantically incompatible. As a result, the object under description obtains characteristics contrary to its nature: *hot snow, loving hate, horribly beautiful, foolish wisdom, original copies.*

The main structural pattern of oxymoron is adjective + noun *(hot snow).* The second productive model is adverb + adjective *(pleasantly ugly).* Predicative relations are also possible *(Sofia's beauty is horrible).* Besides that, oxymoron may occasionally be realized through free syntactic patterns, such as *up the down staircase.*

As soon as an oxymoron gets into circulation, it loses its stylistic value, becoming **trite:** *pretty bad, awfully nice, terribly good.* Original oxymorons are created by the authors to make the utterance emotionally charged, vivid, and fresh, *e.g. Oh, brawling love! Oh, loving hate! Oh, heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!* (W. Shakespeare).

Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also, not infrequently, are used to express semantic contradiction, as in *e.g. "the street damaged by improvements" or "silence was louder than thunder".*

The functions of oxymoron:

– to produce a dramatic effect in prose and poetry;
– to add flavour to the speech;
– to provoke thoughts and make readers think about contradictory ideas.

Close to oxymoron is **paradox** – a statement that is absurd on the surface.

Paradox is a figure of speech in which a statement appears to be self-contradictory, but contains something of a truth. Paradox is used for emphasis or stylistic effect.

War is the peace. The worse – the better.

Antithesis

It is a figure of contrast in which two opposite ideas are put together in a sentence to achieve a contrasting effect. It stands close to oxymoron. The major difference between them is structural: oxymoron is realized through a single word-combination, while antithesis is a confrontation of at least two separate phrases semantically opposite.

Wise foolishness is **an oxymoron**;

"... the age of wisdom, the age of foolishness" is **an antithesis**.

Examples of antithesis:

Speech is silver, but silence is gold.

Patience is bitter, but it has a sweet fruit.

Money is the root of all evils: poverty is the fruit of all goodness.

Functions of antithesis:

– to convey ideas in different ways from the common words and expressions of daily life; when contrasting ideas are brought together, the idea is expressed more emphatically;

– to stress the contrast.

3. Figures of inequality (climax, anticlimax, zeugma, pun)

Climax

Climax (**gradation**) is an arrangement of sentences (or homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance.

I am sorry, I am so very sorry, I am so extremely sorry.

Logical gradation is based on logical widening of notions: *Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside.* Gradation which increases emotional tension of the utterance may be called **emotional.** Emotional gradation is created by synonymic words with emotive meanings: *It was a lovely city, a beautiful city, a fair city, a veritable gem of a city.*

Gradation revealing the quantity of objects may be called **quantitative:** *There were hundreds of houses, thousands of stairs, innumerable kitchens.*

Functions and stylistic effects:

– to intensify the utterance emotionally and logically;

– the actualize the emotional intensity of the utterance;

– to give a subjective evaluation of and the author's attitude to the object described;

– to depict phenomena dynamically.

Anticlimax

It consists in arranging the utterance so that each subsequent component of it decreases significance, importance or emotional tension of narration: *If John's eyes fill with tears, you may have no doubt: he has been eating raw onions.*

Anticlimax results in the destruction of the rhetorical effect created by climax by means of a sudden decrease in the tension of the utterance. It is often used by writers for the creation of irony and paradoxes. This illogical sequence of the arrangement of the semantic components in the utterance may create a humorous effect. It is frequently used by humorists like Mark Twain and Jerome K. Jerome. In his *Three Men in a Boat* the author expands on the beauty of the sunset on the river and concludes in a very prosaic way: *But we didn't sail into the world of golden sunset: we went slap into that old punt where the gentlemen were fishing.*

Zeugma

Zeugma is a simultaneous realization of two meanings of a polysemantic unit. A zeugmatic construction consists of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent words. The basic word combined with the first adjacent word forms a phraseological word-combination. The same basic word combined with the second adjacent word forms a free word-combination.

Freddy got out of bed and low spirits.

Zeugma is used to create a humoristic effect which is achieved by means of contradiction between the similarity of the two syntactic structures and their semantic heterogeneity:

Mary dropped a tear and her handkerchief.

Pun (paronomasia, play on words)

Pun / paronomasia / play on words is a device based on polysemy, homonymy or phonetic similarity used to achieve a humorous effect. The use of a word in such a way as to suggest two or more meanings, or the use of two or more words of the same or nearly the same sound with different meanings, so as to produce a humorous effect.

Many jokes and funny stories are based on pun.

– I wonder if I can see your mother, little boy. Is she engaged?

– Engaged?! She's married.

There are several kinds of pun:

1. Pun based on polysemy.

The quickest way to break a bad habit is to drop it.

"*Break*": розбивати, кидати.

"*Drop*": кинути, впустити.

"I am not the only one who is late here", says the ghost.

"Late" means both "arriving after expected time" and "dead".

2. Pun based on complete or partial homonymy.

Professor: *What kept you out of class yesterday – an acute indigestion* (*гострий розлад*)?

Student: *No, a cute engineer.*

3. Pun based on phonetic similarity.

Pete at dinner: "Carry on". But Pete never ate carrion.

Meter – meet her.

Responsibility – response-ability.

He'll – heel.

The principle of semantic incompatibility of language units realized in zeugma is also realized in pun. In fact, pun is a variant of zeugma, or vice versa. The difference is structural: pun is more independent, it does not need a basic component like zeugma. Pun is just a play on words.

Functions and stylistic effects

– to achieve a humorous effect;

– to add originality to the nomination of the object.

4. Suspense (Retardation)

Suspense is a literary device that authors use to keep their readers' interest alive throughout the work. It is a feeling of anticipation that something risky or dangerous is about to happen.

The aim of suspense is to keep a reader in constant interest, feelings of tension and anxiety, in the state of uncertainty and expectation and somehow prepare the reader for the logical conclusion of the utterance. It can also be said that this stylistic device causes a psychological effect.

Suspense can comprise the whole text and even one sentence. The longer the suspense is the more interest is caused.

The following types of suspense are singled out in modern stylistics: hidden, micro suspense, macro suspense.

Suspense can be considered as **hidden** if it is not perceived without an aided eye *(озброєного ока, погляду)*. If a reader is not extremely attentive and does not penetrate deeply into the story, he / she will never be able to notice suspense and consequently, will never understand the essence of the story.

Micro and micro suspense are somehow interrelated with each other. They cannot exist without each other. **Macro suspense** comprises the whole text and **micro suspense** is included in the macro suspense.

THEME 7

SYNTACTIC STYLISTIC DEVICES

Problems for discussion

1. Reduction of the sentence model:
- ellipsis;
- nominative sentences;
- aposiopesis;
- asyndeton;
- parceling.

2. Extension of the sentence model. Repetition: types and functions.

1. Reduction of the sentence model

Ellipsis

An elliptical sentence is such a syntactic structure in which there is no subject, or predicate, or both. The main parts of elliptical sentences are omitted by the speaker intentionally in cases when they are semantically redundant.

Ellipsis becomes expressive when used in literature as a means of imitating a real speech. Ellipsis makes speech dynamic, informative and unofficial.

In contemporary prose ellipsis is mainly used in dialogues to reflect the natural omissions characterizing an oral colloquial speech; in author's introductory remarks – to comment the speeches of the characters.

Ellipsis is used:

– to shorten the quote without changing the meaning:

After school I went to her house … and then came home.

– to show a **pause** or to create **suspense.** Suspense is when a reader is excited to know what is going to happen next:

I was thinking ... maybe we should call home.

– to show a **break** of the thought:

I know I saw my keys somewhere …

Ellipsis helps us to avoid a lot of redundancy. In fact, there is a lot of redundancy in language and it can be surprising how much can be left out without losing the meaning, particularly when there are contextual clues as to the real meaning.

Ellipsis saves the speaker from needless effort, spares his time. Elliptical structures may also reveal such speakers' emotions as excitement, impatience, delight etc. As a stylistic device, ellipsis is an effective means of protagonists' portrayal.

It is essential to differentiate between elliptical sentences and one-member structures. The problem is that they may look completely homonymous out of context. For example, the isolated sentence *"Dark night"* can be treated both as one-member (non-elliptical) or two-member elliptical structure. What is what becomes clear only in speech. If a text begins with the sequence of sentences *"Dark night. Strong wind. Loneliness"*, they are obviously one-member, having neither subject nor predicate. But if the implied subject and predicate can be easily restored in context, we deal with a two-member elliptical sentence.

Nominative sentences

A nominative sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic (head) component is a noun or a noun-like element (gerund, numeral).

Structural types of nominative sentences:

Unextended nominative sentences consisting of a single element: *Morning. April. Problems.*

Extended nominative sentences consisting of the basic component and one or more words modifying it: *Nice morning. Late April. Horribly great problems.*

Multicomponent nominative sentences containing two or more basic elements: *Late April and horribly great problems.*

Nominative sentences may produce the **effect** of:

– increasing the dynamism of narration *(A remarkable woman – a dangerous woman. No waiting – no preparation. This afternoon – this very afternoon – with him here as a witness...)* (A. Christie);

– acquainting the reader with the place or background of the action (*Three blocks more ... Another three blocks.)* (D. Hammett).

A sequence of nominative sentences is a provider of dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the attendant circumstances of the action, the participants of the action.

Aposiopesis (unfinished sentences)

It is a figure of speech, in which the speaker or writer breaks off abruptly and leaves the statement incomplete, as if the speaker is not willing to state what is present in his mind due to being overcome by passion, excitement or fear. In literature, it means to leave a sentence unfinished so that the reader could create his own meanings.

You must come home or I'll ...

One was the bill. The other ...

I'm sorry, Thomas. By the way, my name is Alden, if you care …

Intonation is an integral part of this stylistic device. The pause after the break is charged with meaning and intonation helps to single out the communicative significance of the utterance.

When aposiopesis is used**,** the interrelation between what is given and what is new and, consequently, unsaid, becomes more significant and the reader's task is to understand a hidden message of the author.

There are the following types of aposiopesis:

Emotive	It is used in case of conflicts between sudden strong emotions of a speaker and environment that does not react to them. Usually, the writer or speaker pauses in the middle of a sentence.
Calculated	It is based on the conflict of a missing thought and its opposing force that rejects the substance of that thought.
Audience-respecting	It is based on the removal of thoughts which are unpleasant to the readers or offensive.
Transitio-aposiopesis	It removes the ideas from the end part of a speech in order to immediately get the audience interested.
Emphatic	It avoids the use of full utterances to present the idea as great and really inexpressible.

It expresses such modal meanings as: threat, warning, doubt, excitement and promise. Aposiopesis is effective from the stylistic point of view, when it shows the speaker's confusion, his being at a loss. When there is an unintentional break in the narrative it has nothing to do with a stylistic effect.

Functions of aposiopesis:

– to create dramatic or comic effects;
– to express ideas which are too overwhelming to finish;
– to make the dialogues seem sincere and realistic;
– to give a chance to the readers to figure out the missing thoughts that the writer has left unfinished.

Asyndeton

It is a deliberate omission of structurally significant conjunctions and connectives:

That's all I'm to do, all I want to do.

Asyndeton may be observed only when there is a deliberate omission of the connective, where it is generally accepted to be according to the norms of the literary language. In the sentence *The boys hated him, he was*

so good the conjunction *because* is omitted, but it doesn't prevent us from understanding the meaning of the sentence.

There are 2 types of asyndeton. The 1st one is used between words, phrases and a sentence *(Are all conquests, glories, triumphs, spoils, shrunk to this little measure?).* The 2nd one is used between sentences or clauses *(Without looking, without making a sound, without talking).*

It is important to understand the difference between syndeton and asyndeton. Syndeton includes addition of multiple conjunctions such as in the sentence *He eats and sleeps and plays*. Asyndeton is the elimination or leaving out of conjunctions such as in the sentence *He eats, sleeps, plays*.

Both create a completely different effect. Syndeton slows down the rhythm of speech and makes it moderate, asyndeton speeds up the rhythm of the speech.

Cutting off connectives, asyndeton helps to create the effect of an energetic, active prose. Asyndeton helps in speeding up the rhythm of words. Mostly this technique is employed in speech but it can be used in written works, too.

Asyndeton is applied often intentionally in order to give a unique emphasis to the text by drawing the attention of readers towards a particular idea the author wants to convey.

Parceling

Parceling is an intentional splitting of sentences into smaller parts separated by full stops:

Oswald hates Rolf. Very much.

Sally found Tom. Yesterday. In the pub.

Parceling is typical of a spontaneous speech, where the function of dots is performed by pauses. In speech parceling may be non-stylistic, when it is just the result of the specific psychological process of forming and verbalizing human thoughts.

When used in writing, parceling performs the following functions:

1. It reflects the atmosphere of unofficial communication and spontaneous character of speech.

2. It reflects the speaker's inner state of mind, his emotions, such as: nervousness, irritation, excitement, confusion, perplexity etc.

3. It may serve as a means of making information more concrete and detailed.

Repetition

Repetition is a recurrence of the same word, word combination, or phrase for two and more times: *I wouldn't mind him if he wasn't so conceited and didn't bore me, and bore me, and bore me.* (E. Hemingway).

1. Consecutive contact repetition: I *am weary, weary, weary of the whole thing!*

2. Anaphora. The repeated word or word-combination is at the beginning of each consecutive syntactic structure:

Victory is what we need. Victory is what we expect.

My life is my purpose. My life is my goal. My life is my inspiration.

All people were moving in the same direction. All people were thinking about the same thing. All people were discussing the same topic.

Anaphora gives prominence to certain ideas, adds rhythm, making literary works pleasurable to read and easier to remember. As a rhetorical device, anaphora appeals to the emotions of the audience in order to persuade, inspire, motivate and encourage people.

3. Epiphora. The repeated unit is placed at the end of each consecutive syntactic structure:

It is natural to be scared in a case like that. You are sure to be petrified in a case like that.

I'm tired of this job. I'm over this job. I'm done with this job!

The main function of epiphora is to add stress to the final words of the sentence.

There is a stylistic device, which is based on the combination of anaphora and epiphora. It is called symploce (симплока, сплетіння***)***. In this case a word or phrase is repeated at the beginning of successive phrases while a different word or phrase is repeated in similar forms at the end of each phrase:

If you need help, reach out. If you need a listener, speak out. If you need direction, look out.

4. Framing. The initial part of a language unit is repeated at the end of this unit:

Poor Mary. How much Jack loved her! What will he do now? I wish it hadn't happened. Poor Mary.

5. Linking or reduplication. The final component of a syntactic structure is repeated at the beginning of a sequential syntactic structure:

It was because of that dreadful occurrence. That dreadful occurrence had changed it all.

Fear leads to anger. Anger leads to hate. Hate leads to suffering.

6. Chiasmus (reversed parallel construction). It is based on the repetition of a syntactical pattern, but it has an inverted order of words and phrases: *He sat and looked at me, I sat and looked at him* (D. Hammett).

The main stylistic function of chiasmus is to emphasize a certain part of the utterance, to break the rhythm and monotony of parallelism: *Tom waited for me to say something, I waited for him* (D. Hammett).

The aim of repetition is a logical emphasis, necessary to fix the attention of readers on key words of the utterance.

The device of repetition aims at emphasizing a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information. Consecutive contact repetition is capable of rendering scores of modal meanings and human emotions: certainty, doubt, delight, impatience, worry, request, invitation, gratefulness, horror, irritation, disgust, hate, fury, indignation, and others.

Such varieties of repetition as anaphora, epiphora, framing, linking are text-forming devices or compositional means.

THEME 8

SYNTACTIC STYLISTIC DEVICES

Problems for discussion

1. Extension of the sentence model: enumeration, tautology, polysyndeton, parallel constructions.
2. Change of word-order: inversion, detachment of sentence members.
3. Transposition of sentence meaning. Rhetoric questions and other variants.

1. Extension of the sentence model: enumeration, tautology, polysyndeton, parallel constructions

Enumeration

Enumeration is a stylistic device by which separate things, objects, phenomena, actions are named one by one so that they produce a chain, the links of which are forced to display some kind of semantic homogeneity, remote though it may seem.

It is a syntactic device of naming objects so that there appears a chain of homogeneous parts of the sentence:

He had tact, firmness and self-assurance.

In stylistics heterogeneous and homogeneous types of enumeration may be singled out.

Homogeneous enumerations are characterized by a three-element structure which is aimed to represent the essential properties. Mainly characters of the short stories are described by homogeneous enumerations. Characters description is done by means of giving psychological and physical characteristics; enumerating the characters' interests, habits and everyday activities and by enumerating the things which belong to them, for instance:

Captain Stratton was a little red-faced man, very hearty and dashing.

In the daytime she could have a consultation with her lawyer, polish her nails, and do a little shopping.

Heterogeneous type of enumeration has an unlimited number of elements in its structure. The main function is to represent a concept.

If a chain of enumerating words is long, it creates the effect of a great quantity of objects. If the objects being enumerated are heterogeneous, enumeration raises the expressiveness of speech, makes it dynamic and informative.

In literature the use of enumeration helps to lay emphasis on certain ideas, which are important from the author's point of view. If the text is poor in enumeration it may be difficult for the readers to understand its hidden message.

Tautology

Tautology is the unnecessary or pointless use of words, which effectually delivers the same meaning. In other words, it can be defined as

the term used for retelling the same thing by using different words and phrases. At times, it is used to emphasize the importance of something.

Tautological repetition may be caused by the following reasons:

1. The speaker's excitement, fear, grief and other deep (strong) emotions.

2. Slipshod (careless, effortless) organization of the utterance, low cultural level of the speaker: *No one could do the job more better. Sam built a brick house out of bricks.*

3. Peculiar physical condition of the speaker: alcoholic intoxication, drowsiness, unconsciousness.

Generally speaking, an involuntary repetition has little to do with stylistics. It becomes stylistically significant when used in writing as a characterization device.

A lexicographer H. Fowler describes tautology as: "saying exactly the same factor twice". Repetition of words was a common trend during the 19th century, when writers deliberately used it as a literary tool. Many 19th century writers and poets used this literary device to highlight important points, convey important message, and enhance the beauty of their literary works. Even in our life, we use this figure of speech to underline important factors, but in most cases saying the same thing again is confusing rather than helpful:

In my opinion, they're the best – better than all the other ones.

We're meeting at 10 a.m., two hours before noon.

As it may be seen from given examples, the second part of the sentences expresses the same idea in other words. That's why, tautological repetition should be carefully avoided. Even writers may sound less intelligent if this device dominates in their literary works.

Tautology may be frequently used in a children's literature in order to create a rhythmic composition and make it enjoyable for young readers.

Polysyndeton

It is stylistically motivated redundant repetition of conjunctions or prepositions:

The dog barked and pulled Jack, and growled, and raged.

They read and studied, and wrote, and drilled.

We should differentiate between polysyndeton and asyndeton. Their role is to emphasize certain items of the sentence. Taking the examples into account we may see that in the first sentence words are separated by

commas and conjunctions are not used, the second sentence is rich in conjunction *and.*

Asyndeton: *I came, I saw, I conquered.*

Polysyndeton: *I came, and I saw, and I conquered.*

Polysyndeton is a means of rhythmical organization of the utterance. Due to this quality it is widely used in poetry.

Polysyndeton is common in verbal speeches, in which ideas are connected by conjunctions. If written and delivered well, such sentences can create a perfect connection and give a unique flow to the conversation, making the speech unforgettable. However, if done badly, the well-written statement can seem to be monotonous and it won't help the speaker to achieve the desired effect.

The aim of polysyndeton is to underline the most important part of information increasing the emotional impact of the text. If we take into account the sentence *The dinner was so good; I ate the chicken, and the salad, and the turkey, and the wild rice, and the bread, and the mashed potatoes, and the cranberry sauce* we may notice polysyndeton, which stimulates readers to imagine an amazing abundance of the dinner.

Parallel constructions (Parallelism)

Parallelism is a stylistic device of producing two or more syntactic structures according to the same syntactic pattern:

Mary cooked dinner, John watched TV, Pete played tennis.

Like father, like son.

Easy come, easy go.

A parallel construction is a means of enumerating facts, comparing or confronting them. Parallel confrontation of facts may result in another stylistic device – antithesis.

Parallelism may be complete and partial.

Complete parallelism is observed when the syntactical pattern of the sentence that follows is completely similar to the proceeding one: *His door-bell didn't ring. His telephone bell didn't ring* (D. Hammett).

Parallelism is considered to be **partial** when either the beginning or the end of several neighbouring sentences are structurally similar: *I want to see Mike at home, I want to see Kevin, and I want to see John.*

Syntactic parallelism is polyfunctional. It creates rhythm and is typical of poetry. It makes speech persuasive and is a feature of the

publicistic and oratory styles. It underlines important information and is widely used in everyday speech.
Parallelism provides phrases with balance and clarity, too.

2. Change of word-order: inversion, detachment of sentence members

Inversion

Inversion is an intentional change of word-order of the initial sentence model.

There are two basically different types of inversion: grammatical and stylistic.

Grammatical inversion is devoid of stylistic information. It is just a technical means of forming different types of questions.

Stylistic inversion is such a change of word-order, which gives a logical stress or emotional colouring to the language units placed in an unusual syntactic position.

Inversion may be complete and partial, too.

Complete comprises the principal parts of the sentence: *From behind me came Andrew's voice* (S. Chaplin).

Partial results in influencing the secondary parts of the sentence: *Straight into the arms of the police they might go* (A. Christie).

Stylistic inversion is typical of the predicate, predicative and all the secondary parts of the sentence:

In came Jack (predicate).

Functions of inversion:

– to emphasize a particular point.
– to create rhythm, meter or rhyming schemes in the lines.

Detachment

When placed in a certain syntactic position, a sentence component may seem formally independent of the word it refers to. Such components of sentence structure are called **detached**:

There was a nice girl there, I liked her name, Linda.

Any secondary part of the sentence may become detached:

Smither should choose it for her at the stores – nice and dappled (attribute).

Detached constructions are to be regarded as a special type of inversion, when some parts of the sentence are syntactically separated from its other members with which they are grammatically and logically connected:

She was gone. For good.

The word-order here is not violated (порушується), but secondary members obtain their own stress and intonation, because they are detached from the rest of the sentence by *commas, dashes, or even a full stop (I have to beg you for money. Daily).*

Detachment results in a logical emphasis of the components of the sentence structure.

3. Transposition of sentence meaning. Rhetoric questions and other variants.

Rhetoric questions are not questions but affirmative or negative statements put into the interrogative shape. A rhetoric question needs no answer, because the answer to it is quite obvious:

Why should I do it? means *I shouldn't do it.*

A rhetoric question enhances the expressiveness of speech. Used in oratory style, rhetoric questions aim at catching the attention of the audience, making the sequential sentences sound persuasive and significant.

There are some more varieties of contextual transposition of meaning:

1. Exclamatory sentences with inversion:

Much he knew about it = He did not know much about it.

2. Negative sentences implying an emphatic affirmation:

I'll hang myself if it isn't Barney Woods who did it! = It is Barney Woods who did it.

3. Syntactic structures of the type "Me a liar?" *(I am not a liar).*

4. Syntactic structures with Subjunctive mood forms: *I wish I had not done it = I had done it.*

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