МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЗАХІДНОУКРАЇНСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ

Укладач: Ірина Гумовська

ПРАКТИКУМ З ДИСЦИПЛІНИ «ЛЕКСИКОЛОГІЯ ТА СТИЛІСТИКА АНГЛІЙСЬКОЇ МОВИ» ДЛЯ СТУДЕНТІВ СПЕЦІАЛЬНОСТІ «БІЗНЕС-КОМУНІКАЦІЇ ТА ПЕРЕКЛАД»

Тернопіль-2023

Практикум з дисципліни «Лексикологія та стилістика англійської мови» для студентів спеціальності «Бізнес-комунікації та переклад». Укладач: І.М. Гумовська. Тернопіль: ЗУНУ, 2023. 46 с.

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Затверджено на засіданні кафедри іноземних мов та інформаційно-комунікаційних технологій, № 12 від 8 травня 2023 року.

Відповідальний за випуск:
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Зміст

LEXICOLOGY AS A SCIENCE

Lexicology is the branch of <u>linguistics</u> that studies the stock of words (the <u>lexicon</u>) in a given <u>language</u>. Adjective: *lexicological*.

Etymology

From the Greek lexico- + -logy, "word + study"

Lexicology and Syntax

"**Lexicology** deals not only with simple words in all their aspects but also with complex and compound words, the meaningful units of language. Since these units must be analyzed in respect of both their form and their meaning, lexicology relies on information derived from <u>morphology</u>, the study of the forms of words and their components, and <u>semantics</u>, the study of their meanings. A third field of particular interest in lexicological studies is <u>etymology</u>, the study of the origins of words. However, lexicology must not be confused with <u>lexicography</u>, the writing or compilation of dictionaries, which is a special technique rather than a level of language studies ...

"The essential difference between <u>syntax</u> and lexicology is that the former deals with the general facts of language and the latter with special aspects. . . . Syntax is general because it deals with rules and regularities that apply to <u>classes of words</u> as a whole, whereas lexicology is particular because it is concerned with the way individual words operate and affect other words in the same <u>context</u>.

Although borderline cases do exist in both lexicology and syntax, e.g., in the case of 'grammatical' or <u>'function' words</u>, the distinction between the two levels is fairly clear." (Howard Jackson and Etienne Zé Amvela, *Words, Meaning, and Vocabulary: An Introduction to Modern English Lexicology*. Continuum, 2007)

Content Words and Function Words

"[T]eachers of English have customarily distinguished between *content words*, like *snow* and *mountain*, and *function words*, like *it* and *on* and *of* and *the* ... **Lexicology** is the study of content words or lexical items." (M.A.K. Halliday et al., *Lexicology and Corpus Linguistics*. Continuum, 2004).

Lexicology and Grammar

"Both <u>grammar</u> and **lexicology** involve us in an indefinitely large number of superficially different units. In the case of grammar these are phrases, clauses, and sentences; in the case of lexicology the units are words, or more precisely . . . *lexical items*. It is typical of grammar to make general and abstract statements about the units concerned, showing a common construction despite formal differences. It is typical of lexicology to make specific statements about individual units. In consequence, while the grammar of a language is best handled in chapters devoted to different types of construction, it is normal to deal with the lexicon of a language in an alphabetical <u>dictionary</u>, each

entry devoted to a different lexical item." (Randolph Quirk et al., *A Comprehensive Grammar of the English Language*, 2nd ed. Longman, 1985).

Lexicology and Phonology

"[I]t may be thought at first sight that phonology does not interact with **lexicology** in any significant manner. But a close analysis will reveal that, in many cases, the difference between two otherwise identical lexical items can be reduced to a difference at the level of phonology. Compare for example the pair of words toy and *b*oy, f*ee*t and f*i*t, pi*ll* and pi*n*. They differ only in one sound unit (the position of which has been [italicized] in each word) and yet the difference has serious consequences at the level of lexicology." (Etienne Zé Amvela, "Lexicography and Lexicology." *Routledge Encyclopedia of Language Teaching and Learning*, ed. by Michaël Byram. Routledge, 2000).

Word Structure

The study of words, or lexical analysis, has evolved to consider both the word's form and its meaning. The word's form, or morphological structure, refers to its breakdown into individual units called morphemes. For instance, the word "post-impressionists" can be divided into morphemes: "post-", "im-", "press," "-ion," "-ist," and "-s." These morphemes collectively form the word's external structure.

The word's meaning, or semantic structure, represents its core aspect. It is the inherent meaning that allows words to convey information effectively. The branch of linguistics dedicated to understanding word meanings is known as semantics.

In the realm of word studies, a distinction lies between the external and internal constituents of a word. The external structure, also known as morphology, dissects words into their smallest meaningful units called morphemes. For example, "post-impressionists" unravels into "post-", "im-", "press", "-ion", "-ist", and "-s", each morpheme contributing to the word's overall form.

External structure of the word is 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 commonly referred to as the word's **semantic structure.** This is 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. Formal unity of the word is sometimes interpreted as indivisibility. The example of *post-impressionists* has already shown that

the word is not 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.*

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.

Points for discussion

1. What are the different parts of a word called?
2. What is the difference between a morpheme and a word?
3. What are some of the different types of morphemes?
4. What is the external structure of the word irresistible? What is the internal structure of this word?
5. What is understood by formal unity of a word? Why is it not quite correct to say that a word is indivisible?
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.

Test 1: Lexicology as a science
1. What is the structure of the word?
1) external and morphological
2) internal and semantic
3) syntagmatic and paradigmatic
4) external and internal
5) lyrical and internal
2. What doesn't relate to the main lexicological problems?
1) phraseology
2) form-building
3) word-building
4) study of word meaning
5) vocabulary of a language as a system
3. What are the levels of study of the main lexicological problems?
1) internal; external
2) semantic; formal
3) phonetic, grammatical, morphological
4) syntagmatic, paradigmatic
5) formal; informal
4. What branch of lexicology is specializing in word-groups which are characterized by stability of structure and transferred meaning?
1) semantics
2) phraseology
3) morphology

4) phonetics

5) the study of dialects

5. How do we call a branch of linguistics which deals with the study of words?

1) phonetics

2) lexicology

3) grammar

4) vocabulary

5) syntax

6. What do we mean by external structure of the word?

1) its syntactical structure

2) its grammatical structure

3) its morphological structure

4) its phonetic structure

5) its semantic structure

7. How many morphemes does the external structure of the word '*postimpressionists*' constitute?

1) 6

2) 7

3) 8

4) 5

5) 2

 8. What are the structural aspects of the word?

1) the external and the internal structures

2) the morphological and the syntactical structures

3) the phonological and the morphological structures

4) the syntactical and the phonological structures

5) the semantic and the syntactic structure

9. What is nowadays commonly referred to as the word's *semantic structure*?

1) the external structure of the word

2) the syntactical structure of the word

3) the grammatical structure of the word

4) the morphological structure of the word

5) the internal structure of the word

10. How do we call the area of lexicology specializing in the semantic studies of the word?

1) seismology

2) semantics

3) sema-linguistics

4) morphology

5) there is no special area

FUNCTIONAL STYLES

I.V. Arnold defines the term *functional* **style** as "a system of expressive means peculiar to a specific sphere of communication".

Informal style is relaxed, free-and-easy, familiar and unpretentious.

Just as there is formal and informal dress, so there is formal and informal speech. Consequently, the social context in which the communication is taking place determines both the mode of dress and the modes of speech. When placed in different situations, people instinctively choose different kinds of words and structures to express their thoughts.

The suitability or unsuitability of a word for each particular situation depends on its stylistic characteristics or, in other words, on the functional style it represents.

The term *functional* style is generally accepted in modern linguistics. Professor I. V. Arnold defines it as "a system of expressive means peculiar to a specific sphere of communication".

Accordingly, functional styles are roughly classified into two groups: formal (a lecture, a speech in court, an official letter, professional communication) and informal (an informal talk, an intimate letter) with further subdivisions depending on different situations.

Informal style, also known as conversational style or casual style, is a type of language that is characterized by its relaxed, familiar, and generally colloquial use of words and grammar. It is often used in everyday conversations with friends, family, and other close acquaintances.

Key characteristics of informal style:

Use of contractions: Informal style often uses contractions, such as "I'm" instead of "I am" and "don't" instead of "do not."

Use of slang: Informal style may also use slang, which is informal language that is not considered part of standard English. For example, "cool" can be used to mean "good" or "great."

Use of colloquialisms: Informal style may also use colloquialisms, which are informal expressions that are common in everyday speech. For example, "awesome" can be used to mean "very good" or "excellent."

Use of shorter sentences: Informal style often uses shorter sentences than formal style. This makes it easier to speak and understand in a conversational setting.

Use of more personal pronouns: Informal style often uses more personal pronouns, such as "you" and "we," than formal style. This makes the language feel more personal and relatable.

Examples of informal style:
"Hey, how's it going?"
"I'm having a great time at the party."
"What are you up to this weekend?"
"I'm so tired, I can't even think."
"That was such a cool movie!"

Informal Style

Informal words and word-groups are traditionally divided into three types:

1) colloquial,
2) slang
3) dialect words and word-groups

Colloquial Words

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. 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."

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).

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.

Car, trolley, tram began as dialect words.

1 tha (thee) — the objective case of *thou;*
2 brass — money;
3 to lake — to play;
4 nivver — never;
5 summat — something;
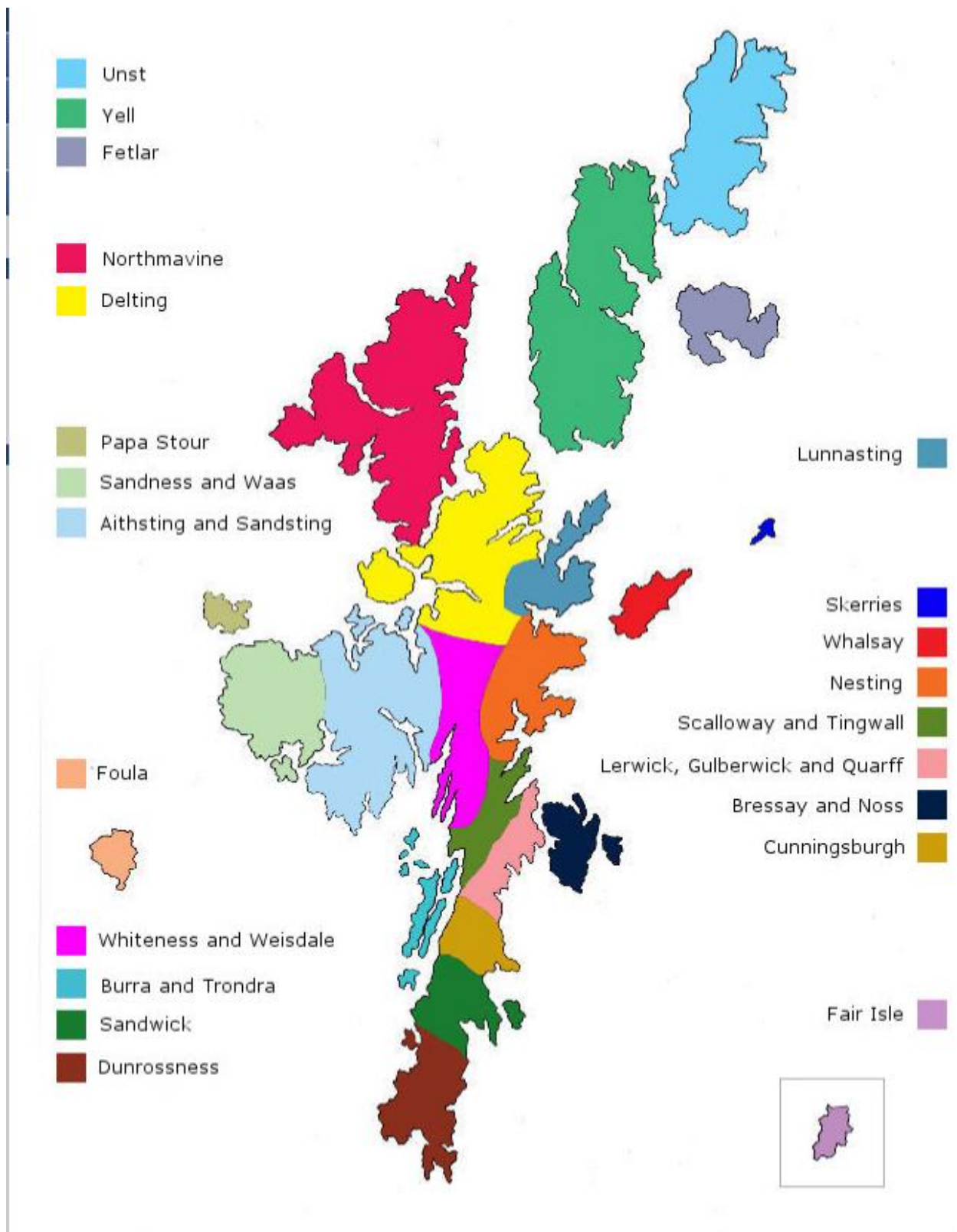*6 nowt* — nothing;
7 baccy — tobacco;
8 mich — much;
9 mun — must;
10 thi-sen (= *thy-self)* — yourself;
11 ay(e) — yes. (Yorkshire dialect)

DIALECT MAP OF SHETLAND

Unst
Yell
Fetlar

Northmavine
Delting

Papa Stour
Sandness and Waas
Aithsting and Sandsting

Lunnasting

Foula

Skerries
Whalsay
Nesting
Scalloway and Tingwall
Lerwick, Gulberwick and Quarff
Bressay and Noss
Cunningsburgh

Whiteness and Weisdale
Burra and Trondra
Sandwick
Dunrossness

Fair Isle

Some facts about Shetland dialect

When using English, we say 'Shetland dialect' or just 'the dialect'. 'Shetlandic' is an English name used when writing in English. But, for dialect speakers among dialect speakers, the word is 'Shetland' (pronounced **Shaetlan**). The name of the speech and the name of the islands are the same.

The modern Shetland dialect shares much with other branches of Scots, though the legacy of Norwegian is obvious still in place-names, vocabulary, expressions and pronunciation.

Characteristics

The modern Shetland dialect shares much with other branches of Scots, though the legacy of Norwegian is obvious still in place-names, vocabulary, expressions and pronunciation. One of the most distinctive features is the second person singular pronoun: friends, equals and family members are likely to be addressed as du instead of you (the plural form is you). After du comes the same part of a verb as would appear after he or she: e.g.: Du is daft if du believes him!

The objective form is dee e.g.: I dunna laek dee.

Inanimate objects are often called he or she/sh. E.g.:

I lost dat book, or maybe Mam dumpit him.

Da new car? Sh's a lock faster. (Sh is a local pronunciation.)

Some Shetland vowel sounds are common in Scandinavia, the most obvious being. There are differences in pronunciation throughout the isles, mainly with vowels. The distinctive short ae sound as in paet and spaek etc., is found in all areas. Another noticeable Shetland-wide feature is the tendency to use t in place of English or Mainland Scots th, e.g:

this dis

that dat

there dere

thin tin

thick tick

thrive trive

When talking about the past, it is common practice to use the verb to be:

'Is du heard?' 'Yes, I'm heard'.

Shetland dialect today is alive and in daily use. It belongs, for example, in the world of tankers, ferries and fairmin da sea: in the voes, gios, stackes, da banks broo, da shoormal, da tap fl'd, da waar and da tang, for example. Gyells and flanns blow round our windmills, steekit mist stops the planes, the antrin moolie blocks roads.

(https://www.scotslanguage.com/articles/node/id/659)

Points for discussion

Consider your answers to the following.

1 . What determines the choice of stylistically marked words in each particular situation?

2. In what situations are informal words used?

3. What are the main kinds of informal words? Give a brief description of each group.

4. What is the difference between colloquialisms and slang? What are their common features? Illustrate your answer with examples.

5. What are the main features of dialect words?

Practical assignment

1. Define what text is written by using slang.

1. Bob is a calm person. He never loses control of himself; he hardly ever becomes very angry. Needless to say, he is getting older. But he knows how to compensate by relaxing. He raises early, exercises, and goes to bed early. Bob is successful; he reached his life's goal. He is a good guy.

2. Bob is a great guy. He never blows his slack. He hardly ever flies off the handle. Well, of course, he is actually getting on, too. But he always knows how to make up for the-lost time by taking it easy. He gets up early, works out, and turns in early. He knows how to get away with things. Bob's got it made. This is it for him. He is a cool cat.

2 Find the words & word combinations which we can refer to the slang.

Test 2 (Part 1): Functional styles. Informal words

1. The way of speaking a language that is used only in particular area or by a particular group of people is called:

1) formal style

2) dialect

3) slang

4) informal style

2. How many groups of informal words are there?

1) 2

2) 3

3) 4

4) 5

3. What do we imply by slang words?

1) a word which is no longer in use, out of use for at least a century

2) a word, current in an earlier time, but rare in present usage

3) a word, denoting an object or phenomenon, which is a thing of the past and no longer exist

4) there are no right variants mentioned.

4. What words are dialect words?

1) colour, table

2) phoneme, allophone

3) language, book

4) a variety of a language which prevails in a district

5. Find the word of informal style.
1) to begin
2) a kid
3) continue
4) to commence

 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 (e. g. *comprise, compile, experimental, heterogeneous, homogeneous, conclusive, divergent,* etc.).
To this group also belongs so-called "officialese" (cf. with the R. *канцеляризмы).* These are the words of the official, bureaucratic language For example: 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."* "Literary words" are described as "refined". They are mostly polysyllabic words drawn from French. Their very sound seems to create complex and solemn associations. Here are some examples: *solitude, sentiment, fascination, fastidiousness, delusion, meditation, felicity, elusive, cordial, illusionary.*

Poetic words
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)

Archaic and Obsolete Words
These 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, as we have seen, many learned words may also be used in conversational situations. This cannot happen with archaisms, which are invariably restricted to the printed page.
These 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, as we have seen, many learned words may also be used in conversational situations. This cannot happen with archaisms, which are invariably restricted to the printed page.
These words are moribund, already partly or fully out of circulation, rejected by the living language. Their last refuge is in historical novels (whose authors use them to create a particular period atmosphere) and, of course, in poetry which is rather conservative in its choice of words.

 Professional Terminology

Every field of modern activity has its specialised vocabulary. There is a special medical vocabulary, and similarly special terminologies for psychology, botany, music, linguistics, teaching methods and many others.

Term is a word or a word-group which is specifically employed by a particular branch of science technology, trade or the arts to convey a concept peculiar to this particular activity.

So, *bilingual, interdental, labialization, palatalization, glottal stop, descending scale* are terms of theoretical phonetics.

Two other controversial problems of professional terminology deal with *polysemy* and *synonymy.*

According to some linguists, an "ideal" term should be *monosemantic* (i. e. it should have only one meaning).

Basic Vocabulary

These words are stylistically neutral, and, in this respect, opposed to formal and informal words. Their stylistic neutrality makes it possible to use them in all kinds of situations, both formal and informal, in verbal and written communication.

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 (e. g. *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.

Points for discussion

1 . Where are formal words used?

2. Are learned words used only in books? Which type of learned words, do you think, is especially suitable for verbal communication? Which is least suitable and even undesirable?

3. What are the principal characteristics of archaic words?

4. What are the controversial problems connected with professional terminology?

5. Do you think that students of English should learn terms? If so, for which branch or branches of knowledge?

6. What is understood by the basic vocabulary?

7. Which classes of stylistically marked words, in your opinion, should be included in the students' functional and recognition vocabularies in 1) junior
and 2) senior school vocabularies?

Test 2 (Part 2): Functional styles. Formal words

1. How many groups of formal words are there?

1) 2

2) 3

3) 4

4) 5

2. What is a historism?

1) a word which is no longer in use, out of use for at least a century

2) a word, current in an earlier time, but rare in present usage

 3) a word, denoting an object or phenomenon, which is a thing of the past and no longer exist

4) there are no right variants mentioned

3. What words are terms?

1) colour, table

2) phoneme, allophone

3) language, book

4) leg, boots

4. Find the word of formal style.

1) to begin

2) a baby

3) dad

4) to commence

5. What do we call the stylistically neutral words?

1) formal words

2) basic vocabulary

3) historisms

4) colloquial words

6. Which words stand close to the 'learned' words, particularly to the modes of poetic diction?

1) officialese and literary

2) formal and informal

3) archaic and obsolete words

4) archaic and literary

5) officialese and obsolete words

7. … is a word or a word group which is specifically employed by a particular branch of science, technology and so on.

1) term

2) name

3) code

4) nick-name

5) password

8. Choose the 'archaic' words:

 1) labialization, unit

2) to treat, to stroll

3) floats, spots

4) thou, aye, nay

5) homer, inning

9. Choose unsuitable word:

1) plot

2) air-speed indicator

3) forward speed

4) the autopilot

5) control column

10. The central group of the vocabulary is …

1) professional terminology

2) archaic and obsolete words

3) learned words

4) literary words

5) basic vocabulary

11. Choose the words of the basic vocabulary

1) mother, house, winter

2) palatalization, labialization

3) thy, thou hast, thee

4) assist, approximately, proceed

5) cordial, illusionary, felicity

ETYMOLOGY OF ENGLISH WORDS

The etymology of a word refers to its origin and historical development: that is, its earliest known use, its transmission from one language to another, and its changes in form and meaning. Etymology is also the term for the branch of linguistics that studies word histories.

What's the Difference Between a Definition and an Etymology?

A definition tells us what a word means and how it's used in our own time. An etymology tells us where a word came from (often, but not always, from another language) and what it used to mean. For example, according to The American Heritage Dictionary of the English Language, the definition of the word disaster is "an occurrence causing widespread destruction and distress; a catastrophe" or "a grave misfortune." But the etymology of the word disaster takes us back to a time when people commonly blamed great misfortunes on the influence of the stars.

Disaster first appeared in English in the late 16th century, just in time for Shakespeare to use the word in the play King Lear. It arrived by way of the Old Italian word *disastro*, which meant "unfavorable to one's stars." This older sense of disaster becomes easier to understand when we study its Latin root word, astrum, which also appears in our modern "star" word astronomy. With the negative Latin prefix dis- ("apart") added to astrum ("star"), the word (in Latin, Old Italian, and Middle French) conveyed the idea that a catastrophe could be traced to the "evil influence of a star or planet" (a definition that the dictionary tells us is now "obsolete").

Is the Etymology of a Word Its True Definition?

Not at all, though people sometimes try to make this argument. The word etymology is derived from the Greek word etymon, which means "the true sense of a word." But in fact the original meaning of a word is often different from its contemporary definition.

The meanings of many words have changed over time, and older senses of a word may grow uncommon or disappear entirely from everyday use. Disaster, for instance, no longer means the "evil influence of a star or planet," just as consider no longer means "to observe the stars."

Let's look at another example. Our English word salary is defined by The American Heritage Dictionary as "fixed compensation for services, paid to a person on a regular basis." Its etymology can be traced back 2,000 years to sal, the Latin word for salt. So what's the connection between salt and salary? The Roman historian Pliny the Elder tells us that "in Rome, a soldier was paid in salt," which back then was widely used as a food preservative. Eventually, this *salarium* came to signify a stipend paid in any form, usually money. Even today the expression "worth your salt" indicates that you're working hard and earning your salary. However, this doesn't mean that salt is the true definition of salary.

Where Do Words Come From?

New words have entered (and continue to enter) the English language in many different ways. Here are some of the most common methods.

· **Borrowing**

The majority of the words used in modern English have been borrowed from other languages. Although most of our vocabulary comes from Latin and Greek (often by way of other European languages), English has borrowed words from more than 300 different languages around the world. Here are just a few examples:

futon (from the Japanese word for "bedclothes, bedding")

hamster (Middle High German hamastra*)*

kangaroo (Aboriginal language of Guugu Yimidhirr, gangurru *, referring to a species of kangaroo)*

kink (Dutch, "twist in a rope")

moccasin (Native American Indian, Virginia Algonquian, akin to Powhatan mäkäsn *and Ojibwa* makisin*)*

molasses (Portuguese melaços*, from Late Latin* mellceum*, from Latin* mel*, "honey")*

muscle (Latin musculus*, "mouse")*

slogan (alteration of Scots slogorne*, "battle cry")*

smorgasbord (Swedish, literally "bread and butter table")

whiskey (Old Irish uisce, "water," and bethad, "of life")

Clipping or Shortening

Some new words are simply shortened forms of existing words, for instance indie from independent; exam from examination; flu from influenza, and fax from facsimile.

Compounding

A new word may also be created by combining two or more existing words: fire engine, for example, and babysitter.

Blends

A blend, also called a portmanteau word, is a word formed by merging the sounds and meanings of two or more other words. Examples include moped, from mo(tor) + ped(al), and brunch, from br(eakfast) + (l)unch.

Conversion or Functional Shift

New words are often formed by changing an existing word from one part of speech to another. For example, innovations in technology have encouraged the transformation of the nouns network, Google, and microwave into verbs.

Transfer of Proper Nouns

·   Sometimes the names of people, places, and things become generalized vocabulary words. For instance, the noun maverick was derived from the name of an American cattleman, Samuel Augustus Maverick. The saxophone was named after Sax, the surname of a 19th-century Belgian family that made musical instruments.

Neologisms or Creative Coinages

Now and then, new products or processes inspire the creation of entirely new words. Such neologisms are usually short lived, never even making it into a dictionary. Nevertheless, some have endured, for example quark (coined by novelist James Joyce), galumph (Lewis Carroll), aspirin (originally a trademark), grok (Robert A. Heinlein).

Imitation of Sounds

Words are also created by onomatopoeia, naming things by imitating the sounds that are associated with them: boo, bow-wow, tinkle, click.

Points for discussion

1 . How can you account for the fact that English vocabulary contains such an immense number of words of foreign origin?
2. What is the earliest group of English borrowings? Date it.
3. What Celtic borrowings are there in English? Date them.
4. Which words were introduced into English vocabulary during the period of Christianization?
5. What are the characteristic features of Scandinavian borrowings?
6. When and under what circumstances did England become a bi-lingual country? What imprint features were left in English vocabulary by this period?
7. What are the characteristic features of words borrowed into English during the Renaissance?
8. What suffixes and prefixes can help you to recognize words of Latin and French origin?
9. What is meant by the native element of English vocabulary?
10.Which conditions stimulate the borrowing process? 11.Why are words borrowed?
12.What stages of assimilation do borrowings go through?
13.In what spheres of communication do international words frequently occur?
14.What do we understand by etymological doublets? 15.What are the characteristic features of translation-loans?

Practical assignments
I. Subdivide all the following words of native origin into: a) Indo-European, b) Germanic, c) English proper.
Daughter, woman, room, land, cow, moon, sea, red, spring, three, I, lady, always, goose, bear, fox, lord, tree, nose, birch, grey, old, glad, daisy, heart, hand, night, to eat, to see, to make.

II. Read the following jokes. Explain the etymology of the italicized words. If necessary consult a dictionary.

1 . He dropped around to the *girl's house* and as he ran up the steps he was confronted by her *little brother.*

"Hi, Billy." "Hi,"said the brat.

"Is your *sister* expecting me?" "Yeah."

"How do you know that?" "She's gone out."

2. A *man* was at a theatre. He was sitting behind *two women* whose continuous chatter became more than he could bear. Leaning forward, he tapped *one* of them on the *shoulder.* "Pardon me, madam," he said, "but I can't *hear."* "You are not supposed to — this is a private conversation," she hit back.

3. Sonny: *Father,* what *do* they *make* asphalt roads of?

Father: That makes a *thousand* question you've asked today. Do give me a *little* peace. What do you *think* would happen if I had asked my father so *many* questions?

Sonny: You might have learnt how to answer some of mine.

III. Explain the etymology of the following words. Write them out in three columns: a) fully assimilated words; b) partially assimilated words; c) unassimilated words. Explain the reasons for your choice in each case.

Pen, hors d'oeuvre, ballet, beet, butter, skin, take, cup, police, distance, monk, garage, phenomenon, wine, large, justice, lesson, nice, coup d'état, autumn**.**

WORD-BUILDING
MAIN WAYS OF WORD-BUILDING

By **word-building** are understood processes of producing new words from the resources of this particular language. Together with borrowing, wordbuilding provides for enlarging and enriching the vocabulary of the language. There are **four main ways of word-building** in modern English: **affixation, composition, conversion, abbreviation.**

There are also **secondary ways of word-building**: sound interchange, stress interchange, sound imitation, blends, back formation**.**

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

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. «translate» is a verb, «translator» is a noun, and «king» is a noun, «kingdom» is also a noun)

Suffixes which can form different parts of speech. There are different classifications of suffixes:

1. Part-of-speech classification.
2. Semantic classification
3. Lexico-grammatical classification
4. Origin of suffixes.
5. Productivity.
6. Structure

Prefixation

Prefixation is the formation of words by means of adding a prefix to the stem.

In English it is characteristic for forming verbs. Prefixes are more independent than suffixes. Prefixes can be classified according to the nature of words in which they are used : *prefixes used in notional words* and *prefixes used in functional words.*

Prefixes used in notional words are proper prefixes which are bound morphemes, e.g. un- (unhappy).

Prefixes used in functional words are semi-bound morphemes because they are met in the language as words, e.g. over- (overhead) (cf. over the table). The main function of prefixes in English is to change the lexical meaning of the same part of speech.

Classification of prefixes

Prefixes can be classified according to different principles:

1. Semantic classification
2. Origin of prefixes:

COMPOSITION

Composition is the way of word-building when a word is formed by joining two or more stems to form one word. The structural unity of a compound word depends upon :

the unity of stress,

solid or hyphenated spelling, semantic unity,

unity of morphological and syntactical functioning.

These are characteristic features of compound words in all languages. For English compounds some of these factors are not very reliable. As a rule English compounds have one uniting stress (usually on the first component), e.g. hardcover, best-seller. We can also have a double stress in an English compound, with the main stress on the first component and with a secondary stress on the second component, e.g. blood-vessel.

The third pattern of stresses is two level stresses, e.g. snow-white, sky-blue. The third pattern is easily mixed up with word-groups unless they have solid or hyphenated spelling.

CLASSIFICATIONS OF ENGLISH COMPOUNDS

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

a) nouns, such as : baby-moon,

b) adjectives, such as : free-for-all,

c) verbs, such as : to honey-moon,

 d) adverbs, such as: backward, headfirst,

e) prepositions, such as: into, within,

f) numerals, such as : fifty-five.

2. According to the way components are joined:

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

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

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

3. According to their structure compounds are subdivided into:

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

b) derivational compounds, e.g. ear-minded, hydro-skimmer,

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

d) compound-shortened words, e.g. tourmobile, V-day, Eurodollar,

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

a) subordinative

b) coordinative

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

6. According to the meaning of the whole compound we can point out idiomatic (a blackboard) and non-idiomatic (a black board).

CONVERSION

Conversion is a characteristic feature of the English word-building system. It is also called affixless derivation or zero-suffixation. The term «conversion» first appeared in the book by Henry Sweet «New English Grammar» in 1891. 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.

Conversion is the main way of forming verbs in Modern English.

ABBREVIATION of words consists in clipping a part of a word.

As a result we get a new lexical unit where either the lexical meaning or the style is different form the full form of the word.

In such cases as «fantasy» and «fancy», «fence» and «defence» we have different lexical meanings.

In such cases as «laboratory» and «lab», we have different styles.

Abbreviation does not change the part-of-speech meaning.

Mostly nouns undergo abbreviation.

Pronouns, numerals, interjections, conjunctions are not abbreviated. The exceptions are: fif (fifteen), teen-ager, in one's teens (apheresis from numerals from 13 to 19).

Adjectives can be abbreviated but they are mostly used in school slang and are combined with suffixation, e.g. comfy, dilly, mizzy etc.

Points for discussion

1. What are the main ways of enriching the English vocabulary?
2. What are the principal productive ways of word-building in English?
3. Name characteristic features of English compounds.
4. Classify ways of forming compound words.
5. Which category of parts of speech is especially affected by conversion?
6. What do we imply by lexical and graphical abbreviations?

Test 4 (Part 1): Word-building
1. The main types of shortening are:
A) grammatical and lexical;
B) graphical and grammatical;
C) morphological and lexical;
D) lexical and graphical
E) morphological and graphical
2. Conversion is the main way of forming
A) nouns;
B) adjectives;
 C) verbs;
D) adverbs;
E) pronouns
3. Choose the productive suffixes:
A) –er, -eze, -ness;
B) –able, -teen;
C) –tion, -ment, -ism;
D) –ical, -ation;
E) –er, -tion, -teen

4. Decide which group of words belongs to stress interchange:
A) bath – to bath;
B) to conflict – conflict;
C) to baby – sit – baby-sitter;
D) hot – to hit;
E) eye – to eye

5. Apocopy it is when…
A) the end is clipped;
B) the middle is clipped;
C) the beginning is clipped;
D) the ends and beginning are clipped;
E) the end is added

6. What parts of speech are not abbreviated?
A) pronouns, conjunctions;
B) nouns, verbs;
C) verbs, adjectives;
D) adverbs, nouns
E) pronouns, nouns

7. Abbreviation is:
A) shortening of words;
B) borrowings in the English language;
C) the main way of forming verbs;
D) shortening of sentences;
E) shortening of phrases

8. Choose the words with non-productive suffixes:
A) laggard, drunkard, length;
B) guitarist, baldish;
C) storiette, seawards, mountaineer;
D) speaker, taxist;
E) drunkard, guitarist

9. Choose the correct variant. *Over* – indicate the crossing of some kind of barrier:
A) A detailed list of awards is given overleaf;
B) Will you be staying overnight?
C) The film was overrated in my view.
D) He has a very overbearing personality
E) It was overdosed.

10. Suffix – en makes…
A) nouns from adjectives;
B) adjectives from nouns;
C) verbs from nouns;
D) nouns from verbs;
E) verbs from adjectives

11. The causes of shortening can be:

A) linguistic and underlinguistic;

B) lexical and linguistic;

C) linguistic and extralinguistic;

D) lexical and graphical;

E) graphical and linguistic

12. The main unit of the lexical system of a language resulting from the association of a group of sounds with a meaning is…

A) morpheme;

B) phoneme;

C) word;

D) suffix;

E) prefix

13. What is the approximate meaning of the prefixes in the following words: *promote, proliferate, procrastinate, procreate*

A) adding something to something;

B) some kind of negative behavior;

C) indicate an excess of something;

D) pushing something forward or increasing it;

E) something below another thing

14. Think how you can classify these words:

breathable, unhappy, prestigious, singly, table ward, pre-election, booklet, overhead, gooseling, kitchenette, interplanetary, hypertension, ex-student, reasonably, adaptation, overdrugging, quality, hopelessness, intranet, admission, answerability, terribly, converse, upturn, nonformals, untrue, decolonize, ablaze, invaluable, disconnect.

15. Classify the following words into three columns (adverbs, adjectives or verbs): *dampen, friendly, dearly, silken, roughen, masterly, kindly, darken.*

16. Which suffix is polysemantic?

A) –er;

B) -teen;

C) – gate;

D) – burger;

E) –aholic

SEMASIOLOGY

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

WORD - MEANING

Every word has two aspects: the outer aspect (its sound form) and its inner aspect (its meaning) . Sound and meaning do not always constitute a constant unit even in the same language. E. g. the word «temple» may denote «a part of a human head» and «a large church». In such cases we have homonyms. One and the same word in different syntactical relations can develop different meanings, e.g. the verb «treat» in sentences: a) He treated my words as a joke. b) The book treats of poetry. c) They treated me to sweets. d) He treats his son cruelly. In all these sentences the verb «treat» has different meanings and we can speak about polysemy. On the other hand, one and the same meaning can be expressed by different sound forms, e.g. «pilot», and «airman», «horror» and «terror». In such cases we have synonyms. Both the meaning and the sound can develop in the course of time independently. E.g. the Old English /luvian/ is pronounced /l^v / in Modern English. On the other hand, «board» primariliy means « a piece of wood sawn thin» It has developed the meanings: a table, a board of a ship, a stage, a council etc.

LEXICAL MEANING - NOTION

The lexical meaning of a word is the realization of a notion by means of a definite language system. A word is a language unit, while a notion is a unit of thinking. A notion cannot exist with out a word expressing it in the language, but there are words which do not express any notion but have a lexical meaning. Interjections express emotions but not notions, but they have lexical meanings, e.g. Alas! /disappointment/, Oh, my buttons!/surprise/ etc. There are also words which express both, notions and emotions, e.g. girlie, a pig /when used metaphorically/.

The term «notion» was introduced into lexicology from logics. A notion denotes the reflection in the mind of real objects and phenomena in their relations. Notions, as a rule, are international, especially with the nations of the same cultural level. While meanings can be nationally limited.

POLYSEMY

The word «polysemy» means «plurality of meanings» it exists only in the language, not in speech. A word which has more than one meaning is called polysemantic. Different meanings of a polysemantic word may come together due to the proximity of notions which they express. E.g. the word «blanket» has the following meanings: a woolen covering used on beds, a covering for keeping a horse warm, a covering of any kind /a blanket of snow/, covering all or most cases /used attributively/, e.g. we can say «a blanket insurance policy».

There are some words in the language which are monosemantic, such as most terms, /synonym, molecule, bronchites/, some pronouns /this, my, both/,numerals.

Points for discussion
I. Consider your answers to the following.
1. Which words do we usually classify as homonyms?

2. What sources of homonyms do you know?

3. Which words do we usually classify as synonyms?

4. Which word in a synonymic group is considered to be the dominant synonym? What are its characteristic features?

5. Can the dominant synonym be substituted for certain other members of a group of synonyms?

6. Which words do we usually classify as antonyms?

Practical assignments

I. Find antonyms in the following jokes and extracts and describe the results of stylistic effect.

1.Flying instructors say that pilot trainees are divided into optimists and pessimists when reporting the amount of fuel during flights. 2. Optimists report that their fuel tank is half full while pessimists say it's half empty. 3. The canvas homes, the caravans, the transportable timber frames — each had its light. Some moving, some still. 4. His words seemed to point out that sad, even, tragic things could never be gay. 5. It was warm in the sun but cool under the shady trees. 6. He is my best friend and he is my bitter enemy. 7. Every man has feminine qualities and every woman has masculine ones. 8. He hated to be exposed to strangers, to be accepted or rejected.

II. On what linguistic phenomenon are the following jokes based? What causes the misunderstanding?

"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. a nervous spasm.)

"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."

(The joke is based on the homophones: 1.bean, n. - the seed eaten as a vegetable; 2. been Past Participle of to be).

A woman was driving in her car on a narrow road. She was knitting at the same time, so she was driving very slowly.

A man came up from behind and he wanted to pass her. He opened the window and yelled, "Pull over! Pull over!"

The lady yelled back, "No, it's a sweater!"

Test 5: Semasiology

1. Semasiology is …

1) the branch of lexicology which deals with the meaning

2) the part of linguistics dealing with the vocabulary of a language

3) one of the main ways of enriching vocabulary

4) a transfer of the meaning when it become worse in the course of time

5) the main unit of the lexical system of a language resulting from the association of a group of sounds with a meaning

2. The lexical meaning of a word is …

1) defined as an expression in speech of relationship between words based on contrastive features

2) expressed by the combination of morphemes
3) the meaning of an object
4) the realization of a notion by means of a definite language system
5) none of them

3. A notion denotes …
1) the branch of lexicology which is characterized by stability of structure
2) relationships determining the vocabulary system
3) the reflection in the mind of real objects and phenomena in their relations
4) different structures of the word
5) none of them
4. Polysemantic is …
1) the word means plurality of meanings
2) word different in their outer aspect but similar in their inner aspect
3) a word that has more than one meaning in the language
4) an association of a given meaning with a given sound pattern
5) the word means plurality of meanings
5. Homonyms are …
1) words that has more than one meaning in the language
2) words means plurality of meaning
3) words different in their outer aspect but similar in their inner aspect
4) words which is identical in sound and spelling but different in their meaning
5) none of them
6. Choose the right classification of homonyms:
1) proper homonyms, hromosoms, homographs
2) perfect homonyms, homophones, homographs
3) homonyms, mophones, mographs
4) perfect homonyms, homones, homographs
5) all of them
7. Find homographs:
1) lead [li:d] – lead [led]
2) steel [sti:l] – steal [sti:l]
3) may [mei] – might [mait]
4) not [not] – knot [not]
5) none of them
8. Synonyms are …
1) words different in meaning but identical in sound or spelling
2) words which have more than one meaning
3) words different in their outer aspect but similar in their inner aspect
4) words belonging to the same part of speech
5) none of them
9. Absolute synonyms are …
1) substraction, word-building, voiced (consonants)
2) compounding, word-building, breathed (consonants)

3) composition, sound-building, low
4) substraction, word-formation
5) word-division, voice-formation, voiceless
10. Antonyms are …
1) words which are identical in sound and spelling but different in their meaning
2) words mean plurality of meanings
3) words different in their outer aspect but similar in their inner aspect
4) words pronoun identically but have different spelling
5) words belonging to the same part of speech, identical in style, expressing contrary notions.

STYLISTICS AS A SCIENCE

Stylistics is the study of style in language, i.e. the analysis of distinctive linguistic expression and the description of its purpose and effect .

Style (L. "stilus", "stylus", a sharp stick for writing)

Style is what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts)… Style can be roughly defined as the peculiarity, the set of specific features of a text type or of a specific text [23, p.9]. **Style** is regarded as something that belongs exclusively to the plane of expression and doesn't belong to the plane of content… **Style** is a system of interrelated language means which serves a definite aim in communication.

Style in language is a set of conscious or unconscious choices of expression, inspired or induced by a particular **context.**

Stylistics is the study of style in language, i.e. the analysis of distinctive linguistic expression and the description of its purpose and effect.

Text is any piece of language which, in terms of communicative meaning, is complete in itself .

Points for discussion
1. What is stylistics? What is style? Try to give definitions in your own words.
2. What are interdisciplinary links of stylistics and other linguistic subjects such as phonetics, lexicology, grammar, and semasiology? Provide examples.
3. What is the main difference between stylistics of language and stylistics of speech?
4. What types of stylistic research and its branches do you know? Comment on them.
5. How does stylistic colouring and stylistic neutrality relate to inherent and adherent stylistic connotation?
6. Is a word always characterized by its denotative meaning and necessarily by connotation?
7. How many components does a connotative meaning consist of? What are they?

STYLISTIC PHONETICS

Notions and terms in nutshell

Alliteration is the repetition of usually initial <u>consonant</u> sounds in two or more neighboring words or syllables (such as *w*ild and *w*oolly, *thr*eatening *thr*ongs).

Assonance is a phonetic stylistic device; resemblance of sounds, partial rhyme created by the stressed vowel sounds.

Ballad stanza - a stanza consisting of four lines with the first and third lines unrhymed iambic tetrameters and the second and fourth lines rhymed iambic trimeters.

Onomatopoeia the naming of a thing or action by a vocal <u>imitation</u> of the sound associated with it (such as *buzz, hiss*).

Euphony (speaking well) is totality of devices improving phonetic aspect of texts.

Foot is the smallest recurrent segment of the line, consisting of one stressed syllable and one or two unstressed ones. The structure of the foot determines the metre.

Graphon is intentional violation of the spelling of a word (word combination) used to reflect its authentic pronunciation.

Heroic couplet consists of two lines (couple). The rhyming is *aa, bb, cc, etc.*

Indirect onomatopoeia (echo-writing) is a combination of sound the aim of which is to make the sound of the utterance an echo of its sense: 'And the **s**ilken, **s**ad, un**c**ertain ru**s**tling of each purple curtain'(E.A.Poe).

Metre is the type of poetic rhythm of the line; measured patterned arrangement of syllables according to stress or length. Disyllabic metres are trochee and iambus; trisyllabic are dactyl, amphibrach and anapest.

Onomatopoeia (sound imitation) is demonstration by phonetic means the acoustic picture of reality.

Ottava rima ia a stanza of eight lines with three rhymes, the first six lines rhyming alternately and the last two forming a couplet; thus, *ab ab ab cc*.

Paronyms are words similar (not identical) in sound, but different in meaning.

Phoneme is a language unit that helps to differentiate meaningful lexemes but has no meaning of its own.

Prosody is the basic formal theory of poetry**.**

Rhyme is a regular recurrence of corresponding sounds at the ends of lines in verse.

Rhythm is a term applied to both verse and prose. When applied to verse it refers to the measured alteration of accented and unaccented syllables; when applied to prose it refers to the measured flow of words and phrases.

Sonnet is a stanza which at the same time is a complete poem in itself.

Stanza (strophe) is a group of verses forming a division of a song or poem, the largest unit of verse.

Spenserian stanza (introduced by Edmund Spenser in the 16-th century). Nine lines, eight of them are iambic pentameter, the ninth is iambic hexameter. The rhyme pattern is: a b a b b c b c c.

CONCISE GUIDE

Paradigmatic phonetics (phonetics of units)

Paradigmatic phonetics (phonetics of units) actually describes phonograhical stylistic features of a written text.

It goes without saying that the primary and original form of language is oral speech. Writing has made primarily audible speech fixed and visible, which helps man to discover in it certain properties that could not have been noticed in fleeting oral discourse. On the other hand, writing has limited our capacity to evaluate phonetic properties of texts. Orthography does not reproduce phonetic peculiarities of speech, except in cases when writers resort to **'graphons'**

Graphons are style forming, since they show deviations from the neutral (usual) way of pronouncing speech sound and/or their combinations, as well as peculiar prosodic features of speech. Most graphons show features of territorial or social dialect of the speaker. In many cases they show deviations from Standard English typical of whole groups of English speakers. A speaker may strengthen, emphasize, make more prominent the word intensifying its initial consonant as doubling the letter (***N-no!),*** hyphenating spelling (***Im-pos-sible!),*** *italicization or capitalization.*

On the whole, that is only oral speech (speech proper) that can be heard, tape-recorded, and the results of multiple hearing analysed and summarized. The graphic picture of actual speech – written or printed text gives us limited opportunities for judging its phonemic and prosodic aspects.

An essential problem of stylistic possibilities of the choice between options is presented by co-existence in everyday usage of varying forms of the same word and by variability of stress within the limits of the 'Standard, or 'Received Pronunciation'. For example, word 'tuberculosis' had six varieties of pronunciation. Nowadays modern dictionaries give only two varieties.

A very important sense-discriminating and style-forming function is performed by prosodic features, by suprasegmental characteristics of text or single utterance; stress, emphatic stress, tones, melody – intonation in general. Melodic variants theoretically constitute a paradigm of intonation.

The sounds themselves possess a kind of expressive meaning and, hence, stylistic value, though they have no extralingual meaning. That leads us to one more problem of paradigmatic stylistics – *aesthetic evaluation of sounds* viewed as units.

Sound and sound combinations of foreign languages produce a definite or indefinite impression upon us due to various kinds of native semantic associations. The essence of the stylistic value of a sound (or a sound complex) for a native speaker consists in its paradigmatic correlation with phonetically analogous lexical units of expressly positive or (mostly) expressly negative meaning. Any judgment of phonetic associations without profound knowledge phonetic systems can be subjective and misleading.

The unconditionally expressive and picture-making function of speech sounds is met with only in **onomatopoeia.** This stylistic device is used to imitate the cries of beasts and birds, some kind of noises. Onomatopoeia can be found in poetry. Sound imitation may be used for comical representation of foreign speech.

A peculiar phenomenon, in a way connected with onomatopoeia, but opposite to it psychologically (in the direction of associative processes), is mental verbalization of extralingual sounds. We get what we expect to get. One hears what one subconsciously wishes (or fears) to hear.

Points for discussion
1. What do we imply by paradigmatic phonetics?
2. What is the primary and original form of language?
3. Does orthography reproduce phonetic peculiarities of speech?
4. What is graphon? Give the examples.
5. What is an essential problem of stylistic possibilities?
6. Which prosodic features of a text do you know?
7. What do you know about aesthetic evaluation of sounds?
8. What is onomatopoeia? What are varieties of onomatopoeia? Provide examples.

Syntagmatic phonetics (phonetics of sequences)

Syntagmatic phonetics (phonetics of sequences) deals with the stylistic functions of linguistic units used in syntagmatic chains, in linear combinations, not separately but in connection with other units.

Prosody is the basic formal theory of poetry

Alliteration is a phonetic stylistic device; a repetition of the same consonant at the beginning of neighbouring words or accented syllables. Alliteration is an ancient device of English poetry. In the Old English period there were no rhymes as today. Alliteration is widely used in English – more often than in other languages. We can see it in poetry and in prose, very often in titles of books, in slogans, and in set phrases.(last but not least, now or never, Sense and Sensibility, Pride and Prejudice).

Assonance (vocalic alliteration) is a phonetic stylistic device; resemblance of sounds, partial rhyme created by the stressed vowel sounds.

Paronomasia. Co-occurrence of paronyms is called 'paronomasia' Phonetically, paronomasia produces stylistic effects analogous to those of alliteration and assonance. In addition, phonetic similarity and positional propinquity makes the listener (reader) search for semantic connection of the paronyms.

Poetry is a specific expressive system of language and its specify makes it difficult for reading and appreciation. Reading poetry can be considered a creative process which requires effort and time. Due to its rhythm and euphony, verse exerts an aesthetic influence on a reader. Both euphony and rhythm depend on such components of poetry as **rhyme** and **metre**.

Rhythm is a term applied to both verse and prose. When applied to verse it refers to the measured alteration of accented and unaccented syllables; when applied to prose it refers to the measured flow of words and phrases.

English verse, like any verse, emanated from songs. The musical element has never been lost; it has assumed a new form of existence - rhythm.

There exist three types of rhythmical arrangement in English versification:

the strong-stress (or tonic) metre, the syllabotonic and syllabic metrical systems.

In classical English verse two points were taken in account in defining measure: *the number of syllables and the distribution of stresses.* Regularity of stressed and unstressed syllables became the main feature of classical poetic form. This rhythmical arrangement is called **syllabo-tonic** metre.

There are five most recognizable English metrical patterns of them:

1.   Iambic metre (iamb), in which the unstressed syllable is followed by a stressed one. It is graphically represented thus: _____‿|‿. (re-peat′)

2. Trochaic: ‿|‿ _____.(′old-er)

3. Dactyl: ‿|‿ _____.(′o-pen-ly)

4. Amphibrach: _____‿|‿ __. (nar-′ra-tion)

5. Anapaest(ic): _____‿|‿. (in-ter-rupt′)

These rhythmical arrangements of stressed and unstressed syllables are the units of the metre, the repetition of which makes verse. One unit is called a **foot**; the number of feet in a line varies. The **five metrical feet** listed above fall into two groups:

1. disyllabic feet, containing two syllables each (Iamb, choree) and

2.   trisyllabic feet, containing three syllables each (dactyl, amphibrach and anapaest).

Here are some examples illustrating various metrical arrangements of English verse taken from the poetic works by Robert Frost:

Iamb

And come to leave the routine road
And look for what had made me stall…

_____‿/‿ ____‿/‿ ____‿/‿ ____‿/‿
_____‿|‿ ____‿|‿
_____‿|‿ ____‿|‿

(Unharvested)

Trochaic

Looking downhill to a frothy shore…

‿|‿ _____‿|‿ _____
_____‿|‿ ____‿|‿

(Bereft)

Dactyl

Out through the fields and the woods…

‿/‿ _____‿/‿ _____‿/‿ (Reluctance) **Amphibrach**

So smelling their sweetness would be no theft…

_____‿/‿ _____‿/‿ _____‿/‿ ____‿/‿

(Unharvested)

Anapaest

If I shed such a darkness…

_____‿/‿ _____‿/‿ __

(Afterflakes)

Rhyme.

According to Zhirmunskiy rhyme is a "sound repetition at the end of corresponding rhythmical groups (lines or periods), playing an organizing role in stanzic composition of a poem'.

Stylistic functions of rhyme

The definition by Zhirmunskiy points at the fact that rhyme is an attribute of both instrumentation and rhythm at the same time. Thus, it reflects such functions of rhyme as:

Organizing (or compositional) function. Rhyme marks the end of a rhythmical group on the one hand and points at the interrelations between lines, grouped into stanzas according to a particular rhyming pattern. It is proved now that different rhyming patterns are also capable of producing certain impressions on a reader, which is very important from the stylistic point of view.

Euphonic function consists in producing an additional melodical effect, pleasing the ear of the listener.

Semantic function is fulfilled when the difference or similarity of phonation reflects the difference or similarity of the ideas expressed by rhyming words.

Types of rhyme.

From the metrical point of view rhymes can be:

masculine (*male or single*) These rhymes are produced by monosyllabic words or words accented on the last syllable, such as *down : town, domain : remain.*

Words accented on the last but one syllable give the so called **feminine** rhyme, as Latin: satin, overspread it: ever read it, persuasive: evasive.

Dactylic rhymes are very rare in English poetry. They have stress on the third syllable from the end of the poetic line. According to the circumstances of the phonetic development of English language such clauses are met only in the words of foreign origin (French or Latin). For instance, quality: morality. Such types are called hypermetric and rarely used by Frost.

According to *the position of the rhyming lines*, **adjacent rhymes** (a a b b), **crossing rhymes** (a b a b), and **ring rhymes** (a b b a) are distinguished.

Rhyme being a tool of instrumentation can be classified according to its structure and place in the poem.

According to the structure we distinguish such types of rhymes as **full, incomplete** and **compound** (each of the types listed has some subtypes).

Full rhyme is an acoustic identity of all the sounds of the poetic line beginning with the last stressed one, such as *eye: sky, Latin: satin.* Full rhyme can be subdivided into **homonymous rhyme**, **absorbing rhyme, tautological rhyme**.

Incomplete rhymes present a greater variety. They can be divided into two main groups*: vowel-rhymes and consonant-rhymes.*

In **vowel-rhymes** the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *say-day*, *die-why*. **Consonant**, on the contrary show concordance in consonants and disparity in vowels, for example: *side-said.*

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words. Such rhymes are called **compound** or **broken**. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word: *Isit- visit; were all – wall; all mown – alone; and lo - aglow.*Among the certain features of traditional rhyming in the English poetry of past centuries 'eye**-rhymes'** ('rhymes for the eye') can be found. In fact there are no rhymes: the endings are pronounced quite differently, but the spelling of the endings is identical or similar (supply-memory). Many eye-rhymes are the result of historical changes in the vowel sounds in certain positions.

Another principle of classification of rhymes is the place it occupies within the poetic line. There can be **terminal** and **internal** rhyme. The first one is considered to be classical and is widely used by many poets. But there are cases when rhyme occurs not at the end of the line but in the beginning or in the middle. In such cases we are speaking about so called **leonine or internal rhyme**.

Rhymeless verse is called: 'blank verse'. It is mostly used by playwrights.

The structure of verse. The stanza. Two or more verse lines make a stanza (also called a 'strophe'). If the syllable is the shortest unit of prosody in general, the foot is the smallest unit of metre in versification. The next unit is the line: it shows metrical pattern. Finally, the largest unit in verse is the stanza.

Stanza is a division of poetry named for the number of lines it contains:

Couplet: two-line stanza
Quatrain: four-line stanza
Quintet: five-line stanza
Sestet: six-line stanza
Octave: eight-line stanza
The ballad stanza. This variety is characteristic of folk ballads. The meter is the iambus, but it is not strictly kept. The stanza consists of four lines. The first and

the third have four feet each (tetrameter), the second and the fourth have three (trimeter).

<div align="center">

Now Robin Hood is to Nottingham gone,
With a link a down a day,

And there he met a silly old woman
Was weeping on the way.

</div>

The heroic couplet. One of the oldest forms of English strophics. This stanza was mostly employed in elevated genres. It consists of two lines (couple). The rhyming is aa bb cc, the metre, iambic pentameter. The first to employ it in England was Geoffrey Chaucer (Canterbury Tales).

The Spenserian stanza. (introduced by Edmund Spenser in the 16-th century).Nine lines, eight of them are iambic pentameter, the ninth is iambic hexameter. The rhyme pattern is: a b a b b c b c c .

Points for discussion

1. What do we imply by syntagmatic phonetics?
2. How do we call the basic formal theory of poetry?
3. What is alliteration?
4. What stylistic effect does paronomasia produce?
5. What makes poetry difficult for reading and appreciation?
6. What does euphony and rhythm depend on?
7. What stanza was mostly employed in elevated genres? What is its rhyming is aa bb cc?
8. How do we call rhymeless verse?
9. What types of rhyme can be from metrical point of view?
10.   What types of rhyme do we distinguish according to the position and structure of the rhyming lines?
11. What do we imply by eye-rhymes, terminal and internal rhyme?
12. What are the shortest units of prosody?
13. What elements do ballad stanza, ottava rima, sonnet differ from each other?

Test 6: Stylistic phonetics

1… is a combination of speech-sounds which aims at imitating sounds produced in nature, by things, by people, by animals.

1) euphony; 2) rhythm; 3) rhyme; 4) alliteration; 5)onomatopoeia.

2. There are … varieties of onomatopoeia.

1)3; 2)2; 3); 4)5; 5)4

3… is a regular recurrence of corresponding sounds at the ends of lines in verse

1). rhythm; 2) onomatopoeia; 3) rhyme; 4)alliteration; 5)poetry

4. The following words " ding-dong", "buzz"," bang", "mew", "roar" are a typical example of

1) rhythm;   2) rhyme; 3)alliteration;   4)direct onomatopoeia;
              5)indirect onomatopoeia.

5. The model for couplets is

1) abab; 2)aaaa; 3)aa; 4)aaa; 5)abba.

2. … is the main factor which brings order into the utterance.

1) rhyme; 2) alliteration; 3) rhythm; 4)onomatopoeia; 5)couplet

7. … the smallest recurrent segment of the line, consisting of one stressed syllable and one or two unstressed ones is called

1)metre; 2)foot; 3)line; 4)flow; 5)pattern.

8. The type of poetic rhythm of the line is called

1)foot; 2) line; 3)metre; 4)flow; 5)pattern.

9. There are only … possible combinations of stressed and unstressed syllables.

1)2; 2)3; 3)4; 4)8; 5)5

10. The following metrical pattern (**U S**) **U**-unstressed, **S**-stressed is …

1)   trochaic metre; 2) dactylic metre; 3)anapaest; 4)iambic metre; 5)amphibrachic metre.

11. This metrical pattern (**S U**) **U**-unstressed, **S**-stressed is …

1)trochee; 2) iambus; 3) dactyl; 4) amphibrach; 5)anapaest.

12. This metrical pattern (**S U U**) **U**-unstressed, **S**-stressed is….

1)trochee; 2) iambus; 3) dactyl; 4) amphibrach 5)anapaest.

13. This metrical pattern (**U SU**) **U**-unstressed, **S**-stressed is…1)amphibrach; 2)

trochee; 3)dactyl; 4) anapaest;

5)iambus.

14.　　　This metrical pattern

(**U U S**) **U**-unstressed, **S**-

stressed is…

1)trochee; 2)iambus; 3)dactyl; 4)amphibrach; 5)anapaest.

15. A stanza ("strophe") is… unit in a verse.

1)the longest; 2)the largest; 3)the smallest; 4)the shortest; 5)a ridiculous.

16. The sonnet is…

1)a stanza; 2)a poem; 3)a line; 4)a stanza which at the same time is a complete poem by itself; 5)an utterance which at the same time is an incomplete poem by itself.

17. Assonance is

1)a recurrence of stressed vowels; 2) a recurrence of initial consonants; 3)words similar in sound, but different in meaning; 4) the smallest segment of the line; 5)foot.

18. Paronyms are

1)a recurrence of stressed vowels; 2) a recurrence of initial consonants; 3)words similar in sound, but different in meaning**;** 4) the smallest segment of the line; 5)foot.

19. Rhymes in words ending with a stressed syllable are called…

1)male; 2) female; 3)dactylic; 4)triple; 5)tremble.

20. Rhymes in words with the last syllable unstressed are called…

1)male; 2) female; 3)dactylic; 4)triple; 5)tremble.

21. The ballad stanza consists of … lines.

1)18; 2) 6; 3) 4; 4)5; 5) 7.

STYLISTIC MORPHOLOGY

Stylistic morphology, both paradigmatic and syntagmatic, has not yet been given full attention. Besides, the term 'morphology' originally implies the study of grammatical changes of isolated words by means of affixation, by auxiliaries and word-order. Stylistic morphology concerns not only morphemes, but any means of expressing grammatical meanings.

Paradigmatic morphology observes the stylistic potentials of grammar forms, which Leech would describe as deviant. Out of several varieties of morphological categorical forms the author chooses a less predictable or unpredictable one, which renders this form some stylistic connotation. The peculiar use of a number of grammatical categories for stylistic purposes may serve as an ample example of this type of expressive means.

Among the problems of onomasiological morphology we distinguish two general trends:

Synonymy (paradigmatic equivalence or interchangeability of different morphemes (dog-s, cow-s – ox-en, phenomen-a);

Variability of use (partial interchageability) of morphological 'categorial forms' or members of the opposition that constitute the grammatical category – 'tense', 'person', etc.

In both cases, there is a possibility of choice, of using only one of the two or several varieties that co-exist paradigmatically. For example, the opposition of remaining variants of grammatical morphemes is noticeable: brother-s, has (neutral) – breth-r-en, hath (archaic), got, at the corner, If I were (Br) –gotten, on the corner, If I was (Am).

Now let's speak on **variability.** The use of a present tense of a verb on the background of a past-tense narration got a special name historical present in linguistics. 'What else do I remember? Let me see. There comes out of the cloud our house…'(Dickens)

Another category that helps create stylistic colouring is that of gender. The result of its deviant use is personification and depersonification. Although the morphological category of gender is practically non-existent in English special rules concern whole classes of nouns that are traditionally associated with feminine or masculine gender. Thus countries are generally classed as feminine,

abstract notions associated with strength and fierceness are personified as masculine while feminine is associated with beauty or gentleness (death, fear, war, anger – he; spring, peace, kindness - she). Names of vessels and other vehicles (ship, boat, carriage, coach, car) are treated as feminine.

Summing up, the subject of onomatological morphology is variability of the forms expressing identical grammatical meanings, as well as variability of these grammatical meanings, which are often shifted (present expressing a past or future action, first person implying second or any person, plural becoming 'emphatic singular') .

Points for discussion
1. What does paradigmatic morphology observe?
2. What does syntagmatic morphology deal with?
3. What two general trends do we distinguish among the problems of onomasiological morphology?
4. What are they? Provide the examples.
5. What does general stylistic impression always depend on?

Test 7: Stylistic Morphology
1. There are … general trends among problems of onomasiological morphology.
   1)1; 2)3; 3)2; 4)4; 5)5

2. Absence of the articles …
   1) is typical of headlines; 2)is not typical of headlines; 3)is rarely observed in headlines; 4) is never observed in headlines; 5)is often happened in headlines.
3. Sometimes articles are …
   1)absurd in colloquial speech; 2)strictly used in colloquial speech; 3)never used in colloquial speech; 4)often used in colloquial speech; 5)omitted in careless colloquial speech.
4. The morphological category of … is practically non-existent in Modern English.
   1)person; 2)gender; 3)number; 4)articles; 5)tense

5. In the English language the name of a vessel is referred to as…
   • she; 2) it; 3)he; 4)we; 5)you.
6. In English the present tense can express an action of…
   1) the past; 2)the present; 3)the past, the present and the future; 4)the future;

5)the future and the present.

7. The subject of … is variability of the forms expressing identical grammatical meanings, which are often shifted.
   1) stylistic morphology; 2)stylistic phonetics; 3)stylistics; 4)stylistic lexicology; 5)stylistic syntax

8. The suffix –*ish* in the following adjectives *baldish, dullish, biggish* serves to emphasize
   1)'delicate or tactful shadow of meaning'; 2) disapproval; 3) obvious negative evaluation; 4) indifference; 5)bookish manner.

9. The suffix –*ish* in the following adjectives *selfish, snobbish, raffish* serves to emphasize
   1) 'delicate or tactful shadow of meaning'; 2) disapproval; 3) obvious negative evaluation; 4) indifference; 5)bookish manner.

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