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Учебное пособие знакомит студентов 3 курса с основными концепциями организации лексики современного английского языка, развивает навыки анализа языкового материала, правильного выбора лексической единицы в определенной ситуации общения. Учебное пособие содержит разделы, изучающие структуру слова, семантику и типы лексических значений, словообразование, свободные и связанные словосочетания, различные лексические категории и разряды лексики. Особое внимание уделяется динамике в сфере семантики.

Учебное пособие предназначено студентам направления подготовки бакалавриата 45.03.02 «Лингвистика», 45.03.01 «Филология».

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ВВЕДЕНИЕ

Курс «Лексикология английского языка» занимает центральное место в ряду теоретических дисциплин, входящих в программу обучения студентов как лингвистического, так и филологического направлений.

Центральной проблемой лексикологии является слово как основная единица языка, служащая целям коммуникации. В качестве предмета изучения рассматриваются следующие аспекты словарного состава: типы лексических единиц, структура слова, морфологические особенности, функционирование слова в речи, неоднородность словарного состава языка и пути его развития, лексика и внеязыковая реальность. Соответственно, в структуре курса «Лексикология» представляется целесообразным выделить следующие разделы:

- Слово как основная единица языка. Причины изменения значения слова (лингвистические и экстралингвистические).
- Лексические категории синонимии, антонимии, полисемии, омонимии.
- Свободные и связанные словосочетания. Идиомы и их модификация.
- Морфологическая структура слова. Словообразовательные процессы.
- Специфические свойства различных разрядов лексики. Анализ функций слова в тексте.
- Стилистическая дифференциация словарного состава. Американский вариант английского языка.
- Динамическое словообразование и креативное речеупотребление.

В рамках данного курса у студентов появляется возможность не только понять общие принципы организации лексики современного английского языка, но и развить

навыки анализа языкового материала, приобрести умение правильно выбирать и употреблять слова в прагматических ситуациях общения.

Теоретические аспекты лексикологии помогут студентам понять многообразие единиц, формирующих словарный состав языка, и оценить значимость каждого элемента в речевом функционировании.

Наряду с традиционными подходами к анализу словарного состава английского языка, содержание пособия отражает и те изменения, которые в настоящее время происходят в области лексикологии. Очевидна необходимость исследования лексики в динамике, т. е. в процессе ее функционирования и употребления, с учетом тех внеязыковых явлений, которые оказывают существенное влияние на весь словарный состав английского языка.

Как справедливо отмечает профессор МГУ Н.Б. Гвишиани, ведущий отечественный ученый-лексиколог, чьи научные идеи нашли отражение в этом пособии, акцент на слове как развивающейся единице, приобретающей одни значения и утрачивающей другие, сближает данное новое направление в лексикологии с когнитивными и психолингвистическими исследованиями, с одной стороны, и с экспериментальным текстологическим подходом, с другой. Главным становится объяснение данного употребления не только с точки зрения языкового значения и смысла, но и нашего знания о мире, т. е. реального (экстралингвистического) контекста употребления.

Основные теоретические положения, изложенные в пособии, сопровождаются заданиями и упражнениями, направленными на закрепление пройденного материала. Работа над ними может проходить как на семинарских занятиях, приуроченных к курсу лекций, так и самостоятельно.

Part 1. LEXICOLOGY AND ENGLISH WORD STOCK

1.1. Lexicology as a Branch of Linguistics

What is lexicology?

Lexicology is a branch of linguistics, the science of language. The term Lexicology is composed of two Greek morphemes: *lexis* meaning ‘word, phrase’ and *logos* which denotes ‘learning, a department of knowledge’. Thus, the literal meaning of the term Lexicology is ‘the science of the word’. The literal meaning, however, gives only a general notion of the aims and the subject-matter of this branch of linguistic science, since all its other branches also take account of words in one way or another approaching them from different angles. Phonetics, for instance, investigating the phonetic structure of language, i.e. its system of phonemes and intonation patterns, is concerned with the study of the outer sound form of the word. Grammar, which is inseparably bound up with Lexicology, is the study of the grammatical structure of language. It is concerned with the various means of expressing grammatical relations between words and with the patterns after which words are combined into word-groups and sentences.

Lexicology as a branch of linguistics has its own aims and methods of scientific research, its basic task being a study and systematic description of vocabulary in respect to its origin, development and current use. Lexicology is concerned with words, variable word-groups, phraseological units, and with morphemes which make up words.

There are two principal approaches in linguistic science to the study of language material, namely the synchronic (Gr. *syn* – ‘together, with’ and *chronos* – ‘time’) and the diachronic

(Gr. dia – ‘through’) approach. With regard to Special Lexicology the synchronic approach is concerned with the vocabulary of a language as it exists at a given time, for instance, at the present time. It is special Descriptive Lexicology that deals with the vocabulary and vocabulary units of a particular language at a certain time. A Course in Modern English Lexicology is therefore a course in Special Descriptive Lexicology, its object of study being the English vocabulary as it exists at the present time.

The diachronic approach in terms of Special Lexicology deals with the changes and the development of vocabulary in the course of time. It is special Historical Lexicology that deals with the evolution of the vocabulary units of a language as time goes by. An English Historical Lexicology would be concerned, therefore, with the origin of English vocabulary units, their change and development, the linguistic and extralinguistic factors modifying their structure, meaning and usage within the history of the English language.

Lexicology studies various lexical units: morphemes, words, variable wordgroups and phraseological units. We proceed from the assumption that the word is the basic unit of language system, the largest on the morphologic and the smallest on the syntactic plane of linguistic analysis. The word is a structural and semantic entity within the language system.

The main lexicological problems

Two of these have already been underlined. The problem of word-building is associated with prevailing morphological word-structures and with processes of making new words. Semantics is the study of meaning. Modern approaches to this problem are characterized by two different levels of study: syntagmatic and paradigmatic.

On the syntagmatic level, the semantic structure of the word is analysed in its linear relationships with neighbouring words in connected speech. In other words, the semantic characteristics of the word are observed, described and studied on the basis of its typical contexts.

On the paradigmatic level, the word is studied in its relationships with other words in the vocabulary system. So, a word may be studied in comparison with other words of similar meaning (e. g. *work, n. – labour, n.; to refuse, v. – to reject v. – to decline, v.*), of opposite meaning (e. g. *busy, adj. – idle, adj.; to accept, v. – to reject, v.*), of different stylistic characteristics (e. g. *man, n. – chap, n. – bloke, a. – guy, n.*). Consequently, the main problems of paradigmatic studies are synonymy, antonymy, functional styles.

Phraseology is the branch of lexicology specializing in word-groups which are characterized by stability of structure and transferred meaning, e. g. *to take the bull by the horns, to see red, birds of a feather, etc.*

One further important objective of lexicological studies is the study of the vocabulary of a language as a system. The vocabulary can be studied synchronically, that is, at a given stage of its development, or diachronically, that is, in the context

of the processes through which it grew, developed and acquired its modern form. The opposition of the two approaches accepted in modern linguistics is nevertheless disputable as the vocabulary, as well as the word which is its fundamental unit, is not only what it is now, at this particular stage of the language's development, but, also, what it was centuries ago and has been throughout its history.

Words and meanings

'When I use a word', Humpty Dumpty said, in rather a scornful tone, 'it means just what I choose it to mean neither more nor less.'

'The question is', said Alice, 'whether you can make words mean so many different things.'

(Lewis Carroll. *Alice through the Looking Glass*. Macmillan 1871).

What words mean is not always easy to pin down. Meanings change over time, and people often use the same words to mean different things. But Alice was wise to be cautious, because Humpty Dumpty was wide of the mark. We should not be misled by the constant expansion of the vocabulary of English, or by the evident fact that individual words develop new meanings, into thinking that we can make any word mean anything we like. Apart from anything else, if the meaning is to be recognized by somebody else, it has to be related to an existing sense in some way or other. Words mean certain things by convention and this we have to respect, to some degree at least, if we want to put language to effective communicative use.

A second factor which limits the freedom we have to create new meanings whether idiosyncratic or not – is a strong

disposition on the part of speakers, when faced with a recurring situation or event, to deal with it in familiar language. Creativity in our use of words tends to be reserved for special occasions. By contrast, much-used words in well-worn meanings – often within conventional phrases – reflect our most ordinary domestic routines. We '*lay the table*', '*dry the dishes*', '*take in the mail*', and '*put out the cat*'.

As ordinary speakers of a language, of course, we are constantly brought up against our ignorance of specific meanings of simple words—those that consist of only one meaningful part (words in English like *glitch*, *butt*, *cypher*, *dross*, and so on). One reason for our difficulty is that leaving aside onomatopoeic words – those which like cuckoo and rattle are formed from a sound associated with the thing or action they refer to – the shapes of simple words, what they sound like or look like in writing, do not resemble what they mean.

The same point can be made with reference to words in other languages. Fromage, partly because of the long `aah' and soft 'g' at the end, sounds much softer than cheese – a point that advertising copywriters have been quick to exploit. The fact remains, though, that some French cheeses are hard, and some English ones soft.

The essential arbitrariness between the written or spoken form of a word and its meaning is also illustrated by the story of the farmer leaning over his pigsty and remarking of its occupants: `Ah, rightly is they called pigs!' Yet there is in fact no necessary connection between the smell and unpleasant feeding habits of the pig and the group of letters used to refer to it. This is borne out by listing the closely similar *big*, *dig*, *fig*, *jig*, *tig*, and *wig*, and possibly too by reflecting that, in Danish, *smukke piggies* means `pretty girls'.

So we can see that the relationship between words and meanings is far from straightforward: when the words are short, the links are usually arbitrary. Moreover, we, the cannot, like Humpty Dumpty, simply make words mean anything we like, for they have conventionally accepted meanings, with new senses usually taking account of the ones that already exist. Of course, there are in English very many words whose meanings seem to be systematically connected to ways in which the words can be broken up. But of course these are not simple words: they are complex words such as *systematic* (a derivative) and *bookcase* (a compound). Both types will be dealt with in more detail in the next section, as a further step in exploring the complex relationships between words and meanings, words and words, and subject of semantics. Words and their meaningful components, which make up the subject of semantics.

Words, words, words

As soon as we embark on the study of semantics, we run up against the problem that we have to use words to talk words, often in a technical sense rather different from the way they are used, rather more loosely, in ordinary conversation. The problem starts with the word 'word' itself! We can illustrate this by referring to a type of information about words that is commonly supplied in standard dictionaries. This is what we find if we refer to the entry for *write* in one well-known dictionary: *write* ... (past '*wrote*'; past participle '*written*').

We do not need to understand the precise meaning of 'past participle' to realize that *wrote* and *written* are not additional items of vocabulary – as *writer*, *say*, or *write out* might be. On the contrary, they are modifications that we have to make

to the verb write so that it will fit grammatically into various sentences. The use of 'wrote', for example, normally requires some reference to the past, such as I wrote to Bill yesterday. By contrast, '*written*' can be combined with '*has*' or '*have*' to form the so-called perfect tense, like this: *I have already written to Bill.*

One way of capturing the difference is to say that there is one unchanging word — *write* (one constant lexical item) but that it takes on various 'forms' (has different word-forms) according to context. Notice finally that write has other forms, including '*writing*', but that as these are considered to be regular (i. e. of a kind that readers can work out for themselves) they are not spelt out in the dictionary.

I suggested above that, unlike 'wrote' (say), writer, and write out were lexical items. They are indeed in various ways comparable to write. Many dictionaries will treat them in entries of their own, and they too, in parallel with *write*, have different, so-called inflectional forms, to suit the different contexts in which they function. Thus '*wrote out*' is the past tense form of write out and 'writers' the 'plural form' of *writer*.

While we are clarifying the relationship between lexical items and their forms, we need to be aware of another distinction — the one between lexical and grammatical items. Grammatical items, also known as 'function words', form a relatively small part of the vocabulary. And they break down into a small number of classes — such as the 'demonstratives' this, that, these, those whose members are typically few and seldom added to. Lexical items, by contrast, form a very large group, which is constantly expanding. And, of course, while grammatical items are few in number compared with lexical items, they occur much more frequently. This lopsidedness reflects the fact that while the function of lexical items is to express meanings, grammatical

items provide the necessary cement holding phrases and sentences together.

When I referred earlier to the typical absence of any connection between the meanings of words and the words themselves, I limited this restriction to the shortest and simplest vocabulary items, such as write, part, word, sound, and light. As a general rule, the restriction does not apply to more complex items, and specifically to any which are made up of a simple word and an ending of some kind (as writer is), or of two simple words (as write out is). The first type is called a derived word (or derivative), the second a compound word (or more simply, compound).

As a glance at even a medium-sized dictionary will confirm, the compound words embodying (say) *air*, such as *airfare*, *airline*, *airmail*, and so on, greatly exceed in number the meanings of the simple word itself. If we add to the compounds the number of longer phrases incorporating air (for example, *on the air*, *airs and graces*, *walk on air*) we are left with the strong impression that meaning is often conveyed not so much by single simple words but by multi-word items (of various types). That is to say (in other words!) units of meaning do not always, perhaps do not usually, correspond to single-word units such as air write, or part.

Multiple meaning

We have noted that units of meaning are not always confined to simple words, and that, as a rule, the forms of these words do not reliably indicate their meanings. The situation is further complicated by the fact that not only can similar meanings be expressed by words of quite different form (for example, *start* and *begin*) but words of identical form can often express quite different meanings. We are aware, too, that the meanings of words change

to meet new needs, that the number of senses a lexical item may have varies considerably from one word to another, and that meanings constantly disappear, often because the objects and processes to which they refer have vanished or been replaced. As just one instance of the way existing words can be put to new uses, consider the items server, crash, application, mouse, and document, and the fresh meanings they have taken on in the field of computing. Or as an example of how words and their meanings can change in bewildering succession to reflect technical developments say, in sound recording and reproduction, note the following (partial) list: *gramophone record*, *long-playing record (LP)*, *single*, *extended-play record (EP)*, *CD*, *album*.

The name given to the existence of many meanings for a single word or phrase, and to the development of such meanings and their relatedness, is polysemy. The notion is often mentioned in the same breath as homonymy because traditionally much effort has been devoted to finding ways of distinguishing between them, both generally and in particular cases. When a given word (in the written language, a sequence of letters bounded on either side by a space) expresses two or more different but related meanings, we have polysemy. An example of a polysemous word is the verb groom, with its linked but separate senses: (1) look after the coat of (a horse, dog, or other animal) by brushing and cleaning it; (2) prepare or train (someone) for a particular purpose or activity. If on the other hand the meanings are quite unrelated, as in the case of light ('not dark'), and light ('of little weight') – which incidentally are derived from different Old English words – we have homonymy: two separate vocabulary items which happen to share the same form.

Though polysemy and homonymy are often discussed together, the former is more widespread, and much more

significant. Polysemy is typically the result of creativity and is crucial for the functioning of a language as an efficient signalling system. Imagine the loss of economy if every time we needed to convey a new idea we had to coin a new word. It is also true that the difference between homonymy and polysemy is not as clear-cut as people sometimes suppose, but more in the nature of a gradation or scale. So the various meanings of a particular word are more or less close to, or more or less distant from, each other. As an example of a word whose senses are closely related, take the noun *tour*, in the senses 'a spell spent in a country on duty', 'a sporting visit to various grounds', and 'an artistic visit to various centres'. Despite the fact that they are separately listed in several dictionaries, these meanings are hard to separate, as is underlined by the fact that we can say with reference to them all, 'They are on tour at the moment'.

Quite apart from their closeness or remoteness, what is the semantic nature of the connections between meanings in polysemous words? I suggested earlier that polysemy is typically the product of creativity. One type of creative process is metaphor. This can be illustrated by changes undergone by the word *caterpillar*. In the shift of meaning that has taken place here, aspects of the 'literal' meaning of the word—the worm-like movements of the segmented caterpillar — are transferred to another, the track of a tank or tractor, whose motion they are seen to resemble.

Meaningful relations

So far we have been considering the relationship between lexical items and their meanings. But words also relate to each other in various ways. When, for example, we are asked to explain the meaning of a word to somebody, we use other vocabulary items to do it – words which are related to it in meaning. One way of doing this, as we shall see in greater detail later on, is to use a short phrase incorporating a more general word than the one we wish to define. So, for example, we can say: 'a horn-beam is a tree... '. And we can follow that up by adding detail which distinguishes the hornbeam from other trees: 'a deciduous tree with oval leaves and drooping flowers'. This of course is the approach commonly adopted in dictionaries. An alternative is to provide a word with the same meaning as the one we wish to explain. So we might suggest carry as the equivalent of bear when what we have in mind is a waiter bearing a tray; support when bear is used in the context the pillars won't bear the weight of the arch'; and endure when we are referring to people who bear their afflictions bravely. Definition by means of synonymy, which is what we have here, is also a technique much favoured by dictionary-makers. Incidentally, the example makes a further point, that synonyms are not always the equivalents of a word as such. In this case, they relate not to the word bear, but to bear in each of three different senses.

Synonymy is probably the best known of a small number of relationships used by ordinary speakers of English to clarify the meanings of words. In semantics, though, the range of meaningful relations is much broader than those in general use and the various terms have benefited from precise definition. Ordinary users of the language can profit too, as they become aware of the many fine distinctions carried by a highly structured

part of the vocabulary. Consider the term antonymy. Though quite widely used, this is often rather loosely defined as 'oppositeness'. But oppositeness can be understood in different senses. There is for instance the oppositeness of lawyer and client, or teacher and pupil. Here we are concerned with reciprocal professional roles, so that if I say 'I am your pupil', I imply 'You are my teacher' (and vice versa). Or there is the different oppositeness of heavy and light, or rough and smooth. Here the paired words are adjectives, not nouns, and they have the 'comparative' forms `heavier/lighter' and `rougher/smoother'. If we say 'John is heavier than Bill' we imply 'Till is lighter than John' (and again vice versa).

So far, we have dealt with semantic relations that hold between one word and another. But such meaningful relations may be one-to-many (hyponymy). Consider, for instance, the item *dog* in relation to *collie*, *alsatian*, or *spaniel*. One way of accounting for the relatedness of dog to the other words is to say that its meaning is 'included' in theirs, since the characteristics of the species – its bark, the fact that it wags its tail when excited – are present in all three breeds. We find here an echo of the dictionary-type definition with which we began this section. There, it will be remembered, the item *hornbeam* was partly defined in relation to tree, whose meaning it includes.

The kind of one-to-many relationship we have just examined is one of the most important governing the structure of the vocabulary of English. It involves adjectives and verbs as well as nouns, since clearly the same kind of relationship holds between red and crimson (and between *cut off* and *chop off*) as between dog and collie.

Set sentences

We move now from meaningful relations between words to ways in which words combine with each other to form set expressions. Many of these are quite lengthy and complex, such as, for instance, if you can't stand the heat get out of the kitchen or one man's meat is another man's poison but, whether long or short, the key point to remember about them is that constant use in a particular form has made them more or less frozen, or fixed. We often refer to them in fact, as 'fixed phrases', and they form almost as important a part of the vocabulary as single words. Let us look at some of them in rather more detail. The examples we have just looked at are both complex – in fact they span complete sentences – but by far the largest group of phrases in English consists of expressions that are less than a complete sentence in length and indeed function as parts of sentences. Some familiar examples are the idioms *speaking one's mind*, *close ranks*, *have an axe to grind*, and *by fair means or foul*.

We can all agree that idioms often present severe problems of meaning, a fact that is reflected in the familiar definition 'a group of words with a meaning that cannot be deduced from those of the individual words'. However, we need to extend that definition to account for two facts. The first is that idioms appear to vary in the extent to which their overall meaning is derived from those of the parts. Take for example *by fair means or foul*, where *fair means* is independently understandable. Then compare 'The means they used were perfectly fair', where the use of *foul* would strike us as rather dated. The second qualification that has to be made concerns the figurative meaning of idioms. A considerable number have developed metaphorically from some existing, unproblematic, literal, or technical phrase. For example, in the case of an idiom such phrase as *close ranks*, the whole

of the (originally military) undergone a shift of meaning to become 'unite to defend common interests'. However, possibly in that case, and certainly in the case of run into the buffers and go off the rails, we retain some awareness of an earlier, literal meaning. The latter idiom is thus linked in our experience with its origins in railway usage.

I said earlier that phrases were typically fixed in form. However, just as some, as we have just seen, are not difficult to explain in terms of the meanings of their parts, so some are not entirely fixed in form. We can, for example, say run as well as go off the rails. Such examples suggest that phrases should be seen as spread along a scale, with the fully fixed and most 'opaque' in meaning at one end and the wholly free and most 'transparent' in meaning at the other.

Components of meaning

As we have already seen, accounting for the meanings of words in an orderly and illuminating way can take many forms. Our discussion of 'meaningful relations', for instance, focused on the words themselves and demonstrated how they are systematically related to each other. But we can also move 'inside' the word, and try to show how it is semantically structured, breaking the meaning down into more primitive elements.

We can illustrate one aspect of the semantic structure of words by going back to what was said earlier about derivatives – words such as *writer*, *reader*, or *booklet*, *twiglet*. Here, the smaller meaningful elements are actually visible, because taking reader, for example, we can detach the ending (more technically a suffix) -er, leaving the simple word read (the smallest meaningful unit that can occur alone, and for that reason also called a simple word). Suffixes and prefixes – similar units that are

fixed to the front of a word – do not occur independently, but they do have meanings, so that -er means 'a person who (performs the action referred to by the verb)' while -let means 'a small (thing referred to by the noun)'. Though simple words are potentially part of larger units – derivatives, compounds, or phrases – they can have as their equivalent or opposite any of the more complex types in particular cases. For example, sad has as its synonym unhappy, while married has as its opposite unmarried (which is synonymous with single). In the case of sad and unhappy, both words have the same semantic 'components' or 'features'. It is simply that the `negative' feature is visible in one case, as the 'prefix' un-, but hidden in the other. And turning again to phrases, and their relationship to simple words, it is clear that make certain has the same components of meaning as ensure, and by chance the same semantic features as accidentally.

What are individual semantic features to be called? We referred above to a 'negative' feature, and clearly this could be applied to single and unmarried-without implying, of course, that the single state was something to be avoided! We should bear in mind, though, that 'negative', 'positive', and so on are not 'words' as we normally use the term, and as we have been discussing and illustrating them here. Rather, they are abstract terms, used in a special defining language to throw light on real words and the relationships between them. In describing a set of animal names, for instance, and showing precisely how they differ from each other, we might use the features 'animate' (i.e. `living'), 'male', and `adult'. This general approach, called componential analysis, often lends itself well to the description of kinship groups such as father, mother, aunt, etc. as well as to animal names. For instance, if we set up the contrastive components '*adult–non-adult*' and '*male–female*', as well as the distinction between '*human*'

and 'bovine', we can account for man as 'adult', 'male', 'human', and bull as 'adult', 'male', 'bovine'.

We need to be aware that not all words lend themselves to this kind of approach, with meanings broken down into contrasting features. Special symbols, and rules explaining how they are combined, are needed to tackle more complex groupings of words and meanings.

Conclusion

Having surveyed in this chapter a number of approaches to the description of words and their meanings, let us now go back over the main topics that have been touched on, highlighting as we proceed all the important technical terms. We began by noting that the shapes of the simplest words in English typically bore no relation to their meanings – that the word-meaning connection was essentially arbitrary. Moving on to discuss cases where meanings could be linked to the shapes of words, we found it useful to have as a general label lexical item, noting that this was more helpful than 'word' as it enabled us to clarify the distinction between the underlying, constant item (say, write), and the inflected forms by which it was realized in speech and writing ('writes', 'writing', 'written', 'wrote'). We drew the further distinction between simple words, such as write, part, and word, derivatives, such as writer and booklet, and compounds, such as town hall and dishwasher. We then considered items with several meanings (i. e. polysemy), taking account of one of the different ways (i. e. metaphor) in which those senses developed and could be related. We went on to look at various kinds of systematic relationships between lexical items. These are known technically as sense relations. The most familiar are synonymy (compare close/shut and prudence/caution) and antonymy (compare teacher/pupil and

rough/smooth). Also widespread, though less widely known, is hyponymy (a sense relation illustrated by flower in relation to tulip and rose, and dog in relation to collie and spaniel). We then moved on to consider fixed phrases, focusing especially on idioms. We saw that not all idioms are equally 'opaque', while many allow some adjustments to their form, as in run or go off the rails. Finally, we considered the internal semantic structure of lexical items, and in particular how they could be broken down into semantic features. One approach, known as componential analysis, and using such contrasted features as 'male' and 'female', has been used to analyse kinship relations, but other kinds of features are needed when describing items whose connections are not clear-cut.

As this summary shows, accounting for the forms and meanings of words in a revealing and systematic way can take various forms. But in the course of this chapter we have also been aware of an older tradition – that of the dictionary and of its links with the modern, and more scientific subject of semantics. The practice in some dictionaries of defining words by means of their synonyms is only one instance of the linkage.

Test

1. Lexicology is ...
2. In what way can one analyse a word a) socially, b) linguistically?
3. What are the structural aspects of the word?
4. What is the external structure of the word irresistible? (неопрровержимый)? What is the internal structure of this word?
5. What is understood by formal unity of a word?
6. Explain why the word *blackboard* can be considered a unity and why the combination of words *a black board* doesn't possess such a unity.

7. What is understood by the semantic unity of a word? Which of the following possesses semantic unity – a *bluebell* (колокольчик) or a *blue bell* (синий бубенчик).
8. Give a brief account of the main characteristics of a word.
9. What are the main problems of lexicology?
10. What are the main differences between studying words syntagmatically and paradigmatically?

Exercises

Exercise 1. Find the homonyms in the following extracts. Classify them into homonyms proper, homographs and homo-phones.

1. «Mine is a long and a sad tale!» said the Mouse, turning to Alice, and sighing. «It is a long tail, certainly» said Alice, looking down with wonder at the Mouse's tail; «but why do you call it sad?» 2. a) My seat was in the middle of a row. b) «I say, you haven't had a row with Corky, have you?» 3. a) Our Institute football team got a challenge to a match from the University team and we accepted it. b) Somebody struck a match so that we could see each other. 4. a) It was nearly Decem-ber but the California sun made a summer morning of the season, b) On the way home Crane no longer drove like a nervous old maid. 5. a) She loved to dance and had every right to expect the boy she was seeing almost every night in the week to take her dancing at least once on the weekend, b) «That's right,» she said. 6. a) Do you always forget to wind up your watch? b) Crane had an old Ford without a top and it rattled so much and the wind made so much noise. 7. a) In Brittany there was once a knight called Eliduc. b) She looked up through the window at the night. 8. a) He had a funny round face, b) – How does your house face? – It faces the South.

9. a) So he didn't shake his hand because he didn't shake cowards' hands, see, and somebody else was elected captain, b) Mel's plane had been shot down into the sea. 10. a) He was a lean, wiry Yankee who knew which side his experimental bread was buttered on. b) He had a wife of excellent and influential family, as finely bred as she was faithful to him. 11. a) He was growing progressively deafer in the left ear. b) I saw that I was looking down into another cove similar to the one I had left. 12. a) Iron and lead are base metals, b) Where does the road lead? 13. Kikanius invited him and a couple of the other boys to join him for a drink, and while Hugo didn't drink, he went along for the company.

Exercise 2. Give as many synonyms for the italicized words in the following jokes as you can. If you do not know any of them consult the dictionaries.

1. «I hear there's a new *baby* over at your house, Wil-liam,» said the teacher. «I don't think he's new,» *re-plied* William. «The way he cries shows he's had lots of experience.»

2. A little boy who had been used to receiving his old brother's old toys and clothes remarked: «Ma, will I have to marry his widow when he *dies*?»

3. Small boy (*to governess*): Miss Smith, please excuse my speaking to you with my mouth full, but my *little* sister has just fallen into the pond.

4. A *celebrated* lawyer once said that the three most troublesome clients he ever had were a young lady who *wanted* to be married, a married woman who wanted a divorce, and an *old maid* who didn't know what she wanted.

5. Boss: You are twenty minutes late again. Don't you know what time we *start* to work at this office? New Employee: No, sir, they are always at it when *I get* here.

6. He (as they drove along a *lonely* road): You look *lovelier* to me every minute. Do you know what that's a sign of? She: Sure. You are about to run out of gas.

7. Husband (*shouting* upstairs to his wife): For last time, Mary, are you coming? Wife: Haven't I been *telling* you for the last hour that I'll be down in a minute.

8. «Oh, Mummie, I hurt my toe!» *cried small* Janey, who was playing in the garden. «Which toe, dear?» I *inquires*, as I *examined* her foot. «My youngest one» *sobbed* Janey.

Exercise 3. Carry out definitional and transformational analysis on the italicized synonyms using the explanations of mean-ings given below. Define the types of con-notations found in them.

1. *Old* means having lived a long time, far advanced in years; *elderly* means approaching old age, between middle and old age, past middle age, but hardly old; *aged* is somewhat old, implies greater age than elderly; *ancient* is so old as to seem to belong to a past age.

2. To *create* means to make an object which was not previously in existence, to bring into existence by in-spiration or the like; to *manufacture* is to make by labor, often by machinery, especially on a large scale by some industrial process; to *produce* is to work up from raw material and turn it into economically useful and marketable goods.

3. To *break* is to separate into parts or fragments; to *crack* is to break anything hard with a sudden sharp blow without separating, so that the pieces remain to-gether; to *shatter* is to break into fragments, particles and in numerous directions; to *smash* is to destroy, to break thoroughly to pieces with a crashing sound by some sudden act of violence.

4. To *cry* is to express grief or pain by audible lamentations, to shed tears with or without sound; to *sob* is to cry desperately with convulsive catching of the breath and noisily as from heart-rending grief; to *weep* means to shed tears more or less silently which is sometimes expression of pleasurable emotion.

5. *Battle* denotes the act of struggling, a hostile encounter or engagement between opposite forces on sea or land; *combat* denotes a struggle between armed forces, or individuals, it is usually of a smaller scale than battle, less frequently used in a figurative sense; *fight* denotes a struggle for victory, either between individuals or between armies, ships or navies, it is a word of less dignity than battle, *fight* usually implies a hand-to-hand conflicts.

Exercise 4. Within the following synonymic groups single out words with emotive connotations.

1. Fear – terror – horror. 2. look – stare – glare – gaze – glance. 3. love – admire – adore – worship. 4. alone – single – solitary – lonely. 5. tremble – shiver – shudder – shake. 6. wish – desire – yearn – long.

Exercise 5. Find the dominant synonym in the following groups of synonyms.

1. to glimmer – to glisten – to blaze – to shine – to sparkle – to flash – to gleam. 2. to glare – to gaze – to peep – to look – to stare – to glance. 3. to astound – to surprise – to amaze – to puzzle – to astonish. 4. strange – quaint – odd – queer. 5. to saunter – to stroll – to wander – to walk – to roam. 6. scent – perfume – smell – odour – aroma. 7. to brood – to reflect – to meditate – to think. 8. to fabricate – to

manufacture – to produce – to create – to make. 9. furious – enraged – angry. 10. to sob – to weep – to cry.

Keys

Test:

1. Lexicology is the branch of linguistics that analyzes the lexicon of a specific language.
2. a) The word is a unit of speech used for the purpose of human communication. Thus, the word can be defined as a unit of communication.
b) We can define the word as a linguistic phenomenon. (Arnold, p. 9 – definition). A word therefore is simultaneously a semantic, grammatical and phonological unit.
3. The external and the internal structures of the word. Another structural aspect of the word is its unity.
4. The external structure of the word *irresistible* consists of morphemes: the prefixes *ir-*, *re-*, the root *sist*, and the adjective-forming suffix *-ible*.
The internal structure of the word: *ir-* means not, *re-* means again, *sist* meaningless, *-ible* means capable. The word means ‘so strong that it can’t be stopped or resisted’.
5. First, the word is a unit of speech which serves the purposes of human communication. Thus, the word can be defined as a unit of communication. Second, the word can be perceived as the total of the sounds which comprise it. Third, the word, viewed structurally, possesses several characteristics.
6. The word *blackboard*, which is characterized by unity, possess a single grammatical framing: ‘*blackboard*’. The first constituent *black* is not subjected to any

grammatical changes. In the word-group *black board* each constituent can acquire grammatical forms of its own: *the blackest board*. Other words can be inserted between the components which is impossible so far as the word concerned as would violate its unity: *ablack wide board*.

In the word-group *black board*, each component conveys a separate concept: *black* – a colour, *board* – a flat object.

The word *blackboard* conveys only one concept: a type of board.

7. First, the word is a unit of speech which serves the purposes of human communication. Thus, the word can be defined as a unit of communication. Second, the word can be perceived as the total of the sounds which comprise it. Third, the word, viewed structurally, possesses several characteristics. So, a bluebell has a semantic unity.

8. A brief Account of the main characteristics of a word.

The distinguishing between external (morphological) and internal (the meaning - semantic) structure of the word.

Unity. The word has external and internal unity. Formal unity is sometimes inaccurately interpreted as indivisibility of the word. But we can divide it into morphemes but their components are linked together. We can compare words to groups whose components have a certain structural freedom. (E.g.: *bluebell* (type of flower) – *blue bell* (colour and object)) If it is word we can change the whole of it, phrase – all components.

Susceptibility To grammatical employment. Words can be used in different grammatical forms and thus they realize the interrelations.

9. Word building. It's connected with word structure and process of coining new words. Semantics. It's the study

of meaning.² approach of studying this problem: syntagmatic (the word is studied in its linear relationships with neighboring words.), paradigmatics (word is studied in its relationships with other words in voc. system; with the synonymy, antonymy and different stylistic characteristics.). E. g.: girl – bird, chick, colee, damsel.

10. Paradigms and syntagms guide the relationship between signs. Both paradigmatic and syntagmatic relationship play a major role in determining the meaning of a linguistic unit. In paradigmatic relationships, the signs get their meaning with their association of other signs whereas in syntagmatic relationships, signs get their meaning from their sequence. Phraseology. The branch of lex, specializing in word groups which are characterized by stability of structure and transferred meaning. E. g.: To be at a loss.

Exercises: 1. phonetics, semantics, pragmatics, syntax, morphology, discourse analysis.

2. a. Languages consist of recurrent elements which occur in regular patterns of relationships. Language is created according to rules or principles which speakers are usually unconscious of using if language was acquired in early childhood. b. Sequences of sounds or letters do not inherently possess meaning. These symbols of language have meaning because of a tacit agreement among the speakers of a language. c. Each language reflects the social requirements of the society that uses it. Although humans possess the potential to acquire an L1 because of their neurological makeup, that potential can be developed only through interaction with others in the society. We use language to communicate with others about the human experience.

3. 1-C, 2-D, 3-A, 4-B.

4. communication.

Reference

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1.2. Words as the Main Unit of Language and Speech

What is a word?

Lexicology is the study of words. It is significant that many students have attempted to define the word as a linguistic phenomenon. Yet none of the definitions can be considered totally satisfactory in all aspects. It is equally surprising that, despite all the achievements of modern science, certain essential aspects of the nature of word still escape us. Nor do we fully understand the phenomenon called “language”, of which the word is a fundamental unit. We do not know much about the origin of language, and, consequently, of the origin of words. It is true that there are several hypothesis, some of them no less fantastic than the theory of the divine origin of language and so many languages that humankind has. We know nothing – it would be more precise to say – almost nothing about the mechanism by which a speaker’s mental process is converted into sound groups called “word” nor about the reverse process whereby a listener’s brain converts the acoustic phenomena into concepts and ideas, thus establishing a two-way process of communication.

We know very little about the nature of relations between the word and the referent (i. e. object, phenomenon, quality, action, etc. Denoted by the word). If we assume that there is a direct relation between the word and the referent - which seems logical – it gives rise to another question: how should we explain the fact that the same referent is designated by quite different sound groups in different languages.

However, we are not likely to be desperate not to know so many things. One thing is clear – there is nothing accidental about the vocabulary of the language. By the vocabulary of language is understood the total stock of words; that each word is a small unit within a vast, efficient and perfectly balanced system. The list of unknowns can be extended, but it is probably high time to look at the brighter side and register some of the things we do know about the nature of the word.

First, we do know that the word is a unit of speech which, as such, serves the purpose of communication. Thus the word can be defined as a unit of communication. Secondly, the word can be perceived as the total of the sounds which comprise it. Third, the word, viewed structurally, possesses several characteristics.

The modern approach to word studies is based on distinguishing between the external and internal structures of the word. By external structure of the word we mean its morphological structure. For example, in the word *post-impressionists* the following morphemes can be distinguished: the prefixes *post-*, *im-*, the root *press*, the noun-forming suffixes – *ion*, *-ist*, and the grammatical suffix of plurality *-s*. All these morphemes constitute the external structure of the word *post-impressionists*. The internal structure of word, or its meaning, is nowadays commonly referred to as the word's semantic structure. This is certainly the word's main aspect, hence words serve

the purposes of human communication solely due to their meanings. The area of lexicology specializing in the semantic studies of the word is called semantics. Semantics is the study of meanings.

Another structural aspect of the word is its unity. The word possesses both external (formal) unity and semantic unity. Formal unity of the word is sometimes inaccurately interpreted as indivisibility. The example of post-impressionists has already shown that the word is not, strictly speaking, indivisible. Yet, its component morphemes are permanently linked together in opposition to word-groups, both free and with fixed contexts, whose components possess a certain structural freedom, *e.g. Bright light, to take for granted*. The formal unity of a word can be best illustrated by comparing a word and a word group comprising identical constituents. The difference between a blackbird and a black bird is best explained by their relationship with grammatical system of the language. The word *blackbird*, which is characterized by unity, possesses a single grammatical framing: *blackbird*\s. The first constituent *black* is not subject to any grammatical changes. In the word-group *a black bird* each constituent can acquire grammatical forms of its own: *the blackest bird i've ever seen*. Other words can be inserted between the components which is impossible so far as the word is concerned as it would violate its unity: *a black night bird*. Now let us explain what can be meant by semantic unity. The same example may be used to illustrate what we mean by semantic unity. In the word-group *a black bird* each of the meaningful words conveys a separate concept: *bird* – *a kind of living creature*; *black* – *a colour*. The word *blackbird* conveys only one concept: the type of bird. This is one of the main features of any word: it always

conveys one concept, no matter how many component morphemes it may have in its external structure.

A further structural feature of the word is its susceptibility to grammatical employment. In speech most words can be used in different grammatical forms in which their interrelations are realized. So far we have only underlined the word's major peculiarities. All that we have said about the word can be summed up as follows: the very function of the word as a unit of communication is made possible by its possessing a meaning. Therefore, among the word's various characteristics, meaning is certainly the most important.

Generally speaking, meaning can be more or less described as a component of the word through which a concept is communicated, in this way endowing the word with the ability of denoting real objects, qualities, actions and abstract notions. The complex and somewhat mysterious relationships between referent (object, phenomenon, etc. Denoted by the word), concept and word are traditionally represented by the following.

Triangle:

Symbol → Thought or Reference → Referent

By the symbol here is meant the word; thought or reference is concept. There is no immediate relation between word and referent: it is established only through the concept. On the other hand there is hypothesis that concepts can only find their realization through words. It seems that thought is dormant till the word wakens it up. It is only when we hear a spoken word or read a printed word that the corresponding concept springs into mind. The mechanism by which concepts (i.e. Mental phenomena) are converted into words (i.e. Linguistic phenomena) and the reverse process by which a heard or a printed word is converted into a kind of mental picture are not yet understood or

described. Probably that is the reason why the process of communication through words, if one gives it some thought, seems nothing short of miracle. It's really amazing that the mere vibrations of a speaker's vocal chords should be taken up by a listener's brain and converted into vivid pictures. It is truly miracle, but we are so used to this miracle that we do not realize its almost supernatural qualities. As we have already mentioned the branch of linguistics specializing in the study of meaning is called semantics.

The Size-of-Unit Problem

We begin with the word as a linguistic unit because one of the tenets of Russian linguistics has always been the assumption that it is the word which is the basic unit of language. The theory of the word was created by V.V. Vinogradov, L.V. Scerba, A.I. Smirnitsky and other Soviet linguists in the 1940s and was based mainly on the written form of language.

V. V. Vinogradov, A. I. Smirnitsky, and others were mainly concerned with the division of the written text into ultimate syntactic units – ‘words’, thus differing widely from the descriptivists, who approached the size-of-unit problem (the term ‘size-of-unit’ itself was devised by them) in terms of so-called ‘free forms’ as against ‘bound’ ones.

Descriptivists did not seek to distinguish, consistently and conclusively, between language and speech, ‘running’ words and their emic counterparts, lemmatisation and one-to-one analysis of ultimate syntactic units, etc. Russian linguists who were involved into prodigious lexicographic activity approached the ‘problem of the word’ in a different way. It was proved that to a greater or less degree, all lexical units possess the qualities of both ‘separability’ and ‘separateness’, i. e. The word differs

from the morpheme, on the one hand, and the word-combination, on the other, and can be singled out in the flow of speech as an independent unit.

It becomes possible to single out words in the uninterrupted flow of speech if we apply the criterion of grammatical whole-formedness to categorematic words and that of residual separability to syncategorematic ones. Thus, as far as the former is concerned the application of the criterion can be illustrated in the following way. The word *sun* has both the lexical meaning expressed by the stem *sun-* («the star that shines in the sky during the day and gives the earth heat and light») and the categorial meaning of the noun, the part of speech it belongs to. Consequently, it possesses the grammatical categories of case and number. Otherwise stated, it is grammatically formed. The stem *sun-* in *sundial*, *sunshade*, *sunflower*, *sunstroke*, etc., on the contrary, is devoid of these properties and in this respect differs from the full-fledged word *sun*. To show the difference between the word and the word-combination we can compare two sequences: place-name and (the) name of (a) place. It does not require a close examination to see that they are identical in terms of their lexical meaning, they denote basically the same thing. But grammatically they are quite different.

In the word place-name both elements form one global whole, and together possess the categories of case and number (for example, place-names, not places-names), whereas in the word-combination each component is grammatically independent, i. e. (the) name-s of the place- s, (the) name of (the) place-s, etc.

If categorematic words can be singled out in the flow of speech because of their grammatical whole-formedness, that is positively, syncategorematic ones are separable negatively, or due to their residual separability. Thus, to state that the definite article

the is not a morpheme but an independent word it is necessary to compare it with the place, the name, the sun, etc. In these sequences the units place, name, sun are independent words and thus can be singled out positively. Then we have to admit that the is not a part of the word but a separate word.

Of course, it should be borne in mind that there are words and words. Different syncategorematic words possess the quality of residual separability to a greater or lesser degree. But by and large it is possible to conclude that even syncategorematic words which sometimes at first sight look like morphemes are independent lexical units.

It does not require a very close examination of pertinent facts to see that even in abstract poetry, for example, ultimate segments can be divided from one another in writing (or in printing, as the case may be) by empty spaces. Thus, even in nonsense poetry:

*'Twas brillig and the slithy toves
Did gyre and gimble in the wabe.
All mimsy were the borogoves,
And the mome raths outgrabe.*

Not only categorematic words, but syncategorematic ones, as well, are regularly and neatly divided from the rest of the ultimate 'pieces of nonsense' by empty spaces.

But in the oral form of language this is much more difficult to achieve, for here it is not a question of conventional 'empty spaces' but of (so far) ill-defined 'cessation of phonation'. It is common knowledge that there is no one-to-one correspondence between the 'gaps', which separate words on the printed page, and the pauses, which normally interrupt the flow of speech. Words do 'flow' and are fused together. This is the reason why so many

linguists were far from clear on the subject of lexical articulation in oral speech.

The matter is further complicated by the fact that the division of the flow of speech into words creates related but somewhat different problems in different languages. Thus, for instance, it is obvious that the word in English, or Russian is far more independent and ‘self-contained’ than in French. If we compare the following three phrases: *Whūn rūading a nūwspaper, читаягазету, en lisant le journól* – we shall see that in English and Russian each word has its own stress while in French the word tends to be engulfed, as it were, by a larger unit.

To solve the problem of lexical articulation in the oral form of language we must begin by dwelling on the system of ‘levels’ of linguistic investigation.

Attention has repeatedly been drawn to the existence of three interrelated levels of research in so far as natural human speech is concerned: the feature level, the semantic level, and the metasemiotic level. At each of these levels we are dealing with the sum total of different units and categories.

We begin with the feature level, where we try and discover those parameters on which the semiologically relevant ‘diacritic’ oppositions are based. On this level the flow of speech is segmented into a number of discrete sounds. Thus, for instance, the sentence: *How do you think we ought to start?* Is naturally apprehended by the ear as a sequence of phonemes: (haudq jqtinkwi ltqstq: t).

The ‘broad transcription’ is a kind of phonetic orthography. It would be pointless, in this context, to attempt anything like a true phonetic representation even of the shortest fragments of speech. A sequence of this kind can give no idea of the size or nature of lexical units which constitute it.

This does not mean to say, of course, that a close study of the phonotactic regularities of a language is of no importance. It is common knowledge that in every language there are definite combinations of sounds which occur on word boundaries. Thus, as is well known, long vowels and diphthongs do not precede final (N); (e, x, A, P) do not occur finally; (N) does not occur initially; no combinations are possible with (C, G, p, z), «языка» (r, j, w) can occur in clusters only as non-initial elements; such initial sequences as (fs, mh, stl, spw) are unknown, etc. Finally, only (l) may occur before non-syllabic (m, n); (h, r, j, w) do not occur in the type of phonemic analysis here used; terminal sequences as (kf, Sp, lp, Zbd) are unknown, etc.

Nevertheless, phonotactic rules can be applied only to a limited number of cases. It follows that the analysis of the flow of speech on the feature level cannot yield satisfactory results as regards its lexical articulation.

Next comes the semantic level, on which all linguistic units are considered in terms of their ability to pass on different kinds of information. As far as the sound aspect of speech on this level is concerned, all the taxonomies are based on syntactic prosody which serves to express syntactic relations as actually realized in oral form of language, for example:

	Yesterday · children · got.up.very \early.			
	Yesterday · children.got.up.very /early?			
	Yesterday?		*Children. Got up. very early.*	

A change in prosodic arrangement changes the purport of the utterance. (The metalanguage of prosodic description see in: Minaeva, L.V. *Word in Speech and Writing*. M., 1982, p. 96–97.) But it does nothing to prove that the different contours (whose global syntactic function is so obvious) are really and actually

divisible (or ‘segmentable’) into the ultimate syntactic units we insist on regarding as the ‘main units of language’.

The segmentation of the flow of speech at this level brings out parts of the sentence. Various syntactic bonds are expressed with the help of pauses of different length. The most versatile of syntactic bonds – the completive one – has three pauses which serve to single out:

A) direct object:

I shall say | a few very brief words about Gray...

B) prepositional object:

He comes just before the new period where you get a poetry much more animated | by emotion.

C) adverbial modifier:

The words are very often poetical words or archaic words a lot of them are not used | in English speech | today.

The two principal parts of the sentence are connected by means of the predicative bond, which is the pivotal element of the sentence for it constitutes the latter as such. The corresponding predicative pause is used to perform the actual division of the sentence, for example:

This brings us naturally | to the more general problem of the scope and the aim of philology... The flow of speech is often interrupted by pauses in quite unexpected places, for example: At the | last lecture we made | several very important points. One, | we tried to explain to | the students that when | a student comes to the University | he or she | does not expect or should not expect to be provided with ready-made knowledge..|.

This highly specific functioning of pauses is psychologically determined and has no constraints. But as can be clearly seen from the prosodic notation it has very little to do with the segmentation of the flow of speech into words.

It would be natural to conclude from what has just been expounded that the word as a lexical unit does not exist in the oral form of language. Nothing, however, could be further from the truth. The analysis in terms of lexicological phonetics gives us every reason to insist that the lexical articulation is real and can be established objectively by the simple process of shifting (or raising) the operations to the metasemiotic level of research.

By means of suprasynatactic prosody which is concerned with the metasemiotic functioning of speech sounds every single word can be brought into prominence within the natural flow of speech by using logical stress and timbre II, as the basic parameters of this level of prosodic investigation, for example:

	You \are my. Friend, are you not?	
	How·isitthat.you·cannot\see.	
	I have eight or · ten \other · cases, shall we · say, maturing.	
Slowly		
Br> <br		
	The lady was a charming correspondent.	
Very slowly		
Br> <br		
	For 0 Sherlock · Holmes she was · always \the / woman.	
	\ *Why, 7 damn, it's 4 in the 7 child.*	

On the metasemiotic level the speaker is free to realize all the potential junctures which are at his disposal to make the purport of the utterance as clear as possible.

Examples could be multiplied indefinitely. But those already adduced will suffice to show that not a single word of any kind that is normally and conventionally brought out (by means of 'empty spaces') in the written form of language could fail

to acquire lexical prominence on the metasemiotic level, to prove its lexical independence and phonetic separability.

Having made this point, we must immediately qualify it by saying that although the word can, in principle, be brought out in the flow of speech, the lexical articulation is different in different registers.

Enough has been said to demonstrate the difference in the lexical articulation of speech in two registers in terms of suprasyntactic prosody. But the reader will have realized that in the immediately preceding discussion, we have deliberately not taken account of the fact that prosody is closely connected with the segmental structure of the utterance. In what follows we shall dwell, however briefly, on this aspect of the lexical articulation of speech. But before that, it is essential to make a digression.

It is a generally accepted fact that language as an emic system and speech as an etic system lend themselves to analysis in terms of completely different units. The units of language are the phoneme, the morpheme and the construction, whereas the units of speech are the syllable, the word and the sentence. To gain a deeper insight into the nature of articulation of speech it is necessary to understand the correlation of the two principal units of speech, the word and the syllable. It goes without saying that looked from the speechological point of view their correlation should be explained against the background of the rules and regularities of articulation of a concrete language, because, as has been shown above, there is a world of difference between languages in so far as the articulation of speech is concerned.

We should begin by stating that in contrast with the word which is a bilateral unit the syllable is unilateral because it carries no meaning of its own, that is, the expression plane of this unit is

not in one-to-one correspondence with the content plane. It is, therefore, natural that the study of the syllable should be based on the theory of psycholinguistic stereotypes.

There is every reason to believe that people would not be able to produce speech unless they knew how to encode their message. To do that they must have at their command a certain set of rules with the help of which one semiotic system (the content of psycholinguistics) can be «translated» into another semiotic system (the natural human speech). Thus, the speaker avails himself of two codes: the inner code of language and the outer code of speech.

It should be emphasized in this connection that in actual speech the form of the word is subject to various constraints as far as its enunciation is concerned. It follows that we can speak of what can be described as the word stereotype, the word thus becoming the focus of two different aspects of speech formation. On the one hand, the word consists of separate sounds, on the other, it is a combination of morphemes. At the same time the word stereotype depends to a great extent on the syllable stereotype because the latter is the basic articulatory unit.

The syllable is a term which has repeatedly evoked various controversies. Very much has already been written and said concerning the antropophonic character of syllables, their phonological structure and suprasegmental peculiarities. So far, however, the syllabic articulation of speech in different registers and its interdependence with lexical articulation have been the object of very little study. One way of embarking upon the analysis of articulation of speech is to ask what is the role of tempo in this case.

It has been conclusively shown that at the rate of 320–330 syl/min the potentialities of articulation of speech which we have,

so far, regarded as typical of English in contrast with French, are never realized. When speaking with this tempo the speaker tends to ‘telescope’ his utterances in a way which makes them practically indistinguishable from French, for example:

|| *Well, I have to confess to you at this point that when
I very first heard that song I didn't \like it very much.
In\deed you may not be able to be\lieve that but it's \grown over
the 6 years. |Probably has with you 6 too.
| 0 Elton · John /there |and 0 'Crocodile 6 Rock' | I'd 0 also
slowly
Like to re\mind you 0 early on in the programme, for a
6 change, that if you'd. Like to be included in the show, it'd
Be my 0 absolute de^light |to have you a/board. ||*

As has been shown above the lexical articulation in English is fully realized on the Metasemiotic level: the word does stand out in the flow of speech. But under certain conditions the word in English, to say nothing of the syllable, is engulfed by the environment. When the tempo exceeds 320–330 syl/min the actual enunciation of English speech has very much in common with French in spite of the ‘emic’ difference between the two as outlined above: syllables, and, consequently, words tend to fuse. Long words are apt to drop out some syllables, whereas short syncategorematic words are often reduced either to one or two phonemes or a bundle of distinctive features.

It should be added in this connection that this process does not necessarily influence the intelligibility of speech. Psycholinguists have conclusively proved that the entropy being favourable one can leave out up to 50 % of speech material and nevertheless be understood. The ‘telescoped’ word in this case can be reconstructed judging by the context, verbal or extralinguistic.

It would be natural to conclude from what has been expounded and illustrated above that full lexical articulation of speech beyond the metasemiotic level is hardly feasible. This is not, however, the case. By studying different registers we can come to the conclusion that a clear-cut lexical and syllabic articulation of the flow of speech is the indispensable property of the most important registers, their phonetic core.

In the cited example each word carries a stress of its own. This inevitably leads to an unambiguous division of the flow of speech into syllables. When the speaker tries to single out every word he says he cannot do it unless he realizes the syllabic stereotype of the language he is speaking. Of paramount importance, thus, is the accentual system of the English language. This problem, however, requires a more detailed discussion.

By lexical stress we mean bringing out one of the syllables by means of a sudden change in the melodic curve accompanied and enhanced by increased intensity and duration. In English there are several types of stress: primary, secondary, even, unifying, etc. The unifying stress is lexically the simplest case when one of the syllables is the accentual centre of the word, for example: *explain* [ɪk'spleɪn], *phonetic* [fə'netɪk], *importance* [ɪm'pɔ:t(ə)ns], etc. The weak unstressed syllables cling, as it were, to the strong one.

Very often, however, the accentual pattern of the word is more complex. There are a great many words which have two distribution [dɪstrɪ'bju:ʃ(ə)n], segregation [ˌsegrɪ'geɪʃ(ə)n], precursor [prɪ'kɜ:sə] three unceremonious, autobiographic stresses. The matter is complicated by the fact that English consonant clusters with resonants are syllabic by nature and as a result acquire a secondary stress, for example *table* ['teɪb(ə)l], *mumble* ['mʌmb(ə)l], *subtle* ['sʌt(ə)l] etc.

When the tempo of speech is slowed down to 130–180 syl/min all the stresses become particularly conspicuous. Let us consider the following passage representing the register of poetry in terms of its syllabic articulation:

*They, looking back, all the eastern side beheld
 Of Paradise, so late their happy seat,
 Waved over by that flaming brand, the gate
 With dreadful faces thronged and fiery arms.
 Some natural tears they dropped, but wiped them soon;
 The world was all before them, where to choose
 Their place of rest, and Providence their guide.
 They hand in hand with wandering steps and slow,
 Through Eden took their solitary way.*

~' ~' ~' ~' ~' ~'
 ~' ~' ~' ~' ~' ~'
 ~' ~' ~' ~' ~' ~'
 ~' ~' ~' ~' ~' ~'
 ~' ~' ~' ~' ~' ~'
 ~' ~' ~' ~' ~' ~'
 ~' ~' ~' ~' ~' ~'
 ~' ~' ~' ~' ~' ~'
 ~' ~' ~' ~' ~' ~'

If we are looking for the ideal cases of syllabic articulation we can hardly do better than concentrate on poems like the one cited above. These poems, it should be noted, are comparable with the register of oratory because both are normally uttered word by word, and there is no other way of producing them.

Granted that it is plausible to say that to pronounce the word is to realize its syllabic stereotype, it does not follow that each syllable carries a stress of its own. Of course, there may be cases when a usually unstressed syllable acquires a secondary stress owing to the general rhythm and meter of the poem.

The Identity-of-Unit Problem

The term ‘identity-of-unit problem’ corresponds to the Russian ‘проблема тождества слова’ which was first introduced by V.V.Vino-gradov. Following V.V.Vinogradov A.I.Smirnitsky, Olga Akhmanova and Ksenija Levkovskaja went on with studies of the ‘identity-of-unit problem’ in Russian, English and German.

It is often implied, if not actually asserted, that the word is a ‘sign’ pure and simple because its expression plane is in one-to-one correspondence with its content. But in actual fact the ‘law of the sign’ is hardly ever observed in natural human language. Polysemy – non-uniqueness of the content plane with singleness of expression, homonymy – different words identical in their expression planes, synonymy – words which have nothing in common as far as their expression is concerned but the content of which may be shown to be nearly the same – are among the most widely recognized instances of the violation of the ‘law of the sign’ in the lexis of a language. The above-named linguists have worked out a consistent theory of various departures from the presumed one-to-one correspondence of expression and content within the same word – that is, violations of the ‘law of the sign’ without impairing the word’s globality as a separate lexical unit.

We shall begin our discussion of lexical variation with phonetic variation which is of three kinds:

1) automatic, 2) accentual, 3) emic.

Automatic variation comprises the phonetic variants due to assimilative processes on word-boundaries. This kind of variation is most frequently observed in the case of syncategorematic words. The following set of examples illustrates the phonetic modifications of the conjunction and in different environment:

Normal and natural

Now and then

Bread and butter

King and queen

It follows that syncategorematic words are prone to vary their expression plane under the influence of their immediate phonetic environment. This does not, however, destroy their lexical and semantic globality.

The second kind of phonetic variation is found in the case of several co-existent accentual patterns of the same word. Although, in the case of words like *contrary* ['kɑ:ntreɪ] – *contrary* ['kɒntreɪ], *territory* ['terətɔ:ri] – *territory* ['terɪ(ə)ri], etc. Accentual variation is usually attributed to diatopy (American and British variants of pronunciation), the non-uniqueness of expression is also found within British English.

Accentual variation, if discreetly handled, is conducive to more elaborate poetic form, for example:

Complete

...that thou dead corpse again in *complete* steel;

How many make the hour full *complete*...

Contract

...how shall we then dispense with that *contract*;
A *contract* of true love to celebrate...

Outrage

...with this immodest clamorous *outrage*;
Do *outrage* and displeasure to himself...

Perfume

...the *perfume* and supplience of a minute, no more;
To take *perfumes*? Distil preserve? Yes so...

Revenues

...by manors, rents, *revenues* I forego;
Long withering out a young man's *revenue*...

Sojourn

...that if they come to *sojourn* at my house;
Sojourn in Mantua; I'll find out your man...

The evidence of the above examples suggests that this kind of accentual variation in poetry is determined by exigencies of the metre, the poet selecting and arranging the variants in a way best suited to the rhythmical organization of his lines.

Of particular interest, in this connection, is the fact that in English there exist even-stressed words like *upstairs*, *broad-shouldered*, *blue-eyed*, *Chinese*, etc. The thesis that each component of such a word carries a stress of its own can, however, be refuted by the fact that in the flow of speech this accentual pattern is never retained. The point is that the accentual structure of even-stressed words depends entirely on their immediate environment in speech, for example: *Let's go upstairs. An upstairs room. He is a broad-shouldered man. The man was broad-shouldered. A pretty blue-eyed girl. The girl was blue-eyed. Can you speak Chinese? This is a Chinese grammar.* There is every reason to believe that even-stressed words may be said to be

non-existent because when taken in isolation and pronounced with equal stress on both components, the words would sound unnatural and artificial.

The third kind of phonetic variation depends on the coexistence of several 'emic' versions of the outer side of the word. Examples of this kind can be multiplied infinitely the moment we turn to any pronouncing dictionary of modern English.

Next comes morphological variation. By morphological variant we mean those cases in which one of the morphemes within a word becomes meaningless, i.e. it does not carry the meaning which is normally assumed to belong to it. In Olga Akhmanova's «Очерки по общей и русской лексикологии» (M., 1957) this complex phenomenon is explained by means of the following examples:

ежегодный – ежегодний, длинношерстный – длинношерстый, обклеивать – оклеивать, будний – будничный, etc., on the one hand, and бычий – бычачий, петуший – петушинный, etc., on the other. In the former case it is difficult to draw a line between phonetic and morphological variants, whereas in the latter, examples of morphological variation in Russian appear to be sufficiently convincing.

As far as English is concerned we rely mainly on A.I.Smirnitsky's «Лексикология английского языка». He distinguishes two kinds of morphological variation: grammatical morphological and lexical morphological. Thus, *learn – learnt, learn – learned, bandit – banditi, bandit – bandits* are examples of grammatical morphological variation, while pairs in *-ic, -ical* such as *stylistic – stylistical, mathematic – mathematical, etc.* are examples of lexical morphological variation?

So much by way of general background to the notion of morphological variation. But there are obvious problems

which arise the moment we try to penetrate deeper into the question. The fact is that what has just been said about lexical morphological variation can be accepted only if one of the component morphemes within a word can be shown to have lost its meaning and thus to become a unilateral unit. It is common knowledge that words and morphemes are bilateral units. The bilaterality of words and morphemes is regularly contrasted with the unilaterality of units of the diacritic level – phonemes and letters. If bilateral units are founded on the unity of expression and content which forms the basis of what is described as ‘individual reference’, unilateral units are set up on the basis of a different category – the category of ‘otherness’. Thus, for instance, in [pɪl] – [bɪl], [set] – [sæt], [kɒt] – [ˈgɒt], [p] – [b], [e] – [æ], [k] – [g] are semiologically relevant sounds and they serve to distinguish the words *pill and bill, set and sat, cot and got*. These sounds have no meaning of their own and signal the otherness of the above word pairs.

To reiterate, in the case of morphological variation we are confronted with the situation when generally a bilateral unit becomes unilateral the difference between the contrasted words ceasing to be morphological. A case in point is adjectives in *-ic, -ical*. In *public, politic, poetic, periodic, specific, etc.*, and *formal, usual, structural, functional, casual, etc.*, the suffixes *-ic* and *-al* function as regular full-fledged morphemes. But in pairs like *academic – academical, stylistic – stylistical, mathematic – mathematical, morphologic – morphological, etc.* The situation is drastically different. The suffix *-al* carries no meaning of its own.

As a result, we can no longer regard these units as separate words and must treat them as morphological variants of one and the same word.

So far the discussion of morphological variation has been deliberately, though tacitly, restricted to only one aspect of the problem, namely the correlation of unilateral and bilateral units. But we cannot lose sight of the relationship between morphological variants and other lexicological categories, such as synonymy and homonymy. To illustrate the point let us adduce a few examples: *классовый* – *классный*, *ананасный* – *ананасовый*. At first sight it may seem that these pairs of two words are identical but in actual fact they have nothing in common. *Классный* and *классовый* are homonyms pure and simple because they are derived from two homonymous words whereas *ананасный* and *ананасовый* are derived from one and the same word and can be treated as morphological variants because there is no noticeable semantic difference between them. It follows that although structurally these pairs of words seem to be identical, from the point of view of their content plane they belong to different categories – homonymy and polysemy. The difference between homonymy and polysemy is something that we shall come back to in a later chapter. It is sufficient for our present purpose to emphasize the fact that when dealing with seemingly indistinguishable cases we should take into consideration quite a few factors.

Let us now return to the relationship between morphological variation and synonymy. We cannot arrive at really reliable results unless we come to perfect understanding of the category of synonymy because morphological variation very often brings up synonymy. Thus, for example, *academic* – *academical*, *mathematic* – *mathematical* are morphological variants while *economic* – *economical*, *historic* – *historical* are synonyms. This fact is borne out by the impossibility of bringing together in synonymic condensation the former (**This is an academic and*

academical subject) and the acceptability of a phrase like *This is a historic and historical place where the first shot was fired* meaning that it is both 1) historically important and 2) a part of history.

The above discussion is by no means exhaustive, for much still remains to be done. Now we should turn to another kind of lexical variation – the semantic one. All along we have dealt with the expression plane (phonetic and morphological variants). Semantic variants are modifications of the content plane.

When we turn to the content plane and semantic variation we are immediately confronted with some metalinguistic complications. What we describe as ‘semantic variation’ is much better known by the name of polysemy, we nevertheless insist on the term ‘semantic variation’ because this metalinguistic expression helps to elucidate some moot points in the theory of the identity- of-unit problem. For one thing, using the term ‘polysemy’ would logically imply preference for ‘polyphony’ to denote phonetic variation. The latter, however, would be misleading because it is now used in linguistics to denote simultaneous realization of several lexical-semantic variants of the same word. Secondly, as will be shown below, semantic variation goes hand in hand with prosodic variation, that is different inherent or adherent prosodic features. We must, therefore, decide in favour of the term ‘semantic variation’ which corresponds very neatly to phonetic, morphological and prosodic variation.

Although we are satisfied with the results of the metalinguistic discussion we are fully aware of the enormous difficulties which will have to be contended with the moment an attempt is made to exemplify semantic variation. The fact is that there is a strong tendency in the literature on the subject

to deny semantic variation altogether. Some linguists state that every time a word is used in a different meaning a homonym is created. This view has affected, to some extent, modern learner's lexicography. Thus, for example, in «Cambridge International Dictionary of English» the entry of a polysemantic word is organized in such a way that the head word is printed every time a new meaning is singled out. Special guide words following the head word indicate the difference:

Bed

Furniture / bed/ n C – a large rectangular piece of furniture, often with four legs which is used for sleeping.

Bed bottom /bed/ n C – the bottom or something that serves as a base.

Bed area of ground /bed/ n C – a piece of ground used for planting flowers.

Although, of course, this type of the entry outlay is very user-friendly because it facilitates the process of finding different meanings of the word in question in a long entry, it should be emphasized that this approach destroys the globality of the word as a separate linguistic unit and replaces polysemy by homonymy.

There is no reason, however, to substitute homonymy for semantic variation in cases of this kind because there are scientifically reliable methods of drawing a line between polysemy and homonymy which will be considered below. The point to be emphasized here is that the notion of semantic variation implies the globality of the word when used in different meanings. To illustrate semantic variation let us consider the following examples:

1. Do you like your tea sweet?
2. What a very sweet name.

Sweet 1 means 'tasting like sugar or honey' while *sweet 2* is 'pleasant or attractive'. Both variants are registered by all

the dictionaries as belonging to the same entry. Although there is a slight semantic difference between the two variants it is not big enough to split up the word into two lexical units.

Throughout this chapter we have been mainly concerned with the specific character of the correlation of expression and content planes in natural human language and concluded that phonetic and morphological variants are not directly correlated with semantic variants. The relationship that holds between prosodic and semantic variants is different. Special studies have shown that correspondence between ‘meaning’ and ‘form’, expression and content is regularly established by means of prosodic contrasts.

Thus, there is every reason to assume that if the arguments put forward above are valid, they show that it is possible, in principle, to discover objective criteria on which to base the semantic variation of words.

Although so much has been achieved and the general approach to the identity-of-unit problem is now outlined clearly enough, very much remains to be done before it ceases to be a ‘problem’.

Conclusion

Word is the basic unit of language. It corresponds to the concept of thing meant and names it. (G.B. Antrushina)

The term “word” denotes the basic unit of a given language resulting from the association of a particular meaning with a particular group of sounds capable of a particular grammatical employment. (I.V. Arnold)

The word is the basic unit of language system, the largest on the morphologic and the smallest on the syntactic plane

of linguistic analysis. The word is a structural and semantic entity within the language system. (R.S. Ginzburg)

It is significant that many scholars have attempted to define the word as a linguistic phenomenon. Yet none of the definitions can be considered totally satisfactory in all aspects. We do not know much about the origin of language and, consequently of the origin of words. We know nothing – or almost nothing – about the mechanism by which a speaker’s mental process is converted into sound groups called “words”, nor about the reverse process whereby a listener’s brain converts the acoustic phenomena into concepts and ideas, thus establishing a two-way process of communication.

But what we do know about the nature of the word?

Firstly, we do know that the word is a unit of speech, as such, serves the purposes of human communication. Thus, the word can be defined as a unit of communication. Secondly, the word can be perceived as the total of the sounds which comprise it. Thirdly, the word, viewed structurally, possesses several characteristics. The modern approach to word studies is based on distinguishing between the external and the internal structures of the word.

By external structure of the word we mean its morphological structure. For example, in the word *post-impressionists* the following morphemes can be distinguished: the prefixes *post-*, *im-*, the root *press*, the noun-forming suffixes *-ion*, *-ist*, and the grammatical suffix of plurality *-s*. All these morphemes constitute the external structure of the word *post-impressionists*.

The internal structure of the word, or its meaning, is nowadays commonly referred to as the word's semantic structure. This is certainly the word's main aspect. Words can serve the purposes of human communication solely due to their meanings.

The area of lexicology specializing in the semantic studies of the word is called semantics. Another structural aspect of the word is its unity. The word possesses both external (or formal) unity and semantic unity.

The formal unity of the word can be best illustrated by comparing a word and a word-group comprising identical constituents. The difference between a blackbird and a black bird is best explained by their relationship with the grammatical system of the language. The word blackbird, which is characterised by unity, possesses a single grammatical framing: blackbird/s. The first constituent black is not subject to any grammatical changes. In the word-group a black bird each constituent can acquire grammatical forms of its own: the blackest birds I've ever seen. Other words can be inserted between the components which is impossible so far as the word is concerned as it would violate its unity: a black night bird.

The same example may be used to illustrate what we mean by semantic unity. In the word-group a black bird each of the meaningful words conveys a separate concept: bird – a kind of living creature; black – a colour.

The word blackbird conveys only one concept: the type of bird. This is one of the main features of any word: it always conveys one concept, no matter how many component morphemes it may have in its external structure.

A further structural feature of the word is its susceptibility to grammatical employment. In speech most words can be used in different grammatical forms in which their interrelations are realised.

D. Crystal's dictionary of linguistics and phonetics which says that "intuitively all speakers know what is meant by a word,

the can single words out in utterance, recognize them. But as a term it remains extremely vague.”

Traditionally words are defined on the basis of notional criteria. Words express certain ideas. But idea is also vague. Therefore he suggests that word should be replaced by lexical unit or lexeme.

To sum up, the word is a speech unit used for the purposes of human communication, materially representing a group of sounds, possessing a meaning, susceptible to grammatical employment and characterized by formal and semantic unity.

The word is the subject matter of Lexicology. The word may be described as a basic unit of language. The definition of the word is one of the most difficult problems in Linguistics because any word has many different aspects. It is simultaneously a semantic, grammatical and phonological unit. Accordingly, the word may be defined as the basic unit of a given language resulting from the association of a particular meaning with a particular group of sounds capable of a particular grammatical employment. This definition based on the definition of a word given by the eminent French linguist Arthur Meillet does not permit us to distinguish words from phrases. We can accept the given definition adding that a word is the smallest significant unit of a given language capable of functioning alone and characterized by positional mobility within a sentence, morphological un-interruptability and semantic integrity. In Russian Linguistics it is the word but not the morpheme as in American descriptive linguistics that is the basic unit of language and the basic unit of lexical articulation of the flow of the speech. Thus, the word is a structural and semantic entity within the language system. The word is the basic unit of the language system, the largest on the morphological level and the smallest on the syntactic level of linguistic analysis.

As any language unit the word is a two facet unit possessing both its outer form (sound form) and content (meaning) which is not created in speech but used ready-made. As the basic unit of language the word is characterized by independence or separateness (отдельность), as a free standing item, and identity (тождество).

The word as an independent free standing language unit is distinguished in speech due to its ability to take on grammatical inflections (грамматическая оформленность) which makes it different from the morpheme.

The structural integrity (цельная оформленность) of the word combined with the semantic integrity and morphological uninterruptability (морфологическая непрерывность) makes the word different from word combinations.

The identity of the word manifests itself in the ability of a word to exist as a system and unity of all its forms (grammatical forms creating its paradigm) and variants: lexical-semantic, morphological, phonetic and graphic.

The system showing a word in all its word forms is called its paradigm. The lexical meaning of a word is the same throughout the paradigm, i.e. All the word forms of one and the same word are lexically identical while the grammatical meaning varies from one form to another (give-gave-given-giving-gives; worker-workers-worker's-workers').

Besides the grammatical forms of the words (or word forms), words possess lexical varieties called variants of words (a word – a polisemantic word in one of its meanings in which it is used in speech is described as a lexical-semantic variant. The term was introduced by A.I. Smernitskiy; e.g. “to learn at school” – “to learn about smth”; man – мужчина/человек). Words may have phonetic, graphic and morphological variants.

Thus, within the language system the word exists as a system and unity of all its forms and variants. The term lexeme may serve to express the idea of the word as a system of its forms and variants.

Every word names a given referent and another one and this relationship creates the basis for establishing understanding in verbal intercourse (общение). But because words mirror concepts through our perception of the world there's no singleness in word-thing correlations.

As reality becomes more complicated, it calls for more sophisticated means of nomination. In recent times Lexicology has developed a more psycho-linguistic and ethno-cultural orientation aimed at looking into the actual reality of how lexical items work.

Test

1. Choose the wrong variant of denotation:

Word is the basic units of language which:

- a. Associates a particular group of sounds with a particular meaning
- b. Has particular grammatical characteristic ([‘siste] – eng – a female relative of the same parents, noun, the common case – two-facet unit)
- c. The smallest unit of morphology and the biggest of syntax
- d. The smallest significant of a given lang. Capable of functioning alone and characterised by semantic integrity, morphological uninterruptedness and positional mobility within a sentence

2. Choose the criteria of the word in language:

- a. Graphical, phonetic, syntactic, semantic
- b. Phonetic, morphological, semantic

3. The smallest meaningful language unit:
 - a. Morpheme
 - b. Word
 - c. Set expression
 - d. Free phrase
 - e. Idiom
 - f.

4. What does Lexicology, a brunch of linguistics study?
 - a. It is the study of words
 - b. It is the study of sentences
 - c. It is the study of aspects
 - d. It is the study of definitions

5. What variation of the word is extra?
 - a. Paradigm
 - b. Lexical varieties
 - c. Phonetic variation
 - d. Morphological variation
 - e. Lexical variation
 - f. Dictionary variation
 - g. Semantic variation

6. Which criterion can be used to distinguish word from other language units? Match:
 - a. Phoneme
 - b. Morpheme
 - c. Free phrase
 - 1) meaningful unit able of functioning alone
 - 2) unity of form and meaning
 - 3) semantic integrity

7. Which units from the list below are not lexical units?
- Such
 - To make fire
 - Did
 - he is a genius
 - in a nutshell
 - Dogs
8. How many lexemes are there in the phrase:
Don't trouble trouble until trouble troubles you.
9. Which one of these words is monosemantic?
- to get
 - a cat
 - an aspen-tree
 - to borrow
 - a ball
 - to follow

Exercises

Exercise 1. Give the definition of the word “Word”.

Exercise 2. What types of meanings do you know?

Exercise 3. Why is the word the main unit in the language system?

Exercise 4. Explain the connection between «Symbol, Thought of Reference, Referent».

Keys

Test: 1. c; 2. b; 3. a; 4. a, b, c; 5. f; 6. B1, C3, A2; 7. a, c, f; 8. two lexemes; 9. 3.

Exercises: 1. Word is the basic unit of language. It corresponds to the concept of thing meant and names it. Word – is a main speech unit used for the purposes of human

communication, materially representing group of sounds, possessing a meaning, susceptible to grammatical employment and characterized by formal and semantic unity.

2. Grammatical meaning- the abstract meaning of a word that depends on its role in a sentence; it varies with the change of word form.

Lexical meaning – unlike the grammatical meaning it is identical in all the forms of the word. Both the lexical and the grammatical meaning make up the word-meaning as neither can exist without the other.

3. We speak in words and not otherwise, because they:

- a) are the biggest units of morphology and the smallest of syntax;
- b) embody the main structural properties and functions of the language (nominative, significate, communicative and pragmatic) can be used in isolation;
- c) are thought of as having a single referent or represent a concept, a feeling, an action are the smallest units of written discourse: they are marked off by solid spelling.

4. By the symbol here is meant the word; thought or reference is concept. Every word names a given referent and not another one and this relationship creates the basis for establishing understanding in verbal intercourse. But because words mirror concepts through our perception of the world there's no singleness in word-thing correlations. There is no immediate relation between word and referent: it is established only through the concept. On the other hand there is hypothesis that concepts can only find their realization through words. It seems that thought is dormant till the word wakens it up. It is only when we hear a spoken word or read a printed word that the corresponding concept springs into mind.

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1.3. Modern English Word Stock: Origin and Style

Words of native origin

Words of native origin consist for the most part of very ancient elements—Indo-European, Germanic and West Germanic cognates.

Many lexemes have always been in native vocabulary—in the sense that they arrived with the Germanic invaders, and have never fallen out of use. The Anglo-Saxon lexical character continues to dominate everyday conversation, whether it be grammatical words (*in, on, be, that*), lexical words (*father, love, name*), or affixes (*mis-, un-, -ness, -less*) [2].

Although Anglo-Saxon lexemes comprise only a relatively small part of the total modern lexicon, they provide almost all the most frequently used words in the language. In the million-word Brown University corpus of written American English (p. 490), the 100 most frequently used items are almost all Anglo-

Saxon. The exceptions are a few Scandinavian loans (such as they and are); there is nothing from Romance sources until items 105 (just) and 107 (people). [2]

“By the Indo-European element are meant words of roots common to all or most languages of the Indo-European group. English words of this group denote elementary concepts without which no human communication would be possible. The following groups can be identified.

1. Family relations: *father, mother, brother, son, daughter*.
2. Parts of the human body: *foot* (cf. R. *пядь*), *nose, lip, heart*.
3. Animals: *cow, swine, goose*.
4. Plants: *tree, birch* (cf. R. *береза*), *corn* (cf. R. *зерно*).
5. Time of day: *day, night*.
6. Heavenly bodies: *sun, moon, star*.
7. Numerous adjectives: *red* (cf. Ukr. *рудий*, R. *рыжий*), *new, glad* (cf. R. *гладкий*), *sad*, (cf. R. *сыт*).
8. The numerals from one to a hundred.
9. Pronouns – personal (except they which is a Scandinavian borrowing); demonstrative.

Numerous verbs: *be* (cf. R. *быть*), *stand* (cf. R. *стоять*), *sit* (cf. R. *сидеть*), *eat* (cf. R. *есть*), *know* (cf. R. *знать, знаю*).

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

1. Parts of the human body: *head, hand, arm, finger, bone*.
2. Animals: *bear, fox, calf*.
3. Plants: *oak, fir, grass*.
4. Natural phenomena: *rain, frost*.
5. Seasons of the year: *winter, spring, summer*.
6. Landscape features: *sea, land*.
7. Human dwellings and furniture: *house, room, bench*.

8. Sea-going vessels: *boat, ship*.
9. Adjectives: *green, blue, grey, white, small, thick, high, old, good*.
10. Verbs: *see, hear, speak, tell, say, answer, make, give, drink*. [1]

The bulk of the Old English word-stock has been preserved, although some words have passed out of existence. When speaking about the role of the native element in the English language linguists usually confine themselves to the small Anglo-Saxon stock of words, which is estimated to make 25–30 % of the English vocabulary. [6]

To assign the native element its true place it is not so important to count the number of Anglo-Saxon words that have survived up to our days, as to study their semantic and stylistic character, their word-building ability, frequency value, collocability.

Semantic characteristics

Almost all words of Anglo-Saxon origin belong to very important semantic groups. They include most of the auxiliary and modal verbs (*shall, will, must, can, may, etc.*), pronouns (*I, you, he, my, his, who, etc.*), prepositions (*in, out, on, under, etc.*), numerals (*one, two, three, four, etc.*) and conjunctions (*and, but, till, as, etc.*). Members of the family and closest relatives (*farther, mother, brother, son, wife*), natural phenomena and planets (*snow, rain, wind, sun, moon, star, etc.*), animals (*horse, cow, sheep, cat*), qualities and properties (*old, young, cold, hot, light, dark, long*), common actions (*do, make, go, come, see, hear, eat, etc.*), etc. [6].

Most of the native words have undergone great changes in their semantic structure, and as a result are nowadays polysemantic, e.g. the word *finger* does not only denote a part

of a hand as in Old English, but also 1) the part of a glove covering one of the fingers, 2) a finger-like part in various machines, 3) a hand of a clock, 4) an index, 5) a unit of measurement. Highly polysemantic are the words man, head, hand, go, etc.

Most native words possess a wide range of lexical and grammatical valency. Many of them enter a number of phraseological units, e.g. the word heel enters the following units: *heel over head or head over heels* – 'upside down'; *cool one's heel* – 'be kept waiting'; *show a clean pair of heels, take to one's heels* – 'run away', *turn on one's heels* – 'turn sharply round', etc.

Derivational Potential

The great stability and semantic peculiarities of Anglo-Saxon words account for their great derivational potential. Most words of native origin make up large clusters of derived and compound words in the present-day language, e.g. the word wood is the basis for the formation of the following words: *wooden, woody, wooded, woodcraft, woodcutter, woodwork and many others*. The formation of new words is greatly facilitated by the fact that most Anglo-Saxon words are root-words.

New words have been coined from Anglo-Saxon simple word-stems mainly by means of affixation, word-composition and conversion. [4]

Some linguists contend that due to the large additions to its vocabulary from different languages, English lost much of its old faculty to form new words. The great number of compound and derived words in modern English, the diversity of their patterns, the stability and productivity of the patterns and the appearance of new ones testify to the contrary. Such affixes of native origin as -ness, -ish, -ed, un, mis- make part of the patterns widely used to build numerous new words throughout the whole history

of English, though some of them have changed their collocability or have become polysemantic, e.g. the agent-forming suffix *-er*, which was in Old English mostly added to noun-stems, is now most often combined with verb-stems, besides it has come to form also names of instruments, persons in a certain state or doing something at the moment. Some native words were used as components of compounds so often that they have acquired the status of derivational affixes (e. g. *-dom*, *-hood*, *-ly*, *over-*, *out-*, *under-*), others are now semi-affixational morphemes.

It is noteworthy that to the native element in English we must also refer some new simple words based on words of Anglo-Saxon origin. Words with a new non-derived stem branch off from primary simple words as a result of simplification of some derivatives in a cluster of words and their semantic isolation, as in *king*, *kind* n, *kind* a and *kin* n, from which all of them were derived (cp. *OE. cyninz, cynd, cynde, cyn*), or *bless* and *bleed* derived from *blood* (cp. *OE. bledsian, blēdan, blōd*).

Sometimes a word split into two or more words with different forms and meanings due to the difference in function and stress, as is the case with *off* and *of* (from *OE. Of* which was stressed as an adverb and unstressed as a preposition). The words *shirt* and *skirt* etymologically descend from the same root. “*Shirt* is a native word, and *skirt* (as the initial *sk* suggests) is a Scandinavian borrowing. Their phonemic shape is different, and yet there is a certain resemblance which reflects their common origin. Their meanings are also different but easily associated: they both denote articles of clothing. Such words as these two originating from the same etymological source, but differing in phonemic shape and in meaning are called etymological doublets. [1] Dialectal forms of a word may develop into independent words, as in *one* and *an* (< *OE. an*), *whole* and

hale (< *OE. hāl*). New root-words based on Anglo-Saxon words also came into being with the rise of homonyms owing to the split of polysemy. [6]

The semantic characteristics, stability and wide collocability of native words account for their frequency in speech. However there are some words among them which are now archaic or *poetic* (e.g. *lore, methinks, quoth, whilom, ere, welkin, etc.*), or used only as historical terms (e.g. *thane, yeoman denoting ranks, stocks – ‘an instrument of torture’, etc.*). What has been said above shows that the native element, has been playing a significant role in the English language. To fully estimate the importance of the native element in English, it is essential to study the role of English derivational means and semantic development in the life of borrowings.

Causes and ways of borrowing

In its 15century long history recorded in written manuscripts the English language happened to come in long and close contact with several other languages, mainly Latin, French and Old Norse (or Scandinavian). The great influx of borrowings from these sources can be accounted for by a number of historical causes. Due to the great influence of the Roman civilization Latin was for a long used by the Germanic tribes as the language of learning and religion. “It is from the Romans that they learn how to make butter and cheese and, as there are naturally no words for these foodstuffs in their tribal languages, they are to use the Latin words to name them (*Lat. butyrum, caseus*). It is also to the Romans that the Germanic tribes owe the knowledge of some new fruits and vegetables of which they had no idea before, and the Latin names of these fruits and vegetables enter their vocabularies reflecting this new knowledge: *cherry (Lat. cerasum), pear (Lat. pirum)*,

plum (Lat. *prunus*), *pea* (Lat. *pisum*), *beet* (Lat. *beta*), *pepper* (Lat. *piper*). It is interesting to note that the word *plant* is also a Latin borrowing of this period (Lat. *planta*)". [1]

In the fifth century A. D. Several of the Germanic tribes (the most numerous amongst them being the Angles, the Saxons and the Jutes) migrated across the sea now known as the English Channel to the British Isles. There they were confronted by the Celts, the original inhabitants of the Isles. The Celts desperately defended their lands against the invaders, but they were no match for the military-minded Teutons and gradually yielded most of their territory. The Germanic tribes occupied the land, but the names of many parts and features of their territory remained Celtic. For instance, the names of the rivers *Avon*, *Exe*, *Esk*, *Usk*, *Ux* originate from Celtic words meaning «river» and «water». Ironically, even the name of the English capital originates from Celtic *Llyn* + *dun* in which *llyn* is another Celtic word for «river» and *dun* stands for «a fortified hill», the meaning of the whole being «fortress on the hill over the river». [1]

Old Norse was the language of the conquerors who were on the same level of social and cultural development and who merged rather easily with the local population in the 9th, 10th and the first half of the 11th century. Here are some examples of early Scandinavian borrowings: *call*, *v.*, *take*, *v.*, *cast*, *v.*, *die*, *v.*, *law*, *n.*, *husband*, *n.* (< *Sc. hus* + *bondi*, *i. e.* «inhabitant of the house»), *window* *n.* (< *Sc. vindauga*, *i. e.* «the eye of the wind»), *ill*, *adj.*, *loose*, *adj.*, *low*, *adj.*, *weak*, *adj.* Some of the words of this group are easily recognizable as Scandinavian borrowings by the initial *sk*-combination. *E. g.* *sky*, *skill*, *skin*, *ski*, *skirt*. [1]

“French (to be more exact its Norman dialect) was the language of the other conquerors who brought with them a lot of new notions of a higher social system – developed feudalism,

it was the language of upper classes, of official documents and school instruction from the middle of the 11th century to the end of the 14th century.” [4] Here is a very brief list of examples of Norman French borrowings:

Administrative words: *state, government, parliament, council, power.*

Legal terms: *court, judge, justice, crime, prison.*

Military terms: *army, war, soldier, officer, battle, enemy.*

Educational terms: *pupil, lesson, library, science, pen, pencil.*

Everyday life was not unaffected by the powerful influence of French words. Numerous terms of everyday life were also borrowed from French in this period: *e. g. table, plate, saucer, dinner, supper, river, autumn, uncle, etc.* [1]

By the end of the Renaissance, the growth in classically derived vocabulary, especially from Latin, had doubled the size of the lexicon again. While these periods represent the peaks of borrowing activity in the history of English, there was no reduction in the underlying trend during later centuries. [2]

It must be pointed out that while the general historical causes of borrowing from different languages have been studied with a considerable degree of thoroughness the purely linguistic reasons for borrowing are still open to investigation.

The number and character of borrowings do not only depend on the historical conditions, on the nature and length of the contacts, but also on the degree of the genetic and structural proximity of languages concerned. The closer the languages, the deeper and more versatile is the influence. This largely accounts for the well-marked contrast between the French and the Scandinavian influence on the English language. Thus under the influence of the Scandinavian languages, which were closely related to Old English, some classes of words were borrowed that

could not have been adopted from non-related or distantly related languages (*the pronouns they, their, them, for instance*); a number of Scandinavian borrowings were felt as derived from native words (they were of the same root and the connection between them was easily seen), *e.g. drop (AS.) – drip (Scand.), true (AS.)-tryst (Scand.)*; *the* Scandinavian influence even accelerated to a certain degree the development of the grammatical structure of English. [4]

Borrowings enter the language in two ways: through oral speech (by immediate contact between the peoples) and through written speech (by indirect contact through books, etc.).

Oral borrowing took place chiefly in the early periods of history, whereas in recent times written borrowing gained importance. Words borrowed orally (*e.g. L. inch, mill, street*) are usually short and they undergo considerable changes in the act of adoption. Written borrowings (*e.g. Fr. communiqué, belles-lettres, naïveté*) preserve their spelling and some peculiarities of their sound-form, their assimilation is a long and laborious process.

Criteria of borrowings

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

In some cases the pronunciation of the word (strange sounds, sound combinations, position of stress, etc.), its spelling and the correlation between sounds and letters are an indication of the foreign origin of the word. This is the case with *waltz (G.)*, *psychology (Gr.)*, *soufflé (Fr.)*, etc. The initial position

of the sounds [v], [dʒ], [ʒ] or of the letters x, j, z is a sure sign that the word has been borrowed, e.g. *volcano* (It.), *vase* (Fr.), *vaccine* (L.), *jungle* (Hindi), *gesture* (L.), *giant* (OFr.), *zeal* (L.), *zero* (Fr.), *zinc* (G.), etc.

The morphological structure of the word and its grammatical forms may also bear witness to the word being adopted from another language. Thus the suffixes in the words *neurosis* (Gr.) and *violoncello* (It.) betray the foreign origin of the words. The same is true of the irregular plural forms *papyra* (from *papyrus*, Gr.), *pastorali* (from *pastorale*, It.), *beaux* (from *beau*, Fr.), *bacteria*, (from *bacterium*, L.) and the like. [6]

Last but not least is the lexical meaning of the word. Thus the concept denoted by the words *rickshaw* (w), *pagoda* (Chin.) make us suppose that we deal with borrowings.

These criteria are not always helpful. Some early borrowings have become so thoroughly assimilated that they are unrecognisable without a historical analysis, e.g. *chalk*, *mile* (L.), *ill*, *ugly* (Scand.), *enemy*, *car* (Fr.), etc. It must also be taken into consideration that the closer the relation between the languages, the more difficult it is to distinguish borrowings.

Sometimes the form of the word and its meaning in Modern English enable us to tell the immediate source of borrowing. Thus if the digraph is sounded as [ʃ], the word is a late French borrowing (as in *echelon*, *chauffeur*, *chef*); if it stands for [k], it came through Greek (*archaic*, *architect*, *chronology*); if it is pronounced as [tʃ], it is either an early-borrowing (*chase*, OFr.; *cherry*, L., OFr.; *chime*, L.), or a word of Anglo-Saxon origin (*choose*, *child*, *chin*).

It is often the case that a word is borrowed by several languages, and not just by one. Such words usually convey concepts which are significant in the field of communication.

Many of them are of Latin and Greek origin. Most names of sciences are international, *e. g. philosophy, mathematics, physics, chemistry, biology, medicine, linguistics, lexicology*. There are also numerous terms of art in this group: *music, theatre, drama, tragedy, comedy, artist, prima donna*. [1]

The term “loan-word” is equivalent to borrowing. ”By translation-loans we indicate borrowings of a special kind. They are not taken into the vocabulary of another language more or less in the same phonemic shape in which they have been functioning in their own language, but undergo the process of translation. It is quite obvious that it is only compound words (i. e. words of two or more stems) which can be subjected to such an operation, each stem being translated separately: masterpiece (*from Germ. Meisterstück*), wonder child (*from Germ. Wunderkind*), first dancer (*from Ital. prima-ballerina*), collective farm (*from R. колхоз*), five-year plan (*from R. пятилетка*).” [1]

Assimilation of borrowings

It is now essential to analyse the changes that borrowings have undergone in the English language and how they have adapted themselves to its peculiarities.

All the changes that borrowed elements undergo may be divided into two large groups.

On the one hand there are changes specific of borrowed words only. These changes aim at adapting words of foreign origin to the norms of the borrowing language, e.g. the consonant combinations [pn], [ps], [pt] in the words pneumatics, psychology, Ptolemy of Greek origin were simplified into [n], [s], [t], since the consonant combinations [ps], [pt], [pn], very frequent at the end of English words (*as in sleeps, stopped, etc.*), were

never used in the initial position. For the same reason the initial [ks] was changed into [z] (*as in Gr. xylophone*) [4].

The suffixes *-ar*, *-or*, *-ator* in early Latin borrowings were replaced by the highly productive Old English suffix *-ere*, *as in L. Caesar*>*OE. Casere*, *L. sutor*>*OE. sūtere*.

By analogy with the great majority of nouns that form their plural in *-s*, borrowings, even very recent ones, have assumed this inflection instead of their original plural endings. The forms *Soviets*, *bolsheviks*, *kolkhozes*, *sputniks* illustrate the process.

On the other hand we observe changes that are characteristic of both borrowed and native words. These changes are due to the development of the word according to the laws of the given language. When the highly inflected Old English system of declension changed into the simpler system of Middle English, early borrowings conformed with the general rule. Under the influence of the so-called inflexional levelling borrowings like *lazu*, (*MnE. law*), *fēōlaza* (*MnE. fellow*), *stræt* (*MnE. street*), *disc* (*MnE. dish*) that had a number of grammatical forms in Old English acquired only three forms in Middle English: common case and possessive case singular and plural (*fellow*, *fellowes*, *fellowes*). [4]

It is very important to discriminate between the two processes – the adaptation of borrowed material to the norms of the language and the development of these words according to the laws of the language.

This differentiation is not always easily discernible. In most cases we must resort to historical analysis before we can draw any definite conclusions. There is nothing in the form of the words procession and, progression to show that the former was already used in England in the 11th century, the latter not till the 15th century. The history of these words reveals that the word

procession has undergone a number of changes alongside with other English words (change in declension, accentuation, structure, sounds), whereas the word progression underwent some changes by analogy with the word procession and other similar words already at the time of its appearance in the language. [4]

Phonetic assimilation comprises substitution of native sounds and sound combinations for strange ones and for familiar sounds used in a position strange to the English language, as well as shift of stress. For instance, the long [e] and [ɛ] in recent French borrowings, alien to English speech, are rendered with the help of [ei] (*as in the words communiqué, chaussée, café*). In words that were added to English from foreign sources, especially from French or Latin, the accent was gradually transferred to the first syllable. Thus words like *honour, reason* were accented on the same principle as the native father, mother.

Grammatical assimilation finds expression in the change of grammatical categories and paradigms of borrowed words, change of their morphological structure.

<i>им. спутник</i>	<i>Com. sing. Sputnik</i>
<i>род. спутника</i>	<i>Poss. sing. Sputnik's</i>
<i>дат. спутнику</i>	<i>Com. pl. Sputniks</i>
<i>вин. спутник</i>	<i>Poss. pl. Sputniks'</i>
<i>твор. спутником</i>	
<i>предл. о спутнике</i>	

The word *bolshevik* was at first indivisible in English, which is seen from the forms *bolshevikism, bolshevikise, bolshevikian* entered by some dictionaries. Later on the word came to be divided into the morphological elements *bolshevik*. The new morphological division can be accounted for by the existence

of a number of words containing these elements (*bolshevism, bolshevist, bolshevisse; sputnik, udarnik, menshevik*). [6]

Lexical assimilation includes changes in semantic structure and the formation of derivatives. The semantic structure of borrowings changes in different ways. In the process of its historical development a borrowing sometimes acquired new meanings that were not to be found in its former semantic structure. For instance, the verb *move* in Modern English has developed the meanings of ‘propose’, ‘change one’s flat’, ‘mix with people’ and others that the French *mouvoir* does not possess. Some meanings become more general, others more specialised, etc. For instance, the word *terrorist*, that was taken over from French in the meaning of ‘*Jacobin*’, widened its meaning to ‘one who governs, or opposes a government by violent means’. The word *umbrella*, borrowed in the meaning of a ‘*sunshade*’ or ‘*parasol*’ (from *It. ombrella* <*ombra* – ‘*shade*’) came to denote similar protection from the rain as well. [4]

Another phenomenon which must also receive special attention is the formation of derivatives from borrowed word-stems. New derivatives are usually formed with the help of productive affixes, often of Anglo-Saxon origin. For instance: *faintness, closeness, easily, nobly*, etc. As a rule derivatives begin to appear rather soon after the borrowing of the word. Thus almost immediately after the borrowing of the word *sputnik* the words *pre-sputnik, sputnikist, sputnikked, to out-sputnik* were coined in English.

Style

Slang is a language style, a way of speaking that contains informal words and expressions, restricted in their use to a particular social group; that may be replace the terms used in formal, standard language by other terms with a strong emotional impact. They are expressive, mostly ironical words serving to create fresh names for some things that are frequent topics of discourse. All languages, countries and periods of history have slang. This is true because they all have had words with varying degrees of social acceptance and popularity. All the strata of society use some slang, including the most educated, cultivated speakers and writers. [9]

Slang comes to be a very numerous part of the English language.

It is considered to be one of the main representatives of the nation itself. It is convenient to group slang words according to their place in the vocabulary system, and more precisely, in the semantic system of the vocabulary. If they denote a new word and necessary notion they may prove an enrichment of the vocabulary to be accepted into Standard English. If, on the other hand they make just another addition to a cluster of synonyms, and have nothing but novelty to back them, they die out very quickly, constituting the most changeable part of the vocabulary. [5]

Very often slang is compared with such non-standard language varieties as argot and jargon. Though they have some similar features, it would be logical to differentiate each other. Thus, the essential difference between slang and argot results from the fact that the first has an expressive function, whereas the second is primarily concerned with secrecy. Slang words in consequence are clearly motivated, *e.g. cradle-snatcher (an old man who marries or courts a much younger woman); belly-robber*

(*the head of a military canteen*); *window-shopping* (*feasting one's eyes on the goods displayed in the shops, without buying anything*), etc. Argot words, on the contrary, do not show their motivation, e.g. *rap* (*kill*), *shiv* (*knife*), *book* (*a life sentence*) and so on. [3]

Jargon is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are social in character. They are not regional. In Britain and in the USA almost any social group of people has its own jargon. For instance, *grease* (*money*); *loaf* (*head*); *a lexic* (*a student preparing for a law course*), etc.

Slang, on the contrary, is a language that speakers deliberately use to break with the standard language and to change the level of discourse in the direction of informality. It shows the speakers' intention to be fresh and starting in their expression, to ease social exchanges, to create friendly atmosphere, to reduce excessive seriousness and avoid clichés, in brief, to enrich the language. It includes words that are not specific for any social or professional group. E.g. *everybody knows that a nerd is "an intelligent person" and the crackers means "crazy", or bevy means "an alcoholic drink", caff means "café" and fiver meaning "a five pound bank note"*. There are many slang words that can mean "money", e.g. "Cash", "Dos", "Dough", "Moolah", "Notes", "Readies". The British refer to their currency as "Quid" or "Nicker". The US dollar, on the other hand, is called "Buck" or "Green-Buck." [9]

The best part about written is the ability to say whatever you want whether or not the words actually exist. Hell, The Lord of the Rings isn't really so much a fantasy trilogy as it is a chance for a stodgy linguist to make up languages. Anthony Burgess did

much the same with A Clockwork Orange, as did George Orwell in 1984.

Examples of slang derived from literary classics are:

Elizabitching – to be a snaky character everyone loves

Heathcliffing – to still be dating, courting a girl when the relationship or any possible relationship is clearly doomed.

A Virgil – someone who's there for, with you for your toughest, wildest adventures.

Doing, getting a Madam Bovary – doing something sexual with a guy or receiving a sex act from a girl in a moving vehicle.

Miss Havishaming – waiting on a former partner to return to you when it's clearly not going to happen.

He/she's Yossarianed – ditching a party they didn't really want to go to.

Grapes of Wrathing – seeking work.

I'm Josef Okay – feeling lost, overwhelmed but still searching i.e. for a party or a club.

We're waiting for Godot – waiting for someone that isn't going to show up.

John's hanging himself – someone feeling guilty for sex acts they've participated in, received, performed.

She Lolita'd – a hot girl ruined by pregnancy

He's Lady Chatterley's Lover – a guy who had an affair with a girl in a monogamous relationship.

Conclusion

The modern English word-stock has mixed character. One of the most significant role tends to the native element that depends on English derivational means and semantic development in the life of borrowings.

The native element comprises not only the ancient Anglo-Saxon core but also words which appeared later as a result of wordformation, split of polysemy and other processes operative in English. Though not numerous in Modern English, words of Anglo-Saxon origin must be considered very important due to their marked stability, specific semantic characteristics, wide collocability, great derivational potential, wide spheres of application and high frequency value.

Due to “the specific historical development of English, it has adopted many words from other languages, especially from Latin, French and Old Scandinavian, though the number and importance of these borrowings are usually overestimated. The number and character of them in Modern English from various languages depend on the historical conditions and also on the degree of the genetic and structural proximity of the languages in question.

Borrowings enter the language through oral speech (mainly in early periods of history) and through written speech (mostly in recent times). In the English language they may be discovered through some peculiarities in pronunciation, spelling, morphological and semantic structures. Sometimes these peculiarities enable us even to discover the immediate source of borrowing.

All borrowed words undergo the process of assimilation, i. e. they adjust themselves to the phonetic and lexico-grammatical norms of the language.

Slang is also one of the most important part of the modern English word stock. It's normal and natural human linguistic creativity. It is mostly word play and the intelligent manipulation of sound and meaning for all sorts of social purposes.

Test

1. What is not a key feature of the native words?
 - a. a high lexical and grammatical valency
 - b. high frequency
 - c. developed polysemy
 - d. low frequency

2. What doesn't account for frequency of native words in speech?
 - a. stability
 - b. the semantic characteristics
 - c. the semiological characteristics
 - d. collocability

3. To which part of very ancient elements of the words of native origin belongs a noun denoting parts of the human body?
 - a. Indo-European
 - b. Germanic
 - c. West Germanic cognates
 - d. English proper

4. What do most native words possess?
 - a. lexical and grammatical valency
 - b. word procession
 - c. word building
 - d. semantic isolation

5. How new words were not formed from Anglo-Saxon simple verbal stems?
 - a. through affixation
 - b. through collocation
 - c. through transformation
 - d. through word building

6. With which language English has not been in close contact?
 - a. French
 - b. Latin
 - c. Spanish
 - d. Old Norse

7. What borrowings took place in the early periods of history?
 - a. oral and written
 - b. oral
 - c. written
 - d. basic

8. What do written borrowings preserve?
 - a. meaning
 - b. structure
 - c. spelling and peculiarities of their sound-form
 - d. stem

9. What is not indication of the foreign origin of the word?
 - a. pronunciation
 - b. spelling
 - c. original meaning
 - d. the correlation between sounds and letters

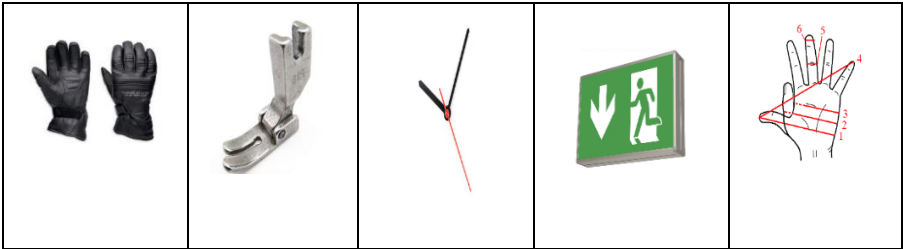
10. What allows you to determine the immediate source of borrowing?
 - a. morpheme
 - b. the form of a word and its meaning
 - c. spelling
 - d. stem

Exercise

Exercise 1. Explain the origin of the words in *italics*.

My *father* and *mother* come to my house. They haven't seen me for a *long* time. They were surprised that I had a *dog* and a *cat*, *wide* backyard with *three apple* trees.

Exercise 2. List all possible semantic meanings of the word “finger”. Pictures can help you.



Exercise 3. Match the etymological doublets:

balsam	mayor
canal	liqueur
liquor	balm
major	channel
pauper	shadow
salon	skirt
shade	saloon
shirt	poor

Exercise 4. Tell the immediate source of borrowing of these words: *chronology, child, chef, cherry, architect, chase, chin, echelon.*

Exercise 5. Match the words with the right type of assimilation.

udarnik	Phonetic assimilation
to outsputnik	
reason	Grammatical assimilation
umbrella	
honour	
sputnik	
café	Lexical assimilation
bolshevism	
terrorist	

Keys

Test: 1. d; 2. c; 3. b; 4. a; 5. d; 6. c; 7. b; 8. c; 9. c; 10. b

Exercises: 1. *father, mother, wide, three*: Indo-European
come, dog, apple: English proper
to, long, cat: Germanic.

2. 1) the part of a glove covering one of the fingers,
 2) a finger-like part in various machines, 3) a hand of a clock,
 4) an index, 5) a unit of measurement.

3. balsam-balm, canal-channel, liquor-liqueur, major-mayor,
 pauper-poor, salon-saloon, shade-shadow, shirt-skirt.

4. *chronology, architect* Greek

child, chin Anglo-Saxon origin

chef, echelon late French

cherry, chase early-borrowing

honour, reason, café- Phonetic assimilation

sputnik, bolshevism, udarnik- Grammatical assimilation

terrorist, to outsputnik, umbrella- Lexical assimilation.

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1.4. Ways to enlarge Word Stock of Modern English

Borrowing

In its 15century long history recorded in written manuscripts the English language happened to come in long and close contact with several other languages, mainly Latin, French and Old Norse (or Scandinavian). The great influx of borrowings from these sources can be accounted for by a number of historical causes. Due to the great influence of the Roman civilization Latin was for a long used in England as the language of learning and religion. Old Norse was the language of the conquerors who were on the same level of social and cultural development and who merged rather easily with the local population in the 9th, 10th and the first half of the 11th century. French (to be more exact its Norman dialect) was the language of the other conquerors who brought with them a lot of new notions of a higher social system – developed feudalism, it was the language of upper classes, of official documents and school instruction from the middle of the 11th century to the end of the 14th century.

By a borrowing or loan-word, we mean a word which came into the vocabulary of one language from another and was assimilated by the new language.

The fifth century A. D. Several of the Germanic tribes (the most numerous amongst them being the Angles, the Saxons and the Jutes) migrated across the sea now known as the English Channel to the British Isles. There they were confronted by the Celts, the original inhabitants of the Isles. The Celts desperately defended their lands against the invaders, but they were no match for the military-minded Teutons and gradually yielded most of their territory. They retreated to the North and South-West (modern Scotland, Wales and Cornwall). Through

their numerous contacts with the defeated Celts, the conquerors got to know and assimilated a number of Celtic words (*Mod. E. bald, down, glen, druid, bard, cradle*). Especially numerous among the Celtic borrowings were place names, names of rivers, hills, etc. The Germanic tribes occupied the land, but the names of many parts and features of their territory remained Celtic. For instance, the names of the rivers Avon, Exe, Esk, Usk, Ux originate from Celtic words meaning «river» and «water».

Ironically, even the name of the English capital originates from Celtic *Llyn + dun* in which *llyn* is another Celtic word for «river» and *dun* stands for «a fortified hill», the meaning of the whole being «fortress on the hill over the river».

Some Latin words entered the Anglo-Saxon languages through Celtic, among them such widely-used words as *street* (Lat. *strata via*) and *wall* (Lat. *vallum*).

The seventh century A. D. This century was significant for the christianisation of England. Latin was the official language of the Christian church, and consequently the spread of Christianity was accompanied by a new period of Latin borrowings. These no longer came from spoken Latin as they did eight centuries earlier, but from church Latin. Also, these new Latin borrowings were very different in meaning from the earlier ones. They mostly indicated persons, objects and ideas associated with church and religious rituals. *E.g. priest (Lai. presbyter), bishop (Lai. episcopus), monk (Lat. monachus), nun (Lai. nonna), candle (Lai. candela)*.

Additionally, in a class of their own were educational terms. It was quite natural that these were also Latin borrowings, for the first schools in England were church schools, and the first teachers priests and monks. So, the very word *school* is a Latin borrowing

(Lat. *schola*, of Greek origin) and so are such words as *scholar* (Lai. *scholar(-is)* and *magister* (Lat. *ma-gister*).

From the end of the 8th c. to the middle of the 11th c. England underwent several Scandinavian invasions which inevitably left their trace on English vocabulary. Here are some examples of early Scandinavian borrowings: *call*, v., *take*, v., *cast*, v., *die*, v., *law*, n., *husband*, n. (< Sc. *hus* + *bondi*, i. e. «inhabitant of the house»), *window* n. (< Sc. *vindauga*, i. e. «the eye of the wind»), *ill*, adj., *loose*, adj., *low*, adj., *weak*, adj.

Some of the words of this group are easily recognisable as Scandinavian borrowings by the initial *sk-* combination. E. g. *sky*, *skill*, *skin*, *ski*, *skirt*. Certain English words changed their meanings under the influence of Scandinavian words of the same root. So, the O. E. *bread* which meant «*piece*» acquired its modern meaning by association with the Scandinavian *brand*. The O. E. *dream* which meant «*joy*» assimilated the meaning of the Scandinavian *draumr* (cf. with the Germ. *Traum* «*dream*» and the R. *дрѣма*).

With the famous Battle of Hastings, when the English were defeated by the Normans under William the Conqueror, we come to the eventful epoch of the Norman Conquest. The epoch can well be called eventful not only in national, social, political and human terms, but also in linguistic terms. England became a bilingual country, and the impact on the English vocabulary made over this two-hundred years period is immense: French words from the Norman dialect penetrated every aspect of social life. Here is a very brief list of examples of Norman French borrowings.

Administrative words: *state*, *government*, *parliament*, *council*, *power*. Legal terms: *court*, *judge*, *justice*, *crime*, *prison*. Military terms: *army*, *war*, *soldier*, *officer*, *battle*, *enemy*.

Educational terms: *pupil, lesson, library, science, pen, pencil*. Everyday life was not unaffected by the powerful influence of French words. Numerous terms of everyday life were also borrowed from French in this period: *e. g. table, plate, saucer, dinner, supper, river, autumn, uncle, etc.*

The Renaissance Period. In England, as in all European countries, this period was marked by significant developments in science, art and culture and, also, by a revival of interest in the ancient civilisations of Greece and Rome and their languages. Hence, there occurred a considerable number of Latin and Greek borrowings. In contrast to the earliest Latin borrowings (1st c. B. C.), the Renaissance ones were rarely concrete names. They were mostly abstract words (*e. g. major, minor, filial, moderate, intelligent, permanent, to elect, to create*). There were naturally numerous scientific and artistic terms (*datum, status, phenomenon, philosophy, method, music*). 1. The same is true of Greek Renaissance borrowings (*e. g. atom, cycle, ethics, esthete*).

The Renaissance was a period of extensive cultural contacts between the major European states. Therefore, it was only natural that new words also entered the English vocabulary from other European languages. The most significant once more were French borrowings. This time they came from the Parisian dialect of French and are known as Parisian borrowings. Examples: *regime, routine, police, machine, ballet, matinee, scene, technique, bourgeois, etc.* (One should note that these words of French origin sound and «look» very different from their Norman predecessors.

Italian also contributed a considerable number of words to English, *e. g. piano, violin, opera, alarm, colonel*.

There are certain structural features which enable us to

identify some words as borrowings and even to determine the source language. We have already established that the initial sk usually indicates Scandinavian origin. You can also recognise words of Latin and French origin by certain suffixes, prefixes or endings. The two tables below will help you in this.

The historical survey above is far from complete. Its aim is just to give a very general idea of the ways in which English vocabulary developed and of the major events through which it acquired its vast modern resources.

Borrowing Conclusion

In spite of the numerous outside» Linguistic influences and the etymological heterogeneity of its vocabulary the English language is still, in essential characteristics, a Germanic language. It has retained groundwork of Germanic words and grammar.

Borrowing has never been the chief means of replenishing the English vocabulary. Word-formation and semantic development were throughout the entire history of the language much more productive. Besides most native words are marked by a higher frequency value.

The great number of borrowings brought with them new phono-morphological types, new phonetic, morphological and semantic features. On the other hand, under the influence of the borrowed element words already existing in English changed to some extent their semantic structure, collocability, frequency and derivational ability.

Borrowing also considerably enlarged the English vocabulary and brought about some changes in English synonymic groups, in the distribution of the English vocabulary through spheres of application and in the lexical divergence between the variants of the literary language and its dialect.

Affixation

Affixation is building new words by adding affixes to the stem of the word. The two main types of affixation are prefixation and suffixation. Affixes can be classified according to different principles. They can be divided into convertive and non-convertive according to their ability to convert the word into another part of speech. Affixation is the formation of new words by means of suffixes and prefixes.

Affixes may be grouped:

1) according to their linguistic origin. We distinguish affixes of Germanic origin (full, less), of Romanic origin (ion), of Greek origin (ise, izm);

2) according to the parts of speech. We distinguish noun forming, adj. forming and verb forming affixes;

3) according to semantic functions.

They may denote persons, quality, negation. Many suffixes originated from separate words: hood originated for the noun hood, which meant state or condition; *full* – *полный* (adj. In O.E) now it is suffix. Suffixes may change the part of speech: critic (al). All suffixes are divided into lexical and grammatical. Lexical suffixes build new word. For ex: *read-readable*, *happy-happiness*, *act-actor*. Grammatical suffixes change the grammatical form of a word. For ex: *finish-finished*, *say-says*, *rose-roses*. Very often grammatical suffixes fulfill the function of lexical suffixes. Such phenomenon is called lexicolization. For ex: *color* – *colors* – *знамена*; *work* – *works* – *завод*. Suffixes are productive and unproductive. Productive – form new word: *ful*, *less*, *painter*, *actor*. Unproductive – *don't do it: hood, childhood*.

Suffixes: er-a noun-forming suffix, productive, of Germanic origin, denotes persons (*painter*); ism-a noun-forming suffix, productive. It has become almost international. It forms abstract

nouns, denote theory, political doctrine, movement in art; ful-adj-formation suffix, productive, of Germanic origin, means some quality (*beautiful, hopeful*); less-adj-formation suffix, productive, of Germanic origin, meaning free of something (*hopeless*). Suffixes may be homonyms: ish-an adj-formation suffix, meaning nationality (*English*), quality in a slight degree (*reddish-красноватый*), likeness-значение сходства (*boyish, womanish*). Prefixes change the meaning of the root of the word. We analyze them from the point of view of their productivity, origin, meaning (re-productive, of Romanic origin, meaning-again; pre-productive, of Romanic origin, means-before (*prewar*); post-productive, of Romanic origin, means-after (*postwar*).

Conversion

Conversion is a process which allows us to create additional lexical terms out of those that already exist, e.g., *to saw, to spy, to snoop, to flirt*. This process is not limited to one syllable words, e.g., *to bottle, to butter*, nor is the process limited to the creation of verbs from nouns, e.g., *to up the prices*. Converted words are extremely colloquial: «*I'll microwave the chicken*», «*Let's flee our dog*», «*We will of course quiche and perrier you*». Conversion came into being in the early Middle English period as a result of the leveling and further loss of endings.

In Modern English conversion is a highly-productive type of word-building. Conversion is a specifically English type of word formation which is determined by its analytical character, by its scarcity of inflections and abundance of mono-and-de-syllabic words in different parts of speech. Conversion is coining new words in a different part of speech and with a different distribution but without adding any derivative elements, so that the original and the converted words are homonyms.

Structural Characteristics of Conversion:

Mostly monosyllabic words are converted, *e. g., to horn, to box, to eye*. In Modern English there is a marked tendency to convert polysyllabic words of a complex morphological structure, *e. g., to e-mail, to X-ray*. Most converted words are verbs which may be formed from different parts of speech from nouns, adjectives, adverbs, interjections.

Nouns from verbs – *a try, a go, a find, a loss*

From adjectives – *a daily, a periodical*

From adverbs – *up and down*

From conjunctions – *but me no buts*

From interjection – *to encore*

Semantic Associations / Relations of Conversion:

The noun is the name of a tool or implement, the verb denotes an action performed by the tool, *e. g., to nail, to pin, to comb, to brush, to pencil*.

The noun is the name of an animal, the verb denotes an action or aspect of behavior considered typical of this animal, *e. g., to monkey, to rat, to dog, to fox*.

When the noun is the name of a part of a human body, the verb denotes an action performed by it, *e. g., to hand, to nose, to eye*.

When the noun is the name of a profession or occupation, the verb denotes the activity typical of it, *e. g., to cook, to maid, to nurse*.

When the noun is the name of a place, the verb will denote the process of occupying the place or by putting something into it, *e. g., to room, to house, to cage*.

When the word is the name of a container, the verb will denote the act of putting something within the container, e. g., *to can, to pocket, to bottle*.

When the word is the name of a meal, the verb means the process of taking it, e.g., *to lunch, to supper, to dine, to wine*.

If an adjective is converted into a verb, the verb may have a generalized meaning «to be in a state», e.g., *to yellow*.

When nouns are converted from verbs, they denote an act or a process, or the result, e.g., *a try, a go, a find, a catch*.

Shortening

Shortening is the process and the result of forming a word out of the initial elements of a word combination. Shortening consists in the reduction of a word to one of its parts whether this part has previously been a morpheme. Shortening may be regarded as a type of root creation because the resulting new morphemes are capable of being used as free forms and combine with bound forms. They can take functional suffixes, e.g. (*sing*) *bike* – (*pl.*) *bikes*. Most of the shortened words produce verbs, e.g. *to phone*, they also serve as basis for further word-formation by derivation or composition: *fancy n – fanciful adj – fancifully adv – fancy-ball n – fancy-dress n, etc.*

The correlation of the curtailed word with its prototype may be the following:

1. The shortened form may be regarded as a variant or a synonym differing from the full form quantitatively, stylistically and sometimes emotionally, the prototype being stylistically and emotionally neutral, e.g. *doc- doctor*.

2. The connection between the shortened form and the prototype can be established only etymologically. The denotative or lexico-grammatical meaning or both, may have changed so much that the clipping becomes a separate word. Consequently a pair of etymological doublets comes into being: *chap – chapman, fan – fantastic, fancy – fantasy, miss – mistress*. A speaker who calls himself a football fan would probably be offended at being called a fanatic. A fanatic is understood to have unreasonable and exaggerated beliefs and opinions that make him socially dangerous.

Various classifications of shortened words have been offered. The general accepted one is that based on the position of the clipped part. According to whether it is the final, initial or middle part of the word that is cut off we distinguish final clipping, initial clipping and medial clipping.

Final clipping: *ad – advertisement, coke – coca-cola, ed – editor, lab – laboratory*.

Initial-clipped: *fend – defend, story – history, tend – attend*.
Cases like cello – violoncello and phone – telephone.

Final and initial clipping may be combined and result in shortened words with the middle part of the prototype retained, e.g. *flu-influenzabi, frig-refrigerator, tec-detective*.

Curtailed words with the middle part of the word left out are few, e.g. *maths-mathematics, specs-spectacles, fancy-fantasy, ma'am-madam*.

Among shortened words there is a specific group that has attracted special attention of several authors and was given several different names: blends, blendings, fusions or portmanteau words. The last term is due to Lewis Carrol, who made a special technique of using blends coined by himself, such as *mimsy* adj. – *miserable+flimsy*, *galumph* v. – *gallop+triumph*. The process

of formation is also called telescoping because the words seem to slide into one another like sections of a telescope.

Other examples of blendings are *smog* – *smoke+fog*, *brunch* – *breakfast+lunch*, *transceiver* – *transmitter+receiver*, *telecast* – *television broadcast*, *motel* – *motorists' hotel*, *slanguage* – *slang+language*.

Abbreviation is a process of shortening the result of which is a word made up of the initial letters or syllables of the components of a word-group or a compound word. Graphical abbreviation is the result of shortening of a word or a word-group only in written speech (*Sun.*, *Tue.*, *Feb.*, *Oct.*, *Dec.*; *USA*, *Mr.*, *Mrs.*, *Dr.*).

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

Substantivation – turning into nouns, e.g. *female* (*n*) from *female* (*adj*), *relative* (*n*) from *relative* (*adj*), *criminal* (*n*) from *criminal* (*adj*), etc.

Compression

Compression – the formation of complex words based on phrases and sentences as a result of reducing the level of components of the original phrase or sentence: *do it your self* – *on the do-it-your-self principle*; *stay slim* – *a stay-slim diet*; *a given performance out of town* – *an out-of-town performance*.

Compression is caused by:

1) syntactic shift of a phrase or sentence (without or with a change in their component composition) – a violation of the norms of the connection of words in a sentence or phrase,

which leads to the loss of syntactic independence by the components of the phrase:

1. *To take off* – a take off, a drawback, a comeback.
2. *A flight test* – to flighttest, to roadtest, to headline.
3. *End of term* – end of term examinations, heart to heart – a heart-to-heart talk.
4. *A hook and eye* – to hook and eye.
5. *Cat and dog* – a cat and dog life.

2) violation of the level single order due to the addition of a word-formative and (or) form-changing affixes to a phrase or sentence. Violation of level single ordering – joining a phrase or sentence of a lower level unit - morphemes: derivational or inflectional affix:

1. *Dark hair* – a darkhaired girl;
2. *One side* – one sided approach.

Compressives is a feature of modern English. Their functionality is limited. Most of them are individual author's formations and are used to give novelty and imagery to speech. Such neoplasms are a special case of word composition. A feature of the graphic representation of such words is the presence of a hyphen, indicating the whole-formation of the word: *the – let – sleeping – dogs – lie approach* (Priestley); *the Don – Juan – in – the – hell act* (Huxley); *jumping – off – the – Eiffel – Tower expression* (Huxley); *saturday – night – is – the – loneliest – night – in – town – type girls* (Ruark).

Blending

Blending is a particular type of shortening which combines the features of both clipping and composition, e.g., *motel* (*motor* + *hotel*), *brunch* (*breakfast* + *lunch*), *smog* (*smoke* + *fog*), *telethon* (*television* + *marathon*), *modem* , (*modulator* + *demodulator*),

Spanglish (Spanish +English).

There are several structural types of blends:

- 1) initial part of the word + final part of the word, e. g., *electrocute (electricity + execute);*
- 2) initial part of the word + initial part of the word, e. g., *lib-lab (liberal+labour);*
- 3) initial part of the word + full word, e. g., *paratroops (parachute+troops);*
- 4) full word + final part of the word, e. g., *slimnastics (slim+gymnastics).*

Acronymy

Acronyms are words formed from the initial letters of parts of a word or phrase, commonly the names of institutions and organizations. No full stops are placed between the letters. All acronyms are divided into two groups.

The first group is composed of the acronyms which are often pronounced as series of letters: *EEC (European Economic Community), ID (identity or identification card), UN (United Nations), VCR (videocassette recorder), FBI (Federal Bureau of Investigation), LA (Los Angeles), TV (television), PC (personal computer), GP (General Practitioner), TB(tuberculosis).*

The second group of acronyms is composed by the words which are pronounced according to the rules of reading in English: *UNESCO (United Nations Educational, Scientific, and Cultural Organization), AIDS (Acquired Immune Deficiency Syndrome), ASH (Action on Smoking and Health).* Some of these pronounceable words are written without capital letters and therefore are no longer recognized as acronyms: laser (light amplification by stimulated emissions of radiation), radar (radio detection and ranging).

Some abbreviations have become so common and normal as words that people do not think of them as abbreviations any longer. They are not written in capital letters, *e.g.*, *radar* (*radio detection and ranging*), *laser* (*light amplification by stimulated emission of radiation*) *yuppie*, *gruppie*, *sinbads*, *dinkies*.

Some abbreviations are only written forms but they are pronounced as full words, *e.g.*, *Mr*, *Mrs*, *Dr*. Some abbreviations are from Latin. They are used as part of the language etc. -et cetera, *e.g.*, (for example) – *exempli gratia*, that is -id est.

Acronymy is widely used in the press, for the names of institutions, organizations, movements, countries. It is common to colloquial speech, too. Some acronyms turned into regular words, *e.g.*, *jeep* -came from the expression general purpose car.

There are a lot of homonyms among acronyms:

- *MP* -*Member of Parliament/Military Police/Municipal Police*;
- *PC* -*Personal Computer/Politically correct*.

Sound-interchange

Sound-interchange is the formation of a new word due to an alteration in the phonemic composition of its root. Sound-interchange falls into two groups:

1) vowel-interchange, *e.g.*, *food* –*feed*; in some cases vowel-interchange is combined with suffixation, *e.g.*, *strong* –*strength*;

2) consonant-interchange *e.g.*, *advice* –*to advise*. Consonant-interchange and vowel-interchange may be combined together, *e. g.*, *life* –*to live*.

This type of word-formation is greatly facilitated in Modern English by the vast number of monosyllabic words. Most words made by reduplication represent informal groups: colloquialisms and slang, *hurdy-gurdy*, *walkie-talkie*, *riff-raff*, *chi-chi girl*.

In reduplication new words are coined by doubling a stem, either without any phonetic changes as in *bye-bye* or with a variation of the root-vowel or consonant as in *ping-pong*, *chit-chat*.

Sound imitation (onomatopoeia)

It is the naming of an action or a thing by more or less exact reproduction of the sound associated with it, cf.: *cock-a-doodle-do* – *ку-ка-пе-ку*.

Semantically, according to the source sound, many onomatopoeic words fall into the following definitive groups:

1) words denoting sounds produced by human beings in the process of communication or expressing their feelings, e. g., *chatter*;

2) words denoting sounds produced by animals, birds, insects, e. g., *moo*, *buzz*;

3) words imitating the sounds of water, the noise of metallic things, movements, e.g., *splash*, *whip*, *swing*.

Distinctive stress

Distinctive stress is the formation of a word by means of the shift of the stress in the source word, e. g., *increase* – *increase*.

Back-formation

Backformation is coining new words by subtracting a real or supposed suffix, as a result of misinterpretation of the structure of the existing word. This type of word-formation is not highly productive in Modern English and it is built on the analogy, e. g., *beggar* – *to beg*, *cobbler* – *to cobble*, *blood transfusion* – *to blood transfuse*, *babysitter* – *to baby-sit*.

Conclusion

1. Word-formation is the process of creating words from the material available in the language after certain structural and semantic formulas and patterns.

2. As a subject of study English word-formation is that branch of English Lexicology which studies the derivative structure of words and the patterns on which the English language builds new words. Like any other linguistic phenomenon, word-formation may be studied synchronically and diachronically.

3. There are two types of word-formation in Modern English: word derivation and word-composition. Within the types further distinction is made between the various ways and means of word-formation.

4. There is every reason to exclude the shortening of words, lexicalisation, blending, acronymy from the system of word-formation and regard them and other word-forming processes as specific means of vocabulary replenishment.

5. Sound- and stress-interchange in Modern English are a means of distinguishing between different words, primarily between words of different parts of speech.

6. The degree of productivity and factors favouring it make an important aspect of synchronic description of every derivational pattern within the two types of word-formation. Three degrees of productivity are distinguished for derivational patterns and individual derivational affixes:

- highly-productive;
- productive or semi-productive;
- non-productive.

Test

1. What borrowings took place in the early periods of history?
 - a. oral and written
 - b. oral
 - c. written
 - d. basic
2. What do written borrowings preserve?
 - a. meaning
 - b. structure
 - c. spelling and peculiarities of their sound-form
 - d. stem
3. Is Conversion limited to one syllable words?
 - a. yes
 - b. no
4. What is not indication of the foreign origin of the word?
 - a. pronunciation
 - b. spelling
 - c. original meaning
 - d. the correlation between sounds and letters
5. What allows you to determine the immediate source of borrowing?
 - a. morpheme
 - b. the form of a word and its meaning
 - c. spelling
 - d. stem
6. Select the word with a suffix.
 - a. sunshine
 - b. sunflower
 - c. enjoyment

7. Select the word with a suffix.
- write
 - re-write
 - writing
8. _____ is the formation of a new word due to an alteration in the phonemic composition of its root. What term is it?
- affixation
 - shortening
 - sound-interchange
 - conversion
9. «*ad* – *advertisement*, *coke* – *coca-cola*, *ed* – *editor*, *lab* – *laboratory*». Which way of word-building correspond to these examples?
- affixation
 - borrowing
 - back-formation
 - shortening
10. «*slimnastics* (*slim*+*gymnastics*), *lib-lab* (*liberal*+*labour*)». Which way of word-building correspond to these examples?
- affixation
 - borrowing
 - back-formation
 - blending

Exercises

Exercise 1. Make a list of false friends for English and your own first language. Here is a list begun by a Spanish speaker.

English Word	similar word in my language + meaning	meaning in English
complexion	compleción = person's physical build	appearance of skin on a person's face (a clear complexion)
destitute	destituido = removed from job	without money, food, home or possessions

Exercise 2. Decide whether the particle should go before or after the verb in these sentences.

1. The cheetah is so fast it can..... run..... a fast-moving vehicle. (out)

2. The policeheldthe traffic while the President's car passed. (up)

3. Sean made an insensitive comment and didn't realise how much he'dsetWendy. (up)

4. The committee..... held..... her complaint, and she was awarded compensation. (up)

5. We decided to..... do..... the living room and went online to choose paint colours. (out)

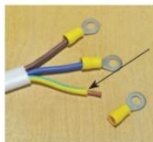
6. Weended..... eating in a dingy café on the edge of town. (up)

7. The radio's not working. The batteries haverun (out)

8. We..... ended..... the sofa and used it to block the doorway. (up)

Exercise 3. Match pictures with words and American equivalent with British.

- 1 dumpster _____ . A skillet _____ .
2 ground _____ . B tap _____ .
3 frying pan _____ . C stove _____ .
4 cooker _____ . D earth _____ .
5 faucet _____ . E skip _____ .



Exercise 4. Choose the correct word in these sentences.

1. I have always tried not to *intervene* / *interfere* in things that are not my business.
2. *Security* / *Safety* at the factory is not good. There have been several accidents involving machinery recently.
3. There are some *themes* / *topics* I don't like to talk about with my friends, such as politics and religion.
4. He was dozing happily in the *shade* / *shadows* of an old beech tree.
5. The *theme* / *topic* of her latest novel is growing up as an only child in the 1970s.

6. The teacher *intervened* / *interfered* to stop the argument between the two students.
7. The receptionist called the *safety* / *security* officer once it became clear that there had been a burglary.
8. He was *continually* / *continuously* complaining about something or other.
9. The moon sometimes casts wonderful shadows / shade on the sea.
10. You have to press the button *continually* / *continuously* until the green light comes on. Don't take your finger off it, or it won't work.

Keys

Test: 1. b; 2. c; 3. b; 4. c; 5. b ;6. c; 7. c; 8. c; 9. d; 10. d

Exercises: 1. If possible, compare your answers with those of other speakers of your language.

2. 1. outrun; 2. held up; 3. upset; 4. upheld; 5. do out
6. ended up; 7. run out; 8. upended.

3. 1. e dumpster US = skip UK; 2. d ground US = earth UK;
3. a frying pan UK = skillet US; 4. c cooker UK = stove US;
5. B faucet US = tap UK.

4. 1. Interfere; 2. Safety; 3. Topics; 4. Shade; 5. Theme;
6. Intervened; 7. Security; 8. Continually; 9. Shadows;
10. Continuously.

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Part 2. TYPES OF VOCABULARY STRATIFICATION

2.1. Different Types of Vocabulary Grouping

Basic vocabulary

These words are stylistically neutral, and, in this respect, opposed to formal and informal words described above. Their stylistic neutrality makes it possible to use them in all kinds of situations, both formal and informal, in verbal and written communication. Certain of the stylistically marked vocabulary strata are, in a way, exclusive: professional terminology is used mostly by representatives of the professions; dialects are regional; slang is favoured mostly by the young and the uneducated. Not so basic vocabulary. These words are used every day, everywhere and by everybody, regardless of profession, occupation, educational level, age group or geographical location. These are words without which no human communication would be possible as they denote objects and phenomena of everyday importance. For example: *house, bread, summer, winter, child, mother, green, difficult, to go, to stand, etc.*

The basic vocabulary is **the central group of the vocabulary**, its historical foundation and living core. That is why words of this stratum show a considerably greater stability in comparison with words of the other strata, especially informal.

Basic vocabulary words can be recognized not only by their stylistic neutrality but, also, by entire lack of other connotations (i. e. attendant meanings). Their meanings are broad, general and directly convey the concept, without supplying any additional information. For instance, the verb *to walk* means merely «to move from place to place on foot» whereas in the meanings of its synonyms *to stride, to stroll, to trot, to stagger* and others, some

additional information is encoded as they each describe a different manner of walking, a different gait, tempo, purposefulness or lack of purpose and even length of paces. Thus, to walk, with its direct broad meaning, is a typical basic vocabulary word, and its synonyms, with their elaborate additional information encoded in their meanings, belong to the periphery of the vocabulary.

The basic vocabulary and the stylistically marked strata of the vocabulary do not exist independently but are closely interrelated. Most stylistically marked words have their neutral counterparts in the basic vocabulary. (Terms are an exception in this respect.) On the other hand, colloquialisms may have their counterparts among learned words, most slang has counter parts both among colloquialisms and learned words. Archaisms, naturally, have their modern equivalents at least in some of the other groups.

The table gives some examples of such synonyms belonging to different stylistic stratification:

Basic vocabulary	Informal	Formal
Begin	Start, get started	Commence
Continue	Go on, get on	Proceed
End	Finish, be through, be over	Termite
Child, baby	Kid, brat, learn (dial.)	Infant, babe (poet.)

In teaching a foreign language, the basic vocabulary words comprise the first and absolutely essential part of the student's functional and recognition vocabularies. They constitute the beginner's vocabulary. To restrict the student to the basic vocabulary would mean to deprive his speech of colour, expressive force and emotive shades, for, if basic vocabulary words are

absolutely necessary, they also decidedly lack something: they are not at all the kind of words to tempt a writer or a poet.

Actually, if the language had none other but basic vocabulary words, fiction would be hardly readable, and poetry simply non-existent.

Informal style

Informal vocabulary is used in one's immediate circle: family, relatives or friends. One uses informal words when at home or when feeling at home.

Informal style is relaxed, free-and-easy, familiar and unpretentious. But it should be pointed out that the informal talk of well-educated people considerably differs from that of the illiterate or the semi-educated; the choice of words with adults is different from the vocabulary of teenagers; people living in the provinces use certain regional words and expressions. Consequently, the choice of words is determined in each particular case not only by an informal (or formal) situation, but also by the speaker's educational and cultural background, age group, and his occupational and regional characteristics.

Informal words and word-groups are traditionally divided into three types: colloquial; slang; dialect words.

Colloquial Word

Among other informal words, colloquialisms are the least exclusive: they are used by everybody, and their sphere of communication is comparatively wide, at least of literary colloquial words. These are informal words that are used in everyday conversational speech both by cultivated and uneducated people of all age groups. The sphere of communication of literary colloquial words also includes the printed page, which shows that the term «colloquial» is somewhat inaccurate.

Vast use of informal words is one of the prominent features of 20th century English and American literature.

It is quite natural that informal words appear in dialogues in which they realistically reflect the speech of modern people:

«You're at some sort of technical college?» she said to Leo, not looking at him...

«Yes. I hate it though. I'm not good enough at maths. There's a chap there just down from Cambridge who puts us through it. I can't keep up. Were you good at maths?»

«Not bad. But I imagine school maths are different.»

«Well, yes, they are. I can't cope with this stuff at all, it's the whole way of thinking that's beyond me... I think I'm going to chuck it and take a job.»

(From *The Time of the Angels* by I. Murdoch)

However, in modern fiction informal words are not restricted to conversation in their use, but frequently appear in descriptive passages as well. In this way the narrative is endowed with conversational features. The author creates an intimate, warm, informal atmosphere, meeting his reader, as it were, on the level of a friendly talk, especially when the narrative verges upon non-personal direct speech.

Here are some more examples of literary colloquial words. Pal and chum are colloquial equivalents of friend; girl, when used colloquially, denotes a woman of any age; bite and snack stand for meal; hi, hello are informal greetings, and so long a form of parting; start, go on, finish and be through are also literary colloquialisms; to have a crush on somebody is a colloquial equivalent of to be in love. A bit (of) and a lot (of) also belong to this group.

A considerable number of shortenings are found among words of this type. E.g. pram, exam, fridge, flu, prop, zip, movie, etc. Verbs with post-positional adverbs are also numerous among colloquialisms: put up, put over, make up, make out, do away, turn up, turn in, etc.

Literary colloquial words are to be distinguished from familiar colloquial and low colloquial.

The borderline between the literary and familiar colloquial is not always clearly marked. Yet the circle of speakers using familiar colloquial is more limited: these words are used mostly by the young and the semi-educated. This vocabulary group closely verges on slang and has something of its coarse flavour. For examples:

doc (for doctor),

hi (for how do you do),

ta-ta (for good-bye),

goings-on (for behaviour, usually with a negative connotation),

to kid smb. (for tease, banter),

to pick up smb. (for make a quick and easy acquaintance),

go on with you (for let me alone),

shut up (for keep silent),

beat it (for go away).

Low colloquial is defined by G. P. Krapp as uses «characteristic of the speech of persons who may be broadly described as uncultivated». This group is stocked with words of illiterate English which do not present much interest for our purposes.

The problem of functional styles is not one of purely theoretical interest, but represents a particularly important aspect

of the language-learning process. Students of English should be taught how to choose stylistically suitable words for each particular speech situation. So far as colloquialisms are concerned, most student's mistakes originate from the ambiguousness of the term itself. Some students misunderstand the term «colloquial» and accept it as a recommendation for wide usage (obviously mistaking «colloquial» for «conversational»).

This misconception may lead to most embarrassing errors unless it is taken care of in the early stages of language study. As soon as the first words marked «colloquial» appear in the students' functional vocabulary, it should be explained to them that the marker «colloquial» (as, indeed, any other stylistic marker) is not a recommendation for unlimited usage but, on the contrary, a sign of restricted usage.

It is most important that the teacher should carefully describe the typical situations to which colloquialisms are restricted and warn the students against using them under formal circumstances or in their compositions and reports. Literary colloquial words should not only be included in the student's functional and recognition vocabularies, but also presented and drilled in suitable contexts and situations, mainly in dialogues. It is important that students should be trained to associate these words with informal, relaxed situations.

Slang

The Oxford English Dictionary defines slang as «language of a highly colloquial style, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense.»

This definition is inadequate because it equates slang with colloquial style. The qualification «highly» can hardly serve

as the criterion for distinguishing between colloquial style and slang. Here is another definition of slang by the famous English writer G. K. Chesterton: «The one stream of poetry which in constantly flowing is slang. Every day some nameless poet weaves some fairy tracery of popular language. ... All slang is metaphor, and all metaphor is poetry. ...The world of slang is a kind of topsy-turvydom of poetry, full of blue moons and white elephants, of men losing their heads, and men whose tongues run away with them a whole chaos of fairy tales.»

The first thing that attracts attention in this enthusiastic statement is that the idioms which the author quotes have long since ceased being associated with slang: neither once in a blue moon, nor the white elephant, nor your tongue has run away with you are indicated as slang in modern dictionaries. This is not surprising, for slang words and idioms are short-lived and very soon either disappear or lose their peculiar colouring and become either colloquial or stylistically neutral lexical units.

As to the author's words «all slang is metaphor», it is a true observation, though the second part of the statement «all metaphor is poetry» is difficult to accept, especially if we consider the following examples: mug (for face), saucers, blinkers (for eyes), trap (for mouth, e. g. Keep your trap shut), dogs (for feet), to leg (it) (for to walk).

All these meanings are certainly based on metaphor, yet they strike one as singularly unpoetical. Henry Bradley writes that «Slang sets things in their proper place with a smile. So, to call a hat 'a lid' and a head 'a nut' is amusing because it puts a hat and a pot-lid in the same class». And, we should add, a head and a nut in the same class too.

«With a smile» is true. Probably «grin» would be a more suitable word. Indeed, a prominent linguist observed that if

colloquialisms can be said to be wearing dressing-gowns and slippers, slang is wearing a perpetual foolish grin. The world of slang is inhabited by odd creatures indeed: not by men, but by guys (R. чучела) and blighters or rotters with nuts for heads, mugs for faces, flippers for hands. All or most slang words are current words whose meanings have been metaphorically shifted. Each slang metaphor is rooted in a joke, but not in a kind or amusing joke. This is the criterion for distinguishing slang from colloquialisms: most slang words are metaphors and jocular, often with a coarse, mocking, cynical colouring.

This is one of the common objections against slang: a person using a lot of slang seems to be sneering and jeering at everything under the sun. This objection is psychological. There are also linguistic ones.

G. H. McKnight notes that «originating as slang expressions often do, in an insensibility to the meaning of legitimate words, the use of slang checks an acquisition of a command over recognized modes of expression. and must result in atrophy of the faculty of using language».

H. W. Fowler states that «as style is the great antiseptic, so slang is the great corrupting matter, it is perishable, and infects what is round it».

McKnight also notes that «no one capable of good speaking or good writing is likely to be harmed by the occasional employment of slang, provided that he is conscious of the fact...»

According to the British lexicographer Eric Partridge (1894–1979), people use slang for any of at least 12 reasons:

To be picturesque (either positively or – as in the wish to avoid insipidity – negatively).

To be unmistakably arresting, even startling.

To enrich the language. (This deliberateness is rare save among the well-educated, Cockneys forming the most notable exception; it is literary rather than spontaneous.)

To lessen the sting of, or on the other hand to give additional point to, a refusal, a rejection, a recantation.

To reduce the excessive seriousness of a conversation or a piece of writing.

To soften the tragedy, or to mask the ugliness or the pity of profound turpitude (e.g. treachery, ingratitude); and/or thus to enable the speaker or his auditor or both to endure, to 'carry on'.

To speak or write down to an inferior, or to amuse a superior public; or merely to be on a colloquial level with either one's audience or one's subject-matter.

For ease of social intercourse. (Not to be confused or merged with the preceding.)

To induce either friendliness or intimacy of a deep or a durable kind.

To show that one belongs to a certain school, trade, or profession, artistic or intellectual set, or social class; in brief, to be 'in the swim' or to establish contact.

Hence, to show or prove that someone is not 'in the swim'.

To be secret – not understood by those around one. (Children, students, lovers, members of political secret societies, and criminals in or out of prison, innocent persons in prison, are the chief exponents.)

(From Slang: Today and Yesterday, 1933, Ch. 2.).

It doesn't mean that all these aims are achieved by using slang. Nor are they put in so many words by those using slang on the conscious level. But these are the main reasons for using slang as explained by modern psychologists and linguists. The circle of users of slang is more narrow than that

of colloquialisms. It is mainly used by the young and uneducated. Yet, slang's colourful and humorous quality makes it catching, so that a considerable part of slang may become accepted by nearly all the groups of speakers.

Dialect Words

H. W. Fowler defines a dialect as «a variety of a language which prevails in a district, with local peculiarities of vocabulary, pronunciation and phrase». England is a small country, yet it has many dialects which have their own distinctive features (e. g. the Lancashire, Dorsetshire, Norfolk dialects).

So dialects are regional forms of English. Standard English is defined by the Random House Dictionary as the English language as it is written and spoken by literate people in both formal and informal usage and that is universally current while incorporating regional differences.

Dialectal peculiarities, especially those of vocabulary, are constantly being incorporated into everyday colloquial speech or slang. From these levels they can be transferred into the common stock, i. e. words which are not stylistically marked (see «The Basic Vocabulary», Ch. 2) and a few of them even into formal speech and into the literary language. Car, trolley, tram began as dialect words.

In the following extract from *The Good Companions* by J. B. Priestley, the outstanding English writer ingeniously and humorously reproduces his native Yorkshire dialect. The speakers are discussing a football match they have just watched.

The author makes use of a number of dialect words and grammatical structures and, also, uses spelling to convey certain phonetic features of «broad Yorkshire»:

«Na Jess!» said the acquaintance, taking an imitation calabash pipe out of his mouth and then winking mysteriously.

«Na Jim!» returned Mr. Oakroyd. This 'Na' which must once have been 'Now', is the recognized salutation in Bruddersford ¹, and the fact that it sounds more like a word of caution than a word of greeting is by no means surprising. You have to be careful in Bruddersford.

«Well» said Jim, falling into step, 'what did you think on 'em?'.

«Think on 'em!» Mr. Oakroyd made a number of noises with his tongue to show what he thought of them.

Formal Style

We have already pointed out that formal style is restricted to formal and serious situations. For example when you're in a job interview or emailing your university professor. It can also be used when you're speaking to someone you don't know very well and want to make sure you sound respectful.

In general, formal words fall into three main groups: words associated with professional communication and a less exclusive group of so-called learned words, and the third is archaic and obsolete words.

Learned Words

These words are mainly associated with the printed page, but this is not exclusively so. It is in this vocabulary stratum that poetry and fiction find their main resources. However, any educated English-speaking individual is sure to use many learned words not only in his formal letters and professional

communication but also in his everyday speech. The term «learned» is not precise and does not adequately describe the exact characteristics of these words. A somewhat out-of-date term for the same category of words is «bookish», but, as E. Partridge notes, «book-learned' and 'bookish' are now uncomplimentary. The corresponding uncomplimentary are 'erudite', 'learned', 'scholarly'. 'Book-learned' and 'bookish' connote 'ignorant of life', however much book-learning one may possess”.

The term «learned» includes several heterogeneous subdivisions of words. We find here numerous words that are used in scientific prose and can be identified by their dry, matter-of-fact flavour. For example:

comprise,
compile,
experimental,
heterogeneous,
homogeneous,
conclusive, etc.

To this group also belongs so-called «officialese» (cf. with the R. Канцеляризм). These are the words of the official, bureaucratic language. E. Partridge in his dictionary Usage and Abuse gives a list of officialese which he thinks should be avoided in speech and in print. Here are some words from Partridge's list:

assist (for help),
endeavour (for try),
proceed (for go),
approximately (for about),
sufficient (for enough),
attired (for dressed),
inquire (for ask).

In the same dictionary an official letter from a Government Department is quoted which may very well serve as a typical example of officialese. It goes: «You are authorized to acquire the work in question by purchase through the ordinary trade channels.» Which, translated into plain English, would simply mean: «We advise you to buy the book in a shop.»

Probably the most interesting subdivision of learned words is represented by the words found in descriptive passages of fiction. These words, which may be called «literary», also have a particular flavour of their own, usually described as «refined». They are mostly polysyllabic words drawn from the Romance languages and, though fully adapted to the English phonetic system, some of them continue to sound singularly foreign. They also seem to retain an aloofness associated with the lofty contexts in which they have been used for centuries. Their very sound seems to create complex and solemn associations.

There is one further subdivision of learned words: modes of poetic diction. These stand close to the previous group many words from which, in fact, belong to both these categories. Yet, poetic words have a further characteristic a lofty, high-flown, sometimes archaic, colouring:

*«Alas! they had been friends in youth;
But whispering tongues can poison truth
And constancy lives in realms above;
And life is thorny; and youth is vain;
And to be wroth with one we love,
Doth work like madness in the brain...»*
(Coleridge)

Though learned words are mainly associated with the printed page, this is not exclusively so. Any educated English-speaking individual is sure to use many learned words not only in his formal letters and professional communication but also in his everyday speech. It is true that sometimes such uses strike a definitely incongruous note as in the following extract:

«You should find no difficulty in obtaining a secretarial post in the city.» – Carel said «obtaining a post» and not «getting a job». It was part of a bureaucratic manner which, Muriel noticed, he kept reserved for her.»

(From *The Time of the Angels* by I. Murdoch)

Yet, generally speaking, educated people in both modern fiction and real life use learned words quite naturally and their speech is certainly the richer for it. On the other hand, excessive use of learned elements in conversational speech presents grave hazards. Utterances overloaded with such words have pretensions of «refinement» and «elegance» but achieve the exact opposite verging on the absurd and ridiculous. Writers use this phenomenon for stylistic purposes. When a character in a book or in a play uses too many learned words, the obvious inappropriateness of his speech in an informal situation produces a comic effect.

When Lady Bracknell in Oscar Wilde's *The Importance of Being Earnest* recommends Jack *«to make a definite effort to produce at any rate one parent, of either sex, before the season is over»*, the statement is funny because the seriousness and precision of the language seems comically out-of-keeping with the informal situation.

Gwendolen in the same play declaring her love for Jack says:

«The story of your romantic origin as related to me by mamma, with unpleasing comments, has naturally stirred

the deepest fibres of my nature. Your Christian name has an irresistible fascination. The simplicity of your nature makes you exquisitely incomprehensible to me...»

Eliza Doolittle in *Pygmalion* by B. Shaw engaging in traditional English small talk answers the question «Will it rain, do you think?» in the following way:

«The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.»

Freddie Widgeon, a silly young man in *Fate* by Wodehouse, trying to defend a woman whom he thinks unduly insulted, says:

«You are aspersing a woman's name.» he said.

«What?!» «Don't attempt to evade the issue.» said Freddie...

«You are aspersing a woman's name, and what makes it worse you are doing it in a bowler-hat.

Take off that hat.» said Freddie.»

However any suggestion that learned words are suitable only for comic purposes, would be quite wrong. It is in this vocabulary stratum that writers and poets find their most vivid paints and colours, and not only their humorous effects. Here is an extract from Iris Murdoch describing a summer evening:

«...A bat had noiselessly appropriated the space between, a fluttering weaving almost substanceless fragment of the invading dark. A collared dove groaned once in the final light. A pink rose reclining upon the big box hedge glimmered with contained electric luminosity. A blackbird, trying to metamorphose itself into a nightingale, began a long passionate complicated song.»

(From *The Sacred and Profane Love Machine* by I. Murdoch)

This piece of modern prose is rich in literary words which underline its stern and reserved beauty. One might even say that it is the selection of words which makes the description what it is: serious, devoid of cheap sentimentality and yet charged with grave forebodings and tense expectation.

As far as passive recognition is concerned, the role of learned words play in the language-learning and language-teaching process is: without knowing some learned words, it is even impossible to read fiction (not to mention scientific articles) or to listen to lectures delivered in the foreign language.

It is also true that some of these words should be carefully selected and «activated» to become part of the students' functional vocabulary.

However, for teaching purposes, they should be chosen with care and introduced into the students' speech in moderation, for, as we have seen, the excessive use of learned words may lead to absurdities.

Archaic and Obsolete Words

Archaic – are old and no longer used words; obsolete – no longer used because something new was invented. Obsolete words have completely gone out of use.

Archaic and obsolete words stand close to the “learned” words, particularly to the modes of poetic diction. Learned words and archaisms are both associated with the printed page. Yet, many learned words may also be used in conversational situations. This cannot happen with archaisms, which are restricted to the printed page. These words are moribund, already partly or fully out of circulation. Their last refuge is in historical novels and in poetry which is rather conservative in its choice of words.

Thou [θau] – (ты) and thy [ðai] – (твой), aye [ai] – ('yes') and nay [nei] – ('no') are certainly archaic and long since rejected by common usage, yet poets use them even today.

Numerous archaisms can be found in Shakespeare, but it should be taken into consideration that what appear to us today as archaisms in the works of Shakespeare, are in fact examples of everyday language of Shakespeare's time. There are several such archaisms in Viola's speech from Twelfth Night:

*«There is a fair behaviour in thee, Captain,
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee - and I'll pay thee bounteously -
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent...»
(Act 1, Sc. 2)*

Further examples of archaisms are: morn (for morning), eve (for evening), moon (for month), damsel (for girl), errant (for wandering, e.g. errant knights), etc. Sometimes, an archaic word may undergo a sudden revival. So, the formerly archaic kin (for relatives; one's family) is now current in American usage.

The terms «archaic» and «obsolete» are used more or less indiscriminately by some authors. Others make a distinction between them using the term «obsolete» for words which have completely gone out of use. The Random House Dictionary defines an obsolete word as one «no longer in use, esp. out of use for at least a century», whereas an archaism is referred to as «current in an earlier time but rare in present usage». There is

a further term for words which are no longer in use: *historisms*. By this we mean words denoting objects and phenomena which are, things of the past and no longer exist.

It should be pointed out that the borderline between «obsolete» and «archaic» is vague and uncertain, and in many cases it is difficult to decide to which of the groups this or that word belongs.

Professional Terminology

Hundreds of thousands of words belong to special scientific, professional or trade terminological systems and are not used or even understood by people outside the particular speciality. Every field of modern activity has its specialized vocabulary.

The first meaning of the word terminology is “the set of special words belonging to a science, an art, an author, or a social entity,” for example, the terminology of medicine or the terminology of computer specialists.

Terminology is part of applied linguistics, a science that includes work in specialized lexicography, specialized translation, technical writing, and language teaching. In fact, these four professional applications of linguistics are closely related: specialized translation requires mastery of specialized bilingual or multilingual terminologies; technical writing consists of using these terminologies in monolingual discourse; the teaching of specialized languages focusses on their acquisition by the student; and the institutional practice of comparative terminology and of its phraseological component takes place in a translation environment, as illustrated by the Translation Bureau over the past thirty years. So, bilingual, interdental, labialization, palatalization, glottal stop, descending scale are terms of theoretical phonetics.

This intertwining of disciplines explains why terminologists who have studied linguistics, acquired experience in translation or technical writing, or specialized in a particular subject area, are considered especially valuable. Their knowledge of the concepts specific to a given area of specialization and of the terminology used is very advantageous. Terminology work requires a number of abilities, such as: The ability: to identify the terms that designate the concepts that belong to a subject field, to describe concepts concisely, to confirm the usage of the terms in pertinent reference documents, to distinguish correct usage from improper usage.

There are linguists in whose opinion terms are only those words which have retained their exclusiveness and are not known or recognized outside their specific sphere. From this point of view, words associated with the medical sphere. For example: unit («доза лекарственного препарата»), theatre («операционная»), contact («носитель инфекции») are no longer medical terms as they are in more or less common usage. The same is certainly true about names of diseases or medicines, with the exception of some rare or recent ones only known to medical men.

There is yet another point of view, according to which any terminological system is supposed to include all the words and word-groups conveying concept peculiar to a particular branch of knowledge, regardless of their exclusiveness. Modern research of various terminological systems has shown that there is no impenetrable wall between terminology and the general language system. To the contrary, terminologies seem to obey the same rules and laws as other vocabulary strata. Therefore, exchange between terminological systems and the «common» vocabulary is quite normal, and it would be wrong to regard a term as something «special» and standing apart.

Two other controversial problems deal with polysemy and synonymy. According to some linguists, an “ideal” term should be monosemantic (i. e. it should have only one meaning). Polysemantic terms may lead to misunderstanding, and that is a serious shortcoming in professional communication. This requirement seems quite reasonable, yet facts of the language do not meet it. There are numerous polysemantic terms. In the terminology of painting, the term colour may denote hue (цвет) and, at the same time, stuff used for colouring (краска).

The same is true about synonymy in terminological systems. There are scholars who insist that terms should not have synonyms because, consequently, scientists and other specialists would name the same objects and phenomena in their field by different terms and would not be able to come to any agreement. This may be true. But, in fact, terms do possess synonyms. In painting, the same term colour has several synonyms in both its meanings: hue, shade, tint, tinge in the first meaning («цвет») and paint, dye in the second («краска»).

Conclusion

There is formal and informal speech, just as there is formal and informal dress. Besides, one more group is constituted by basic vocabulary units.

Basic words are used every day, everywhere and by everybody, regardless of profession, occupation, educational level, age group or geographical location.

Formal and informal language serve different purposes. The tone, the choice of words and the way the words are put together vary between the two styles.

Informal language is more casual and spontaneous. It is used when communicating with friends or family either in writing or

in conversation. It is used when writing personal emails, text messages and in some business correspondence. Colloquial words are informal words that are used in everyday conversational speech both by cultivated and uneducated people of all age groups. Slang is colourful and humorous quality makes it catching, so that a considerable part of slang may become accepted by nearly all the groups of speakers.

Formal language is less personal than informal language. It is used when writing for professional or academic purposes like university assignments. Dialect words are constantly being incorporated into everyday colloquial speech or slang. From these levels they can be transferred into the common stock, i. e. words which are not stylistically marked and a few of them even into formal speech and into the literary language. The terms «archaic» and «obsolete» are used more or less indiscriminately by some authors. Others make a distinction between them using the term «obsolete» for words which have completely gone out of use. Every field of professional terminology has its specialized vocabulary. There is a special medical vocabulary, and similarly special terminologies for psychology, botany, music, linguistics, teaching methods and many others.

Test

1. ...is more informal than colloquialism
 - a. term
 - b. slang
 - c. dialect word
 - d. no correct answer

2. Informal words and word-groups are divided into ... type(s):
 - a. two
 - b. four
 - c. three
 - d. five
3. A ... word as «a variety of a language which prevails in a district, with local peculiarities of vocabulary, pronunciation and phrase»
 - a. formal
 - b. dialect
 - c. informal
 - d. colloquial
 - e.
4. ... are informal words that are used in everyday conversational speech both by cultivated and uneducated people of all age groups.
 - a. colloquialisms
 - b. term
 - c. dialect word
 - d. obsolete
5. words fall into two main groups: words associated with professional communication and a less exclusive group of so-called learned words
 - a. formal
 - b. slang
 - c. informal
 - d. colloquialisms

6. Which words stand close to the «learned» words? (Choose some variants)
- archaic
 - slang
 - obsolete
 - terms
7. ... is “the set of special words belonging to a science, an art, an author, or a social entity,”
- professional Terminology
 - obsolete word
 - archaic word
 - no correct answer
8. ... aren't longer used because something new was invented.
- slang words.
 - obsolete words
 - terms
 - colloquialisms
9. Who states that «as style is the great antiseptic, so slang is the great corrupting matter, it is perishable, and infects what is round it”?
- D. Crystal
 - I. Murdoch
 - G. P. Krapp
 - H.W. Fowler
10. ... is the language of a highly colloquial style, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense.
- term
 - slang
 - professional terminology
 - colloquialisms

Exercise

Exercise 1. Consider your answers to the following.

What is understood by the basic vocabulary?

In what situations informal words are used?

What is the difference between colloquialism and slang?

Where are formal words used? Give an example.

a) Are learned words used only in books? b) Is it normal for learners of English to not learn learned words?

Exercise 2. Underline the most suitable verb in italics in each of these sentences.

Don't stop now Liz. *Continue/Go on*, I'm dying to hear the end of the story!

In a bid to improve diplomatic relations, the Foreign Office has *arranged/fixed up* a visit by senior embassy staff.

The court sentences you to life imprisonment, with the recommendation that you not be *released/let out* for a minimum period of twenty years.

Owing to a lack of military support, the United Nations feels unable to *maintain/keep up* its presence in the war-torn province.

I don't think your dad trusts me – he's always *observing/looking at* me.

You've got to make an effort, darling. You'll never lose weight unless you *reduce/cut down* on the amount of fatty food you eat.

Keys

Test: 1. b; 2. c; 3. b; 4. a; 5. a; 6. a, c; 7. a; 8. b; 9. d; 10. b.

Exercises: 1. The basic vocabulary is the central group of the vocabulary, its historical foundation and living core.

Informal words are used in one's immediate circle: family, relatives or friends. One uses informal words when at home or when feeling at home.

Colloquialisms are used in everyday conversational speech both by cultivated and uneducated people of all age groups. The sphere of communication of literary colloquial words also includes the printed page.

Slang is a language of a highly colloquial style, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense.” The circle of users of slang is more narrow than that of colloquialisms. Slang is more informal than colloquialism.

Formal words are used in formal/serious situations. For example when you're in a job interview or emailing your university professor. It can also be used when you're speaking to someone you don't know very well and want to make sure you sound respectful.

a) Learned words are not exclusively used in book. It is in this vocabulary stratum that poetry and fiction find their main resources.

b) No, it isn't. Without knowing some learned words, it is even impossible to read fiction (not to mention scientific articles) or to listen to lectures delivered in the foreign language.

2. Go on; 2. arranged; 3. released; 4. maintain; 5. looking at; 6. cut down.

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2.2. Stylistic Stratification of English Vocabulary

Lexicological grouping

Lexicological grouping consists in classifying words not in isolation but taking them within actual utterances. Here the first contrast to consider is the contrast between notional words and form or functional words. Actually the definition of the word as a minimum free form holds good for notional words only. It is only notional words that can stand alone and yet have meaning and form a complete utterance. They can name different objects of reality, the qualities of these objects and actions or the process in which they take part. In sentences they function syntactically as some primary or secondary members.

Form words, also called functional words, empty words or auxiliaries (the latter term is coined by H. Sweet), are lexical units which are called words, although they do not conform to the definition of the word, because they are used only in combination with notional words or in reference to them. This group comprises auxiliary verbs, prepositions, conjunctions and relative adverbs. Primarily they express grammatical relationships between words. This does not, however, imply that they have no lexical meaning of their own.

The borderline between notional and functional words is not always very clear and does not correspond to that between various parts of speech. Thus, most verbs are notional words, but the auxiliary verbs are classified as form words. It is open to discussion whether link verbs should be treated as form words or not. The situation is very complicated if we consider pronouns. Personal, demonstrative and interrogative pro-nouns, as their syntactical functions testify, are notional words; reflexive pronouns seem to be form words building up such analytical verb forms as *warned myself*, but this is open to discussion. As to prop-words (one, those, etc.), some authors think that they should be considered as a separate, third group.

The next grouping:

1) **Thematic group.** The words are associated, because the things they name occur together and are closely connected in reality, e. g. *kinship: brother, sister, uncle, aunt, mother, father, cousin*. The relationship existing between elements of various levels is logically that of inclusion. Semanticists call it hyponymy. And what is more it is a constitutive principle in the organization of the vocabulary of all languages.

2) **Ideographic group.** Words belonging to different parts of speech, here the grammatical meaning is not taken into

consideration, words and expressions are classed not according to their lexico-grammatical meaning, but according to their signification, to the system of logical notions. F: *light* (n) – *bright* (adj) – *shine* (v).

Nouns:

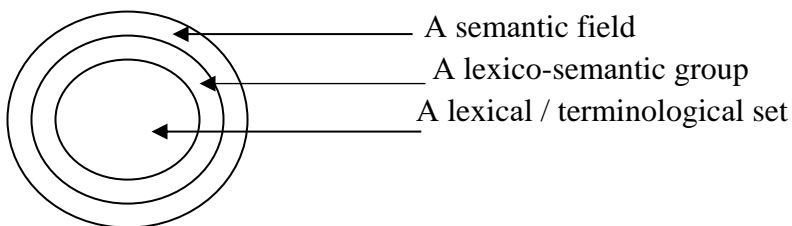
- personal names;
- animal names;
- collective names (for people);
- collective names (for animals);
- abstract nouns;
- mass nouns;
- object nouns;
- proper names for people;
- toponymic proper names.

Personal names, for example, have the following characteristics:

- two number forms (Sg and Pl);
- two case forms.

According to certain principles words may be grouped in different units such as **lexical sets, terminological sets, lexico-semantic groups and semantic fields** (see Diagram).

Diagram. Correlation between the semantic classes



Lexical and terminological sets.

Words denoting things correlated on extralinguistic grounds form **lexical sets**. For example, the words *lion, tiger, leopard, puma, cat* refer to the lexical set of ‘the animal of the cat family’. Depending on the type of the notional area lexical sets may acquire a more specialized character, for instance, names of ‘musical instruments’: *piano, organ, violin, drum*; names of ‘parts of the car mechanism’: *radiator, motor, handbrake, wheels*. Such classes of words are called **terminological sets**.

Lexico-semantic groups

Words describing sides of one and the same general notion are united in a **lexico-semantic group** if 1) the underlying notion is not too generalized and all-embracing, like notions of ‘time’, ‘space’, ‘life’, ‘process’, etc.; 2) the reference to the underlying notion is not just an implication in the meaning of the lexical unit but forms an essential part in its semantics.

Thus, it is possible to single out the lexico-semantic group of names of ‘colours’ consisting of the words *pink, red, black, green, white*; the lexico-semantic group of verbs denoting ‘physical movement’ – *to go, to turn, to run*; or ‘destruction’ – *to ruin, to destroy, to explode, to kill*; etc.

Semantic fields

A **semantic field** is a large group of words of different parts of speech in which the underlying notion is broad enough to include almost all-embracing sections of vocabulary. For example, the words *cosmonaut* (n), *spacious* (adj), *to orbit* (v) belong to the semantic field of ‘space’. These broadest semantic groups are sometimes referred to as conceptual fields which might be in many cases misleading. The members of the semantic field are joined together by some common semantic components, i. e. the component common to all members of the semantic field,

which is sometimes described as **the common denominator of meaning**.

The starting point of the theory of semantic fields and lexico-semantic groups was J. Trier's work (a German linguist; the beginning of the 20th century) on intellectual terms in Old and Middle High German. J. Trier showed that they form an interdependent lexical sphere where the significance of each unit is determined by its neighbours. The semantic areas of the units limit one another and cover up the whole sphere.

The lexico-grammatical grouping

Next type of **grouping is subdivisions of parts of speech** into lexico-grammatical groups. By a lexico-grammatical group we understand a class of words, which have 1) a common lexico-grammatical meaning, 2) a common paradigm, 3) the same substituting elements and possibly 4) a characteristic set of suffixes rendering the lexico-grammatical meaning. These groups are subsets of the parts of speech, several lexico-grammatical groups constitute one part of speech. Thus, English nouns are subdivided approximately into the following lexico-grammatical groups: personal names, animal names, collective names (for people), collective names (for animals), abstract nouns, material nouns, object nouns, proper names for people, toponymic proper nouns.

If, for instance, we consider a group of nouns having the following characteristics: two number forms, the singular and the plural; two case forms; animate, substituted in the singular by he or she; common, i. e. denoting a notion and not one particular object (as proper names do); able to combine regularly with the indefinite article, some of them characterized by such suffixes as -erl-or, -ist, -ee, -eer and the semi-affix -man, we obtain

the so-called personal names: agent, baker, ar-tist, volunteer, visitor, workman.

Lexico-grammatical groups should not be confused with parts of speech. A few more examples will help to grasp the difference. Audience and honesty, for instance, belong to the same part of speech but to different lexico-grammatical groups, because their lexico-grammatical meaning is different: audience is a group of people, and honesty is a qual-ity; they have different paradigms: audience has two forms, singular and plural, honesty is used only in the singular; also honesty is hardly ever used in the Possessive case unless personified. Being a collective noun, the word audience is substituted by they; hon-esty is substituted by it.

Classification by morphological structure

According to morphological structure words fall into:

1. Root or morpheme words. Their stem contains one free morpheme: *dog*.

2. Derivatives contain no less than two morphemes of which at least one is bound: *dogged, doggedly*.

3. Compound words consist of not less than two free morphemes, the presence of bound morphemes is possible but not necessary: *dogcheap (very cheap), dog-days (hottest part of the year)*.

4. Compound derivatives consist of not less than two free morphemes and one bound morpheme referring to the whole combination (stem+stem)+suffix: *dog-legged (crooked or bent like a dog's hind leg)*.

Another type of traditional morphological grouping is known as **word-families**. The number of groups is certainly much greater, being equal to the number of root morphemes if all the words are

grouped according to the root morpheme. For example: dog, doggish, doglike, doggy/doggie, to dog, dogged, doggedly, doggedness, dog-wolf, dog-days, dog-biscuit, dog-cart, etc.; hand, handy, handicraft, handbag, handball, handful, handmade etc.

Similar groupings according to a **common suffix or prefix are also possible**, if not as often made use of. The greater the combining power of the affix, the more numerous the group is. Groups with such suffixes as -er, -ing, -ish, -less, -ness constitute infinite (open) sets, i. e. are al-most unlimited, because new combinations are constantly created. When the suffix is no longer productive the group may have a diminishing number of elements, as with the adjective-forming suffix -some, e. g. gladsome, gruesome, handsome, lithesome, lonesome, tiresome, trou-blesome, wearisome, wholesome, winsome, etc.

Non-semantic grouping

The simplest, most obvious non-semantic grouping, extensively used in all branches of applied linguistics is the **alphabetical organisation of written words**, as represented in most dictionaries. It is of great practical value as the simplest and the most universal way of facilitating the search for the necessary word. Even in dictionaries arranged on some other principles (in “Roget’s International Thesaurus», for example) we have an alphabetical index for the reader to refer to before searching the various categories. The theoretical value of alphabetical grouping is almost null, because no other property of the word can be predicted from the letter or letters the word begins with. We cannot infer anything about the word if the only thing we know is that it begins with a p. Only in exceptional cases some additional information can be obtained on a different, viz. the etymological, level. For instance, words beginning with a w are

mostly native, and those beginning with a ph borrowed from Greek. But such cases are few and far between.

The rhyming, i.e. inverse, dictionary presents a similar non-semantic grouping of isolated written words differing from the first in that the sound is also taken into consideration and in that the grouping is done the other way round and the words are arranged according to the similarity of their ends. The practical value of this type is much more limited. These dictionaries are intended for poets. They may be also used, if but rarely, by teachers, when making up lists of words with similar suffixes.

A third type of non-semantic **grouping of written words is based on their length**, i.e. the number of letters they contain. This type, worked out with some additional details, may prove useful for communication engineering, for automatic reading of messages and correction of mistakes. It may prove useful for linguistic theory as well, although chiefly in its modified form, with length measured not in the number of letters but in the number of syllables. Important statistical correlations have been found to exist between the number of syllables, the frequency, the number of meanings and the stylistic characteristics a word possesses. The shorter words occur more frequently and accumulate a greater number of meanings.

Finally, a very important type of non-semantic grouping for isolated lexical units is based on a **statistical analysis of their frequency**. Frequency counts carried out for practical purposes of lexicography, language teaching and shorthand enable the lexicographer to attach to each word a number showing its importance and range of occurrence. Large figures are, of course, needed to bring out any inherent regularities, and these regularities are, naturally, statistical, not rigid. But even with these limitations the figures are fairly reliable and show important correlations

between quantitative and qualitative characteristics of lexical units, the most frequent words being polysemantic and stylistically neutral variants of these vocabularies have received the derogatory names of officialese and journalese. Their chief drawback is their triteness: both are given to clichés.

Conclusion

Vocabulary is clearly important for language learning as it underpins all other language skills, can be a stepping stone to high level language use and can help the student to achieve fluency faster.

However, this isn't the whole story. There are numerous other factors which influence language ability which we'll be addressing in further blogs.

With this in mind, it's important for the ESL teacher and student to dedicate a significant amount of time to developing this core language skill.

Vocabulary skills refer to one's ability to express themselves effortlessly using a wide variety of words. You can improve your vocabulary skills in a foreign language by reading, listening to songs, or watching movies in that language.

Building a rich vocabulary is an experience in itself. Not only will it help you in your professional life, but it will also open your mind to new worlds. As you keep learning new words, you will realize how it creates an interest to learn and explore more. You will also notice how you can use words in a different context, thereby improving your communication skills.

One of the best ways of building a strong vocabulary is to explore the variations of a single word. That is, when you come across a new word, you can try looking up its antonym and synonym, or its connotation, or check if it is an idiom, and so on.

Antonyms are opposite words whereas synonyms are words that have the same meaning. Idioms are a group of words that have a meaning different from their literal meaning. Connotation refers to the feeling or idea the word generates. You can also check the etymology of a word, that is, where the word originates from.

Test

1. Among the suggested words, find compound word:
 - a. dogged
 - b. dog
 - c. dog-legged
 - d. dogcheap
2. What is a lexico-semantic group?
 - a. words describing sides of one and the same general notion
 - b. large group of words of different parts of speech in which the underlying notion is broad enough to include almost all-embracing sections of vocabulary
 - c. Words denoting things correlated on extralinguistic grounds
3. What does the root or morpheme words consist of?
 - a. two roots
 - b. from the root and suffix
 - c. root
 - d. root and prefix
4. What is semantic field?
 - a. large group of words of different parts of speech in which the underlying notion is broad enough to make a more or less autonomous lexical microsystem
 - b. words denoting things correlated on extralinguistic groups form
 - c. terms or scientific words

5. What are lexical sets?
6. List the semantic groupings of words
7. Thanks to which suffixes are new words very often created?
8. What is the rhyming?
 - a. a dictionary in which words are arranged according to the similarity of their ends
 - b. a dictionary in which words are arranged according to the similarity of their beginnings
 - c. a dictionary in which words are arranged according to their rhyme
9. By what principle are words grouped in a word-families?
10. What are compound words made of?

Exercises

Exercise 1. Arrange the following units into two lexical and two terminological sets. Give them corresponding names.

Multi-storey block of flats, hardware, mainframe, detached house, wire-haired fox terrier, climbing rope, bull terrier, disk, horse (vaulting horse), monitor, terraced house, Scottish terrier, trampoline, interface, Bedlington terrier, floor, high-rise block of flats, landing mat, Pekiness, asymmetric bars, software, weekend house, springboard, server, cottage, beam, semi-detached house.

Exercise 2. Select all types of non-semantic grouping:

- a) parts of speech
- b) alphabetical organization
- c) the contrast between notional words and form or functional words

- d) the rhyming
- e) based on their length

Exercise 3. Fill in the table with words

Root or morpheme words	Derivatives	Compound	Compound derivatives

House, ovalshaped, childhood, bluebell, work, enjoyable, mother-in-law, strong-willed, room, dogcheap, dog-legged.

Exercise 4. Draw a diagram with lexical sets, terminological sets, lexico-semantic groups and semantic fields. And explain each of them.

Keys

Test: 1. c; 2. a; 3. c; 4. a; 5. words denoting things correlated on extralinguistic grounds form lexical sets; 6. alphabetical organisation of written words, the rhyming, based on their length, statistical analysis of their frequency; 7. -er, -ring, -is, -less, -ness, 8. a; 9. all the words are grouped according to the root morpheme; 10. compound words consist of not less than two free morphemes, the presence of bound morphemes is possible but not necessary.

Exercises: 1. Terminological sets: 1) Houses - Multi-storey block of flats, detached house, ter-raced house, high-rise block of flats, weekend house, cottage, semi-detached house. 2) Dog breeds - Wire-haired fox terrier, bull terrier, Scottish terrier, Bedlington ter-rier, Pekiness.

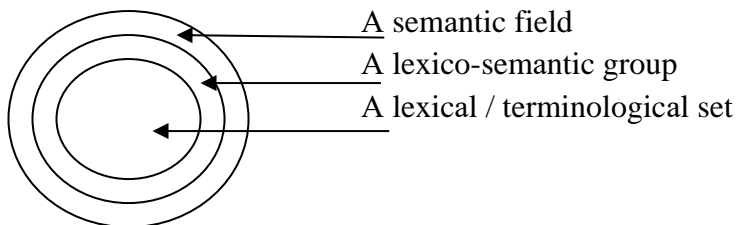
Lexical sets: 1) Computer parts - hardware, disk, monitor, interface, software, serv-er. 2) Sports equipment - climbing rope, vaulting horse, trampoline, landing mat, asymmetric bars, beam.

2. b), d),e)

3.

Root or morpheme words	Derivatives	Compound	Compound derivatives
House	Childhood	Bluebell	Ovalshaped
Work	Enjoyable	Mother-in-law	Strong-willed
Room		dogcheap	dog-legged

4.



Lexical and terminological sets – words denoting things correlated on extralinguistic grounds form lexical sets. Depending on the type of the notional area lexical sets may acquire a more specialized character.

Lexico-semantic groups - words describing sides of one and the same general notion are united in a lexico-semantic group if 1) the underlying notion is not too generalized and all-embracing, like notions of ‘time’, ‘space’, ‘life’, ‘process’, etc.; 2) the reference to the underlying notion is not just an implication in the meaning of the lexical unit but forms an essential part in its semantics.

A semantic field is a large group of words of different parts of speech in which the underlying notion is broad enough to include almost all-embracing sections of vocabulary.

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2.3. Peculiarities of English in America. The Influence of American English on the Development of the Language

English is multinational language

English is used as a national language by many nations, therefore it is multinational. British English gave rise to the American version, and then to South African and Australian. At present, in the 21st century, people face the Indian, Nigerian and Singaporean types. [1, p. 6] Now, more commonly American English is used “in activities and life of people – in the sphere of economy, culture and finance, health, education and other fields -it is becoming increasingly widespread, and the American version replaces British»... [2, p. 7]

To find differences between American and British variants of the English language we should start with revealing the following aspects it is necessary to take into consideration the history of American English origin.

XVII century was a time of migrating people from Europe to North America. For three thousand of years, this movement, which started from a few hundred British settlers, has grown to millions of new visitors. Most of the European settlers left their land because of political restraints in the hope of expanding their religion, getting freedom or seeking adventure. The first English settlers in the new world, having come to America, spoke English of Shakespeare, Marlowe and Queen Elizabeth. This gave rise to certain distinctive features of the American English.

Moving a little away from history, it is worth noting that the language is divided into three types:

1. conservative English («conservative» is the language of the royal family and parliament);
2. standard («received pronunciation»);

3. Advanced English («advanced» that is, youth) is the ficklest. It is he who actively absorbs elements of other languages, is more susceptible to simplification.

So, returning to the chronology, in addition to the colonists, there was also an indigenous population in America that had its own language, moreover, arriving the settlers from the New World represented a fairly diverse ethnic mass – the French, Dutch, Spaniards, but most of them, of course, were English. Nevertheless, even English-speaking Britons with different social status also had a different language – in other words, the bourgeoisie and the aristocracy had a different language than the peasants. Accordingly, the population needed to communicate regardless of hierarchical and ethnic affiliation, and so, the language of communication became precisely peasant British, not the above-sounding royal, as it was spoken by the majority. Thus, the American British began to form. At the moment, the process of development and transformation at the dialect level continues, as migration flows also contribute.

English is known to people as the language of verbal imitations. English-speaking colonists contacted with the representatives of different cultures and languages. Many loans were affiliated to the English in XVII.

As a result, from the Indians there were adopted not only geographic names of lakes, rivers, mountains, but also the names of plants, such as *red cedar*, *hickory*, *egg-plant*, and *persimmon* as well as, the names of animals such as *woodchucks* (*woodchuck forest*) and *raccoons* (*raccoons*). Among other things, cooking tools: *hammock* (*hammock*), *canoe*, *wigwam* (*wigwam*), *tomahawk* (*tomahawk*), *toboggan* (*sled*), *totem* (*totem*), *moccasin* (*moccasins*), *igloo* (*needle*), and others. Apart from various Indian influences, American English reflects the non-English culture

with which immigrants faced during the conquest of the continent. In the west of the continent English-speaking colonists soon came into contact with the French settlements and a great number of words was borrowed from the French language: *prairies*, *chowder*, *rapids*.

But more significant was borrowing from Spanish culture, as English-speaking colonists moved to the west and south to the Pacific Ocean. Spanish words were acquired in two different stages of development. Then, after the Mexican War (1846–1848) communication with Spanish-speaking residents of Spain and west Texas led to the borrowing of such words as: *ranch*, *sombrero*, and *canyon*. German colonists of New York introduced to American English the following words:

1. Boss (boss);
2. Cookie (biscuit);
3. Scow (barge);
4. Santa Claus (Santa Claus).

We also cannot fail to note the enormous contribution of N. Webster to American English. Noah Webster Jr. is best remembered as the author of the dictionary most often called, simply, “Webster’s,” but whose original 1828 title was *An American Dictionary of the English Language*. Even with today’s spell-check and online resources, many Americans still think “Webster’s” when they have a question regarding spelling and word definitions.

Yet, as major a contribution as that is, Noah Webster’s influence on American life and language is larger than many of us know. He is “father of American copyright law.” Webster even saw his *American Dictionary* as being more than a convenient reference; he regarded its contributions to standardized language usage and spelling as integral to building a new nation.

In 1783, Webster published Volume 1 of *A Grammatical Institute of the English Language* (a.k.a., *The American Spelling Book* but best known for the color of its binding as the *Blue-Backed Speller*). Webster believed that the fledgling country needed its own textbooks and a codified language around which to unite. He wrote, “Now is the time and this the country in which we may expect success in attempting changes to language, science, and government. Let us then seize the present moment and establish a national language as well as a national government.” (an essay titled «On Education» in the December 1787 issue of *American Magazine*). His speller, later reader, and grammar all incorporated American heroes and authors with the goal of creating national symbols to galvanize the country. Between 1783 and the early 1900s it is estimated that Webster’s spelling book sold nearly 100 million copies. Over 30 influential textbooks followed, including *History of the United States*, the nation’s first full-length history.

During the 1780s Webster wrote numerous essays promoting education reform and other cultural concerns, went on a national lecture tour, established the *American Magazine*, promoted the sales of his textbooks, and worked to advance copyright law. The support of Benjamin Franklin, George Washington, and many other national leaders during this time made Webster’s efforts to market his books very successful.

In 1785, two years before the Constitutional Convention and the printing of the *Federalist Papers*, Webster wrote *Sketches of American Policy*, in which he outlined his ideas for a new government. He supported a powerful national government with strong executive authority and a Congress with broad powers to create laws – all of which were incorporated in the Constitution.

(His hopes that the new Constitution would include universal education and the end of slavery were not realized).

His dictionaries, spellers, and copious writings were part of America's cultural revolution. His political theories influenced the framers of the Constitution and helped shape our existing laws. His social beliefs, such as the abolition of slavery and a safety net for the working class, would take another century to fully materialize.

Yet, despite all of this, Webster's name will always be synonymous with the dictionary.

British and American English: peculiarities and differences – analysis of the vocabulary

For further analysis, it is necessary to examine some aspects of the linguistic characteristics of American English. Firstly, we will turn to the comparative analysis of the vocabulary.

Differences in vocabulary can only be explained by referring to American history. On the other hand, some of the words that have the same meaning on both sides of the Atlantic Ocean during XVII-XVIII were given new interpretations in America. Thus, American «*French fries*» is British «*chips*». Sometimes the same words mean the same thing: «*a truck*» in American – is «*a lorry*» (*truck*) in British English.

It follows thence, the Americans and the British often use different words to denote the same objects. These words do not lose their national character and are in constant use. Below, you can see several examples of misunderstanding between the British and the Americans.

Британский английский	Американский английский	Перевод
Flat	Appartment	Квартира
Cookie sheet	Baking tray	Противень
Parking lot	Car park	Парковка
Slingshot	Catapult	Рогатка
Heavy cream	Double cream	Жирные сливки
Garbage can	Dustbin	Мусорный ящик
Doghouse	Kennel	Собачья будка
Shopping cart	Shopping trolley	Тележка для покупок
Sneakers	Trainers	Кроссовки
Subway	Underground	Метро
Closet	Wardrobe	Гардероб
Freeway	Motorway	Шоссе
Gasoline	Petrol	Бензин
Grade	Mark	Отметка, оценка
Wrench	Spanner	Гаечный ключ
Block	Quarter	Район

Next characteristic feature of the present spoken language of Americans is marking events or class of objects by one of the words in this class. This phenomenon is called synecdoche. So, M. A. Goldenkov found that «all Americans call raptors – hawks». In addition, it is essential to use as symbols of all the beetles, the word «*bug*» and in the meaning of «*fir*», the word pine – «*pine*» (Christmas as well).

Another popular area of English vocabulary – is American slang, which requires special explanation. In the lexicon of modern Americans slang occupies the greatest part. In the twentieth century dynamic process of introducing literary English slang

vocabulary takes place. «Permeability of colloquial language layers, especially slang has long been an important feature of Australian and American English». Not so long ago such common expressions and words as “*lunch*”, “*to take part*”, “*to get up*”, “*of course*” belonged to the group of slang. [3, p. 6] It is also necessary to mention the expression that is in its origin American slang idiom, but still exists in all the textbooks of English. This expression is “ok”, colloquial phrases from “*all correct*” (“*the right thing*”). M. A. Goldenkov (like «New English-Russian Dictionary «by V. K. Mueller) lists the following meanings of the word:

1. «*Please*» (respond to expression «*gratitude*»);
2. «*Excellent*» (as a respond to the question: «*How is your wife?* « Or «*How are you?* «);
3. «*Right*»;
4. «*Alright*»;
5. «*Okay*» (synonymous to «*all right*»). [3, p. 9]

There is active penetration to the English language of other alternatives showing negation and affirmation. Instead of “*yes*”, even the British now use “*yea*”. Besides, «often in Canadian manner the English do not say “*no*”, but “*nope*” and not “*yes*” but “*yap*” [3, p. 101] American English affects the use of proper names. « In this century, the tradition of using derivatives of full names (diminutives and pet- forms) as independent names continues to develop». [4, p. 48] In modern English derivatives of names are used not only in communication among acquaintances, friends and relatives, but also in formal setting. As an illustrative example the names of famous presidents of the United States of America: William Jefferson Clinton (Bill Clinton), James Earl Carter – (Jimmy Carter) can serve.

British and American English: peculiarities and differences – spelling

Now, let's talk about the peculiarities of spelling between the English and American variants.

The book "Dictionary of the English Language" by Noah Webster (Noah Webster) observed the following peculiar features: in American English people often write [6, p. 257]:

- or instead of -our, e. g. *color* – *colour*;
 - er instead of -re, e. g. *meter* – *metre*;
 - se instead of -ce, e. g. *practise* – *practice*;
 - z- instead of -s-, e. g. *organization* – *organisation*; - l- instead of -ll-, e. g. *traveled* – *travelled*;
 - me,-ue at the end of words are omitted, for example, *kilogram* – *kilogramme*;
 - Sometimes –the prefix “in” is more preferred than “en”, e.g. *insuare* – *ensuare*, *inclose* – *enclose*;
 - Writing of oe or -ae often vary in the direction of simplification, e. g. *diarrhea* – *diarrhoea*, *anemia* – *anaemia*.
- The endings – ue and – e in the words of French origin are often omitted, e. g. *prolog* – *prologue*, *program* – *programme*, *catalog* – *catalogue*, *check* – *cheque*;
- Most Americans write *tho* instead of *though*, *thru* instead of *through*.

British and American English: peculiarities and differences – pronunciation

Further study will reveal the differences in pronunciation between American and British English.

Pronunciation is the greatest difference. Students who master the English, often face the characteristic difficulty during the first dialogue with the American. And this is not due to the language

but to the pronunciation. Independently from the qualities of the American Speech, there is a group of the main distinguishing features between American and British pronunciation: [7, p. 277]

- 1) Americans often say [r] in cases where it is not pronounced in British English: *hare, car, and port*;
- 2) Americans instead of [a:] pronounce the sound «a», as [æ] in words: *answer, past, ask, can't*.
- 3) In the words *dew, news, duke* American pronunciation is as follows: [du:], [nu: z], [du: k];
- 4) Americans say [nʌt], [hʌt], [tʌp], [ʌn], ['kʌmon], in the words *not, hot, top, on, common*;
- 5) Words “*butter*”, “*better*”, “*city*” are pronounced as [bʌdə], ['bedər], ['sɪdi];
- 6) *Address, tomato* and *schedule* are also pronounced differently: ['ædres], [tə'meɪtəu], ['skedju: l];
- 7) Words ending in –ory and -ary in the American language are stressed on the last syllable in the following: *laboratory, secretary*;
- 8) [h] is omitted, usually in the beginning of the word: *him, his, her, humidity, humor, history*.
- 9) be percussive sliding (or flapping) – the pronunciation of the sounds [t] (and [d]) between two vowels, which is perceived by speakers as the sound [d]. By the way, this phenomenon captures more and more of the language over time. In words like *tune* and *Tuesday*, the sound [j] disappears, which affects both versions of English. As a result, the words sound like *toon* and *Toosdi*, while in British they sound like *choon* and *Choosdi*.

British and American English: peculiarities and differences – grammar

The other reason why the British think Americans are careless in terms of language is that Americans do not use Perfect form in colloquial speech. Instead of it they use Simple (Indefinite) Tense Form.

There are verbs that in the British and American English have different verb forms in such tense forms as Past Perfect and Past Simple: [8, p. 48]

a) For example verbs like “*to learn*”, “*to burn*”, “*to lean*”, as a rule, in American English are regular: learned, burned and leaned, but in British English they are at the same time regular and irregular.

b) The similarity of verbs: “*to ride*”, “*to say*”, “*to wet*”, “*to forget*”, “*to dream*”, “*to give*” are regular in the American, but irregular in the British language.

In addition, in American English there is a tendency of the English verb “*to do*” to force out form of a third person singular “*does*” in spoken language. It also concerns the negative form of the verb. A considerable part of irregular verbs (e. g. to spoil, to burn) are regular in American language.

c) In the American version of the language “*should*” is not used after verbs “*insist*”, “*demand*”, “*require*”, and others, for example, “*I insisted that he pay*” instead of “*I insisted that he should pay*” in the British version.

d) Articles are used in a different way. For example, in the American version – «*to / in the school*», but in the UK it is used without an article «*to / in school*».

e) Often, in the same terms instead of one preposition another can be used, for example, “*on weekend – on the weekend*”

instead of “*at the weekend – at weekend*” in the British version; “*on a street*” instead of “*in a street*”.

f) Most set expressions in the American language are subjected to change. Here is an example, instead of “*have a shower/a bath*”, they say “*take a bath / a shower*”. Instead of “*need not*” complex form “*do not need to*” is used. Adjectives “*real*” and “*slow*” are used as an adverb: “*He hates to eat slow* (instead of *slowly*)”. “*He's real nice* (instead of *really*)”.

g) Also in the American version of the English language there is a displacement of the auxiliary verb *shall* by the more commonly used construction *going to = gonna* (slang): *What shall we do?* (brit. English) / *What are we gonna do?* (Amer. English)

However, the verb *shall* remains at the level of the official business style of the language (business and legal documentation, diplomacy, politics, etc.).

Some irregular verbs in American English are correct:

British English	American English
Burn – burnt – burnt	Burn – burned – burned
Spoil – spoilt – spoilt	Spoil – spoiled – spoiled
Misspell – misspelt – misspelt	Misspell – misspelled – misspelled
Learn – learnt – learnt	Learn – learned – learned

In comparison with the British, Americans do not use so often the plural form of the verb with collective nouns (*the audience were... public were..., the government have...*). Yet, at the moment all of the above grammatical features of American English do not have the status of a standard.

Conclusion

It is possible to conclude that the U. S. speech is very fast and is not always easily understood, and the American English is a flexible language. American English is called a “careless” language. The Americans, respect the British variant of English. The Americans call British English “eloquent” as they have never had such a language, and what is called «English culture and tradition». Therefore, the British version is more suitable for learning at school. Contrary to the fact that American English is not much different from the British English, for successful communication people should not forget about the differences in spelling, vocabulary, intonation, pronunciation, grammar and word stress.

	American English	British English
pronunciation	It differs phonetically, intonationally. A number of phonemes are strikingly different from the British ones	According to the norms of literary English
spelling	Spelling differs in a number of words	According to the norms of literary English
vocabulary	A certain amount of concepts has been substituted; there are words that are specific only to American English	According to the norms of literary English

grammar	Minimal, based on basic information, although there are some constructions peculiar only to the American	According to the norms of literary English
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Test

1. Who found that «all Americans call raptors – hawks»?
 - a. M. A. Goldenkov
 - b. William Jefferson Clinton
 - c. V. K. Mueller

 2. What century was a time of migrating people from Europe to North America?
 - a. XVI
 - b. XVII
 - c. XVIII

 3. English is known to people as
 - a. the language of verbal imitations
 - b. old Spanish language
 - c. language of immigrants

 4. How many types is the language divided into?
 - a. 2
 - b. 5
 - c. 3

 5. Name this types :
-

6. What is “popular area of English vocabulary”?
 - a. borrowing from Spanish
 - b. borrowings from French
 - c. American slang
 7. How can be explained the differences in vocabulary?
 - a. by referring to American history
 - b. by different mentality
 - c. by a variety of famous people
 8. Name some peculiarities of spelling between the English and American variants.
-

9. What is more commonly used instead of “shall”?
 - a. should
 - b. going to
 - c. can
10. Who is author of “Dictionary of the English Language”?
 - a. M. A. Goldenkov
 - b. Noah Webster
 - c. V. K. Mueller
11. What reflects American English?
 - a. non-English culture
 - b. English culture
 - c. Spanish culture
12. Do the Americans and the British often use different words to denote the same objects?
 - a. Yes
 - b. No

13. Give some irregular verbs which in American English are correct:

14. Which English affects the use of proper names?

- a. American
- b. British
- c. American and British

15. Does American English not have the status of a standard?

- a. No, it does have
- b. No, it doesn't have

Exercises

Exercise 1. Choose the correct answer.

1. Who would say «I am planning to take a holiday to Italy?»

- a) A speaker of American English
- b) A speaker of British English
- c) Both speakers of American and British English

2. Who would say, «I'm going back to my apartment?»

- a) A speaker of American English
- b) A speaker of British English
- c) Both speakers of American and British English

3. Who would say, «My favorite football team are playing today?»

- a) A speaker of American English
- b) A speaker of British English
- c) Both speakers of American and British English

4. Who would say: “I have never gotten arrested?»

- a) A speaker of American English
- b) A speaker of British English
- c) Both speakers of American and British English

Exercise 2. Connect British variant with American equivalent

flat	allowance
petrol	eraser
rubber	muffler
railway	apartment
silencer (car)	flashlight
torch	railroad
pocket money	mark
grade	gas

Keys

Test: 1. a; 2. b; 3. a; 4. c; 5. conservative English, standard, Advanced English; 6. c; 7. a; 8. practise – practice, color – colour, theatre- theater and etc.; 9. b; 10. b; 11. a; 12. a; 13. Learn, burn, spoil, misspell; 14. a; 15. B.

Exercises: 1. 1-b, 2-a, 3-b, 4-a.

2. flat – apartment, petrol – gas, rubber – eraser, railway - railroad, silencer (car) – muffler, torch – flashlight, pocket money – allowance, grade – mark.

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Part 3. STRUCTURE OF WORD. WORD FORMATION

3.1. Word-building. Productive Models

Affixation

Words which consist of a root and an affix (or several affixes) are called derived words or derivatives and are produced by the process of word-building known as affixation (or derivation). Derivation is affixation, i.e. adding an affix to the stem of a definite part of speech. The process of affixation consists in coining a new word by adding an affix or several affixes to some root morpheme. The role of the affix in this procedure is very important and therefore it is necessary to consider certain facts about the main types of affixes. It is generally defined as the formation of words by adding derivational affixes to different types of bases. It has been a productive way of forming words ever since the Old English period.

“affix” A meaningful form that is attached to another form, to make a more complex word (un- + kind + -ness); cf. infix; prefix; suffix.

There are two types of affix: those which occur before the root or stem of a word (prefixes), and those which occur after (suffixes). English does not have affixes in large numbers – only about 50 common prefixes, somewhat fewer common suffixes, and no clear instances of infixes. But these limited resources are used in a complex and productive way.

“prefix” An affix added initially to a root (unhappy);

“suffix” An affix that follows a stem;

“infix” An affix added within a root.

Many languages make great use of infixes – affixes which are placed within the stem of a word to express such notions

as tense, number, or gender. English has no system of infixes, but people do from time to time coin words into which other forms have been inserted. This happens quite commonly while swearing or being emphatic, as in *absobloominglutely* and *kangabloodyroo*. In one case, someone was heard to insert an affix as well as a word: I don't like *intebloodyminillectuals*. On the whole, though, such forms as **compseudoputer* or **sarsemicastic* are not possible constructions in current English.

Productive affixes

By productive affixes we mean the ones, which take part in deriving new words in this particular period of language development. The best way to identify productive affixes is to look for them among neologisms and so-called nonce-words, i. e. words coined and used only for this particular occasion. The words are usually formed on the level of living speech and reflect the most productive and progressive patterns in word-building.

Distinction is usually made between dead and living affixes. Dead affixes are described as those which are no longer felt in Modern English as component parts of words; they have so fused with the base of the word as to lose their independence completely. It is only by special etymological analysis that they may be singled out, e.g. *-d* in *dead, seed, -le, -l, -el* in *bundle, sail, hovel*; *-ock* in *hillock*; *-lock* in *wedlock*; *-t* in *flight, gift, height*. It is quite clear that dead suffixes are irrelevant to present-day English word-formation, they belong in its diachronic study.

Living affixes may be easily singled out from a word, e. g. the noun-forming suffixes *-ness, -dom, -hood, -age, -ance, as in darkness, freedom, childhood, marriage, assistance, etc.* or the adjective-forming suffixes *-en, -ous, -ive, -ful, -y as in wooden, poisonous, active, hopeful, Stony, etc.*

One should not confuse the productivity of affixes with their frequency of occurrence. There are quite a number of high-frequency affixes which, nevertheless, are no longer used in word-derivation (e. g. the adjective-forming native suffixes *-ful*, *-ly*; the adjective-forming suffixes of Latin origin *-ant*, *-ent*, *-al* which are quite frequent).

Some Productive Affixes

Noun-forming suffixes	-er, -ing, -ness, -ism ¹ (<i>materialism</i>), -ist ¹ (<i>impressionist</i>), -ance
Adjective-forming suffixes	-y, -ish, -ed (<i>learned</i>), -able, -less
Adverb-forming suffixes	-ly
Verb-forming suffixes	-ize/-ise (<i>realise</i>), -ate
Prefixes	un- (<i>unhappy</i>), re- (<i>reconstruct</i>), dis- (<i>disappoint</i>)

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* v – *educatee* n. A.Cowie writes in his work about semantics that predominant function of suffixes is grammatical, and change from one class to another is a characteristic feature of suffixation as well.

There are different classifications of suffixes.

1. Part-of-speech classification

a) noun-forming suffixes:

– er – Germanic origin, forms nouns from verb stems, denotes the agent – worker, teacher; nouns from noun stems or

adjective stems of place, denotes 'resident of, one living in' – *Londoner, islander*;

– ing – Germanic origin, forms nouns from verb stems, denotes a process, act, fact, doing, feeling, resulting, accompanying – *reading, learning, feeling, covering*;

– ness – Germanic origin, forms nouns from adjective or verb stems, denotes state, condition, quality or degree – *goodness, darkness, forgiveness*;

– ist – Greek origin, forms nouns from nouns, denotes a person who belongs to some profession, occupation, to some trend in politics, art etc. – *violinist, socialist*;

– ism – Greek origin, forms nouns from nouns or adjectives, denotes teachings, trends in politics, art, systems in social life – *socialism, capitalism, modernism*;

ess – Romanic origin, forms nouns from noun stems, denotes a feminine being – *actress, goddess, lioness*;

– ment – Romanic origin, forms nouns from verb stems, denotes some action, process – *development*.

b) adjective-forming suffixes: - able *breathable*, - less *symptomless*, - ous *prestigious*;

c) adverb-forming suffixes: -ly *singly*, -ward *tableward*, -wise *jet-wise*;

d) numeral-forming suffixes: -teen *sixteen*, -ty *seventy*, -fold *twofold*.

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: -er *teacher*, -ist *taxist*, -ent *student*;

b) nationality: -ian *Russian*, -ese *Japanese*, -ish *English*;

c) collectivity: *-dom kingdom, -ry peasantry, -ship readership*;

d) diminutiveness: *-ie horsie, -let booklet, -ette kitchenette*;

e) quality: *-ness copelessness, -ity answerability*;

f) feminine gender: *-ess actress, -ine heroine, -ette cosmonette*;

g) abstract notion: *-hood childhood, -ness politeness, -ence/ance tolerance*;

h) derogatory meaning: *-ard drunkard, -ster gangster*.

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

a) suffixes added to verbal stems: *-er commuter, -ing suffering*;

b) suffixes added to noun stems: *-less smogless, -ism adventurism*;

c) suffixes added to adjective stems: *-en weaken, -ish longish*;

4. Origin of suffixes:

a) native (Germanic) suffixes: *-er teacher, -ful careful, -less painless, -ly swiftly, -dom, -ed, -en, -hood, -ing, -ish, -ness, -ship, -teen, -ty, -ward*;

b) Romanic suffixes: *-tion attention, -ment development, -able/-ible terrible, moveable, -age, -ard, -ance/ence, -ate*;

c) Greek suffixes: *-ist taxist, -ism capitalism, -ize organize*.

There are some native productive suffixes:

Some Native Suffixes

Noun - forming	-er	worker, miner, teacher, painter, etc.
	-ness	coldness, loneliness, loveliness, etc.
	-ing	feeling, meaning, singing, reading, etc
	-dom	freedom, wisdom, kingdom, etc.
	-hood	childhood, manhood, motherhood, etc.
	-ship	friendship, companionship, master-ship, etc.
	-th	length, breadth, health, truth, etc.
Adjective - forming	-ful	careful, joyful, wonderful, sinful, skilful, etc.
	-less	careless, sleepless, cloudless, sense-less, etc.
	-y	cozy, tidy, merry, snowy, showy, etc.
	-ish	English, Spanish, reddish, childish, etc.
	-ly	lonely, lovely, ugly, likely, lordly, etc.
	-en	wooden, woollen, silken, golden, etc.
	-some	handsome, quarrelsome, tiresome, etc.
Verb-forming	-en	widen, redden, darken, sadden, etc.
Adverb-forming	-ly	warmly, hardly, simply, carefully, coldly, etc.

5. Productivity of suffixes:

- a) productive: *-er dancer, -ize specialize, -ly wetly, -ness closeness;*
- b) semi-productive: *-ette kitchenette, -ward sky-ward;*
- c) non-productive: *-ard drunkard, -th length.*

6. Structure:

a) simple: *-er speaker, -ist taxiist*;

b) compound *-ical, ronical, -ation formation, -manship sportsmanship, ably/ibly terribly, reasonably*.

David Crystal's classification of suffixes

Suffixes in English are of two kinds. Most are purely lexical, their primary function being to change the meaning of the base form: examples of these derivational suffixes include *-ness, -ship, and -able*. A few are purely grammatical, their role being to show how the word must be used in a sentence: examples here include plural *-s*, past tense *-ed*, and comparative *-er*. Elements of this second type, which have no lexical meaning, are the inflectional suffixes (or simply, inflections) of the language.

This table shows the commonest derivational English suffixes

Abstract-noun-makers:

- *age frontage, mileage*
- *dom officialdom, stardom*
- *ery drudgery, slavery*
- *ful cupful, spoonful*
- *hood brotherhood, girlhood*
- *ing farming, panelling*
- *ism idealism, racism*
- *ocracy aristocracy*
- *ship friendship, membership*

Adverb-makers:

- *ly quickly, happily*
- *ward(s) northwards, onwards*
- *wise clockwise, lengthwise*

Verb-makers:

- *ate orchestrate, chlorinate*
- *en deafen, ripen*
- *ify beautify, certify*
- *ize/-ise modernize, advertise*

Concrete-noun-makers:

- *eer engineer, racketeer*
- *er teenager, cooker*
- *ess waitress, lioness*
- *ette kitchenette, usherette*
- *let booklet, piglet*
- *ling duckling, underling*
- *ster gangster, gamester*

Nouns from adjectives:

- *ity rapidity, falsity*
- *ness happiness, kindness*

Adjective-/noun-makers:

- *ese Chinese, Portuguese*
- *(i)an republican, Parisian*
- *ist socialist, loyalist*
- *ite socialite, Luddite*

Adjectives from verbs:

- *able drinkable, washable*
- *ive attractive, explosive*

Adjectives from nouns:

- *ed pointed, blue-eyed*
- *esque Kafkaesque*
- *ful useful, successful*
- *(i)al editorial, accidental*
- *ic atomic, Celtic*
- *ish foolish, Swedish*
- *less careless, childless*
- *ly friendly, cowardly*
- *ous ambitious, desirous*
- *y sandy, hairy*

Nouns from verbs:

- *age breakage, wastage*
- *al refusal, revival*
- *ant informant, lubricant*
- *ation exploration, education*
- *ee payee, absentee*
- *er writer, driver*
- *ing building, clothing*
- *ment amazement, equipment*
- *or actor, supervisor*

Prefixation

Prefixation is the formation of words by means of adding a prefix to the stem. In English it is characteristic for forming verbs. The main function of prefixes in English is to change the lexical meaning of the same part of speech, e. g. *happy-unhappy*, *head – overhead*. Prefixes make available to speakers a broad range of supplementary meanings that can be added to those already expressed by simple words alone.

Prefixes can be classified according to different principles:

1. Semantic classification:

- a) negative prefixes, e. g. *in-*, *uninvaluable*, *unhappy*;
- b) prefixes denoting repetition or reversative actions: *de-*, *re-*, *disdecolonize*, *revegetation*, *disconnect*;
- c) prefixes denoting time, space, degree relations: *inter-*, *hyper-*, *ex-*, *pre*, *over-*, *interplanetary*, *hypertension*, *ex-student*, *preelection*, *overdrugging*.

2. Origin of prefixes:

- a) native (Germanic): *un-*, *over-*, *underunhappy*, *overfeed*, *undernourish*;
- b) Romanic: *in-*, *de-*, *ex-*, *reinactive*, *ex-student*, *rewrite*;
- c) Greek: *sympathy*, *hyperhypertension*.

3. The function of prefixes:

- a) convertive prefixes transfer derivatives to a different part of speech in comparison with their original stem: *em-*, *debronze – to embronze*, *bus – to debus*;
- b) non-convertive prefixes: *dis-*, *under-*, *unto agree – to disagree*, *to go – to undergo*, *easy – uneasy*.

4. Stylistic value:

a) stylistically neutral: *un-*, *over-*, *reunnatural*, *oversee*, *resell*;

b) literary-bookish: *ultra-* *ultra-viole*, *bibifocal*.

David Crystal's classification of prefixes

This list gives all the common prefixes in English – though not all the variant forms. Some prefixes appear more than once in the list because they have more than one meaning.

Negation

a- *-theist*, *-moral*

dis- *-obey*, *-believe*

in- *-complete*, *-decisive*

non- *-smoker*, *-medical*

un- *-wise*, *-helpful*

Reversal

de- *-frost*, *-fraud*

dis- *-connect*, *-infect*

un- *-do*, *-mask*

Disparaging

mal- *-treat*, *-function*

mis- *-hear*, *-lead*

pseudo- *-intellectual*

Size or degree

arch- *-duke*, *-enemy*

co- *-habit*, *-pilot*

hyper- *-market*, *-card*

mega- *-loan*, *-merger*

mini- *-skirt*, *-bus*

out- *-class*, *-run*

over- *-worked*, *-flow*

sub- *-normal*, *-conscious*

super- *-market*, *-man*

sur- *-tax*, *-charge*

ultra- *-modern*, *-sound*

under- *-charge*, *-play*

vice- *-chair*, *-president*

Orientation

anti- *-clockwise*, *-social*

auto- *-suggestion*, *-biography*

contra- *-indicate*, *-flow*

counter- *-clockwise*, *-act*

pro- *-socialist*, *-consul*

Location and distance

extra- -terrestrial, -mural
fore- -shore, -leg
inter- -marry, -play
intra- -venous, -national
pan- -African, -American
super- -script, -structure
tele- -scope, -phone
trans- -plant, -atlantic

Time and order

ex- -husband, -president
fore- -warn, -shadow
neo- -Gothic, -classical
paleo- -lithic, -botany
post- -war, -modern
pre- -school, -marital
proto- -type, -European
re- -cycle, -new

Number

bi- -cycle, -lingual
demi- -god, -tasse
di- -oxide, -graph
mono- -rail, -plane
multi- -racial, -purpose
poly- -technic, -gamy
semi- -circle, -detached
tri- -maran, -pod
uni- -sex, -cycle

Grammatical conversion

Verb to adjective

a- -stride, -board

Noun to verb

be- -friend, -witch *en-* -flame,
-danger

Conversion

“Conversion” (n.) a term used in the study of word-formation to refer to the derivational process whereby an item comes to belong to a new word-class without the addition of an affix, e. g. verbs/nouns: *smell/taste/hit/walk/bottle/brake*; adjectives/verbs: *dirty/empty/lower*. Some grammars distinguish between full conversion and partial conversion – the latter being cases where only some of the characteristics of the new word-class are adopted (e.g. *the rich*). Other terms used for this phenomenon, which is very common in English, include ‘zero derivation’ and ‘functional shift’.

Conversion consists in making a new word from some existing word by changing the category of a part of speech, the morphemic shape of the original word remaining unchanged. The new word has a meaning which differs from that of the original one though it can more or less be easily associated with it. It has also a new paradigm peculiar to its new category as a part of speech.

Conversion is universally accepted as one of the major ways of enriching English vocabulary with new words. One of the major arguments for this approach to conversion is the semantic change that regularly accompanies each instance of conversion. Normally, a word changes its syntactic function without any shift in lexical meaning. E. g. both in *yellow leaves* and in *The leaves were turning yellow* the adjective denotes colour. Yet, in *The leaves yellowed* the converted unit no longer denotes colour, but the process of changing colour, so that there is an essential change in meaning.

The change of meaning is even more obvious in such pairs as *hand* > *to hand*, *face* > *to face*, *to go* > *a go*, *to make* > *a make*, etc.

Conversion is a convenient and «easy» way of enriching the vocabulary with new words. It is certainly an advantage to have two (or more) words where there was one, all of them fixed on the same structural and semantic base.

The high productivity of conversion finds its reflection in speech where numerous occasional cases of conversion can be found, which are not registered by dictionaries and which occur momentarily, through the immediate need of the situation. «*If anybody oranges me again tonight, I'll knock his face off*», says the annoyed hero of a story by O'Henry when a shop-assistant offers him oranges (for the tenth time in one night) instead

of peaches for which he is looking («Little Speck in Garnered Fruit»). One is not likely to find the verb to orange in any dictionary, but in this situation it answers the need for brevity, expressiveness and humour.

D. Crystal gives a short classification with examples of all possible conversions:

- verb to noun - *a swim/hit/cheat/ bore/show-off/ drive-in*;
- adjective to noun – *a bitter / natural / final/ monthly / regular / wet*;
- noun to verb – *to bottle / catalogue / oil / brake / referee / bicycle*;
- adjective to verb – *to dirty/empty/dry/ calm down/sober up*;
- noun to adjective – *it's cotton/brick/ reproduction*;
- grammatical word to noun – *too many ifs and buts, that's a must, the how and the why*;
- affix to noun – *ologies and isms*;
- phrase to noun – *a has-been / free-for-all / also-ran / down-and-out*;
- grammatical word to verb - *to down tools/to up and do it*.

The two categories of parts of speech especially affected by conversion are nouns and verbs, so we will look closer to them. Other parts of speech are not entirely unsusceptible to conversion as the following examples show: to down, to out (as in a newspaper heading Diplomatist Outed from Budapest), the ups and downs, the ins and outs, like, n, (as in the like of me and the like of you).

Formation of verbs from nouns

R. S. Ginzburg`s classification:

This is the largest group of words related through conversion. If the noun refers to some object of reality (both animate and inanimate) the converted verb may denote:

1) action characteristic of the object, e. g. *ape n* – *ape v* – ‘imitate in a foolish way’; *butcher n* – *butcher v* – ‘kill animals for food, cut up a killed animal’;

2) instrumental use of the object, e. g. *screw n* – *screw v* – ‘fasten with a screw’; *whip n* – *whip v* – ‘strike with a whip’;

3) acquisition or addition of the object, e. g. *fish n* – *fish v* – ‘catch or try to catch fish’; *coat n* – ‘covering of paint’ – *coat v* – ‘put a coat of paint on’;

4) deprivation of the object, e. g. *dust n* – *dust v* – ‘remove dust from something’; *skin n* – *skin v* – ‘strip off the skin from’; etc.

Antrushina`s classification:

In the group of verbs made from nouns some of the regular semantic associations are as indicated in the following list:

I. The noun is the name of a tool or implement, the verb denotes an action performed by the tool: *to hammer*, *to nail*, *to pin*, *to brush*, *to comb*, *to pencil*.

II. The noun is the name of an animal, the verb denotes an action or aspect of behaviour considered typical of this animal: *to dog*, *to wolf*, *to monkey*, *to ape*, *to fox*, *to rat*. Yet, *to fish* does not mean «to behave like a fish» but «to try to catch fish». The same meaning of hunting activities is conveyed by the verb *to whale* and one of the meanings of *to rat*; the other is «to turn in former, squeal» (sl.).

III. The name of a part of the human body – an action performed by it: *to hand*, *to leg* (sl.), *to eye*, *to elbow*, *to shoulder*,

to nose, to mouth. However, *to face* does not imply doing something by or even with one's face but turning it in a certain direction. *To back* means either «to move backwards» or, in the figurative sense, «to support somebody or something».

IV. The name of a profession or occupation – an activity typical of it: (*to nurse, to cook, to maid, to groom*).

V. The name of a place – the process of occupying the place or of putting smth./smb. in it (*to room, to house, to place, to table, to cage*).

VI. The name of a container – the act of putting smth. within the container (*to can, to bottle, to pocket*).

VII. The name of a meal – the process of taking it (*to lunch, to supper*).

Example:

From numerous characteristics of the dog, only one was chosen for the verb “to dog”:

And what of Charles? I pity any detective who would have to dog him through those twenty months.

(To dog – to follow or track like a dog, especially with hostile intent.)

Formation of nouns from verbs

R.S.Ginzburg`s classification:

Nouns converted from verbs (deverbal substantives). The verb generally referring to an action, the converted noun may denote:

1) instance of the action, e. g. *jump v – jump n* – ‘sudden spring from the ground’; *move v – move n* – ‘a change of position’;

2) agent of the action, e.g. *help v – help n* – ‘a person who helps’; it is of interest to mention that the deverbal personal nouns

denoting the doer are mostly derogatory, e.g. *bore v – bore n – ‘a person that bores’*; *cheat v – cheat n – ‘a person who cheats’*;

3) place of the action, e.g. *drive v – drive n – ‘a path or road along which one drives’*; *walk v – walk n – ‘a place for walking’*;

4) object or result of the action, e.g. *peel v – peel n – ‘the outer skin of fruit or potatoes taken off’*; *find v – find n – ‘something found,’* esp. something valuable or pleasant’; etc.

5) process or state: *sleep, walk*.

*Sometimes nouns are formed from adverbs: *ups and downs*.

Composition

“composition” – in relation to word-formation, the term is used both in the general sense of ‘processes of compounding’, and sometimes in a restricted sense, referring to a particular type of compound.

‘compound words’ – consisting of two or more free morphemes.

This type of word-building, in which new words are produced by combining two or more stems, is one of the three most productive types in Modern English, the other two are conversion and affixation.

Compound words are found in all parts of speech, but the bulk of compounds are nouns and adjectives. Each part of speech is characterised by its set of derivational patterns and their semantic variants. Compound adverbs, pronouns and connectives are represented by an insignificant number of words, e.g. *somewhere, somebody, inside, upright, otherwise, moreover, elsewhere, by means of*, etc. No new compounds are coined on this pattern.

Traditionally three types are distinguished: neutral, morphological and syntactic.

In neutral compounds the process of compounding is realised without any linking elements, by a mere juxtaposition of two stems, as in *blackbird*, *shop-window*, *sunflower*, *bedroom*, *tallboy*, etc. There are three subtypes of neutral compounds depending on the structure of the constituent stems. The examples above represent the subtype which may be described as simple neutral compounds: they consist of simple affixless stems.

Ex: *blackbird*, *shop-window*, *sunflower*, *bedroom*, *tallboy*. These examples represent the subtype which may be described as simple neutral compounds: they consist of simple affixless stems.

Compounds which have affixes in their structure are called derived or derivational compounds. E. g. *absent-mindedness*, *blue-eyed*, *golden-haired*, *broad-shouldered*, *lady-killer*, *film-goer*, *music-lover*, *honey-mooner*, *first-nighter*, *late-comer*, *newcomer*, *early-riser*, *evildoer*. The productivity of this type is confirmed by a considerable number of comparatively recent formations, such as *teenager*, *babysitter*, *strap-hanger*, *fourseater* («car or boat with four seats»), *doubledecker* («a ship or bus with two decks»). Numerous nonce-words are coined on this pattern which is another proof of its high productivity: e. g. *luncher-out* («a person who habitually takes his lunch in restaurants and not at home»).

It follows that the meaning of a compound is made up of the combined lexical meaning of the bases and the structural meaning of the pattern. The semantic centre of the compound is the lexical meaning of the second component modified and restricted by the meaning of the first.

The semantic centres of compounds and the semantic relations embedded in the structural patterns refer compound

words to certain lexico-semantic groups and semantic sets within them as, for example:

1) compound words denoting action described as to its agent, *e. g. sunrise, earthquake, handshake.*

2) compounds denoting action described as to its time or place, *e. g. day-flight, street-fight.*

3) compounds denoting individual objects designed for some goal, *e. g. bird-cage, table-cloth, diving-suit.*

4) compounds denoting objects that are parts of the whole, *e. g. shirt-collar, eye-ball.*

5) compounds denoting active doers, *e.g. book-reader, shoe-maker, globe-trotter.*

Classification

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

- *nouns: baby-moon;*
- *adjectives: power-happy;*
- *adverbs: headfirst;*
- *prepositions: into, within;*
- *numerals: fifty-five.*

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

a) neutral, which are formed by joining together two stems without any joining morpheme: *ball-point;*

b) morphological where components are joined by a linking element: *astrospace, handicraft, sportsman;*

c) syntactical where components are joined by means of form-word stems, *e.g. do-or-die.*

3. According to their structure compounds are subdivided into:

a) compound words proper which consist of two stems: *to job-hunt, trainsick*;

b) compound-affixed words, where besides the stems we have affixes: *earminded, hydro-skimmer, astrophysical*;

c) compound words consisting of three or more stems: *cornflower-blue, singer-songwriter*;

d) compound-shortened words, e. g. *V-day, Eurodollar, Camford*.

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

a) subordinative compounds where one of the components is the semantic centre and the structural centre and the second component is subordinate: *honey-sweet, gold-rich, love-sick, Tom-cat*;

b) coordinative compounds where both components are semantically independent. Here belong such compounds when one person (object) has two functions. Such compounds are called additive: *Anglo-Saxon, woman-doctor*. There are also tautological compounds. They are formed by means of reduplication: *no-no, fifty-fifty* or with the help of rhythmic stems: *criss-cross, walkie-talkie*.

5. According to the meaning:

a) idiomatic (idiomatic compounds are very different in meaning from the corresponding free phrase: *a blackboard* is quite different from *a black board*.)

b) non-idiomatic compounds. (non-idiomatic compounds are not different in their meaning from corresponding free phrases: *airmail, speedometer*.)

David Crystal's classification

Compounds are an important part of the lexicon, but they can be usefully classified into types based on the kind of grammatical meaning they represent. *Popcorn*, for example, can be paraphrased as '*the corn pops*', and the relation of corn to pops is that of subject to verb. The order of the elements (as in this example) does not necessarily correspond to that found in a grammatical sentence. A list of the chief grammatical relations involved follows:

Nouns:

– subject + verb – *sunrise, headache, hangman, popcorn, washing machine, working party, dancing girl*;

– verb + object – *haircut, tax-payer, scarecrow, crime*

– subject + object – *motorcycle, windmill, oil well, gaslight, doorknob, table leg, postman, chairperson*;

– subject + complement ('X is Y' or 'X is like/for Y') – *oak tree, handyman, darkroom, flypaper, goldfish, birdcage, tissue paper, blackboard*;

report, chewing-gum,
window-cleaner, sightseeing;

– verb + adverbial – *living-room* ('live in a room')
playgoer ('go to a play');

Adjectives:

– verb + object – *man-eating, breathtaking*;

– verb + adverbial – *law-abiding, handmade, typewritten, widespread*;

– verbless – *homesick, camera-ready, rock-hard, Franco-German*

There is an interesting formation in which one of the elements does not occur as a separate word. These forms are usually classical in origin, and are linked to the other element of the compound by a linking vowel, usually *-o-*, but sometimes *-aor -i-*. They are traditionally found in the domains of science and scholarship, but have become productive in everyday contexts too, especially in advertising and commerce:

First element:

- *agri-* *-culture, -business*;
- *bio-* *-data, -technology*;
- *micro-* *-chip, -electronics*;
- *Euro-* *-money, -feebleness*;
- *psycho-* *-logy, -analysis*;
- *techno-* *-phobia, -stress*.

Second element:

- *-aholic work-comput-* ;
- *-athon mar-, swim-, read-* ;
- *-matic coffee-, wash-o-* ;
- *-rama sports-a-, plant-o.*

Such forms might well be analysed as affixes, but for the fact that their meaning is much more like that of an element in a compound. *Euromoney*, for example, means ‘European money’; *biodata* means ‘biological data’; *swimathon* means ‘swimming marathon’.

Ways of Forming Compound Words

English compounds can be formed not only by means of composition but also by means of:

- *reduplication: too-too – sentimental;*
- partial conversion from word-groups: *to micky-mouse, can-do;*
- back formation from compound nouns or word-groups: *to fingerprint (fingerprinting), to baby-sit (baby-sitter);*
- analogy: *lie-in* (on the analogy with *sit-in*);
- contrast: *brain-gain* (in contrast to *brain-drain*).

Shortening

Shortening comprises essentially different ways of word creation. It involves transformation of a word-group into a word, and a change of the word-structure resulting in a new lexical item.

The shortening of words also stands apart from the above two-fold division of word-formation. It cannot be regarded as part of either word-derivation or word-composition for the simple reason that neither the derivational base nor the derivational affix can be singled out from the shortened word (e. g. lab, exam, Euratom, V-day, etc.). Nor are there any derivational patterns new shortened words could be formed on by the speaker. Consequently, the shortening of words should not be regarded as a way of word-formation on a par with derivation and compounding.

Here are some examples of informal shortenings:

movie (from moving-picture), gent (from gentleman), specs (from spectacles), circs (from circumstances, e. g. under the circs), lib (from liberty, as in May I take the lib of saying something to you?), cert (from certainty, as in This enterprise is a cert if you have a bit of capital), metrop (from metropol, e. g. Paris is a gay metrop), exhibish (from exhibition), posish (from position).

Types of shortening

Shortenings (or contracted/curtailed words) are produced in two different ways:

1) clipped words – to make a new word from a syllable (rarer, two) of the original word. The word may lose its:

– beginning (as in *phone* made from *telephone*, *fence* from *defence*);

– ending (as in *hols* from *holidays*, *vac* from *vacation*, *props* from *properties*, *ad* from *advertisement*, *zoological garden* – *zoo*);

– both the beginning and ending (as in *flu* from *influenza*, *fridge* from *refrigerator*);

– blendings are the result of conscious creation of words by merging irregular fragments of several words (medicare (from medical care), politician (from pollute and politician, brunch (from breakfast and lunch), smog (from smoke and fog), ballute (from balloon and parachute)).

2) acronyms – to make a new word from the initial letters of a word group (initial shortening).

They are found not only among formal words, such as the ones above, but also among colloquialisms and slang.

Ex: *U.N.O.* ['ju:neu] from the United Nations Organisation, *B.B.C.* from the British Broadcasting Corporation, *M.P.* from Member of Parliament, *I. O. Y.* (a written acknowledgement of debt, made from I owe you), *Interpol* = inter/national police, *SOS* = Save Our Souls.

Both types of shortenings are characteristic of informal speech in general and of uncultivated speech particularly. The history of the American *okay* seems to be rather typical. Originally this initial shortening was spelt *O.K.* and was supposed to stand for “*all correct*”. The purely oral manner in which sounds

were recorded for letters resulted in O.K. whereas it should have been AC. or aysee. Indeed, the ways of words are full of surprises.

Conclusion

Language is a means of formation and accumulation of ideas as reflections of a reality and an exchange of them during the whole life. Language has a quality of sociality by its nature; it is inseparably connected with people who are its founders and users, it grows and develops together with development of a society.

New words in language are created on the certain models - on the types developed in language: with the help of productive word-formation morphemes, affixes, with the help of a composition when two or more bases are united in a single one, by means of conversion. Each of these ways has the typology which depends on the general typological characteristic of language.

Productive word-formation is the most effective means of enriching the vocabulary. The most widely used means are affixation (prefixation mainly for verbs and adjectives, suffixation for nouns and adjectives), conversion (giving the greatest number of new words in verbs and nouns), composition (most productive in nouns and adjectives) and shortening as well.

It is necessary to study word-building processes in English language, because the structure of a word is closely connected with word-formation. In lexicology the problem of word-formation is actual, because of its value in language formation and expansion of lexicon, and various ways of word-formation are frequently used in the English texts and oral speech.

Test

1. What are the main productive ways of word-formation in English?
 - a. conversion, compounding, suffixation
 - b. affixation, conversion, shortening, composition
 - c. composition, blending, derivation
 - d. shortening, affixation, conversion, blending
2. What is meant by “productivity” of word-formation?
 - a. taking part in deriving new words in this particular period of language development
 - b. the ability to produce as many new words as possible
 - c. the most convenient way of word-building
 - d. enriching vocabulary using the easiest way
3. Choose the letter with noun-forming suffixes ONLY:
 - a. -ly; -ty; -ness; -ist
 - b. -ish; -fool; -ship; -dom
 - c. -er; -ing; -th; -hood
 - d. -ed; -able; -y; -less
4. What is the main function of prefixes?
 - a. to change the part of speech
 - b. to change the lexical meaning of the same part of speech
 - c. to change grammatical meaning of a word
 - d. to make antonyms

5. How does conversion work?
- makes a new word from any word by changing the morphemic shape of the original word, but not the part of speech
 - makes a new word from some existing word by changing both the category of a part of speech and the morphemic shape of the original word
 - makes a new word from some existing word by changing the category of a part of speech, the morphemic shape of the original word remaining unchanged
 - making a new word from some existing word by adding suffixes and prefixes
6. What are the main categories of parts of speech especially affected by conversion?
- adjectives and nouns
 - nouns, adverbs and verbs
 - adverbs and nouns
 - nouns and verbs
7. What is a “derivational compound”?
- compounds which have affixes in their structure
 - compounds which have suffixes in their structure
 - compounds which have only one stem
 - compounds which have two or more stems
8. What is the semantic centre of a compound?
- the stem and morpheme
 - the lexical meaning of the second part modified by the meaning of the first
 - the lexical meaning of the first component
 - the grammatical meaning of the second component

9. To what type of shortening does “smog” refer to?
- acronyms
 - clipped (without ending)
 - clipped (without beginning)
 - blending
10. The shortening of words can be regarded as a way of word-formation on a par with...?
- compounding
 - compounding and derivation
 - neither derivation nor compounding
 - derivation

Exercise

Exercise 1. What do the abbreviations in the sentences stand for?

- 1) *NATO* is an alliance of North American and European countries.
- 2) Their *FAQ* page is completely useless. You can never find what you’re looking for.
- 3) She’s very fond of *sci-fi* films. I prefer *biopics*.
- 4) I forgot my *PIN* and couldn’t get into my bank account online.
- 5) Do you believe in *UFOs*?
- 6) Write back *asap*.
- 7) Most of the cafés in town have free *wi-fi*.
- 8) A lot of people now prefer to use *BCE* instead of *BC*.
- 9) He manages to get into the *VIP* lounge at most airports. I don’t know how he does it.
- 10) Where’s the *USB* connection on this laptop? I can’t find it.

Exercise 2. Are the following words adverbs, adjectives or verbs?

- 1) dampen
- 2) friendly
- 3) dearly
- 4) silken
- 5) roughen
- 6) masterly
- 7) kindly

Exercise 3. Make as many new words as you can from each of these words. Use a dictionary if you wish.

1. destroy:
2. produce:
3. popular:
4. fresh:
5. sense:

Exercise 4. Complete each sentence b, using a verb formed from the underlined adjective in sentence a, so that it means the same.

1. a) Before eating this bread, get it warm in the oven for 10 minutes.
b) Before eating this bread, it in the oven for 10 minutes.
2. a) Because of the economic problems, the shops were empty of customers.
b) The economic problems of customers.
3. a) Since her heart attack, my mother takes tablets to make her blood thinner.

- b) Since her heart attack, my mother takes tablets
4. a) Statistics suggest that the gap between rich and poor is getting narrower.
b) Statistics suggest that the gap between rich and poor
5. a) You can't go out until you've made your room tidier.
b) You can't go out until

Exercise 5. Match up the words to make compound nouns.

1 bullet	a marks
2 type	b typing
3 inverted	c point
4 square	d heading
5 font	e capitals
6 quotation	f commas
7 block	g case
8 lower	h brackets
9 touch	i face
10 chapter	j size

Keys

Test: 1. b; 2. a; 3. c; 4. b; 5. c; 6. d; 7. a; 8. b; 9. d; 10. c.

Exercises: 1. 1 – North Atlantic Treaty Organisation; 2 – frequently asked questions; 3 – science fiction, biographical picture (a film about the life of a real person); 4 – personal identification number; 5 – unidentified flying objects; 6 – as soon as possible; 7 – wireless connection for computers or smartphones (wireless fidelity) 8 – before the Common Era, before Christ; 9 – very important person; 10 – universal serial bus.

2. 1 – verb; 2 – adjective; 3 – adverb; 4 – adjective; 5 – verb; 6 – adjective; 7 – adverb and adjective; 8 – verb.
3. 1 – destructive, destructible, indestructible, destroyer, destruct, destruction; 2 – productive, unproductive, productible, productivist, productional, produced...; 3 – popularized, popularly, popularity, popularization, popularise, unpopular...; 4 – freshen, freshening, freshly, freshener, unfresh...; 5 – sensitivity, sensible, sensitiveness, sensibility, sensation, sensitive, senseless...
4. 1 – warm it; 2 – emptied the shops; 3 – to thin her blood; 4 – is narrowing; 5 – you’ve tidied your room.
5. 1 – c; 2 – i; 3 – f; 4 – h; 5 – j; 6 – a; 7 – e; 8 – g; 9 – b; 10 – d.

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3.2. Word-building. Non-productive Models

Clipping

Clipping can be of three types: aphaeresis, syncope, apocope.

Aphaeresis (n.) A term used in comparative philology, and sometimes in modern phonology, to refer to the deletion of an initial sound in a word; often contrasted with syncope and apocope. Examples include the historical loss of /k/ in knife and such contractions as I've. Aphaesis is a type of aphaeresis – the loss of an unstressed vowel at the beginning of a word ('gain). [3]

Aphaeresis (*from Greek means "taking away"*) is the omission of the initial part of the word:

e. g. telephone – phone, omnibus – bus.

Sometimes, however, the shortened word is somewhat modified in meaning or even altered:

e. g. acute (sharp) – cute (pretty, clever), espy (see at a distance) – spy (to try to get secret information).

Note. Some words owe their historical development to aphaeresis as for instance *down* from *adown* which in its turn developed from the Anglo-Saxon *dune* (from the hill, from the down).

Many first names were shortened the aphaeresis way:
e. g. Bess (Elisabeth), Becky (Rebecca) etc.

Syncope (n.) A term used in comparative philology, and sometimes in modern phonology, to refer to the deletion of a vowel within a word; often contrasted with aphaeresis and apocope. Examples include the modern British English pronunciations of such words as secretary / 'sekɹətri /, where American English has / 'sekɹə,teri /. Some authors extend the notion to include internal consonant deletion. [3]

Syncope (*from Greek means “cutting up”*) is the omission of an unstressed middle syllable:

e. g. fantasy – fancy, courtesy – curtsy.

Synocopated words used to be popular with poets:

e. g. e'en – even, ne'er – never

because of purely rhythmical considerations.

Note. Modern poetry seldom if ever resorts to syncope.

Apocope (n.) A term used in comparative philology, and sometimes in modern phonology, to refer to the deletion of the final element in a word; often contrasted with aphaeresis and syncope. Examples include the pronunciation of and as /ən/ or of of as /ə/ in such phrases as snakes and ladders or cup of tea. [3]

Apocope (*from Greek means “cutting off”*) is the omission of the final part of the word. It is the most productive type of shortening. It is mostly through apocope that stylistic synonyms are coined. It is the colloquial layer that profits from apocope:

e. g. gym (gymnasium), specs (spectacles), croc (crocodile).

Proper names are also apocopated:

e. g. Nick (Nicholas), Ed (Edward), Люда (Людмила).

There are some words that are seldom if ever used in their unapocopated form:

e. g. pub for public house, brig for brigantine.

There are not so many words of this type in English:

e. g. Internet, Eurobank.

Cases of a combination of several shortening devices are also possible:

e. g. perambulator – pram (syncope + apocope); refrigerator – fridge (aphaeresis + apocope).

Shortening brings new words in the same part of speech. Most lexical units of this type are nouns.

Shortened verbs (e. g. *rev* – *revolve*, *tab* – *tabulate*) are very rare. Such verbs as *to phone*, *to tot up* (*to sum up*, *total*), *to taxi*, *to vac* come to look like clipped words but are in fact, denominal verbs made through conversion.

Clipped adjectives are also few in number:

e. g. *comfortable* – *comfy*, *awkward* – *awk*, *impossible* – *imposs.*

It is a well-known fact that in the course of time a good many slang clippings have found their way into standard English. Some of them occur both in spoken and written English, others keep only colloquial tinge.

The coining of clipped word-forms may result either in the ousting of one of the words from the vocabulary or in establishing a clear semantic differentiation between the two units. In a few cases the full words become new roots:

e. g. *chapman* – *chap*, *brandywine* – *brandy*.

But in most cases a shortened word exists in the vocabulary together with the longer word from which it is derived and usually has the same lexical meaning differing only in stylistic reference. The question naturally arises whether the shortened and original forms should be considered separate words. Though it is obvious that in the case of semantic difference between a shortened unit and a longer one from which it is derived they can be termed as two distinct words:

e. g. *cabriolet* – *cab*.

Some linguists hold the view that as the two units do not differ in meaning but only in stylistic application, it would be wrong to apply the term word to the shortened unit. In fact, the shortened unit is a word-variant. Other linguists contend that even when the original word and the shortened form are generally used with some difference in style, they are both to be recognized as two distinct words. If this treatment of the process

of word-shortening is accepted, the essential difference between the shortening of words and the usual process of word formation should be pointed out:

– words built by affixation, for example, are of a more complex character both structurally and semantically. Shortened words are structurally simple words and in most cases have the same lexical meaning as longer words from which they are derived;

– there are no structural patterns after which new shortened words could be coined. At any rate, linguistic research has failed to establish any so far.

Lexical abbreviations

The second way of shortening is to make a new word from the initial letters of a word group that is abbreviation.

Lexical abbreviation is the result of shortening of a word or a word-group both in written and oral speech:

– Alphabetical abbreviation (initialism) is a shortening which is read as a succession of the alphabetical readings of the constituent letters:

e. g. BBC (British Broadcasting Corporation), MTV (Music Television), EU (European Union), M.P. (Member of Parliament), WHO (World Health Organisation), AIDS (Acquired Immune Deficiency Syndrome), GMO (Genetically Modified Organisms) etc.;

– Acronymic abbreviation (acronym) is a shortening which is read as a succession of the sounds denoted by the constituent letters, i.e. as if they were an ordinary word:

e. g. UNESCO (United Nations Scientific, and Cultural Organisation), NATO (North Atlantic Treaty Organisation), UNICEF (United Nations International Children's Emergency

Fund), *UNO* (the United Nations Organization), *WASP* (Women's Air Force Service Pilots).

They are used as words and if an abbreviation that has a wide currency is inconvenient for articulation, it is sometimes altered:

e. g. W.R.N.S. (Women's Royal Naval Service) was difficult to pronounce, so it was changed to WRENS.

There are two possible ways of reading acronyms in the English language:

1) the abbreviated written form can be read as though it were an ordinary English word:

e. g. the NATO, the UNESCO, the UNO;

2) the second way of reading acronyms is reading according to the ABC:

e. g. BBC (the British Broadcasting Corporation), G.I. (Government Issue).

Anacronym is an acronym which is no longer perceived by speakers as a shortening: very few people remember what each letter stands for:

e. g. laser (light amplification by stimulated emission of radiation), radar (radio detecting and ranging), scuba (self-contained underwater breathing apparatus), yuppie (young urban professional).

Homoacronym is an acronym which coincides with an English word semantically connected with the thing, person or phenomenon:

e. g. PAWS (Public for Animal Welfare Society), NOW (National Organisation for Women), ASH (Action on Smoking and Health) etc.

Clipped words and Lexical abbreviations possess some peculiarities. They are the following:

– When performing syntactical functions of ordinary words they take on grammatical inflections:

e. g. exams, MPs.

– They may be used with articles:

e. g. a bike, the BBC.

– They may be combined with derivational affixes and used in compounding:

e. g. M.Pess (woman – member of Parliament), hanky from handkerchief/

– Clipped words are characteristic of colloquial speech; lexical abbreviations are used in written speech.

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

– days of the week and months:

e. g. Sun., Tue., Feb., Oct., Dec.;

– states in the USA:

e. g. Alas., CA, TX;

– forms of address:

e. g. Mr., Mrs., Dr.;

– scientific degrees:

e. g. BA, BSc., MA, MSc., MBA, PhD.;

– military ranks:

e. g. Col.;

– units of measurement:

e. g. sec., ft, km.

– Latin abbreviations:

e. g. p.a., i.e., ibid., a.m., cp., viz.

– internet abbreviations:

e. g. BTW, FYI, TIA, AFAIK, TWIMC, MWA.

Blending

Blending (n.) (1) A process found in the analysis of grammatical and lexical constructions, in which two elements which do not normally co-occur, according to the rules of the language, come together within a single linguistic unit (a blend). In grammar, the process is illustrated by such syntactic blends as *It's his job is the problem*, a combination of the sentences *It's his job* and *His job is the problem*. In lexis, 'blending' is a common source of new words through abbreviation (though not all become standard), *e.g. brunch, Interpol and Eurovision*. The term is also used by some psycholinguists for a type of tongue-slip involving the fusion of two target words, *e. g. swurse for swear + curse*. See also loan. (2) A theory within cognitive semantics that seeks to explain how extended analogies and complex novel metaphors are constructed and interpreted; also called conceptual bleeding or conceptual integration. [3]

Blending (telescoping) is the process of merging parts of words into one new word:

e. g. Bollywood < Bombay + Hollywood, antiégé < anti + protégé, brunch < breakfast + lunch, Mathlete < Mathematics + athlete, Smog < slang + language, pollutician < pollute + politician, infanticipate < infant + anticipate.

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

Blending has been known since the 15th c. First blends were of comic or mysterious nature as these were charades for readers or listeners to decode. Telescoped words are found in the works by:

– W. Shakespeare

e. g. trimpherate < triumph + triumvirate,

– E. Spencer

e. g. wrizzle < wrinkle + frizzle.

The term portmanteau word was coined by Lewis Carroll in *Through the Looking Glass* in 1872 to explain some of the words he made up in the nonsense poem *Jabberwocky*:

e. g. galumph < gallop + triumph, chortle < chuckle + snort.

Blending + semantic derivation:

e. g. camouflanguage < camouflage + language

Thematic groups of blends:

– information technologies:

e. g. teleputer < television + computer; webcam < web + camera; netaholic < Internet + alcoholic;

– economics:

e. g. ecolonomics < ecology + economics; freeconomics < free + economics; slowflation < slow + inflation;

– geography:

e. g. Eurabia < Europe + Arabia; Chindia < China + India; Calexico < California + Mexico;

– literature and art:

e. g. dramedy < drama + comedy; fictomercial < fiction + commercial; docusoap < documentary + soap-opera;

– linguistics:

e. g. Spanglish < Spanish + English; Hindlish < Hindi + English; cryptollect < cryptography + dialect; publilect < puberty + dialect.

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 used to be productive in Old English.

Another term for sound interchange is gradation. It is the feature that is characteristic of all synthetic languages. In English sound interchange used to play a certain role in word-building:
e. g. sit – sat, fall – fell; food – feed, tooth – teeth.

Consonant interchange is a more rare case:

e. g. advice – advise.

In other cases both vowel and consonant interchange takes place:

e. g. bath – to bathe, grass – to graze.

Sometimes sound interchange is accompanied by affixation:

e. g. deep – depth, long – length.

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 / Distinctive stress

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:

e. g. 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.

Many English verbs of Latin or French origin are distinguished from the corresponding nouns by the position of the stress:

e. g. 'conduct – to con'duct, 'present – to pre'sent, 'export – to ex'port, 'import – to im'port.

Stress interchange is not restricted to pairs of words consisting of a noun and a verb. Adjectives and adverbs can undergo this process:

e. g. 'frequent – to fre'quent, 'absent – to ab'sent.

Stress distinction is, however, neither productive nor regular. There are many denominal verbs that are forestressed and thus homonymous with the corresponding nouns:

e. g. 'figure – to 'figure, 'programme – to 'programme.

There is a large group of disyllabic loan words that retain the stress on the second syllable both in nouns and verbs:

e. g. ac'count – to ac'count, de'feat – to de'feat.

It is worth noting that stress alone, unaccompanied by any other differentiating factor, does not seem to provide a very effective means of distinguishing words and that is, probably, the reason why oppositions of this kind are neither regular nor productive.

Sound imitation/Reduplication

Reduplication (n.) (red, redup) A term in morphology for a process of repetition whereby the form of a prefix/suffix reflects certain phonological characteristics of the root. This process may be found in Greek, where the initial consonant of the root is reduplicated in certain grammatical contexts (perfective forms). In English the nearest one gets to this is in reduplicative compound words, such as *helter-skelter*, *shilly-shally*. The phonological processes involved in reduplication have

been a particular focus of prosodic morphology, which distinguishes the base form (B) of the reduplication from the repeating element (the reduplicant, R), as well as prefixing and suffixing types. [3]

It is the way of word building when imitating different sounds forms a word. Other terms for sound imitation are onomatopoeia and echoism.

Words coined by this type of word building are made by imitating different kinds of sounds that may be produced by animals, birds, human beings and inanimate objects.

There are some semantic groups of words formed by means of sound imitation:

a) Sounds produced by human beings:

e. g. to whisper, to giggle, to mumble, to sneeze, to whistle etc.

b) Sounds produced by animals, birds, insects:

e. g. to hiss, to buzz, to bark, to moo, to twitter etc.

c) Sounds produced by nature and objects:

e. g. to splash, to rustle, to clatter, to bubble, to ding-dong, to tinkle etc.

Some more examples:

e. g. Dogs bark, cocks cock-a-doodle-doo, ducks quack, frogs croak, cats mew (miaow, meow), cows moo (low).

There is a hypothesis that sounds imitation as a way of word building should be viewed as something much wider than just the production of words by the imitation of purely acoustic phenomena.

Some scholars suggest that words may imitate through their sound form certain acoustic features and qualities of inanimate objects, actions or that the meaning of the word can be regarded as the immediate relation of the sound group to the object. For example *If a young chicken or kitten is described as fluffy*

there seems to be something in the sound of the adjective that conveys softness.

To glance, to glide, to slide, to slip convey the meaning of an easy movement over a slippery surface.

To rush, to dash, to flash render the meaning of brevity, swiftness.

Some scholars have given serious consideration to this theory and speak about it as phonetic motivation. However, it has not yet been properly developed.

Back-formation

Back-formation (n.) A term used in historical studies of morphology to refer to an abnormal type of word-formation where a shorter word is derived deleting an imagined affix from a longer form already present in the language. *Edit*, for example, comes from *editor*, and not the other way round. This derivation presumably took place because native-speakers saw an analogy between *editor* and other words where a normal derivational process had taken place, e. g. *credit/creditor*, *inspect/inspector*, *act/actor*, the nouns being in each case formed from the verbs. The derivation of *edit* thus reverses the expected derivational pattern, hence the term ‘back-formation’. [3]

Back-formation is the process of forming a new word (a neologism) by removing actual or supposed affixes from another word.

If we take, for example, the word *speaker* we reasonably connect it with the verb *to speak*. The existence of a derivative *speaker* suggests that the basic word *speak* also exists. Now, if *speaker* is correlated to *speak*, then *editor* must have the basis, *edit* too. But historically speaking, things are different.

There are words in English which owe their origin to one part of a word being mistaken for some derivative suffix or more rarely a prefix. A word of this kind has often been supposed to imply the existence of a primary word from which it has been derived.

Similarly, the new verb *to burgle* has been created from *burglar*, evidently through reinterpretation on the analogy to *the lie* from *liar*.

Further examples of back formation are:

e. g. to hush from hush, to pettifog from pettifogger, to audit from auditor, to peeve from peevish.

Some more examples:

e. g. Edit – editor, Typewrite – typewriter, Act – action, Revise – revision, Televisе – television, Sing – singer, Housekeep – housekeeper.

These examples are sufficient to show how structural changes taking place in backformation became possible because of semantic changes that preceded them. In the above cases these changes were favoured by contextual environment.

The change of meaning resulted in demotivation, and this paved the way for phonic changes, i.e. assimilation, loss of sound and the like, which in their turn led to morphemic alternations that became meaningful.

Semantic changes often influence the morphological structure by modifying the relations between stems and derivational affixes.

Structural changes, in their turn, depend on the combined effect of demotivation and analogy conditioned by a higher frequency of occurrence of the pattern that serves as model. Provided all other conditions are equal, words following less

frequent structural patterns are readily subjected to changes on the analogy of more frequent patterns.

The process of back-formation has only diachronic relevance. For synchronic approach *butler* – *butle* is equivalent to *painter* – *paint*, so that the present-day speaker may not feel any difference between these relationships. The fact that *butle* is derived from *butler* through misinterpretation is synchronically of no importance. Some modern examples of back-formation are: *e. g. lase (v) – a verb used about the functioning of the apparatus called laser; escalate from escalator; elevate – elevator.*

Cf. also the verbs aggress, automate, enthuse, obsolesce and reminisce.

The most productive type of back-formation in present-day English is derivation of verbs from compounds that have either -er or -ing as their last element. The type will be seen from the following examples:

e. g. turbo-supercharge (v) < turbosupercharger (n).

Other examples of back-formations from compounds are the verbs:

e. g. baby-sit, beachcomb, house-break, house-clean, house-keep, red-bait, tape-record and many others.

The semantic relationship between the prototype and the derivative is regular. *Baby-sit*, for example, means *to act or become employed as a baby-sitter', that is to take care of children for short periods of time while the parents are away from home.* Similarly, *beachcomb* is *'to live or act as a beachcomber'.*

Thus, back-formation involves use of analogy to create forms that are similar to ones already in existence in the language.

Conclusion

It is impossible to overestimate the importance of word-formation in the English language. Knowing the rules of word-building and understanding the meanings of affixes simplify the process of learning English and enrich students' vocabulary. Word-formation is a part in the section "Use of English" in Single State Exam in English, so teachers should pay a lot of attention to it and spend some time drilling students on this aspect.

Test

1. Sound imitation, reduplication, clipping, abbreviation are:
 - a. minor types of word making
 - b. productive ways of word-building
 - c. principal ways of word-building
 - d. ways of making up phraseological units
 - e. ways of changing syntactic pattern and paradigm of words
2. Which of the following words are blendings?
 - a. smog, brunch, Oxbridge
 - b. beggar, to burgle, to edit
 - c. hanky, nighty, radar
 - d. M.P., USA, BBC
 - e. ping-pong, topsy-turvy, walkie-talkie
3. Blending is:
 - a. a combining form
 - b. a common element of words within a word-family
 - c. is the process of merging parts of words into one new word
 - d. derivational morpheme preceding the root

4. The word brunch (breakfast +lunch) was formed with the help of:
 - a. shortening
 - b. sound-interchange
 - c. blending
 - d. conversion
 - e. affixation

5. «Back formation» is:
 - a. Reversion
 - b. Conversion
 - c. Derivation
 - d. Affixation
 - e. Contraction

6. Onomatopoeia is:
 - a. Sound imitation
 - b. Reversion
 - c. Conversion
 - d. Derivation
 - e. Contraction

7. Adj is:
 - a. Clipping
 - b. Blending
 - c. Acronym
 - d. Synonym
 - e. Phoneme

8. The word TV is a case of:
 - a. abbreviation
 - b. clipping
 - c. blending
 - d. antonymy
 - e. homonymy

9. Shortening is...
 - a. a significant subtraction of a word
 - b. a common element of words
 - c. a derived word
 - d. blending
 - e. phraseological unit

10. The formation of a word by cutting off a part of the word:
 - a. Shortening
 - b. Conversion
 - c. Sound imitation
 - d. Derivation
 - e. Word composition

Exercises

Exercise 1. Find shortenings in the jokes and extracts given below and specify the method of their formation.

1. Brown: But, Doc, I got bad eyes! Doctor: Don't worry. We'll put you up front. You won't miss a thing.
2. «How was your guard duty yesterday, Tom?» «O.K. I was remarkably vigilant.»
 «Were you?»
 «Oh, yes. I was so vigilant that I heard at once the relief sergeant approaching my post though I was fast asleep.»

3. «Excuse me, but I'm in a hurry! You've had that phone 20 minutes and not said a word!» «Sir, I'm talking to my wife.»

Exercise 2. The italicized words in the following jokes and extracts are formed by derivation. Write them out in two columns:

A. Those formed with the help of productive affixes.

B. Those formed with the help of non-productive affixes.

Explain the etymology of each borrowed affix.

1. Willie was invited to a party, where *refreshments* were *bountifully* served.

«Won't you have something more, Willie?» the *hostess* said.

«No, thank you,» replied Willie, with an *expression* of great *satisfaction*.» I'm full.»

«Well, then,» smiled the hostess, «put some *delicious* fruit and cakes in your pocket to eat on the way home.»

«No, thank you,» came the rather *startling* response of Willie, «they're full too.»

Exercise 3. Find words from a list of words formed by blending.

Absorption, confrontation, mocamp, flush, streetscape, cloakroom, restorative, souvenir, wetness, vertiport, zebrule, smog, brunch.

Exercise 4. Open the brackets, form verbs.

1. Guar gum also is used in the food industry to ... products like ice cream. (thick)
2. Old Manchester houses are made of red brick... by soot. (black)
3. David spotted the pink silk lampshade in a shop and thought it would ... up the room. (bright)
4. Do we ever stop to think about the importance of the air we ... ? (breath)

5. I'd like to ... this dress for one in a larger size. (change)
6. They ... 100 dollars from a bank account an hour ago. (draw)

Keys

Test: 1. a; 2. a; 3. c; 4. c; 5. d; 6. a; 7. a; 8. b; 9. a; 10. a.

Exercise: 1. Doc – from doctor, the contraction of the end of the word.

In the case of o.K., the abbreviation is of «oll korrekt». Initial abbreviations which are pronounced as a series of letters they are called Abbreviations.

Phone – from telephone, the contraction of the initial part of the word.

2. A) re- word-forming elementx meaning «back to the original place, again,» also with a sense of «undoing,» c.1200, from Old French and directly from Latin re- «again, back, against.»

– **ment** suffix forming nouns, originally from French and representing Latin -mentum, which was added to verb stems sometimes to represent the result or product of the action.

– **full** *non-borrowed*.

– **ess** fem. suffix, from French -esse, from Late Latin -issa, from Greek –issa.

– **ion** suffix forming nouns of state, condition, or action from verbs, from Latin -ionem (nominative -io), sometimes via French -ion.

de- active word-forming element in English and in many words inherited from French and Latin, from Latin de «down, down from, from, off; concerning» (see de), also used as a prefix in Latin usually meaning «down, off, away, from among, down from».

– **ous** word-forming element making adjectives from nouns, meaning «having, full of, having to do with, doing, inclined to,» from Old French -ous, -eux, from Latin –osus.

– **ling** – diminutive word-forming element, early 14c., from Old English -ling a nominal suffix (not originally diminutive), from Proto-Germanic *-linga-; attested in historical Germanic languages as a simple suffix, but probably representing a fusion of the suffixes represented by English -le (cf. icicle, thimble, handle), from Old English -ol, -ul, -el; and -ing, suffix indicating «person or thing of a specific kind or origin;» in masculine nouns also «son of» (cf. farthing, atheling, Old English horing «adulterer, fornicator»).

B) –ly - suffix forming adjectives from nouns and meaning «having qualities of, appropriate to, fitting;» irregularly descended from Old English -lic, from Proto-Germanic *-liko-, related to *likom- «appearance, form» (cf. Old English lich «corpse, body;» see lich, which is a cognate; cf. also like (adj.), with which it is identical).

3. mocamp, streetscape, cloakroom, wetness, vertiport, zebrule, brunch.

4. 1) thicken, 2) blackened, 3) brighten, 4) breathe, 5) exchange, 6) withdrew.

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Part 4. LEXICAL SEMANTICS.

TYPES OF LEXICAL MEANING

4.1. The Concept and Definition of Meaning. Meaning and Use

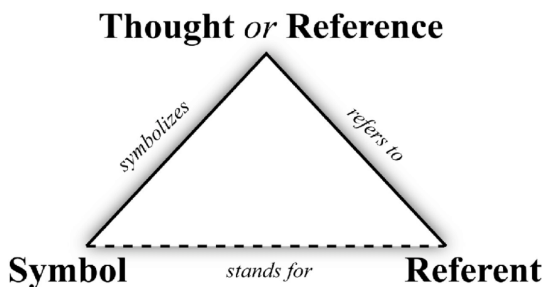
The word is one of the fundamental units of the language. It is a dialectal unity of form and content. Its content or meaning is not identical to the concept, but it can reflect a human representation and is considered as a form of their existence. So, the definition of a word is one of the most difficult in linguistics, because the simplest word has many different aspects: its sound form, its morphological structure, it can occur in different word forms and have different meanings.

A unit that most people would think of as a «single word» can have multiple meanings depending on the association with certain contexts. Thus, the pipe can be any tubular object, musical instrument or smoking device; the arrow can be either on the watch or on the end of the hand. Most of the time we are able to distinguish the intended meaning through the usual process of mental adjustment to context and register.

Meaning is a linguistic category because of a constant and firmly established association between a given piece of extralinguistic material and a certain combination of sounds. This relationship is socio-historically conditioned: it is firmly rooted both in the extralinguistic reality and in the psychology of language speakers.

According to Antrushina G.B., «meaning can be more or less described as a component of the word through which a concept is communicated, in this way endowing the word with the ability of denoting real objects, qualities, actions and abstract notions. The complex and somewhat mysterious relationships between

referent (object, etc. denoted by the word), concept and word are traditionally represented by the following triangle:



By the «symbol» here is meant the word; thought or reference is concept. The dotted line suggests that there is no immediate relation between word and referent: it is established only through the concept. On the other hand, there is a hypothesis that concepts can only find their realisation through words. It seems that thought is dormant till the word wakens it up. It is only when we hear a spoken word or read a printed word that the corresponding concept springs into mind. The mechanism by which concepts (i. e. mental phenomena) are converted into words (i. e. linguistic phenomena) and the reverse process by which a heard or a printed word is converted into a kind of mental picture are not yet understood or described. Probably that is the reason why the process of communication through words, if one gives it some thought, seems nothing short of a miracle». [2; 53]

According to V. V. Vinogradov, «значение слова в большой степени зависит от общественно осознанных и отстоявшихся контекстов его употребления». [3] This means that the semantics of the word is established not merely on the conventional-logical basis as is the case with 'closed' code-like systems: it can be studied and apprehended only against the background

of the lexical-semantic system of language as a whole. Since words are used in verbal communication, they form part and parcel of the speakers' shared knowledge of the language, and as such cannot be torn apart from culture, history, traditions constituting the social consciousness of members of a given speech community.

Word meaning is not homogeneous, but it is made up of various components, which are described as types of meaning. There are 2 types of meaning to be found in words and word forms:

- 1) the grammatical meaning;
- 2) the lexical meaning.

As the world's global language, English has played a very important role in bringing people from different countries closer and closer, thus yielding great mutual understanding. The author argues that the mastering of the grammatical features of English words together with that of their semantic structures helps to make the communication in English successful. The study on English words in terms of grammar and semantics is, therefore, hoped to be of great value to teachers and learners of English as well as translators into and out of English. In this essay, English words are discussed in terms of their meaning, which poses several problems for the teachers, learners and translators.

Definition of meaning

The definition of the meaning is especially difficult due to the complexity of the process by which language and human consciousness serve to reflect the reality and adopt it to human needs. Nowadays there is no universally accepted definition of the meaning, or rather a definition all the basic features of meaning and being simultaneously time operational. The branch of lexicology devoted to the study of meaning is called semasiology.

Meaning is a realization of a notion or a motion by means of definite language system.

The modern approach to semasiology is based on the assumption that the inner form of the word presents a structure which is called the semantic structure of the word. The basic principle of a structural semantic approach is that words do not exist in isolation. The meanings of words are defined through the sense relations they have with other words. There are different approaches to define the meaning of the word.

Referential Approach distinguishes between the three closely connected components with meaning, that is 1) the sound – form of the linguistic sign, 2) the concept underlying this sound form and 3) the referent, i. e. the part or aspect of reality to which the linguistic sign refers. All major works on semantic theory have so far been based on referential concepts of meaning. The best known referential model of meaning is the so-called «Ogden/Richards basic triangle». The sound-form of the linguistic sign [d/\v] is connected with our concept of a bird which it denotes and through it with the referent, i. e. the actual bird. The diagram implies that the meaning is a correlation between the sound-form of a word, the underlying concept and the concrete object it denotes.

The question arise: in what way does the meaning correlate with each element of the triangle and in what relation does meaning stand to each of them?

1. It is easily observed that the sound form of the word is not identical with its meaning. There is no inherent connection between the sound cluster [d/\v] and the meaning of the word *dove*. The connection is conventional and arbitrary. It can be easily proved by comparing the sound forms of different languages

conveying one and the same meaning: *dove, голубь*, ... The words have different sound forms but express the same meaning.

2. The meaning and concept. The meaning of the word though closely connected with the underlying concept is not identical. Concept is a category of human cognition. Concept is the thought of an object that singles out its essential features. Concepts are the result of abstraction and generalization. Thus they are almost the same for the whole of humanity in one and the same period of its historical development. The meanings of words, however, are different in different languages. Compare: “*a building for human habitation*” – house, дом; “*fixed residence of family or household*” – home, дома. These examples show that the concepts expressed by one and the same word in one language can be expressed by two different words in the other language.

3. Distinguishing meaning from the referent is of the utmost importance.

Firstly, meaning is linguistic, whereas the referent is beyond the scope of language. One and the same object can be denoted by more than one word of a different meaning, e. g., the referent “*cat*” be denoted by the words “*cat*”, “*animal*”, “*Tom*”, “*this*”, “*pet*”, etc. All these words have the same referent but different meanings. Besides, there are words that have distinct meaning but do not refer to any existing thing, e. g., mermaid – an imagery sea creature that has the upper body of a woman and a fish tail.

The conclusion is obvious – meaning is not to be identical with any of the three points of the triangle, but closely connected with them.

Functional approach. In recent years a new and entirely different approach to meaning, known as the functional approach, has begun to take shape in linguistics and especially in structural linguistics. The functional approach maintains that the meaning

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

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

The functional approach is sometimes described as contextual as it is based on the analysis of various contexts. That is the context that determines which of the possible meanings of a polysemantic word is used.

Lexical meaning

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

The difference between the lexical and the grammatical components of meaning is not to be sought in the difference of the concepts underlying the two types of meaning, but rather in the way they are conveyed. The concept of plurality, e. g., may be expressed by the lexical meaning of the word plurality; it may also be expressed in the forms of various words irrespective of their lexical meaning, e. g. *boys*, *girls*, *joys* etc. The concept of relation may be expressed by the lexical meaning of the word relation and also by any of the prepositions, e. g. *in*, *on*, *behind* etc.

It follows that by lexical meaning we designate the meaning proper to the given linguistic unit in all its forms and distributions, while by grammatical meaning we designate the meaning proper to sets of word-forms common to all words of a certain class. Both the lexical and the grammatical meaning make up the word-meaning as neither can exist without the other. That can be also observed in the semantic analysis of correlated words in different languages. E. g. the Russian word «сведения» is not semantically identical with the English equivalent information because unlike

the Russian “сведения” the English word does not possess the grammatical meaning of plurality which is part of the semantic structure of the Russian word.

Part – of – Speech meaning

It is usual to classify lexical items into major word-classes (nouns, verbs, adjectives and adverbs) and minor word-classes (articles, prepositions, conjunctions, etc.).

All members of a major word-class share a distinguishing semantic component which though very abstract may be viewed as the lexical component of part-of-speech meaning. For example, the meaning of “*thingness*” or substantiality may be found in all the nouns e. g. *table, love, sugar*, though they possess different grammatical meanings of number, case, etc. It should be noted, however, that the grammatical aspect of the part-of-speech meanings is conveyed as a rule by a set of forms. If we describe the word as a noun we mean to say that it is bound to possess a set of forms expressing the grammatical meaning of number (*table – tables*), case (*boy, boy’s*) and so on. A verb is understood to possess sets of forms expressing, e.g., tense meaning (*worked – works*), mood meaning (*work! – (I) work*) etc.

The part-of-speech meaning of the words that possess only one form, e. g. prepositions, some adverbs, etc., is observed only in their distribution (*to come in (here, there)*). One of the levels at which grammatical meaning operates is that of minor word classes like articles, pronouns, etc. Members of these word classes are generally listed in dictionaries just as other vocabulary items, that belong to major word-classes of lexical items proper (e. g. nouns, verbs, etc.). One criterion for distinguishing these grammatical items from lexical items is in terms of closed and open sets. Grammatical items form closed sets of units usually of small

membership (e. g. the set of modern English pronouns, articles, etc.). New items are practically never added. Lexical items proper belong to open sets which have indeterminately large membership; new lexical items which are constantly coined to fulfil the needs of the speech community are added to these open sets.

The interrelation of the lexical and the grammatical meaning and the role played by each varies in different word-classes and even in different groups of words within one and the same class. In some parts of speech the prevailing component is the grammatical type of meaning. The lexical meaning of prepositions for example is, as a rule, relatively vague (*one of the students, the roof of the house*). The lexical meaning of some prepositions, however, may be comparatively distinct (*in/on, under the table*). In verbs the lexical meaning usually comes to the fore although in some of them, the verb to be, e. g., the grammatical meaning of a linking element prevails (*he works as a teacher and he is a teacher*).

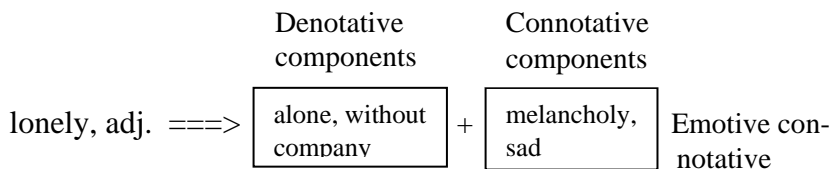
Denotational and Connotation meaning

Proceeding with the semantic analysis we observe that lexical meaning is not homogenous either and may be analysed as including denotational and connotational components.

According to D. Crystal, “Denotation is the “objective (dictionary) relationship between a lexeme and the reality to which it refers to”. [1] As was mentioned above one of the functions of words is to denote things, concepts and so on. Users of a language cannot have any knowledge or thought of the objects or phenomena of the real world around them unless this knowledge is ultimately embodied in words which have essentially the same meaning for all speakers of that language. This is the denotational meaning, i. e. that component of the lexical

meaning which makes communication possible. There is no doubt that a physicist knows more about the atom than a singer does, or that an arctic explorer possesses a much deeper knowledge of what arctic ice is like than a man who has never been in the North. Nevertheless, they use the words *atom*, *Arctic*, *etc.* and understand each other. “The leading semantic component in the semantic structure of a word is usually termed denotative component (also, the term referential component may be used). The denotative component expresses the conceptual content of a word”. [2; 57]

The second component of the lexical meaning is the connotational component, i. e. the emotive charge and the stylistic value of the word. “To give a more or less full picture of the meaning of a word, it is necessary to include in the scheme of analysis additional semantic components which are termed connotations or connotative components”. [2; 57] “Connotation refers to the personal aspect of lexical meaning, often emotional associations which a lexeme brings to mind”. [1]



Emotional charge and stylistic reference

Stylistic reference and emotive charge of words are closely connected and to a certain degree interdependent. As a rule stylistically coloured words, i.e. words belonging to all stylistic layers except the neutral style are observed to possess a considerable emotive charge. That can be proved by comparing stylistically labelled words with their neutral synonyms. The colloquial words *daddy*, *mammy* are more emotional than

the neutral *father, mother*; the slang words *mum, bob* are undoubtedly more expressive than their neutral counter parts *silent, shilling*, the poetic *yon* and *steed* carry a noticeably heavier emotive charge than their neutral synonyms *there* and *horse*. Words of neutral style, however, may also differ in the degree of emotive charge. We see, e. g., that the words *large, big, tremendous*, though equally neutral as to their stylistic reference are not identical as far as their emotive charge is concerned.

Grammatical 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.

It is more or less universally recognised that word-meaning is not homogeneous but is made up of various components the combination and the interrelation of which determine to a great extent the inner facet of the word. These components are usually described as types of meaning. The two main types of meaning that are readily observed are the grammatical and the lexical meanings to be found in words and word-forms.

We notice, e.g., that word-forms, such as *girls, winters, joys, tables* etc. though denoting widely different objects of reality have something in common. This common element is the grammatical meaning of plurality which can be found in all of them.

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

In a broad sense it may be argued that linguists who make a distinction between lexical and grammatical meaning are, in fact, making a distinction between the functional (linguistic) meaning which operates at various levels as the interrelation of various linguistic units and referential (conceptual) meaning as the interrelation of linguistic units and referents (or concepts).

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

It follows that a certain component of the meaning of a word is described when you identify it as a part of speech, since different parts of speech are distributionally different (cf. *my work* and *I work*).

Conclusion

Thus, in this work, the meaning of the word is considered as closely related, but not identical to either the sound form of the word or its referent.

The two main types of word meanings are grammatical and lexical meanings present in all words. The relationship of these two types of meanings may be different in different groups of words. Lexical meaning is considered as having denotational and connotational components. The denotation component is actually what makes communication possible. The connotation component includes a stylistic reference and an emotional charge inherent in the word as a linguistic unit in a given language system. The subjective emotional meanings acquired by words in speech

lie outside the semantic structure of words, since they can vary from speaker to speaker, but are not inherent in words as units of language.

Test

1. The meaning is ...
 - a. a realization of a notion or a motion by means of definite language system
 - b. the basic principle of a structural semantic approach
 - c. the difference between the lexical and the grammatical components
2. What may be described as the component of meaning proper to the word as a linguistic unit?
 - a. idiom
 - b. lexical meaning
 - c. grammatical meaning
3. «... of the words that possess only one form, e. g. prepositions, some adverbs, etc., is observed only in their distribution (to come in (here, there))». What is this about?
 - a. emotive charge
 - b. metaphor
 - c. the part-of-speech meaning
4. «Значение слова в большой степени зависит от общественно осознанных и отстоявшихся контекстов его употребления». Which of the following authors owns the phrase?
 - a. В. В. Виноградов
 - b. Н. Б. Гвишиани
 - c. А. И. Смирницкий

5. Connotational component is ...
 - a. the definition of meaning
 - b. the component which makes communication possible
 - c. emotive charge and the stylistic value of the word

6. Who created the “basic triangle”?
 - a. David Crystal
 - b. Antrushina G.B.
 - c. Ogden and Richards

7. Continue the phrase: “meaning can be more or less described as a component of the word through...”
 - a. which a concept is communicated
 - b. the denotative meaning
 - c. its own definition

8. What is “denotation”?
 - a. the “objective (dictionary) relationship between a lexeme and the reality to which it refers to
 - b. the personal aspect of lexical meaning, often emotional associations which a lexeme brings to mind
 - c. linguistic category because of a constant and firmly established association between a given piece of extralinguistic material and a certain combination of sounds

9. “Probably that is the reason why the process of communication through words, if one gives it some thought, seems nothing short of a miracle”. Which of the following authors owns the phrase?
 - a. D. Crystal
 - b. Antrushina G. B.
 - c. Vinogradov V.V.

10. A linguistic category because of a constant and firmly established association between a given piece of extralinguistic material and a certain combination of sounds is ...

- a. meaning
- b. idiom
- c. semantics

Exercises

Exercise 1. Fill in the gaps with words from the box. Note that each word has multiple meanings. Explain the contextual meaning of the words.

break	book	mean	fine
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- 1. a) «Everything's just _____, thanks!»
b) My dad got a parking _____ yesterday...
- 2. a) Animals are usually afraid of _____.
b) We had to _____ the secretary.
- 3. a) Nick is too _____ to buy her a ring.
b) *Do you _____ he is her husband?*
- 4. a) Don't you dare to _____ your arm before the competition!
b) I need a _____ from studying.
- 5. a) Please, give me your _____. I have nothing to read.
b) I would like to _____ a room.

Exercise 2. Choose the correct word: *house* or *home*.

- 1. I live in Russia. This is my ...
- 2. What do you see there? – I see a new ...
- 3. John is from Canada. It's his ...
- 4. Where do you usually go after classes? – I go ...
- 5. My best friend lives near my ...

6. How many rooms are there in your ... ?
7. Will you draw a ... of your dream?

Exercise 3. Match the synonyms

- | | |
|---------------|--------------|
| 1. Mother | a. Nasty |
| 2. Large | b. Wonderful |
| 3. Excellent | c. Mommy |
| 4. Disgusting | d. Slim |
| 5. Thin | e. Enormous |

Exercise 4. Complete the pairs of sentences with the nouns in the box. The same noun is used in each pair of sentences, once in its singular and once in its plural form.

experience good honour ground pain

1. It has been an _____ to work with you.
She has an _____ degree in geography.
2. I have a terrible _____ in my chest.
I took great _____ to make him welcome.
3. The vicar was a kind man, and did a lot of _____ during his life.
There is a wide range of electrical _____ on sale in the shop.
4. Don't sit on the grass. The _____ is still wet.
I trust John. I have good _____ for believing him.
5. We need a person with relevant _____ to fill the post.
He wrote a book about his _____ whilst crossing Africa on foot.

Exercise 5. Which of these words reflect denotational and connotation meaning of the word before the biennium? Use the letters D or C for the answers.

1. Lonely: alone ... ; melancholy
2. Notorious: for criminal acts ...; widely known
3. To glare: steadily ...; to look
4. To shiver: to tremble ... ; with the cold
5. To glance: to look ... ; briefly

Keys

Test: 1. a; 2. b; 3. c; 4. a; 5. c; 6. c; 7. a; 8. a; 9. b; 10. a.

Exercises: 1. 1) fine, 2) fire, 3) mean, 4) break, 5) book

2. 1) home, 2) house, 3) home, 4) home, 5) house, 6) house, 7) house.

3. 1) c, 2) e, 3) b, 4) a, 5) d.

4. 1) honour, honours, 2) pain, pains, 3) good, goods, 4) ground, grounds, 5) experience, experiences.

5. 1) D;C, 2) C;D, 3) C;D, 4) D;C, 5) D;C.

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4.2. Denotative and Connotative Meaning.

Types of Meaning in Russian and Foreign Linguistic Tradition

What is denotation and connotation

According to V.V. Eliseeva, the lexical meaning of a word performs such tasks as semantic unification and expression of the general conceptual idea of words. Lexical generality of words is, as a rule, in the root morpheme – the carrier of the conceptual idea. The lexical meaning, therefore, represents the semantic side of the word and is devoid of a standard expression.

According to the classical definition of V.V. Vinogradov, the lexical meaning of the word is «предметно-вещественное содержание, оформленное по законам грамматики данного языка и являющееся элементом общей семантической системы словаря этого языка».

The lexical meaning of each individual lexico-semantic variant of a word represents a complex unity. It is convenient to consider the composition of its components using the above principle of dividing speech information into information that is the subject of the message, but not related to the act of communication, and information related to the conditions and participants of communication. Then the denotative meaning of the word naming the concept corresponds to the first part of the information. Through the concept, which, as is known from the theory of reflection, reflects reality, denotative meaning

correlates with non-linguistic reality. The second part of the message, related to the conditions and participants of communication, corresponds to the connotation, which includes emotional, evaluative, expressive and stylistic components of meaning. The first part is mandatory, the second – connotation – optional.

Denotative meaning is the basic meaning of a word, which refers to objects of extra linguistic reality in a direct way and reflects their actual relations.

Connotative meaning comes into being when the word is “stretched out” semantically to cover new facts and extra linguistic phenomena. **When the speaker uses the word metaphorically he extends its content.** The metaphorical use is based on certain similarities observed by the speaker. For example, the word “*sweet*” means not only taste, but pleasant, attractive.

The leading semantic component in the semantic structure of a word is usually termed denotative component, which expresses the conceptual content of a word.

Some examples of denotative components of some English adjectives and verbs:

Lonely, adj. – alone, without company;

Notorious, adj. – widely known;

To glare, v. – to look;

To glance, v. – to look;

To shiver, v. – to tremble.

The definitions given in the right column only partially and incompletely describe the meanings of their corresponding words.

To give a more or less full picture of the meaning of a word, it is necessary to include in the scheme of analysis additional semantic components, which are termed connotations or connotative components.

Let us complete the semantic structures of the words given above introducing connotative components.

Lonely, adj. – alone in a sad, melancholic way.

Notorious, adj. – widely known for criminal acts or bad traits of character.

To glare, v. – to look steadily or to look in anger.

To glance, v. – to look briefly.

To shiver, v. – to tremble lastingly or to tremble with the cold.

These examples show how by singling out denotative and connotative components one can get a sufficiently clear picture of what the word really means. The schemes presenting the semantic structures of *glare*, *shiver* also show that a meaning can have two or more connotative components.

The definition of denotative and connotative meaning was also given in “The Cambridge encyclopedia of the English language” by D. Crystal:

A denotation is the objective relationship between a lexeme and the reality to which it refers: so, the denotation of *spectacles* is the object which balances on our nose in front of the eyes; and the denotation of *purple* is a colour with certain definable physical characteristics. A denotation identifies the central aspect of lexical meaning, which everyone would agree about – hence, the concept of a ‘dictionary definition’.

By contrast, connotation refers to the personal aspect of lexical meaning – often, the emotional associations which a lexeme incidentally brings to mind. So, for many people, *bus* has such connotations as ‘cheapness’ and ‘convenience’; for others, ‘discomfort’ and ‘inconvenience’; for many children, it connotes ‘school’; and for many American adults, in this connection, it has a political overtone (because of the 1960s policy in the USA

of ‘bussing’ children to school as a means of promoting social integration in ethnically divided urban communities). Connotations vary according to the experience of individuals, and are to some degree unpredictable. Connotations can play an important role in explaining the way in which lexemes are used. A group of synonyms, for example, cannot by definition be distinguished in terms of their denotation, but they usually display noticeable differences of connotation, as in the case of *car*, *automobile*, *runabout*, *buggy*, *banger*, *bus*, *hot rod*, *jalopy*, *old crock*, *racers*, and so on.

Classifications of connotations

Classification of connotations given by G.B. Antrushina:

1. The connotation of degree or intensity.

To surprise – to astonish – to amaze – to astound.

To shout – to yell – to bellow – to roar.

To like – to admire – to love – to adore – to worship.

2. The connotation of duration.

To stare – to glare – to gaze – to glance – to peep – to peer.

To flash (brief) – to blaze (lasting).

To shudder (brief) – to shiver (lasting).

To say (brief) – to talk, to speak (lasting).

3. Emotive connotations.

To stare – to glare – to gaze.

Alone – single – lonely – solitary (alone – the absence of company; lonely – the feeling of melancholy; single – only one of something).

To tremble – to shiver – to shudder – to shake (shudder is often associated with the emotion of fear, horror or disgust).

One should be warned against confusing words with emotive connotations and words with emotive denotative

meanings, e. g. *to love – to admire – to adore – to worship; angry – furious – enraged*. Emotion is expressed by the leading semantic component whereas in the former it is an accompanying, subsidiary characteristic.

4. The evaluative connotations. They show speaker's attitude towards the referent, labelling it as good or bad.

Well-known – famous – notorious – celebrated (notorious has a negative evaluative connotation and celebrated the positive one).

To produce – to create – to manufacture – to fabricate (to create characterizes the process as inspired and noble while to manufacture means "to produce in a mechanical way without inspiration or originality". So, to create has a positive meaning and to manufacture – the negative one).

5. The causative connotation.

To sparkle – to glitter. One's eyes sparkle with positive emotions and glitter with negative emotions. (Her eyes sparkled with amusement, his eyes glittered with rage).

To blush – to redden. These verbs represent similar case: people mostly blush from modesty or embarrassment, but usually redden from anger or indignation.

6. The connotation of manner.

To stroll – to stride – to trot – to pace – to swagger – to stumble. These all verbs denote different ways and types of walking, encoding in their semantic structures the length of pace, tempo, purposefulness or lack of purpose.

To peep – to peer. To peep means to look at somebody or something furtively; to peer means to look at somebody or something with difficulty or strain.

To like – to admire – to love – to adore – to worship. These words differentiated not only by the connotation of intensity,

but also by the connotation of manner. Each of them describes a feeling of a different type, and not only of different intensity.

7. The connotation of attendant features.

Pretty – handsome – beautiful. Each of them describes a special type of human beauty: beautiful is mostly associated with classical features and a perfect figure, handsome with a tall stature, a certain robustness and fine proportions, pretty with small delicate features and a fresh complexion.

8. The connotation of attendant circumstances.

Verbs *to peep* and *to peer* have already been mentioned. They are differentiated by connotations of duration and manner. But there is some other curious peculiarity in their semantic structures. Let us consider their typical contexts.

One *peeps* at smb./smth. through a hole, crack or opening, from behind a screen, a half-closed door, a newspaper, etc.

One *peers* at smb./smth. in darkness, through the fog, through dimmed glasses or windows, from a great distance. So, in the semantic structure of *to peer* are encoded circumstances preventing one from seeing clearly.

9. Stylistic connotations. This type of connotations is the subject to further classification, namely: colloquial, slang, dialect, learned, poetic, terminological, archaic.

Here are some examples of synonyms which are differentiated by stylistic connotations. The word in brackets starting each group shows the denotation of the synonyms.

(Meal). *Snack, bite* (coll.), *snap* (dial.), *repast, refreshment, feast* (formal) These synonyms besides stylistic connotations, have the connotations of attendant features.

Snack, bite, snap all denote a frugal meal taken in a hurry; *refreshment* is also a light meal; *feast* is a rich or abundant meal.

(Girl). *Girlie* (coll.), *lass*, *lassie* (dial.), *bird*, *birdie*, *jane*, *fluff*, *skirt* (sl.), *maiden* (poet.), *damsel* (arch.)

(To leave). *To be off*, *to clear out* (coll.), *to beat it*, *to hoof it*, *to take the air* (sl.), *to depart*, *to retire*, *to withdraw* (formal).

Classification of connotations by L. Bloomfield

L. Bloomfield distinguished the following types of connotations:

- Depending on the social stratum of the speaker (the speech of a tramp is rude and vulgar, the speech of a villager is simple but poetic, the speech of the privileged class is too mannered and formal);
- Depending on the locality in which the speaker lives, that is, local connotations (a special flavor of Scottish and Irish turns; preservation archaic forms in some language collectives);
- Depending on the professional activity of the speaker (carefree sounding of nautical terms, the sophistication and accuracy of legal terms, the coarseness of terms of declassified elements);
- Depending on the stylistic affiliation (connotations of book forms, each of which has its own equivalent in colloquial speech, and connotations of slang forms);
- Connotations of borrowed language forms, most often indicating the speaker's attitude towards foreigners.

This classification is mainly based on conditions that go beyond linguistics, namely the use of words in a specific situation, as well as in a specific geographical area. The author points to the the fact that the phenomenon of connotation takes place not only in language, but also directly relates to such areas as cultural studies, ethnology, geography, sociology, etc.

Classification of connotations by I.V. Arnold

I. V. Arnold identifies the following types of connotations: 1) stylistic; 2) emotional, or affective; 3) evaluative; 4) expressive, or intensifying.

Stylistic connotations reflect associations that arise in situations in which the word is pronounced: in certain social circumstances (formal, informal, etc.), in social relations between interlocutors (polite, rude, etc.), in the type and purpose of the utterance (scientific literature, poetry, official documents, etc.).

Emotional connotations are respectively related with emotional contexts, in which the word is used, or if the word in question contains an emotional component in its denotative meaning.

Evaluative connotations indicate the speaker's attitude to the situation, express approval or disapproval.

Expressive (intensifying, emphatic) connotations are contained in words that emphasize or enhance something, for example, *magnificent*, *gorgeous*, *splendid*, *superb*.

The author emphasizes that this classification is not perfect and complete, but it is it is most convenient for practical analysis. One of the difficulties in determining connotations is, for example, the question of the evaluative component of words related to ideology and political trends; The connotations of such words, according to I. V. Arnold, should be considered separately. In contrast to the classification of L. Bloomfield the classification of I. V. Arnold is based on linguistic indicators, namely, on the role that the connotative meaning of a word can play in a particular utterance.

Types of meanings in different linguistic traditions

Classification of lexical meaning in Russian language.

Classification by V.V. Vinogradov

Considering the types of meanings in the Russian language, we cannot but resort to Vinogradov's work «The main types of lexical meanings», to which many linguists turn and use the proposed classification.

According to the Vinogradov's classification the meaning of a word can be: nominative, nominative-derivative, collocationally and collocationally conditioned and phraseologically bound.

Nominative meaning is the meaning, which is directed to «objects», phenomena, actions and qualities of reality (including the inner life of a person here) and reflecting their public understanding. The nominative meaning of the word is the support and socially conscious foundation of all its other meanings and applications. The main nominative meanings of words, especially those that belong to the main vocabulary, are very stable.

Basically, the circle of use of the nominative meaning of the word corresponds to the connections and relationships of the objects themselves, processes and phenomena of the real world, for example: *пить воду, вино, квас, молоко; каменный дом, фундамент; стихосложение.*

In the language system, the nominative-derivative meaning of a word (as well as terminological, scientific) cannot be divorced from the main one. This type of meaning directly reflects the objects, but is assigned to a certain grammatical form (i. e. the word «*капля*» has the nominative-derivative meaning «*жидкое лекарство, применяемое по числу капель*» – «*капли*»).

Phraseologically bound – it is implemented in combination with a strictly limited range of words, the use is not due to logical relationships, but to the laws of functioning in the language.

The ranks of phraseologically conditioned words cannot be expanded – the norms of word usage are violated. The word *отвратить* means «помешать осуществлению чего-либо, предотвратить» and can be used with the certain number of words such as *опасность, неприятность, беда, страдание, угроза* (*отвратить опасность, отвратить беду и т. д.*). One cannot use this word in the combination like *отвратить радость, отвратить события*. Words *влячить, блудный, чреватый* can be used only in collocations *влячить жалкое существование, блудный сын, чреватый последствиями*.

Syntactically conditioned is a figurative meaning that appears in a word when performing an unusual function for it in a sentence. («А ты шляпа», «ты – молодец»). We use words *шляпа, молодец* as a predicate and cannot use them as a subject: «Шляпа вошел в комнату»).

Structurally conditioned meaning requires certain grammatical constructions for its disclosure. For example, a small number of verbs of the internal state, emotional and volitional experience – *плакаться, сетовать, жаловаться* and some others – usually express their meaning in combinations with the preposition *на* and the accusative case of the real, denoting the object of the corresponding state or experience. So, the direct nominative meaning of the verb *плакаться* (as well as its synonyms, with which it is defined, – *жаловаться, сетовать*) constructively conditioned. Usually this verb goes with such nouns as *судьба, несчастье* etc.

**Types of meanings in English language.
Classification by G. Leech**

In addition to the generally accepted grammatical and lexical meanings, Leech also highlights conceptual (denotative), connotative, affective, social, reflected, collocative, thematic meanings.

1. Conceptual meaning or sence		Logical, cognitive, or denotative content	<i>Woman</i> can be specified with + human + adult – male
Associative meaning	2. Connotative meaning	What is communicated by virtue of what language refers to	<i>Woman</i> has additional properties as + Having a womb + Subject to maternal instinct + Experienced in cookery
	3. Social meaning	What is communicated of the social circumstances of language use	<i>Domicile</i> (very formal, official) <i>Residence</i> (formal) <i>Abode</i> (poetic) <i>Home</i> (general)
	4. Affective meaning	What is communicated of the feelings and attitudes of the speaker/writer	Scaling our remarks according to politeness: <i>“I’m terribly sorry to interrupt, but I wonder if you would be so</i>

			<p><i>kind as to lower your voices a little.</i>”</p> <p>Or:</p> <p><i>“Will you belt up.”</i>”</p>
	5. Reflected meaning	<p>What is communicated through association with another sense of the same expression</p>	<p><i>“Are limbs so dear-achieved, are sides, // Full-nerved – still warm – too hard to stir?”</i></p> <p>In these lines an author overtly uses the word <i>dear</i> in the sense ‘expensively’, but also alludes, one feels in the context of the poem, to the sense ‘beloved’</p>
	6. Collocative meaning	<p>What is communicated through association with words which tend to occur in the environment of another word</p>	<p><i>Pretty</i> and <i>handsome</i></p> <p><i>Handsome</i> woman and <i>pretty</i> woman are both acceptable, although they suggest a different kind of attractiveness because of the</p>

			collocative associations of the two adjectives
7. Thematic meaning		What is communicated by the way in which the message is organized in terms of order and emphasis	<i>I like Danish cheese best.</i> Or <i>It's Danish cheese that I like best</i>

Conclusion

The study of connotative meanings of words along with denotative ones plays an important role in mastering a foreign language and its deeper understanding. While in the native language at the level of intuition, we catch the smallest shades of meaning and can adequately respond to them, in a foreign language, difficulties may arise in mutual understanding if we do not know the connotative meanings of words. In addition, the identification of such meanings in the selection of synonyms allows you to significantly expand the vocabulary and enrich foreign speech.

This is especially important in cases where foreign realities do not coincide with native ones. For example, the word bob – the colloquial name of a shilling – cannot be used in official speech, as it carries a connotation of ease and friendly conversation. A Russian-speaking person, not knowing such nuances, can get into an awkward situation.

All of the above allows us to conclude that when studying new lexical units in foreign language classes, it is necessary to pay attention to their possible connotative meanings. This will allow

students not only to better prepare for competent speech in a foreign language, but also significantly deepen their knowledge of the language and culture of the country being studied.

Test

1. How we can also name *connotative* meaning?
 - a. Referential
 - b. Nominative
 - c. Factual
 - d. Nominative – derivative
2. What does *evaluative connotation* mean?
 - a. It shows the attitude of a speaker towards the subject of conversation
 - b. It means the connotation which shows duration
 - c. This connotation helps us to show the manner of doing something
 - d. It shows intensity
3. Who made a classification of connotations based on degree/ intensity/ duration/ attitude?
 - a. V.V. Vinogradov
 - b. L. Bloomfield
 - c. G.B. Antrushina
 - d. A. Cowie
4. What meaning has combination *burning question*?
 - a. Phraseologically bound meaning
 - b. Nominative meaning
 - c. Nominative – derivative meaning
 - d. Structurally conditioned meaning

5. What is *syntactically conditioned meaning*?
- Basic meaning, refers to objects of extralinguistic reality in a direct way and reflects their actual relations
 - (transferred meaning + metaphorization) comes into being when the word is ‘stretched out’ semantically to cover new facts and extralinguistic phenomena
 - a figurative meaning that appears in a word when performing an unusual function for it in a sentence
 - meaning, which is implemented in combination with a strictly limited range of words
6. How many meanings distinguishes G. Leech?
- Four
 - Seven
 - Five
 - Eleven
7. “But Mr. Heathcliff forms a singular contrast to his *abode* and style of living.” Here is used the word *abode* instead of *home*. Which type of meaning has this word according to Leech’s classification?
- Social meaning
 - Thematic meaning
 - Connotative meaning
 - Reflected meaning
8. According to V.V. Eleseeva, what performs such tasks as semantic unification and expression of the general conceptual idea of words?
- Grammatical meaning
 - Denotative meaning
 - Connotative meaning
 - Lexical meaning

9. What relates to the characteristic of connotation? (2 answers)
- includes emotional, evaluative, expressive and stylistic components of meaning
 - optional
 - obligatory
 - reflects reality
10. What types of connotations identifies I.V. Arnold?
- Depending on social stratum, locality, professional activity etc.
 - Social, collocative, affective, thematic
 - Stylistic, evaluative, emotional, expressive
 - Distributional, differential, emotional, associative

Exercises

Exercise 1. Read each list of words below. Each word has a different connotation, but has the same general denotation. Decide what the general denotation is for each group.

- 1) Slim, anorexic, thin, bony, slender.
- 2) Vintage, old, decrepit, ancient, antique.
- 3) Giggle, chuckle, laugh, grin, cackle.
- 4) Depressed, melancholic, upset, sorrowful, sad.
- 5) Thrifty, economical, penny pincher, cheap skate, frugal.

Exercise 2. Define the meaning of the words in the following sentences.

- 1) I lost my *key* so I could not have entered my house until my sister came. The *key* feature of this gadget – you can do everything on a distance.
- 2) Open your *mouth* so I can see the teeth. Do you want to come to the *mouth* of the river with me?

- 3) The *hand* of the clock pointed at 12. He was holding a little kitten in his *hands*.
- 4) My father is a *head* of the state and who is yours? My *head* is aching every time I do math exercises.

Exercise 3. In each of the following sentences, the italicized word has a neutral connotation. For each word in italics, list two synonyms (words with similar denotations): one with a negative connotation and the other with a positive connotation.

- 1) I recognized the familiar *smell* of my roommate's cooking.
- 2) Dolly's interest in modelling ships has turned into a *hobby*.
- 3) In a *stealthy* way, Mike moved into the lawyer's chambers.
- 4) The teacher was mildly intimidated by Roger's *assertive* behavior.

Keys

Test: 1. d; 2. a; 3. c; 4. a; 5. c; 6. b; 7. a; 8. d; 9. a, b; 10. c.

Exercises: 1. 1) thin, 2) old, 3) laugh, 4) sad, 5) thrifty.

2. 1) denotative, connotative, 2) denotative, connotative, 3) connotative, denotative, 4) connotative, denotative.

3. 1) negative: stench, positive: aroma, 2) obsession, positive: avocation, 3) negative: sneaky, positive: cunning, 4) negative: bossy, positive: confident

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4.3. Semantic Change: Extension and Narrowing of Meaning

How words develop new meanings

The first group of causes is traditionally termed historical or extra-linguistic.

Different kinds of changes in a nation's social life, in its culture, knowledge, technology, arts lead to gaps appearing in the vocabulary which beg to be filled. Newly created objects, new concepts and phenomena must be named. We already know of two ways for providing new names for newly created concepts: making new words (word-building) and borrowing foreign ones. One more way of filling such vocabulary gaps is by applying some old word to a new object or notion.

When the first textile factories appeared in England, the old word *mill* was applied to these early industrial enterprises. In this way, *mill* (a Latin borrowing of the first century B. C.) added a new meaning to its former meaning «a building in which corn is ground into flour». The new meaning was «textile factory».

A similar case is the word *carriage* which had (and still has) the meaning «a vehicle drawn by horses», but, with the first appearance of railways in England, it received a new meaning, that of «a railway car».

The history of English nouns describing different parts of a theatre may also serve as a good illustration of how well-established words can be used to denote newly-created objects and phenomena. The words *stalls*, *box*, *pit*, *circle* had existed for a long time before the first theatres appeared in England. With their appearance, the gaps in the vocabulary were easily filled by these widely used words which, as a result, developed new meanings. [1]

New meanings can also be developed due to linguistic factors (the second group of causes).

Some changes of meaning are due to what may be described as purely linguistic causes, i. e. factors acting within the language system. The commonest form which this influence takes is the so-called ellipsis. In a phrase made up of two words one of these is omitted and its meaning is transferred to its partner. The verb to starve, e. g., in Old English (OE. *steorfan*) had the meaning 'to die' and was habitually used in collocation with the word hunger (ME. *sterven of hunger*). Already in the 16th century the verb itself acquired the meaning 'to die of hunger'. Similar semantic changes may be observed in Modern English when the meaning of one word is transferred to another because they habitually occur together in speech.

Another linguistic cause is discrimination of synonyms which can be illustrated by the semantic development of a number of words. The word *land*, e.g., in Old English (OE. *land*) meant both 'solid part of earth's surface' and 'the territory of a nation'. When in the Middle English period the word *country* (OFr. *contree*) was borrowed as its synonym, the meaning of the word *land* was

somewhat altered and ‘the territory of a nation’ came to be denoted mainly by the borrowed word country.

Some semantic changes may be accounted for by the influence of a peculiar factor usually referred to as linguistic analogy. It was found out, e.g., that if one of the members of a synonymic set acquires a new meaning other members of this set change their meanings too. It was observed, e. g., that all English adverbs which acquired the meaning ‘rapidly’ (in a certain period of time – before 1300) always develop the meaning ‘immediately’, similarly verbs synonymous with catch, e. g. grasp, get, etc., by semantic extension acquired another meaning – ‘to understand’. [3]

The process of development and change of meaning

The second question we must answer in this chapter is *how* new meanings develop. To find the answer to this question we must investigate the inner mechanism of this process, or at least its essential features. Let us examine the examples given above from a new angle, from within, so to speak.

Why was it that the word *mill* – and not some other word – was selected to denote the first textile factories? There must have been some connection between the former sense of *mill* and the new phenomenon to which it was applied. And there *was* apparently such a connection. Mills which produced flour, were mainly driven by water. The textile factories also firstly used water power. So, in general terms, the meanings of *mill*, both the old and the new one, could be defined as «an establishment using water power to produce certain goods». Thus, the first textile factories were easily associated with mills producing flour, and the new meaning of *mill* appeared due to this association. In actual fact, all cases of development or change of meaning are based on some

association. In the history of the word *carriage*, the new travelling conveyance was also naturally associated in people's minds with the old one: horse-drawn vehicle > part of a railway train. Both these objects were related to the idea of travelling. The job of both, the horse-drawn carriage and the railway carriage, is the same: to carry passengers on a journey. So the association was logically well-founded.

Stalls and *box* formed their meanings in which they denoted parts of the theatre on the basis of a different type of association. The meaning of the word *box* «a small separate enclosure forming a part of the theatre» developed on the basis of its former meaning «a rectangular container used for packing or storing things». The two objects became associated in the speakers' minds because boxes in the earliest English theatres really resembled packing cases. They were enclosed on all sides and heavily curtained even on the side facing the audience so as to conceal the privileged spectators occupying them from curious or insolent stares.

The association on which the theatrical meaning of *stalls* was based is even more curious. The original meaning was «compartments in stables or sheds for the accommodation of animals (e. g. *cows*, *horses*, etc.). There does not seem to be much in common between the privileged and expensive part of a theatre and stables intended for cows and horses, unless we take into consideration the fact that theatres in olden times greatly differed from what they are now. What is now known as the *stalls* was, at that time, standing space divided by barriers into sections so as to prevent the enthusiastic crowd from knocking one other down and hurting themselves. So, there must have been a certain outward resemblance between theatre stalls and cattle stalls. It is also possible that the word was first used humorously or satirically in this new sense.

The process of development of a new meaning (or a change of meaning) is traditionally termed *transference*.

Some scholars mistakenly use the term «transference of meaning» which is a serious mistake. It is very important to note that in any case of semantic change it is not the meaning but the word that is being transferred from one referent onto another (e. g. from a horse-drawn vehicle onto a railway car). The result of such a transference is the appearance of a new meaning.

Two types of transference are distinguishable depending on the two types of logical associations underlying the semantic process. [1]

Ways of semantic transmission **Productive ways**

Generally speaking, a necessary condition of any semantic change, no matter what its cause, is some connection, some association between the old meaning and the new. There are two kinds of association involved as a rule in various semantic changes namely: a) similarity of meanings, and b) contiguity of meanings. [3]

Results of semantic change can be generally observed in the changes of the denotational meaning of the word (restriction and extension of meaning) or in the alteration of its connotational component (amelioration and deterioration of meaning). [3]

Metaphor

Linguistic metaphor is also referred to as transference based on resemblance (similarity). A new meaning appears as a result of associating two objects (phenomena, qualities, etc.) due to their outward similarity. *Box* and *stall*, as should be clear from the explanations above, are examples of this type of transference.

Other examples can be given in which transference is also based on the association of two physical objects. The noun *eye*, for instance, has for one of its meanings «hole in the end of a needle» (cf. with the R. *ушко иглки*), which also developed through transference based on resemblance. A similar case is represented by *the neck of a bottle*.

The noun *drop* (mostly in the plural form) has, in addition to its main meaning «a small particle of water or other liquid», the meanings: «ear-rings shaped as drops of water» (e. g. *diamond drops*) and «candy of the same shape» (e. g. *mint drops*). It is quite obvious that both these meanings are also based on resemblance. In the compound word *snowdrop* the meaning of the second constituent underwent the same shift of meaning (also, in *bluebell*). In general, metaphorical change of meaning is often observed in idiomatic compounds.

The main meaning of the noun *branch* is «limb or subdivision of a tree or bush». On the basis of this meaning it developed several more. One of them is «a special field of science or art» (as in *a branch of linguistics*). This meaning brings us into the sphere of the abstract, and shows that in transference based on resemblance an association may be built not only between two physical objects, but also between a concrete object and an abstract concept.

The noun *bar* from the original meaning *barrier* developed a figurative meaning realized in such contexts as *social bars*, *colour bar*, *racial bar*. Here, again, as in the abstract meaning of *branch*, a concrete object is associated with an abstract concept.

The noun *star* on the basis of the meaning «heavenly body» developed the meaning «famous actor or actress». Nowadays the meaning has considerably widened its range, and the word is applied not only to screen idols (as it was at first), but, also, to

popular sportsmen (e. g. *football stars*), pop-singers, etc. Of course, the first use of the word *star* to denote a popular actor must have been humorous or ironical: the mental picture created by the use of the word in this new meaning was a kind of semi-god surrounded by the bright rays of his glory. Yet, very soon the ironical colouring was lost, and, furthermore the association with the original meaning considerably weakened and is gradually erased.

The meanings formed through this type of transference are frequently found in the informal strata of the vocabulary, especially in slang (see Ch. 1). A red-headed boy is almost certain to be nicknamed *carrot* or *ginger* by his schoolmates, and the one who is given to spying and sneaking gets the derogatory nickname of *rat*. Both these meanings are metaphorical, though, of course, the children using them are quite unconscious of this fact.

The slang meanings of words such as *nut*, *onion* (= *head*), *saucers* (= *eyes*), *hoofs* (= *feet*) and very many others were all formed by transference based on resemblance. [1]

Metonymy

Linguistic metonymy is also referred to as transference based on contiguity. The association is based upon subtle psychological links between different objects and phenomena, sometimes traced and identified with much difficulty. The two objects may be associated together because they often appear in common situations, and so the image of one is easily accompanied by the image of the other; or they may be associated on the principle of cause and effect, of common function, of some material and an object which is made of it, etc.

Let us consider some cases of transference based on contiguity. You will notice that they are of different kinds.

The Old English adjective *glad* meant «bright, shining» (it was applied to the sun, to gold and precious stones, to shining armour, etc.). The later (and more modern) meaning «joyful» developed on the basis of the usual association (which is reflected in most languages) of light with joy (cf. with the R. *светлое настроение; светло на душе*).

The meaning of the adjective *sad* in Old English was «satisfied with food» (cf. with the R. *сыт(ый)* which is a word of the same Indo-European root). Later this meaning developed a connotation of a greater intensity of quality and came to mean «oversatisfied with food; having eaten too much». Thus, the meaning of the adjective *sad* developed a negative evaluative connotation and now described not a happy state of satisfaction but, on the contrary, the physical unease and discomfort of a person who has had too much to eat. The next shift of meaning was to transform the description of physical discomfort into one of spiritual discontent because these two states often go together. It was from this prosaic source that the modern meaning of *sad* «melancholy», «sorrowful» developed, and the adjective describes now a purely emotional state. The two previous meanings («satisfied with food» and «having eaten too much») were ousted from the semantic structure of the word long ago.

The *foot* of a bed is the place where the feet rest when one lies in the bed, but the *foot* of a mountain got its name by another association: the foot of a mountain is its lowest part, so that the association here is founded on common position.

By the *arms* of an arm-chair we mean the place where the arms lie when one is sitting in the chair, so that the type of association here is the same as in *the foot of a bed*. The *leg* of a bed (table, chair, etc.), though, is the part which serves as a support, the original meaning being «the leg of a man or animal».

The association that lies behind this development of meaning is the common function: a piece of furniture is supported by its legs just as living beings are supported by theirs.

The meaning of the noun *hand* realized in the context *hand of a clock (watch)* originates from the main meaning of this noun «part of human body». It also developed due to the association of the common function: the hand of a clock points to the figures on the face of the clock, and one of the functions of human hand is also that of pointing to things.

Another meaning of *hand* realized in such contexts as *factory hands, farm hands* is based on another kind of association: strong, skilful hands are the most important feature that is required of a person engaged in physical labour (cf. with the R. *рабочие руки*).

The adjective *dull* (see the scheme of its semantic structure in Ch. 7) developed its meaning «not clear or bright» (as in *a dull green colour; dull light; dull shapes*) on the basis of the former meaning «deficient in eyesight», and its meaning «not loud or distinct» (as in *dull sounds*) on the basis of the older meaning «deficient in hearing». The association here was obviously that of cause and effect: to a person with weak eyesight all colours appear pale, and all shapes blurred; to a person with deficient hearing all sounds are indistinct.

The main (and oldest registered) meaning of the noun *board* was «a flat and thin piece of wood; a wooden plank». On the basis of this meaning developed the meaning «table» which is now archaic. The association which underlay this semantic shift was that of the material and the object made from it: a wooden plank (or several planks) is an essential part of any table. This type of association is often found with nouns denoting

clothes: e. g. a *taffeta* («dress made of taffeta»); a *mink* («mink coat»), a *jersey* («knitted shirt or sweater»).

Meanings produced through transference based on contiguity sometimes originate from geographical or proper names. *China* in the sense of «dishes made of porcelain» originated from the name of the country which was believed to be the birthplace of porcelain.

Tweed («a coarse wool cloth») got its name from the river Tweed and *cheviot* (another kind of wool cloth) from the Cheviot hills in England.

The name of a painter is frequently transferred onto one of his pictures; a *Matisse* = a *painting by Matisse*. [1]

Extension (broadening or generalization)

Changes in the denotational meaning may result in the application of the word to a wider variety of referents.

Numerous examples of this process have occurred in the religious field, where office, doctrine, novice, and many other terms have taken on a more general, secular range of meanings. [2]

This is commonly described as extension of meaning and may be illustrated by the word *target* which originally meant ‘a small round shield’ (a diminutive of *targa*, cf. ON. *targa*) but now means ‘anything that is fired at’ and also figuratively ‘any result aimed at’. If the word with the extended meaning passes from the specialised vocabulary into common use, we describe the result of the semantic change as the generalisation of meaning. The word *camp*, e. g., which originally was used only as a military term and meant ‘the place where troops are lodged in tents’ (cf. L. *campus* – ‘exercising ground for the army’) extended and generalised its meaning and now denotes ‘temporary quarters’ (of travellers, nomads, etc.). [3]

Sometimes, the process of transference may result in a considerable change in range of meaning. For instance, the verb *to arrive* (French borrowing) began its life in English in the narrow meaning «to come to shore, to land». In Modern English it has greatly widened its combinability and developed the general meaning «to come» (e. g. *to arrive in a village, town, city, country, at a hotel, hostel, college, theatre, place, etc.*). The meaning developed through transference based on contiguity (the concept of coming somewhere is the same for both meanings), but the range of the second meaning is much broader.

Another example of the broadening of meaning is *pipe*. Its earliest recorded meaning was «a musical wind instrument». Nowadays it can denote any hollow oblong cylindrical body (e. g. *water pipes*). This meaning developed through transference based on the similarity of shape (pipe as a musical instrument is also a hollow oblong cylindrical object) which finally led to a considerable broadening of the range of meaning.

The word *bird* changed its meaning from «the young of a bird» to its modern meaning through transference based on contiguity (the association is obvious). The second meaning is broader and more general. [1]

Narrowing (specialisation or restriction)

Changes in the denotational meaning may result in the restriction of the types or range of referents denoted by the word. This may be illustrated by the semantic development of the word *hound* (OE. *hund*) which used to denote ‘a dog of any breed’ but now denotes only ‘a dog used in the chase’. This is also the case with the word *fowl* (OE. *fuzol, fuzel*) which in old English denoted ‘any bird’, but in Modern English denotes ‘a domestic hen or cock’. This is generally described as “restriction of meaning”

and if the word with the new meaning comes to be used in the specialised vocabulary of some limited group within the speech community it is usual to speak of specialisation of meaning. For example, we can observe restriction and specialisation of meaning in the case of the verb to glide (OE. *glidan*) which had the meaning 'to move gently and smoothly' and has now acquired a restricted and specialised meaning 'to fly with no engine' (cf. a glider). [3]

It is interesting to trace the history of the word *girl* as an example of the changes in the range of meaning in the course of the semantic development of a word.

In Middle English it had the meaning of «a small child of either sex». Then the word underwent the process of transference based on contiguity and developed the meaning of «a small child of the female sex», so that the range of meaning was somewhat narrowed. In its further semantic development the word gradually broadened its range of meaning. At first it came to denote not only a female child but, also, a young unmarried woman, later, any young woman, and in modern colloquial English it is practically synonymous to the noun *woman* (e. g. *The old girl must be at least seventy*), so that its range of meaning is quite broad.

The history of the noun *lady* somewhat resembles that of *girl*. In Old English the word (O. E. *hlæfdige*) denoted the mistress of the house, i. e. any married woman. Later, a new meaning developed which was much narrower in range: «the wife or daughter of a baronet» (aristocratic title). In Modern English the word *lady* can be applied to any woman, so that its range of meaning is even broader than that of the O. E. *hlæfdige*. In Modern English the difference between *girl* and *lady* in the meaning of *woman* is that the first is used in colloquial style

and sounds familiar whereas the second is more formal and polite. Here are some more examples of narrowing of meaning:

Deer: any beast > a certain kind of beast

Meat: any food > a certain food product

Boy: any *young* person of the male sex > servant of the male sex.

It should be pointed out once more that in all these words the second meaning developed through transference based on contiguity, and that when we speak of them as examples of narrowing of meaning we simply imply that the range of the second meaning is more narrow than that of the original meaning. [1]

Pejoration (degradation, degeneration, deterioration or worsening)

A lexeme develops a negative sense of disapproval. Middle English *villein* neutrally described a serf, whereas Modern English *villain* is by no means neutral. Similarly, *junta* has acquired a sinister, dictatorial sense, and *lewd* (originally, ‘of the laity’) has developed a sense of sexual impropriety. [2]

The semantic change in the word *boor* may serve to illustrate this group. This word was originally used to denote ‘a villager, a peasant’ (cf. OE. *zebur* ‘dweller’) and then acquired a derogatory, contemptuous connotational meaning and came to denote ‘a clumsy or ill-bred fellow’. [3]

Knave: boy > swindler, scoundrel.

Villain: farm-servant, serf > base, vile person.

Gossip: I god parent > the one who talks scandal; tells slanderous stories about other people.

These examples show that the second meaning, in contrast with the one from which it developed, denotes a person of bad repute or character. Semantically speaking, the second meaning

developed a negative evaluative connotation which was absent in the first meaning.

Such a readjustment in the connotative structure accompanying the process of transference can be sometimes observed in other parts of speech, and not only in nouns.

E. g. *Silly*: happy > foolish [1]

It is of interest to note that in derivational clusters a change in the connotational meaning of one member does not necessarily affect the others. This peculiarity can be observed in the words *accident* and *accidental*.

The lexical meaning of the noun *accident* has undergone pejorative development and denotes not only 'something that happens by chance', but usually 'something unfortunate'. The derived adjective *accidental* does not possess in its semantic structure this negative connotation meaning (cf. also *fortune*: bad fortune, good fortune and fortunate). [3]

Amelioration (melioration, elevation or bettering)

A lexeme develops a positive sense of approval. *Revolutionary*, once associated in the capitalist mind with an undesirable overthrowing of the status quo, is now widely used by advertisers as a signal of desirable novelty. *Lean* no longer brings to mind emaciation but athleticism and good looks. [2]

The ameliorative development of the connotational meaning may be observed in the change of the semantic structure of the word *minister* which in one of its meanings originally denoted 'a servant, an attendant', but now – 'a civil servant of higher rank, a person administering a department of state or accredited by one state to another'. [3]

Fond: foolish > loving, affectionate.

Nice: foolish > fine, good.

In these two cases the situation is reversed: the first meaning has a negative evaluative connotation, and the second meaning has not. It is difficult to see what is actually «elevated» here. Certainly, not the meaning of the word. Here are two more examples.

Tory: brigand, highwayman > member of the Tories.

Knight: manservant > noble, courageous man.

In the case of *Tory*, the first meaning has a pronounced negative connotation which is absent in the second meaning. But why call it «elevation»? Semantically speaking, the first meaning is just as good as the second, and the difference lies only in the connotative structure.

The case of *knight*, if treated linguistically, is quite opposite to that of *Tory*: the second meaning acquired a positive evaluative connotation that was absent in the first meaning. So, here, once more, we are faced with a mere readjustment of the connotative components of the word.

There are also some traditional examples of «elevation» in which even this readjustment cannot be traced.

Marshal: manservant attending horses > the highest rank in the army.

Lord: master of the house, head of the family > baronet (aristocratic title).

Lady: mistress of the house, married woman > wife or daughter of baronet.

In these three words the second meaning developed due to the process of transference based on contiguity. *Lord* and *lady* are also examples of narrowing of meaning if we compare the range of the original and of the resultant meanings. No connotations of evaluation can be observed in either

of the meanings. The fact that in all these three cases the original meaning denoted a humble ordinary person and the second denotes a person of high rank is absolutely extralinguistic. [1]

Semantic reclamation

Semantic reclamation occurs when a group of people who have been oppressed reclaim (or take back) a word that has been used in the past to disparage them. The people who reclaim these words use them in a positive context and in doing this, the word is stripped of its power to disparage the group.

Semantic reclamation is often a political and controversial act, as these words become special to one particular group. [7]

An example of this is the word '*suffragette*' which was first used by a reporter to belittle the women fighting for the vote. The suffragettes reclaimed the word as their own and it is now the defining word in the dictionary describing women who protest the right to vote. [6]

It is important to remember when discussing this form of semantic change that, unlike amelioration, the word may still also be used in the pejorative sense. [7]

Less productive ways Hyperbole

Hyperbole is a way of describing something by saying it is much bigger, smaller, worse etc., than it actually is. [5]

There is shift in meaning due to exaggeration by overstatement.

For example: *terribly, horribly, awfully* 'very'. [8]

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

Hyperbole (from Gr *hyperbolē* 'exceed') is an exaggerated statement not meant to be understood literally but expressing

an intensely emotional attitude of the speaker to what he is speaking about. E. g.: *A fresh egg has a world of power* (Bellow). The emotional tone is due to the illogical character in which the direct denotative and the contextual emotional meanings are combined.

A very good example is chosen by I. R. Galperin from Byron, and one cannot help borrowing it:

When people say "I've told you fifty times," They mean to scold and very often do.

The reader will note that Byron's intonation is distinctly colloquial, the poet is giving us his observations concerning colloquial expressions. So the hyperbole here, though used in verse, is not poetic but linguistic.

The same may be said about expressions like: *It's absolutely maddening, You'll be the death of me, I hate troubling you, It's monstrous, It's a nightmare, A thousand pardons, A thousand thanks, Haven't seen you for ages, I'd give the world to, I shall be eternally grateful, I'd love to do it*, etc.

The most important difference between a poetic hyperbole and a linguistic one lies in the fact that the former creates an image, whereas in the latter the denotative meaning quickly fades out and the corresponding exaggerating words serve only as general signs of emotion without specifying the emotion itself. Some of the most frequent emphatic words are: *absolutely! lovely! magnificent! splendid! marvellous! wonderful! amazing! incredible!* and so on.

Litotes

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.

The reverse figure is called litotes (from Gr *litos* 'plain', 'meagre') or understatement. It might be defined as expressing the affirmative by the negative of its contrary, e. g. *not bad* or *not half bad* for 'good', *not small* for 'great', *no coward* for 'brave'. Some understatements do not contain negations, e. g. *rather decent*; *I could do with a cup of tea*. It is, however, doubtful whether litotes should be considered under the heading of semantic change at all, because as a rule it creates no permanent change in the sense of the word used and concerns mostly usage and contextual meaning of words. Understatement expresses a desire to conceal or suppress one's feelings, according to the code of reserve, and to seem indifferent and calm. E. g.:

"But this is frightful, Jeeves!"

"Certainly somewhat disturbing, sir." (Wodehouse)

"Long time since we met."

"It is a bit, isn't it?" (Wodehouse)

The indifference may be superficial and suggest that the speaker's emotions are too strong to be explicitly stated.

Understatement is considered to be a typically British way of putting things and is more characteristic of male colloquial speech: so when a woman calls a concert *absolutely fabulous* using a hyperbole a man would say *it was not too bad* or that *it was some concert*.

Irony

Irony is a subtle form of humour which involves saying things that you do not mean. If you talk about the irony of a situation, you mean that it is odd or amusing because it involves a contrast.

For example:

Sinclair examined the closed, clever face for any hint of irony, but found none.

The irony is that many officials in Washington agree in private that their policy is inconsistent. [5]

The term irony is also taken from rhetoric, it is the expression of one's meaning by words of opposite sense, especially a simulated adoption of the opposite point of view for the purpose of ridicule or disparagement. One of the meanings of the adjective *nice* is 'bad', 'unsatisfactory'; it is marked off as ironical and illustrated by the example: *You've got us into a nice mess!* The same may be said about the adjective *pretty*: *A pretty mess you've made of it!*

Conclusion

Not only the sound-form but also the meaning of the world is changed in the course of the historical development of language. The factors causing semantic changes may be roughly subdivided into extra-linguistic and linguistic causes.

Change of meaning is effected through association between the existing meaning and the new. This association is generally based on the similarity of meaning (metaphor) or on the continuity of meaning (metonymy).

Semantic changes in the denotational component may bring about the extension or the restriction of meaning. The change in the connotational component may result in the pejorative or ameliorative development of meaning.

Semantic reclamation is productive way of semantic transmission. With this type of semantic change some word is 'reclaimed' by individuals or groups that the word was once used to oppress.

There are several less productive ways of semantic transmission: hyperbole, litotes, irony.

Test

1. What synonym does an extra-linguistic group of causes have?
 - a. linguistic analogy
 - b. historical
 - c. linguistic
 - d. technological

2. What types of transference can you name?
 - a. transference based on similarity
 - b. transference based on contiguity
 - c. transference based on resemblance, transference based on contiguity
 - d. transference based on contiguity, transference based on specialisation

3. What is the synonym of the type of transference based on contiguity?
 - a. linguistic metonymy
 - b. degeneration
 - c. linguistic metaphor
 - d. broadening

4. What does narrowing mean?
 - a. Changes in the denotational meaning, which result in the application of the word to a wider variety of referents.
 - b. It is a subtle form of humour which involves saying things that you do not mean.
 - c. Changes in the denotational meaning, which result in the restriction of the types or range of referents denoted by the word.
 - d. It is a transference based on resemblance.
5. Choose an example of amelioration:
 - a. *Nice*: foolish > fine, good
 - b. *Knave*: boy > swindler, scoundrel
 - c. *Villain*: farm-servant, serf > base, vile person
 - d. *Gossip*: I god parent > the one who talks scandal; tells slanderous stories about other people
6. What is the synonym of the semantic change «Pejoration»?
 - a. bettering
 - b. restriction
 - c. melioration
 - d. worsening
7. What is litotes?
 - a. It is a transfer of the meaning when the speaker expresses affirmative with the negative or vice versa.
 - b. It is an exaggerated statement not meant to be understood literally but expressing an intensely emotional attitude of the speaker to what he is speaking about.
 - c. It is transference based on contiguity.
 - d. It is a subtle form of humour which involves saying things that you do not mean.

8. What are less productive ways of semantic transmission?
- irony, hyperbole, litotes
 - litotes, irony, semantic reclamation, hyperbole
 - deterioration, melioration, semantic reclamation
 - irony, hyperbole, deterioration
9. With this type of semantic change some word is 'reclaimed' by individuals or groups that the word was once used to oppress. What is it?
- irony
 - narrowing
 - semantic reclamation
 - bettering
10. *When people say "I've told you fifty times," They mean to scold and very often do.* What type of semantic change is here?
- restriction
 - hyperbole
 - irony
 - bettering

Exercises

Exercise 1. Consider your answers to the following.

1. What causes the development of new meanings?
2. Explain what we mean by the term transference.
3. What types of transference can you name?
4. What is meant by the widening of meaning?
5. What is meant by the narrowing of meaning?

Exercise 2. Connect terms and explanations.

A. Irony	1. is an exaggerated statement not meant to be understood literally but expressing an intensely emotional attitude of the speaker to what he is speaking about
B. Hyperbole	2. is a transfer of the meaning when the speaker expresses affirmative with the negative or vice versa
C. Litotes	3. with this type of semantic change some word is 'reclaimed' by individuals or groups that the word was once used to oppress
D. Semantic reclamation	4. is a subtle form of humour which involves saying things that you do not mean

Exercise 3. Choose a word from the box that can be used metaphorically to complete the sentence.

ball eye hands head heart jungle mouth light rein thumb

1. Helen asked me to keep a close _____ on her little boy while the children were playing in the garden.
2. You don't need to worry about your grandfather – he's in safe _____ in the hospital.
3. Our hotel offers excellent facilities in the _____ of the old city centre.
4. When the writer refers to the urban _____, he is suggesting that the city is a dangerous and unpleasant place.

5. As a rule of _____, you can expect to deal with about 20 orders a day.
6. Joe is always on the _____, he always knows what's going on.
7. Can you see that small boat at the _____ of the river?
8. It is up to the _____ of the school how the budget is spent.
9. I'm afraid we need to keep a tight _____ on our spending this year.
10. I never used to understand opera, but an excellent TV series helped me to see the _____.

Exercise 4. Here are some more idioms which are based on metaphors. What is the idiom in each sentence and what does it mean? What aspect of life does it draw its image from?

1. Oscar's going to be holding the reins while the boss is on holiday.
2. It's hard to know what to do when management keeps moving the goalposts.
3. Starting his own dry-cleaning business was just another of his half-baked ideas.
4. We've had to tighten our belts since Sam lost his job.
5. The company needs to take its customers' criticisms on board.
6. Are you still on track to finish your essay by this evening?
7. Jana worked around the clock to finish decorating the room before her parents came home.
8. I'm sure you can take him at face value – he seems perfectly honest to me.

Exercise 5. More unusual and original metaphors are used a great deal in literature. Here are some famous metaphors from Shakespeare. Underline the metaphors in each case and explain what they suggest.

1. All the world's a stage and all the men and women merely players.
2. We are such stuff as dreams are made on, and our little life is rounded with a sleep.
3. There is a tide in the affairs of men, which, taken at the flood, leads on to fortune.

Keys

Test: 1. b; 2. c; 3. a; 4. c; 5. a; 6. d; 7. a; 8. a; 9. c; 10. b.

Exercises: 1. 1) There are some group of causes: extra-linguistic, linguistic.

2) The process of development of a new meaning (or a change of meaning) is traditionally termed transference.

3) Transference based on resemblance (similarity), transference based on contiguity.

4) Changes in the denotational meaning, which result in the application of the word to a wider variety of referents.

5) Changes in the denotational meaning, which result in the restriction of the types or range of referents denoted by the word.

2. A-4, B-1, C-2, D-3.

3. 1) eye, 2) hands, 3) heart, 4) jungle, 5) thumb, 6) ball, 7) mouth, 8) head, 9) rein, 10) light. [4]

4. 1) holding the reins = in charge; idiom taken from horse riding.

2) moving the goalposts = changing the rules; idiom from football.

3) a half-baked idea = an idea that is not fully thought through or developed; idiom from cookery.

4) to tighten our belts = to reduce our spending; idiom from dressing.

5) to take (something) on board = to understand and accept; idiom from loading a ship.

6) on track = likely to complete a planned course of action; idiom from travel (e.g. along railway tracks).

7) around the clock = day and night; idiom based on the movement of the hands of a clock.

8) take something/someone at face value = to accept something/someone as how they appear at first, without thinking they could be something else; idiom based on the image of a coin or stamp where the value is stated on its 'face'. [4]

5. 1) All the world's a stage and all the men and women merely players.

The line suggests that life is like a theatre and that possibly the roles are written in advance, with people being like actors in that they all have different parts to play. (from *As You Like It*)

2) We are such stuff as dreams are made on; and our little life is rounded with a sleep.

The line suggests that people's lives have as little substance as a dream. Death is likened to sleep at the end of the short day that is all that life is. (from *The Tempest*)

3) There is a tide in the affairs of men, which, taken at the flood, leads on to fortune.

The line suggests that our lives have tides like the sea and we must take advantage of lucky opportunities, metaphorical flood tides, in order to be transported to good times. (from *Julius Caesar*) [4]

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Part 5. WORD-GROUPS. TRANSFERENCE OF MEANING

5.1. Homonyms as the Limit of Semantic Variation

Polysemy. Semantic Structure of the Word

The semantic structure of the word does not present an indissoluble unity (that is, actually, why it is referred to as «structure»), nor does it necessarily stand for one concept. It is generally known that most words convey several concepts and thus possess the corresponding number of meanings. A word having several meanings is called polysemantic, and the ability of words to have more than one meaning is described by the term polysemy.

Two somewhat naive but frequently asked questions may arise in connection with polysemy:

1. Is polysemy an anomaly or a general rule in English vocabulary?
2. Is polysemy an advantage or a disadvantage so far as the process of communication is concerned?

Let us deal with both these questions together.

Polysemy is certainly not an anomaly. Most English words are polysemantic. It should be noted that the wealth of expressive resources of a language largely depends on the degree to which polysemy has developed in the language. Sometimes people who are not very well informed in linguistic matters claim that a language is lacking in words if the need arises for the same word to be applied to several different phenomena. In actual fact, it is exactly the opposite: if each word is found to be capable of conveying, let us say, at least two concepts instead of one, the expressive potential of the whole vocabulary increases twofold. Hence, a well-developed polysemy is not a drawback but a great advantage in a language.

On the other hand, it should be pointed out that the number of sound combinations that human speech organs can produce is limited. Therefore at a certain stage of language development the production of new words by morphological means becomes limited, and polysemy becomes increasingly important in providing the means for enriching the vocabulary. From this, it should be clear that the process of enriching the vocabulary does not consist merely in adding new words to it, but, also, in the constant development of polysemy.

The system of meanings of any polysemantic word develops gradually, mostly over the centuries, as more and more new meanings are either added to old ones, or oust some of them. So the complicated processes of polysemy development involve both the appearance of new meanings and the loss of old ones. Yet, the general tendency with English vocabulary at the modern stage of its history is to increase the total number of its meanings and in this way to provide for a quantitative and qualitative growth of the language's expressive resources.

When analysing the semantic structure of a polysemantic word, it is necessary to distinguish between two levels of analysis.

On the first level, the semantic structure of a word is treated as a system of meanings. For example, the semantic structure of the noun *fire* could be roughly presented by this scheme (only the most frequent meanings are given):

Fire, n

- 1) *Flame.*
- 2) *An instance of destructive burning; e. g. a forest fire.*
- 3) *Burning material in a stove, fireplace, etc.; e. g. There is a fire in the next room. A camp fire.*

- 4) *The shooting of guns, etc.; e. g. to open (cease) fire.*
- 5) *Strong feeling, passion, enthusiasm; e. g. a speech lacking fire.*

The above scheme suggests that meaning I holds a kind of dominance over the other meanings conveying the concept in the most general way whereas meanings 2–5 are associated with special circumstances, aspects and instances of the same phenomenon.

Meaning 1 (generally referred to as the main meaning) presents the centre of the semantic structure of the word holding it together. It is mainly through meaning 1 that meanings 2–5 (they are called secondary meanings) can be associated with one another, some of them exclusively through meaning 1, as, for instance, meanings 4 and 5.

It would hardly be possible to establish any logical associations between some of the meanings of the noun bar except through the main meaning:

(We give only a fragment of the semantic structure of bar, so as to illustrate the point)

Bar, n

1. *Any kind of barrier to prevent people from passing.*
2. *The profession of barrister, lawyer; e. g. go to the Bar; read for the Bar.*
3. *(In a public house or hotel) a counter or room where drinks are served; e. g. They went to the bar for a drink.*

Meanings II and III have no logical links with one another whereas each separately is easily associated with meaning 1: meaning 2 through the traditional barrier dividing a courtroom into two parts; meaning 3 through the counter serving as a kind of barrier between the customers of a pub and the barman.

Yet, it is not in every polysemantic word that such a centre can be found. Some semantic structures are arranged on a different principle. In the following list of meanings of the adjective dull one can hardly hope to find a generalized meaning covering and holding together the rest of the semantic structure.

Dull, adj.

- 1) *Uninteresting, monotonous, boring; e. g. a dull book, a dull film.*
- 2) *Slow in understanding, stupid; e. g. a dull student.*
- 3) *Not clear or bright; e. g. dull weather, a dull day, a dull colour.*
- 4) *Not loud or distinct; e. g. a dull sound.*
- 5) *Not sharp; e. g. a dull knife.*
- 6) *Not active; e. g. Trade is dull.*
- 7) *Seeing badly; e. g. dull eyes (arch.).*
- 8) *Hearing badly; e. g. dull ears (arch.).*

Yet, one distinctly feels that there is something that all these seemingly miscellaneous meanings have in common, and that is the implication of deficiency, be it of colour (m. 3), wits (m. 2), interest (m. 1), sharpness (m. 5), etc. The implication of insufficient quality, of something lacking, can be clearly distinguished in each separate meaning.

In fact, each meaning definition in the given scheme can be subjected to a transformational operation to prove the point.

Dull, adj.

- 1) *Uninteresting citement → deficient in interest or excitement.*
- 2) *Stupid → deficient in intellect.*
- 3) *Not bright → deficient in light or colour.*
- 4) *Not loud → deficient in sound.*
- 5) *Not sharp → deficient in sharpness.*

- 6) *Not active* → *deficient in activity*.
- 7) *Seeing badly* → *deficient in eyesight*.
- 8) *Hearing badly* → *deficient in hearing*.

The transformed scheme of the semantic structure of dull clearly shows that the centre holding together the complex semantic structure of this word is not one of the meanings but a certain component that can be easily singled out within each separate meaning.

This brings us to the second level of analysis of the semantic structure of a word. The transformational operation with the meaning definitions of dull reveals something very significant: the semantic structure of the word is «divisible», as it were, not only at the level of different meanings but, also, at a deeper level.

Each separate meaning seems to be subject to structural analysis in which it may be represented as sets of semantic components. In terms of componential analysis, one of the modern methods of semantic research, the meaning of a word is defined as a set of elements of meaning which are not part of the vocabulary of the language itself, but rather theoretical elements, postulated in order to describe the semantic relations between the lexical elements of a given language.

The scheme of the semantic structure of dull shows that the semantic structure of a word is not a mere system of meanings, for each separate meaning is subject to further subdivision and possesses an inner structure of its own.

Therefore, the semantic structure of a word should be investigated at both these levels: a) of different meanings, b) of semantic components within each separate meaning. For a monosemantic word (i. e. a word with one meaning) the first level is naturally excluded.

Types of Semantic Components

The leading semantic component in the semantic structure of a word is usually termed denotative component (also, the term referential component may be used). The denotative component expresses the conceptual content of a word.

The following list presents denotative components of some English adjectives and verbs:

Denotative components

<i>lonely, adj.</i>	→	<i>alone, without company</i>
<i>notorious, adj.</i>	→	<i>widely known</i>
<i>celebrated, adj.</i>	→	<i>widely known</i>
<i>to glare, v.</i>	→	<i>to look</i>
<i>to glance, v.</i>	→	<i>to look</i>
<i>to shiver, v.</i>	→	<i>to tremble</i>
<i>to shudder, v.</i>	→	<i>to tremble</i>

It is quite obvious that the definitions given in the right column only partially and incompletely describe the meanings of their corresponding words. To give a more or less full picture of the meaning of a word, it is necessary to include in the scheme of analysis additional semantic components which are termed connotations or connotative components.

Let us complete the semantic structures of the words given above introducing connotative components into the schemes of their semantic structures.

	Denotative components	+	Connotative components	
<i>lonely</i> , adj.	alone, without company		melancholy, sad	Emotive connotation
<i>notorious</i> , adj.	widely known		for criminal acts or bad traits of character	Evaluative connotation, negative
<i>celebrated</i> , adj.	widely known		for special achievement in science, art, etc.	Evaluative connotation, positive
<i>to glare</i> , v.	to look		steadily, lastingly	1. Connota- tion of duration
			in anger, rage, etc.	2. Emotive connotation
<i>to glance</i> , v.	to look		briefly, passingly	Connota- tion of duration
<i>to shiver</i> , v.	to tremble		lastingly	1. Connota- tion of duration
			(usu) with the cold	2. Connota- tion of cause
<i>to shudder</i> , v.	to tremble		briefly	1. Connota- tion of duration
			with horror, disgust, etc.	2. Connota- tion of cause 3. Emotive connotation

The above examples show how by singling out denotative and connotative components one can get a sufficiently clear picture of what the word really means. The schemes presenting the semantic structures of glare, shiver, shudder also show that a meaning can have two or more connotative components.

The given examples do not exhaust all the types of connotations but present only a few: emotive, evaluative connotations, and also connotations of duration and of cause.

Meaning and Context

In the beginning of the paragraph entitled «Polysemy» we discussed the advantages and disadvantages of this linguistic phenomenon. One of the most important «drawbacks» of polysemantic words is that there is sometimes a chance of misunderstanding when a word is used in a certain meaning but accepted by a listener or reader in another. It is only natural that such cases provide stuff of which jokes are made, such as the ones that follow:

Customer. I would like a book, please.

Bookseller. Something light?

Customer. That doesn't matter. I have my car with me.

In this conversation the customer is honestly misled by the polysemy of the adjective light taking it in the literal sense whereas the bookseller uses the word in its figurative meaning «not serious; entertaining».

In the following joke one of the speakers pretends to misunderstand his interlocutor basing his angry retort on the polysemy of the noun kick:

The critic started to leave in the middle of the second act of the play.

«Don't go,» said the manager. «I promise there's a terrific kick in the next act.» «Fine,» was the retort, «give it to the author.»

Generally speaking, it is common knowledge that context is a powerful preventative against any misunderstanding of meanings. For instance, the adjective dull, if used out of context, would mean different things to different people or nothing at all. It is only in combination with other words that it reveals its actual meaning: a dull pupil, a dull play, a dull

razorblade, dull weather, etc. Sometimes, however, such a minimum context fails to reveal the meaning of the word, and it may be correctly interpreted only through what Professor N. Amosova termed a second-degree context, as in the following example: The man was large, but his wife was even fatter. The word fatter here serves as a kind of indicator pointing that large describes a stout man and not a big one.

Current research in semantics is largely based on the assumption that one of the more promising methods of investigating the semantic structure of a word is by studying the word's linear relationships with other words in typical contexts, i. e. its combinability or collocability.

Scholars have established that the semantics of words characterized by common Occurrences (i. e. words which regularly appear in common contexts) are correlated and, therefore, one of the words within such a pair can be studied through the other.

Thus, if one intends to investigate the semantic structure of an adjective, one would best consider the adjective in its most typical syntactical patterns A+N (adjective + noun) and N+L+A (noun + link verb + adjective) and make a thorough study of the meanings of nouns with which the adjective is frequently used.

For instance, a study of typical contexts of the adjective bright in the first pattern will give us the following sets: a) bright colour (flower, dress, silk, etc.), b) bright metal (gold, jewels, armour, etc.), c) bright student (pupil, boy, fellow, etc.), d) bright face (smile, eyes, etc.) and some others. These sets will lead us to singling out the meanings of the adjective related to each set of combinations: a) intensive in colour, b) shining, c) capable, d) gay, etc.

For a transitive verb, on the other hand, the recommended pattern would be V+ N (verb + direct object expressed by a noun). If, for instance, our object of investigation are the verbs to produce, to create, to compose, the correct procedure would be to consider the semantics of the nouns that are used in the pattern with each of these verbs: what is it that is produced? created? composed?

There is an interesting hypothesis that the semantics of words regularly used in common contexts (e. g. bright colours, to build a house, to create a work of art, etc.) are so intimately correlated that each of them casts, as it were, a kind of permanent reflection on the meaning of its neighbour. If the verb to compose is frequently used with the object music, isn't it natural to expect that certain musical associations linger in the meaning of the verb to compose?

Note, also, how closely the negative evaluative connotation of the adjective notorious is linked with the negative connotation of the nouns with which it is regularly associated: a notorious criminal, thief, gangster, gambler, gossip, liar, miser, etc.

All this leads us to the conclusion that context is a good and reliable key to the meaning of the word. Yet, even the jokes given above show how misleading this key can prove in some cases. And here we are faced with two dangers. The first is that of sheer misunderstanding, when the speaker means one thing and the listener takes the word in its other meaning.

The second danger has nothing to do with the process of communication but with research work in the field of semantics. A common error with the inexperienced research worker is to see a different meaning in every new set of combinations. Here is a puzzling question to illustrate what we mean. Cf.: an angry man, an angry letter. Is the adjective angry

used in the same meaning in both these contexts or in two different meanings? Some people will say «two» and argue that, on the one hand, the combinability is different (man name of person; lettername of object) and, on the other hand, a letter cannot experience anger. True, it cannot; but it can very well convey the anger of the person who wrote it. As to the combinability, the main point is that a word can realize the same meaning in different sets of combinability. For instance, in the pairs merry children, merry laughter, merry faces, merry songs the adjective merry conveys the same concept of high spirits whether they are directly experienced by the children (in the first phrase) or indirectly expressed through the merry faces, the laughter and the songs of the other word groups.

The task of distinguishing between the different meanings of a word and the different variations of combinability (or, in a traditional terminology, different usages of the word) is actually a question of singling out the different denotations within the semantic structure of the word.

Cf.:

- 1) *a sad woman,*
- 2) *a sad voice,*
- 3) *a sad story,*
- 4) *a sad scoundrel (= an incorrigible scoundrel),*
- 5) *a sad night (= a dark, black night, arch. poet.)*

How many meanings of sad can you identify in these contexts? Obviously the first three contexts have the common denotation of sorrow whereas in the fourth and fifth contexts the denotations are different. So, in these five contexts we can identify three meanings of sad.

Homonyms: Words of the Same Form

Homonyms are words which are identical in sound and spelling, or, at least, in one of these aspects, but different in their meaning.

E. g. *bank, n.* → *a shore*;

bank, n. → *an institution for receiving, lending, exchanging, and safeguarding money*;

ball, n. → *a sphere; any spherical body*;

ball, n. → *a large dancing party*.

English vocabulary is rich in such pairs and even groups of words. Their identical forms are mostly accidental: the majority of homonyms coincided due to phonetic changes which they suffered during their development.

If synonyms and antonyms can be regarded as the treasury of the language's expressive resources, homonyms are of no interest in this respect, and one cannot expect them to be of particular value for communication. Metaphorically speaking, groups of synonyms and pairs of antonyms are created by the vocabulary system with a particular purpose whereas homonyms are accidental creations, and therefore purposeless.

In the process of communication they are more of an encumbrance, leading sometimes to confusion and misunderstanding. Yet it is this very characteristic which makes them one of the most important sources of popular humour. The pun is a joke based upon the play upon words of similar form but different meaning (i. e. on homonyms) as in the following:

«A tailor guarantees to give each of his customers a perfect fit.»

(The joke is based on the homonyms: 1) fit, n. perfectly fitting clothes; 2) fit, n. – a nervous spasm.)

Homonyms which are the same in sound and spelling (as the examples given in the beginning of this chapter) are traditionally termed homonyms proper.

The following joke is based on a pun which makes use of another type of homonyms:

«Waiter!»

«Yes, sir.»

«What's this?»

«It's bean soup, sir.»

«Never mind what it has been. I want to know what it is now.»

Bean, n. and *been*, Past Part. of to be are homophones. As the example shows they are the same in sound but different in spelling. Here are some more examples of homophones:

night, n. *knight*, n.; *piece*, n. – *peace*, n.; *scent*, n. – *cent*, n. – *sent*, v. (*Past Indef.*, – *Past Part.* of to send); *rite*, n. – *to write*, v. – *right*, adj.; *sea*, n. – *to see*, v. – *C* [si:] (*the name of a letter*).

The third type of homonyms is called homographs. These are words which are the same in spelling but different in sound.

E. g.

to bow [baʊ], v. – *to incline the head or body in salutation*;

bow [bəʊ], n. – *a flexible strip of wood for propelling arrows*;

to lead [li:d], v. *to conduct on the way*, – *go before to show the way*;

lead [led], n. *a heavy, rather soft metal*;

to tear [teə], v. – *to pull apart or in pieces by force*;

tear [tiə], n. – *a drop of the fluid secreted by the lacrimal glands of the eye*.

Sources of Homonyms

One source of homonyms has already been mentioned: phonetic changes which words undergo in the course of their historical development. As a result of such changes, two or more words which were formerly pronounced differently may develop identical sound forms and thus become homonyms.

Night and *knight*, for instance, were not homonyms in Old English as the initial *k* in the second word was pronounced, and not dropped as it is in its modern sound form: O. E. *kniht* (cf. O. E. *niht*). A more complicated change of form brought together another pair of homonyms: to knead (O. E. *cnedan*) and to need (O. E. *nēodian*).

In Old English the verb to write had the form *writan*, and the adjective right had the forms *reht*, *riht*. The noun sea descends from the Old English form *sæ*, and the verb to see from O. E. *sēon*. The noun work and the verb to work also had different forms in Old English: *wyrkean* and *weork* respectively.

Borrowing is another source of homonyms. A borrowed word may, in the final stage of its phonetic adaptation, duplicate in form either a native word or another borrowing. So, in the group of homonyms *rite*, *n.* to write, *v.* – *right*, *adj.* the second and third words are of native origin whereas *rite* is a Latin borrowing (< Lat. *ritus*). In the pair *piece*, *n.* – *peace*, *n.*, the first originates from O. F. *pais*, and the second from O. F. (< Gaulish) *pettia*. *Bank*, *n.* («shore») is a native word, and *bank*, *n.* («a financial institution») is an Italian borrowing. *Fair*, *adj.* (as in a fair deal, it's not fair) is native, and *fair*, *n.* («a gathering of buyers and sellers») is a French borrowing. *Match*, *n.* («a game; a contest of skill, strength») is native, and *match*, *n.* («a slender short piece of wood used for producing fire») is a French borrowing.

Word-building also contributes significantly to the growth of homonymy, and the most important type in this respect is undoubtedly conversion. Such pairs of words as comb, n. – to comb, v., pale, adj. – to pale, v., to make, v. make, n. are numerous in the vocabulary. Homonyms of this type, which are the same in sound and spelling but refer to different categories of parts of speech, are called lexico-grammatical homonyms.

Shortening is a further type of word building which increases the number of homonyms. E. g. fan, n. in the sense of «an enthusiastic admirer of some kind of sport or of an actor, singer, etc.» is a shortening produced from fanatic. Its homonym is a Latin borrowing fan, n. which denotes an implement for waving lightly to produce a cool current of air. The noun rep, n. denoting a kind of fabric (cf. with the R. penc) has three homonyms made by shortening: rep, n. (<repertory), rep, n. (<representative), rep, n. (<reputation)', all the three are informal words.

During World War II girls serving in the Women's Royal Naval Service (an auxiliary of the British Royal Navy) were jokingly nicknamed Wrens (informal). This neologistic formation made by shortening has the homonym wren, n. «a small bird with dark brown plumage barred with black» (R. крапивник).

Words made by sound-imitation can also form pairs of homonyms with other words: e. g. bang, n. («a loud, sudden, explosive noise») – bang, n. («a fringe of hair combed over the forehead»). Also: mew, n. («the sound a cat makes») – mew, n. («a sea gull») – mew, n. («a pen in which poultry is fattened») – mews («small terraced houses in Central London»).

The above-described sources of homonyms have one important feature in common. In all the mentioned cases the homonyms developed from two or more different words, and their similarity is purely accidental. (In this respect, conversion

certainly presents an exception for in pairs of homonyms formed by conversion one word of the pair is produced from the other: a find < to find.)

Now we come to a further source of homonyms which differs essentially from all the above cases. Two or more homonyms can originate from different meanings of the same word when, for some reason, the semantic structure of the word breaks into several parts. This type of formation of homonyms is called split polysemy.

From what has been said in the previous chapters about polysemantic words, it should have become clear that the semantic structure of a polysemantic word presents a system within which all its constituent meanings are held together by logical associations. In most cases, the function of the arrangement and the unity is determined by one of the meanings (e. g. the meaning «flame» in the noun fire-see). If this meaning happens to disappear from the word's semantic structure, associations between the rest of the meanings may be severed, the semantic structure loses its unity and falls into two or more parts which then become accepted as independent lexical units.

Let us consider the history of three homonyms:

board, n. – a long and thin piece of timber;

board, n. – daily meals, esp. as provided for pay, e. g. room and board;

board, n. – an official group of persons who direct or supervise some activity, e. g. a board of directors.

It is clear that the meanings of these three words are in no way associated with one another. Yet, most larger dictionaries still enter a meaning of board that once held together all these other meanings «table». It developed from the meaning «a piece of timber» by transference based on contiguity (association

of an object and the material from which it is made). The meanings «meals» and «an official group of persons» developed from the meaning «table», also by transference based on contiguity: meals are easily associated with a table on which they are served; an official group of people in authority are also likely to discuss their business round a table.

Nowadays, however, the item of furniture, on which meals are served and round which boards of directors meet, is no longer denoted by the word board but by the French Norman borrowing table, and board in this meaning, though still registered by some dictionaries, can very well be marked as archaic as it is no longer used in common speech. That is why, with the intrusion of the borrowed table, the word board actually lost its corresponding meaning. But it was just that meaning which served as a link to hold together the rest of the constituent parts of the word's semantic structure. With its diminished role as an element of communication, its role in the semantic structure was also weakened. The speakers almost forgot that board had ever been associated with any item of furniture, nor could they associate the concepts of meals or of a responsible committee with a long thin piece of timber (which is the oldest meaning of board). Consequently, the semantic structure of board was split into three units. The following scheme illustrates the process:

Board, n. (development of meanings)

A long, thin piece of timber → A piece of furniture → Meals provided for pay.

→ An official group of persons.

Board 1, 2, 3, n. (split polysemy)

1. *A long, thin piece of timber.* → *A piece of furniture.*

2. *Meals provided for pay.*

3. *An official group of persons.*

Seldom used; ousted by the French borrowing table.

A somewhat different case of split polysemy may be illustrated by the three following homonyms:

spring, n. – the act of springing, a leap;

spring, n. – a place where a stream of water comes up out of the earth (R. родник, источник);

spring, n. – a season of the year.

Historically all three nouns originate from the same verb with the meaning of «to jump, to leap» (O. E. *springan*), so that the meaning of the first homonym is the oldest. The meanings of the second and third homonyms were originally based on metaphor. At the head of a stream the water sometimes leaps up out of the earth, so that metaphorically such a place could well be described as a leap. On the other hand, the season of the year following winter could be poetically defined as a leap from the darkness and cold into sunlight and life. Such metaphors are typical enough of Old English and Middle English semantic transferences but not so characteristic of modern mental and linguistic processes. The poetic associations that lay in the basis of the semantic shifts described above have long since been forgotten, and an attempt to re-establish the lost links may well seem far-fetched. It is just the near-impossibility of establishing such links that seems to support the claim for homonymy and not for polysemy with these three words.

It should be stressed, however, that split polysemy as a source of homonyms is not accepted by some scholars. It is really difficult sometimes to decide whether a certain word has or has not been subjected to the split of the semantic structure and whether we are dealing with different meanings of the same word or with homonyms, for the criteria are subjective and imprecise. The imprecision is recorded in the data of different dictionaries

which often contradict each other on this very issue, so that board is represented as two homonyms in Professor V. K. Muller's dictionary, as three homonyms in Professor V. D. Arakin's and as one and the same word in Hornby's dictionary.

Spring also receives different treatment. V. K. Müller's and Hornby's dictionaries acknowledge but two homonyms: I. a season of the year, II. a) the act of springing, a leap, b) a place where a stream of water comes up out of the earth; and some other meanings, whereas V. D. Arakin's dictionary presents the three homonyms as given above.

Classification of Homonyms

The subdivision of homonyms into homonyms proper, homophones and homographs is certainly not precise enough and does not reflect certain important features of these words, and, most important of all, their status as parts of speech. The examples given in the beginning of this chapter show that homonyms may belong both to the same and to different categories of parts of speech. Obviously, a classification of homonyms should reflect this distinctive feature. Also, the paradigm of each word should be considered, because it has been observed that the paradigms of some homonyms coincide completely, and of others only partially.

Accordingly, Professor A.I. Smirnitsky classified homonyms into two large classes: I. full homonyms, II. partial homonyms.

Full lexical homonyms are words which represent the same category of parts of speech and have the same paradigm.

E. g. *match, n. – a game, a contest;*

match, n. – a short piece of wood used for producing fire;

wren, n. – a member of the Women's Royal Naval Service;

wren, n. – a bird.

Partial homonyms are subdivided into three subgroups:

A. Simple lexico-grammatical partial homonyms are words which belong to the same category of parts of speech. Their paradigms have one identical form, but it is never the same form, as will be seen from the examples.

E. g. *(to) found*, v.

found, v. (*Past Indef.*, *Past Part. of to find*)

to lay, v.

lay, v. (*Past Indef. of to lie*)

to bound, v.

bound, v. (*Past Indef.*, *Past Part. of to bind*)

B. Complex lexico-grammatical partial homonyms are words of different categories of parts of speech which have one identical form in their paradigms.

E. g. *rose*, n.

rose, v. (*Past Indef. of to rise*)

maid, n.

made, v. (*Past Indef.*, *Past Part. of to make*)

left, adj.

left, v. (*Past Indef.*, *Past Part. of to leave*)

bean, n.

been, v. (*Past Part. of to be*)

one, num.

won, v. (*Past Indef.*, *Past Part. of to win*)

C. Partial lexical homonyms are words of the same category of parts of speech which are identical only in their corresponding forms.

E. g. *to lie (lay, lain)*, v.

to lie (lied, lied), v.

to hang (hung, hung), v.

to hang (hanged, hanged), v.

to can (canned, canned)

(I) can (could).

Polysemy and homonymy

Polysemy is often spoken of side by side with homonymy (two or more words with the same spelling, or sound, but quite different meanings) especially in traditional accounts of how meanings originate and multiply. A typical example of homonymy is *race*, with its two quite separate meanings: 'running' and 'nation' (or 'people'). These were once quite different in written form as well (Old Norse *ras* and French *race*, respectively) but have converged over time under the influence of ordinary sound changes.

By contrast, we have polysemy when a particular word (in the written language, any sequence of letters bounded on either side by a space) has two or more separate though related meanings. Words with several meanings are, as a general rule, presented in dictionaries in a way that separates off the senses, and perhaps also shows the order in which they have emerged over time. Consider the entry for *mate* in one widely-used, historically-based dictionary:

mate¹... **1** a friend or fellow worker. **2** Brit. colloq. a general form of address, esp. to another man. **3a** each of a pair, esp. of birds. **b** colloq. a partner in marriage.

Worth noting is the way numbers are used to mark off the meanings, and the introduction of letters, indicating that meanings (3a) and (b) are closer to each other than either is to any other 'major' sense. Worth noting, too, though almost unnoticeable, is the small number 1, tucked in above the **headword**: 'mate¹'.

This is an important detail, since it shows that there is (at least) a 'mate²', and that the two entries represent distinct words (the second being a term from the game of chess). They are, indeed, 'homonyms': two separate lexical items that happen to share the same form.

Though polysemy and homonymy are often spoken of together, polysemy is much more widespread. Homonymy may simply come about, as we have just seen in the case of race, through the chance merging of two different forms. And, indeed, in the dictionary we find the same thing: gemate 'messmate' gradually becoming 'mate', and French *mat(er)* becoming 'mate'. Polysemy, though, is typically the result of lexical creativity – and of course there is nothing to prevent polysemy developing within a homonym such as 'mate', as has proved to be the case.

Polysemy has in fact a double value for speakers of a language. It provides scope *within* the word for new senses to emerge from those that already exist (compare a branch of the railway, a branch of the bank, and a branch of the subject). And it is economical, since it enables several related meanings to be expressed by a single form (actually, seven meanings in the case of 'mate'), thus enabling communication to take place with great economy of means.

The origin and history of words (**etymology**) is certainly of interest to some students of language and users of dictionaries. It is not of much value, though, as a yardstick in settling disputes over whether, in one case or another, we are dealing with homonymy or polysemy. Interestingly, even if we were to insist that we rely simply on our knowledge of the language as it is today, we would often go astray. The lack of awareness that the ordinary native speaker typically has of word origins is shown by the case of *sole* and its meanings 'the underside of the foot or

shoe' and 'a type of flatfish', respectively. The senses are historically linked, the second having developed from the first on the basis of similarity of shape. Nevertheless, many native speakers will think they are unconnected, an assumption that is no doubt encouraged by dictionaries which treat the items as separate entries.

The difficulty that native speakers may have in recognizing related meanings - or their absence – is also illustrated by the two current senses of the French noun *grève*: (1) a beach or shoreline and (2) a strike (on the part of workers). These may seem quite unrelated, yet the second meaning sprang historically from the first. Till about the middle of the nineteenth century, men looking for work would foregather in an open space (Place de Grève) adjoining the river Seine. (English *gravel* is a diminutive of *grave*, in one meaning, which is in turn related to *grève*.) The men would be said to *faire grève*, or *être en grève*. Then, later, the phrase *faire grève* came to mean the opposite: to stop work as a means of pressing for an increase in wages.

An example such as *grève* supports the idea, whether we are ordinary speakers or trained linguists, that the difference between homonymy and polysemy is often difficult to determine, and certainly not clear-cut. Then among all the individual cases of polysemy, some meanings are close together, while others are more remote. What we need is a set of procedures to help us make up our minds in particular cases, and it is to devising this that we now turn our attention.

Testing for meanings

The central problem we need to tackle is precisely how we identify polysemy in particular cases and how we distinguish meanings that are close together from those that are far apart. Being able to capture these fine differences should help us to throw light on the claims we make on how meanings develop (or cease to develop) over time. For all of this we need reliable means of backing up our claims. We need suitable tests; and we need to know when we should take account of more than one. The following examples illustrate the kind of problem that crops up:

- (1) The paper stuck to the wall.
- (2) The committee stuck to its agreed agenda.

What test or tests can we apply in this case to determine whether the two uses of stick to correspond to two meanings? A test which shows whether the verb can be made 'passive' in either or both cases seems to work well. A change to the passive is possible in the second example (*the agreed agenda was stuck to*) but not in the first (**the wall was stuck to*), thus suggesting that the verb in the two examples has separate senses.

But the passive test, like any other single criterion, can only take us so far. It is one measure of the separateness of the two uses, but does not tell us if the senses are nonetheless related (polysemy) or quite distinct (homonymy). Helpfully, there is evidence at hand from another test, in which we try to replace the verb in each example by a synonym. Here the test suggests that the meanings are related, since *adhered to* can replace *stuck to* in both examples. So here we have polysemy: relatedness as well as difference.

This simple procedure has brought to light polysemy in a single case. If we were able, though, to deploy a battery of tests we would be in a position to show that polysemous words

differ quite widely according to how closely or distantly their meanings are related. (In fact showing degrees of similarity or difference is one of the key purposes served by using a wide range of criteria.)

As we have suggested, however, analysing a number of polysemous words in this way will not only reveal degrees of relatedness. It should also throw light on the evolution of meaning over time, the assumption being that the more two or more meanings diverge, the more they will tend to attract their own opposites and synonyms, and as we have just seen, grammatical patterns. This claim is borne out by the way meanings have developed in the adjective *responsible*, and specifically the two senses 'having the job or duty of looking after someone or something' and 'dependable or trustworthy'. In the first sense, but not in the second, the adjective is synonymous with *answerable* (often accompanied by *to someone, for something*). In the second meaning, but not in the first, the adjective has the opposite *irresponsible*. The indications, then, are that the meanings have moved away from each other.

For an example of the opposite phenomenon of meanings remaining relatively close to each other, we turn to the noun *tour*. Here is an item whose senses have, on the whole, been resistant to forming new derivatives (such as *tourist* from *tour*) and compounds (such as *tour-operator* from *tour* and *operator*). In fact, of the following set of meanings, (a) to (e), only the first is associated with an appreciable spread of complex words:

- (3) a) **tour** (holidays) – *tour* (v), *tourism*, *tourist*; *tour-operator*, *package tour*; *go on/make a tour* (of the Alps);
- b) **tour** (visit, inspection) – *tour* (v), *go on/make a tour* (of the factory);
- c) **tour** (military) – *tour* (v), *go on/be on tour*;

d) **tour** (artistic) – tour (v), go on/be on tour;

e) **tour** (sporting) – tour (v), tourist go on/be on tour.

Here, indeed, tour (a) has thrown up, as derivatives, tourist and tourism, and as compounds, tour-operator and package tour. There are also tourists in a sporting sense, it is true, but otherwise the military, artistic, and sporting meanings, though separable from (a) and (b), are difficult to set apart from each other. Note that in referring to all three we can say he's on tour at the moment. To sum up, we may be dealing here with recurrent uses that are not yet fully established as separate meanings.

The first way to establish polysemy rather than homonymy is to look for a central (or core) meaning. This is easier when we have examples of metaphor or transferred meanings. Adjectives are particularly interesting in this respect because they often develop polysemy by adding new *nominative-derivative* meanings to their semantic structure. Thus, for instance, sour («having a sharp acid taste») acquires the meaning of **disagreeable**, as in: «*They followed his gaze to find the sour joke*». The adjective hungry means eager in the following context: «*...and on her unguarded face was not the barely concealed contempt that I had fancied I had seen all afternoon, but naked, hungry envy*» (W. S. Maugham). Juicy has recently acquired the meaning of **scandalous**: «*The media were delighted to have a juicy news story*».

Variability of meaning is clearly revealed in a set of examples with the adjective greasy:

He propped his elbows upon a greasy counter.

The roads are greasy with rain; I don't like Dave, because he is greasy (too polite in a way that seems insincere or unpleasant).

In all these cases it seems possible to discover a central core of meaning which brings the lexical-semantic variants under a single general notion. Coming back to our examples with the noun *hand*, we may see that nearly all the meanings are metaphorically interrelated, except perhaps the last one – *the hands of a clock* where the meaning is narrowed down to refer to a different concrete object and becomes specialised. It is more difficult then to establish semantic proximity or relatedness between the variants.

Some recent findings (Буйнова, 1998) have shown that it is most difficult to distinguish between polysemy and homonymy when a word has a number of nominative (and not nominative-derivative) meanings. Such meanings are often concrete names referring to things or actions which have developed independently of each other. This is the so-called **parallel polysemy** as characteristic of nouns and verbs.

It is by no means easy, for example, to see how **board 1** (a piece of (wood)), **board 2** (a company, council) and **board 3** (meals) are semantically related, and therefore not at all clear that this is a case of polysemy.

In this connection we may have a look at the verb *to set up*. Being polysemantic, it has a number of nominative and nominative-derivative meanings in its semantic structure. Some meanings were derived from its basic sense (establish) as realised in the following context: «*The Race Relations Board was originally set up in 1965*».

The derivative meanings are:

1) **arrange** – «We need to set up emergency procedures to deal with this sort of problem»;

2) **equip** – «The next band was already setting up on the other stage»;

3) **build** – «The army has set up road blocks round the city».

We might assume and with good reason that these meanings are analysable in terms of semantic proximity as this way or other they relate to the word's central core meaning. It is more difficult to deal with other semantic variants of the word which appear as nominative meanings in their own right. For example,

– **cause to begin** («If one reactor has a meltdown, it could set up a chain reaction»);

– **make smb. seem guilty, deceive** («We sent in our money in response to an advertisement we saw in the paper, but it turned sig out that the company didn't really exist and we were just being set up»);

– **make smb. healthy, full of energy** («A good breakfast will set you up for the day»).

Such meanings are more isolated and may give rise to separate units (homonyms).

Let us now turn to the second criterion in differentiating polysemy and homonymy – i. e., **the derivational capacity of the variants**. Potential homonyms typically develop their own sets of derivative or related words. For example, *charge* as used of electricity and of paying expenses are quite distinct since each of these meanings serves as a basis for its own derivative word:

– charge 1 – **charger** (a piece of equipment used to put electricity into a battery);

– charge 2 – **chargeable** (Living expenses are chargeable to my account).

Custom 1 (habit, tradition), 2 (a regular purchase), & 3 (in plural: a place where bags are checked at the airport) clearly present different words, and not variants of one and the same word.

To give a proof we may turn to their derivatives:

– custom 1 – **customary** («It is customary for the most important person to sit at the end of the table»);

– custom 2 – **customer** («We don't want to lose our customers»);

– customs 3 – **customs officer**.

This brings us to **the range of the word's collocability** as the third criterion in distinguishing between polysemy and homonymy. The functioning of a lexical item in speech and «the company it keeps with other items» invariably manifest its status or position within the lexicon of a language. For example, the potentially homonymous uses of the verb *to charge* are quite apart in their range of phraseology:

– charge (price) – **free of charge, at no extra charge**;

– charge (i. e., smb. is guilty) – **bring / press charges; drop the charges**.

The following uses of the noun *chair* are clearly delimited by the contexts of their functioning, i e., their phraseological environment:

He sat in a chair (**a piece of furniture**).

She accepted a University chair (**department**).

Who will chair the meeting? (**preside**).

The chairman of the meeting (**a presiding person**).

The electric chair (**the punishment of death**).

Non of the criteria however can be applied automatically. Homonymy should be approached as a philological problem where subtle insights are required to bring out finer distinctions of meanings.

Conclusion

All this leads us to the conclusion that context is not the ultimate criterion for meaning and it should be used in combination with other criteria. Nowadays, different methods of componential analysis are widely used in semantic research: definitional analysis, transformational analysis, distributional analysis. Yet, contextual analysis remains one of the main investigative methods for determining the semantic structure of a word.

Test

1. On what linguistic phenomenon is the joke in the following extract based? What causes the misunderstanding?

1) "I got sick last night eating eggs."

"Too bad"

"No, only one."

- a. Homonym
- b. Homophones
- c. Homographs

2) *Officer(to driver in parked car):* Don't you see that sign "Fine for parking" ?

Driver: Yes, officer, I see and agree with it.

- a. Homonyms
- b. Homophones
- c. Homographs

3) "I spent last summer in a very pretty city in Switzerland."

"Berne?"

"No, I almost froze."

- a. Homonyms
- b. Homophones
- c. Homographs

- 4) «Yes, Miss Janes, it's true my husband has left his job. He thought it was better for him to enlist rather than to be called up. Anyway, he has burned his bridges behind him.»
 «Oh, well, I shouldn't worry about that. They'll provide him with a uniform in the Army,» commented the neighbour.
- Homonyms
 - Homophones
 - Homographs

2. Match the pairs with the linguistic phenomenon they refer to:

- Pear, pare
- Fair, fair
- Bow, bow
- Bear, bear
- Lead, lead
- Bear, bare

a. Homonyms: b) Homophones: c) Homographs:

Exercises

Exercise 1. Use the same word to complete each pair of sentences.

1. a) I think I need to get some **glasses**. I can't read the menu – the writing is too small!

b) We got some beautiful crystal wine **glasses** as one of our wedding presents.

2. a) Look out of the window, Josie – there's Daddy coming up the path. _____ to him!

b) With each _____ began to feel sick. the ferry rocked, and I _____.

3. a) Look, I've no idea what you are arguing about.

What _____ are you trying to make?

b) He couldn't speak the language, so he just used to _____ whenever he wanted something.

4. a) Everyone has the _____ to a fair trial.

b) Well done! You got all the answers _____ in the test.

5. a) Gosh, you look smart! Is that a new _____ and tie you're wearing?

b) Well, I think you should buy the pale green dress. The red one doesn't _____ you.

6. a) She ran to the station only to _____ the train.

b) Brenda will really _____ her son when he moves to Australia next month.

Exercise 2. Write the correct spelling of the phonetic script.

1. a) I'm /bo:d/! I can't think of anything to do.

b) He jumped on his surf /bo:d/ and paddled the biggest waves.

a _____ b _____

2. a) Stop it! You know you're not /əlaud/ to do that!

b) Michael, please stand up and read your story /əlaud/ to the class.

a _____ b _____

3. a) She was happy to get her bag back when the police /ko:t/ the thief.

b) The thief was sentenced to three months in prison at /ko:t/ the next day.

a_____ b_____

4. a) Please turn off all the lights when you leave the house. Don't /weist/ energy.

b) Did you see Abbie's/weist/ in her wedding dress? It was tiny.

a_____ b_____

5. a) The queues for car/haiə/ at the airport were so long.

b) Throw the ball /hatə/ or you'll never get it in the basket.

a_____ b_____

Keys:

Test: 1. 1) b, 2) a, 3) b, 4) a; 2. a. fair, fair/bear, bear; b. pear, pare/bear, bare; c. bow, bow/lead, lead.

Exercises: 1) 2. Wave, Wave 3. point 4. right 5. suit 6. miss 7. fan 8. type. **2)** 1. a bored, b board; 2. a allowed, b aloud; 3. a caught, b court 4. a waste, b waist; 5. a hire, b higher.

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5.2. Synonymy in Language and Speech.

Synonymic Condensation

Criteria of synonymy

Synonymy can be defined in terms of linguistics as two or more words of the same meaning, belonging to the same part of speech, possessing one or more identical meaning, interchangeable at least in some contexts without any considerable alteration in denotational meaning, but differing in morphemic composition, phonemic shape, shades of meaning, connotation, style, emotional coloring (I. V. Arnold).

Synonymy is associated with some theoretical problems which at present are still an object of controversy. Probably, the most controversial among these is the problem of criteria of synonymy. To put it in simpler words, we are still not certain which words should correctly be considered as synonyms, nor are we agreed as to the characteristic features which qualify two or more words as synonyms. Traditional linguistics solved this problem with the conceptual criterion and defined synonyms as words of the same category of parts of speech conveying the same concept but differing either in shades of meaning or in stylistic characteristics. Some aspects of this definition have been criticised. It has been pointed out that linguistic phenomena should be defined in linguistic terms and that the use of the term concept makes this an extralinguistic definition. The term «shades

of meaning» has been condemned for its vagueness and lack of precision. In contemporary research on synonymy semantic criterion is frequently used. In terms of componential analysis synonyms may be defined as words with the same denotation, or the same denotative component, but differing in connotations, or in connotative components.

Though not beyond criticism, this approach has its advantages and suggests certain new methods of analysing synonyms. A group of synonyms may be studied with the help of their dictionary definitions (definitional analysis). In this work the data from various dictionaries are analysed comparatively. After that the definitions are subjected to transformational operations (transformational analysis). In this way, the semantic components of each analysed word are singled out.

In modern research on synonyms the criterion of interchangeability is sometimes applied. According to this, synonyms are defined as words which are interchangeable at least in some contexts without any considerable alteration in denotational meaning.

This criterion of interchangeability has been much criticised. Every or almost every attempt to apply it to this or that group of synonyms seems to lead one to the inevitable conclusion that either there are very few synonyms or, else, that they are not interchangeable.

Consequently, it is difficult to accept interchange-ability as a criterion of synonymy because the specific characteristic of synonyms, and the one justifying their very existence, is that they are not, cannot and should not be interchangeable, in which case they would simply become useless ballast in the vocabulary.

Synonyms are frequently said to be the vocabulary's colours, tints and hues (so the term shade is not so inadequate, after all,

for those who can understand a metaphor). Attempts at ascribing to synonyms the quality of interchangeability are equal to stating that subtle tints in a painting can be exchanged without destroying the picture's effect.

All this does not mean that no synonyms are interchangeable. One can find whole groups of words with half-erased connotations which can readily be substituted one for another. The same girl can be described as pretty, good-looking, handsome or beautiful. Yet, even these words are far from being totally interchangeable. Each of them creates its own picture of human beauty. Here is an extract in which a young girl addresses an old woman:

*«I wouldn't say you'd been exactly **pretty** as a girl – **handsome** is what I'd say. You've got such strong features.»*

(From *The Stone Angel* by M. Lawrence)

So, handsome is not pretty and pretty is not necessarily handsome. Perhaps they are not even synonyms? But they are. Both, the criterion of common denotation («good-looking, of pleasing appearance») and even the dubious criterion of interchangeability seem to indicate that.

In conclusion, let stress that even if there are some synonyms which are interchangeable, it is quite certain that there are also others which are not. A criterion, if it is a criterion at all, should be applicable to all synonyms and not just to some of them. Otherwise it is not acceptable as a valid criterion.

Types of synonyms

The only existing classification system for synonyms was established by Academician V. V. Vinogradov, the famous Russian scholar. In his classification system there are three types of synonyms:

- ideographic (those that bear on the same idea, but are not fully identical in their referential content).
Example: *looks, appearance, complexion, countenance* (bookish);
- stylistic (differing in stylistic characteristics).
Example: *child, infant, kid*;
- absolute (coinciding in all their shades of meaning and in all their stylistic characteristics).
Example: *pilot, airman, flyer, flyingman*.

However, the following aspects of his classification system are open to question.

Firstly, absolute synonyms are rare in the vocabulary and, on the diachronic level, the phenomenon of absolute synonymy is anomalous and consequently temporary: the vocabulary system invariably tends to abolish it either by rejecting one of the absolute synonyms or by developing differentiation characteristics in one or both (or all) of them. Therefore, it does not seem necessary to include absolute synonyms, which are a temporary exception, in the system of classification.

The vagueness of the term «shades of meaning» has already been mentioned. Furthermore there seems to be no rigid demarcation line between synonyms differing in their shades of meaning and in stylistic characteristics, as will be shown later on. There are numerous synonyms which are distinguished by both shades of meaning and stylistic colouring. Therefore, even

the subdivision of synonyms into ideographic and stylistic is open to question. A more modern and a more effective approach to the classification of synonyms may be based on the definition describing synonyms as words differing in connotations. It seems convenient to classify connotations by which synonyms differ rather than synonyms themselves. It opens up possibilities for tracing much subtler distinctive features within their semantic structures.

Types of connotation

I. The connotation of degree or intensity can be traced in such groups of synonyms as

- *to surprise – to astonish – to amaze – to astound;*
- *to satisfy – to please – to content – to gratify – to delight – to exalt;*
- *to shout – to yell – to bellow – to roar;*
- *to like – to admire – to love – to adore – to worship.*

II. Connotation of duration

- *to stare – to glare – to gaze – to glance – to peep – to peer.*

All the synonyms except to glance denote a lasting act of looking at somebody or something, whereas to glance describes a brief, passing look.

Other examples are:

- *to flash (brief) – to blaze (lasting);*
- *to shudder (brief) – to shiver (lasting);*
- *to say (brief) – to speak, to talk (lasting).*

All these synonyms have other connotations besides that of duration.

III. The emotive connotations

The synonyms to *stare* – *to glare* – *to gaze* are differentiated from the other words of the group by emotive connotations, and from each other by the nature of the emotion they imply.

In the group *alone* – *single* – *lonely* – *solitary*, the adjective *lonely* also has an emotive connotation.

She was alone implies simply the absence of company, *she was lonely* stresses the feeling of melancholy and desolation resulting from being alone. A *single tree* on the plain states plainly that there is (was) only one tree, not two or more. A *lonely tree* on the plain gives essentially the same information, that there was one tree and no more, but also creates an emotionally coloured picture.

One should be warned against confusing words with emotive connotations and words with emotive denotative meanings, e. g. *to love* – *to admire* – *to adore* – *to worship*; *angry* – *furious* – *enraged*; *fear* – *terror* – *horror*. In the latter, emotion is expressed by the leading semantic component whereas in the former it is an accompanying, subsidiary characteristic.

IV. The evaluative connotation conveys the speaker's attitude towards the referent, labelling it as good or bad.

So in the group *well-known* – *famous* – *notorious* – *celebrated*, the adjective *notorious* bears a negative evaluative connotation and *celebrated* a positive one.

VI. The connotation of manner can be singled out in some groups of verbal synonyms.

The verbs *to stroll* – *to stride* – *to trot* – *to pace* – *to swagger* – *to stagger* – *to stumble* all denote different ways and types of walking, encoding in their semantic structures the length of pace, tempo, gait and carriage, purposefulness or lack of purpose.

VII. The connotation of attendant circumstances.

One peeps at smb./smth. through a hole, crack or opening, from behind a screen, a half-closed door, a newspaper, a fan, a curtain, etc.

One peers at smb./smth. in darkness, through the fog, through dimmed glasses or windows, from a great distance; a short-sighted person may also *peer at things*.

VIII. The connotation of attendant features.

The synonyms *pretty*, *handsome*, *beautiful* have been mentioned as the ones which are more or less interchangeable. Yet, each of them describes a special type of human beauty: *beautiful* is mostly associated with classical features and a perfect figure, *handsome* with a tall stature, a certain robustness and fine proportions, *pretty* with small delicate features and a fresh complexion.

IX. Stylistic connotations stand somewhat apart for two reasons. Firstly, some scholars do not regard the word's stylistic characteristic as a connotative component of its semantic structure. Secondly, stylistic connotations are subject to further classification, namely: colloquial, slang, dialect, learned, poetic, terminological, archaic. Here again we are dealing with stylistically marked words, but this time we approach the feature of stylistic characteristics from a different angle: from the point of view of synonyms frequent differentiation characteristics. Example:

(*Meal*). *Snack*, *bite* (coll.), *snap* (dial.), *repast*, *refreshment*, *feast* (formal).

These synonyms, besides stylistic connotations, have connotations of attendant features.

Snack, *bite*, *snap* all denote a frugal meal taken in a hurry; *refreshment* is also a light meal; *feast* is a rich or abundant meal.

The Dominant Synonym

All (or, at least, most) synonymic groups have a «central» word of this kind whose meaning is equal to the denotation common to all the synonymic group. This word is called the dominant synonym.

Here are examples of other dominant synonyms with their groups:

To surprise – to astonish – to amaze – to astound.

To shout – to yell – to bellow – to roar.

The dominant synonym expresses the notion common to all synonyms of the group in the most general way, without contributing any additional information as to the manner, intensity, duration or any attending feature of the referent. So, any dominant synonym is a typical basic-vocabulary word. Its meaning, which is broad and generalised, more or less «covers» the meanings of the rest of the synonyms, so that it may be substituted for any of them. It seems that here, at last, the idea of interchangeability of synonyms comes into its own. And yet, each such substitution would mean an irreparable loss of the additional information supplied by connotative components of each synonym. So, using *to look* instead of *to glare*, *to stare*, *to peep*, *to peer* we preserve the general sense of the utterance but lose a great deal in precision, expressiveness and colour.

Summing up what has been said, the following characteristic features of the dominant synonym can be underlined:

- I. High frequency of usage.
- II. Broad combinability, i. e. ability to be used in combinations with various classes of words.
- III. Broad general meaning.
- IV. Lack of connotations.

Synonymic row

Interesting

opposite: boring/bored

– *smt that makes you fell Interested* synonyms: *interesting [adj], fascinating [adj], intriguing [adj], be of interest [v phrase], stimulating [adj], hold your attention [v phrase], absorbing [adj].*

If something is interesting, you give it to your attention because it is unusual or exciting or because it is something that you want to know about/it's unusual or difficult to understand/it's related to a subject or activity that someone is interested in/it gives you new ideas to think about.

Michael's new job sounds really interesting.

We saw an interesting film about African wildlife.

It is intriguing to know that only one of his books was published during his own lifetime.

I heard something today that might be of interest to you.

New York has always been an exciting and stimulating place to be.

The book holds the reader's attention completely throughout its 600 pages.

In an absorbing book about how she learned to fly, Diane Ackerman tells why she chooses to risk her life.

Fascinating extremely interesting.

– *The program focuses on the fascinating story of Mary Shelley, the woman who at just 18, wrote the horror masterpiece Frankenstein. So interesting that you cannot stop watching reading etc.*

Synonyms: *riveting/gripping [adj], I couldn't put it down, compelling [adj], engrossing [adj], mesmerizing/enthralling [adj], spellbinding [adj], page-turner [n].*

Something that is so interesting so you give all your attention to it, you don't want to stop doing it and don't notice anything that is happening around you.

The novel is absolutely riveting from start to finish.

Hitchcock's film «The Birds» is a brilliant psychological thriller with a gripping climax.

What an amazing book! I just couldn't put it down.

The film was so compelling I could scarcely take my eyes off the screen for a second.

In this latest novel Martin Amis gives us an engrossing tale of humans trauma.

The band incorporates Spanish, Latin American and Middle Eastern influences into a powerful, mesmerizing mix.

Visitors to the show will find it an enthralling experience.

What she reveals in this novel is a spellbinding tale of her life in China.

Stephen King's latest novel promises to be another page-turner.

– an interesting period of time.

Synonyms: interesting [adj], eventful [adj], colorful [adj], there's never a dull moment [spoken].

Period of time has a lot of interesting, unusual, exciting things or important events happening during it.

Today's been really interesting. I enjoyed it very much.

The poet Arthur Rimbaud led a short bus extremely eventful life.

Riva is a welcoming town with a colorful history.

There's never a dull moment say this about a situation, film, story etc in which a lot of things happen, and you don't have time to be bored.

There is never a dull moment in our house, especially as there are ten of us living here.

– an interesting city, building, work of art etc.

Synonyms: interesting [adj], fascinating [adj], unusual [adj], have character [v phrase].

Something that is interesting, unusual or special in some way.

The exhibition includes some interesting old musical instruments.

London is one of the most exciting and fascinating cities in the world.

Louis makes hats that are eye-catching and unusual.

The hotel has character and charm, and is ideal as a base for exploring the city.

– words for describing an interesting person.

Synonyms: interesting [adj], fascinating [adj], colorful [adj], a character [n].

A colorful person is interesting and often amusing because they're very unusual, especially because they behave in a way that doesn't follow society's usual rules.

She found him interesting, attractive even.

It was easy to understand why Denis found Chris so fascinating.

Throughout his life, O'Connor was a colorful and controversial character.

James is a real character, completely unpredictable but very funny.

– to make something more interesting.

Synonyms: make sth more interesting [v phrase], make sth come to life [v phrase], liven up [formal], jazz up [phr v], add variety [v phrase].

Make sth more interesting.

Sharing a house makes life much more interesting.

Make sth come to life also make something come alive to make something much more interesting, especially by making it seem more lively or real.

Campbell made the match come to life when he scored with a header in the 67th minute.

Liven up also enliven to make something that is a little boring or ordinary become more interesting or exciting.

Bob tried to liven and things up by telling some of his jokes.

Jazz up to make something seem more interesting and exciting by adding things to it that are colorful, modern etc.

They have really jazzed it up in here but I bet the food's still the same.

Add variety to make something more interesting by adding something different or unusual.

Make sure you add variety to your child's diet with plenty of fresh fruit and vegetables.

Conclusion

English is very rich in synonyms. An elementary dictionary of synonyms which is not at all exhaustive, contains over 8000 synonyms. Various reasons account for that. Borrowings from various languages account for a great number of cases, for one thing.

We have already commented on some of the causes of the appearance of synonyms. Among them the logical reasons of the development of language as a means of human intercourse, the development of abstract thinking, of a finer differentiation between various sides of one and the same concept should be considered predominant.

Any extra touch of emotional colouring may create a synonym. The change in words is often a change in style and the effect is quite different.

Test

1. What is the most important criteria of synonymy?
 - a. the same phonemic shape
 - b. high frequency
 - c. the same etymology
 - d. belonging to the same part of speech
2. Why has the term «shades of meaning» been condemned for?
 - a. weird definition
 - b. not a scientific name
 - c. its vagueness and lack of precision
 - d. infrequency of usage
3. Who did establish the only existing classification system for synonyms?
 - a. D. Crystal
 - b. V. V. Vinogradov
 - c. G. B. Antrushina
 - d. N. B. Gvishiani
4. What are stylistic synonyms?
 - a. differing in stylistic characteristics
 - b. coinciding in all their denotative and connotative meanings and in all their stylistic characteristics
 - c. those that bear on the same idea, but are not fully identical in their referential content
 - d. similar meaning in certain context

5. What are absolute synonyms?
 - a. those that bear on the same idea, but are not fully identical in their referential content
 - b. similar meaning in certain context
 - c. differing in stylistic characteristics
 - d. coinciding in all their denotative and connotative meanings and in all their stylistic characteristics
6. What are ideographic synonyms?
 - a. similar meaning in certain context
 - b. coinciding in all their denotative and connotative meanings and in all their stylistic characteristics
 - c. those that bear on the same idea, but are not fully identical in their referential content
 - d. differing in stylistic characteristics
7. Which type of synonyms is rare in the vocabulary?
 - a. stylistic
 - b. absolute
 - c. ideographic
 - d. contextual
8. What connotation do synonyms have that differ from each other by the nature of the emotion they imply?
 - a. the connotation of duration
 - b. the connotation of manner
 - c. the emotive connotation
 - d. the evaluative connotation
9. What is the dominant synonym?
 - a. a word that has different connotative and denotative meaning
 - b. a word that has the same grammatical structure

- c. «central» word of this kind whose meaning is equal to the denotation common to all the synonymic group
 - d. A words that has the same phonemic shape
10. What is the key characteristic feature of the dominant synonym?
- a. same spelling
 - b. high frequency of usage
 - c. same morpheme
 - d. same stem

Exercises

Exercise 1. Complete the sentences with the correct form of the given words. Use each word once with its literal meaning and once with a metaphorical meaning.

Given words: dazzle, glow, flare, flash, flicker, shine, sparkle, twinkle.

Literal meaning

- 1) Across the harbor, the lights ___**twinkled**___ in the distance.
- 2) If car drivers don't dip their headlights at night, they can _____ you, and you can't see anything.
- 3) I love the way the dying embers of a fire _____ in the dark.
- 4) If sailors are in difficulty, they can fire _____ into the air to attract attention.
- 5) There was a sudden _____ of lightning.
- 6) I like to polish my shoes for a long time to get a really good _____ on them.
- 7) She stood by the sea and watched the sunlight _____ on the water.

8) A candle will _____ in a breeze, casting shadows round a room.

Metaphorical meaning

9) The book got a _____ review in the newspaper, so I went out and bought it.

10) He's poor at creative thinking, but he really _____ at anything that requires a manual dexterity.

11) People say that just before death, the whole of your life _____ in front of you in a split second.

12) He prepared a gourmet meal, totally unassisted, in the _____ of an eye.

13) Violence has _____ up again in Kroana where the situation is bordering on civil war.

14) As soon as I saw her come on stage, I was _____ both by her beauty and performance

15) When our eyes met, a slight _____ of recognition crossed his face, but he made no other sign that he remembered me.

16) The party was all right, but it lacked _____. There was nothing very exciting or lively about it.

Exercise 2. Complete the sentences with the correct adjectives.

Ancient/antique

1) I inherited a beautiful _____ wardrobe from my grandmother.

2) While we were in Guatemala we visited the ruins of an _____ Mayan city.

Current/up-to-date

- 3) In the past he's always gone out with English girls but his _____ girlfriend is from the States.
- 4) Please visit our website for the most _____ information on our products.

Biased/Bigoted

- 5) The book gives a very _____ account of the rebellion, failing to mention any incidents that show the rebels in a bad light.
- 6) Nothing you say will make her change her opinions. I've never met such a _____ person!

Impartial/open-minded

- 7) During the summing up, the judge remained strictly _____, favouring neither the plaintiff nor the defendant.
- 8) Mike's parents aren't very _____ about his bohemian lifestyle. They want him to find a secure job and settle down.

Immaculate/impeccable

- 9) He's renowned for his generosity, good humour and _____ manners.
- 10) At the Oscar ceremonies she looked _____ in her Versace outfit.

Faulty/flawed

- 11) We need to rethink our business strategy. Our current marketing plan is clearly _____.
- 12) The TV wouldn't come on as there was a _____ connection in the plug.

Petty/trivial

- 13) The government has announced new measures to combat _____ crime such as vandalism and graffiti.
- 14) Matters which appear _____ can turn out to have far-reaching consequences.

Urgent/vital

- 15) The general sent an _____ message to headquarters requesting immediate reinforcement.
- 16) In a democracy the media plays a _____ role in calling politicians to account.

Exercise 3. Synonyms are often used to avoid repetition. Which synonym was used to avoid this repetition in the story about the British diplomat?

The jokes are always really **stupid** and usually say something **stupid** about Japanese people.

Exercise 4. Complete the sentences with the synonyms, or near synonyms, in *italics*. Sometimes you need to change the form.

Friend: mate, colleague, companion.

- 1) Tom and I have been best _____ ever since we were at school together.
- 2) We spent the year after school touring all round the US together. He made an excellent travelling _____.
- 3) We now work for the same firm so we're _____ as well as friends.

Love: adore, fancy, worship, fall for.

- 4) He absolutely _____ her. It was love at first sight. He just _____ the ground she walks on.
- 5) I can't believe it – Matt's just asked me out! You know that I _____ him for ages!

- 6) From the moment we met I just knew. I _____ him straight away.

Talk: chat, gossip, have a word, let someone know.

- 7) No, I'm not telling you how we broke up. You'll only _____ about it to all your friends – you always do.
- 8) I _____ with my boss about that pay rise and it's a "maybe". I _____ you _____ as soon as I hear.
- 9) There's nothing like _____ to old friends – we can talk for hours about anything and everything.

Laugh: chuckle, giggle, guffaw, snigger.

- 10) Why _____ you little girls _____? What's so funny about your big sister having a boyfriend?
- 11) He's really unpleasant bloke. He's mean to people and then he _____ at their discomfort.
- 12) Uncle Robert's laugh is big, like the man. He _____ – you can hear him from miles away.
- 13) Sue Townsend's books are really funny. I was reading one on the train and couldn't help _____ to myself.

Travel: journey, trip, voyage, cruise

- 14) Sorry we're late – the _____ took much longer than we expected.
- 15) My parents went on a two-week _____ up the Norwegian fjords. They said it was wonderful.
- 16) They're taking the whole class on a coach _____ to London for the one day.
- 17) There were a great many _____ of discovery during the reign of Queen Elizabeth I.

Walk: dawdle, stagger, stride, waddle

- 18) Slow down! I can't keep up with you when you _____ along like that.
- 19) Look at that lot _____ out of the pub. They've either been celebrating their team's win or drowning their sorrows.
- 20) Come on you two! Stop _____. We need to get a move on.
- 21) Ducks don't walk; they _____ from side to side.

Keys

Test: 1. d, 2. c, 3. b, 4. a, 5. d, 6. c, 7. b, 8. c, 9. c, 10. b.

Exercises:

- 1) dazzle, 3 glow, 4 flares, 5 flash, 6, shine, 7 sparkling/sparkle, 8 flicker, 9 glowing, 10 shines, 11 flashes, 12 twinkling, 13 flared, 14 dazzled, 15 flicker, 16 sparkle.
- 2) 1 antique, 2 ancient, 3 current, 4 up-to-date, 5 biased, 6 bigoted, 7 impartial, 8 open-minded, 9 impeccable, 10 immaculate, 11 flawed, 12 faulty, 13 petty, 14 trivial, 15 urgent, 16 vital.
- 3) Ridiculous.
- 4) 1 mates, 2 companion, 3 colleagues, 4 adores and worship, 5 've fancied, 6 fell for, 7 gossip, 8 had a word and 'll let ... know, 9 chatting, 10 are ... giggling, 11 sniggers, 12 guffaws, 13 chuckling, 14 journey, 15 cruise, 16 trip, 17 voyages, 18 stride, 19 staggering, 20 dawdling, 21 waddle.

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Part 6. FREE AND BOUND WORD COMBINATIONS

6.1. The main Types of Phraseological Units in Modern English Language

Principles for distinguishing between phraseological units The semantic principle

A. *I'm told they're inviting more American professors to this university. Isn't it rather carrying coals to Newcastle?*

(To carry coals to Newcastle means «to take something to a place where it is already plentiful and not needed».)

B. *This cargo ship is carrying coal to Liverpool.*

The first thing that captures the eye is the semantic difference of the two word-groups consisting of the same essential constituents. In the second sentence the free word-group is carrying coal is used in the direct sense, the word coal standing for real hard, black coal and carry for the plain process of taking something from one place to another. The first context quite obviously has nothing to do either with coal or with transporting it, and the meaning of the whole word-group is something entirely new and far removed from the current meanings of the constituents.

Academician V. V. Vinogradov spoke of the semantic change in phraseological units as «a meaning resulting from a peculiar chemical combination of words».

The semantic shift affecting phraseological units does not consist in a mere change of meanings of each separate constituent part of the unit. The meanings of the constituent merge to produce an entirely new meaning.

That is what is meant when phraseological units are said to be characterized by semantic unity.

Meaning in the phraseological unit can be transferred either completely or partially. Thus, the semantic change may affect

either the whole word-group, or only one of its constituents. The first type is represented by phraseological units in which both constituents are used in the transferred meaning. The second type is represented by phraseological units in which one of the components preserves its current meaning, and the other is used in the transferred meaning. Most scholars apply term “idiom” to phraseological units with completely transferred meaning. [5] The following phraseological units represent the first case: *to skate on thin ice* (= to put oneself in a dangerous position; to take risks); *to wear one's heart on one's sleeve* (= to expose, so t'at everyone kn'ws, one's most intimate feelings); *to have one's h'art in one's boots* (= to be deeply dep'essed, anxious'about something); *to have one's heart in one's mouth* (= to be greatly al'rm'd by what i' expected to happen); *to have one's heart in the right place* (= to be a good' honest and generous fellow). [2]

The structural principle

Professor Smirnitsky A. I., who worked out this classification, described phraseological units as highly idiomatic set expressions as word equivalents, and characterized by their semantic and grammatical unity.

Structural invariability is an essential feature of phraseological units, some of them possess it to a lesser degree than others. Structural invariability of phraseological units finds expression in a number of restrictions.

- 1) **Restriction in substitution.** As a rule, no word can be substituted for any meaningful component of a phraseological unit without destroying its sense. The idiom *to give somebody the cold shoulder* means «to treat somebody coldly, to ignore or cut him», but a warm shoulder or a cold elbow make no sense at all. At the same time, in free word-groups

substitution does not present any dangers and does not lead to any serious consequences.

In «*The cargo ship is carrying coal to Liverpool*» all the components can be changed: The ship/vessel/boat carries/transport/takes/brings coal to (any port).

- 2) **Restriction in introducing any additional components into the structure of a phraseological unit.** In a free word-group such changes can be made without affecting the general meaning of the utterance:

This big ship is carrying a large cargo of coal to the port of Liverpool.

In the phraseological unit to carry coals to Newcastle no additional components can be introduced.

Phraseological units

Phraseological units from a perspective of semantic principle

Vinogradov's classification system is founded on the 'egree of semantic cohesion between the components of a phraseological unit. Units with a partially transferred meaning show the weakest cohesion between their components. The more distant the meaning of a phraseological unit from the current meaning of its constituent parts, the greater is its degree of semantic cohesion. The meaning of such expressions as distinguished from the meaning of free combinations is idiomatic. Accordingly, Vinogradov classifies phraseological units into three classes:

- 1) **Phraseological combinations.** These are word-groups with a partially changed meaning. [5] They may be said to be clearly motivated, that is, the meaning of the unit can be easily deduced from the meanings of its constituents. Phraseological combinations are traditional word groups. Word combinations are combined with their original

meaning, e.g. to break news, to meet the demands, to take a liking, etc. The components are limited in the ability to combine with each other by some linguistic factors.

E. g. *to be at one's wits' end, to be good at something, to b' a goo' hand at something, to have a bite, to come off a poor second, to come to a sticky end (coll.), to look a sight (coll.), to take something for granted, to stick to one's word, to stick at nothing, gospel truth, 'bosom friends.* [2]

The mobility of this type is much greater, the substitutions are not necessarily synonymical. [3]

- 2) Phraseological unities.** These are expressions the meaning of which can be deduced from the meanings of their components, the meaning of the whole is based on the transferred meanings. [4] Phraseological unities are much more numerous and clearly motivated (the meaning of the whole unit can be deduced from the meanings of the constituent parts; the metaphor, on which the shift of meaning is based, is clear and transparent). The emotional quality is based upon the image created by the whole as in *to stick (to stand) to one's guns*, i.e. 'refuse to change one's state'ents or opini'ns in the face of op'osition', implying courage and integrity. The exam'le reveals another characteristic of the type, namely the possibility of synonymic substitution, which can be only very limited. Some of these are easily translated and even international, e. g. *to know the way the wind is blowing.* [3] E. g. *to stick to one's guns* (to be true to one's views or convi'tions. The image is that 'f a gunner or gun crew who do not desert their guns even if a battle seems lost); *to sit on the fence* (in discussion, politics, etc. refrain from committing oneself to either side); *to catch/clutch at a straw/straws* (when

in extreme danger, avail oneself of even the slightest chance of rescue); *to lose one's head* (to be at a loss what to do; to be 'ut of one's mind); to lose one's heart to smb. (to f'll in love); *to lock'the stable door after the horse is stolen* (to take precautions too late, when the mischief is done); *to look a gift horse in the mouth* (to examine a present too critically; to find fault with something one gained without effort).

3) Phraseological fusions. These represent as their name suggests the highest stage of blending together. The meaning of components is completely absorbed by the meaning of the whole, by its expressiveness and emotional properties. [3] The meaning cannot be deduced from the meanings of its constituent parts.[2] Phraseological fusions are specific for every language and do not lend themselves to literal translation into other languages. [3]

E. g. *to come a cropper* (to come to disaster); *neck and crop* (entirely, altogether, thoroughly, as in: He was thrown out neck and crop; *at sixes and sevens* (in confusion or in disagreement); *to set one's cap at smb.* (to try and attract a man; s'oken about girls and women).

The classification system of phraseological units devised by this prominent scholar is considered by some linguists of today to be outdated, and yet its value is beyond doubt because it was the first classification system which was based on the semantic principle. It goes without saying that semantic characteristics are of immense importance in phraseological units.

Phraseological units from a perspective of structural criterion

The structural criterion of classifying phraseological units is based on their ability to perform the same syntactical functions as words. In the traditional structural approach, the following principal groups of phraseological units are distinguishable:

- 1) **Verbal.** E. g. *to run for one's (dear) life, to get (win) the upper hand, to talk through one's hat, to sit pretty;*
- 2) **Substantive.** E. g. *dog's life, cat-and-dog life, calf love, white lie, tall order, birds of a feather, birds of passage, red tape, brown study;*
- 3) **Adjectival.** E. g. *high and mighty, spick and span, brand new, safe and sound.* In this group the so-called comparative word-groups are particularly expressive and sometimes amusing in their unanticipated and capricious associations: *(as) cool as a cucumber, (as) nervous as a cat, (as) weak as a kitten, (as) good as gold (usu. Spoken about children), (as) pretty as a picture, as large as life, (as) slippery as an eel, (as) thick as thieves, (as) drunk as an owl (sl.), (as) mad as a hatter/a hare in March;*
- 4) **Adverbial.** E.g. *high and low* (as in *They searched for him high and low*), *by hook or by crook* (as in *She decided that, by hook or by crook, she must marry him*), *for love or money* (as in *He came to the conclusion that a really good job couldn't be found for love or money*), *in cold blood* (as in *The crime was said to have been committed in cold blood*), *in the dead of night, between the devil and the deep sea* (in a situation in which danger threatens whatever course of action one takes),

to the bitter end (as in *to fight to the bitter end*), *by a long chalk* (as in *It is not the same thing, by a long chalk*);

- 5) **Interjectional.** E. g. *my God! Goodness gracious! Good Heavens! Sakes alive!*

The classification system of phraseological units of Professor A. V. Koonin

The classification system of phraseological units suggested by Professor A. V. Koonin is the latest outstanding achievement in the Russian theory of phraseology. A. V. Koonin thinks that phraseology must develop as an independent linguistic science and not as a part of lexicology. The classification is based on the combined structural-semantic principle and it also considers the quotient of stability of phraseological units.

Phraseological units are subdivided into the following four classes according to their function in communication determined by their structural-semantic characteristics.

- 1) **Nominative phraseological units.** These are represented by word-groups, including the ones with one meaningful word, and coordinative phrases of the type *wear and tear, well and good.*

It also includes word-groups with a predicative structure, such as *as the crow flies*, and, also, predicative phrases of the type *see how the land lies, ships that pass in the night.*

- 2) **Nominative-communicative phraseological units.** These include verbal word-groups which are transformed into a sentence when the verb is used in the Passive Voice: *to cross the Rubicon* – the Rubicon is crossed[4] *to break the ice; breed like rabbits; agree like cats and dogs.*

- 3) **Interjectional units.** These possess no denotational meaning, having only the connotational one standing for

certain interjections, e.g a pretty (nice) kettle of fish, Holy cow! Dog my cats! Greak snakes! Rats!

- 4) **Communicative phraseological units.** These are represented by certain sentences (proverbs and sayings): *Still waters run deep, The world is a small place, A cat may look at a king; Birds of feather flock together; All cats are grey in the dark; If wishes were horses, beggars might ride; It is an ill bird that fouls its nest.*

These four classes are divided into subclasses according to the type of structure of the phraseological unit. Further classification into subclasses depends on whether the units are changeable more generally, on the interdependence between the meaning of the elements and the meaning of the set expression. Much attention is devoted to different types of variation: synonymic, pro-nominal, etc. [1]

David Crystal's approach

The functional-cognitive dictionary contributes to the solution of this problem, since phraseological units are given in it against the background of extensive lexical material, which allows us to determine their nominative-taxonomic and cognitive functions, as well as their place in the general language system. The volumetric lexical background reveals a deep isomorphism between the nominative means of the language and phraseological categories that fill them in lexico-syntactic ways. This functional-cognitive dictionary includes several categories of phraseological units. First, these are **phraseological combinations**, or **lexical collocations**. In this section of the dictionary, various types of related meanings are given, which make up a special set of phraseological units.

Among them are:

- 1) **Substantive-adjective combinations:** *evil fate, bitter fate, tragic fate, sentimental conversation, peace negotiations, a loud phrase, an emergency situation, age-old traditions, a dog's life, untimely death, tragic death, sudden death;*
- 2) **Verb-nominal combinations:** *pull out of the throat, publicize, criticize, etc.;*
- 3) **Combinations with the metaphorical use of words:** *corridors, echelons of power, a wooden ruble, a sphere of activity, a field of enlightenment, a bear's corner, white light, a gift of fate, pitch hell, earthly paradise, etc. ;*
- 4) **Various types of language clichés, «speech patterns»** for example, formulas for greeting, politeness, opening a conversation, gratitude, offers of services, advice, etc.: *best wishes, good hour, happy journey; happy New Year; to tell the truth, to tell the truth, to say all the best, do not remember dashingly, etc.*

A large place in the dictionary is occupied by **lexical idioms** as the core of phraseology. Idioms are equivalent to words in terms of their integral nominative function and are expressively colored. For example: *to live below the poverty line, to drag out a miserable existence, to fight off home, to break a comedy, to bend one's soul, to fight like a fish on ice, to barely make ends meet, to let fog, in all honesty, pour out your soul, turn your soul out to a stranger, show your heels hitting your finger in the sky.*

Phraseologisms supplement the nominative inventory of the language with the missing evaluative and expressive means, idioms are always richer in details. They, as a rule, describe such aspects of the designated phenomena, events, realities that remain not fixed in the main nominative units of the language.

The specifics of the phraseological significance of the components of the phraseological unit, which manifests itself in their dependence on the corresponding denotative situation and the situation of use, as well as dependence on the figurative structure of the phraseological unit: *someone has a tongue without bones*, «someone is too talkative, speaks too much,» someone's tongue itches – or – «I want to say something, to speak uncontrollably». The features of phraseological semantics are entirely determined by speech-thinking processes.

Reflected in the minds of denotative situations, being associated with already existing knowledge develop certain schemes of those situations that are actualized by means of secondary nomination. It is necessary for a phraseological designation. [6]

Conclusion

The classification system includes a considerable number of subtypes and gradations and objectively reflects the wealth of types of phraseological units existing in the language. It is based on truly scientific and modern criteria and represents an earnest attempt to take into account all the relevant aspects of phraseological units and combine them within the borders of one classification system.

Continued intelligent devotion to the problems of phraseology of such scholars as N.N. Amosova, A.V. Koonin, V.V. Vinogradov, A.I. Smirnitsky and many many others has turned phraseology into a full-fledged linguistic discipline.

Test

1. The phraseological unit *to get smb's back up* means...
 - a. To be popular with smb
 - b. To annoy smb
 - c. To sympathize with smb
2. The phraseological unit *to get one's claws into smb* meaning «to find a way of influencing or controlling someone» is
 - a. phraseological fusion
 - b. phraseological unity
 - c. phraseological combination
3. The phraseological unit *to lose one's head* means...
 - a. to be at a loss what to do
 - b. to annoy smb
 - c. to fall in love
4. The phraseological unit *All cats are grey in the dark* is
 - a. Nominative
 - b. Communicative
 - c. Nominative-communicative
5. The phraseological unit *to cross the Rubicon* is
 - a. Nominative
 - b. Communicative
 - c. Nominative-communicative
6. The phraseological unit *to look a gift horse in the mouth* means...
 - a. to be at a loss what to do
 - b. to examine a present too critically
 - c. to try and attract a man

7. From a perspective of structural criterion the phraseological unit *dog's life* is...
 - a. verbal
 - b. substantive
 - c. adjectival
8. From a perspective of structural criterion the phraseological unit *high and low* is...
 - a. verbal
 - b. substantive
 - c. adjectival
9. From a perspective of structural criterion the phraseological unit *to run for one's (dear) life*, is...
 - a. verbal
 - b. substantive
 - c. adjectival
10. From a perspective of structural criterion the phraseological unit *by a long chalk* is...
 - a. verbal
 - b. substantive
 - c. adverbial
11. The phraseological unit *to come a cropper* meaning to come to disaster is
 - a. phraseological fusion
 - b. phraseological unity
 - c. phraseological combination

12. The phraseological unit *to lock the stable door after the horse is stolen* meaning to take precautions too late, when the mischief is done) is
- phraseological fusion
 - phraseological unity
 - phraseological combination
13. The phraseological unit *to come off a poor second* is
- phraseological fusion
 - phraseological unity
 - phraseological combination
14. Who is the author of the classification of the phraseological units from a perspective of semantic principle?
- Vinogradov
 - Koonin
 - Smirnitsky
15. Who is the author of the structural principle of distinguishing phraseological units?
- Vinogradov
 - Koonin
 - Smirnitsky

Exercises

Exercise 1. Describe the possible phrases in accordance with two classifications: V.V. Vinogradov, A.V. Kunin:

music to your ears (news or information that you are very pleased to hear), have somebody in the palm of your hand (to have complete control or influence over somebody), to drive a wedge between (to make two people start disliking each other), hen party (a party for women only, especially one held for a woman who will soon get married), inch by inch (very slowly and with great

care or difficulty), play the game (to behave in a fair and honest way), green with envy (very jealous), to have a night on the tiles (to stay out late enjoying yourself), a red rag to a bull (something that is likely to make somebody very angry), wet behind the ears (young and without much experience), on your feet (completely well or in a normal state again after an illness or a time of trouble), dry humour (very clever and expressed in a quiet way), in the middle of nowhere (in a place that is a long way from other buildings, towns, etc.), waste product (a useless material or substance produced while making something else), garden centre (a place that sells plants, seeds, garden equipment, etc.)

Exercise 2. Match the correct definitions with the terms.

Phraseological combinations	Components, which meaning of components is completely absorbed by the meaning of the whole, by its expressiveness and emotional properties. They represent as their name suggests the highest stage of blending together
Phraseological unities	Word-groups with a partially changed meaning
Phraseological fusions	Expressions the meaning of which can be deduced from the meanings of their components, the meaning of the whole is based on the transferred meanings

Exercise 3. Match phraseological units from a perspective of structural criterion.

Verbal	<i>dog's life, cat-and-dog life, calf love, white lie, tall order, birds of a feather, birds of passage, red tape, brown study</i>
Substantive	<i>to run for one's (dear) life, to get (win) the upper hand, to talk through one's hat, to make a song and dance about something, to sit pretty</i>
Adjectival	<i>high and low ,by hook or by crook, for love or money, in cold blood, in the dead of night, between the devil and the deep sea, to the bitter end, by a long chalk</i>
Adverbial	<i>My God! Goodness gracious! Good Heavens! Sakes alive!</i>
Interjectional	<i>(as) cool as a cucumber, (as) nervous as a cat, (as) weak as a kitten, (as) good as gold (usu. Spoken about children), (as) pretty as a picture, as large as life, (as) slippery as an eel, (as) thick as thieves, (as) drunk as an owl (sl.), (as) mad as a hatter/a hare in March</i>

Keys

Test: 1. B; 2. B; 3. A; 4. C; 5. C; 6. B; 7. B; 8. C; 9. A; 10. C; 11. A; 12. B; 13. C; 14. A; 15. C.

Exercises: 1.

- music to your ears – phraseological unity, nominative phraseological unit;
- have somebody in the palm of your hand – phraseological fusion, communicative phraseological unit;
- to drive a wedge between – phraseological unity, nominative-communicative phraseological unit;
- inch by inch – phraseological combination, nominative phraseological unit;
- play the game – phraseological combination, nominative-communicative phraseological unit;
- a red rag to a bull – phraseological unity, nominative phraseological unit;
- dry humour – phraseological fusion, nominative phraseological unit;
- in the middle of nowhere – phraseological combination, communicative phraseological unit;
- waste product – phraseological combination, nominative phraseological unit;
- garden centre – phraseological combination, nominative phraseological unit.

2. Phraseological combinations – Word-groups with a partially changed meaning.

Phraseological unities – Expressions the meaning of which can be deduced from the meanings of their components, the meaning of the whole is based on the transferred meanings.

Phraseological fusions – Components, which meaning of components is completely absorbed by the meaning of the whole, by its expressiveness and emotional properties. They represent as their name suggests the highest stage of blending together.

3. Verbal – to run for one’s (dear) life, to get (win) the upper hand, to talk through one’s hat, to make a song and dance about something, to sit pretty.

Substantive – dog’s life, cat-and-dog life, calf love, white lie, tall order, birds of a feather, birds of passage, red tape, brown study.

Adjectival – (as) cool as a cucumber, (as) nervous as a cat, (as) weak as a kitten, (as) good as gold (usu. Spoken about children), (as) pretty as a picture, as large as life, (as) slippery as an eel, (as) thick as thieves, (as) drunk as an owl (sl.), (as) mad as a hatter/a hare in March.

Adverbial – high and low ,by hook or by crook, for love or money, in cold blood, in the dead of night, between the devil and the deep sea, to the bitter end, by a long chalk.

Interjectional – My God! Goodness gracious! Good Heavens! Sakes alive!

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6.2. Collocation and its patterns

Collocations

Collocation, such a combination of words which conditions the realization of a certain meaning.

Collocations are by far the largest group of set phrases in English and, although awareness of them has not until fairly recently become widespread, they now serve as a constant reminder that much of the language we use from day to day is ready-made, as distinct from freshly minted by the application of semantic rules. Familiar examples of collocations are *gain entry*, *concede defeat*, *suffer a shock*, or, to change the pattern, *a blind alley*, *a golden opportunity*, *a narrow escape*.

Those examples illustrate the two most significant facts about this type of set phrase. A collocation is memorized as a lexical unity, but at the same time it is typically divided in two, both semantically and grammatically. The semantic division is clear from the fact that the nouns in both sets of examples are used in a literal sense: *entry* means «entrance», *alley* 'a type of street',

and so on. By contrast, the verbs in the first set and the adjectives in the second have a meaning that is often metaphorical. The nouns, with their literal meanings, can of course occur independently. In the collocations, though, they have a special function. Notice how the noun of a *narrow escape*, for instance, 'shapes' the meaning of the adjective to something like 'as if with little room to spare'.

In addition, collocations are typically pairs of words fitting a grammatical pattern. As we have seen, these are verb + noun and adjective + noun, though other types, such as verb + adverb (for example, *fail miserably*), are also found. An approach to collocations which takes account of the ways they function grammatically is valuable for two reasons. First, it makes us aware that while an adjective + noun collocation (say) may appear in a plural form (so, *blind alleys, golden opportunities, narrow escapes*) it is less likely to occur in a reversal of the basic pattern (i. e. noun + adjective): **the alley was blind, *the opportunity was golden, *the escape was narrow*. This is a good indication that we are dealing with collocations, because being memorized as words in a particular order, collocations often resist such switching about. In this respect they are unlike ordinary 'free combinations', as the following examples show: *a ripe apple, ripe apples, the apple was ripe; a bright pupil, bright pupils, the pupil was bright*.

There is a further advantage to be had from taking account of the grammatical patterning of collocations. For each combination of the verb + noun type (say), the grammar presents us with two major «slots', in which, for any example, we can attempt to substitute verbs and/or nouns. The extent to which this is possible tells us how 'free' or how 'collocational' the example is.

We can see how this works in practice with the combination *open the door*. Here, the choice of nouns in the second slot (*door*,

gate, hatch, etc.) is exceptionally wide. As a result the choices open to a speaker can be accounted for by means of a very general definition (a hinged, sliding, or revolving barrier at the entrance to a building'). Here, then, we have a *free* 'combination', not a collocation.

With collocations, the range of choice tends to be more tightly constrained. Though many collocations can be easily understood, because of the literal meaning of one word in each case, a characteristic feature is limited choice at one or both points. Take the pairs *light rain, heavy rain, and light exercise, *heavy exercise*. The existence of both light and heavy in collocation with rain is to be expected, given the climatic extremes the British regularly experience, but while a strenuous workout in the gym certainly seems to qualify for the description *heavy exercise*, the actual collocation is seldom used. (Indeed, it fails to show up in the British National Corpus.) The explanation for this oddness seems to lie in the circumstances in which collocations are typically formed. Once a collocation such as *light exercise* catches on (its seven BNC appearances are all in a 'healthier living context), repetitive use may well follow, helping to fix the chosen form in the minds of speakers. But constant use also seems to have the effect in many cases of isolating the phrase from potential semantic neighbours, in this case *heavy exercise*, which might otherwise come into existence.

It might seem from examples like *open the door*, on the one hand, and (say) *deliver a lecture*, on the other, that the difference between free combinations and collocations is clear-cut. The reality is that the difference is in the nature of a gradation, or continuum. It is true, for example, that the range of object nouns used after the verb *deliver*, used in the figurative meaning 'present to an audience', is largely limited to *address, speech, lecture (talk*

or *lesson* being improbable, because informal). However, the range of choice after the equally figurative abandon ('no longer support or believe') is wider and certainly not confined to *principle, idea, belief, doctrine, rule, claim, assertion*. Though the individual phrases that can be formed from both these lists are collocations because of the meanings of the verbs, those made up from the second list come closer to being free combinations.

Once the pairing of abandon and belief, say, has been lodged in a person's memory it makes for fluency of expression, since the speaker now has a ready-made, conventional way of conveying a particular verb-meaning in a given noun-context. We need to emphasize *conventional* way. The ability to produce the right pairing of words, like *mount an exhibition*, is a form of socially approved behaviour, and rather like 'good' manners, becomes *self-effacing* once acquired.

Types of collocations

There is an inherent tendency to use familiar sets of words in clusters among speakers of any language. Idioms and quotations are bigger examples of that. The words or phrases collocated beside each other have often been used exactly like that for over a number of years. It is not that changing the sequence of the words would render them unfathomable but it is just that they have been always popping up beside each other for ages. It may be a measure of one's authority over the English language since knowing a language is about knowing how the natives use the words in the language and they know the secret code of collocation.

The two major types of collocations would be based on the strength of the pairs' bond. These collocations are:

Strong Collocations

Strong collocations refer to the fact that the collocated words almost always pop up together. The strength of the words signifies how closely bound they are when it comes to being used in speech and on paper. The perk of the strong collocations is if someone replaces a portion of the pair mistakenly, chances are that native speakers will still know what they mean and the correct collocation for that. At best, the missed out opportunity to use the strong collocation will spur a nice bit of smirk on the faces of the native English speakers you are dealing with. On the other hand, it will make very little difference whether you use the collocations on-point or not while collaborating with the non-native speakers.

For example, if somebody asks to “start a light” instead of “turn the light on,” it would sound very out of place as the listeners take a few moments to determine what message is actually meant to convey but the right collocation would most certainly pop up in their head soon. That is the strength of the collocation that had continuously been used by millions for a good number of years.

Weak Collocations

In case of the weak collocations, at least one word should be easily alterable since the bond is weaker than that of strong collocations. That means the same set of words tend to be able to collocate with a few different combinations of words. Choosing weak collocations over the strong can be a good trick for the English learners since that opens up the possibility of being right and understandable most of the time. But knowing the weak

collocations and being able to use them on spot would always give you some points.

For example, “in broad agreement” and “in broad daylight” would be good examples of how weak collocations work. You cannot tell what must come after “in broad...” unlike what happens in case of strong collocations.

There are a few more types of collocations in the English language based on their grammatical structure.

Verb Collocations

The verb + noun collocations are by far the most common ones in the English language. And these are used non-stop in everyday situations:

- Burst into tears (crying) – She often bursts into tears.
- Lose temper (getting angry) – Let’s not lose temper.
- Run the risk (risking) – Liars always run the risk of getting caught.
- Take a break (relaxing) – You can take a break.
- Break record (doing something better than the rest) – They broke all records.
- Give a lift (sharing one’s ride) – I decided to give my teacher a lift to school.
- Raise taxes (increasing tax rates) – The government has raised taxes on packaged food.
- Meet expectations (doing as good as anticipated) – The performance didn’t meet expectations of the fans.
- Got divorced (breaking up a marriage) – They got divorced.
- Keep promise (doing as promised) – Sadly, I couldn’t keep my promise of being punctual.
- Caught a glimpse (seeing something very briefly) – Sharon caught a glimpse of her father.

Adjective Collocations

Adjective collocations are usually very simple since they are composed of one adjective that modifies the noun that comes after in the combination:

- Deep pocket (rich) – We need deep pockets to establish this business.
- Deep sleep (hard to wake up) – He is in dire need of some deep sleep.
- Heavy drinker (who drinks a lot) – Being a heavy drinker takes a toll on the kidneys.
- High quality (great in quality) – This is high-quality.
- Strong feeling (positive feeling) – I have a strong feeling about this.
- Strong opinion (hard to change opinions) – Strong opinions are not bulletproof.

Business Collocations

Collocations can be such an inadmissible part of formal collaboration. In specialized settings, collocation is the part and parcel of the daily register of the space concerned. When taken out of their conjoint placement side by side, only misunderstandings prevail:

- Open an account (start a collaboration) – Are you here to open an account?
- Join forces (teaming up) – Let's join forces with the marketing team.
- Chair a meeting (presiding over a meeting) – John would chair a meeting.
- Attract investors (prompting investors to invest) – We'll have to strategize well to attract hefty investors.

- Counterfeit money (printing fake money) – Counterfeiting money is a punishable offense.
- Close a deal (sign an agreement) – Let’s close this deal right away.

Emphatic Expressions

Placing intensifiers before verbs express acute emotions. There are “intensifier + verb” expressions that have been used collocated for ages and changing the intensifiers knowingly or unknowingly would not have similar intensity or effect:

- Honestly believe (having faith) – I honestly believe your son would grow up to be a gentleman.
- Positively encourage (cheering up) – The company positively encourages punctuality and sincerity.
- Readily endorse (ready to stand up for) – We will readily endorse peace at all times.
- Sincerely hope (strong expectation) – She sincerely hopes to get selected.
- Strongly recommend (big push) – I strongly recommend choosing this neighborhood.
- Totally reject (dismiss) – The client totally rejected our innovative take on the project.
- Utterly refuse (sincere denial) – I utterly refuse to fall for this trap.

Set phrases and set sentences

To carry the discussion a stage further, it will be helpful to set up a simple framework to account for the various types of set expression found in the language. Despite differences over terminology, specialists broadly agree in recognizing a basic division between 'set phrases' which have just been briefly introduced, and which are divided into **collocations** and idioms,

and **set sentences**, which can be divided into a number of traditional categories, typically of sentence length, including proverbs (*make the punishment fit the crime*), catchphrases (round up the usual suspects), and slogans (*Heineken refreshes the parts other beers cannot reach*).

Set phrases and set sentences differ not only because the latter are potentially longer and more complex – look again at the examples just given and compare *turn up the heat* (idiom) and *if you can't stand the heat, get out of the kitchen* (catchphrase) but because they have different uses and convey different kinds of meanings. Set phrases are word-combinations, more or less fixed in form, that function as parts of simple sentences, as can be seen from: *a sacred cow*, a noun phrase that can function as a subject or object; *on the loose*, a prepositional phrase that can be an adverbial; and *rush one's fences*, which fits a verb + object-noun pattern. Set sentences, by contrast, have meanings that largely reflect the way they function, as wholes, in spoken or written communication. The advertising slogan all we do is driven by you, for instance, combines two claims--that we make the car you drive, and that we are always motivated by our customers wishes--in a succinct and witty form. But the range of sentence categories we regularly use goes some way beyond the traditional set. There are, for instance, expressions used to convey a speaker's reactions to other people and their messages, which include *Are you with me?*, *You know what I mean*, and *You must be joking!* These are called **speech formulae**, or 'gambits', and part of this extensive range will be dealt with in more detail later in the chapter.

Set phrases and creativity

Clustering at the upper end of the **scale of idiomaticity** is a group of phrases that are invariable in structure and opaque in meaning. However, some of their near neighbours may also be opaque, and yet allow a few substitutes, as in *save one's own neck/skin*. Partly because they are so few, the substitutes are seen as well-established, memorized parts of the idioms, so that a creative reshaping of one of them can produce the same shock effect as when an invariable phrase is involved.

Quality newspapers are an expected source of such 'nonce' (coined for the occasion) variation. Educated readers, it can be assumed, are linguistically sharp enough to recognize that in the headline *Pharaoh's museum hopes to shelter reigning cats and dogs* (a reference to plans to dedicate a room in a Cairo museum to mummified royal pets), the well-known idiom is not on the surface but underlies an appropriate recasting of forms and meanings.

Despite the undoubted appeal of such verbal play, however, nonce manipulation of idioms, proverbs, and catchphrases is somewhat rare, though more common in some genres, such as the city pages and sports columns, than others (and altogether more frequent in the tabloid press as a whole). What is much more characteristic of quality newspaper texts is the widespread and unmodified use of collocations.

Of all types of set phrases, it is collocations that make the most significant contribution to educated written proficiency in English. They are, for instance, pervasive in the language of the social sciences, as a number of studies have shown. Some analyses of such texts have put the percentage of collocations as high as 35 per cent of all combinations of a given structural pat-tern. What explains this preference? One useful property

of non-creative collocations is that they represent a neutral ('unmarked') option and help to produce an unobtrusive style that suggests objectivity. They therefore commend themselves to people in public life, including serious commentators and academics, who wish to convey such characteristics in their writing. Collocations play an important role in setting a particular neutral stamp on educated written prose.

The value of the 'marked' option, by contrast (the creatively modified idiom, formula, or catchphrase), is that it draws attention away from the content of a text and on to its form, and in newspaper editorials, for example, provides scope for witty comment and evaluation.

Idioms

The examples we saw a moment ago remind us of a defining difference between collocations and **idioms**. While collocations have a figurative meaning that takes in only part of the phrase, as in *deliver* (figurative) *a speech* (literal), in an idiom (see again *play one's cards right*) the figurative shift extends over the entire phrase.

What are the other key characteristics of idioms? Idioms originate in phrases with a literal meaning which have settled firmly into the lexicon through repeated use. Many 'literal phrases' remain in constant circulation over considerable periods, unchanged in form and meaning (*spread the butter, carve the joint, peel the potatoes*). It is arguable that many of these, rather than being made up afresh on each occasion of use, are simply stored and recalled as wholes.

Some of these phrases pass on into the next stage of development. They are figuratively extended, in terms of the whole expression, as has just been pointed out, but may or may not also preserve their original literal sense. Phrases that originated

in the development of the railway network, such as *go/run off the rails*, reach the end of the line, and *run into/hit the buffers*, and which are now idiomatic, are among those which will still be understood in both a literal and a figurative sense by many speakers. These are the so-called 'figurative idioms'.

At the end of this particular line are those idioms whose figurative meanings, through constant use over the years, have congealed or ossified. Their senses can no longer be traced from the original literal ones (consider *pull one's socks up*, *an eager beaver*, *an ivory tower*).

Looking again along the line of development, we see a continuum extending from much repeated and memorized literal phrases, to items whose senses are partially intelligible, often because a once-fresh metaphor is not yet dead (*figurative idioms*), to those phrases whose meanings are impenetrable or opaque (*pure idioms*). According to those criteria, *mend one's fences and be meat and drink to somebody* are 'figurative', while *rush one's fences and grease someone's palm* are 'pure'.

We saw earlier how one of the means of distinguishing collocations from free combinations was to ask how flexible their grammar was. Since we were unable to say the *alley was blind* (as a 'transformation' of a *blind alley*) the example was to that extent a collocation. Does the same approach help us to distinguish one kind of idiom from another? The difficulty with this approach lies in finding the right restrictions to do the diagnostic work. Consider the active to passive switch in pure idioms such as *spill the beans* and *grease someone's palm*. It happens that both can be passivized—compare *the beans were spilt*, *his palm was greased*. But the opposite is true of *fit the bill* or *kick the bucket*. We must simply accept that near the upper end of the continuum, the results of various tests may pull in different directions. This is as true

of meaning and substitution within the idiom as of anything else. So the following phrases are opaque semantically, while allowing a small number of fixed substitutes: *Shanks's pony/mare, the rough edge/side of one's tongue, a chink/crack in one's armour.*

Proverbs, catchwords, and formulae

Let us now go back to the major grouping referred to earlier as 'set sentences»: Proverbs form an interesting category, as many have undergone structural changes over the past half-century, while many have virtually disappeared from our vocabularies. Anyone searching the British National Corpus for the proverbs man proposes, but *God disposes or one man's meat is another man's poison*, for example, will be disappointed. There is no record of either occurring even once in a body of 100 million words. Interestingly, even among those proverbs that do survive, there are many with living heads but chopped-off tails, such as *too many cooks, a stitch in time, bolt the stable door*. From full sentences they have been reduced to phrases or clauses. Now, it is true that when these truncated forms are used, the unspoken ending is in most cases also implied, as here: *too many cooks spoil the broth* and *a stitch in time saves nine*. The part that survives conveys the meaning of the whole. Nevertheless, it seems that complete proverbs are less and less often used, perhaps as a reflection of our unwillingness to take seriously such encapsulations of folk wisdom, or to recognize them as guides to personal conduct.

Catchphrases claim our interest because of the way they come into existence and, in many cases, subsequently take on fresh uses and forms. They commonly originate with a popular entertainer or public figure (when they fulfil much the same function as a signature tune) or a character in a well-known film

or television drama series. In the film *Casablanca*, 'Round up the usual suspects!' was an order given to police officers to arrest a number of people they had often arrested before, not because anyone believed they had committed any crime, but because the police wished to appear active and efficient. For many filmgoers it thereafter became inseparable from the cynical and corrupt police chief (Captain Renault) by whom the words were first spoken and the catchphrase was coined. The meaning of the original expression has broadened, so that it can now refer to the persistent targeting of a wide variety of people or things (as in the following quotation), and not simply helpless refugees:

(1) Excise duties are taxes on specific goods, with cigarettes, booze, and petrol being the usual suspects to be rounded up on Budget Day.

I suggested earlier that the spread of sentence-length items extended well beyond the traditional categories of proverbs, catchphrases, and slogans. Among this wider and less familiar range of set sentences is one without which spoken and written communication would be less smooth and coherent. The term **speech formula** or 'gambit' is used to refer to these invaluable items. Speech formulae are expressions, typically spanning a whole sentence or clause, that are used to convey a speaker's assessment of other participants and their messages, and generally to ease the flow of discourse. Examples include *I beg your pardon*, *Are you with me?*, *You know what I mean?*, and *call it what you like*.

What are the distinguishing features of these speech formulae? All four examples can occur as separate sentences (*I beg your pardon?* *You know what I mean?* and so on) and all are used to perform some kind of 'act' with language. Saying *I beg your*

pardon, for example, may (it has more than one meaning) be a response to something just said by another speaker; here: specifically, it can function as a request for clarification, as

(2) *'We're in trouble if it won't fit in.'*
I beg your pardon, if it won't fit in what?'

Whether the speech formulae appear on their own or not, they typically form part of a verbal *interaction*. And incidentally, it is not always the case that the formula is a response to something that someone else has said or asked. They are more than likely to be interactive in some other way. Look at this example:

(3) *'Now, these firms, they'd got a certain type of lock that they produced, and it was all done with a system, you know what I mean?'*

Here, the formula, which is in end position, is addressed to a listener, but it aims to check that he or she has understood the meanings of *a certain type of lock* and *a system*, which are not spelt out. So the formula relates both to the hearer and to parts of the language of the speaker. In a final example, the formula *if you please* is not used to seek for confirmation that the speaker has been understood, but rather is signalling his or her judgement that the preceding claim is absurd or unreasonable and no doubt also that the audience is expected to agree:

(4) *The parents want some say in the fate of their children and these days even the children demand to be heard, if you please.*

Conclusion

Collocations are important because certain word combinations (typical collocations) feel natural within the English language; these natural-sounding collocations are unlikely to distract the reader or listener as they should sound familiar. Untypical collocations, however, can feel awkward and clunky and can, therefore, interrupt the flow of speech or a piece of writing.

Linguists are accustomed to seeing the language as divisible into coherent units such as phrase, group or clause. The simple frameworks proposed here are intended to raise consciousness of the many different and eminently sensible ways we might develop to present and explain language patterning. We have sought to demonstrate that two very common grammatical words, one on either side, offer a firm basis for studying collocations. We have shown that the choice of word class and collocate is specific, and governed by both elements in the framework; and we have pointed to the high type-token ratio as a clear indication that the frameworks are statistically important. We have also offered evidence in support of a growing awareness that the normal use of language is to select more than one word at a time, and to blend such selections with each other.

Test

1. The definition of collocation
 - a. such a combination of words which conditions the realization of a certain meaning
 - b. the branch of linguistics which studies the semantics of linguistics units
 - c. morphosyntactically conditioned combinability of words as a means realization of their polysemy

2. A collocation is memorized as a lexical unity, but at the same time it is typically divided in two, both
 - a. semantically and contextually
 - b. semantically and grammatically
 - c. semantically and etilogically
3. Set phrases and set sentences differ
 - a. they have borrowings
 - b. they have different uses and convey different kinds of meanings
 - c. they have the same name but different lexical meaning
4. Word-combinations, more or less fixed in form, that function as parts of simple sentences
 - a. Idioms
 - b. Set sentences
 - c. Set phrases
5. Of all types of set phrases, it makes the most significant contribution to educated written proficiency in English.
 - a. Collocations
 - b. Stem
 - c. Connotation
6. Originate in phrases with a literal meaning which have settled firmly into the lexicon through repeated use
 - a. Paradigm
 - b. Colligation
 - c. Idioms

7. Many of them have undergone structural changes over the past half-century, while many have virtually disappeared from our vocabularies.
 - a. Proverbs
 - b. Adverbs
 - c. Paronyms
8. Speech formulae are expressions, typically spanning a whole sentence or clause, that are used to convey a speaker's assessment of other participants and their messages, and generally to ease the flow of discourse.
 - a. Homophones
 - b. Phraseological unit
 - c. Speech formulae
9. Collocations are important because
 - a. certain word combinations feel natural within the English language
 - b. they are easy to understand
 - c. they can be used both in written and oral speech
10. A phraseological unit with pronounced stylistic characteristics owing to which an element of play is introduced into speech
 - a. Idiom proper
 - b. Cliché
 - c. Phraseologism

Exercises

Exercise 1. Complete the sentences with the correct form of do or make.

- 1) She is fond of children. She will _____ a perfect mother one day.
- 2) I don't know what to _____ of the new president.
- 3) They spent most of the last year _____ up their kitchen.
- 4) There's no electricity at the moment so we'll have to _____ without it.
- 5) It really _____ my day when he gave me those flowers.
- 6) They _____ away with one-pound notes years ago. They only use one-pound coins now.
- 7) He's always _____ up excuses for being late to class!
- 8) I've been working non-stop for the last five hours. I could really _____ - with a break.
- 9) It _____ a big difference to the cost if you pay in advance.
- 10) Do you think we'll _____ the bank in time before it closes?
- 11) OK. That _____ it!. I'm leaving! I can't stand any more of your rudeness after graduating from university he's going to _____ a skilled scientist.

Exercise 2. Underline 11 collocations in this text.

My friend Abigail is desperately worried about her son at the moment. He wants to enrol on a course of some sort but just can't make a decision about what to study. I gave Abigail a ring and we had a long chat about it last night. She said he'd like

to study for a degree but is afraid he won't meet the requirements for university entry. Abigail thinks he should do a course in Management because he'd like to set up his own business in the future. I agreed that that would be a wise choice.

Exercise 3. Choose the correct collocation.

1. She had / took / paid attention to what I told her and started working harder.
2. I had / made / took over a hundred photographs on my trip to Antarctica.
3. She made / paid / brought me a nice compliment yesterday.
4. I got / made / had a bad dream last night and woke up sweating.
5. The President made / gave / paid tribute to all the people who had supported him.
6. I got / took / had a liking to my new doctor the moment I met her.
7. I gave / made / had a feeling I had met Richard before, but I couldn't remember where.
8. I went to Douglas Farnham's funeral to give / take / pay my last respects to a fine man.

Exercise 4. Correct the eight collocation errors in this paragraph.

For all folk music likers, Johnny Coppin's new album, *The Long Harvest*, published last week, will be a great addition to their collection. Johnny recently got solo after five years with the folk band Blue Mountain. He is proud of the musical inheritance of his native Kentucky. Tracks 3 and 7 comprise his old friend Wiz Carter on guitar. With this album Coppin says he hopes to control a wider audience for folk music. His excellent

living performance at the recent Lockwood Folk Festival suggests he has a good chance of succeeding. He makes a tour next month. Don't miss him.

Exercise 5. Match the beginning of each sentence on the left with its ending on the right.

- | | |
|----------------------|--|
| 1) She has set | a presentation to my colleagues. |
| 2) We're making | the minutes at the meeting. |
| 3) I always keep | my phone calls while I took time off. |
| 4) Kate will take | some difficult targets for us all. |
| 5) I have to give | his goals in his career. |
| 6) He never achieved | my appointments. |
| 7) He fielded | preparations for the sales conference. |

Exercise 6. Rewrite each sentence using the word in brackets, so that it keeps the same meaning.

1. We are not responsible for valuables that are not left in the hotel safe. (disclaim)
2. The pop star insisted that there was no basis to the claims made against him. (unfounded)
3. Jones's views do not accord with the facts. (run)
4. The newspaper clearly suggested who the actor's new partner was. (dropped)
5. John insisted that what people were saying about him was untrue. (denied)
6. Whatever idea I suggest, Daniel says it is no good. (rejects)
7. I don't know what to do, as everyone keeps suggesting I do something different. (contradictory)
8. The student is being accused of cheating in the exam. (facing)

Keys

Test: 1. a; 2. b; 3. b; 4. c; 5. a; 6. c; 7. a; 8. b; 9. a; 10. a.

Exercises: 1. 1) make, 2) make, 3) doing, 4) do, 5) made, 6) did, 7) making, 8) do, 9) makes, 10) make, 11) does, 12) make.

2. My friend Abigail is desperately worried about her son at the moment. He wants to enrol on a course of some sort but just can't make a decision about what to study. I gave Abigail a ring and we had a long chat about it last night. She said he'd like to study for a degree but is afraid he won't meet the requirements for university entry. Abigail thinks he should do a course in Management because he'd like to set up his own business in the future. I agreed that that would be a wise choice.

3. 1) paid, 2) took 3) paid, 4) had, 5) paid, 6) took, 7) had, 8) pay, 9) take, 10) have, 11) take, 12) had.

4. 1) ~~likers~~ lovers 2) ~~published~~ released 3) ~~got solo~~ went solo 4) ~~inheritance~~ heritage 5) ~~comprise~~ feature 6) ~~control~~ capture 7) ~~living~~ live 8) ~~makes a~~ goes on.

5. 1) She has set some difficult targets for us all.

2) We're making preparations for the sales conference.

3) I always keep my appointments.

4) Kate will take the minutes at the meeting.

5) I have to give a presentation to my colleagues.

6) He never achieved his goals in his career.

7) He fielded my phone calls while I took time off.

6. 1) We disclaim responsibility for valuables that are not left in the hotel safe.

2) The pop star insisted that the claims made against him were unfounded.

3) Jones's views run contrary to the facts.

4) The newspaper dropped (heavy/broad) hints about / as to who the actor's new partner was.

5) John denied the rumours about him.

6) Whatever idea I suggest, Daniel rejects it. Or Daniel rejects whatever idea I suggest.

7) I don't know what to do, as everyone keeps giving me contradictory advice.

8) The student is facing accusations of cheating in the exam.

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6.3. Idioms proper and their stylistic peculiarities.

The definition of idioms

Perception and definitions of idioms

Before idioms were accepted and strictly fixed in linguistics as a lexical group, a great discourse was led. Not only definitions of the term changed, but the general perception of the phenomenon.

In 18th century, Samuel Johnson in introduction to “A dictionary of the English language” explained the intention to exclude from his dictionary words and word-combinations

which can be described as belonging to “spoken (colloquial) English”. Idioms proper were declared by him as contradicting the laws of logic and common sense items: “That many terms of art and manufacture are omitted, must be frankly acknowledged <...> but it had been a hopeless labour to glean up words, by courting living information, and contesting with the sullenness of one, and the roughness of another”. [5]

The attitude changed completely with the beginning of 19th century. By Thomas Hardy (“The writer and his background”) idioms were not viewed as “barbarisms” any longer but, on the contrary, were considered to be the elements that reflected the worldview of this or that nation.

In 1925 Logan P. Smith published a book entitled “Words and Idioms”. In this book he made a first attempt to classify idioms. The classification is indeed detailed and elaborate, encompassing every area of origin possible. He also informed of idioms “from foreign sources”, he dealt separately with idioms drawing on the Bible, as well as with Shakespeare’s own original idioms. On the other hand, Smith admitted that he was ignorant of a given etymology. Samuel Johnson was a bit more confident about his knowledge of etymologies, that is why he disliked idioms as something that sullied language purity. Smith held another opinion, yet his simile is now worth remembering: “Idioms are like little sparks of life and energy in our speech”. [9]

Another scholar of the former half of 20th century was Murat H. Roberts, the author of “The Science of Idiom”. Robert’s reasoning is that idioms belong primarily to discourse, he claims, but since idiom has created language, it must have created grammar, which belongs primarily to “language”. Hence grammar is viewed as fossil idiom. Yet, what we may appreciate is the fact that all idioms are believed to originate as innovations

of individuals and, using Robert's words, each idiom is «a mental monument of history». [8] Therefore, it can also draw one challenging issue worth following: idioms can be studied as a source of language change.

Nowadays the following terms are suggested:

Idiom is a group of words whose meaning is different from the meanings of the individual words.

Idiomatic – containing expressions that are natural to a native speaker of a language. [4]

Key characteristics of idioms:

- unchanged in form and meaning;
- senses can no longer be traced;
- stored and recalled as wholes;
- remain in constant circulation over considerable periods.

That is how the ideomatology progressed through years. Still the scientists try to find more precise terms and classify all the expressions.

Systems of idiom's classification and their peculiarities

Idioms can be classified, for example, according to **the ways they are formed**, according to their **part-of-speech meaning**, according to **the degree of the motivation of their meaning (Vinogradov's system)**.

A.V. Koonin described idioms like «устойчивые сочетания лексем с полностью или частично переосмысленным значением при высоком удельном весе коннотативного аспекта, то есть его экспрессивно-оценочных, эмотивных, образных и других компонентов, например: burn one's fingers, kick the bucket». [1] He classified idioms according to **the way they are formed** and pointed out primary and secondary ways

of forming idioms. Primary ways of forming idioms are those when a unit is formed on the basis of a free word-group:

a) A large group of idioms was formed from free word groups by transforming their meaning, e. g. «*granny farm*» – «пансионат для престарелых», «*Troyan horse*» – «компьютерная программа, преднамеренно составленная для повреждения компьютера»;

b) Idioms can be formed by means of alliteration, e. g. «*a sad sack*» – «несчастный случай», «*culture vulture*» – «человек, интересующийся искусством», «*fudge and nudge*» – «уклончивость»;

c) They can be formed by means of expressiveness, especially it is characteristic for forming interjections, e. g. «*My aunt!*», «*Hear, hear !*» etc.;

d) They can be formed by means of distorting a word group, e. g. «*odds and ends*» was formed from «*odd ends*»;

e) They can be formed by using archaisms, e. g. «*in brown study*» means «*in gloomy meditation*» where both components preserve their archaic meanings;

f) 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 an idiom when it is used in everyday life, because it is used metaphorically;

g) They can be formed when we use some unreal image, e. g. «*to have butterflies in the stomach*» – «испытывать волнение», «*to have green fingers*» – «преуспевать как садовод-любитель» etc.

h) They can be formed by using expressions of writers or politicians in everyday life, e.g. «*locust years*» (Churchil), «*the winds of change*» (Mc Millan).

Secondary ways of forming idioms are those when an idiom is formed on the basis of another idiom; they are:

a) 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*»;

b) Analogy, e. g. «*Curiosity killed the cat*» was transferred into «*Care killed the cat*»;

c) Contrast, e. g. «*cold surgery*» – «*a planned before operation*» was formed by contrasting it with «*acute surgery*», «*thin cat*» – «*a poor person*» was formed by contrasting it with «*fat cat*»;

d) 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 idiom «*to make a sow's ear*» was formed with the meaning «ошибаться».

Idioms can be classified as **parts of speech**. This classification was suggested by I.V. Arnold. Here we have the following groups:

a) Noun idioms denoting an object, a person, a living being, e. g. bullet train, latchkey child, redbrick university, Green Berets;

b) Verb idioms 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 idioms denoting a quality, e. g. loose as a goose, dull as lead;

d) Adverb idioms, such as: with a bump, in the soup, like a dream, like a dog with two tails;

e) Preposition idioms, e. g. in the course of, on the stroke of;

f) Interjection idioms, e. g. «*Catch me!*», «*Well, I never!*» etc.

David Crystal's approach

David Crystal, another great scientist of the last century defined idioms as a sequence of words which is semantically and often syntactically restricted, so that they function as a single unit. From a semantic viewpoint, the meanings of the individual words cannot be summed to produce the meaning of the idiomatic expression as a whole. From a syntactic viewpoint, the words often do not permit the usual variability they display in other contexts, e.g. *it's raining cats and dogs* does not permit *it's raining a cat and a dog/dogs and cats*, etc.

David Crystal regarded idioms as banal phrases which ceased to be original and either avoided or refashioned. He urged to deform idioms, which would change the idea a little as well: «A point which has attracted considerable discussion is the extent to which degrees and kinds of idiomaticness can be established: some idioms do permit a degree of internal change, and are somewhat more literal in meaning than others (e. g. *it's worth her while/the job will be worth my while*, etc.) [2] «There are three main ways of deformation appeared: shortening (*birds of a feather (flock together)*), replacement (*the last/final straw*) and addition (*to miss linguistic boat*). Traditional proverbs, downgraded from their canonical or earliest forms to lower-level grammatical units began to be studied: a compound sentence to a single clause, or a clause to a group.

Man proposes, but God disposes.

Too many cooks (spoil the broth)

Scientist formulated once again two main characteristics of idioms: «The meaning of the idiomatic expression cannot be deduced by examining the meanings of the constituent lexemes. And the expression is fixed, both grammatically and lexically». [3]

Classification of Vinogradov

The turning point in the study of the phraseology of various languages was the work of V. V. Vinogradov, devoted to Russian phraseology. The huge impact of this scientist to almost all research in the field of phraseology is explained by the fact that these works have filled the gap that was formed due to insufficient study semantics of stable combinations of words.

V. V. Vinogradov's classification is found on the degree of semantic cohesion between components of a phraseological unit. The more distant the meaning of a phraseological unit from the current meaning of its constituting parts, the greater is its degree of semantic cohesion.

He introduced a new term – phraseological units. **Phraseological units** can be defined as a non-motivated word-group that cannot be freely made up in speech, but is reproduced as a ready-made unit. Phraseological units can be classified according to **the degree of motivation of their meaning**. V. V. Vinogradov pointed out three types of phraseological units:

a) **Combinations** 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.

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) **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.

Classification of Rosamund Moon

Rosamund Moon in his work «Fixed expressions and Idioms in English language» studied idioms as a part of the corpus-based approach. He highlighted that «idiom» is rather ambiguous term, which can be explained from different points of view: «The terminological situation cannot be easily resolved except by avoiding the term idiom altogether. While I will not use idiom as a formal category, I will make occasional use of idiom to refer loosely to semi-transparent and opaque metaphorical expressions such as *spill the beans* and *burn one's candle at both ends*, as opposed to other kinds of expression». [7] Nevertheless, R. Moon introduced own classification system.

a) Transparent idioms are easily comprehended and translated.

- Pack one's bags
- Bell alarm ring
- Back and forth
- A curly issue

b) Semi-transparent idioms care a metaphorical sense. One component of an idiom can help to guess its meaning.

- The pecking order
- Grasp the nettle
- Drop names
- Work your finger to the bone

c) Opaque idioms are constructions, in which the relation between idiom's constituents and its meaning is non-obvious.

- Red herring
- To know the rope
- Spill the beans
- Smell a rat
- To kick the bucket

Types of idioms

Types of idioms may be declared according to different classifications, however in this work seven types will be outlined. They differ by structure and level of metaphorical meaning.

Idioms proper (Opaque). Pure idioms are idioms whose original meaning is lost to the extent that there is no possible way to analyze the phrase logically to come to an understanding of its meaning.

Examples of idioms proper include:

- *It's raining cats and dogs (it is raining heavily);*
- *A chip on my shoulder (to have a grievance about something);*
- *Wrap my head around (to understand something);*
- *Fit as a fiddle (to be healthy);*
- *Make no bones about it (to be certain).*

Binomial Idioms. Binomial idioms are idioms that involve two parts that work together or in contrast to construct an expression.

Examples of binomial idioms include:

- *black and white (there are clear differences);*
- *night and day (there has been a distinct and remarkable change);*
- *more or less (something is close enough to correct);*
- *give or take (there is some room for error).*

Partial Idioms (Semi-transparent). A partial idiom contains a literal part and a non-literal part. An example is “storm brewing in his eyes.” This idiom refers to a look of ferocity in someone’s face that can usually be identified in the intensity of their eyes. There is a literal part in the idiom (we are referring to something in someone’s eyes). But, there is also a non-literal part

(the storm). A language user would need to understand that by ‘storm’, the speaker means that the person’s eyes are intense and fierce.

Examples of partial idioms are listed below with the literal element bolded:

- *Red **hair***;
- *Eat **humble***;
- ***Change** is as good as a holiday*;
- *Turn over a **new** leaf*.

Prepositional Idioms (Phrasal verbs). Prepositional idioms are idioms that contain prepositional verbs plus an adverb or a preposition to create non-literal meaning. These types of idioms need to be placed into a sentence and cannot be used in isolation (they are not ‘fixed collocational idioms’). You may notice that prepositional idioms are barely recognizable as idioms because they are so commonplace in the English language. Nonetheless, their meanings aren’t derived from the sum of the words in the phrase, but rather through iterative exposure to the English language. Thus, these sorts of phrases are often learned by rote by new English language learners in order to understand the language.

Examples of prepositional idioms include:

- *Put up with (tolerate something)*;
- *Go for (try something)*;
- *Look after (care for)*;
- *Get along (be amicable)*;
- *Look into (investigate)*.

Proverbs. Proverbs are idioms that provide universal truths or sage advice. They are often provided by wise people or contain

morals that are passed on from generation to generation. Many of our proverbs come from old religious or philosophical texts.

Examples of proverbial idioms include:

- *A bad workman always blames his tools.*
- *Actions speak louder than words.*
- *An apple a day keeps the doctor away.*
- *A rolling stone gathers no moss.*
- *As you sow, so you shall reap.*
- *Beggars can't be choosers.*

Euphemisms. Euphemisms are expressions that are used to soften a message that might otherwise be too harsh, blunt or politically incorrect. They are used to gently chastise someone, talk about something uncomfortable, or talk about taboo topics.

Examples of euphemisms include:

- *Passed away;*
- *Between jobs (unemployed);*
- *Correctional facility (prison);*
- *Big-boned (fat);*
- *Powder my nose (use the toilet).*

Clichés. A cliché is a term that has been so overused over time that it is considered intellectually lazy, not funny, unoriginal, or stereotyping when used. They are often avoided by creative writers, novelists, and songwriters because they betray any sense of seriousness or skill.

Examples of clichés include:

- *Diamond in the rough;*
- *Take a chill pill;*
- *Don't judge a book by its cover;*
- *I'll give it my best shot.*

Non-English Idioms in English Dialogue. There are also many non-English idioms that are interspersed within English dialogue. Many of these come from French and are derived from a time in England where the French language was widely used by the aristocratic classes. Others come from old Latin or Greek.

Examples:

- *Mis en scene* (things that aren't said);
- *Carpe Diem* (seize the day);
- *Crème de la crème* (the best of the best).

There are likely many different ways to dissect idioms into different «types». This list above provides an introductory overview of some common types of idioms came across in the English language. [10]

Conclusion

Idioms is a special group of English language, which should be studied precisely. Different definitions and classifications makes the process of research more complicated. Idioms are classified according to the ways they are formed, according to their part-of-speech meaning, according to the degree of the motivation of their meaning and other systems.

Idioms are characterized with reproducibility and create an idiomatic language, which is considered to be natural. Idioms are claimed not to be changeable in the aspects of form and meaning, but the process of deformation brings some scruples and makes this group mobile.

As a lexical group idioms possess a lot of peculiarities, which make it a unique part of English language.

Test

1. What is not a key feature of an idiom?
 - a. Lost trace of origin
 - b. Unchanged in form and meaning
 - c. Consists of one word
 - d. Has a metaphorical meaning
2. What is an idiomatic language?
 - a. natural in expression, correct without being too formal
 - b. filled with idioms
 - c. filled with collocations
 - d. contains a lot of proverbs
3. To which semantic category belongs an idiom?
 - a. Colligation
 - b. Metaphor
 - c. Phraseologies
 - d. Collocation
4. Who was the first scholar to admit the idioms an important part of a language?
 - a. Samuel Johnson
 - b. Thomas Hardy
 - c. David Crystal
 - d. A.V. Koonin
5. Who introduced a new broader term to the idiomatology?
 - a. Samuel Johnson
 - b. Thomas Hardy
 - c. David Crystal
 - d. V.V. Vinogradov

6. Which three categories of idioms were proposed by R. Moon?
 - a. Combinations, Unities, Fusions
 - b. Transparent, Semi-transparent, Opaque
 - c. Proverb, Simile, Cliché
 - d. Idiom proper, pure idioms
7. Which types of renovation to the idioms was claimed to be introduced by David Crystal?
 - a. Shortening, replacement, addition
 - b. Affixation
 - c. Conversion, contamination
 - d. Shortening, replacement
8. What is the feature of A.V. Koonin's classification?
 - a. part of the speech
 - b. the way idioms are formed
 - c. structure
 - d. degree of motivation of their meaning
9. What is a characteristics of idiom proper (pure idioms)?
 - a. overused over time that it is considered intellectually lazy, not funny, unoriginal, or stereotyping when used
 - b. many of these come from French and are derived
 - c. original meaning is lost to the extent that there is no possible way to analyze the phrase logically to come to an understanding of its meaning
 - d. contain prepositional verbs plus an adverb or a preposition to create non-literal meaning

10. What is a characteristic of semi-transparent idiom (partial idiom)?
- provide universal truths or sage advice
 - involve two parts that work together or in contrast to construct an expression
 - contain prepositional verbs plus an adverb or a preposition to create non-literal meaning
 - contains a literal part and a non-literal part

Exercises

Exercise 1. Fit in the gap the missing word (idioms or phraseological units were taken from the text of this research).

- Our grandmother is going mad, so maybe we should search for _____ farm?
- It was so difficult for me at first, but I finally _____ my head _____ this question!
- How are you not embarrassed to talk about it! That's quite a _____ issue.
- Why don't you plan your week? It is so useful. – Don't know, my motto is just _____ _____ (seize the day).
- Your research is right _____ _____ and the results should be really valuable.
- The government should _____ _____ _____ of devaluation.
- He usually plays _____ _____ in our game.

Exercise 2. Complete the idioms in the box to make five expressions about *extreme happiness*.

bits cloud heaven in moon nine of on on over
seventh the the thrilled to top world

Exercise 3. Which binominals do these pictures make you think of?



The _____
of market day



He's a United
supporter



_____?



Her two dogs are
like _____

Exercise 4. Match the beginning of each sentence with the ending.

- | | |
|-------------------------|-------------------------|
| 1. Every cloud | a) mother of invention. |
| 2. Nothing ventured | b) there's a way |
| 3. Necessity is the | c) spice of life |
| 4. Where there's a will | d) nothing gained |
| 5. Variety is the | e) has a silver lining |

Exercise 5. Do these sentences make sense? Explain why/why not. (Modern Idioms)

1. It could be fun to live next door to the neighbours from hell.

2. Tilly's father was happy about her plans to marry, but her mother was cool with it.

3. Rani loves that painter's work, but it doesn't float my boat.

4. Getting him to say what he thinks is like nailing jelly to a wall – he's always honest and open.

Keys

Test: 1. c; 2. a; 3. d; 4. b; 5. d; 6. b; 7. a; 8. b; 9. c; 10. d.

Exercises: 1. 1) granny, 2) wrapped, around, 3) curly, 4) carpe diem, 5) on the beam, 6) grasp the nettle, 7) the first fiddle.

2. 1) thrilled to bits, 2) on the top of the world, 3) on cloud nine, 4) over the moon, 5) in seventh heaven.

3. 1) hustle and bustle, 2) through and through, 3) heads or tails, 4) chalk and cheese.

4. 1 e, 2 d, 3 a, 4 b, 5 c.

5. 1. This doesn't make sense – it would be annoying or upsetting to live next door to the neighbours from hell. 2. This doesn't make sense – being happy about something is the same as being cool with it. 3. This makes sense, as loving the painter's work is the opposite of it not floating the speaker's boat. 4. This doesn't make sense – nailing jelly to a wall means that something is hard to do; if someone is honest and open, then it is easy to see and understand their feelings and opinions. [6]

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Additional questions for self-check

Part 1. Lexicology and English Word Stock

1. What does the external structure of the word imply?
2. What does the internal structure of the word mean?
3. What are differences between formal unity of the word and semantic unity?
4. What are the main problems of Lexicology?
5. How can words be analyzed?
6. What are the structural features of the word?
7. What are the semantic characteristics of the word?
8. What does a two-way communication process mean?
9. Which conditions stimulate the borrowing process?
10. Are the etymological and stylistic characteristics of words interrelated?
11. Why does English contain so many loanwords?
12. What English borrowing groups do you know?
13. What are the characteristic features of Scandinavian borrowing?
14. What characteristic features can we see in the word of French origin?
15. By what signs can we recognize a borrowing from another language?
16. What are favorable circumstances for borrowing words?
17. Under what conditions do borrowed words change?
18. What are the reasons why words are borrowed from one language to another?

Part 2. Stratification of English Vocabulary

1. What is meant by the sphere of communication?
2. What are the characteristics of informal style?
3. What is dialect?
4. What are the main groups of formal words?
5. What is the definition of learned words and colloquial words?
6. What role do learned words play in the process of learning and teaching a language?
7. What does professional terminology mean?
8. What is meant by semantic adaptation?
9. What types of words are international words?
10. What are false friends?

Part 3. Word-building

1. What are the main structural types of modern English words?
2. What is the process of affixation?
3. What is meant by productive affixes?
4. How can productive affixes be identified?
5. What are productive affixes?
6. What is difference between productive and unproductive affixes?
7. What are the main ways to enrich vocabulary?
8. What is meant by the frequency of affixes?
9. What is composition?
10. What are compounds? How can they be divided structurally?
11. What is the difference between a compound and a word combinations?

Part 4. Lexical Semantics. Development of New Meaning

1. What is meaning?
2. What is polysemy as a linguistic phenomenon? Illustrate your answer with your own examples.
3. Is polysemy an advantage or disadvantage in terms of the communication process?
4. What types of semantic components can be distinguished in the meaning of a word?
5. What is meant by collocability (compatibility)?
6. How can you distinguish between different meanings of a word and different combinations?
7. What is word transfer?
8. What types of transfer can you name?
9. What is meant by expansion and narrowing of meaning?
10. What causes new meanings to emerge?
11. What is degradation and elevation of meaning?
12. What causes and stimulates the development of a new meaning?
13. What does metonymy mean?

Part 5. Word-Groups. Transference of Meaning

1. What is homonyms?
2. What is the traditional classification of homonyms?
3. What are the features of the classification of homonyms proposed by Professor A. I. Smirnitsky?
4. What are the main sources of homonyms?
5. How does split polysemy differ from other sources of homonyms?
6. What is a pun? Give an example.
7. What are homonyms proper?
8. What are full lexical homonyms?

9. What are the names of homonyms of this type of word formation as conversion (the same in sound and spelling, but related to different categories of parts of speech)?
10. What are simple, partial and complex lexico-grammatical partial homonyms and their paradigms?
11. What is the main difference between homonymy and polysemy?
12. What do they have in common? Illustrate your answer with examples.
13. Why are synonyms one of the most important expressive means of the language?
14. What are the theoretical problems associated with synonymy?
15. How can synonyms be defined in terms of synonymic condensation?
16. Why is the definition of synonyms according to the criterion of interchangeability raises questions?
17. What is included in the semantic structure of a dominant synonym?
18. What types of synonyms are defined in the classification system by academician V. V. Vinogradov?
19. What is the reason for the existence of euphemisms?
20. What is their function in speech?
21. What words and parts of speech do we most often refer to as antonyms?

Part 6. Free and bound word

1. How to distinguish phraseological units from free phrases?
2. What are phraseological combinations?
3. What are phraseological fusions?
4. What is the traditional principle of the classification of phraseological units?
5. What is thematic principle of the classification of phraseological units?
6. What classes are phraseological units divided into (depending on their function in communication, determined by their structural and semantic characteristics)?
7. What is the function of phraseological units and proverbs in speech?
8. What is the semantic principle of the classification of phraseological unities?
9. What is the structural principle of the classification of phraseological unities?
10. What is meant by the deformations of idioms?

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