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ENGLISH THROUGH FUNCTIONAL STYLES

Linguistic Approach

*Azərbaycan Dillər Universiteti Təhsil № 1 fakültəsi
Elmi Şurasının 27 noyabr 2024-ci il tarixli
iclasının 16 sayılı protokolu ilə təsdiq edilmişdir.*

**“Elm və təhsil”
Bakı - 2025**

of the Azerbaijan University of Languages

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Nigar Valiyeva. English through functional styles
Linguistic Approach. Bakı, "Elm və təhsil", 2025, 432 səh.

Language and Style covers all three major literary genres (poetry, prose and drama), and also other text-types, e.g. advertisements, which share some of the characteristics of poetry. Stylistics is a systematic way of exploring literary texts. It looks at the language of texts and tries to explain how that language creates meaning, style and effect.

Throughout the course, you will learn different aspects of how to analyse the language of texts. You will learn about particular aspects of the structure of English (e.g. grammatical, sound and conversational structure), at points where it is of particular relevance to the texts you happen to be studying at the time.

This book suggests the fundamentals of Stylistic Theory that outline such basic areas of research as expressive resources of the language, stylistic differentiation of vocabulary, varieties of the English language as Global English, sociolinguistic and pragmatic factors that determine functional styles. It also shows how modern terminology and classification of expressive means owe to rhetoric.

In this book, the fourteen numbered units (lectures) introduce you to key concepts in English through Functional Styles. The following introductions are compact and ordered in a linear way, so if you read progressively through this section you can assemble a composite picture of the core issues in both Stylistic Theory and Practice, especially in Linguo-Stylistics, Phonetic-Stylistics, Lexical-Stylistics, Morphological Stylistics and Literary criticism.

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PREFACE

Nowadays it is necessary to emphasize that the modern teaching of the Global English during intercultural communication in the globalist world is very actual. Presented to Your attention material is Lectures on “English through Functional Styles”.

Course Description: “English through Functional Styles” is the linguistic study of functional styles in language. It aims to account for how texts project meaning, how readers construct meaning and why readers respond to texts in the way that they do. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident. The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called *functional styles of language* (FS). According to I.R.Galperin “functional style is a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect”. The special media of language which secure the desirable effect of the utterance are called *stylistic devices* (SD) and *expressive means* (EM).

This is an interdisciplinary course which deals with some of the ways in which texts, particularly literary texts, can be examined from a linguistic perspective. Text is the focus of this course. It will be seen how a text may be handled to examine the specific language that reflects the determinant elements of the communication: the speaker / writer, the recipient (listener / reader), the occasion which led to producing the text. A text will be seen to be tightly connected to its context; the meaning is never confined to the text, or to the reader; but the reader bears all his/her background as he/she approaches a text, or is exposed to a text.

All such theoretical work will heavily draw on citations from literary texts, both poetic and prose. In light of the above notions, the students will go on to analyze literary texts, poems, short stories, etc.

Course Outline:

The course consists of fifteen topics, which represent three distinct blocks of poetry, prose fiction and drama:

TOPIC	GENRE
1. Levels of language. Linguistic choice, style and meaning.	MAINLY POETRY
2. Being creative with words and phrases.	MAINLY POETRY

3. Patterns, deviations, style and meaning.	MAINLY POETRY
4. The grammar of simple sentences	MAINLY POETRY
5. Sound	MAINLY POETRY
Round Up & Self-Assessment	
6. Style and style variation.	MAINLY PROSE
7. The grammar of complex sentences.	MAINLY PROSE
8. Discourse structure and point of view.	MAINLY PROSE
9. Speech presentation.	MAINLY PROSE
10. Prose analysis.	MAINLY PROSE
Round Up & Self-Assessment	
11. Conversational structure and character	MAINLY DRAMA
12. Meaning between the lines	MAINLY DRAMA
13. Shared knowledge and absurdist drama	MAINLY DRAMA
14. Functional styles of the Modern English language.	
15. Round Up & Self-Assessment	

Course Objectives:

* To introduce students the “English Through Functional Styles” through analysis of text across various literary genres and periods, from such texts as Shakespearean poems, to contemporary novels, stories and articles.

* To improve students’ linguistic and communicative competence that relates to their knowledge of structural language units and their functioning in speech.

* To analyze different literary texts applying basic features of Linguistics.

* To increase understanding of language resources and structures.

* To articulate an inward perception of the workings of a language and situate verbal technique of particular poems, short stories, extracts from novels, advertisements and plays.

Individual Works:

Students will acquire and use the knowledge and techniques necessary for the stylistic analysis of a text, i.e. find and interpret language phenomena of different levels of the language structure, which carry some additional information of the emotive, logical or evaluative types, all serving to enrich, deepen, and clarify the text; likewise analyze an English and American writers’ individual style separately, i.e. selection, or deliberate choice of language,

and the ways the chosen elements are treated, in the form of presentation.

Individual Style (IS) is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable. The term IS should be applied to that sphere of Linguistics and literary science which deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he desires, i.e. those qualities of speech which are inherent and which reveal a man's breeding, education, social standing, etc. All these factors are, however, undoubtedly interwoven with IS. A man's breeding and education will always affect his turn of mind and therefore will naturally be revealed in his speech and writing.

The IS of an author is frequently identified with the general term "style". But "style" is a much broader notion. The IS is only one of the applications of the general term "style". The IS of writer is marked by its uniqueness. One of the essential properties of a truly IS is its permanence. It is easily recognized and never loses its aesthetic value. It can be recognized by specific and peculiar combination of language media and stylistic devices, which in their interaction present a certain system.

N.B. PLAGIARISM, (e.g. copying and pasting sections from the web, paying for someone's paper, handing in

someone else's paper as your own) results in academic disaster.

Learning Outcomes:

By the end of the course the students should be able to:

- * distinguish stylistic categories and phenomena from those of other linguistic disciplines;
- * know various approaches to stylistic differentiation of the English language;
- * discuss concepts of style and different stylistic approaches critically;
- * define the functional styles and varieties of language;
- * identify and discuss stylistic devices and their possible effects in various kinds of texts and in speech;
- * choose units of different functional styles in accordance with appropriate linguistic contexts;
- * be philologically competent to apply linguistic, especially stylistic analysis to different types of literary text.

1. FUNDAMENTAL OF STYLISTICS

Main Trends in Style Study

Methods of Stylistics

Types of Stylistics

Expressive Means (EM) and Stylistic Devices (SD)

Main Trends in Style Study

Stylistics is a branch of linguistics which investigates the entire system of expressive resources available in a particular language. It is a relatively new linguistic discipline.

The word “stylistics” was firstly attested in the Oxford English Dictionary only in 1882, meaning the science of literary style, the study of stylistic features. However, the first reflections on style can be dated back to the ancient times.

Ancient rhetoric and poetics, which are considered to be the predecessors of stylistics, treated style as a specific mode of expression, the proper adornment of thought. The orator or poet was expected to follow the norms of artful arrangement of words, to use model sentences and prescribed kinds of figures in order to achieve particular expressiveness.

After the ancient period the normative approach dominated in style investigations. The first attempts to evaluate and interpret the expressive possibilities of a

national language were done in "The philosophy of style" (1852) by G. Spenser, *Zur Stylistik* (1866) by H. Steinthal, "From epithet's history" (1895) by A.N.Veselovskiy, "About teaching of native language" by F. Buslayev, "From notes of philology's theory" (1905) by O. Potebnya.

In 1909 the Swiss linguist Charles Bally published his "*Traité de stylistique française*" (French Stylistics") where he rejected the established normative approach to style and developed a linguistic stylistics.

According to Ch. Bally the subject of stylistics is everything emotional and expressive in language and in speech. As a separate linguistic discipline stylistics began to form only in the 20-30s of the XX-th century. In modern linguistics the term stylistics is employed in a variety of senses. But in general stylistics is defined as a branch of linguistics which studies the principles and effect of choice and usage of different language elements for rendering thought and emotion under different conditions of communication (Arnold, I.V., 1990, p.7).

The main notion of Stylistics is that of style. We speak of style in architecture, painting, clothes, behavior, and work and so on. Thus style in its most general sense is a specific characteristic of human activity arising as a result of choice, within the accepted norms, of a definite mode or manner of conducting this activity. Style is indicative of the actor's social role, of the social group to which he belongs or strives to belong, as well as of his individual features and psychological state (Maltzev, V.A., 1984, p. 5).

The word “style” is used in many senses that it has become a breeding ground for ambiguity. That’s why it is interesting to quote different observations regarding style. Style is understood as a mark of character. The Count de Buffon’s famous epigram, *Le style est l’homme mkme* (Style is the man himself) in his “*Discours sur le style*” (1753), and Arthur Schopenhauer’s definition of style as the physiognomy of the mind suggest that a writer’s style bears the mark of his personality.

V.V. Vinogradov treats style as socially cognized and functionally conditioned internally united totality of the ways of using, selecting and combining the means of lingual intercourse in the sphere of one national language or another, a totality corresponding to other analogous ways of expression that serve different purposes, perform different functions in the social communicative practice of the given nation (cited after Skrebnev, Y.M., 2005, p.19).

S.Chatman defines style as a product of individual choices and patterns of choices among linguistic possibilities (cited after Galperin, I.R. 1977, p. 12). O. Achmanova states that style is one of the distinctive varieties of language, language subsystem with a peculiar vocabulary, phraseology, and constructions. It differs from other varieties by expressive and evaluative properties of its constituents and is connected with certain spheres of speech communication (Achmanova, O., 1969, p.455).

Y. Skrebnev defines style as a peculiarity, the set of specific features of a text type or of a concrete text. Style in

this respect is just what differentiates a group of homogenous texts (an individual text) from all other groups (other texts) (Skrebnev, Y.M., 2003, p.18).

Style may be also defined as a set of characteristics by which we distinguish one author from another or members of one subclass from members of other subclasses, all of which are members of the same general class (Galperin, I.R., 1977, p.12).

In this respect one more definition of style connected with the individuality of the author can be presented. Individual style of a writer is a unique combination of language units, expressive means and stylistic devices peculiar to a given author, which makes the writer's works or even utterances easily recognizable (Galperin, I.R., 1977, p.17-19).

So, style denotes the collective characteristics of writing, diction or any artistic expression and the way of presenting things, depending upon the general outlook proper to a person, a literary school, a trend, a period or a genre.

The object of a science is a certain phenomenon which exists irrespective of the cognizing and transforming role of human mind. The subject-matter of a science covers one or several aspects of the given object (Jukovska, V.V., 2001, p.3).

As a linguistic discipline stylistics investigates a natural language. The definition of the subject-matter of stylistics causes certain difficulties which are primarily connected with the complex nature of its object (i.e. language).

Language is a hierarchy of levels. Each level is studied correspondingly by Phonetics, Morphology, Lexicology, Syntax and Text Linguistics. Each of these disciplines investigates language from a particular aspect. Phonetics deals with speech sounds and intonation; Lexicology treats separate words with their meanings and the structure of vocabulary as a whole; Grammar analyses forms of words (Morphology) and forms of their combinations (Syntax).

In a word, these are level-oriented areas of linguistic study, which deal with sets of language units and relations between them. But it is not the case with stylistics, as it pertains to all language levels and investigates language units from a functional point of view.

Thus, Stylistics is subdivided into separate, quite independent branches, each treating one level and having its own subject of investigation. Hence we have Stylistic Phonetics, Stylistic Morphology, Stylistic Lexicology and Stylistic Syntax, which are mainly interested in the expressive potential of language units of a corresponding level.

Stylistic Phonetics studies the style-forming phonetic features of sounds, peculiarities of their organization in speech. It also investigates variants of pronunciation occurring in different types of speech, prosodic features of prose and poetry.

Stylistic Morphology is interested in stylistic potential of grammatical forms and grammatical meanings peculiar to particular types of speech.

Stylistic Lexicology considers stylistic functions of lexicon, expressive, evaluative and emotive potential of words belonging to different layers of vocabulary.

Stylistic Syntax investigates the style-forming potential of particular syntactic constructions and peculiarities of their usage in different types of speech. The stylistic value of the text is manifested not merely through a sum of stylistic meanings of its individual units but also through the interrelation and interaction of these elements as well as through the structure and composition of the whole text.

Thus, Stylistics deals with all expressive possibilities and expressive means of a language, their stylistic meanings and colourings (the so-called connotations). It also considers regularities of language units functioning in different communicative spheres.

Methods of Stylistics

Methodology defines the approach of science to the object of investigation and specifies its general orientation in a research.

The most traditional method of Stylistics is the method of **semantic-stylistic analysis** (stylistic analysis). This method aims at defining the correlation between language means employed for expressive conveyance of intellectual, emotional or aesthetic content of speech (or text) and the content of information.

The comparative method is considered to be the nucleus of the stylistic analysis method. To make the speech more effective speakers constantly select definite language means from a set of synonymous units. These language means have the best stylistic effect only in comparison with other language means which are either less expressive or neutral in the given context.

The method of stylistic experiment lies in substitution of the writer's words, utterances or constructions for new ones with the stylistic aim. With the help of this method it is possible to characterize the stylistic properties of the writer's text and approve of the substituted units stylistic possibilities. This method was extensively used by such scholars as L. Shcherba, O. Peshkovskyi, L. Bulahovskyi.

The quantitative method consists in defining the quantitative properties of a language phenomenon. Using the quantitative data and specific calculations the statistic method aims at distinguishing peculiarities and regularities of language units functioning that can differentiate individual or functional styles. It establishes the statistic parameters of the analyzed text or texts. These parameters provide reliable and objective data for stylistic analysis.

Types of Stylistics

The structure of Stylistics is conditioned by its subject matter, main tasks, aspects and methods of research. In the course of time several types of stylistics came into

existence. Each type deals with a specific study of language units and their functioning in speech.

General Stylistics (Theoretical Stylistics / Theory of Stylistics) studies universal stylistic language means which exist in any language as well as regularities of language functioning irrespective of the content, aim, situation and sphere of communication. Stylistics of a national language deals with the expressive resources of a definite national language.

Some more types of Stylistics are singled out on the basis of the following principles:

1) The principle of language activities manifestation. One of the fundamental linguistic concepts is the dichotomy - language - speech introduced by Ferdinand de Saussure.

Language is viewed as a system of the signs, the relations between them and the rules of their usage. **Speech** is the materialization of language in the process of communication.

According to the principle of language activities manifestation Stylistics is subdivided into **Stylistics of language** and **Stylistics of speech**. Stylistics of language deals with inherent (permanent) stylistic properties of language means while stylistics of speech analyses acquired stylistic properties, i.e. which appears only in the context.

2) The principle of language description. According to this principle stylistics is divided into **Linguistic Stylistics**

(Linguostylistics) and **Literary Stylistics**. Linguistic stylistics studies the language units from the point of view of their effectiveness in definite types of speech. It investigates not only stylistic inventory of a national language, but also the means of its organization in different types of speech.

It examines the correlation between a speech situation and linguistic means used by speakers and hence – different functional styles of speech and language. In the narrow sense of a word linguostylistics is also called functional stylistics. M.M. Kozhyna singles out functional stylistics as a separate branch of stylistics (Kozhyna, M.M., 1983).

It is defined by the stylistician as a linguistic science that studies peculiarities and regularities of language functioning in different types of speech, speech structure of functional styles, norms of selection and combination of language units in them. Its object is functional styles of speech and their types.

Literary Stylistics deals with artistic expressiveness characteristic of a literary work, literary trend or epoch, and factors which influence it. So, Linguostylistics investigates expressive means of a language and literary stylistics studies the ways these expressive means are employed by a definite author, literary trend or genre.

Literary Stylistics is not homogenous. Taking into consideration the initial point of analysis, there may be distinguished three types of Literary Stylistics. From the

point of view of the addresser, author's stylistics or genetic stylistics is singled out. This type of Stylistics is interested in individual styles of writers focusing on their biography, beliefs, interests and other factors which could influence their literary creative work.

Genetic Stylistics is represented by some linguistic schools: logical analysis of M.Roustan, psychological analysis of M.Grammont, statistic stylistics of P.Guiraud, philological analysis of L.Spitzer. From the point of view of the addressee (recipient), reader's stylistics or stylistics of perception or decoding stylistics is determined.

Stylistics of perception is presented by a number of trends: L. Shcherba's linguistic analysis, M. Riffaterre's stylistic analysis, I. Arnold's decoding stylistics. The term decoding stylistics suggested by M. Riffaterre stands for a new trend in stylistics, a theory evolved by Professor I.V.Arnold.

Decoding Stylistics combines concepts of Poetics, Literary Stylistics, Semasiology, Theory of Communication, Text Theory, Sociolinguistics, Pragmatics and Paralinguistics, Aesthetics, Hermeneutics, etc. It focuses on the reader's perception of a literary text, his reaction to it. The core of reader-oriented decoding Stylistics is formed by special types of contextual organization known as foregrounding.

Some concepts and the mechanism of foregrounding were first foreseen and pointed at by the Russian

formalists Y.Tynyanov, B.Tomashevskyi, R.Jakobson, V.Schklowskyi.

The latter introduced the notion which he called *ostranenie*. It expresses the idea that the function of literature is to restore freshness to perception which has become habitual and automated: to make things strange, to make the reader see them anew (Cook, G., 1995, p.130).

This concept was later defined as foregrounding. Foregrounding establishes the hierarchy of meanings and themes in the text, bringing some to the fore and shifting others to the background.

The following phenomena may be grouped under the general heading of foregrounding: coupling, convergence, strong position, contrast, irony, intertextual connection, defeated expectancy effect and a few others. Taken together they form the missing link between the whole text and its minor parts, and help to sharpen the response of the reader to ideas, images and emotions reflected in a work of art (Arnold, I.V., 1990).

A literary text can be studied as some immanent fact, without taking into account the author's intentions or how this text is interpreted by the reader (Immanent Stylistics). This trend is represented by Moscow linguistic circle (Bogatyryov, P.G., 1971; Vinocur, G.O., 2006), structural analysis (Jakobson, R., 1975), new critics in England and the USA, French structuralists.

There are other types of Stylistics such as:

Comparative Stylistics investigates national and international features in stylistic systems of national languages, defines common and peculiar features in the organization of functional styles, and specifies national peculiarities in speech structure of functional styles.

Contrastive Stylistics focuses on stylistic systems of unrelated languages (Dubenko, O., 2005; Timchenko, V., 2006). Historical stylistics deals with the stylistic system of a language in a diachronic aspect. It investigates the formation and evolution of functional styles during all stages of a national language development, dynamics of expressive units' formation, temporal and qualitative changes in connotations, chronologically marked stylistic means. This branch of stylistics studies both the history of contemporary stylistic means and stylistic means of the past epochs of a definite national language or related languages.

Dialectal Stylistics studies stylistic stratification and differentiation of language units within a definite regional or social dialect.

Statistical Stylistics (Stylometrics) analyses the peculiarities of language units functioning in texts of different functional styles obtaining the objective data by applying certain methods of statistics.

Practical Stylistics is a discipline which deals with general knowledge about language and speech styles, stylistic norms, stylistic means, and ways of employment of language means for correct organization of speech.

Modern Stylistics is constantly developing. It has several sub-disciplines where stylistic methods are enriched by the theories of discourse, culture and society. Such established branches of contemporary stylistics as feminist stylistics, cognitive stylistics and discourse stylistics have been sustained by insights from, respectively, feminist theory, cognitive psychology and discourse analysis (Simpson, P., 2004, p. 2).

Feminist Stylistics is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts (Wales, K., 2014).

Cognitive Stylistics is a relatively new, rapidly developing field of language study that attempts to describe and account for what happens in the minds of readers when they interface with (literary) language. Cognitive Stylistics is mainly concerned with reading, and, more specifically, with the reception and subsequent interpretation processes that are both active and activated during reading procedures. At its core, cognitive stylistics is interested in the role that unconscious and conscious cognitive and emotive processes play when an individual or group of individuals interface with a text that has been purposely designed with the aim of eliciting certain emotions in a reader (Encyclopedia of Language and Linguistics, 2005).

Discourse Stylistics. Present-day Stylistics is interested in language as function of texts in context, and acknowledges that they are produced in a time, a place,

and in a cultural and cognitive context. In a word, it considers language as discourse, that is a text's status as discourse, a writer's employment of discourse strategies and the way a text means' as a function of language in context (how it functions as discourse) (Simpson, P., 2004, p. 8).

During the last three decades of the twentieth century, computer technology has made it possible to conduct extensive and complex research on specific linguistic features either lexical items or grammatical structures and their systematic associations with other linguistic and nonlinguistic features. This new type of research is called corpus linguistics, which is the empirical study of language using computer techniques and software to analyze large, carefully selected and compiled databases of naturally occurring language (Sotollo, 2005, p. 245).

Corpus Stylistics is a new direction at the interface between the fields of stylistics and corpus linguistics, namely the use of a corpus methodology to investigate stylistic categories in different text types or in individual texts. The qualitative and quantitative analyses of stylistic phenomena rely on the evidence of language usage as collected and analyzed in corpora.

Expressive Means (EM) and Stylistic Devices (SD)

In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called “expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech” and other names. All these terms are used indiscriminately and are set against those means which we shall conventionally call “neutral”.

Most linguists distinguish ordinary (also: substantial, referential) semantic and stylistic differences in meaning. In fact all language means contain meaning, some of them contain generally acknowledged grammatical and *lexical meanings*, others besides these contain *specific meanings*, which may be called *stylistic*.

Such meanings go alongside primary meanings and, as it were, are superimposed on them. Stylistic meanings are so to speak de-automatized. As is known, the process of automatization, i.e. a speedy and subconscious use of language data, is one of the indispensable ways of making communication easy and quickly decodable.

But when a stylistic meaning is involved, the process of deautomatization checks the reader's perception of the language. His attention is arrested by a peculiar use of language media and he begins, to the best of his ability, to decipher it. He becomes aware of the form in which the

utterance is cast and as the result of this process a twofold use of the language medium ordinary and stylistic becomes apparent to him.

As will be shown later this twofold application of language means in some cases presents no difficulty. It is so marked that even a layman can see it, as when a metaphor or a simile is used. But in some texts grammatically redundant forms or hardly noticeable forms, essential for the expression of stylistic meanings which carry the particular additional information desired, may present a difficulty.

What this information is and how it is conveyed to the mind of the reader can be explored only when a concrete communication is subjected to observation, which will be done later in the analyses of various stylistic devices and in the functioning of expressive means.

In this connection the following passage from "Investigating English Style" by D. Crystal and D. Davy is of interest: "Features which are stylistically significant display different kinds and degrees of distinctiveness in a text: of two features, one may occur only twice in a text, the other may occur thirty times, or a feature might be uniquely identifying in the language, only ever occurring in one variety, as opposed to a feature which is distributed throughout many or all varieties in different frequencies" (David Crystal & Derek Davy. *Investigating English Style*. Ldn, 1969, p.21).

What then is a stylistic device? Why is it so important to distinguish it from the expressive and neutral means of the language? To answer these questions it is first of all necessary to elucidate the notion “expressiveness”.

The category of expressiveness has long been the subject of heated discussions among linguists. In its etymological sense expressive-ness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

But somehow lately the notion of expressiveness has been confused with another notion, namely “emotiveness”. Emotiveness, and correspondingly the emotive elements of language, is what reveal the emotions of writer or speaker. But these elements are not direct manifestations of the emotions—they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance.

Thus, for example, when we say “It was in July 1975 that the cosmos experiment of a joint American-Soviet flight took place” we make the utterance logically emphatic by a syntactical device which will be described in due course. The same thing is to be observed in these sentences:

1. Mr. Smith was an *extremely* unpleasant person.
2. *Never will he* go to that place again.
3. *In rushed* the soldiers!
4. It took us a *very, very* long time to get there.

In sentence (1) expressiveness is achieved by lexical means - the word “extremely”. In (2) and (3) by syntactical means - different types of inversion. In (4) the emphasis is materialized by the repetition of the word “very” which is in it a word used to intensify the utterance.

But in the sentences:

1. *Isn't she* cute! – Как она мила, не так ли?
2. *Fool that he was!* – Дибил – вот кто он!
3. This *goddam* window won't open! – Это проклятое окно не открывается!
4. We *buddy-buddy* together. – Мы приятели.
5. This *quickie* tour didn't satisfy our curiosity. – Этот наспех организованное путешествие не удовлетворяет наше любопытство.

We can register positive emotiveness, in as much as there are elements that evoke certain representations of the feeling of the speaker. In sentence (1) and (2) there are syntactical means which evoke this effect. In (3) and (4)

there are lexical means – “goddam”, “buddy-buddied” (= were on very friendly relations); in (5) a morphological device (the suffix “-ie”).

It must be noted that to draw a hard and fast distinction between logical and emotional emphasis is not always possible. The fact is that the logical and the emotional frequently overlap. A too strong logical emphasis may colour the utterance with emotional elements, thus causing a kind of expressiveness which is both logical and emotive. However, the extremes are clearly set one against the other.

Now it should be possible to define the notion of expressive means.

The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.

These intensifying forms, wrought by social usage and recognized by their semantic function, have been singled out in grammars, courses in phonetics and dictionaries (including phraseological ones) as having special functions in making the utterances emphatic. Some of them are normalized, and good dictionaries label them as “intensifiers”. In most cases they have corresponding neutral synonymous forms. Compare, for example, the following pairs:

1. He *shall* do it! = I shall make him do it.

2. *Isn't* she cute! = She is very nice, isn't she?

Expressiveness may also be achieved by compositional devices in utterances comprising a number of sentences in syntactical wholes and in paragraphs. This will be shown in the chapter on syntactical stylistic devices.

The most powerful expressive means of any language are phonetic. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pause, drawling out certain syllables, whispering, a sing-song manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally or logically. In the language course of phonetics the patterns of emphatic intonation have been worked out, but many devices have so far been little investigated.

Paradox though it may seem, many of these means, the effect of which rests on a peculiar use of the voice, are banned from the linguistic domain. But there has appeared a new science "paralinguistics" of which all these devices are the inventory. The writer of this book holds the opinion that all the vocal peculiarities enumerated should be recognized as legitimate members of the phonetic structure of language and that therefore the term "paralinguistics" should be done away with.

Professor Seymour Chatman introduces the term "Phonostylistics" and defines it as a subject the purpose of which is "the study of the ways in which an author elects to constrain the phonology of the language beyond the

normal requirements of the phonetic system" (Chatman, S., 1967, p.34).

As can be inferred from this quotation, phonetic expressive means and particularly phonetic stylistic devices are not deviations from "the normal requirements of the phonetic system" but a way of actualizing the typical in the given text. Vocal phenomena such as drawling, whispering, etc. should be regarded as parts of the phonemic system on the same level as pitch, stress and tune.

Passing over to some preliminary remarks on the "morphological expressive means" of the English language, we must point to what is now a rather impoverished set of media to which the quality of expressiveness can be attributed. However, there are some which alongside their ordinary grammatical function display a kind of emphasis and thereby are promoted to EMs. These are, for example, The Historical Present; the use of "shall" in the second and third person; the use of some demonstrative pronouns with an emphatic meaning as "those, them" ("Those gold candles fixed in heaven's air" W.Shakespeare); some cases of nominalization, particularly when conversion of verbal stems is alien to the meaning of the verbs or the nominalization of phrases and sentences and a number of other morphological forms, which acquire expressiveness in the context, though this capacity is not yet registered as one of the latent properties of such forms.

Among the word-building means we find a great many forms which serve to make the utterance more expressive by intensifying some of their semantic and / or grammatical properties. The diminutive suffixes “-y (-ie), -let”, e.g. “dearie”, “sonny”, “auntie”, “streamlet”, add some emotional colouring to the words. We may also refer to what are called neologisms and nonce-words formed with non-productive suffixes or with Greek roots, as “mistressmanship”, “cleanorama”.

Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing all of the generalizing meaning they attach to different roots, as, for example, “-isms” and “-ologies”.

At the lexical level there are a great many words which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjections), words which have both referential and emotive meaning (epithets), words which still retain a twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary.

All kinds of set phrases (phraseological units) generally possess the property of expressiveness. Set phrases, catch words, proverbs, sayings comprise a

considerable number of language units which serve to make speech emphatic, mainly from the emotional point of view. Their use in everyday speech is remarkable for the subjective emotional colouring they produce.

It must be noted here that due to the generally emotional character of colloquial language, all kinds of set expressions are natural in everyday speech. They are, as it were, part and parcel of this form of human intercourse. But when they appear in written texts their expressiveness comes to the fore because written texts, as has already been pointed out, are logically directed unless, of course, there is a deliberate attempt to introduce an expressive element in the utterance. The set expression is a time-honored device to enliven speech, but this device, it must be repeated, is more sparingly used in written texts. In everyday speech one can often hear such phrases as: "Well, it will only add fuel to the fire" and the like, which in fact is synonymous to the neutral: "It will only make the situation worse".

Finally, at the syntactical level there are many constructions which, when set against synonymous neutral ones, will reveal a certain degree of logical or emotional emphasis.

In order to be able to distinguish between expressive means and stylistic devices, to which we now pass, it is necessary to bear in mind that expressive means are concrete facts of language. They are studied in the respective language manuals, though it must be once

again regretfully stated that some grammarians iron out all elements carrying expressiveness from their works, as they consider this quality irrelevant to the theory of language.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeably colour the whole of the utterance no matter whether they are logical or emotional.

Stylistic device is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.

It follows then that an SD is an abstract pattern, a mould into which any content can be poured. As is known, the typical is not only that which is in frequent use, but that also which reveals the essence of a phenomenon with the greatest and most evident force.

SDs functions in texts as marked units. They always carry some kind of additional information, either emotive or logical. That is why **the method of free variation** employed in descriptive linguistics (by “free variation” is meant the substitution of one form by another without any change of meaning) cannot be used in stylistics

because any substitution may cause damage to the semantic and aesthetic aspect of the utterance.

A.W.De Groot points out the significance of SDs in the following passage: "Each of the aesthetically relevant features of the text serves to create a feature of the gestalt ("Gestalt" is a term in psychology which denotes a phenomenon as a whole, a kind of oneness, as something indivisible into component parts. The term has been borrowed by linguistics to denote the inseparability of the whole of a poetic work) of the poem. In this sense the relevant linguistic features may be said to function or operate as gestalt factors" (De Groot A.W., 1962, p.295).

The idea of the function of SDs is expressed most fully by V. M. Zirmunsky in the following passage: "The justification and the sense of each device lie in the wholeness of the artistic impression which the work of art as a self-contained thing produces on us. Each separate aesthetic fact, each poetical device (emphasis added) finds its place in the system, the sounds and sense of the words, the syntactical structures, the scheme of the plot, the compositional purport - all in equal degree express this wholeness and find justification" (Zirmunsky, V.M., 1928, p.354).

The motivated use of SDs in a genuine work of emotive literature is not easily discernible, though they are used in some kind of relation to the facts, events, or ideas dealt with in the artistic message. Most SDs display an application of two meanings: the ordinary one, in other words, the meaning (lexical or structural) which has already

been established in the language-as-a-system, and a special meaning which is superimposed on the unit by the text, i.e. a meaning which appears in the language-in-action.

Sometimes, however, the twofold application of a lexical unit is accomplished not by the interplay of two meanings but by two words (generally synonyms) one of which is perceived against the background of the other. This will be shown in subsequent chapters.

The conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in linguistic theory have gone beyond the boundaries of grammar.

Thus, A.A.Potebnya writes: "As far back as in ancient Greece and Rome and with few exceptions up to the present time, the definition of a figurative use of a word has been based on the contrast between ordinary speech, used in its own, natural, primary meaning, and transferred speech (Potebnya, A.A., 1905, p.204).

The contrast which the author of the passage quoted points to cannot always be clearly observed. In some SDs it can be grasped immediately; in others it requires a keen eye and sufficient training to detect it. It must be emphasized that the contrast reveals itself most clearly when our mind perceives twofold meanings simultaneously. The meanings run parallel: one of them taking precedence over the other.

Thus, in "The night has *swallowed* him up" the word "swallow" has two meanings: a) referential and b)

contextual (to make disappear, to make vanish). The meaning (b) takes precedence over the referential (a).

The same can be observed in the sentence: "Is there not blood enough upon your penal code that more must be poured forth to ascend to Heaven and testify against you?" (George Gordon Noel-Byron).

The interrogative form, i.e. the structural meaning of a question, runs parallel with the imposed affirmative thought, i.e. the structural meaning of a statement and it is difficult to decide which of the two structural meanings the established or the superimposed takes the upper hand. In the following chapters where detailed analysis of the different SDs will be carried out, we shall try, where possible, to consider which of the two meanings realized simultaneously outweighs the other.

The birth of SDs is a natural process in the development of language media. Language units which are used with more or less definite aims of communication in various passages of writing and in various functional styles begin gradually to develop new features, a wider range of functions, thus causing polyfunctionality. Hence they can be presented as invariants with concrete variables.

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear

in an environment which may seem alien and therefore be only slightly or not at all predictable.

Expressive means, on the contrary follow the natural course of thought, intensifying it be means commonly used in language. It follows that SDs carry a greater amount of information and therefore requires a certain effort to decode their meaning and purport. SDs must be regarded as a special code which has to be well known to the reader in order to be deciphered easily.

The notion of language as a special code is now very much practiced in the analyses of the functions of language units. E. Stankiewicz sees a kind of code-switching when SDs is employed. He also acknowledges the twofold application of the language code when "... the neutral, basic code serves as the background against which the elements of another system acquire expressive prominence within the context of the basic system" (Stankiewicz, E., 1964, p. 246).

SDs is used sparingly in emotive prose, lest they should overburden the text with implications thus hindering the process of decoding. They are abundantly used in poetry and especially so in some trends of poetical tradition, consequently retarding mental absorption of the content (Galperin, I.R., 1974).

Not every stylistic use of a language fact will come under the term SD, although some usages call forth a stylistic meaning. There are practically unlimited possibilities of presenting any language fact in what is

vaguely called its stylistic use. For a language fact to be promoted to the level of an SD there is one indispensable requirement, which has already been mentioned above, *viz.* (“*videlicet*” читается “namely”) that it should so be used to call forth a twofold perception of lexical or/and structural meanings.

Even a nonce use can and very often does create the necessary conditions for the appearance of an SD. But these are only the prerequisites for the appearance of an SD. Only when a newly minted language unit which materializes the twofold application of meanings occurs repeatedly in different environments, can it spring into life as an SD and subsequently be registered in the system of SDs of the given language.

Therefore it is necessary to distinguish between a stylistic use of a language unit, which acquires what we call a stylistic meaning, and a stylistic device, which is the realization of an already well-known abstract scheme designed to achieve a particular artistic effect.

But most of them have not yet been raised to the level of SDs because they remain unsystematized and so far perceived as nonce uses. They are, as it were, still wandering in the vicinity of the realm of SDs without being admitted into it. This can indirectly be proved by the fact that they have no special name in the English language system of SDs. An exception, perhaps, is the Historical Present which meets the requirements of an SD.

So far the system of stylistic devices has not been fully recognized as legitimate members of the general system of language. This is mainly due to the above-mentioned conception of grammatical theory as dealing exclusively with a perfectly organized and extremely rigid scheme of language rules, precise and accurate in its application.

General notes on functional styles of language. We have defined the object of *linguo-stylistics* as the study of the nature, functions and structure of SDs and EMs, on the one hand, and the study of the functional styles, on the other.

It is now time to outline the general principles on which functional styles rest.

A **functional style of language** is a system of interrelated language means which serves a definite aim in communication. A functional style is thus to be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language.

The literary standard of the English language, like that of any other developed language, is not as homogeneous as it may seem. In fact the Standard English literary language in the course of its development has fallen into several subsystems each of which has acquired its own peculiarities which are typical of the given functional style.

The members of the language community, especially those who are sufficiently trained and responsive to language variations, recognize these styles as independent wholes. The peculiar choice of language means is

primarily predetermined by the aim of the communication with the result that a more or less closed system is built up. One set of language media stands in opposition to other sets of language media with other aims, and these other sets have other choices and arrangements of language means.

What we here call functional styles are also called *registers* or *discourses*.

The functioning of the literary language in various spheres of human activity and with different aims of communication has resulted in its differentiation. This differentiation is predetermined by two distinct factors, namely, the actual situation in which the language is being used and the aim of the communication.

The actual situation of the communication has evolved two varieties of language – *the oral*, i.e. *spoken* and *the written*. The varying aims of the communication have caused the literary language to fall into a number of self-sufficient systems (functional styles of language).

Of the two varieties of language, diachronically the spoken is primary and the written is secondary. Each of these varieties has developed its own features and qualities which in many ways may be regarded as opposed to each other.

2. GENERAL NOTES ON ENGLISH THROUGH THE FUNCTIONAL STYLES

Synchrony and Diachrony

Factors Influencing Language / Speech Development

**The Connection between the History of a Language
and the History of the Native People of the Language**

The Main Lexical Layers of the Vocabulary

The Problem of Style and Stylistics

Different Definitions of the Notion “Style”

The Notion of “Literary Genre”

The Notion of “Idiolect”

The Components of Individuality

The Problem of Individual Style and

**Different Approaches to Components of
“Individuality”**

Synchrony and Diachrony

The term “synchrony” is derived from the Greek word “sýnchronós”, which means “simultaneous”, consideration of a language (or any other system of signs) from the point of view of the relationships between its components in one period of time.

In the beginning of the 18-th century the study of language in synchrony reached a high level even in ancient Indian, late antique and modern European.

The term “diachrony” is derived from the Greek word “διά” – “through” and “χρόνος” – “time”. It means the historical development of the linguistic system as a subject of linguistic research; the study of language in time, in the process of its development on the time axis.

Diachrony and synchrony are two opposing aspects of linguistics. The concepts were introduced by Ferdinand de Saussure; he substantiated the “synchronic” analysis, contrasting it with the “diachronic” - comparative-historical approach in linguistics, generally accepted in the 18-th century.

The synchronic approach to language learning captures a certain state of the language as something frozen in time. The diachronic approach, on the contrary, focuses on changes that have occurred in the history of language.

Synchrony is a description of the current (or any fixed in the past) state of the language; diachrony is a description of its history, changes in synchronous states. Linguistics of modern times arose primarily from interest in the kinship of Indo-European languages.

Diachrony is a consideration of the historical development of certain linguistic phenomena and the language system as a whole as a subject of linguistic study.

Factors Influencing Language / Speech Development

The development and change of language is influenced by factors: socio-political changes in the life of society; foreign borrowings; scientific and technological progress, cultural development; expansion of old and emergence of new economic and political ties with other countries and peoples.

Languages change for various reasons, such as political pressure, technological development, and social, cultural and moral factors. External (social) factors in language development are processes occurring in society that influence language and speech trends.

There are language contacts and migrations. Since ancient times, peoples have sought to establish trade contacts, establish political ties, participate in wars, etc. Thus, the mutual influence of languages took place.

The Connection between the History of a Language and the History of the Native People of the Language

In the subsequent development of languages, processes of two opposite types are found:

Convergence - the bringing together of different languages and even the replacement of two or more languages by one;

Divergence is the splitting of one language into two or more different, although related, languages.

Any change in language (at any level, including phonetic) is associated with its use, with its continuous reproduction, and is explained by a variety of extralinguistic (economic, scientific, technical, political, cultural, biological, physiological, psychological and others).

The basic law of linguistics: the external form of the words of a language does not change individually for each word, but due to processes - so-called phonetic changes (otherwise - phonetic transitions), covering in a given language in a given era all words without exception where there is a certain phoneme.

The Main Lexical Layers of the Vocabulary

The first field of investigation is language, mind and communication, language in and out of context, the communicative role and mutual influence of different system languages on the way of rapprochement of different cultures - intercultural communication, translation as a means of intercultural communication, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, is the functional styles, cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence, the generative aspect of literary texts, and some others.

In Linguistics, style is understood as a variety of language, assigned in a given society by tradition to one of the most general spheres of social life and partially different from other varieties of the same language in all basic parameters – vocabulary (lexis), grammar, phonetics. The use of vocabulary is directly related to the development of society.

Already in Ancient Greece, there was a certain semblance of a stylistic stratification of lexical units: high style - the language of epic and tragedy, middle style - the language of lyrics, low style - the language of comedy.

In Ancient Rome, the fundamental criterion for stylistic division was the territory of distribution of language variants. For example, the speech of the inhabitants of Rome was ideal and constituted the literary norm of the language.

The speech of rural areas was considered not entirely correct, but acceptable, while the speech of remote provinces was defined as low, not corresponding to the generally accepted norm. Subsequently, it was low speech that served as the basis for the formation of Romance languages.

In Russia, this theory was developed by M.V. Lomonosov, who presented the results of his reflections on the development and stylistic organization of the Russian language in two “Rhetorics” (1743 and 1748).

If in the past the class structure of society left a certain imprint on the speech of native speakers, then in modern society class markers are not so noticeable. A person’s achievements come to the fore, not his origin or level of income. Thus, attitude to a particular social class loses its significance as a determinant of specific speech characteristics.

The stratification of the lexical composition of a language depending on the territory or social structure of society is being replaced by differentiation of the language based on the use of lexical units in communicative situations.

Professional mobility, determined by the type of activity of people, limits class differences not only socially, but also linguistically. In this connection, scientists suggest the presence of a large number of functional styles, depending on the sociocultural characteristics of speech communication.

The nature of each field of activity or area of knowledge provides for a special approach to the choice of linguistic means and types of texts, determined by its own picture of perception of the world.

However, any speech is characterized by a number of non-linguistic signs, for example, accuracy, abstractness,

imagery, logic, features of the presentation of thoughts, regardless of the object of study or type of thinking.

Most linguists, studying the vocabulary of the English language and compiling classifications of lexical units of the language system, identify **three main lexical layers**:

Literary vocabulary (in different classifications designated as bookish or formal);

Neutral vocabulary (makes up most of the vocabulary diversity of the language, serves all parts of speech);

Colloquial vocabulary (in some classifications – informal).

The Problem of Style and Stylistics **Different Definitions of the Notion “Style”**

The notion of “style” is such kind of notion that can be used in all spheres of man’s life and activity. Everybody has its own style of life, clothes, hair, makeup, food, behavior, speech, thinking, generally lifestyle.

Georges-Louis Leclerc Buffon give the definition to the notion of style in a such way: “Le style c’est l’homme meme - The Style is the man himself ...” To my mind, it is the best definition of the notion “style”.

When we discuss the notion of “style” as “individual style” or “functional styles” in the language it means the object of investigation in Stylistics.

Paul Simpson wrote: “To do stylistics is to explore language, and, more specifically, to explore creativity in

language. Doing stylistics thereby enriches our ways of thinking about language... and exploring language offers a substantial purchase on our understanding of (literary) texts”.

“Stylistics”, sometimes called “linguo-stylistics”, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks:

a) The investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and

b) Certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

The notion of “style” as embellishment of language is completely erroneous. No matter how style is treated, it is the product of a writer’s deliberate intention to frame his ideas in such a manner as will add something important, something indispensable in order to secure an adequate realization of his ideas.

To call style embellishment is the same thing as to strip it of its very essence, that is, to render unnecessary those elements which secure the manifold application of the language units.

No doubt there are utterances which contain all kinds of unmotivated stylistic means. Moreover, there are writers whose style abounds in such utterances. But they

are either those who, admiring the form, use it at the expense of the matter, or those who, by experimenting with the potentialities of language means, try to find new ways of rendering their ideas. In both cases the reader is faced with difficulties in decoding the message and this greatly hinders understanding.

A very popular notion of style among teachers of language is that style is “technique of expression”. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to interest the reader.

Though the last requirement is not among the indispensables, it is still found in many practical manuals of style, most of which can be lumped together under the title “Composition and Style”. This is a purely utilitarian point of view of the issue in question. If this were true, style could be taught.

Style in this sense of expression studies the normalized forms of the language. The teaching process aims at lucidity of expression. It sets up a number of rules as to how to speak and write well and generally discards all kinds of deviations as being violations of the norm. The norm in these works is treated as something self-sustained and, to a very great extent, inflexible.

The utilitarian approach to the problem is also felt in the following statement by E.J.Dunsany, an Irish dramatist and writer of short stories: “When you can with difficulty write anything clearly, simply, and emphatically, then,

provided that the difficulty is not apparent to the reader that is style. When you can do it easily, that is genius”.

V.G.Belinsky also distinguished two aspects of style, making a hard and fast distinction between the technical and the creative power of any utterance. “To language merits belong correctness, clearness and fluency,” he states, “qualities which can be achieved by any talentless writer by means of labour and routine. But “style” (cлoг) is talent itself, the much thought” (Belinsky, V.G., 1948).

Almost the same point of view is held both by A.N.Gvozdev and F.L.Lucas. Gvozdev states that “Stylistics has a practical value, teaching students to master the language, working out a conscious approach to language” (Gvozdev, A.N., 1952, p.8.) and Lucas declares that the aims of a course in style are: a) to teach to write and speak well, b) to improve the style of the writer, and c) to show him means of improving his ability to express his ideas (Lucas, F.L.,1962).

It is important to note that what we call the practical approach to the problem of style should by no means be regarded as something erroneous. The practical side of the problem can hardly be over-estimated. But should it be called “style”?

The ability to write clearly and emphatically can and should be taught. This is the domain of grammar, which today rules out the laws and means of composition. The notion of style cannot be reduced to the merely practical aspect because in such a case a theoretical background for

practical aims cannot be worked out. Moreover, Stylistics as a branch of linguistics demands investigation into the nature of such language means as add aesthetic value to the utterance.

The two objectives of Stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident. The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called *functional styles of language* (FS); the special media of language which secure the desirable effect of the utterance are called *stylistic devices* (SD) and *expressive means* (EM).

The first field of investigation, i.e. SDs and EMs, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary

(standard) language, the constituents of texts larger than the sentence, the generative aspect of literary texts, and some others.

The first is the discussion of **the problem of style and stylistics** in “Вопросы языкознания” in 1954, in which many important general and particular problems were broadly analyzed and some obscure aspects elucidated. Secondly, a conference on Style in Language was held at Indiana University in the spring of 1958, followed by the publication of the proceedings of this conference (1960) under the editorship of Thomas Sebeok.

Like the discussion in “Issues of Linguistics” this conference revealed the existence of quite divergent points of view held by different students of language and literature. Thirdly, a conference on style and “Stylistics” was held in the Moscow State Pedagogical Institute of Foreign Languages in March 1969.

At this conference lines were drawn along which studies in *linguo-stylistics* might be maintained. An interesting symposium was also held in Italy, the proceedings of which were published under the editorship of Professor Seymour Chatman in 1971.

A great number of monographs, textbooks, articles, and dissertation papers are now at the disposal of a scholar in stylistics. The stream of information grows larger every month. Two American journals appear regularly, which may keep the student informed as to trends in the theory of stylistics. They are “Style” issued at

the Arkansas University (U.S.A.) and “Language and Style” published in Southern Illinois University (U.S.A.)

It is in view of the ever-growing significance of the exploration of language potentialities that so much attention is paid in linguo-stylistics to the analysis of expressive means (EMs) and stylistic devices (SDs), to their nature and functions, to their classification and to possible interpretations of additional meanings they may carry in a message as well as their aesthetic value.

In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is style.

The word “style” is derived from the Latin word “stilus” which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word “style” is used in so many senses that it has become a breeding ground for ambiguity.

The word is applied to the teaching of how to write a composition (see below); it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, “Style is the man himself” (Buffon, G.L.L., 1753), “Style is depth” (Darbyshire, A.E., 1971); “Style is deviations” (Enkvist, N.E., 1989); “Style is choice”, and the like.

All these ideas directly or indirectly bear on issues in Stylistics. Some of them become very useful by revealing

the springs which make our utterances emphatic, effective and goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles. Some of these observations are dressed up as epigrams or sententious maxims like the ones quoted above. Here are some more of them.

“Style” is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author (Middleton, J. Murry, 1961).

“... a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience” (Middleton, J. Murry, 1961).

“Style is a contextually restricted linguistic variation” (Enkvist, N.E., 1989).

“Style is a selection of non-distinctive features of language” (Bloomfield, L., 1983).

“Style is simply synonymous with form or expression and hence a superfluous term” (Croce, B., 1950).

“Style is essentially a citation process, a body of formulae, a memory (almost in the cybernetic sense of the word), a cultural and not an expressive inheritance” (Barthes, R., 2004).

Some linguists consider that the word “style” and the subject of linguistic stylistics is confined to the study of the effects of the message i.e. its impact on the reader. Thus, Michael Riffaterre writes that “Stylistics will be linguistics

of the effects of the message, of the output of the act of communication, of its attention-compelling function" (Riffaterre, M., 1964).

"Stylistics is the study of styles of writing in texts from literary style to the style of a lawyer in giving evidence" (Wales, Katie, 2001).

This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language, being one of the means of communication or, to be exact, the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication.

To a very considerable degree this is true. Stylistics must take into consideration the "output of the act of communication". But stylistics must also investigate the ontological, i.e. natural, inherent, and functional peculiarities of the means of communication which may ensure the effect sought.

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics" (Archibald, H.A., 1978).

The truth of this approach to style and stylistics lies in the fact that the author concentrates on such phenomena

in language as present a system, in other words, on facts, which are not confined to individual use.

The most frequent definition of style is one expressed by Seymour Chatman: "Style is a product of individual choices and patterns of choices (emphasis added) among linguistic possibilities" (Chatman, S., 1967).

This definition indirectly deals with the idiosyncrasies peculiar to a given writer. Somehow it fails to embrace such phenomena in text structure where the "individual" is reduced to the minimum or even done away with entirely (giving preference to non-individualistic forms in using language means). However, this definition is acceptable when applied to the ways men-of-letters use language when they seek to make it conform to their immediate aims and purport.

A somewhat broader view of style is expressed by Werner Winter who maintains that "A style may be said to be characterized by a pattern of recurrent selections from the inventory of optional features of a language. Various types of selection can be found: complete exclusion of an optional element, obligatory inclusion of a feature optional elsewhere, varying degrees of inclusion of a specific variant without complete elimination of competing features" (Winter, W., 1962).

The idea of taking various types of selection as criteria for distinguishing styles seems to be a sound one. It places the whole problem on a solid foundation of objective

criteria, namely, the interdependence of optional and obligatory features.

There is no point in quoting other definitions of style. They are too many and too heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly, all these diversities in the understanding of the word "style" stem from its ambiguity. But still all these various definitions leave an impression that by and large they all have something in common. All of them point to some integral significance, namely, that style is a set of characteristics by which we distinguish one author from another or members of one subclass from members of other sub-classes, all of which are members of the same general class (Sebeok, T., 1960).

What are these sets of characteristics typical of a writer or of a subclass of the literary language will be seen in the analysis of the language means of a given writer and of the subclasses of the general literary standard.

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.

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

By the sphere of communication we mean the circumstances attending the process of speech in each

particular case: professional communication, a lecture, an informal talk, a formal letter, an intimate letter, a speech in court, etc.

All these circumstances or situations can be roughly classified into two types: **formal** (a lecture, a speech in court, an official letter, professional communication) and **informal** (an informal talk, an intimate letter).

Accordingly, functional styles are classified into two groups, with further subdivisions depending on different situations.

We had to pay special attention to **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 and dialect words and word-groups.

Another point the above quotations have in common is that all of them concentrate on the form of the expression almost to the detriment of the content. In other words, style is regarded as something that belongs exclusively to the plane of expression and not to the plane of content.

The Notion of “Literary Genre”

The term “**style**” is widely used in literature to signify “**literary genre**”. Thus, we speak of classical style or the style of classicism, realistic style, the style of romanticism and so on.

The use of the word “style” has sometimes been carried to unreasonable lengths, thus blurring the terminological aspect of the word. It is applied to various kinds of literary works: the fable, novel, ballad, story, etc.

The term is also used to denote the way the plot is dealt with, the arrangement of the parts of literary composition to form the whole, the place and the role of the author in describing and depicting events.

It is suggested in this work that the term “style” be used to refer to purely linguistic facts, thus avoiding the possible ambiguity in its application. After all the origin of the word “style” is a justification for the suggestion. However, we are fully aware of the fact that such a pro-

position will be regarded as an encroachment on the rights of literature to have its own terms in spite of the fact that they are the same as terms in linguistics.

Now let us pass to the discussion of an issue the importance of which has to be kept clearly in mind throughout the study of stylistics that is *the dichotomy of language and speech* or, to phrase the issue differently, *language as-a-system* and *language-in-action*.

It deserves at least a cursory discussion here not only because the issue has received a good deal of attention in recent publications on linguistic matters, but also because, as will be seen later, many stylistic devices stand out against the background of the distinctive features of these two above-mentioned notions. The simplicity of the issue is to some extent deceptive.

On the surface it seems that language-in-action takes the signs of language-as-a-system and arranges them to convey the intended message. But the fact is that the signs of the latter undergo such transformations in the former that sometimes they assume a new quality imposing new significations on the signs of the language code.

There is compelling evidence in favour of the theory which demands that the two notions should be regarded in their unity, allowing, however, that each of them be subjected to isolated observation.

Language-as-a-system may figuratively be depicted as an exploiter of language-in-action. All rules and patterns of language which are collected and classified in works on

grammar, phonetics, lexicology and, stylistics first appear in language-in-action, whence they are generalized and framed as rules and patterns of language-as-a-system.

It is important here to call attention to the process of formation of scientific notions. Whenever we notice a phenomenon that can be singled out from a mass of language facts we give it a name, thus abstracting the properties of the phenomenon. The phenomena then being collected and classified are hallowed into the ranks of the units of language-as-a-system.

It must be pointed out that most observations of the nature and functioning of language units have been made on material presented by the written variety of language. It is due to the fixation of speech in writing that scholars of language began to disintegrate the continuous flow of speech and subject the functioning of its components to analysis.

So it is with stylistic devices. Being born in speech they have gradually become recognized as certain patterned structures: phonetic, morphological, lexical, phraseological and syntactical, and duly taken away from their mother, Speech, and made independent members of the family, Language.

The same concerns the issue of functional styles of language. Once they have been recognized as independent, more or less closed subsystems of the standard literary language, they should be regarded not as styles of speech but as styles of language, inasmuch as

they can be patterned as to the kinds of interrelation between the component parts in each of the styles. Moreover, these functional styles have been subjected to various classifications, which fact shows that the phenomena now belong to the domain of language-as-a-system.

However, it must constantly be born in mind that the units which belong to this domain are abstract in their nature. Functional styles are merely models deprived of material substance, schemes which can be materialized in language forms. When materialized in language forms they become practical realizations of abstract schemes and signify the variants of the corresponding invariants of the models.

This relatively new science, stylistics, will be profitable to those who have a sound linguistic background. The expressive means of English and the stylistic devices used in the literary language can only be understood (and made use of) when a thorough knowledge of the language-as-a-system, i.e. of the phonetic, grammatical and lexical data of the given language, has been attained.

It goes without saying that the more observant the student is, the easier it will be for him to appreciate the peculiar usage of the language media.

Justification for bringing this problem up is that some language scholars frighten students out of studying stylistics on the ground that this subject may effectively be studied only on the basis of a perfect command of the language.

Such scholars, aware of the variables and unknowns, usually try in their teaching to sidestep anything that may threaten well-established theories concerning the laws of language. Alertness to the facts of language-in-action should be inherent, but it can be developed to a degree necessary for an aesthetic evaluation of the works of men-of-letters. And for this purpose it is first of all necessary to get a clear idea of what constitutes the notions “expressive means” and “stylistic devices”.

The Notion of “Idiolect”

In linguistics there are two terms now generally recognized and widely used “plane of expression” and “plane of content”. These are synonymous to the concepts “form” and “matter”.

This opinion predominantly deals with the correspondence between the intention of the writer whoever he may be a man of letters, the writer of a diplomatic document, an article in a newspaper, or a scientific treatise and the effect achieved. The evaluation is also based on whether the choice of language means conforms to the most general pattern of the given type of text: a novel, a poem, a letter, a document, an article, an essay and so on.

It follows then that the term “style”, being ambiguous, needs a restricting adjective to denote what particular aspect of style we intend to deal with. It is suggested here

that the term “individual style” should be applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer’s individual manner of using language means to achieve the effect he desires.

Deliberate choice must be distinguished from a habitual idiosyncrasy in the use of language units; every individual has his own manner and habits of using them. The speech of an individual which is characterized by peculiarities typical of that particular individual is called an “**idiolect**”. The idiolect should be distinguished from what we call individual style, inasmuch as the word “style” presupposes a deliberate choice.

When Buffon coined his famous saying which, due to its epigrammatical form, became a by-word all over the world, he had in mind the idiolect, i.e. those qualities of speech which are inherent and which reveal a man’s breeding, education, social standing, etc.

All these factors are, however, undoubtedly interwoven with individual style. A man’s breeding and education will always affect his turn of mind and therefore will naturally be revealed in his speech and writing.

But a writer with a genuine individual style will as much as possible avoid those language peculiarities which point to his breeding and education in order to leave room for that deliberate choice of language means which will secure the effect sought.

It follows then that the individual style of a writer is marked by its uniqueness. It can be recognized by the specific and peculiar combination of language media and stylistic devices which in their interaction present a certain system. This system derives its origin from the creative spirit, and elusive though it may seem, it can nevertheless be ascertained.

Naturally, the individual style of a writer will never be entirely independent of the literary norms and canons of the given period.

When we read novels by Swift or Fielding we can easily detect features common to both writers. These features are conditioned by the general literary canons of the period and cannot therefore be neglected. But the adaptations of these canons will always be peculiar and therefore distinguishable.

Alexander Blok said that the style of a writer is so closely connected with the content of his soul, that the experienced eye can see the soul through his style, and by studying the form penetrates to the depth of the content (V.V.Vinogradov, 1961).

The idea of this subtle remark can be interpreted in the following way: the style of a writer can be ascertained only by analysis of the form, i.e. language media. To analyze the form in order to discover the idiosyncrasies of a writer's style is not an easy, but a rewarding task.

The Components of Individuality

Approaches to **components of individuality** such as:

- 1) Composition of larger-than-the-sentence units;
- 2) Rhythm and melody of utterances;
- 3) System of imagery;
- 4) Preference for definite stylistic devices and their correlation with neutral language media;
- 5) Interdependence of the language media employed by the author and the media characteristic of the personages, are indispensable.

The language of a writer is sometimes regarded as alien to linguo-stylistics. Here is what V.M.Zirmunsky writes: "The language of a writer can hardly be considered an object of linguo-stylistics. If analyzed outside the problem of style (the style of the work, the writer, the literary trend or the literary era), the language falls into a mass of words, collocations and grammatical facts, which taken in isolation will serve as but unreliable evidence as to the life of the given language in the given period of its development" (V.M.Zirmunsky, 1962).

However, observations of the ways language means are employed by different writers, provided no claim is made to defining the individual style as a whole, may greatly contribute to the investigation of the ontological nature of these means by throwing light on their potentialities and ways of functioning. The individuality of a writer's style is shown in a peculiar treatment of language means.

The Problem of Individual Style and Different Approaches to Components of “Individuality”

In this connection it is worth referring to Flaubert's notion on style. He considers style, as it was, non-personal, its merits being dependent on the power of thought and on the acuteness of the writer's perceptions (Henry-Rene-Albert-Guy de Maupassant, 1950).

The same idea, only slightly modified, is expressed by J. Middleton Murry who said that “A true style must be unique, if we understand by the phrase “a true style” a completely adequate expression in language of a writer's mode of feeling” (J.M.Middleton, 1961).

What we here call “individual style”, therefore, is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable. Hence, individual style may be likened to a proper name. It has nominal character.

The analogy is, of course, conventional, but it helps to understand the uniqueness of the writer's idiosyncrasy. Individual style is based on a thorough knowledge of the contemporary language and also of earlier periods in its development.

Individual style allows certain justifiable deviations from the rigorous norms. This, needless to say, presupposes a perfect knowledge of the invariants of the

norms. Individual style requires to be studied in a course of stylistics in so far as it makes use of the potentialities of language means, whatever the character of these potentialities may be. But it goes without saying that each author's style should be analyzed separately, which is naturally impossible in a book on General Stylistics.

Selection, or deliberate choice of language, and the ways of the chosen elements are treated as the main distinctive features of individual style. The treatment of the selected elements brings up the problem of the norm. The notion of the norm mainly refers to the literary language and always presupposes a *recognized* or *received* standard. At the same time it likewise presupposes vacillations of the received standard.

In order to get a workable definition of the norm for the purposes set in this book and, particularly, in connection with the issue of individual style, it will be necessary to go a little bit deeper into the concept.

We shall begin with the following statement made by Academician L.V.Scherba: "Very often when speaking of norms people forget about *stylistic norms* (emphasis added) which are no less, if not more, important than all others" (Scherba, L.V., 1958).

This pronouncement clearly indicates that there is no universally accepted norm of the standard literary language, that there are different norms and that there exist special kinds of norm which are called stylistic norms. Indeed, it has long been acknowledged that the

norms of the spoken and the written varieties of language differ in more than one respect.

Likewise it is perfectly apparent that the norms of emotive prose and those of official language are heterogeneous. Even within what is called the belles-lettres style of language we can observe different norms between, for instance, poetry and drama.

In this connection Josef Vachek of the Prague School of Linguistics states that "it is necessary to reject the possibility of the existence of an abstract, universal norm which subordinates written and oral norms in any of the natural languages" (Vachek, J., 1967).

The same view is expressed by M. A. K. Halliday who states: "There is no single universally relevant norm, no one set of expectancies to which all instances may be referred" (Halliday, M.A.K., 1971).

In discussing the **problem of individual style** let us make it clear from the outset that the problem itself is common ground for literature and linguistics. However, inasmuch as language is the only media to accommodate poetic messages, it is necessary to go at some length into the domain of individual style, it being the testing ground for language means.

The individual style of an author is frequently identified with the general, generic term "style". But as has already been pointed out, style is a much broader notion. The individual style of an author is only one of the applications of the general term "style".

The analysis of an author's language seems to be the most important procedure in estimating his individual style. This is obvious not only because language is the only means available to convey the author's ideas to the reader in precisely the way he intends, but also because writers unwittingly contribute greatly to establishing the norms of the literary language of a given period. In order to compel the language to serve his purpose, the writer draws on its potential resources in a way different from what we see in ordinary speech.

This peculiarity in the manner of using language means in poetry and emotive prose has given rise to the notion of Style as Deviance (N.E.Enkvist, 1973). Most illustrative of this tendency is George Saintsbury's statement made as far back as 1895: "It is in the breach or neglect of the rules that govern the structure of clauses, sentences, and paragraphs that the real secret of style consists..." (G.Saintsbury, 1895).

The same idea is expressed by J. Vendryes, one of the prominent linguists of today, who states that "The belles-lettres style is always a reaction against the common language; to some extent it is a jargon, a literary jargon, which may have varieties" (Joseph Vendryes, 1937).

The idea has a long history. In the 1920-s there arose a trend which was named formalism in literature and which has crucial relevance to present-day endeavors to analyze the role of form in embodying matter. Several literary critics representative of this school as well as a number of

writers maintained the idea that language sometimes imposes intolerable constraints on freedom of thought.

Hence all kinds of innovations were introduced into the language which sometimes not only disagree with the established norms of the language, but actually depart from them in principle. The result in many cases is that the language steps over the threshold of the reader's ability to perceive the message.

The essential property, indeed, merit of a truly genuine individual style is its conformity to the established norms of the language system in their idiosyncratic variations. This uniqueness of the individual style of an author is not easy to observe. It is due not only to the peculiar choice of words, sentence-structures and stylistic devices, but also to the incomparable manner these elements are combined.

It is hardly possible to under estimate the significance of a minute analysis of the language of a writer when approaching the general notion of his style. The language will inevitably reveal some of the author's idiosyncrasies in the use of language means.

Moreover, the author's choice of language means reflects to a very considerable extent the idea of the work as a whole. Nowhere can the linguist observe the hidden potentialities of language means more clearly than through a scrupulous analysis of the ways writers use these means.

But for the linguist the importance of studying an author's individual style is not confined to penetration

into the inner properties of language means and stylistic devices. The writers of a given period in the development of the literary language contribute greatly to establishing the system of norms of their period. It is worth a passing note that the investigations of language norms at a given period are to a great extent maintained on works of men-of-letters.

One of the essential properties of a truly individual style is its permanence. It has great powers of endurance. It is easily recognized and never loses its aesthetic value. The form into which the ideas are wrought assumes a greater significance and therefore arrests our attention. The language of a truly individual style becomes deautomatized. It may be said that the form, i.e. the language means themselves, generate meaning. This will be shown later when we come to analyze the nature and functions of stylistic devices.

The idea of individual style brings up the problem of the correspondence between thought and expression. Many great minds have made valuable observations on the interrelation between these concepts.

There is a long list of books in which the problem is discussed from logical, psychological, philosophical, aesthetic, pragmatic and purely linguistic points of view.

Here we shall only point out the most essential sides of the problem, viz. a) Thought and language are inseparable; b) Language is a means of materializing thought. It follows then that the stylist cannot neglect

this interrelation when analyzing the individual style of an author.

But it is one thing to take into account a certain phenomenon as a part of a general notion and another thing to substitute one notion for another. To define style as the result of thinking out into language would be on the same level as to state that all we say is style. The absurdity of this statement needs no comment.

The problem of the correspondence between matter and form (which are synonymous for thought and expression) finds its most effective wording in the following: “To finish and complete your thought!... How long it takes, how rare it is, what an immense delight!... As soon as a thought has reached its full perfection, the word springs into being, offers itself, and clothes the thought (J.Joubert, 1923, p.1)”.

Naturally such a poetical representation of the creative process should not be taken literally. There is a certain amount of emotional charge in it and this, as is generally the case, obscures to some extent the precision which a definition must have.

However, it is well known that the search for an adequate expression often takes an enormous amount of time and mental effort.

This idea is brilliantly expressed by Vladimir Mayakovsky in his poetry "Poetry":

Поэзия та же добыча радия.
В грамм добыча, в годы труды.

Изводишь единого слова ради
Тысячи тонн словесной руды.
Но как испепеляюще слов этих жжение
Рядом с тлением слова-сырца.
Эти слова приводят в движение
Тысячи лет миллионов сердца.

Another example of the poetry - "Because You Were Mine" by Brionne Janae:

if you believe in nothing
believe in you
sing to the child in the well
sing until she unfurls her first
until she sings too
get her out
take her with you

One may compare another example of the poetry - "Romance" by Susan Browne:

I swim my laps today, slowly, slowly,
reaching my arms out & over, my fleshly oars,
the water silken on my skin, my body still able
to be a body & resting at the pool's lip,
I watch other bodies slip through the blue,
how fast the young are
& how old they become, floating, floating,
forgetting the weight of years
while palm trees sway above us,

a little wind in the fronds, children playing
in the fountains, one is crying, one is eating
a peanut butter & jelly sandwich, I'm hungry
& wonder, has everything important happened
& what is more important than this,
like a secret adventure, like an affair I'm having
with everyone I see, their soft or washboard bellies,
their flat or rounded butts, their rippling hair
or shiny domes, their fragile ankles,
their beautiful bones, all our atoms swimming,
swimming
& making us visible & I shove off the wall,
reaching my arms out, embracing the whole
magic show, with ten more laps to go.

In Azerbaijani language: Poetry (Greek ποίησις) – (dilin məna, səs və ritm elementlərini müəyyən nizam içində istifadə; bir hadisəni, ya da bir romantik və fikri təcrübəsi sıxlaşmış və sıradanlıqdan uzaqlaşmış bir şəkildə ifadə etmə sənəti olaraq təyin oluna bilər) - using the meaning, sound and rhythm elements of the language in a certain order; It can be defined as the art of expressing an event or a romantic and intellectual experience in a way that is condensed and removed from the ordinary. For example:

Baba Vəziroğlu: "Sevgi ayrılıqdan güclüdü, vallah ..."
Mən uzaq səfərə yol alan gəmi,
Səni tərk edirəm bir liman kimi.
Qorxma ayrılıqdan, burax əlimi,

Sevgi ayrılıqdan güclüdü, vallah...
Dünyada nə qədər sevgi var, bil ki,
Sən mənim dilimin əzəli, ilki.
Qorxma ayrılıqdan, ölüm deyil ki,
Sevgi ayrılıqdan güclüdü, vallah...

Sən hələ bilmirsən ayrılıq nədir,
Hər səfər könlünü sıxır, inlədir.
Ayrılan cisimdir, ruh sənindir,
Sevgi ayrılıqdan güclüdü, vallah...

Sənsiz həyat deyil ömür, gün mənə,
Tək sənsən ürəkdən yanan, sən mənə
Qorxma ayrılıqdan, inan sən mənə,
Sevgi ayrılıqdan güclüdü, vallah...

Qorxu, intizar var ağlar gözündə,
Neçə yalvarış var bircə sözündə.
Bir gün biləcəksən elə özün də
Sevgi ayrılıqdan güclüdü vallah...

Çağır qanad taxıb uçub gələrəm,
Neçə ayrılıqdan keçib gələrəm,
Ölümün əlindən qaçıb gələrəm,
Sevgi ayrılıqdan güclüdü vallah...

Nə fərqi yaxınam, ya da uzağam,
Hələ ki səninem, nə qədər sağam,
Ölsəm, o dünyadan qayıdacağam,

Sevgi ayrılıqdan güclüdü vallah...
Göz yaşı əbəsdir, çıxıb gedəcəm,
Könlümü odlara yaxıb gedəcəm.
Mən sənə, hamıya sübüt edəcəm,
Sevgi ayrılıqdan güclüdü vallah...

The genuine character of the individual style of an author is not necessarily manifest from the tricky or elaborate expressions he uses. Some forms of the language which pass unobserved even by an experienced reader due to their seeming insignificance in the general system of language may be turned into marked elements by the creative mind of the writer.

Sometimes these “insignificant” elements of the language scattered in the text are the bearers of the author's idiosyncratic bias. This is particularly true of the ways Hemingway, Faulkner and other modern writers have made use of language means, reflecting, as it were, the general tendency of trends in modern English and American literature.

According to the observations of many a literary critic, the style of modern literary works is much more emotionally excited, “disheveled”, and incoherent than that of Charles John Huffam Dickens, William Makepeace Thackeray, John Galsworthy.

The language of some ultra-modern writers to some extent reflects the rapidly increasing tempo of the present industrial and technical revolution. Sensitive to the

pulsation of social life in the country, they experiment with language means so as to mirror the vibration of extra-linguistic reality.

In every individual style we can find both **the general and the particular**. The greater the author is, the more genuine his style will be. If we succeed in isolating and examining the choices which the writer prefers, we can define the particulars that make up his style and make it recognizable.

At the same time the linguist will be able to discern those potentialities of language means which hitherto were latent or, at the most, used only occasionally. The individuality of a writer is shown not only in the choice of lexical, syntactical and stylistic means but also in their treatment (M.H.Victor, 1954).

It is really remarkable how a talented writer can make us feel the way he wants us to feel. This co-experience is built up so subtly that the reader remains unaware of the process.

It is still stronger when the aesthetic function begins to manifest itself clearly and unequivocally through a gradual increase in intensity, in the foregrounding of certain features, repetitions of certain syntactical patterns and in the broken rhythm of the author's mode of narrating events, facts and situations.

What we here call "**individual style**", therefore, is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which

makes that writer's works or even utterances easily recognizable. Hence, individual style may be likened to a proper name. It has nominal character. The analogy is, of course, conventional, but it helps to understand the uniqueness of the writer's idiosyncrasy. Individual style is based on a thorough knowledge of the contemporary language and also of earlier periods in its development.

Individual style allows certain justifiable deviations from the rigorous norms. This, needless to say, presupposes a perfect knowledge of the invariants of the norms. Individual style requires to be studied in a course of stylistics in so far as it makes use of the potentialities of language means, whatever the character of these potentialities may be. But it goes without saying that each author's style should be analyzed separately, which is naturally impossible in a book on General Stylistics.

G.Saintsbury considers that the real secret of style reveals itself in the breach or neglect of the rules that govern the structure of clauses, sentences, and paragraphs. This conception is aptly illustrated theoretically in the Theory of Deviance mentioned above and practically in the works of certain modern poets like E.E.Cummings and others who try to break away entirely from the established and recognized invariants and variants of the given norm. They introduce various patterns which are almost undecodable and consequently require special devices for grasping the messages (in this connection a special magazine LOP (Language of Poetry)

where a number of articles are devoted to various attempts to decipher such messages).

Quite a different point of view is expressed by E. Sapir, who states: "...the greatest or shall we say the most satisfying - literary artists, the Shakespeares and Heines, are those who have known subconsciously how to fit or trim the deeper intuition to the provincial accents of their daily speech. In them there is no effect of strain. Their personal "intuition" appears as a completed synthesis of the absolute art of intuition and the innate, specialized art of the linguistic medium" (Sapir, E., 1921, p. 240).

This idea is common to many stylisticians who hold that real and genuine individuality of style will reveal itself not in the breach of the rules, in other words, not in deviating from the accepted norms, but in the peculiar treatment of them. However, it must be repeated that some deviations, if they are motivated, may occur here and there in the text.

Moreover, let us repeat once more that through constant repetitions such deviations may become legitimate variants of the norm and establish themselves as members of the language system.

The problem of variants of the norm, or deviations from the norm of the literary language, has received widespread attention among linguists and is central to some of the major current controversies. It is the inadequacy of the concept "norm" that causes the controversy.

At every period in the development of a literary language there must be a tangible norm which first of all

marks the difference between literary and non-literary language.

Then there must be a clear-cut distinction between the invariant of the norm (as an abstraction) and its variants (in concrete texts). As will be seen later almost every functional style of language is marked by a specific use of language means, thus establishing its own norms which, however, are subordinated to the norm-invariant and which do not violate the general notion of the literary norm.

One of the most characteristic and essential properties of the norm is its flexibility. A too rigorous adherence to the norm brands the writer's language as pedantic, no matter whether it is a question of speech or writing.

But on the other hand, neglect of the norm will always be regarded with suspicion as being an attempt to violate the established signals of the language code which safeguard and accelerate the process of communication. At the same time, a free handling of the norms may be regarded as a permissible application of the flexibility of the norm.

It must be acknowledged that to draw a line of demarcation between facts that illustrate the flexibility of the norm and those which show its violation is not so easy. The extremes are apparent, but border cases are blurred. Thus, "footsteps on the sand of war" (Cummings, E.E.) or "below a time" are clearly violations of the accepted norms of word-building or word-combinations.

But “silent thunder”, “the ors and ifs” and the like many from one point of view be regarded as a practical application of the principle of flexibility of the norm and from another as a violation of the semantic and morphological norms of the English language.

Variants interacting with the rigorous rules of usage may reveal the potentialities of the language for enrichment to a degree which no artificial coinage will ever be able to reach. This can be explained by the fact that semantic changes and particularly syntactical ones are rather slow in process and they reject any sudden imposition of innovations on the code already in action.

There is a constant process of gradual change taking place in the forms of language and their meaning at any given period in the development of the language. It is therefore most important to master the received standard of the given period in the language in order to comprehend the correspondence of this of that form to the recognized norm of the period.

Some people think that one has to possess what is called a “feeling for the language” in order to be able to understand the norm of the language and its possible variants.

But this feeling is deeply rooted in the unconscious knowledge of the laws according to which a language functions, and even in its history, which explains much concerning the direction it has progressed. When the feeling of the norm, which grows with the knowledge of

the laws of the language, is instilled in the mind, one begins to appreciate the beauty of justifiable fluctuations.

Paradox though it may seem, the norm can be grasped, nay, established, only when there are deviations from it. It is therefore best perceived in combination with something that breaks it. In this connection the following remarks made by L.V. Scherba are worth quoting: "... in order to achieve a free command of a literary language, even one's own, one must read widely, giving preference to those writers who deviate but slightly from the norm".

"Needless to say, all deviations are to some extent normalized: not every existing deviation from the norm is good; at any rate, not in all circumstances. The feeling for what is permissible and what is not, and mainly - a feeling for the inner sense of these deviations (and senseless ones, as has been pointed out, are naturally bad), is developed through an extensive study of our great Russian literature in all its variety, but of course in its best examples. I say justifiable or "motivated" because bad writers frequently make use of deviations from the norm which are not motivated or justified by the subject matter that is why they are considered bad writers" (Scherba, L.V., 1939).

While dealing with various conceptions of the term "style", we must also mention a commonly accepted connotation of style as "embellishment of language". This understanding of style is upheld in some of the scientific papers on literary criticism.

Language and style as embellishment are regarded as separate bodies. According to this idea language can easily dispense with style, because style here is likened to the trimming on a dress.

Moreover, style as embellishment of language is viewed as something that hinders understanding. It is, as it were, alien to language and therefore needs to be excluded from the observations of language scholars.

That is why almost all contemporary books on grammar and general linguistics avoid problems of style or, at most, touch upon them in passing. The notion of style as embellishment presupposes the use of bare language forms deprived of any stylistic devices, of any expressive means deliberately employed.

In this connection Middleton Murry writes: "The notion that style is applied ornament had its origin, no doubt, in the tradition of the school of rhetoric in Europe, and in its place in their teaching. The conception was not as monstrous as it is today. For the old professors of rhetoric were exclusively engaged in instructing their pupils how to expound an argument or arrange a pleading. Their classification of rhetorical devices was undoubtedly formal and extravagant...The conception of style as applied ornament ... is the most popular of all delusions about style" (Middleton, J.M., 1961, p.17).

3. “ENGLISH THROUGH FUNCTIONAL STYLES” IS THE INTERDISCIPLINARY SUBJECT

Two Fields of Investigation of This Course

**“English through Functional Styles” is the
Interdisciplinary Subject (Lexicology, Lexicography,
Theoretical and Practical Stylistics)**

**The Object of Investigation of the Descriptive
Linguistics**

**Different Approaches to Functional Styles’
Classification**

**General Characterization and Distinguishing Phonetic,
Morphological and Lexical Features of Literary
Colloquial Style,**

Familiar Colloquial Style, Publicist Style,

The Style of Official Documents and Scientific Style

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The notion of "style" as embellishment of language is completely erroneous. No matter how style is treated, it is the product of a writer's deliberate intention to frame his

ideas in such a manner as will add something important, something indispensable in order to secure an adequate realization of his ideas. To call style embellishment is the same thing as to strip it of its very essence, that is, to render unnecessary those elements which secure the manifold application of the language units.

No doubt there are utterances which contain all kinds of unmotivated stylistic means. Moreover, there are writers whose style abounds in such utterances. But they are either those who, admiring the form, use it at the expense of the matter, or those who, by experimenting with the potentialities of language means, try to find new ways of rendering their ideas. In both cases the reader is faced with difficulties in decoding the message and this greatly hinders understanding.

A very popular notion of style among teachers of language is that **style is “technique of expression”**. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to interest the reader. Though the last requirement is not among the indispensables, it is still found in many practical manuals of style, most of which can be lumped together under the title “Composition and Style”. This is a purely utilitarian point of view of the issue in question. If this were true, style could be taught.

Style in this sense of expression studies the **normalized forms of the language**. The teaching process aims at lucidity of expression. It sets up a number of rules as to

how to speak and write well and generally discards all kinds of deviations as being violations of the norm. The norm in these works is treated as something self-sustained and, to a very great extent, inflexible.

The utilitarian approach to the problem is also felt in the following statement by E.J.Dunsany, an Irish dramatist and writer of short stories: "When you can with difficulty write anything clearly, simply, and emphatically, then, provided that the difficulty is not apparent to the reader that is **style**. When you can do it easily, that is genius".

V.G.Belinsky also distinguished two aspects of style, making a hard and fast distinction between the technical and the creative power of any utterance. "To language merits belong correctness, clearness and fluency," he states, "qualities which can be achieved by any talentless writer by means of labour and routine. But "style" (cлoз) is talent itself, the much thought" (V.G.Belinsky, 1948).

Almost the same point of view is held both by A.N.Gvozdev and F.L.Lucas. Gvozdev states that "Stylistics has a practical value, teaching students to master the language, working out a conscious approach to language" (A.N.Gvozdev, 1952, p.8.) and Lucas declares that the aims of a course in style are: a) to teach to write and speak well, b) to improve the style of the writer, and c) to show him means of improving his ability to express his ideas (F.L.Lucas, 1962).

“English through Functional Styles” is the interdisciplinary subject (Lexicology, Lexicography, Theoretical and Practical Stylistics)

It is important to note that what we call the practical approach to the problem of style should by no means be regarded as something erroneous. The practical side of the problem can hardly be over-estimated. But should it be called “style”?

The ability to write clearly and emphatically can and should be taught. This is the domain of grammar, which today rules out the laws and means of composition. The notion of style cannot be reduced to the merely practical aspect because in such a case a theoretical background for practical aims cannot be worked out.

Moreover, **Stylistics** as a branch of linguistics demands investigation into the nature of such language means as add aesthetic value to the utterance.

Just as the interrelation between Lexicology and Lexicography is accepted to be that of theory and practice, so Theoretical and Practical Stylistics should be regarded as two interdependent branches of linguistic science. Each of these branches may develop its own approach and methods of investigation of linguistic data.

In dealing with the objectives of “English through Functional Styles”, certain pronouncements of adjacent disciplines such as Theory of Information, Literature,

Psychology, and Logic and to some extent statistics must be touched upon.

This is indispensable; for nowadays no science is entirely isolated from other domains of human knowledge; and linguistics, particularly its branch stylistics, cannot avoid references to the above mentioned disciplines because it is confronted with certain overlapping issues.

The branching off of Stylistics in language science was indirectly the result of a long-established tendency of grammarians to confine their investigations to sentences, clauses and word-combinations which are “well-formed”, to use a dubious term, neglecting anything that did not fall under the recognized and received standards. This tendency became particularly strong in what is called Descriptive Linguistics.

The Object of Investigation of the Descriptive Linguistics

Descriptive Linguistics investigates the form and function of language, applying theoretical approaches to the analysis of descriptive and sociolinguistic data.

The generative grammars, which appeared as a reaction against Descriptive Linguistics, have confirmed that the task of any grammar is to limit the scope of investigation of language data to sentences which are

considered well-formed. Everything that fails to meet this requirement should be excluded from linguistics.

But language studies cannot avoid subjecting to observation any language data whatever, so where grammar refuses to tread Stylistics steps in. Stylistics has acquired its own status with its own inventory of tools (SDs and EMs), with its own object of investigation and with its own methods of research.

The “English through Functional Styles” of a highly developed language has brought into the science of language a separate body of media, thus widening the range of observation of phenomena in language. The significance of this branch of linguistics can hardly be over-estimated. A number of events in the development of Stylistics must be mentioned here as landmarks.

The term “style” is widely used in literature to signify “**literary genre**”. Thus, we speak of classical style or the style of classicism, realistic style, the style of romanticism and so on.

The use of the word “style” has sometimes been carried to unreasonable lengths, thus blurring the terminological aspect of the word. It is applied to various kinds of literary works: the fable, novel, ballad, story, etc.

The term is also used to denote the way the plot is dealt with, the arrangement of the parts of literary composition to form the whole, the place and the role of the author in describing and depicting events.

It is suggested in this work that the term “style” be used to refer to purely linguistic facts, thus avoiding the possible ambiguity in its application. After all the origin of the word “style” is a justification for the suggestion.

However, we are fully aware of the fact that such a pro-position will be regarded as an encroachment on the rights of literature to have its own terms in spite of the fact that they are the same as terms in linguistics.

Different Approaches to Functional Styles’ Classification

Functional Style is a system of coordinated, interrelated and inertconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect in communication.

It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves.

Each style, however, can be recognized by one or more leading features which are especially conspicuous. For instance the use of special terminology is a lexical characteristics of the style of scientific prose, and one by which it can easily be recognized.

The authors of handbooks on different languages propose systems of styles based on a broad subdivision of all styles into 2 classes – literary and colloquial and their

varieties. These generally include from three to five functional styles.

Functional styles of the English language according to I.R.Galperin.

I.R.Galperin's system of functional styles:

1. Belles-lettres style (poetry, emotive prose, drama);
2. Publicist (oratory and speeches, essay, article);
3. Newspaper (brief news items, headlines, ads and announcements, editorials);
4. Scientific prose;
5. Official documents (business, legal, diplomacy, military).

I.V.Arnold's system of functional styles:

1. Poetic;
2. Scientific;
3. Newspaper;
4. Colloquial.

In her last issue:

1. Colloquial styles (literary coll., familiar coll., common coll.) and
2. Literary bookish style (scientific, official documents, publicists, oratorical, poetic)

Y.M.Screbnev's system of functional styles: Number of styles is infinite.

Screbnev and M.D.Kusnez' system of functional styles:

1. Literary/bookish style (publicist; scientific (and technological); official documents);

2. Free/colloquial (literary coll.; familiar coll.)

A.N.Morokovskiy, O.P.Vorobyeva, Z.V.Timoshenko's system of functional styles:

1. Official business style;
2. Scientific professional style;
3. Publicist style;
4. Literary colloquial style;
5. Familiar colloquial style.

David Crystal's system of functional styles:

1. Regional (Canadian; cockney; etc.);
2. Social;
3. Occupational (religious; scientific; legal; plain (or official); political; news media; etc.);
4. Restricted (knit write; cook write; congratulatory msg.; n/p headlines; sportcasting scores; air speak; emergency speak; e-mail; etc.).

V.A.Maltzev ("Essays on English Stylistics")'s system of functional styles: his teory based on the broad division of lingual material into "formal" and "informal" varieties and adherence to Skrebnev system of functional styles.

Classification of Functional Styles of the English Language

1. The Belles - Lettres Functional Style: a) poetry; b) emotive prose; c) drama;
2. Publicistic Functional Style: a) oratory; b) essays; c) articles in newspapers and magazines;

3. The Newspaper Functional Style: a) brief news items; b) advertisements and announcements; c) headlines;

4. The Scientific Prose Style: a) exact sciences; b) humanitarian sciences; c) popular- science prose;

5. The Official Documents Functional Style:

a) Diplomatic documents;

b) Business letters;

c) Military documents;

d) Legal documents.

**General Characterization and Distinguishing
Phonetic, Morphological and Lexical Features of Literary
Colloquial Style, Familiar Colloquial Style,
Publicist style, The Style of Official Documents and
Scientific Style**

Phonetic features of Colloquial Style, Familiar Colloquial Style, Publicist style, The Style of Official Documents and Scientific Style:

1. *Literary Colloquial Style:*

a) Standard pronunciation in compliance with the national norm, enunciation,

b) Phonetic compression of frequently used forms (it's, don't),

c) Omission of unaccented elements due to the quick tempo.

2. *Familiar Colloquial Style:*

a) Casual and often pronunciation, use of deviant forms (*gonna* instead of *going to*),

b) Use of reduced and contracted forms (you're, they've),

c) Omission of unaccented elements due to the quick tempo,

d) Emphasis on intonation as a powerful semantic and stylistic instrument capable to render subtle nuance of thought and feeling,

e) Use of onomatopoeic words (hush, yum, yak).

3. *Publicist style*:

a) Standard pronunciation, wide use of prosody as a means of conveying the subtle shades of meaning, overtones, emotions,

b) Phonetic compression.

4. *Style of Official Documents*. Substyles of formal business style diplomatic (convention, note, memorandum), legislative (law, constitution, charter, acts), managerial (statements, orders, powers of attorney). There are various genres of this style: receipt, power of attorney, application, certificate, report, business letter, advertisement and many others.

5. *Scientific Style*. The following genres of scientific prose can be distinguished: monograph, reference book, journal article, review, textbook, tutorial, lecture, report, information message (about a conference or symposium, congress), oral presentation (at a conference, symposium, etc.

Morphological Features of Colloquial Style, Familiar Colloquial Style, Publicist Style, The Style of Official Documents and Scientific Style:

1. ***Literary Colloquial Style***: use of regular morphological features, with interception of evaluative suffixes (deary, doggie).

2. ***Familiar Colloquial Style***: a) use of evaluative suffixes, nonce words formed on morphological and phonetic analogy with other nominal words (baldish, hanky-panky, helter-skelter), b) extensive use of collocations and phrasal verbs instead of neutral and literary equivalents (*to turn in* instead of *to go to bed*).

3. ***Publicist style***: a) frequent use of non-finite verb forms, such as gerund, participle, infinitive, b) use of non-perfect verb forms, c) omission of articles, link verbs, auxiliaries, pronouns, especially in headlines and news items.

4. ***Style of Official Documents***: adherence to the norm, sometimes outdated or even archaic (legal documents).

5. *Scientific Style*:

a) Terminological word building and word-derivation: neologism formation by affixation and conversion,

b) Restricted use of finite verb forms,

c) Use of “the author’s we” instead of I,

d) Frequent use of impersonal constructions.

Lexical Features of Colloquial Style, Familiar Colloquial Style, Publicist style, The Style of Official Documents and Scientific Style

Literary Colloquial Style:

1. Wide range of vocabulary strata in accordance with the register of communication and participants' roles: formal and informal, neutral and bookish, terms and foreign words.

2. Stylistically neutral vocabulary.

3. Use of socially accepted contracted forms and abbreviations (TV, fridge, CD).

4. Use of etiquette language and conversational formulas (nice to see you).

5. Extensive use of intensifiers and gap-fillers (absolutely, definitely).

6. Use of interjections and exclamations (dear me, well, oh).

7. Extensive use of phrasal verbs.

8. Use of words of indefinite meaning like stuff, thing.

9. Avoidance of slang, vulgarisms, dialect words, jargon.

10. Use of phraseological expressions, idioms and figures of speech.

Familiar Colloquial Style:

1. Combination of neutral, familiar and low colloquial vocabulary, including slang, vulgar and taboo words.

2. Extensive use of words of general meaning, specified in meaning by situation (guy, job).

3. Abundance of specific colloquial interjections (boy, wow).

4. Use of hyperbola, epithets, evaluative vocabulary, dead metaphors and simile.

5. Tautological substitution of personal pronouns and names by other nouns (you-baby. Johnny-boy).

6. Mixture of curse words and euphemisms (damn, dash, shoot).

Publicist style:

1. Newspaper clichés and phrases.

2. Terminological variety (scientific, sports, political etc.).

3. Abbreviations and acronyms.

4. Numerous proper names, toponyms, names of enterprises, institutions.

5. Abstract notion words, elevated and bookish words.

6. In headlines (frequent use of pun violated phraseology, vivid stylistic devices).

7. In oratory speech (elevated and bookish words, colloquial words and phrases, frequent use of metaphor, alliteration, allusion, irony etc.).

8. Use of conventional forms of address and trite phrases.

Style of Official Documents:

1. Prevalence of stylistically neutral and bookish words.

2. Use of terminology.
3. Use of proper names and titles.
4. Abstraction of persons (use of *party* instead of the name).
5. Official vocabulary (clichés, opening and conclusive phrases).
6. Conventional and archaic words.
7. Foreign words, especially Latin and French.
8. Abbreviations, contractions, conventional symbols (M.P.).
9. Use of words in their primary meaning.
10. Absence of tropes.
11. Seldom use of substitute words (it, on, that).

Scientific Style:

1. Extensive use of bookish words (presume, infer).
2. Abundance of scientific terminology and phraseology.
3. Use of numerous neologisms.
4. Abundance of proper names.
5. Restricted use of emotive coloring, interjections, expressive phraseology, phrasal verbs, colloquial vocabulary.
6. Seldom use of tropes, such as metaphor, hyperbole, simile etc.

Syntactical and Compositional Features of Colloquial Style, Familiar Colloquial Style, Publicist Style, The Style of Official Documents and Scientific Style

Syntactical features are the following:

Literary Colloquial Style:

- a) Use of simple sentences with a number of participial and infinitive constructions and numerous parentheses;
- b) Use of various types of syntactical compression, simplicity of syntactical connection;
- c) Prevalence of active and finite verb forms;
- d) Use of grammar forms for emphatic purposes (progressive verb forms to express emotions of irritation, anger);
- e) Decomposition and ellipsis of sentence in a dialogue; f) use of special colloquial phrases (that friend of yours).

Familiar Colloquial Style:

- a) Use of short simple sentences;
- b) Dialogues are usually of the question-answer type;
- c) Use of echo-questions, parallel constructions, repetitions;
- d) Coordination is used more often than subordination;
- e) Extensive use of ellipsis;
- f) Extensive use of tautology;
- g) Abundance of gap-fillers and parenthetical elements (sure indeed, well).

Publicist style:

- a) Frequent use of rhetorical questions and interrogatives in oratory speech;
- b) In headlines (use of impersonal sentences, elliptical constructions, interrogative sentences);
- c) In news items and articles (news items comprise one or two, rarely three, sentences);
- d) Absence of complex coordination with chain of subordinate clauses and a number of conjunctions;
- e) Prepositional phrases are used much more than synonymous gerundial phrases;
- f) Absence of exclamatory sentences, break-in-the narrative.

Style of Official Documents:

- a) Use of long sentences with several types of coordination and subordination;
- b) Use of passive and participial constructions, numerous connectives;
- c) use of objects, attributes and all sorts of modifiers;
- d) Extensive use of detached constructions and parenthesis;
- e) Use of participle I and II;
- f) A general syntactical mode of combining several pronouncements into one sentence.

Scientific Style:

- a) Complete and standard syntactical mode of expression;
- b) Direct word order;

- c) Use of lengthy sentences with subordinate clauses;
- d) Extensive use of participial, gerundial and infinitive complexes;
- e) Extensive use of adverbial and prepositional phrases;
- f) Frequent use of parenthesis introduced by a dash;
- g) Abundance of attributive groups with a descriptive function;
- h) Avoidances of ellipsis;
- i) Frequent use of passive and non-finite verb forms;
- j) Use of impersonal forms and sentences such as *mention should be, assuming that*.

Compositional features are the following:

Literary Colloquial Style:

- a) Can be used in written and spoken varieties (dialogue, monologue, personal letters, essays, articles);
- b) Prepared types of texts may have thought out and logical composition, to a certain extent determined by conventional forms;
- c) Spontaneous types have a loose structure, relative coherence and uniformity of form and content.

Familiar Colloquial Style:

- a) Use of deviant language on all levels;
- b) Strong emotional coloring;
- c) Loose syntactical organization of an utterance;
- d) Frequently little coherence or adherence to the topic;
- e) No special compositional patterns.

Publicist style:

- a) Carefully selected vocabulary;
- b) Variety of topics;
- c) Wide use of quotations, direct speech and represented speech;
- d) Use of parallel constructions;
- e) In oratory (simplicity of structural expression);
- f) In headlines (use of devices to arrest attention: pun, puzzle etc.);
- g) In news items (strict arrangement of titles and subtitles);
- h) Careful division on paragraph.

Style of Official Documents:

- a) Special compositional design (coded graphical layout, clear-cut subdivision of texts into units of formation);
- b) Conventional composition of treaties, agreements, protocols;
- c) Use of stereotyped, official phraseology;
- d) Accurate use of punctuation;
- e) Generally objective, concrete, unemotional and impersonal style of narration.

Scientific Style:

- a) Highly formalized text with the prevalence of formulae, tables, etc.;
- b) In humanitarian texts: descriptive narration, supplied with argumentation and interpretation;
- c) Logical and consistent narration, sequential presentation of material and facts;

- d) Extensive use of citations;
- e) Extensive use of EM and SD;
- f) Extensive use of conventional set phrases at certain points to emphasize the logical character of the narration;
- g) Use of digressions to debate or support a certain point;
- h) Introduction, chapters, paragraph, conclusion;
- i) Extensive use of double conjunctions like as...as, either...or, both...and, etc.;
- j) Compositionally arranged sentence patterns: postulatory (at the beginning), argumentative (in the central part), formulative (in the conclusion).

The classification of syntactical stylistic devices by Y.M.Screbnev (the general survey).

Paradigmatic syntax has to do with the sentence paradigm: **completeness of sentence structure (1), communicative types of sentences (2), word order (3), and type of syntactical connection (4).**

Paradigmatic syntactical means of expression arranged according to these four types include:

- 1) Ellipsis, aposiopesis, one-member nominative sentences, redundancy: repetition of sentence parts, syntactic tautology (prolepsis), polysyndeton;
- 2) Inversion of sentence members;
- 3) Quasi-affirmative sentences, quasi-interrogative sentences, quasi-negative sentences, quasi-imperative sentences;
- 4) detachment, parenthetical elements, asyndetic subordination and coordination.

Syntactical stylistic devices: parallelism, chiasm; inversion and its types.

Parallel constructions may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical “flesh”.

True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance.

The necessary condition in parallel constructions is identical or similar structure in two or more sentences or parts of a sentence. Parallel constructions are often backed up by repetition of words (lexical repetition) and conjunctions and prepositions (polysyndeton). Parallel constructions can be partial and complete.

Partial parallel arrangement is the repetition of some arts of successive sentences or clauses. **Complete parallel arrangement**, also called balance, maintains the principal of identical structures throughout the corresponding sentences.

There are two main functions of parallel constructions: **semantic** (suggest equal semantic significance of the component parts) and **structural** (rhythmical design to these component parts).

Reversed parallelism is called **chiasmus**. The second part of a chiasmus is, in fact, inversion of the first

construction. Thus, if the first sentence (clause) has a direct word order - SPO, the second one will have it inverted - OPS. Like parallel constructions chiasmus contributes to the rhythmical quantity of the utterance, and the pause caused by the change in the syntactical pattern may be likened to a caesura in prosody.

Inversion which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject; or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between *partial* and a *complete inversion*.

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions. Stylistic inversion deals with the rearrangement of the normative word order. Questions may also be rearranged: "Your mother is at home?" asks one of the characters of J. Baldwin's novel.

The inverted question presupposes the answer with more certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order.

Interrogative constructions with the direct word order may be viewed as cases of two-step (double) inversion: direct w/o —» grammatical inversion —» direct w/o.

Clarifying (specifying) synonyms (synonymous repetition used to characterize different aspects of the same referent). E.g: *You undercut sinful, insidious hog.*

Phonographical stylistic devices. SD based on the opposition of meanings of phonological and/or graphical elements of the language are called phonetic and graphical stylistic devices.

Onomatopoeia - the use of words whose sounds imitate those of the signified object or action, such as “hiss, bowwow, murmur, bump, grumble, sizzle” and many more.

Poetry abounds in some specific types of sound-instrumenting, the leading role belonging to **alliteration** - the repetition of consonants, usually-in the beginning of words, and **assonance** - the repetition of similar vowels, usually in stressed syllables.

They both may produce the effect of euphony (a sense of ease and comfort in pronouncing or hearing) or cacophony (a sense of strain and discomfort in pronouncing or hearing). To create additional information in a prose discourse sound-instrumenting is seldom used.

In contemporary advertising, mass media and, above all, imaginative prose sound is fore grounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called **graphon**.

Mispronunciations in the speech of uneducated people (“peepul”, “jewinile”), **amalgamated forms** (“gimme” (give me), “gonna” (going to)), **mispronunciations** which show the physical defects of the speakers: stumbling, lisping; **graphical changes** used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words, i.e. all changes of the type (**italics, capitalization**), spacing of the graphemes (**hyphenation, multiplication**) and of lines (verse lines organized in “steps”).

Rhyme is the repetition of identical or similar sound combinations of words. **Rhythm** is the flow of speech presents an alternation of stressed and unstressed elements; the pattern of interchange of strong and weak segments is called rhythm.

4. TWO TERMS IN LINGUISTICS: "PLANE OF EXPRESSION" AND "PLANE OF CONTENT"

The Problem of the Correspondence between
Thought and Expression (Matter and Form)

The Problem of the Norm

Recognized or Received Standard

The Problem of the Stylistic Norms

Characteristic Features of the Invariant and Variants

The Problem of Variants of the Norm or Deviations
from the Norm of the Literary Language

Two Terms in Linguistics: "Plane of Expression" and "Plane of Content"

Now let us pass to the discussion of an issue the importance of which has to be kept clearly in mind throughout the study of stylistics that is *the dichotomy of language and speech* or, to phrase the issue differently, *language as-a-system* and *language-in-action*.

It deserves at least a cursory discussion here not only because the issue has received a good deal of attention in recent publications on linguistic matters, but also because, as will be seen later, many stylistic devices stand out against the background of the distinctive features of these two above-mentioned notions. The simplicity of the issue is to some extent deceptive.

On the surface it seems that language-in-action takes the signs of language-as-a-system and arranges them to convey the intended message. But the fact is that the signs of the latter undergo such transformations in the former that sometimes they assume a new quality imposing new significations on the signs of the language code. There is compelling evidence in favour of the theory which demands that the two notions should be regarded in their unity, allowing, however, that each of them be subjected to isolated observation.

Language-as-a-system may figuratively be depicted as an exploiter of language-in-action. All rules and patterns of language which are collected and classified in works on grammar, phonetics, lexicology and, stylistics first appear in language-in-action, whence they are generalized and framed as rules and patterns of language-as-a-system.

The Problem of the Correspondence between Thought and Expression

It is important here to call attention to the process of formation of scientific notions. Whenever we notice a phenomenon that can be singled out from a mass of language facts we give it a name, thus abstracting the properties of the phenomenon. The phenomena then being collected and classified are hallowed into the ranks of the units of language-as-a-system.

It must be pointed out that most observations of the nature and functioning of language units have been made on material presented by the written variety of language. It is due to the fixation of speech in writing that scholars of language began to disintegrate the continuous flow of speech and subject the functioning of its components to analysis.

So it is with stylistic devices. Being born in speech they have gradually become recognized as certain patterned structures: phonetic, morphological, lexical, phraseological and syntactical, and duly taken away from their mother, Speech, and made independent members of the family, Language.

The same concerns the issue of **functional styles of language**. Once they have been recognized as independent, more or less closed subsystems of the standard literary language, they should be regarded not as styles of speech but as styles of language, inasmuch as they can be patterned as to the kinds of interrelation between the component parts in each of the styles.

Moreover, these functional styles have been subjected to various classifications, which fact shows that the phenomena now belong to the domain of language-as-a-system.

However, it must constantly be born in mind that the units which belong to this domain are abstract in their nature. Functional styles are merely models deprived of material substance, schemes which can be materialized in

language forms. When materialized in language forms they become practical realizations of abstract schemes and signify the variants of the corresponding invariants of the models.

This relatively new science, stylistics, will be profitable to those who have a sound linguistic background. The expressive means of English and the stylistic devices used in the literary language can only be understood (and made use of) when a thorough knowledge of the language-as-a-system, i.e. of the phonetic, grammatical and lexical data of the given language, has been attained. It goes without saying that the more observant the student is, the easier it will be for him to appreciate the peculiar usage of the language media.

Justification for bringing this problem up is that some language scholars frighten students out of studying stylistics on the ground that this subject may effectively be studied only on the basis of a perfect command of the language.

Such scholars, aware of the variables and unknowns, usually try in their teaching to sidestep anything that may threaten well-established theories concerning the laws of language.

Alertness to the facts of language-in-action should be inherent, but it can be developed to a degree necessary for an aesthetic evaluation of the works of men-of-letters. And for this purpose it is first of all necessary to get a clear idea

of what constitutes the notions “expressive means” and “stylistic devices”.

Another point the above quotations have in common is that all of them concentrate on the form of the expression almost to the detriment of the content. In other words, style is regarded as something that belongs exclusively to the plane of expression and not to the plane of content. (In linguistics there are two terms now generally recognized and widely used “plane of expression” and “plane of content”. These are synonymous to the concepts “form” and “matter”.)

This opinion predominantly deals with the correspondence between the intention of the writer whoever he may be a man of letters, the writer of a diplomatic document, an article in a newspaper, or a scientific treatise and the effect achieved.

The evaluation is also based on whether the choice of language means conforms to the most general pattern of the given type of text: a novel, a poem, a letter, a document, an article, an essay and so on.

The Problem of the Norm Recognized or Received Standard

Selection, or deliberate choice of language, and the ways of the chosen elements are treated as the main distinctive features of individual style. The treatment of the selected elements brings up **the problem of the norm**.

The notion of the norm mainly refers to the literary language and always presupposes a *recognized or received standard*. At the same time it likewise presupposes vacillations of the received standard.

In order to get a workable definition of the norm for the purposes set in this book and, particularly, in connection with the issue of individual style, it will be necessary to go a little bit deeper into the concept.

This point of view is not, however, to be taken literally. The fact that there are different norms for various types and styles of language does not exclude the possibility and even the necessity of arriving at some abstract notion of norm as an “invariant”, which should embrace all *variants* with their most typical properties.

Each style of language will have its own invariant and variants, yet all styles will have their own invariant, that of the written variety of language. Both oral (colloquial) and written (literary) varieties can also be integrated into an invariant of the standard (received) language.

We shall begin with the following statement made by Academician L.V.Scherba: “Very often when speaking of norms people forget about *stylistic norms* (emphasis added) which are no less, if not more, important than all others” (Scherba, L.V., 1958).

The norm is regarded by some linguists as “a regulator which controls a set of variants, the borders of variations and also admissible and inadmissible variants” (Makayev, E.A., 1965).

Here are some other definitions:

"The norm is an assemblage (a set) of stable (i.e. regularly used) means objectively existing in the language and systematically used" (Havranek, B., 1930).

"A certain conventionally singled out assemblage of realizations of language means recognized by the language community as a model" (Gukhman, M.M. & Semenyuk, N.N., 1983).

"The norm is a linguistic abstraction, an idea thought up by linguists and existing only in their minds" (Darbyshire, A.E., 1971).

"There is, of course, no such thing as the norm to be found in actual usages. It is a concept which must be expressed by means of a formula, and it is a concept about that which is left of uses of language when all stylistic qualities have been taken away from them" (Darbyshire, A.E., 1971).

The last of the definitions elaborates the idea of the norm as something stripped of its stylistic qualities. This is not accidental. Many linguists hold the view that anything which can be labeled stylistic is already a deviation from the established norm. They forget that regular deviations from the norm gradually establish themselves as variants of the norm; the more so because, as has been stated, "deviations" of a genuinely stylistic character are not deviations (Darbyshire A.E., 1971, p.186), but typified and foregrounded natural phenomena of language usage, though sometimes carried to the extreme.

So, finally, we can arrive at the conclusion that the norm presupposes the oneness of the multifarious. There is a conscious attitude to what is well-formed against what is ill-formed. Well-formedness may be represented in a great number of concrete sentences allowing a considerable range of acceptability.

The norm, therefore, should be regarded as the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time. Variants of these patterns may sometimes diverge from the invariant but they never exceed the limits set by the invariant lest it should become unrecognizable or misleading.

The development of any literary language shows that the variants will always center on the axis of the invariant forms. The variants, as the term itself suggests, will never detach themselves from the invariant to such a degree as to claim entire independence. Yet, nevertheless, there is a tendency to estimate the value of individual style by the degree it violates the norms of the language.

The Problem of the Stylistic Norms

This pronouncement clearly indicates that there is no universally accepted norm of the standard literary language, that there are different norms and that there exist special kinds of norm which are called **stylistic norms**.

Indeed, it has long been acknowledged that the norms of the spoken and the written varieties of language differ in more than one respect. Likewise it is perfectly apparent that the norms of emotive prose and those of official language are heterogeneous. Even within what is called **the belles-lettres style of language** we can observe different norms between, for instance, poetry and drama.

In this connection Josef Vachek of the Prague School of Linguistics states that “it is necessary to reject the possibility of the existence of an abstract, universal norm which subordinates written and oral norms in any of the natural languages” (Vachek, J., 1967).

The same view is expressed by M. A. K. Halliday who states: “There is no single universally relevant norm, no one set of expectancies to which all instances may be referred” (Halliday, M.A.K., 1971).

This point of view is not, however, to be taken literally. The fact that there are different norms for various types and styles of language does not exclude the possibility and even the necessity of arriving at some abstract notion of norm as an “invariant”, which should embrace all *variants* with their most typical properties.

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Variants of these patterns may sometimes diverge from the invariant but they never exceed the limits set by the invariant lest it should become unrecognizable or misleading. The development of any literary language shows that the variants will always center on the axis of the invariant forms.

The variants, as the term itself suggests, will never detach themselves from the invariant to such a degree as to claim entire independence. Yet, nevertheless, there is a tendency to estimate the value of individual style by the degree it violates the norms of the language.

As we have already cited, G. Saintsbury considers that the real secret of style reveals itself in the breach or neglect of the rules that govern the structure of clauses, sentences, and paragraphs.

This conception is aptly illustrated theoretically in the Theory of Deviance mentioned above and practically in the works of certain modern poets like E.E. Cummings and others who try to break away entirely from the established and recognized invariants and variants of the given norm.

They introduce various patterns which are almost undecodable and consequently require special devices for grasping the messages (in this connection a special magazine LOP (Language of Poetry) where a number of articles are devoted to various attempts to decipher such messages).

Quite a different point of view is expressed by E. Sapir, who states: "...the greatest or shall we say the most satisfying - literary artists, the Shakespeares and Heines, are those who have known subconsciously how to fit or trim the deeper intuition to the provincial accents of their daily speech. In them there is no effect of strain. Their personal "intuition" appears as a completed synthesis of the absolute art of intuition and the innate, specialized art of the linguistic medium" (Sapir, E., 1921, p. 240).

This idea is common to many stylisticians who hold that real and genuine individuality of style will reveal itself not in the breach of the rules, in other words, not in deviating from the accepted norms, but in the peculiar treatment of

them. However, it must be repeated that some deviations, if they are motivated, may occur here and there in the text. Moreover, let us repeat once more that through constant repetitions such deviations may become legitimate variants of the norm and establish themselves as members of the language system.

The Problem of Variants of the Norm or Deviations from the Norm of the Literary Language

The problem of variants of the norm, or deviations from the norm of the literary language, has received widespread attention among linguists and is central to some of the major current controversies. It is the inadequacy of the concept "norm" that causes the controversy. At every period in the development of a literary language there must be a tangible norm which first of all marks the difference between literary and non-literary language.

Then there must be a clear-cut distinction between the invariant of the norm (as an abstraction) and its variants (in concrete texts). As will be seen later almost every functional style of language is marked by a specific use of language means, thus establishing its own norms which, however, are subordinated to the norm-invariant and which do not violate the general notion of the literary norm.

One of the most characteristic and essential properties of the norm is its **flexibility**. A too rigorous adherence to the norm brands the writer's language as pedantic, no matter whether it is a question of speech or writing. But on the other hand, neglect of the norm will always be regarded with suspicion as being an attempt to violate the established signals of the language code which safeguard and accelerate the process of communication. At the same time, a free handling of the norms may be regarded as a permissible application of the flexibility of the norm.

It must be acknowledged that to draw a line of demarcation between facts that illustrate the flexibility of the norm and those which show its violation is not so easy. The extremes are apparent, but border cases are blurred. Thus, "footsteps on the sand of war" (Cummings, E.E.) or "below a time" are clearly violations of the accepted norms of word-building or word-combinations.

But "silent thunder", "the ors and ifs" and the like many from one point of view be regarded as a practical application of the principle of flexibility of the norm and from another as a violation of the semantic and morphological norms of the English language.

Variants interacting with the rigorous rules of usage may reveal the potentialities of the language for enrichment to a degree which no artificial coinage will ever be able to reach. This can be explained by the fact that semantic changes and particularly syntactical ones are

rather slow in process and they reject any sudden imposition of innovations on the code already in action.

There is a constant process of gradual change taking place in the forms of language and their meaning at any given period in the development of the language. It is therefore most important to master the received standard of the given period in the language in order to comprehend the correspondence of this of that form to the recognized norm of the period.

5. SOCIAL PROGRESS AND LANGUAGE DEVELOPMENT

The Complex Human Language

The Synthesized Speech

Phoneme, Morpheme, Word, Types of Meaning

Thinking as the Manipulation

of Symbolic Representations

Two Kinds of Thinking: Verbal,

Imaginable, or Abstract

Transformational Generative Grammar, Syntax

The Linguistic Competence

The Conversational Implicature

The Complex Human Language

The Synthesized Speech

Phoneme, Morpheme, Word, Types of Meaning

High-speed computers with vast memories and incredibly fast computing capabilities have revolutionized many areas of science, technology, and commerce. Yet these machines, with all their computing power, cannot do what a child of only two or three can do: they cannot understand and produce simple, ordinary human conversation.

In the late 1950-s the availability of computers raised hopes for the eventual design and production of machines

that could scan a printed text and convert the patterns of light and dark on the printed page into sounds, enabling the blind to “read”. In the last decade such machines have become a reality. For example, a Kurzweil machine can scan the pages of a book or magazine and convert the optical information into reasonably comprehensible speech.

The synthesized speech that it produces, however, sounds dull and somewhat mechanical. More importantly, this machine has no understanding of what it is reading, so it cannot decide how to pronounce such words as “lead” in the meaning of “to guide” and “lead” in the meaning “a heavy metal”. A great deal of effort has also been devoted to developing computer programs that could translate material automatically from one language into another and that could understand the meaning of either printed or spoken language. Neither of these more complicated efforts has yet fully succeeded.

When the first attempts to duplicate human speech capabilities on computers were made, we were relatively ignorant about the complexity of human language.

Now we know much more about how people perceive speech sounds and interpret the meanings of those sounds, and thus we now know some of the problems and difficulties that are involved in designing language-understanding machines. Because holding an ordinary conversation seems as easy and natural to us breathing or walking, it has taken us a long time to appreciate how

complex human language use really is. But when we look carefully at the nature of human language and the mental activities, which must take place when we speak or listen to speech, we become aware of the complexity of the processes involved.

As we describe the activities involved in language, keep in mind the sorts of things a machine or computer program would have to “know” to deal efficiently and appropriately with ordinary human discourse.

On the surface, languages such as Chinese and Turkish seem quite different from one another. They sound different, seem to have different grammatical rules, and, to a native English speaker, may not even sound like languages at all.

The stream of speech coming from someone speaking a totally unfamiliar language sometimes sounds like a continuous rush of gibberish rather than separate words.

However, beneath the surface differences all natural human languages (languages that arose naturally in human society as contrasted with artificially constructed ones such as computer programming languages) share some fundamental properties. The most important of these is productivity. Natural languages are productive in two senses.

First, in every human language there is no upper limit to the number of novel sentences that can be created. The capacity of hundreds of thousands of words and complex grammatical rules to generate an infinite number of different sentences should not be surprising. Just consider

the possibilities we have for composing new melodies and musical compositions from the few notes of the ordinary musical scale.

The second way in which all languages are productive is that the same ideas or thoughts can be expressed in any language. What can be said in English can also be said in French, in Azerbaijani or in Russian. Of course, if a language doesn't have a word for a particular concept, then several words may be needed to express the concept.

Underlying the productivity of languages are certain shared fundamental features of design. As it is known, all languages use a limited number of speech sounds, called *phonemes*, (the phoneme is the basic unit of speech sound; English has about **45 phonemes**, Azerbaijani has about **38 phonemes**); combinations of phonemes to form countless words; meanings assigned arbitrarily to words; words combined in systematic ways to form a theoretically infinite number of sentences. Because all languages share these features, any idea or concept that can be expressed in one language can also be expressed in any other language.

The *morpheme* is the smallest unit of speech that has meaning. A morpheme may be a word or a part of a word. Common prefixes and suffixes, as in the words "*nonsense*, *jumped*, *lessons*" are one type of morpheme.

These morphemes must always be used with at least one other morpheme to form a word, so they are called bound morphemes. Free morphemes correspond roughly

to words: words like “man” and “page” are simultaneously single morphemes and words. Finally, many words consist of several morphemes put together, both free and bound, such as “*de* + *composed*, *counter* + *attacked*” and so on.

Morphemes and words are made by combining phonemes according to the morphophonemic rules of the language. The grammar of a language contains rules for the allowable sequences of sounds and for morpheme combinations, but, as we mentioned earlier, there are essentially no rules for assigning meanings to words.

With a very few exceptions, the meanings of words are assigned arbitrary – the words bear no physical resemblance to the things they name. Because meanings are assigned arbitrary, we can have as many words as we need. Words such as “and, or, on, of” are function words. Their function is to specify relations among things, and they are the parts of speech known as prepositions and conjunctions. Nouns, verbs, adjectives, and adverbs are content words.

Content words symbolize at least two different kinds of meanings, denotative and connotative. The denotative meaning of a word is the thing or class of things the word can label. The connotative meaning reflects how we feel about the thing the word stands for. The semantic differential is a rating scale of the three major dimensions of connotative meaning: evaluation, activity, and potency.

Using the semantic differential in many different cultures and languages, including American English, Dutch, French, Finnish, and Japanese, the same three major dimensions of connotative meaning appear again and again.

**Thinking as the Manipulation of
Symbolic Representations
Two Kinds of Thinking:
Verbal, Imaginable, or Abstract**

One of the non-communicative uses of language is to help solve conceptual problems; being able to label things and to express what we have learned in words helps in thinking and problem solving.

Whorf's linguistic-relativity hypothesis – that differences in languages cause important differences in languages cause important differences in the way people perceive and conceptualize the world – has not been borne out by recent experiments.

As we know using and manipulating coded information can take many different forms. At one extreme is the conscious, idle daydreaming that we all do occasionally. At the other is the creative thought, usually unconscious, of scientists, writers, and artists – thought that produces new ideas, inventions, literature, and art.

While the complexity and the products of these two kinds of thinking are quite different, they do have

something in common with all thought: the manipulation of coded information in memory. The coded information is a symbolic representation of a past experience, of state of the world, or even of an imaginary state of the world. These symbolic representations are the contents of thought. Thus, **thinking is the manipulation of symbolic representations**. These representations may be **verbal, imaginable, or abstract**.

For example, one of the forms thinking is like talking. If you're planning to go to the beach next weekend, you might talk silently to yourself, listing all the things you need to pack. When the content of thought consists of imagery, then thinking can be like perceiving. For instance, you may have coded the location of objects in your room in terms of visual imagery.

If you are then asked whether the door is to the right or left of your bed, you can generate a visual image of the room, inspect it in your mind's eye, and then know the answer. There is a third kind of coding that is neither verbal nor imaginable. This is the code we use when we think but are not consciously aware of thinking in either words or images. Indeed, when we think in this abstract mode, we are unable to describe exactly what is going on.

All that we are usually aware of is beginning to work on some problem or another, and then suddenly coming up with an idea or a solution. This kind of thinking is the most difficult to study because it is open to introspection or conscious report.

Nevertheless it is an important mode of information processing – perhaps the most important – because it is not limited to a particular form of coding. This language of mind may be the basis for the more concrete manifestations of thought in words and images.

Transformational Generative Grammar

Syntax

In every language words are combined into sentences according to rules. These word-combining rules form the **syntax** of a language, and they can be used to generate all the grammatical sentences of a language. To date, no such complete grammar has been written for any language, but theoretical linguists such as Noam Chomsky (1957) have argued convincingly that any such grammar would need at least two types of rules - phrase-structure rules and transformational rules.

Phrase-structure rules govern the organization of various parts of a sentence; transformational rules specify the relationships between sentences and spell out how one type of sentence can be transformed into another.

Sentences have both a surface structure (particular words and phrases) and a deep structure (underlying organization or meaning). The surface structure of a sentence is known as its surface form.

Until Noam Chomsky revolutionized linguistics with his theory of **transformational generative grammar**,

people believed that language was learned in the same ways that other simpler skills and habits are learned. Speech sounds were learned by imitation. Word meanings were learned by associating the sound of a word with the thing that the word named.

Finally, **syntax** – the set of rules for combining words to form sentences – was learned by forming associations between words. Chomsky's contribution to the psychology of language acquisition was to demonstrate convincingly that some aspects of language could not, in principle, be learned by conditioning or by imitation. Instead, they required knowledge of complex rules. Rules are involved at every level of language learning, from sounds of language to the grammar. Chomsky believes that children are born with an innate language-acquisition device. Others believe that children discover basic linguistic rules as part of growing up in a speaking community. By the sixth month, infants engage in reduplicated babbling.

In the next phase they use expressive jargon, vocalizations that sound like adult speech but are unintelligible. The one-word utterances of children are called holophrastic utterances because just one word can express a whole phrase or sentence. A child's first sentences, which are two-word utterances, are telegraphic in the use of words – only the most important words are included.

The Linguistic Competence The Conversational Implicature

It must be mention that the information which people have about their language is their **linguistic competence**. The information about the situation and about the people involved in the conversation is contextual knowledge. Both linguistic competence and contextual knowledge are necessary for understanding, but they are not enough.

People must also know the principles of conversational exchanges. Grice (1975) was among the first philosophers of language to point out that people who participate in a conversation follow the “Cooperative Principle”. Speakers are assumed to be informative, truthful, relevant, and concise. Listeners assume that speakers do try to be informative, truthful, relevant, and concise. When a speaker seems to violate these maxims of conversation, the listener is led to seek some alternative interpretation. This is known as a **conversational implicature**.

People also go beyond both the literal and conveyed meanings of utterances to draw inferences about matters that are related to an utterance. Whenever we deal with speech in meaningful ways, we bring to bear our knowledge of the language and the world, and, perhaps most of all, our beliefs about ourselves and other people.

6. LANGUAGE IN AND OUT OF CONTEXT

Verbal and Nonverbal Communication

Three Levels of the Communication Process

**Context and its Types: Narrow (Microcontext) and
Broad (Macrocontext)**

Relationship between Language and Culture

Communication and Intercourse

An Intercultural Communication and

its Specific Peculiarities

The Collectivist and Individualist Types of Culture

**The Problem of Perception and Understanding
in Translation**

The Notion of “Competence”

Verbal and Nonverbal Communication

Three Levels of the Communication Process

It is well-known that Fossil discoveries in South African rocks show that life existed on earth 3,4 billion years ago. Yet man is the only species that talks. He is *Homo loquens*. There are some pseudo-linguistic theories about how man first acquired speech.

Language is a means of forming and storing ideas as reflections of reality and exchanging them in the process of human intercourse. Language is social by nature not only as it is inseparably connected with the people who are its creators and users, but also, we must mention that

it grows and develops together with the development of society. Language is oral, arbitrary, recurrent, and adequate. It is also a non-instinctive method of communication.

It is true that nonverbal communication concerns every aspect of man that sends messages to another person. On the basis of these messages, the other person forms an impression of you – an impression that will be quickly and firmly established. Nonverbal messages communicated by eyes, face, and body, also by clothes and other possessions one displays.

Every person has their own principles and beliefs. In these cultures, all human actions are self-directed. It is natural that this or that type of culture generates its **own type of communication**.

Thus, representatives of collectivist cultures try to avoid direct interactions and focus on non-verbal means of communication, which, in their opinion, allow them to better understand and understand the intentions of the interlocutor, to determine his attitude towards them.

For their part, representatives of individualistic cultures prefer direct forms of communication and open ways of resolving conflicts. Therefore, in the process of communication, they use mainly verbal methods. Communication takes place on three levels:

The communicative level is communication through the language and cultural traditions characteristic of a

particular language community. The result of this level of interaction is mutual understanding between people.

The interactive level is communication that takes into account the personal characteristics of people. It leads to certain relationships between people.

The perceptual level enables mutual knowledge and rapprochement of people on this rational basis. It is a process of perception by partners of each other, determining the context of the meeting.

Perceptual skills are manifested in the ability to control one's perception, "catch" the mood of partners in terms of verbal and non-verbal characteristics, understand the psychological effects of perception and take them into account to reduce its distortion.

No culture exists in isolation. In the course of her life, she is forced to constantly turn either to her past or to the experience of other cultures. This appeal to other cultures was called "**interaction of cultures**". In this interaction, an obvious fact is the communication of cultures in different "languages".

Context and its Types:

Narrow (Microcontext) and Broad (Macrocontext)

It is also necessary to mention that nonverbal communication occurs in a context. Contexts may be **narrow** (microcontext) and **broad** (macrocontext). By the narrow context we mean the context of a sentence, i.e. the

language units that form the environment of the given word within the boundaries of the sentence.

By the broad context we mean the language environment which is beyond the boundaries of the sentence, it is textual context, i.e. the sum of language units that surround the given unit beyond the boundaries of the sentence. It is impossible to define the exact boundaries of the broad context; it may consist of a group of sentences, a paragraph, a chapter or a whole story or novel.

The narrow context in its turn may be divided into syntactic and lexical. By syntactic context we understand the syntactic construction in which the given word, word combination or clause is used. By lexical context we mean the sum of concrete lexical units, words and set-phrases that surround the given language unit.

Like verbal communication, nonverbal communication exists in a context, and that context determines to a large extent the meanings of any nonverbal behaviors. The same nonverbal behavior may have a totally different meaning when it occurs in another context. For example, when we receive a linguistic message, we pay attention to many other factors apart from the language itself.

If we are face to face with the person sending the message, then we notice what they are doing with their face, eyes, and body while speaking: maybe they smiled, or shook their fist, or looked away.

In a spoken message we notice the quality of the voice as well: maybe the speaker's voice was shaking, or they had a particular accent, or hesitated, or slurred their words. These are the paralinguistic features of a spoken message, which are lost if we write the message down. They exist in written messages too, where they may be influenced by handwriting or typography, and by whether the message is in an expensive book or on a scrap of paper.

We are also influenced by the situation in which we receive messages, by our cultural and social relationship with the participants, by what we know and what we assume the sender knows. These factors take us beyond the study of language, in a narrow sense, and force us to look at other areas of inquiry - the mind, the body, society, the physical world - in fact, at everything.

There are good arguments for limiting a field of study to make it manageable; but it is also true to say that the answer to the question of what gives discourse its unity may be impossible to give without considering the world at large: the context.

In linguistics, especially in the English-speaking world between the 1930-s and 1960-s, there have been several schools of thought who believe that context, this knowledge of the world outside language which we use to interpret it, should be ruled out of language analysis as far as possible. In this way, it is believed; linguists will be able to make discoveries about the language itself, and its

system of rules which exists quite independently of particular circumstances.

Though there are variations of this view, and disagreements among its adherents, we may validly characterize it as sentence linguistics, because it confines its inquiries to what happens within sentences. Sentence linguists follow one of two procedures: they either invent their examples for analysis, using their own intuitive knowledge as native speakers (their linguistic competence) as a yardstick, or they take language which people have actually used and remove all the features which they believe to be irrelevant to their purposes. These processes, especially the first, are very similar to those used in creating practice sentences for language teaching.

This is best demonstrated by an example. A verbal exchange two people was recorded and part of it was written down. Inevitably, this involves loss, because it is not possible to reproduce on the page all the features of voices, movements, expressions, and of the situation; but it is possible to keep or discard differing amounts. At one point the exchange went something like this:

1. - Right, (hhh) who's goin' to lift the bottom? Well ...come o' ...someone's got to take' old of it.
2. I ain't goin' to.
1. Don't just ...Come on will you?

Without using any technical transcription system (the convention *hhh* simply means a sharply indrawn breath)

we can capture quite a lot of detail: *goin'* instead of *going*, *'old* instead of *hold*, *ain't* instead of *am not* all indicate a dialect other than that of standard English. *O'* indicates the word *on* broken off. Though it is unfinished, the false start *Don't jus'* has meaning and perhaps suggests a sense of urgency and impatience.

Yet sentence linguists would regard these features as unimportant: their objective being to analyse the rules of the English language, not the actual meanings which 1 and 2 are trying to convey in this particular situation, nor their departures from the standard form of the language.

They would also omit any individual idiosyncrasies in an individual's language (known in linguistics as *idiolect*), and any purely physiological interference, like traffic noise outside or the effect of trying to speak while under physical strain.

Lastly, they would remove what is undoubtedly, in the case above, the single most important feature needed to understand what is being said: the fact that these two people are involved in moving a piano and 1 (a middle-aged man trying to assert his authority) is already supporting its weight: hence, perhaps, his impatience, breathlessness, and desperate switch from ordering to pleading with 2, a youth who has only reluctantly agreed to come along and help.

It is worth noting that titles of discourses often supply a broad explanatory context; we might, for example, have

called this extract “The Piano Movers”, and immediately made it much more meaningful by doing so.

By removing these sorts of features as hesitations, false starts, social or regional dialects, idiolect, interference, what people are doing and who they are, sentence linguists would argue that we take away what is incidental and variable in language and leave what is permanent and invariable. They might render the same exchange like this:

1. Who is going to lift the bottom? Someone has got to take hold of it.

2. I am not going to.

1. Come on, will you?

Interestingly, this process of eliminating the unique combination of circumstances in which language happens (a process known technically as *idealization*) results in the same kind of sentences as those invented examples for translation or grammatical analysis.

For their purposes, the sentence linguists have a case. Yet for the discourse analyst it may be exactly these transient and variable features which enable us to understand the meaning of what is said, and the reason why the order of sentences proceeds in the way that it does.

The language learner needs to be able to handle language which is not idealized - language in use. The language teacher needs, therefore, to decide on the extent

to which idealized language may help the development of this ability.

Relationship between Language and Culture Communication and Intercourse

As you know, **the most important function of the language** is that it preserves the culture and passes it on from generation to generation. That is why language plays such a significant role in shaping the personality, national character, ethnic community, people, and nation.

Culture is an essential characteristic of a person, associated with a purely human ability to purposefully transform the surrounding world, during which an artificial world of things, symbols, as well as connections and relationships between people is created. Everything that is made by a person or is related to him is part of the culture.

Communication and intercourse are an essential part of human life, and therefore a part of culture. Emphasizing their importance, many researchers equate culture with communication (intercourse).

Based on this interpretation, many Western scientists figuratively depict culture as an iceberg, which is based on cultural values and norms, and its top is the individual behavior of a person, based on them and manifested primarily in communication with other people.

Only through communication a person goes through enculturation and socialization, becomes a representative of his people and culture. It is communication in all its forms (verbal and non-verbal), types (formal and informal), and types (interpersonal, intergroup, and intercultural) that most fully reveals the specifics of human society. Each specific act of communication is determined by the cultural differences of the interlocutors.

An Intercultural Communication and its Specific Peculiarities The Collectivist and Individualist Types of Culture

Depending on the specifics of cultural differences in intercultural communication, it is customary to distinguish between **collectivist** and **individualist** types of culture. The collectivist type of culture is widespread mainly among the Eastern peoples, in whose cultures the main value is the identification of oneself with the collective.

Representatives of collectivist cultures often forget their personal interests for the sake of successful interpersonal interaction. A person in such cultures is judged by his ability to establish contact with other people, and by this ability others judge his character and competence. On the contrary, in individualistic cultures, the emphasis is on the individual, and the main value in them is **individualism**.

The fact is that each culture in the process of its development creates various systems of signs, which are its original carriers. The creation of signs is a purely human feature. However, this human ability simultaneously creates the problem of understanding and perception of foreign cultures.

Each specific act of communication is determined by the cultural differences of the interlocutors. Depending on the specifics of cultural differences in intercultural communication, it is customary to distinguish between collectivist and individualist types of culture.

The Problem of Perception and Understanding in Translation The Notion of “Competence”

In the modern time of globalization, the intercultural aspect of **the problem of perception and understanding in translation** is of great importance. In this process, the translation competence of the interpreter is important.

Competence is a category that belongs to the sphere of relations between knowledge and practical activity of a person. Competence implies a whole range of personal qualities of a person, including not only cognitive and operational-technological components, but also motivational, ethical, social, and behavioral. Competence is always personally colored by the qualities of a

particular person; it implies a minimum experience of using competencies by a person.

For a person engaged in translation, along with various types of competencies, namely: language, background, professional, sociocultural and others, an important role is played by the concept of “national concept sphere”.

At present, it is generally accepted that both in the culture and in the language of each people there is a universal (common to all mankind) and national-specific. At the same time, in any culture there are cultural meanings inherent only to it, enshrined in language, moral norms, beliefs, behavioral patterns, etc.

Among the sources that provide objective information about the national character of a particular people, there is a set of stereotypes associated with this people. They define a stereotype as a type that exists in the world; it measures activity, behavior, etc.

The most popular sources of stereotypes are:

- 1) International jokes and anecdotes of various kinds;
- 2) National classical and fiction literature;
- 3) Folklore, oral folk art; 4) national language.

The concept is the main cell of culture in the mental world of a person. The concept is a universal phenomenon; therefore its use helps to establish the features of the national picture of the world.

The concept is richer, when the national, estate, class, professional, family and personal experience of the person

using the concept is richer. Collectively, the potencies discovered in the vocabulary of an individual, as well as the entire language as a whole, can be called **concept spheres**.

The concept' sphere of the national language is the richer, the richer the entire culture of the nation - its literature, folklore, science, fine arts (it is also directly related to the language and, consequently, to the national concept' sphere), it is correlated with all the historical experience of the nation and religion especially.

The **national concept sphere** is made up of a set of individual, group, class, national and universal concepts, that is, concepts that have universal human value. The universal ones include such basic concepts as "homeland, mother, family, freedom, love, faith, friendship", on the basis of which national cultural values are formed, as well as such fundamental universal ones as "time, space, causality", etc.

It is the presence of common, universal concepts that provides the possibility of mutual understanding between peoples, which is so important in the modern world.

7. LANGUAGE, MIND AND COMMUNICATION

Language, Thinking and Communication

Types of Thinking

The Appearance of Thinking before

the Emergence of Language

The Notion of "Concept"

The Polymorphism of Human Thinking

The Notion of "Polysemy"

The Notion of "Contradiction"

The Presence of Contradictions in the Language

The Concept of Contradiction in the Dialectics

*The Emergence of Dialectical Contradictions
in the Language*

The Essence of the Traditional Logic

Language, Thinking and Communication

**Types of Thinking The Appearance of Thinking
before the Emergence of Language**

I'd like to revolve the relationship between language and thinking and come to the conclusion that most linguists and philosophers adhere to the point of view that human thinking can only be done on the basis of language. Proponents of this trend put forward a number of arguments that seem to them particularly important.

It is well known that language is closely connected with thinking, although it does not completely coincide with it, as some scientists, in particular the Marrists, tried to assert.

It is necessary to show the complex nature of human thinking in the totality of its various types and to define more precisely the role of the so-called verbal thinking. The followers of N.Ya.Marr usually tried to eliminate the problem of immanent laws of language development in linguistics.

As you know, N.Ya.Marr argued that any change in the language reflects changes in human society. The assertion that there could be changes in language independent of changes in human society was qualified without any hesitation as something contrary to Marxism. There is no doubt that the struggle against the immanent laws of language development reflects a vulgar sociological conception of the laws of language development.

It can be argued that in some cases the history of the people can exert a certain influence on the language, and at the same time recognize the immanent laws of the development of the language. You don't have to look far for examples.

Long ago, for example, it was proven that the sound complex can change, but the meaning remains the same, cf. other scand. "in" and modern Norwegian "i" with the same value. The verbal (словесный) sign also does not

strive for an absolutely accurate description of the object it designates, cf. Russian “bear”, i.e. one who eats honey. But the bear does not only eat honey.

These features of the language reflect the immanent laws of change in the verbal sign, which in themselves do not depend on the changes taking place in human society. Changes in language such as assimilation are also independent of any changes in human society.

Therefore, the denial of the immanent laws of language development has absolutely no grounds; it reflects a complete misunderstanding of what is actually happening in languages. Thus, this work has a dual focus.

On the one hand, it expresses the desire to present certain processes and phenomena of language in a new light, on the other hand, to free linguistics from the remnants of Marrism, which, unfortunately, still exist in some cases. It should be noted that there are different types of thinking.

Abstract human thinking, or true thinking, can only exist on the basis of language. There are no pure thoughts separate from language. Abstract thinking without words is impossible. The sound complex is the creator of the concept. Before the appearance of the sound shell, there could be no concepts. The function of fixing the concept is attributed to the sound complex. A concept without fixation could not exist and would crumble like a loose cloud. Generalization is completely alien to the sensual reflection of reality.

It is not difficult to understand that all the arguments of the verbalists, i.e. scientists who claim that thinking can only occur on the basis of language are quite vulnerable. Abstraction does not necessarily exist on the basis of the language, since there are different types of abstraction, including non-linguistic ones.

There are also concepts, the so-called **averalb concepts** (понятия), which are not connected with the obligatory existence of a sound complex. Therefore, attributing the function of fixing the concept to the sound complex is inherently not only inaccurate, but also incorrect.

Thus, attributing the function of fixing the concept to the sound complex is inherently not only inaccurate, but also incorrect. The assertion that generalization is completely alien to everything sensible is also false. As a result of this, the widespread thesis about the existence of thinking only on the basis of language can hardly be considered correct.

Much more reason, in our opinion, has the opposite point of view. This group of linguists and psychologists, recognizing verbal thinking, admits the possibility of thinking without language.

Here is what I.M. Solovieva and Zh.I. Shif write about this: "It is difficult to agree with the view that completely separates thinking from other human cognitive activities and opposes it to all other types of mental activity. The successes of psychological science force us to question the hypothesis of complete independence and self-sufficiency

of intellectual activity. It should be doubted that the realization of thinking is possible only within strictly defined limits, including a completely special mental material”.

The thesis that the meaningfulness of other mental processes is always and exclusively due to the inclusion on the part of a separately standing thinking apparatus is also doubtful.

Thinking is not only and not simply brought into memory, the activity of memory is capable of acquiring the character of thinking. One should not, however, exclude the possibility of such a dynamic, which in its quality is thinking.

More and more evidence is accumulating in favor of understanding thinking as a kind of dynamic process that can be carried out by various mental materials; occur in any “mental environment”, in any “field of the psyche”.

The view that considers thinking as a cognitive activity, which sees in thinking its highest form, is correct, in our opinion. Thinking is characterized not by isolation from other components of cognitive activity, but also by their coverage, a kind of combination and interaction between them.

Thinking is carried out not only in the sphere of abstract logical cognition, but also in the sphere of sensual cognition, and within the latter it is carried out by the material of images of perception, concept and imagination.

Attaching great importance to **abstract-logical thinking**, we do not forget that thinking has other types, carried out through other forms of reflection.

At the same time, any analysis of thinking reveals that the qualitative differences in the forms of reflection of reality, carried out by the human psyche, by no means prevent their interconnection and cooperation in solving mental problems, but, on the contrary, very often contribute to their successful resolution.

The psychologist S.L. Rubinstein also stood on the point of view of recognizing different types of thinking: "**Theoretical thinking**, revealing the laws of its subject," notes S.L. Rubinshtein, "is a high level of thinking. But it would be completely wrong to reduce thinking as a whole exclusively to theoretical thinking in abstract terms".

According to L.S. Vygotsky, "**speech thinking** does not exhaust either all forms of thought or all forms of speech. There is a large area of thinking that will not be directly related to verbal thinking (к речевому мышлению).

First of all, as Buhler points out, **instrumental and technical thinking** and, in general, the entire field of the so-called practical intellect, which has only recently become the subject of intensified research, should be attributed here".

Apparently, I.P. Pavlov also recognized **elementary practical thinking**. "The thinking of a monkey," said I.P.

Pavlov, "is "manual", you see it with your eyes in its actions, in action."

"The content of the language," notes A.G. Rudnev, "is the life of thought," language, in turn, is "only the main element of thinking, but not the only one."

The difference between thinking and language lies in the fact that thinking has as its sensitive basis not only language, but also sensations, perceptions, ideas that arise in the process of nature's influence on human senses in the process of people's practical activities.

This means that language and thinking are not identical, that sensations, perceptions, ideas generated by the influence of things from the outside world on the sense organs constitute, according to I.P. Pavlov, the first signal system. They not only represent the basis for the thinking process of the deaf and dumb, but are used to one degree or another by all people".

Modern psychology clearly shows that the manufacture of the most primitive tool is impossible without the presence of thinking, a completely conscious and not instinctive use of experience, the establishment of a whole series of causal relationships, generalizations and conclusions.

"Inference (умозаключение)," I.V. Kopnin rightly notes, "arises from the needs of a person's labor activity, the specific feature of which lies in the fact that in the mind of a person, even before the start of labor, there is a preliminary result of it. Before producing a thing, he

perfectly reproduces the entire production process from start to finish. This process is impossible without inference". It follows that, not being able to think, people could not work.

B.P. Ardentov's statements about the relationship between language and thinking are interesting, too. "If everything in a thought must necessarily be clothed in a word, then it turns out that to think is to speak to oneself, and to speak is to think aloud (мыслить - это говорить про себя, а говорить - это мыслить вслух).

This means that what is already in language can arise in thought; what is not in language cannot appear in thought, after all, without a word it cannot exist in consciousness.

Thus, language limits thinking, is a fetter for it. And then it is generally incomprehensible how new words, new forms, etc., can appear in the language, i.e. it is not clear how the language can progress.

Thinking in its movement is ahead of language - otherwise the progress of mankind would be impossible in general. An image has been created in thinking, but in the language there is no corresponding word to designate it (another proof of the possibility of the existence in thought of something that is not dressed with a word)".

The name of an object is completely unthinkable without prior, at least the most elementary knowledge of this subject. In this regard, I would like to cite the comments of D.N. Kudryavsky: "Distraction of the word

presupposes repeated repetition of homogeneous perceptions, which a person has learned to identify. A general idea can be created only when a person has already learned in each new perception, for example, of a given tree, to find something in common with all previous perceptions of other trees. The general idea is always a conscious or unconscious inference from a whole series of homogeneous perceptions”.

All this undoubtedly indicates that the creation of the word is preceded by: long experience and classifying work of the mind.

Of great importance for substantiating the thesis about the appearance of thinking before the emergence of language is the recognition of thinking in animals. The presence of thinking in animals was recognized by F. Engels: “We have in common with animals all kinds of rational activity: induction, deduction, therefore, also abstraction ..., analysis ..., and synthesis”.

I.M. Sechenov was of the same opinion: “In animals, in addition to the innate machine-like skill to perform certain actions, one often notices the ability to use the circumstances of a given moment, which cannot be explained otherwise than by the quick wit of the animal, its ability to think”.

A similar statement can be found in the works of L.S.Vygotsky. “In Keller’s experiments, we have absolutely clear proof that the rudiments of intelligence (зачатки интеллекта), i.e. thinking in the proper sense of

the word, appear in animals independently of the difference in speech and is not at all connected with its success. The invention of monkeys, expressed in the manufacture of tools and the use of detours in solving problems, is absolutely, undoubtedly, the primary phase in the development of thinking, but the phase is pre-speech ... Thinking and speech have, therefore, genetically different roots".

"You need to understand," says I.P. Pavlov, "that in the cortex there can be a grouped representation of the phenomena of the external world, i.e. a form of concrete thinking, animal thinking without words".

"The difference between the intellect of an animal and a person," notes P.F. Protasenia, "is not that people think, but animals do not. Animals also think within certain limits. It is precisely this animal thinking that precedes human thinking by whole millions of years".

A clear disagreement with the theory of the existence of thinking only on the basis of language is expressed by B.P. Ardentov.

"The fact that in the course of human phylogenesis, his historical development as a special kind of animal, already speaks against the identity of language and thinking is that thinking precedes language; language appears later, simultaneously with consciousness, the highest stage in the development of thinking.

A person already possessed all the methods of formal logic, had rich life experience, and at the time of the very

appearance, thinking was much richer in terms of the presence of images, concepts and their connections, etc., than language, in its ability to express them in words, already due to its primitiveness.

And this priority of thinking over language is preserved in the future, to the present day: in thinking, in practice itself, there is a continuous accumulation of the new, which does not always find in the language the necessary means for its expression.

The fact that thinking is a practical human activity is not identical to language is also proved by the fact that in that part of it that is performed automatically, i.e. consists of habitual, repeatedly repeated conditioned reflexes, human thinking does without language.

For example, the usual dressing in the morning: “Here I have to get up, wash, get dressed, take my coat in my hands, and take it in this way and not otherwise, put my right hand into my right sleeve, and then my left hand into my left sleeve, fasten it, etc. – We just do these things. And we can even talk about things that have nothing to do with putting on a coat”.

The Notion of “Concept”
The Polymorphism of Human Thinking
The Notion of “Polysemy”

It seems to us that the statement about the polymorphism of human thinking is closer to the truth. Human thinking is actually a complex of its various types.

Everyone knows that language is a historically developing phenomenon. The language is changing. Over many thousands of years, a language can change to such an extent that its current state may become unlike or bear little resemblance to its original state. This fact is fairly well known.

However, changing the language too quickly and intensively can be detrimental to the language itself. Therefore, the language does not only change historically. At the same time, he resists any change, strives to preserve the state that exists at the moment.

This trend does not represent anything strange or unusual. It is generated by the very function of communication. A speaker in a particular language is interested in others understanding him.

Any sudden and rapid change in the language carries the danger of turning it into an insufficiently convenient and suitable means of communication, and, conversely, the desire to preserve the system of habitual and communicatively developed linguistic means of communication protects the language from this danger.

The Notion of “Contradiction”

The Presence of Contradictions in the Language

The Concept of Contradiction in the Dialectics

What is the main reason for the emergence of dialectical contradictions in the language?

The main reason is the complexity of human language. In fact, human language consists of various spheres. Each area has specific laws and trends.

A contradiction arises when the action of the law of one sphere collides with the oppositely directed law of another sphere.

Some linguists call the asymmetry of a linguistic sign a contradiction. In fact, there is no contradiction here. A complex of sounds endowed with meaning has nothing to do with the nature of the object it denotes.

Consequently, the asymmetry of the linguistic sign does not bring any harm to the language. At the same time, a language devoid of signs would not be able to fulfill its main function - to be a means of communication between people, since a person's thoughts, in order to be transmitted, must receive a material sensual expression.

V.G. Kolshansky calls the contradiction between its form and content the cardinal contradiction of language. For these reasons, such a contradiction also cannot exist in languages. A contradiction between form and content can arise only when content and form are organically linked.

The contradiction between the base and the superstructure in society usually arises when the nature of the superstructure ceases to correspond to the nature of the basis. There is no such organic correspondence between the sound complex and its content, since the sound complex can be filled with any content.

If we evaluate words and their forms in relation to their stability, then each word will turn out to consist of areas of tension and areas of weakening. The reasons for the occurrence of areas of weakening, as well as areas of stress, can be very different. The sounds of the language themselves, depending on their properties, can be strong and weak.

A significant role is played by various prosodic means, such as stress. Certain internal processes are constantly creating various areas of tension, and opposing forces tend to weaken them. The same is observed also in the field of morphology and syntax.

It is impossible to represent the matter in such a way that the elimination of one contradiction in any way completely eliminates everything contradictory in a given sector. Cases are repeatedly observed when a certain way of eliminating a contradiction simultaneously creates a new contradiction.

As you know, **polysemy** contributes to a significant extent to the trend towards economy, saving the language from excessive growth of the vocabulary.

At the same time, a polysemantic word is more difficult to perceive. For this reason, there is a reverse trend in languages, leading to the unloading of polysemantic words by creating several words instead of one word.

The **presence of contradictions in the language** is recognized by all linguists, but the problem itself remains

poorly understood. There are no special works in which, based on the analysis of specific linguistic material, the essence of contradictions in the language would be revealed, the mechanism of action in the language of the universal law on dialectical development by overcoming contradictions, the law of unity and struggle of opposites, is studied in detail. The available statements are often too general.

So, G.V. Kolshansky correctly formulates the following statement: "Considering the contradictions of the language, it is necessary, first of all, to note the global nature of the contradictions inherent in the language as such as a whole and in all parts of the system and structure of the language separately. The cardinal contradiction of language can be considered the contradiction between its form and content, which is a dialectical contradiction".

This begs a number of other questions. In a general formulation of the question, one gets the impression that the form and content in the language are in constant contradiction, while many contradictory phenomena are overcome by the language itself.

In addition, the question of form and content in language is a particularly difficult question, since much here does not fit into our usual ideas about the relationship between form and content.

"The contradiction between form and content," G.V. Kolshansky writes further, "could not go unnoticed by

linguists. Noteworthy in this regard is the attempt by S.O. Kartseva how to determine these factors and present them in the form of an asymmetric dualism of a linguistic sign, due to which all linguistic changes occur. But the asymmetry of the linguistic sign is not a real expression of contradictions. By itself, it is the cause of all changes in the language.

Another cardinal contradiction is the contradiction between the individual and the general. The word itself, irrespective of all its other specific properties, functions in the language only as this unity of the singular and the general, and this property is capable of revealing the internal inconsistency of each statement.

The most important contradiction of the grammatical structure of the language at the sentence level is the combination in the sentence structure of such qualities as the singularity of the existence of a grammatical form and the infinite content of its framework. The essential feature of the sentence in this respect is its ability to unite singularity and generality as an internal feature of the utterance.

A particularly difficult question is the question of the concept of contradiction in dialectics. Before talking about contradiction in language, it is necessary to define what we call contradiction and how we understand it.

“An integral property of dialectical contradiction, - as T.P. Lomtev, is an active internal correlation of opposites. No wonder the classics of Marxism said that the core of

materialist dialectics is the law of unity and struggle of opposites.

Consequently, in the unity of opposites there must always be an element of struggle, which will be present until this contradiction is eliminated. Dialectical contradictions are always resolved, and their resolution is the alignment of one side with the side that represents the leading opposite.

The Emergence of Dialectical Contradictions in the Language

In dialectical contradiction there is always a leading side. In the unity of the forces of production and production relations, the leading forces are the productive forces of society, the development of one of the parties is a defeat not in the sense of the destruction of one side and the preservation of the other, but in the sense that properties incompatible with the developed properties of the other leading side are destroyed in one side.

The establishment of the social character of production relations means the defeat of the private-proprietary nature of production relations.

A dialectical contradiction is inconceivable without the unity of the opposite sides of a phenomenon. The bifurcation of the single and the knowledge of its contradictory parts ... is **the essence of dialectics**.

“The question of contradictions in the development of the language,” T.P. Lomtev rightly notes, “attracted the attention of many researchers who found various contradictions in the development of the language and formulated them in different ways ... All formulations of the dialectical contradiction offered by these scientists suffer from significant shortcomings: firstly, it remains unclear what the contradiction itself is, what properties of one side of the contradiction require changes in the other side; what in speech contradicts language; what in speech contradicts thinking, etc., secondly, the question of how the contradiction should be resolved, what should be defeated in language or speech, what should arise in language in order to overcome the contradiction, remains open”.

T.P. Lomtev offers the following formulation of the dialectical contradiction in the development of the language: “The main internal contradiction, the overcoming of which is the source of the development of the language, the source of the formation and accumulation of elements of a new quality and the withering away of elements of the old quality, is the contradiction that arises between the available means of a given language and the growing the need for an exchange of thoughts”.

However, this definition of contradiction is not free from serious shortcomings. But contradictions arise only in the process of progressive development of the

language. Nor can they arise in cases where the language does not reveal clear signs of progressive development. As you can see, the concept of contradiction in the language needs significant clarifications.

“In disputes about contradiction”, notes A.A. Sorokin, - “a lot of confusion and misunderstandings have accumulated, and, first of all, this refers to the definition of what a contradiction is.

There is a widespread idea that dialectics, by the word contradiction, means something completely different from traditional logic, that we are talking about different things, and therefore there are no and cannot be any disputes and divergences between logic, in the traditional sense of the word, and dialectics about the contradiction and its role in thinking, in any human activity”.

“The recognition that dialectical contradictions are some kind of special contradictions, different from those that logic speaks of, leads to the fact that dialectics itself from the theory of general definitions of reality and thinking about it turns into reasoning about certain special forms of its existence, into in particular, not about a contradiction in general, but about a particular dialectical contradiction”.

The Essence of the Traditional Logic

Aristotle, and after him the whole of traditional logic, does not deny that people often contradict each other and themselves, but in the fact of contradiction he sees only evidence of the fallacy of reasoning, its inconsistency with reality, which in itself is not contradictory, and nothing more. Dialectics is the doctrine of contradiction in the very essence of objects. At the same time, “contradiction” means the same thing as in traditional logic, coming from Aristotle.

The contradictions that dialects speaks of are not at all some special class or kind of contradictions, fundamentally different from the “contradictions” that logic speaks of, but one and the same reality. But this does not mean that the understanding of this “one and the same” is the same in both cases.

The discrepancies between the dialectical and non-dialectical understanding of contradictions begin with an explanation of how contradictions arise in the composition of knowledge, what is their cause, and what should be our conscious attitude to the fact of their appearance.

If the **old logic** considers contradictions as the result of insufficient rigor of reasoning, as something accidental and external in relation to logical norms and their implementation, then dialectics asserts that contradiction arises with necessity with the most strict observance of all historically developed norms of thinking, its appearance is

not depends on one's will. The contradictions that are historically revealed in science are of an objective nature, the essence of the expression of the contradictions of reality itself.

Traditional logic is in a sense right when it says that contradictions can be the result of wrong thinking. We must not forget that knowledge is carried out by people who, due to the insufficiency of the relevant facts, the imperfection of technology, experiment, measurement process, etc. can make incorrect generalizations, form concepts, and link them into a system in an unsatisfactory way.

Thus, the assertion of some turkologists that the participial and gerund phrases in the Turkic languages are the same subordinate clauses is erroneous, since the participial and gerund phrases cannot independently act as sentences and do not have the form of a sentence.

Dialectical contradictions are not the result of wrong thinking. They represent the properties of objects and phenomena of the world around us. It is well known that the progressive development of the language is opposed by the tendency to preserve the status quo. There is a clear contradiction here. But this contradiction is by no means the result of erroneous human thinking. It exists objectively in the language.

Contradictions can arise at all levels of the language and in all its spheres. As you know, the main function of language is that language is a means of communication

between people. In the history of a language, there may be cases when the structure of the language and the available means of communication do not quite correspond to its role as a means of communication, and to some extent hinder communication. Then contradictions arise.

The unity of the contradictory sides lies in the fact that they coexist and at the same time there is a struggle, the purpose of which is to bring the available resources of the language into line with the needs of communication. The needs of communication here represent the leading opposite.

The revolutionary power of communication needs does not only arise when language develops. It can arise at any moment in the life of a language, i.e. whenever there is a conflict between the means of expression and the expression itself. The means of expression must be suitable for all occasions of communication.

As a result of the struggle of opposites, the contradiction is removed, but there may be such periods in the language when the language exists, but the contradiction has not yet been overcome. Everything said about contradictions can be easily understood if we analyze the specific language examples given below.

In the modern Azerbaijani language, there are subordinate clauses introduced by the conjunction “ki”. This conjunction can introduce subordinate clauses of various types: attributive and objective clauses, adverbial clauses of time, place, mode of action, purpose, etc.

This feature is inherent in the Turkish language and some other Turkic languages, as well as Persian. The semantic indivisibility of the conjunction “ki” is undoubtedly a communicative shortcoming. It is possible that in the future this communicative shortcoming will be overcome, but at present it has not yet been overcome.

The grammatical alternation in the sphere of the verb, well observed in the Indo-European languages, showed a tendency to disappear in the Germanic languages in connection with the appearance of the so-called dental preterite.

Grammar alternation was more and more eliminated, and many strong verbs passed into weak conjugation. This is understandable. With the unity of functions, there was a strong contrast in the means of expression themselves. However, this contrast has not been completely overcome.

In the development of languages, due to various phonetic transformations, hypertrophy of individual sounds may occur. So, for example, in the modern Chuvash language, the reduced vowels “a” and “ë” are unusually common.

In the Middle Ob dialect of the Khanty language, the stop consonant *yes* is very common; in the Mari and Portuguese languages, there is a completely obvious hypertrophy of the spirant “*ш*”.

G.K. Tsypf established: each language should have a sufficient variety of vowels, consonants and other

phonemic units that are different in nature. No sound can have 100% frequency.

Any phoneme will be superfluous if every word contains it. Each phoneme must have an upper tolerance threshold. If she crosses this threshold, she will weaken. Given this regularity, we can conclude that any hypertrophy of phonemes represents their abnormal state.

This state is not only abnormal, but also contradictory, since any hypertrophy of phonemes significantly reduces the distinctive possibilities of language. However, these contradictions are not overcome in the above languages.

At the same time, in different languages one can observe cases when contradictions are overcome. Most of the contradictions in the language are somehow overcome. It is known that there were quite a lot of past tenses in the Old Russian language, including the aorist, imperfect, perfect and pluperfect. Some of these times had species values.

Over time, when types and their other ways of expression began to develop in the Russian language, the former ways of distinguishing aspectual meanings by using tenses specialized in aspectual terms became superfluous and redundant, which led to the restructuring of existing verb tenses, as a result of which only one past tense in “-л”, developed on the basis of the old perfect.

Each language, in order to be a full-fledged means of communication, must have a sufficient set of distinctive means. The lack of these means in any language already

creates a contradiction, which the language tries to eliminate.

The contradiction between the needs of communication and various means of language in the common Eastern Slavic declension acted as a contradiction between the unity of the purpose of the unit of intracase opposition in the declension system and the multiplicity of its differential features.

In the system of forms, the conflicting sides are the unity of the purpose of the case unit and the plurality of its differential features.

The relationship between these contradictory sides cannot be constant; it contains within itself the source of the need for its transformation. Intracase oppositions have a constant character. It is not the unit itself that is to be eliminated (since it has a constant character, that is, the case as such, but the plurality of its differential features.

The existence of a unit of intracase opposition in the common Eastern Slavic language had the property of necessity, since the case system is preserved, while the plurality of its differential features did not have this property. The existence of a means of assigning one case system makes it necessary to eliminate the plurality of its differential features.

Thus, in the process of the historical development of the language, the problem arose of overcoming the contradiction under consideration between the identity of the purpose of one case and the multiplicity of its

differential features. The loss of sounds or the excessive expansion of the prevalence of any sound can also cause a language crisis.

It is a fairly well-known fact that the loss of differences in vowel length and shortness is often associated with the emergence of opposition between former long and short vowels in quality.

The Common Slavic language inherited vowel phonemes from the Indo-European language, differing in quality, length and brevity. These quantitative differences in vowels have been lost over time.

On the Slavic language soil, they were replaced by qualitative differences in articulation. If qualitative differences did not arise, then the number of distinctive means in the language could be significantly reduced.

Languages that have a small number of vowels compensate for this lack by a large number of consonants, and vice versa. In the languages of the world, there is certain interdependence between the system of vowels and consonants.

If the number of different types of consonants decreases sharply, then this disadvantage is compensated by an increase in the number of types of vowels and diphthongs.

A good example is the Finnish language, in which the scarcity of the consonant system is compensated by the development of the system of vowels and diphthongs.

The Permian languages have significantly fewer vowels than the Baltic-Finnish languages, but the Permian languages outnumber the Baltic-Finnish languages in terms of the number of consonants.

Ancient Indo-European cases and verb forms, burdened with a large number of meanings, were in a certain contradiction with certain laws of the human psyche, the features of the physiological organization of a person. A meaning expressed in a special form is easier to perceive than a conglomeration of meanings.

It is quite natural that sooner or later an explosion of this technically insufficiently perfect system must occur, and it did. The analytical structure of the language, which replaced the synthetic structure that preceded it, is technically more advanced.

Various studies show that the syntax in ancient times did not have the order that distinguishes the syntax of modern highly developed languages. In different languages, there is another tendency – the tendency to express the same or close meanings in one form.

There is a tendency in every language to express different meanings in different forms. This tendency is sometimes referred to as repulsion from homonymy.

One of the main reasons for the formation of polysemy of words is metaphorization. While maintaining the external sound form, the word becomes polysemantic. Compare, for example, the word “nose” – the name of a

part of the human body and the front of the ship, as well as a cape in geographical names.

V.V.Vinogradov considers polysemy as a kind of resolution of the contradiction between the limited resources of the language and the boundless concreteness of experience. The language is forced to carry an innumerable set of meanings under one or another rubric of basic concepts.

Metaphorization saves the language from the exorbitant growth of the vocabulary, contributing in this respect to the general tendency to save language resources. The possibility of combining different meanings within the same sound complex creates the conditionality of the meanings of words by the context.

Only in connected speech can we find out whether the word “wrap” means to cover on all sides, pack (for example, a book in paper), or, turning, close, screw (for example, a tap), or bend, bend, tuck to the side (for example, a sleeve), or, moving, head somewhere to the side (for example, around the corner), or go in passing (for example, to a friend).

From the context, it is quite clear, for example, whether it is a question of a photographic card: “I immediately recognized him by an old card,” or a business card: “He managed to sketch on the card only a few words of an invitation to a friendly dinner,” or a card for a filing cabinet: “Put this book on a card”, etc.

It is difficult to enumerate the ways of resolving various contradictions that may exist in various languages of the world. Examples illustrating the presence of unresolved and overcome contradictions in languages were given only for the sake of clarity. In fact, the emergence of contradictions and their overcoming is a permanent process. Finally, there may be cases when the contradiction is useful for the language as a whole and does not need to be eliminated.

8. THE COMMUNICATIVE ROLE AND MUTUAL INFLUENCE OF DIFFERENT SYSTEM LANGUAGES ON THE WAY OF RAPPROCHEMENT OF DIFFERENT CULTURES

Intercultural Communication

The Etymological Structure of English Vocabulary

Native Words

Borrowings

Loan Words

Different Classifications of Borrowings

International Words

Etymological Doublets

Intercultural Communication

There are a huge number of languages on the globe, and each of them has both some features in common with other languages, and features that we find only in a separate language. Relations between different states, mutual relations of various peoples and their influence on the historical development of languages for many centuries are not the same.

Everyone is well aware of the fact that various changes formed through socio-political events taking place in the political, economic, cultural life of each people and historical events have a huge impact on the development

of the language, on the enrichment of vocabulary and on changes in the internal structure. As a result of international relations between different peoples and, accordingly, their languages, borrowing processes take place.

“The convergence of languages through mutual borrowing is the reason, or at least one of the reasons, for the great similarity of the internal form that we observe in the languages of peoples that make up a relatively close cultural community,” wrote Paul.

Only, as a consequence of interethnic relations, the language borrows lexical, phonetic and morphological features from another language. The vocabulary of any language is enriched through all these borrowed features and developed through the cooperation of countries.

Considering individual languages, one can easily be convinced that similar features are found in languages of different systems.

The processes of mutual influence and borrowing in the languages of the world occur so often that they necessitate a special study. Any borrowing and influence is carried out by people, and it is clear that borrowings and influences characterize one of the important aspects of human activity in the language.

First of all, we would like to show that there is not a single area of language that would not be affected by these processes. They are observed in the field of phonetics, vocabulary and grammatical structure of the language, which can be illustrated by specific examples.

Foreign language influence, undoubtedly, is subject to the field of phonetics. Under the influence of the Iranian languages, the velar /l/ that once existed in them disappeared in the Uzbek and Turkmen languages, resembling the “l” in the Tatar word “al” - “take”. Not without the influence of the Indo-European languages, the posterior palatine /k/, typical for many Turkic languages, disappeared in the Turkish language.

In the Karelian dialects located on the territory of the Russian Federation, there is a transformation of /s/ into /s/ and /ts/ into /s/, which is not the case, for example, in Finnish. It is possible that the presence of /ɬ/ and /ɕ/ in Russian also served as a catalyst that hastened their appearance in Karelian.

The wide spread of the delabialization process in the dialects of northern and eastern Azerbaijan, on the one hand, and in the dialects of the Turkic languages of the North Caucasus, on the other (Karachay-Balkarian, Nogai) could be supported and strengthened by the influence of neighboring Caucasian languages. The vocalism of a number of Caucasian languages does not know the labials /o/ and /v/. Substratum influence can sometimes spread over large territories, capturing several languages at once.

So, for example, the phonetic system of the Bulgarian, Romanian and Albanian languages is characterized by the presence of a reduced vowel, which in Bulgarian is denoted by “ъ”, in Romanian by “a” and in Albanian by “ë”.

It is curious to note that the tendency to turn /a/ into /o/ in the first syllable can be traced simultaneously in the Tatar, Chuvash and Mari languages. In the Mari language /a/ of the first syllable becomes /o/, in Chuvash in different dialects it becomes /o/ or /u/, and in the Tatar language it becomes labialized /a/.

A typical example is also the emergence of cerebral consonants in Indian languages. It is assumed that these cerebral consonants arose under the influence of the Dravidian substrate languages, since such consonants are widespread in modern Dravidian languages and cannot be explained as the result of the historical evolution of the corresponding non-cerebral consonants of the Indo-Iranian or Old Indo-European host language.

Under the influence of the articulatory base of the Russian language in the Selkup language, there is a fluctuation in the pronunciation /q/, which can be replaced by a simple /k/. For the same reason, the bilabial /w/ begins to be replaced by the labiodental /v/.

In the northern dialects of the Azerbaijani language, in particular in the dialects of the Zagatala region, the presence of pharyngealized vowels /aʕ/, /oʕ/, /yʕ/, /ɣʕ/, as

well as guttural /ɟl/, /chl/, /kl/, /tl /, /nl/, which arose under the influence of the Caucasian languages.

One language can perceive from another the general manner of pronunciation, the melody of speech, etc. The Persian manner of pronunciation is quite clearly revealed in the speech of Azerbaijanis in Iran.

Considering pronunciation in Mexican Spanish, González Moreno notes the phrasal intonation, in which melodiousness is noticeable: "When you hear how a Mayan speaks his native language, and compare it with how a Yucatan (юкатанец) speaks Spanish, you are amazed at the similarity of phrasal intonation".

Anyone who has heard the pronunciation of the so-called Finnish Swedes could not help but notice that it is more like the pronunciation of the Finns than the pronunciation of the Swedes living in Sweden.

No less significant are the differences in the pronunciation of Finns living in Finland and Ingrians (ингерманландцев) living in the Leningrad Region and partly in the Karelian Autonomous Soviet Socialist Republic. The pronunciation of the latter is softer and closer to Russian, since a long stay among Russians could not but affect their pronunciation.

If we compare the pronunciation of the Komizyrians (комизырян) living in the basin of the river. Vychegda, with the pronunciation of the Komi-Permyaks, it is impossible not to notice that the pronunciation of the

Komi-Permyaks has almost no specific accent and is more like Russian.

The influence of one language on another sometimes contributes to a decrease in the stability of the root of the word. In the Uralic languages, the root of the word is more stable than in the Indo-European ones. However, in Finnish, due to the presence of the so-called alternation of steps, it becomes less stable.

The influence of the external environment can also lead to noticeable changes in the grammatical structure of languages. In the field of the case system, it can manifest itself in the number of cases, in the composition of the case system, in the features of the meanings of cases, models of their construction, features of their historical development, etc.

The Yakut language differs from other modern Turkic languages by its multi-case nature. It has nine cases: nominative; accusative; dative-directive, or dative-local; private, or partitive; postponement; joint; adverbial; comparative and creative (именительный; винительный; дательно-направительный, или дательно-местный; частный, или партитив; отложительный; совместный; наречный; сравнительный и творительный).

The vast majority of modern Turkic languages usually have six cases: nominative, genitive, dative-directive, accusative, local, original (именительный, родительный, дательно-направительный, винительный, местный, исходный).

The multi-case nature of the Yakut language could be considered the result of the development of this language according to internal laws, if there were no data indicating the presence of external reasons, as a result of which the Yakut system of cases took on a special form, significantly deviating from the general Turkic type.

The fact is that some specific features of the Yakut case system have parallels in the case system of the Evenki and Even languages, which belong to the Tungus-Manchurian group of languages. In the Yakut language there is no special form of gender. case. There is no such case in Even and Evenki surrounding the Yakut language.

It can be assumed that the genitive case in the Yakut language did not have time to develop, since it did not originally exist in the Turkic languages; however, the influence of the Tungus-Manchu languages, apparently, had a delaying effect on the Yakut language.

In the Greek dialects of Asia Minor, two forms of the accusative case are found: the accusative definite and the accusative indefinite. Apparently, the influence of the Turkish language, in which there is also a similar difference, affected here.

As a result of foreign language influence, the semantics of cases can also change. In the Komi language, various local cases are widely used: local, initial and various cases denoting movement towards an object or movement inside an object.

Foreign language influence, apparently, can stop the ongoing process of disintegration of the case system. In all Indo-European languages, there is a process of disintegration of the system of ancient Indo-European cases.

In the history of the Ossetian language and some languages of India, in which, despite the destruction of the old case endings, the formation of a new system of synthetic cases was observed.

It can be said that the complete destruction of the old case system in the Ossetian language was hindered by the influence of the mountainous languages of the Caucasus surrounding it, which have fairly developed case systems.

Some scholars explain the emergence of the postpositive article in Bulgarian as a result of foreign language influence, since the postpositive definite article also exists in Romanian and Albanian.

Foreign language can influence even cause a different arrangement of affixes in a word. In all Turkic languages, possessive suffixes are placed after the plural suffix. numbers. Wed tour. “Turkiye şehir-ler-i” – “Cities of Turkey”.

In Japanese, an adjective in the position of a predicate can take on a verb form, i.e. add indicators of time and inclination. The adjective in the territorially close language of the Nivkhs has the same properties.

The verbal system of the language is also subject to various foreign language influences. Foreign language influence, for example, can transform the system of personal verb endings. So, for example, in the language of the Turkic-speaking people of the Salars living in China, there is no conjugation (спряжение) for persons and numbers.

Here, undoubtedly, the influence of the Chinese language, in which the verb is also devoid of these characteristics, has affected. Chinese also had a similar

influence on Manchu (маньчжурский). There is also no conjugation for persons and numbers in Manchu.

The presence of this phenomenon in other Tungus-Manchu languages suggests that this phenomenon is secondary, arising under the influence of the Chinese language.

G.Wagner notes that the system of categories of the verb in modern English reveals more similarities with the system of verb categories of the insular Celtic languages than with the system of verb categories of Old English.

The syntax is very susceptible to various external influences. The syntax of the ancient Finno-Ugric languages was very similar to the syntax of the Turkic languages. It maintained the typical order of words for agglutinative languages "definition - defined" ("определение – определяемое").

The verb usually occupied the final position in the sentence. The subordinate clauses were very poorly developed, their functions were performed by participial constructions and absolute adverbial phrases. Subordinating unions were poorly developed.

As a result of the influence of various Indo-European languages, the syntax of such Finno-Ugric languages as Hungarian, Finnish, Estonian, Sami, Mordovian and Komi-Zyryan acquired many typological features of Indo-European syntax. Word order became relatively free, and European-type subordinate clauses appeared, introduced by conjunctions and relative pronouns.

In the languages of the Caucasus, the ergative construction of the sentence is widespread. It is difficult to assume that in all languages it arose completely independently. Apparently, there was a partial distribution of it due to the influence of substratum languages (языков-субстратов).

In the linguistic literature, there are cases of borrowing the means of communication of subordinating sentences, as well as composing conjunctions. So, for example, the Mordovian languages use a significant number of unions borrowed from the Russian language.

In the old written monuments of the Azerbaijani language and in the modern Azerbaijani language, the union “ki” - “what, which”, borrowed from the Persian language, is widely used.

The so-called absolute adverbial phrases found in the Udmurt and Mari languages are based on the Tatar model. As a result of the influence of another language, even the order of words in a sentence may change. Under the influence of languages such as Russian and Bulgarian, the word order in the Gagauz language became free.

When describing borrowings from language to language, the search for motivation is essential. Accordingly, borrowings are divided into motivated and unmotivated.

To a certain extent, this reflects the truth. However, with developed bilingualism, which implies the same knowledge of the speaker in two or more languages, the

motivation for borrowing in some cases turns out to be difficult.

Despite the extraordinary variety of borrowings and influences, we come to the conclusion that borrowings can be divided not only into motivated and unmotivated, but also into random and systemic.

Considering systemic borrowings in languages, we distinguish between the following types of motivation: conceptual or language proper, as well as social. What has been said means that we admit a multidimensional motivation for borrowing.

By “**etymology**” of words is understood their origin. As a matter of fact, they are - if we regard them in the light of present-day English. If, however, their origins are looked into, the picture may seem somewhat bewildering. A person who does not know English but knows French (Italian, Latin, Spanish) is certain to recognise a great number of familiar-looking words when skipping through an English book.

It is true that English vocabulary, which is one of the most extensive amongst the world's languages, contains an immense number of words of foreign origin. Explanations for this should be sought in the history of the language which is closely connected with the history of the nation speaking the language.

In order to have a better understanding of the problem, it will be necessary to go through a brief survey of certain historical facts, relating to different epochs.

The first century B.C. Most of the territory now, known to us as Europe is occupied by the Roman Empire. Among the inhabitants of the continent are Germanic tribes, "barbarians" as the arrogant Romans call them.

Theirs is really a rather primitive stage of development, especially if compared with the high civilisation and refinement of Rome. They are primitive cattle-breeders and know almost nothing about land cultivation. Their tribal languages contain only Indo-European and Germanic elements. The latter fact is of some importance for the purposes of our survey.

Now comes an event which brings an important change. After a number of wars between the Germanic tribes and the Romans these two opposing peoples come into peaceful contact. Trade is carried on, and the Germanic people gain knowledge of new and useful things. The first among them are new things to eat.

It has been mentioned that Germanic cattle-breeding was on a primitive scale. Its only products known to the Germanic tribes were meat and milk. 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 borrowing¹ of this period (Lat. *planta*).

Here are some more examples of Latin borrowings of this period: cup (Lat. *cuppa*), kitchen (Lat. *coquina*), mill (Lat. *molina*), port (Lat. *portus*), wine (Lat. *vinum*). 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 fact that all these borrowings occurred is in itself significant. It was certainly important that the Germanic tribal languages gained a considerable number of new words and were thus enriched.

What was even more significant was that all these Latin words were destined to become the earliest group of borrowings in the future English language which was much later built on the basis of the Germanic tribal languages, which brings us to another epoch, much closer to the English language as we know it, both in geographical and chronological terms.

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 Tetons 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 in Modern English: "bald, down, glen, druid, bard, cradle".

Especially numerous among the Celtic borrowings were place names, names of rivers, bills, 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 "wal" (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 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 Old English “bread” which meant “piece” acquired its modern meaning by association with the Scandinavian “brand”.

The Old English “dream” which meant “joy” assimilated the meaning of the Scandinavian “draum” (confer with the German “Traum” – “dream” and the Russian “*дpёма*”).

1066. 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 bi-lingual 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 century 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”.

The same is true of Greek Renaissance borrowings, e.g. “atom, cycle, ethics, aesthete”. Phenomenon, philosophy, method, music, etc. were borrowed into English from Latin and had earlier come into Latin from Greek.

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: “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. We shall return to this question later.

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.

Latin Affixes

Nouns	The suffix -ion	communion, legion, opinion, session, union, etc.
	The suffix -tion	relation, revolution, starvation, temptation, unification, etc.

V e r b	The suffix -ate [eit]	appreciate, create, congratulate, etc.
	The suffix -ute [ju:t]	attribute, contribute, constitute, distribute, etc.
	The remnant suffix –ct	act, conduct, collect, connect, etc.
	The remnant suffix -d(e)	applaud, divide, exclude, include, etc.
	The prefix dis-	disable, distract, disown, disagree, etc.
Adje ctive	The suffix –able	detestable, curable, etc.
	The suffix -ate [it]	accurate, desperate, graduate, etc.
	The suffix –ant	arrogant, constant, important, etc.
	The suffix –ent	absent, convenient, decent, evident, etc.
	The suffix –or	major, minor, junior, senior, etc.
	The suffix –al	cordial, final, fraternal, maternal, etc.
	The suffix –ar	lunar, solar, familiar, etc.

French Affixes

	The suffix -ance	arrogance, endurance, hindrance, etc.
	The suffix -ence	consequence, intelligence, patience, etc.
	The suffix -ment	appointment, development, experiment, etc.
	The suffix - age	courage, marriage, passage, village, etc.
	The suffix -ess	tigress, lioness, actress, adventuress, etc.
Adjectives	The suffix -ous	curious, dangerous, joyous, serious, etc.
Verbs	The prefix en-	enable, endear, enact, enfold, enslave, etc.

Note 1. The tables represent only the most typical and frequent structural elements of Latin and French borrowings.

Note 2. Though all the affixes represented in the tables are Latin or French borrowings, some of the examples

given in the third column are later formations derived from native roots and borrowed affixes (e.g. “eatable, lovable”).

Note 3. By remnant suffixes are meant the ones that are only partially preserved in the structure of the word (e.g. Lat. -ct < Lat. -ctus).

It seems advisable to sum up what has been said in a table.

The Etymological Structure of English Vocabulary

The native element	The borrowed element
I. Indo-European element	I. Celtic (5th — 6th c. A. D.)
II. Germanic element	Latin 1st group: 1st c. B. C. 2nd group: 7th c. A. D. III. 3rd group: the Renaissance period
IV. English	III. Scandinavian (8th — 11th c. A. D.)
V. Proper element	IV. French 1. Norman borrowings: 11th — 13th c. A. D. 2. Parisian borrowings (Renaissance)
VI. (no earlier than 5th c. A. D.)	V. Greek (Renaissance) VI. Italian (Renaissance and later) VII. Spanish (Renaissance and later) VIII. German IX. Indian X. Russian and some other groups

Native Words

Germanic settler tribes (Angles, Saxons, Jutes and Frisians) entered Britain in AD 449 onwards and displaced the original Celtic-speaking inhabitants.

If we can assume that the lexicon reflects the preoccupations of the language users, we would not be surprised that the original Anglo-Saxon lexicon is concerned about basic, down-to-earth matters. The Anglo-Saxons were originally not a settled group; there was a settled civilization, but not very liberate or sophisticated.

Many of the words are still used today. Some are grammatical words (such as: “be, in, that”) while others are lexical words (such as: “sing, live, go”). Anglo-Saxon words are usually short and concrete. Although Anglo-Saxon lexemes form only a relatively small proportion of the modern lexicon, in any passage of English, there is a relatively high density of Anglo-Saxon derived lexemes, and indeed the hundred most frequently used items are almost all Anglo-Saxon (D.Crystal, 1995, p.125).

There are number of items that pertain to down-to-earth, everyday matters. Many of the words that we described as “core” earlier seem to be from Anglo-Saxon. These words are of parts of the body (arm, bone, chest, ear, eye, foot, hand, heart), the natural environment (field, hedge, hill, land, meadow, wood), the domestic life (door, floor, home, house), the calendar (day, month, moon, sun, year), animals (cow, dog, fish, goat, hen, sheep, swine),

This is not to say that the Germanic settlers were without poetry, music and culture; there were also some heroic components to Anglo-Saxon vocabulary.

Borrowings

Borrowing words from other languages is characteristic of English throughout its history. More than two thirds of the English vocabulary are borrowings. Mostly they are words of Romanic origin (Latin, French, Italian, and Spanish).

Borrowed words are different from native ones by their phonetic structure, by their morphological structure and also by their grammatical forms. It is also characteristic of borrowings to be non-motivated semantically.

English history is very rich in different types of contacts with other countries, that is why it is very rich in borrowings. The Roman invasion, the adoption of Christianity, Scandinavian and Norman conquests of the British Isles, the development of British colonialism and trade and cultural relations served to increase immensely the English vocabulary.

The majority of these borrowings is fully assimilated in English in their pronunciation, grammar, spelling and can be hardly distinguished from native words.

English continues to take in foreign words, but now the quantity of borrowings is not as abundant as it was before. All the more so, English now has become a «giving» language; it has become *Lingua franca* of the twentieth century.

Different Classifications of Borrowings

Borrowings can be classified according to different criteria:

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

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

Loan Words

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 German “Meisterstück”, “wonder child” from German “Wunderkind”, “first dancer” from Italian “prima-ballerina”, “collective farm” from Russian “колхоз”, “five-year plan” from Russian “пятилетка”.

The Russian “колхоз” was borrowed twice, by way of translation-loan “collective farm” and by way of direct borrowing “kolkhoz”.

The case is not unique. During the 2nd World War the German word “Blitzkrieg” was also borrowed into English in two different forms: the translation-loan “lightning-war” and the direct borrowings “blitzkrieg” and “blitz”.

Classification of Borrowings According to the Borrowed Aspect

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

Phonetic borrowings are most characteristic in all languages; they are called loan words proper. Words are borrowed with their spelling, pronunciation and meaning. Then they undergo assimilation, each sound in the

borrowed word is substituted by the corresponding sound of the borrowing language.

In some cases the spelling is changed. The structure of the word can also be changed. The position of the stress is very often influenced by the phonetic system of the borrowing language. The paradigm of the word, and sometimes the meaning of the borrowed word are also changed.

Such words as: “labour, travel, table, chair, people” are phonetic borrowings from French; “apparatchik, nomenclature, sputnik” are phonetic borrowings from Russian; “bank, soprano, duet” are phonetic borrowings from Italian, etc.

Translation loans are word-for-word (or morpheme-for-morpheme) translations of some foreign words or expressions.

In such cases the notion is borrowed from a foreign language but it is expressed by native lexical units, “to take the bull by the horns” (Latin), “fair sex” (French), “living space” (German) etc. Some translation loans appeared in English from Latin already in the Old English period, e.g. “Sunday” – “solis dies”.

There are translation loans from the languages of Indians, such as: “pipe of peace”, “pale-faced”, from German “masterpiece, homesickness, superman”.

Semantic borrowings are such units when a new meaning of the unit existing in the language is borrowed.

It can happen when we have two relative languages which have common words with different meanings.

There are semantic borrowings between Scandinavian and English, such as the meaning “to live” for the word “to dwell” which in Old English had the meaning “to wander”. Or else the meaning “дар, подарок” for the word “gift” which in Old English had the meaning “выкуп за жену”, confer in Azerbaijani “süd pulu”.

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

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

Classification of Borrowings According to the Degree of Assimilation

The degree of assimilation of borrowings depends on the following factors:

a) From what group of languages the word was borrowed, if the word belongs to the same group of languages to which the borrowing language belongs it is assimilated easier;

b) In what way the word is borrowed: orally or in the written form, words borrowed orally are assimilated quicker;

c) How often the borrowing is used in the language, the greater the frequency of its usage, the quicker it is assimilated;

d) How long the word lives in the language, the longer it lives, the more assimilated it is.

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

Completely assimilated borrowings are not felt as foreign words in the language, confer the French word "sport" and the native word "start".

Completely assimilated verbs belong to regular verbs, e.g. correct - corrected.

Completely assimilated nouns form their plural by means of s-inflexion, e.g. gate - gates. In completely

assimilated French words the stress has been shifted from the last syllable to the last but one.

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

Partly assimilated borrowings are subdivided into the following groups:

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

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

c) Borrowings non-assimilated phonetically. Here belong words with the initial sounds /v/ and /z/, e.g. “voice, zero”. In native words these voiced consonants are used only in the intervocalic position as allophones of sounds /f/ and /s/ “loss - lose, life – live”.

Some Scandinavian borrowings have consonants and combinations of consonants which were not palatalized, e.g. /sk/ in the words: “sky, skate, ski”, etc. (in native words we have the palatalized sounds denoted by the digraph “sh”, e.g. shirt); sounds /k/ and /g/ before front

vowels are not palatalized e.g. “girl, get, give, kid, kill, kettle”. In native words we have palatalization, e.g. “German, child”.

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

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

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

French borrowings which came into English after 1650 retain their spelling, e.g. consonants “p, t, s” are not pronounced at the end of the word (buffet, coup, debris). Specifically French combination of letters “eau /ou” can be found in the borrowings: beau, chateau, trousseau.

Some of digraphs retain their French pronunciation: “ch” is pronounced as /sh/, e.g. “chic, parachute”, “qu” is pronounced as /k/ e.g. “bouquet”, “ou” is pronounced as /u:/, e.g. “rouge”; some letters retain their French

pronunciation, for instance: “i” is pronounced as /i:/, in the words “chic, machine”; “g” is pronounced as /ʒ/, e.g. “rouge”.

Modern German borrowings also have some peculiarities in their spelling: common nouns are spelled with a capital letter e.g. “Autobahn, Lebensraum”; some vowels and digraphs retain their German pronunciation, e.g. “a” is pronounced as /a:/ “Dictat”, “u” is pronounced as /u:/ “Kuchen”, “au” is pronounced as /au/ “Hausfrau”, “ei” is pronounced as /ai/ “Reich”; some consonants are also pronounced in the German way, e.g. “s” before a vowel is pronounced as /z/ “Sitskrieg”, “v” is pronounced as /f/ “Volkswagen”, “w” is pronounced as /v/ , “ch” is pronounced as /h/ “Kuchen”.

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

Classification of Borrowings According to the Language from Which They Were Borrowed

Celtic Borrowings

Celtic Words. By the 5th - 6th century several of the Germanic tribes (the Angles, the Saxons and Jutes) migrated across the sea 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. Through numerous contacts with the defeated Celts, the conquerors borrowed a number of Celtic words “bald, down, bard, cradle, valley”. Especially many words among the Celtic borrowings were place names, names of rivers, hills, etc.

The names of rivers “Avon, Devon, Thames, Cornwell Exe, Ux” originate from Celtic words meaning “river” and “water”. Later on some Celtic words came through French. For example: “car, career, cloak”, etc.

In the XIII century some Celtic words came from Scotland and Ireland. E.g. “clan” (klan) , “tory” (“Tori” partiyası), plaid, etc. The word “tory” originally meant “robber”, but now it is the name of a political party. The Celtic element in the English vocabulary is quite insignificant.

Greek Borrowings

Greek Words. Many Greek words entered the English language through Latin and French (Renaissance period). Some Greek words entered during the 2nd layer of Latin words (we have already mentioned them).

Some of them entered through French: “fancy, idea, catalogue, chronicle, atmosphere, autograph, catastrophe, climax, comedy, critic”, etc. Many of them came into English during the renaissance.

They mostly refer to science, art and literature, for example: “Geology, Lexicology, Geography, Etymology, Homonym”, etc. Almost all of the lexicological terms and many theatre terms are of Greek origin: “epilogue, comedy, tragedy, drama”, etc.

The morphological features of Greek words are: ch[k] – “school, character, chemistry, chaos”, etc.; ph [f] – “morphology, phonetics, phoneme, morpheme”, etc.; y (in the root) – “style, system, type, rhythm, symbol, synonymy”, etc.

Romanic Borrowings (Latin, French, Italian, Spanish)

Latin Borrowings

Among words of Romanic origin borrowed from Latin during the period when the British Isles were a part of the Roman Empire, there are such words as: street, port, wall etc.

Many Latin and Greek words came into English during the Adoption of Christianity in the 6-th century. At this time the Latin alphabet was borrowed which ousted the Runic alphabet. These borrowings are usually called **classical borrowings**.

Here belong Latin words: alter, cross, dean, and Greek words: church, angel, devil, anthem.

Latin and Greek borrowings appeared in English during the Middle English period due to the Great Revival of Learning. These are mostly scientific words because Latin was the language of science at the time.

These words were not used as frequently as the words of the Old English period, therefore some of them were partly assimilated grammatically, e.g. formula - formulae. Here also belong such words as: memorandum, minimum, maximum, veto, etc.

Classical borrowings continue to appear in Modern English as well. Mostly they are words formed with the help of Latin and Greek morphemes.

There are quite a lot of them in medicine (appendicitis, aspirin), in chemistry (acid, valency, alkali), in technique (engine, antenna, biplane, airdrome), in politics (socialism, militarism), names of sciences (zoology, physics). In philology most of terms are of Greek origin (homonym, archaism, lexicography).

Investigating the history of Latin borrowings and Latin influences on Old English it should be noted that Latin was not the language of a conquered people. It was the language of a higher civilization, a civilization from which the Anglo-Saxons had much to learn.

It began long before the Anglo-Saxons came to England and continued throughout the Old English period.

For several hundred years, while the Germanic tribes who later became the English were still occupying their

continental homes, they had various relations with the Romans through which they acquired a considerable number of Latin words.

Latin Influence of the Zero Period (First Layer)

Latin words began to penetrate into the English vocabulary at an early stage of the English history. They were brought by Anglo-Saxons from the continent and some of them existed in the language of local population of the British Isles because Romans had been there in the I century and left some traces of their civilization (it was mentioned before).

So, these Latin words refer to the objects of trade: "butter, dish, wine, pepper, pear, peach, plum, kitchen, kettle, cook, cheese", etc. Due to Roman invasion Germanic tribes had to come into contact with Romans.

Romans built roads, bridges, military camps. Trade is carried on and the Germanic people gain knowledge of new and useful things. The first among them are new things to eat. It has been mentioned that Germanic cattle-breeding was on a primitive scale. Its only products were meat and milk. It is from the Romans that they learned how to make butter and cheese.

As there are naturally no words for these foodstuffs in their tribal languages, they had to use the Latin words to name them. It is also 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 entered their vocabularies: “cherry, pear, plum, pea, beet, pepper, cup, kitchen, mill, port, wine” and so on.

Romans built some fortresses and camps there. So, such kind of Latin words entered the English vocabulary, for example: “strata (street), wall, campus (camp), castra (castle-Latin origin), colony (Latin - colonia)”, etc.

Latin Influence of the Second Period

The greatest influence of Latin upon Old English was occasioned by the introduction of Christianity into Britain in 597. This date marks the beginning of a systematic attempt on the part of Rome to convert the inhabitants and makes England a Christian country.

This layer was significant for the Christianization of England. These words express religious notions. They came to Britain in the 6th and 7th centuries when the English people were converted to Christianity. English people were heathens at that time.

As Latin was the language of Christianity many religious terms entered the English vocabulary. They are: “monk, priest, angel, anthem, candle, canon, clerk, hymn, minister, dean, abbot, pope, apostle, bishop, circle, martyr, mass, master(magister), noon, offer, organ, palm, paper, rule, shrift”, etc.

Among the Latin words there are many Greek words “minister, dean, anthem, devil, church”, etc. It was natural

that educational terms were also Latin borrowings, for the first schools in England were church schools, and the first teachers were priests and monks.

So the word “school” is a Latin borrowing (Lat. “schola” of Greek origin), and so are such words as “scholar” and “magister”. Some words of general meaning were also borrowed at that time. E.g. “plant, chalk, spade, lion, tiger”, etc.

The Third Layer of Latin Borrowings

This layer of Latin borrowings includes words which came into English due to two historical events: the Norman Conquest and the epoch of Renaissance (XV – XVI centuries). The Renaissance was the epoch of geographical discoveries of the development of literature and art. That’s why these borrowed words are connected with science, literature and art.

They were borrowed from books, not through personal intercourse, as it was the case with the words of the first and second layers. The words of the third layer are often called scientific or bookish, or learned words.

Many of them have retained their Latin aspects. For example: “minimum, maximum, genius, datum, antenna, memorandum”, etc. Latin words have the following features:

1) All the verbs of the English language ending in “-ate” and “-ute” are of Latin origin, for example: “to

exaggerate, to narrate, to persecute, to execute, to translate”, etc.;

2) All the adjectives ending in “-ior” are of Latin origin, for example: “superior, senior, junior”, etc.;

3) Some of the English nouns have two adjectives: a) Latin; b) Anglo-Saxon.

A n g l o – S a x o n L a t i n

Noun	Adjective	Adjective
Sun	Sunny	Solar
Moon	Moony	Lunar
Father	Fatherly	Paternal
Mother	Motherly	Maternal
Brother	Brotherly	Fraternal

There are some nouns which have only Latin adjectives:

English Nouns	English Adjectives	Latin Adjectives
Eye	-----	Ocular
Mind	-----	Mental
Tooth	-----	Dental

Some of Latin shortened words are used in the written language. For example: e.g. (exempli gratia) – for example; etc. (et cetera) – and the rest; i.e. (id est) – that is;

a.m. (ante meridiem) – before noon; p.m. (post meridiem) – after noon; id (idem) – the same; P.S. (post script) - after what had been written; A.D. (anno domini) – in the year of the Lord; B.A. (Baccalaureus Artium) – Bachelor of Arts; B.L. (Baccalaureus Legum) – Bachelor of Law and others.

Together with the words of the third layer some Latin affixes (prefixes and suffixes) were borrowed. For example: 1) inter- – international; 2) super- (over) – superhuman; 3) -ist – socialist, capitalist; 4) -ism – socialism, capitalism.

The main morphological features of Latin words are:

1) Many Latin words are polysyllabic, for example: “examination, commencement”;

2) Very often they have prefixes ending in consonants, for example: “adventure, abnormal, correspondence”;

3) Double consonants are very often met in these words, for example: “communicate, collaborate, narrate”. There are some Latin Sayings and Quotations, too.

French Borrowings

There was the influence of French on the English spelling. The largest group of borrowings is French borrowings. Most of them came into English during the Norman Conquest.

French influenced not only the vocabulary of English but also its spelling, because documents were written by

French scribes as the local population was mainly illiterate, and the ruling class was French.

Runic letters remaining in English after the Latin alphabet was borrowed were substituted by Latin letters and combinations of letters, e.g. “v” was introduced for the voiced consonant /v/ instead of “f” in the intervocal position “lufian – love”, the digraph “ch” was introduced to denote the sound /ch/ instead of the letter “c” / chest/ before front vowels where it had been palatalized, the digraph “sh” was introduced instead of the combination “sc” to denote the sound /sh/ “ship”, the digraph “th” was introduced instead of the Runic letters “0” and “ts” “this, thing”, the letter “y” was introduced instead of the Runic letter “3” to denote the sound /j/ /yet/, the digraph “qu” substituted the combination “cw” to denote the combination of sounds /kw/ “queen”, the digraph “ou” was introduced to denote the sound /u:/ “house”. The sound /u:/ was later on diphthongized and is pronounced /au/ in native words and fully assimilated borrowings.

As it was difficult for French scribes to copy English texts they substituted the letter “u” before “v, m, n” and the digraph “th” by the letter “o” to escape the combination of many vertical lines “sunu - son”, “luvu - love”.

Borrowing of French words. There are the following semantic groups of French borrowings:

a) Words relating to government: administer, empire, state, government;

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

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

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

e) Words relating to jewelry: topaz, emerald, ruby, pearl;

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

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

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

b) Words relating to military affairs: corps, echelon, fuselage, manœuvre;

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

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

Italian Borrowings

Cultural and trade relations between Italy and England brought many Italian words into English. The earliest Italian borrowing came into English in the 14-th century, it

was the word “bank” from the Italian “banko - bench”. Italian money-lenders and money-changers sat in the streets on benches.

When they suffered losses they turned over their benches, it was called “banco rotta” from which the English word «bankrupt» originated. In the 17-th century some geological terms were borrowed: volcano, granite, bronze, lava.

At the same time some political terms were borrowed: manifesto, bulletin.

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

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

Spanish Borrowings

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

- a) Trade terms: cargo, embargo;
- b) Names of dances and musical instruments: tango, rumba, habanera, guitar;
- c) Names of vegetables and fruit: tomato, potato, tobacco, cocoa, banana, ananas, apricot etc.

Germanic borrowings (Scandinavian, German, Holland)

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

Scandinavian Borrowings

By the end of the Old English period English underwent a strong influence of Scandinavian due to the Scandinavian conquest of the British Isles.

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

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

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

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

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

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

German Borrowings

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

In the period of the Second World War the following words were borrowed: Volkssturm, Luftwaffe, SS-man, Bundeswehr, Gestapo, gas chamber and many others.

After the Second World War the following words were borrowed: Berufsverbot, Volkswagen.

Holland Borrowings

Holland and England have constant interrelations for many centuries and more than 2000 Holland borrowings were borrowed into English.

Most of them are nautical terms and were mainly borrowed in the 14-th century, such as: freight, skipper, pump, keel, dock, reef, deck, leak and many others.

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

Russian Borrowings

There were constant contacts between England and Russia and they borrowed words from one language into the other.

Among early Russian borrowings there are mainly words connected with trade relations, such as: ruble, kopeck, pood, sterlet, vodka, sable, and also words relating to nature, such as: taiga, tundra, steppe.

There is also a large group of Russian borrowings which came into English through Rushian literature of the

19-th century, such as: “Narodnik, moujik, дума, земство, volost, ukase”, etc, and also words which were formed in Russian with Latin roots, such as: “nihilist, intelligenza, Decembrist”.

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

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

Other Borrowings

As a result of empire and trade contacts, the lexicon of English continued to acquire terms from other languages including the following:

American, for example: “raccoon, coyote, prairie, wigwam”;

Australian, for example: “wallaby, kangaroo, boomerang”;

Arabic, for example: “saffron, sequin, tamarind, alchemy, zenith”;

Persian, for example: “naphtha, jasmine, chess, lilac”;

Japanese, for example: “samurai, kimono”;

Other Asian regions, for example: “avatar, yoga, stupa, karma, curry, bangle, chop, catamaran, mandarin, ketchup, kowtow”.

For users of English in England, America, the rest of Europe, etc., these settle around periphery, not as learned words but as “exotica”.

International Words

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, primadonna”.

It is quite natural that political terms frequently occur in the international group of borrowings: “politics, policy, revolution, progress, democracy, communism, anti-militarism”.

20th c. scientific and technological advances brought a great number of new international words: “atomic, antibiotic, radio, television, sputnik”. The latter is a Russian borrowing, and it became an international word

(meaning a man-made satellite) in 1961, immediately after the first space flight by Yuri Gagarin.

The English language also contributed a considerable number of international words to world languages. Among them the sports terms occupy a prominent position: “football, volley-ball, baseball, hockey, cricket, rugby, tennis, golf”, etc.

Fruits and foodstuffs imported from exotic countries often transport their names too and, being simultaneously imported to many countries, become international: “coffee, cocoa, chocolate, coca-cola, banana, mango, avocado, grapefruit”.

It is important to note that international words are mainly borrowings. The outward similarity of such words as the English “son”, the German “Sohn” and the Russian “сын” should not lead one to the quite false conclusion that they are international words.

They represent the Indo-European group of the native element in each respective language and are cognates, i.e. words of the same etymological root, and not borrowings.

Etymological Doublets

Sometimes a word is borrowed twice from the same language. As the result, we have two different words with different spellings and meanings but historically they come back to one and the same word. Such words are

called etymological doublets. In English there are some groups of them:

Latino-French doublets. Latin English from Latin English from French; *uncia* inch ounce; *moneta* mint money; *camera* camera chamber; Franco-French doublets; doublets borrowed from different dialects of French.

Norman Paris: canal channel; captain chieftain; catch chaise; Scandinavian-English doublets; Scandinavian English; skirt shirt; scabby shabby.

There are also etymological doublets which were borrowed from the same language during different historical periods, such as French doublets: *gentil* - *любезный, благородный*, and etymological doublets are: “gentle - *yumşaq, nəzakətli*” and “genteel – *alicənab*”. From the French word *gallant* etymological doublets are: “gallant – *mərd*” and “ga’llant – *qalant, diqqətçil*”.

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

The Superlative degree (Latin “supremus”) in English “supreme” with the meaning “outstanding, prominent”. So “superior” and “supreme” are etymological doublets.

9. TRANSLATION AS A MEANS OF INTERCULTURAL COMMUNICATION

The Notion of “Translation”

Forms (Oral, Written) of Translation

Types of Translation

The Theory of Translation

Transposition

The Methods of Transformation

The Notion of “Translation”, its Forms, Types

As it is known, translation is a kind of moral, cultural and spiritual wealth and activity of human. It goes back down to ancient history. It played always a significant role in the cultural history of some nations and the world culture on the whole.

In our days translation activity obtained unprecedented scope thanks to the increased international contacts. That offers ground to some foreign authors writing about the translation to call our century “the age of translation.”

True is the fact that translation attracted attention of writers and scholars since the old times and were evolved principal considerations which were all shaped in the normative translation concept.

Nowadays this interest has been increased with a new force and there appeared necessity to systematize and

generalize scientifically the result of the experiences accumulated in this sphere.

The most difficult type of translation - simultaneous interpreting (синхронный перевод) is one of the most difficult types of interpreting, in which the interpreter translates into the target language simultaneously, simultaneously with listening to speech in the source language, in contrast to consecutive interpreting, when the interpreter speaks in pauses in speech in the source language.

From the point of view of functional and communicative orientation, it is customary to distinguish three types of translation: artistic, socio-political (general) and special.

There are other classifications of translation: artistic and special, artistic and informative, artistic and non-fiction, etc. There are other classifications of translation: artistic and special, artistic and informative, artistic and non-fiction, etc.

Types of translation: stylistic text processing (literary text processing), authorized translation and co-authorship (only when translating fiction and journalistic texts), selective translation, summary translation.

In modern philology a new theoretical field of science began to develop as a special discipline about the translation named as "theory of translation" and "science of translation".

Along with the names mentioned above there were created specific terms in English for more exact indication of this field of philological science, “*translatology*”. The occurrence of these terms and notions testifies to the fact that the sphere of questions has gained status of definite sphere of science is just the translation itself.

During our investigation about how the translation may be implemented in social life, we come to the following conclusions: 1. from one language into another non-kindred languages closely related; 2. from one literary language into its dialect or vice-versa; 3. from the ancient form of language into the present state of the same language.

Naturally, the role of language in translation is just the same which it has always performed “the most important means of human communication”.

In translation we have always had two texts. The first is the original text which is created irrespective of the other, the second text is created on the basis of the first with the help of certain operations-interlinguistic transformations.

The first text is called the text of the original, the second – the text of translation. The language in which the original text is written is called the source language (SL), the language into which the translation is done is called the target language (TL).

When we speak about the transnational processes and especially the transformation of the phraseological units

from English into Russian and Azerbaijani or vice-versa, we must touch upon the lexico-phraseological problems of translation.

We know that every language differs not only by its own grammatical structure, but also by its semantic structure. By the semantic structure of the language we mean the field of meaningful units, i.e. words, word combinations, set-phrases to which certain meanings are referred in the dictionaries. Depending on different circumstances each language has its own development, so it is with semantic aspect of all languages.

The semantic structure of the language has a direct reference to translation, for the plane of content as the basis of equivalency depends mostly on the semantic structure of the separately taken words. The thing is that not in all cases we find dictionary correspondences for all the words.

There are cases that a word of the SL corresponds to a word of the TL in one meaning, but does not correspond in other meanings. For example the Russian word “жертва” or the Azerbaijani word “şəhid” corresponds to the English word “victim” in the meaning of “человек, пострадавший или погибший от чего-либо”, or “həyatını fəda edən”, but in the meaning of “приносимое в дар божеству предметы или существа или добровольный отказ от чего-либо”, or in Azerbaijani “Allah yolunda qurban kəsmək və ya bir şeydən könüllü imtina etmək” it corresponds to the English “sacrifice”.

The choice of equivalents for each word becomes more difficult when we begin to deal with polysemantic words, that is one graphical sign corresponds to several referents or meanings. The solution of this problem is connected with context and situation.

By context we mean the language environment in which the given language unit is used. By the language environment we mean all the words, grammatical constructions and forms that are related to the given word.

Word is not the only language unit that is used in certain language environment. The same can be said about all the language units as well. Contexts may be narrow (microcontext) and broad (macrocontext).

By the narrow context we mean the context of a sentence, i.e. the language units that form the environment of the given word within the boundaries of the sentence. By the broad context we mean the language environment which is beyond the boundaries of the sentence, it is textual context, i.e. the sum of language units that surround the given unit beyond the boundaries of the sentence. It is impossible to define the exact boundaries of the broad context; it may consist of a group of sentences, a paragraph, a chapter or a whole story or novel.

The narrow context in its turn may be divided into syntactic and lexical. By syntactic context we understand the syntactic construction in which the given word, word combination or clause is used. By lexical context we mean

the sum of concrete lexical units, words and set-phrases that surround the given language unit.

As we had already said, the context is of a great importance in the solution of the problem of polysemy in translation as it is the context that creates favorable conditions for the translator to choose only one meaning out of a lot of meanings of a polysemantic word for the given word.

Sometimes the semantic context alone is enough to solve the problem of polysemy and determine the choice of an equivalent. For example, the English verb "to burn" may be translated into Russian as "гореть и жечь" and into Azerbaijani as "yanmaq və yandırmaq".

The choice of one of these meanings depends completely on the syntactic context. In an intransitive construction it is translated as "yanmaq – гореть", but in a transitive construction as "od qoymaq – жечь". Compare: "the candle burns" – "свеча горит – şam yanır", but "he burned the papers" – "он сжёг бумаги – o kağızları yandırdı".

The same can be said about the word "to sink – batmaq – тонуть" (intransitive), "to drive – getmək – ехать" (intransitive), "to sink – batırmaq – топить" (transitive), "to drive – sürmək, idarə etmək – водить" (transitive).

But very often the choice of an equivalent is determined with due regard to the lexical context of the given unit, its monosemy is defined within the boundaries of a certain lexical environment. For example, the English

verb “to look” in combination with the adjective “angry” means “baxış – взгляд”, with the adjective “European” – “görünüş – вид”.

For instance: The town has a European look. The English word “way” in combination with the words “to the town” means “yol – дорога”, but in combination with the words “of doing it” – “metod və ya üsul – способ или метод”.

It is necessary to mention that in all these examples we speak of conveying of only referential meanings of the language unit. But if we speak of conveying of pragmatic meanings, then the decisive role in the choice of equivalents belongs namely to the broad context. It does not refer to stylistic characteristics, register and emotional color of the text, but also to the communicative segmentation of the sentence considerably which is mostly determined by the factors of the broad text.

We must remember once more that the object of translation is not the separately taken language unit, but the whole text. Therefore, the role of the broad context in the process of translation is great.

The vocabulary of any language is so large and heterogeneous that not any translator, not even the native speaker can know all the words and distinguishes all their meanings. A vague knowledge of the text, the deep meaning hidden under the surface structure obliges the translator to be in constant contact with dictionaries,

because they do translators inestimate service in understanding the text more clearly.

The right choice of the word for a complete transformation of the meaning of the word in the text is one of the complicated objectives in the translation process. The difficulty of this task is conditioned by the complex nature of the word and its versatile and semantic value.

The word as a lexical unit in English, Azerbaijani and Russian languages don't always coincide. Too often one word in the Azerbaijani or Russian may correspond a composite word or a whole word combination of English. For example: "yelləncək – карусель – merry-go-round" or may happen vice-versa. Another example: "to stare – gözüni zilləmək – пристально смотреть".

As it's generally known the word expresses the notion of a substance or the phenomenon of the reality, the whole complex of forms and meaning. There are a logical meaning, an emotional meaning and the named meaning.

Very often even English monosemantic word doesn't coincide with the usage of the Russian or Azerbaijani words and as the result it's translated into Russian or Azerbaijani by different words. For example: "a young child – körpə uşaq – маленький ребёнок; a young man – gənc – молодой человек; a young criminal – təcrübəsiz cinayətkar – неопытный преступник; the night was young – şər qarışmışdır – ночь ещё только наступила."

We may illustrate another example from the English vocabulary the word “stale”. For example: “stale bread – köhnəlmiş çörək, stale beer – turşumuş pivə, stale news – köhnə xəbər, stale water – iylənmiş su”.

In searching for the necessary word translator applies usually synonymic role in the native language. For example: She was very brave about it. – O bu barədə çox cəsarətli idi. Here we can collect the following synonymic words: “cəsarətli – отважный, mərd – мужественный, güclü – сильный, cəsur – храбрый”. The first two meanings of this word don’t evidently fit the present case.

Therefore, every translator is up to select and enlarges number of synonyms. The meaning of the word “brave” is likely corresponds to: “Qadın bu işin öhdəsindən mərdliklə gəldi. – Она очень мужественно перенесла это.”

While choosing the word out of synonymic role, it’s necessary to take into account not only the shades of the meaning, but also degree of intensity of meaning. The translator should always apply to the context to uncover the meaning of the word and suggest adequate translation in the process.

As we have very few absolute synonyms in the language that raise special objectives for a translator. Apart from that the synonyms are not always interchangeable: they are sometimes quite non-suitable.

As we mentioned above the synonyms differ by their shade of meaning, degree of intensity, emotion coloring

and affiliation to various layers of the dictionary. The English language is extremely rich in synonyms and as we know synonyms are used for strengthening the utterance and avoid any repetition.

Though identical in some cases the grammatical phenomena of any languages connected and conditioned by the laws of its development differ mostly from those of other languages which evoke certain difficulties in the process of translation both in the fields of morphology and syntax.

The Theory of Translation

Translation theory considers translation within the broad framework of interlingual communication and studies all its aspects and determining factors, such as linguistic factors themselves, and those external to the language and directly or indirectly influencing the choice of linguistic units.

It is clear that the aim of translation is not to give a precise reproduction of the grammatical forms of the original. The aim is to convey the sense of original where the planes of expression of the Source Language (SL) and the Target Language (TL) do not formally coincide at all.

Translation theory and seeks to find out how the transition from the original to the translation text occurs, what patterns underlie the actions of the translator.

Grammatical forms play an important role when they fulfill a certain stylistic function.

Brevity, parallel arrangement and others directly or indirectly influence the sense or aesthetic aspect of the original, then the translator is obliged to seek for analogical means in the TL in order to achieve adequacy.

Disparity between the structure of the source and target languages require grammatical and very often lexical transformations. The disparity in the grammatical structures of the English, Azerbaijani and Russian languages may be complete or partial.

Complete non-coincidence is observed when a certain grammatical category of one language is absent in the other, for example, gerund is a category inherent to English, but there are also cases when a category is present in both languages, but they do not fully coincide in content or another example, the category of number which is present in both of them, but the use of singular and plural do not always coincide. For example: "To prevent a thermonuclear war should be the supreme duty of every person of goodwill. – Nüvə müharibəsinin qarşısını almaq hər bir xeyirxah insanların müqəddəs vəzifəsi olmalıdır. – Не допускать развязывания термоядерной войны – первейшая обязанность всех людей доброй воли."

In the following example we have plural in English and Azerbaijani, but singular in Russian: "Attentions of the demonstrators against racialism later turned to South

Africa House where most of the ground floor windows were smashed. – Sonra rasizmə qarşı çıxış edən nümayiş iştirakçılarının diqqəti Cənubi Afrika nümayəndəliyinin aşağı mərtəbəsinin bütün pəncərələri sınımış binasına çevrildi. – Затем участники демонстрации против расизма обратили своё внимание на здание представительства Южной Африки, у которого почти все окна нижнего этажа были разбиты.”

Sometimes a grammatical category of English is broader than that of Russian and Azerbaijani. For example, the Past Indefinite Tense form of English is broader than the Past Tenses in Russian and Azerbaijani. It may correspond to the past tenses of all Russian or Azerbaijani verbs of all aspects and voices, therefore is conveyed into Russian in different ways:

1) “The marchers got within ten yards of their object, and then the police *pushed* them back, cutting the demonstration into two”.

2) “As the mounted policemen *pushed*, there was a crush against the opposite side of the road and a plate glass window was broken”.

The verb “to push” is encountered in both of these two sentences, but in both cases the Past Indefinite is translated differently:

1) “Демонстранты почти подошли к своей цели, оставалось каких-либо десять ярдов, но полиция оттеснила их, разделив на две части. – Nümayiş iştirakçıları nəzərdə tutulan yerə on yard qalmış

çatmışdırlar ki, polis nümayəndələri onları sıxışdırıb iki hissəyə böldülər.”

2) “Когда конная полиция начала теснить демонстрантов, из-за образования у противоположного тротуара давки было разбито зеркальное окно. – Süvari polis nümayişçiləri sıxışdırarkən üzbəüz səkidə basa-bas olduğundan güzgülü pəncərə sındı”.

One reveals those cases of partial correspondence when the given grammatical categories exist in both languages, but they correspond not in all their forms, for instance, let's take the English participle. There is no perfect form of participle in Russian and Azerbaijani and no past participle of intransitive verbs in English.

Thus, all the enumerated (the absence of corresponding forms, partial correspondence, difference in the character and others) call forth the necessity of grammatical transformations which are the following: transposition, replacement, addition and omission.

Transposition

Transposition (rearrangement, transfer) is a translation technique consisting of “replacing a word of one class with another without changing the meaning” (Vinay and Darbelnet, 1995, p.132); translation technique, which consists in the fact that the closest correspondence of a

language unit is used not instead of an equivalent, but in another place in the given text.

Transposition arises as a result of difference in the structures of sentences in the SL and the TL. Example: A general plan was operated by West German reactionaries to rehabilitate Nazi Criminals. – Qərbi Almaniyada əks qüvvələr tərəfindən faşist canilərinə geniş miqyaslı haqq qazandırma planı həyata keçirilirdi. – В Западной Германии реакционерами проводился в жизнь широкий план реабилитации фашистских преступников.

Here transposition is also connected with the use of indefinite article with the subject. But it is very often caused by the subject, especially if it is expressed by a large group of words or a whole sentence. Example: "A big wave of workers – skilled and unskilled, men and women, manual and non-manual for higher wages and equal pay, for shorter hours and a greater participation in shaping the environment at work has been unleashed in Britain. – İngiltərədə bütün qruplardan olan peşəkar və qeyri-peşəkar fəhlələrin, kişilərin və qadınların fiziki və əqli işlə məşğul olan işçilərin əmək haqqının yüksəldilməsi, əmək haqqının bərabər ödənilməsi, iş saatının azaldılması və eləcə də iş şəraitinin yaxşılaşdırılması uğrunda güclü çıxış dalğaları başladı. – В Англии поднялась мощная волна выступлений всех групп рабочих – квалифицированных и неквалифицированных, мужчин и женщин, работников физического и умственного труда,

требующих повышения заработной платы и равной оплаты труда, сокращения рабочего дня и большего участия в деле улучшения условий работы.”

Pure transposition is rarely met which is also evident from the example above. It is usually followed by other types of transformation namely by replacement of parts of speech, by addition of words and lexical replacement. For example: *“It was a common criticism of Faulkner, particularly in Britain, that he was a writer of unreal nightmares. – Фолкнера обычно критиковали, особенно в Англии, за то, что он описывал нереальные кошмары. – Folkneri ona görə tənqid edirdilər ki, o, İngiltərədə olmayanları təsvir edirdi.”*

Besides the restructuring of the sentence, the translation required the replacement of the type of the subject and parts of speech: *“it was a common criticism – обычно критиковали; that he was a writer – что он описывал”*.

Replacement of the parts of speech is caused by different reasons: by difference in the type of subjects, by difference of corresponding part of speech with desired lexical meaning, requirements of combinability and difference in the usage of words.

The above given example is a good illustration of it. Replacement of the type of subject here is conditioned by the requirements of combinability. And it must also be noted that the volume of meaning of the word “writer” as

well as usage is broader than that of Russian “писатель” – and Azerbaijani “yazıçı”.

As we have already said replacement of parts of speech is also caused by pure lexical reasons for example, by the absence of the corresponding meaning for a word in Russian and Azerbaijani. For instance: “In a display of loathsome servility the Foreign Secretary backed the US denials of the bombings of North Vietnam, speaking in parliament of December 19.”

“The English-Russian Dictionary” edited by V.K.Muller gives the following meanings for “display” as a noun: 1) “развѣртывание перед глазами, выставлять, показывать (товары и т.п.), проявлять (храбрость и т.п.)”; 2) “выставка, выставление себя на показ, хвастовство”. But none of these meanings correspond the meaning of “display” in this context. In order to convey its meaning more exactly and adequately the translator is obliged to appeal to the meaning of the verb “display”.

Prepositional group in a display cannot be conveyed into Russian or Azerbaijani by a corresponding prepositional group, therefore, the translator appeals to grammatical and lexical transformation at the same time. “Выступая в парламенте 19 декабря, министр иностранных дел проявил отвратительное низкопоклонство перед Америкой, поддержав утверждение, что бомбардировки Северного Вьетнама не имели места. – Dekabr ayının 19-da Xarici İşlər Naziri parlamentdə çıxış edərkən Amerika qarşısında xoşa

gəlməyən ehtiramla Vyetnamın bombardmana məruz qalmadığı fikrini təsdiqlədi.”

As we see from the given example, addition and omission are always followed by other types of transformations.

The Methods of Transformation

Lexical transformations are a deviation in translation from dictionary correspondences, which consists of replacing individual lexical units of the source language with lexical units of the target language that are not their equivalents.

Types of lexical transformations are the following:

1) Generalization. The essence of this technique is that the expression in the target language is given a broader meaning. For example: A young man of 6 feet and 2 inches — Молодой человек высокого роста

2) Specification. Unlike generalization, when using this technique, the expression in the target language is given a narrower meaning. For example: *An excellent meal was served at 7* — В 7 часов подали потрясающий ужин.

3) Semantic development. This technique consists of replacing dictionary correspondence during translation with a contextual one that is lexically related to it. For example: *To give the horse his head* — Отпустить поводья.

4) Antonymic translation. When using this technique, the expression of the source language is replaced with the

opposite one. At the same time, the entire structure of the sentence changes to preserve the overall meaning. For example: *He did not die till 1987* — *Он прожил до 1987 года.*

5) Holistic transformation. When using this type of transformation, a complete rethinking of the entire sentence occurs. For example: *Help yourself!* — *Успокойтесь!*

It is also necessary in translation as the omitted words often turn to be needless in Russian and perceived pleonasms. For example: “The storm was terrible while it lasted. – Tufan dəhşətli idi. – Буря была ужасная.” The subordinate clause “пока она продолжалась – *davam etdiyi müddətdə*” is quite needless and therefore omitted in Russian and Azerbaijani translation.

It must be noted that in the process of transformation there are such methods as replacement of subordination by coordination and vice versa, breaking and joining up of sentences in translation.

10. THE BRIEF HISTORY OF GLOBAL ENGLISH THE PHENOMENA GLOBALIZATION

**The Phenomena Globalization
When American English Began
to Diverge from British English?
English is a Language of Science**

The Phenomena Globalization

Up to now a process that is called **globalization** was realized in the various stages by different people, even certain men. Globalization is a social process “characterized by the existence of global economic, political, cultural, linguistic and environmental interconnections and flows that make the many of the currently existing borders and boundaries irrelevant” (Steger, M.B., 2009, p.180).

Globalization is not as recent phenomenon as economists have generally led us to believe, although it has undoubtedly operated in faster and more complex ways since the late 1980-s.

Languages are the very lifeline of globalization: without global language, there would be no globalization and vice versa, without globalization, there would be no world language. But one can give a fundamental question: Why is or was there a need to develop a global language?

The idea of having English as a national language developed only gradually even within Britain, arising at first as the country emerged from hundreds of years of French domination. Its position was only really secured in the Renaissance period, when French and Latin were completely replaced by English as a language of learning, law, literature and commercial activity.

Even when English expanded into Celtic-speaking areas of Britain, this was not done with any nationalistic fervour, or indeed with any specific legal programme. But gradually, with the rise of Standard English, the nation came to associate one particular way of speaking with the identity of the nation.

However, the philosophy of one nation united under one language is a European notion that developed primarily in Germany in the XIX-th century. From this point on, national languages were considered a potent symbol of national unity and identity and were exploited in the development of national cultures and government.

It is no accident that this desire for unity came at a time when Europe was particularly unstable, in the run-up to World War I, and far from unified either politically, culturally or linguistically.

The role of the standard national language was to act as a unifying force within countries, but the problem of communication between nations still remained. Latin had functioned as an international lingua franca for centuries,

but as with English, the use of Latin created advantages and disadvantages.

While on the one hand it did allow people of different nationalities to communicate, it was nevertheless the exclusive privilege of the rich and the learned, and thus it was also a tool for elitism, serving to lend power and prestige to those who spoke it, and to subjugate and alienate those who could not.

Already in the XVII-th century there were calls for a replacement language for Latin, and this was the first time that the possibility of inventing an artificial language was suggested. Once French began to serve as a *lingua franca* in the XVIII-th century, the need for another auxiliary language was less keenly felt. But French never did achieve full global status.

During industrial expansion and the beginning of international markets in the XIX-th century, and especially in the period of great tension before World War I, a number of artificial languages were proposed as auxiliary languages, with wonderfully utopian names, such as: “Volapük” – “world language”, “Novial, Ekselsioro, Mondlingvo and Europeo”. The most famous of them, Esperanto, developed by the Pole Ludwig Zamenhof at the turn of the century, caught on with significant numbers of adherents around the world, and is still learned, spoken and used at international meetings today.

However, neither it nor any other artificial language became the international auxiliary language that many

had dreamed of. This is because a number of important factors of language use are not covered by artificial languages.

They are often no easier to learn than a natural language, such as English or French, and they would need to be equal to the full range of communicative functions that a natural language covers, from greetings card messages to high poetry to weather forecasts. They would need to develop a standard form that everyone could agree on and identify with, and to be capable of change.

Most importantly, they should not show bias towards any particular language or region of the world and almost all are Eurocentric. In the end, utopian attempts to develop a global language by planning, with all the goodwill that this must entail, seem doomed to failure.

The accession of English to its global position was anything but a planned development, although proponents of theories of cultural imperialism might not entirely agree with such a statement.

Through the history language and culture were always the most reliable bridges connecting and bringing the people close. Culture is such a priceless and exclusive power that sometimes when one country was invading another one and keeping in slavery, she was obeying the local culture of the invaded country and became its volunteer captive not even feeling it.

Language is a mirror. One can watch a nation's, country's history, investigate the cultural past of these

lands and nations, also come to conclusions and evaluate the cultural level of the society through it.

There are some structural considerations about the accession of English to its global position. Umberto Eco said that apart from by historical contingency, English expanded because it is rich in monosyllables, capable of absorbing foreign words and flexible in forming neologisms (Eco, U., 1995, p.331). Baugh and Cable also discuss the structural characteristics that supposedly made English the “right” language for global expansion (Baugh, A.C. & Cable T., 1993, p.9-13).

Firstly, they stress its cosmopolitan vocabulary. They point out that as a Germanic language it has affinity with the other Germanic languages structurally, but that more than half of its vocabulary is Latin-derived. This means that it has much in common with the Romance languages, increasing its universal appeal.

Moreover, English has in the course of its history been receptive to loans from a wide variety of the world’s languages, from Hebrew to Malay and Irish to Chinese. This cosmopolitan lexicon is, they feel, a direct asset to a language bidding for global status.

Next they discuss the relative inflectional simplicity of English in comparison with other languages and suggest that this makes it easier to learn than the “complicated agreements” of a language such as German. Finally, they mention explicitly the fact that English has natural, not

grammatical gender, which makes it more accessible to learners than, say, the Romance languages.

But even Baugh and Cable suggest that English also has “liabilities” in its linguistic system. The first that they mention is the need to express oneself idiomatically. And secondly they mention the “chaotic” (by which they mean “unphonetic”) character of English spelling.

Other commentators have gone further than Eco and Baugh and Cable, suggesting that there is something about the structure and beauty of English that makes it better suited than any other language for the role of a global language. But no descriptive linguist could really agree with any of this.

It is well-known that British colonialism clearly set the stage as the first phase of the expansion of English. The necessarily brief sketches of the development of English in various parts of the world illustrate how English-medium instruction was a major tool both in reinforcing British colonial power on the one hand, and spreading the language on the other.

This role of language as the passport to knowledge was extremely important in the second phase of the development of English as a global language.

Britain was at the forefront of the Industrial Revolution, as steam-engines, bridge building and large-scale manufacturing and production machinery were just some of the major technological advancements being pioneered there. Countries which needed this new

industrial knowledge could access it most directly via the medium of English, and this again strengthened the position of the language internationally.

The development of technology in the age of steam often quite literally went side by side with the spread of English: when railway tracks were laid, telegraph cables were laid along with them. Since English was the language in which the telegraph system was developed, English became the international language of all telegraph operators. This early use in international communications clearly paved the way for the use of English in radio and telecommunications at a later stage.

In Britain after World War II most large British industrial companies still employed French translators, reflecting the position of French in international trade, finance and industry. In the fifty-odd years since the war the role of French has declined dramatically, and with it the hiring of multi-lingual secretaries. Those companies, however, that deal through and with Europe still frequently employ multilingual workers, particularly in French and German.

It is the reality that English is a linguistic system, that is as complex and as simple as any other. There are features of English that are harder or easier to learn for some speakers and not for others. But there is nothing inherent in the language that equips it uniquely for the role of a global language. The fact is that English could not have spread without the social, economic, technological

and political developments of the English-speaking world of the past two centuries.

The global language system is very much interconnected, linked by multilingual persons who hold the various linguistic groups together. The hierarchical pattern of these connections closely corresponds to other dimensions of the world system, such as the global economy and the worldwide constellation of states.

As global communication expands throughout the world, so does the need for a global language - a language that is recognized and understood by people everywhere. In many parts of the world that language has been established. It is English.

Professor emeritus Klaus Rohde wrote: "What centuries of British colonialism and decades of Esperanto couldn't do, a few years of free trade, MTV, the internet has. English dominates international business, politics, and culture more than any other language in human history".

For this world to be truly global there must be some commonality or ease of communication. "If trade and tourism around the world are going to operate and a global economy function and a global culture flourish, a widely shared, reasonably accessible language is requisite". And also "A global economic and political structure needs a common tongue" (Rohde Klaus, 2011).

The phenomena globalization and the need for an efficient way of communication around the world is a fact

which does not depend on our wanting or not, believing or not – it is a fact. The domain of English is, today a basic need for any professional in any major area.

The internationalization of manpower made nations adopt English as the official language of the world, as said before and the learning of the language opens doors for personal, professional and cultural development.

Nowadays we often hear about global English. “Global English” in a sociolinguistic context refers almost literally to the use of English as a global language as it is spoken internationally and is very popular throughout the world. Everyone has their own reasons for the rise of English as the global language. However, there are some common traits between them.

Here are just a few samples of what people are saying that experts attribute the worldwide spread of English to British colonialism and American culture, rather than to the inherent qualities of the language... English is dominating the globe today because, when the sun finally set on the British Empire at the end of World War II, the United States emerged as a global superpower and cultural giant, leading the way in medical research, technological innovation, motion pictures and rock ‘n’ roll.

In the XVII-XVIII-th centuries, English was the language of the leading colonial nation – Britain. In the XVIII-XIX-th centuries it was the language of the leader of the industrial revolution also Britain.

In the late XIX-XX-th centuries it was the language of the leading economic power – the United States. Experts say the simultaneous rise of the US as a military and technological superpower and the receding of the British Empire gave many in the world both the desire and option to choose American English.

As one can see, there are many reasons associated with the rise of English as a global language. Most people agree that it has something to do with the emergence of the United States as a world superpower. The USA has worked hard to reach the level of achievement and cultural clout that it has today, but in no way wishes to wipe out all other world cultures.

The important thing to remember is that a language becomes an international language for one chief reason: the political power of its people – especially their military power. It is estimated that the number of native English speakers is 300 million to 450 million.

More than one billion people are believed to speak some form of English. Although the numbers vary, it is widely accepted that hundreds of millions of people around the world speak English, whether as a native, second or a foreign language. English, in some form, has become the native or unofficial language of a majority of the countries around the world today. In twenty to thirty countries around the world English is merging with native languages to create hybrid Englishes.

For the complete analysis of the English language's development it must be mentioned that America and American English have played a large part in the emergence of English as a world language. American English is not a monolithic language when it is examined within America.

To the outside world, it is more monolithic – representative of American culture in the broadest definition of the word. It has been reported in numerous histories of the English language that from very early on commentators remarked on the uniformity of American English in contrast to British English. Somewhat perplexingly, however, commentators also remark on the emerging varieties of American English.

The development of English in the United States is not, of course, synonymous with the development of “language” in the United States, since there were already indigenous Native American languages when the European settlers first arrived. Indeed, the native peoples of America spoke approximately one thousand different languages or dialects, representing language families and groupings as diverse as Na-Dene, Eskimo-Aleut, Algonkian, Iroquoian, Salishan, Penutian, Uto-Aztecan, Yuman, Coahuil, Siouan and Gulf.

The history of the Native Americans has been well documented. It is known that they were slaughtered, dispossessed and displaced by the white settlers, often taken as slaves, and in some cases, whole tribes were

eradicated. While today Native Americans can be found across the country in many cities and states, just under half of them live on reservation lands.

As far as their languages are concerned, the number of Native Americans still speaking them has been decimated, particularly as a result of the XVIII-th and XIX-th century expansion of European settlers.

Only about two hundred different native languages survive, of which Navajo is the healthiest, though still with significantly fewer than 100,000 speakers. In many regions of the world such a small number of speakers would be signalling a critical stage in the life of a language, even the probability of eventual language death.

Some of the language families or groupings, such as Penutian and Salishan, are now represented by fewer than 1500 speakers and needless to say, many are featured in the UNESCO Red Book on Endangered Languages.

The language that the British brought with them to America, beginning with the first settlement in Jamestown, Virginia, in 1607, is Early Modern English, and is largely the English of South-East England. Its subsequent development in America is affected by a number of factors, which are summarized as follows: the source of the original British dialect; maintenance of contact with the “home” country; patterns of settlement; influences of languages other than English caused either by immigration from other countries or by contact with

speakers of other languages within America; social and geographical mobility.

Simplifying for the sake of clarity, we might say that settlement of America occurred in three very broad stages.

Firstly, the original thirteen colonies were established on the Eastern Seaboard, moving into the mountainous regions of the East, such as the Appalachian and Allegheny Mountains, only rarely as far as the Mississippi.

Secondly, settlers pushed into the deep south: west and south-west of Georgia, and then northwards into the Ohio Valley and the Midwest; and finally movement was possible into the Southwest and the West in general, including the Pacific Northwest.

A major reason why settlement occurred in stages was the sheer size and geographical complexity of the country: sections could only be opened up as ways were found to negotiate mountain ranges, navigate rivers, and cross deserts and snow-filled valleys. For instance, the opening up of the Erie Canal was instrumental in the populating of the Midwest, while the coming of the transcontinental railroad helped considerably in the opening up of the Far West, as well as in improving communications and mobility generally across America.

The settlement of the original thirteen colonies was important for dialectologists, who can say with some certainty from which areas in Britain and in mainland Europe these colonies were settled, and what the

relationship was between these colonies and with Britain, at least until American independence in 1776.

The original colonies extend from Maine in the North as far south as Georgia, and have traditionally been divided into New England, the Middle Atlantic States and the South Atlantic States. Although Britain had been the greatest political, economic and industrial power in the world in the XVIII-th and XIX-th century, by the end of the XIX-th and in the early XX-th century the United States had emerged out of its splendid isolation as an economic and, ultimately, political superpower.

During this time, the countries of the world began to come together in international organizations: the League of Nations after World War I, the United Nations and side organizations, such as UNESCO and UNICEF after World War II. And as they came together, they needed to be able to communicate; several languages were chosen as the official languages of the League of Nations and later the UN.

However, it is extremely expensive to run this kind of multi-lingual operation: the translation and printing costs alone are prohibitive. It is not surprising, then, that a number of countries with languages of little international status, often meaning “having small numbers of speakers”, have decided to use English in their international interactions.

Of course, at least one important factor differentiates the UN from the earlier League: the League’s

headquarters were in Europe, while the UN's ended up in New York. The world's focus thereby shifted to the United States for yet another reason.

The influence of the United States, exerted by the combined weight of economic and political factors, is finally, enhanced by the sheer size of its population: the United States has 70% of all the native speakers of English in the world, excluding creoles. It is necessary to mention that the computer revolution that took over the world in the period after World War II and particularly in the 1980-s and 1990-s was spearheaded by American technology and American know-how.

Consequently, the language of computers is English. There are economic and technical reasons why this is so. While some countries have developed versions of the most popular software such as Word with instructions in their own languages, this is a very expensive undertaking and can only be done when it is economically viable – that is, when enough software will be sold to make it worthwhile.

These days it is, of course, not just technically feasible, but relatively easy to develop programming based on other languages, were the computer revolution beginning now, for example, developing outside of the United States, it might be a very different “virtual” world, at least in a linguistic sense. But English has been so firmly entrenched as the computer lingua franca that it is likely to continue in this role.

Another case in point is the airline industry. In the early decades of commercial flight, American aircraft production proved to be dominant throughout much of the world. Practically all of the technology connected to this industry was English-based, and most of it American.

The most visible symbol of this phenomenon is the universal use of English in all communications between aircraft and control towers today: and more often than not it takes place between non-English speakers, at both ends.

This is also true of other areas, such as international shipping, and indeed so important is the use of English for such professions that applied linguists have developed programmes in English for Special Purposes.

When American English Began to Diverge from British English?

The actual issue is the question: "How, why and when American English began to diverge from British English?" From the very beginning of the settlement of America by English speakers, the two varieties of the language necessarily began to diverge from each other. It is remarkable how quickly British travellers to America begin to comment on the differences between the varieties of English they encounter in the two countries.

This divergence came about for a number of reasons, including:

- 1) The physical separation of America from Britain;

2) The different physical conditions encountered by the settlers;

3) Contact with non-native speakers of English, both Native American and immigrant;

4) Developing political differences between the two countries and the growing American sense of national identity.

There is no doubt today that in comparison with British English, American English is remarkably uniform. And there is likewise also no doubt that the various regions of American English have dialect features that clearly set them off from each other. So, just how is it that this seeming paradox has existed since the beginning of American English and can it be the case that diversity and uniformity coexist in this way?

Until the turn of the century the vast majority of immigrants to America were of northern European and particularly British origin. In the years before World War I eastern and south-eastern Europe became the primary sources of immigration to America. Since World War II South America has provided the greatest number of immigrants.

The dialects that developed in America are generally much more homogeneous than they are in Britain. This is partly because of the high degree of physical, geographical and social mobility possible during the settlement process, and partly because of the social mobility that contrasts

with generations of relatively static class structure in Britain.

It must be noticed that there are still a large number of documented regional dialects in the United States. Three major dialect studies have attempted to delimit the dialect boundaries of the United States.

These are the traditional dialect studies that were part of the “Linguistic Atlas of the United States”, Carver’s (1987) discussion of lexical variation, based on the research of the “Dictionary of American Regional English”, and Labov’s (1989) studies of phonological variation in the United States leading to TELSUR, the still on-going telephone survey of American dialects.

It was generally believed that there were three main dialects: Yankee (Northern), Midland (the Midland area subdivided into a North Midland and a South Midland) and Southern. This division in the dialects was based largely on lexical differences amongst the different regions. For example: “pail” (Northern, North Midland); “bucket” (Southern Midland); “faucet” (Northern); “spicket, spigot, hydrant” (Southern, Midland).

In spite of the realities of the use of English on a global scale, wherever English has gained societal status and has been in use alongside other, indigenous, languages, that variety of English has taken on features specific to those regions. Such features can be phonological or morphological, but most often they are lexical. In other words, the English of a given region can contain a lexical

component that refers specifically to indigenous phenomena or realia.

On top of this, in a multilingual country such as India, where access to English is not equal for all citizens, a variety of types of English develop in English - “knowers” from Pidgin English or broken English on the one hand to educated or Standard South Asian English (Kachru, B.B., 1985, p.356).

Since English is so widely spoken many people believe that it is vital necessity to learn it as a second language. World’s population made the right decision as it is spoken in a wide geographical area. It is a reality that English is the language of trade. It is true that English has been introduced in the field of business during a long period of time.

In addition, English is a language which is used in modern music, television, radio, films and internet. A great amount of world’s population watches Hollywood’s movies. This expansion also led to the increase in popularity of the English language.

Moreover, English has enabled a common communication means between people of different backgrounds. For instance, a German has not need to learn Indian in order to communicate with someone from India if both of them speak English. Hence, English has helped to diminish certain cultural barriers between nations; however there are cultural differences between countries and peoples.

The history of a nation may influence to their willingness to learn or speak another language that their own. Some people consider that riding the crest of globalization and technology, English dominates the world as no language ever has, and some linguists are now saying it may never be dethroned as the king of languages.

Others see pitfalls, but the factors they cite only underscore the grip English has on the world: cataclysms like nuclear war or climate change or the eventual perfection of a translation machine that would make a common language unnecessary. Some insist that linguistic evolution will continue to take its course over the centuries and that English could eventually die as a common language as Latin did, or Phoenician or Sanskrit or Sogdian before it.

“If you stay in the mind-set of the XV-th century Europe, the future of Latin is extremely bright”, said Nicholas Ostler, the author of a language history called “Empires of the World” who is writing a history of Latin. “If you stay in the mind-set of the XX-th century world, the future of English is extremely bright” (Ostler, N., 2006).

That skepticism seems to be a minority view. Experts on the English language like David Crystal, author of “English as a Global Language”, say the world has changed so drastically that history is no longer a guide. “This is the first time we actually have a language spoken

genuinely globally by every country in the world", he said.

"There are no precedents to help us see what will happen". John McWhorter, a linguist at the Manhattan Institute, a research group in New York, and the author of a history of language called "The Power of Babel", was more unequivocal. "English is dominant in a way that no language has ever been before", he said. "It is vastly unclear to me what actual mechanism could uproot English given conditions as they are" (Crystal, D., 2007).

As a new millennium begins, scholars say that about one-fourth of the world's population can communicate to some degree in English. It is the common language in almost every endeavor, from science to air traffic control to the global jihad, where it is apparently, where it is apparently the means of communication between speakers of Arabic and other languages.

It has consolidated its dominance as the language of the Internet, where 80% of the world's electronically stored information is in English, according to David Graddol, a linguist and researcher (Graddol, D., 2000).

There may be more native speakers of Chinese, Spanish or Hindi, but it is English they speak when they talk across cultures, and English they teach their children to help them become citizens of an increasingly intertwined world. At telephone call centers around the world, the emblem of a globalized workplace, the language spoken is, naturally, English. On the radio, pop

music carries the sounds of English to almost every corner of the earth. They say that English has become the second language of everybody.

English has invaded the workplace along with the global economy. Some Swedish companies, for example, use English within the workplace, even though they are in Sweden, because so much of their business is done, through the Internet and other communications, with the outside world.

As English continues to spread, the linguists say, it is fragmenting, as Latin did, into a family of dialects – and perhaps eventually fully fledged languages – known as Englishes.

New vernaculars have emerged in such places as Singapore, Nigeria and the Caribbean, although widespread literacy and mass communication may be slowing the natural process of diversification.

The pidgin of Papua New Guinea already has its own literature and translations of Shakespeare. One enterprising scholar has translated “Don Quixote” into Spanglish, the hybrid of English and Spanish that is spoken along the borders of Mexico and the United States.

But unlike Latin and other former common languages, most scholars say English seems to be too widespread and too deeply entrenched to die out. Instead, it is likely to survive in some simplified international form – sometimes called Globish or World Standard Spoken English – side by side with its offspring.

As a simplified form of global English emerges, the diverging forms spoken in Britain and America could become no more than local dialects – two more Englishes alongside the Singlish spoken in Singapore or the Taglish spoken in the Philippines. A native speaker of English might need to become bilingual in his own language to converse with other speakers of global English.

“We may well be approaching a critical moment in human linguistic history”, Crystal wrote. “It is possible that a global language will emerge only once”. After that, Crystal said, “it would be very hard to dislodge. The last quarter of the XX-th century will be seen as a critical time in the emergence of this global language.

English and globalization have spread hand in hand through the world. Having a global language has assisted globalization, and globalization has consolidated the global language. That process started with the dominance of two successive English-speaking empires, British and American, and continues today with the new virtual empire of the Internet.

Although Chinese and other languages are rapidly increasing their share of Internet traffic, English is likely to remain the common language, experts say. Estonian has an amazing Web presence. But when Estonians speak on the Internet with people outside their small country, they will continue to use English.

In a phenomenon never seen before, Crystal said, English is spoken in some form by three times as many

non-native speakers as native speakers. By the most common estimates, 400 million people speak English as a first language, another 300 million to 500 million as a fluent second language, and perhaps 750 million as the foreign languages.

The largest English-speaking nation in the world, the United States, has only about 20% of the world's English speakers. In Asia alone, an estimated 350 million people speak English, about the same as the combined English-speaking populations of Britain, the United States and Canada.

English is a Language of Science

Up to now **English** is global as it **is a language of science**. Science is a process what we do to find out about natural world. It is total of Physics, Chemistry, Biology, Geology, and Astronomy and so on. Science makes use of Mathematics, it makes observations and experiments. Science produces accurate facts, scientific laws and theories. Science also refers to the large amount of knowledge that has been found using this process.

Scientific research uses different scientific methods, hypotheses based on ideas or earlier knowledge, and then those hypotheses are tested by experiments. Science makes models of nature, models of our universe. People who study and research a science are called scientists. Scientists all over the world use English as a language of

communication as they have to exchange their cognizance, knowledge, information and proficiency in this or that sphere.

English is the only language used in international air traffic control and is virtually the only language of a whole range of other activities from scientific research to pop music. It doesn't depend of one's will, i.e. whether someone likes it or not, today the English language is the global language.

There are numerous arguments for and against English as a global language. On one hand, having a global language aids in communication and in pooling information as, for example, in the scientific community. For many people, then, the spread of English seems a positive thing, symbolizing employment, education, modernity, and technology.

On the other hand, it leaves out those who, for one reason or another, are not fluent in the global language. It can also lead to a cultural hegemony of the populations speaking the global language as a first language. But to plenty of others it seems ominous. They hold it responsible for grinding down or homogenizing their identities and interests. It tends to equalize values and desires, without doing the same for opportunities.

Today the Universities around the world are testing more and more early, the knowledge of English language in its exams. Not only the student need the

acknowledgement of the language, also the professional, in all areas, private and state, need this knowledge.

The reality shows that or you have the domain of the language or your chances will be fewer. With the advent of the internet, the knowledge of the English language is fundamental for the one in search of a more efficient research through the www. – World Wide Web. Internet also tends to be, in the future, one of the most powerful technological instruments, which will send information in a more efficient way, in a faster way.

English is the most well-known language around the world. Even in China people are talking more and more in English. If one travels and uses the language, trip will certainly be much more pleasant.

So far, so unsurprising, you might say, but globalization may well have a kind of revenge effect. There's a distinct chance that it will actually undermine the position of the very native speaker who, by virtue of having a mastery of this obviously valuable language, thinks he or she is in a strong position. It is so because one of the intriguing consequences of globalization is that English's center of gravity is moving.

Its future is going to be defined not in America or Britain, but by the new economies of places like Bratislava, Tbilisi or Bangalore. They say that language has always been a companion to the Empire. But English became formally global in the end of the 90-s with the

implementation introduction of the internet. The recognition of the global position of English came true.

One of the ideas of those who defend the anti-globalization is, for example, the agriculture protectionism, arguing that there should be given priority to the feeding of one nation's population through its own soil and land, and not through exportations or importation.

For that food safety sustainability can only exist when a country is capable of satisfying a significant part of its own feeding needs. For the exempt observers there is no "food insecurity" in the world. Since Malthus the agriculture production has grown fast, even faster than the growth of individuals. The same can be said about Language Imperialism with the comprehensive view that English was, and still is a global phenomenon.

David Graddol in the book "The Future of English? A Guide to Forecasting the Popularity of the English Language in the 21-st century" exams English and emphasizes the unpredictability in the language. He says: "The current global wave of English may lose momentum" (Graddol, D., 2000) and new languages can emerge in the next century.

So, from different views it can be said that English is here for historical reasons and may be not here tomorrow for the same reasons. No anti-globalization fundamentalisms can change this fact and the fact that if it was not English, it would be another language.

It must be mentioned that there is a consensus that the world which emerged during the 1990-s is characterized by the globalization and the regionalism in which the known notion of nation-state had its role changed. The phenomenon “globalization” had already shown to be irreversible because of a world immersed in a democratic opening in different regions, the crash of political and commercial barriers and the new structure of the transnational financier system.

Parallel to the “globalization” phenomenon there was also a regionalism increase. Countries regrouping in certain regions around commercial cooperation mainly, Europe can be the most explicit example, but also MERCOSUL and ASEAN are other examples. In an interconnected world regional events do influence on world events.

This new century starts in a more complex sphere that the globe has never seen before. That is why there is a need to analyze and connect the system through its subsystems: politically, socially, legally, culturally, militarily, and the connection has to be done in a language that all can understand.

Every year hundreds of presidents, state employees, businessmen, bankers, intellectuals and journalists from dozens of countries meet in Davos, Switzerland for the World Economic Forum. Almost all, as has observed Samuel P. Huntington, with college degrees in all imaginable areas: social, exact, business, law. They

regroup every year to debate and decide on the direction the world must take, they control virtually all international institutions, many of the governments and they mainly use the English language to advocate, arrogate, derogate and delegate decisions that will influence every human being in the planet (Huntington S.P., 2003).

It is pretty clear that the XXI-st century started with the English language in its center as the main if not unique language of communication in international area. Even when we talk in regionalism the English language will be used to externalize the conclusions and regulations of those regional countries or parties.

The most important, may be not the most known, international meeting held in Davos, every year also has its externalization through media done mainly in English, not to say the negotiations itself that do happen in the English language as well.

Due to globalization and a different form of imperialism held on this 21-th century English cannot be seen simply as an international language wrapped in imperialism and the standardization of the world. It is a border language which people appropriates to act in life socially making the language work locally and globally.

People have adopted the English language to communicate among non-hegemonic groups and itself. It can be understood today that Global English is a decentralized language and its uses and creations are

more global than native country speaking, which makes possible to contemplate other endings, even for the globalization or for another globalization.

Considering the different natures of the spoken English around the world, the contradictions, conflicts and struggles of this diverse language, it is possible to imagine that the language has no owner any more. The owners of the language are those who make use of it, reinventing its identity and recreating the world. The power of the English language surrounds us.

The words we need today are to recreate the future or imagine alternative futures, can be given by this global language. And it does not prevent us from reflecting about English in a contemporary world, in a theorization between world margins and local story in which nearby happenings reflect on global areas as to regionalism to globalization, and global events affect close events and people as the World Economic Forum in Davos, Switzerland does each year happen and affect us.

11. FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

The Classification of the Functional Styles

The Belles-Lettres Style

The Language Style of Poetry

Prosodic Functions and Prosodic Forms

Stylistic Peculiarities of Poetry

The Language Style of Emotive Prose

The Language Style of Drama

The Classification of the Functional Styles

In the English literary standard we distinguish the following major functional styles (hence FS):

1. The language of belles-lettres.
2. The language of publicist literature.
3. The language of newspapers.
4. The language of scientific prose.
5. The language of official documents.

As has already been mentioned, functional styles are the product of the development of the written variety of language. This does not mean, however, that the spoken communications lack individuality and have no distinct styles of their own.

Folklore, for example, is undoubtedly a functional style inasmuch as it has a definite aim in communicating its

facts and ideas, and is therefore characterized by a deliberately chosen language means.

Here we shall confine our attention to the study of the functional styles bred within the literary written standard. Those types of literature which began life purely as speech, were passed on by word of mouth, subsequently perpetuated in writing, are left to the care of specialists in folklore).

Each FS may be characterized by a number of distinctive features, leading or subordinate, constant or changing, obligatory or optional. Most of the FSs, however, are perceived as independent wholes due to a peculiar combination and interrelation of features common to all (especially when taking into account syntactical arrangement) with the leading ones of each FS.

Each FS is subdivided into a number of sub styles. These represent varieties of the abstract invariant. Each variety has basic features common to all the varieties of the given FS and peculiar features typical of this variety alone. Still a sub style can, in some cases, deviate so far from the invariant that in its extreme it may even break away.

We clearly perceive the following sub styles of the five FSs given above.

The belles-lettres FS has the following sub styles:

- a) The language style of **poetry**;
- b) The language style of **emotive prose**;
- c) The language style of **drama**.

The publicist FS comprises the following sub styles:

- a) The language style of **oratory**;
- b) The language style of **essays**;
- c) The language style of feature **articles** in newspapers and journals.

The newspaper FS falls into:

- a) The language style of **brief news items and communiques**;
- b) The language style of **newspaper headings**;
- c) The language style of **notices and advertisements**.

The scientific prose FS also has three divisions:

- a) The language style of **humanitarian sciences**;
- b) The language style of **“exact” sciences**;
- c) The language style of popular **scientific prose**.

The official document FS can be divided into four varieties:

- a) The language style of **diplomatic documents**;
- b) The language style of **business documents**;
- c) The language style of **legal documents**;
- d) The language style of **military documents**.

The classification presented here is by no means arbitrary. It is the result of long and minute observations of factual material in which not only peculiarities of language usage were taken into account but also extra-linguistic data, in particular the purport of the communication. However, we admit that this classification is not proof against criticism. Other schemes

may possibly be elaborated and highlighted by different approaches to the problem of functional styles.

The classification of FSs is not a simple matter and any discussion of it is bound to reflect more than one angle of vision. Thus, for example, some stylisticians consider that newspaper articles (including feature articles) should be classed under the functional style of newspaper language, not under the language of publicist literature. Others insist on including the language of every-day-life discourse into the system of the functional styles.

R.A. Budagov singles out only two main functional styles: the language of science and that of emotive literature (Budagov, R.A., 1967; Riset, E., 1959).

It is inevitable, of course that any classification should lead to some kind of simplification of the facts classified, because items are considered in isolation. Moreover, sub styles assume, as it were, the aspect of closed systems.

But no classification, useful though it may be from the theoretical point of view, should be allowed to blind us as to the conventionality of classification in general. When analyzing concrete texts, we discover that the boundaries between them sometimes become less and less discernible.

Thus, for instance, the signs of difference are sometimes almost imperceptible between poetry and emotive prose; between newspaper FS and publicistic FS; between a popular scientific article and a scientific treatise; between an essay and a scientific article. But the extremes

are apparent from the ways language units are used both structurally and semantically.

Language serves a variety of needs and these needs have given birth to the principles on which our classification is based and which in their turn presuppose the choice and combination of language means.

We presume that the reader has noticed the insistent use of the expression “language style” or “style of language” in the above classification. This is done in order to emphasize the idea that in this work the word “style” is applied purely to linguistic data.

The classification given above to our mind adequately represents the facts of the Modern Standard English language.

The Belles-Lettres Style

- a) The language style of poetry;
- b) The language style of emotive prose;
- c) The language style of drama.

The Language Style of Poetry

Stylistic Peculiarities of Poetry are the following:

- 1) Rhythm and its characteristic features: a) metre and its types; b) number of feet; c) the stanza; number of verse lines;
- 2) Rhyme: a) types of rhyme; b) the functions of rhyme.

Prosody is a theory of poetry – the systematic study of versification, metrical structure, the rhythmic and intonation aspect of language.

The word “prosody” is derived from Greek, which means the “rhythm, stress, and intonation of speech”. Prosody may reflect the emotional state of a speaker; whether an utterance is a statement, a question, or a command; whether the speaker is being ironic or sarcastic; emphasis, contrast and focus; and other elements of language which may not be encoded by grammar.

Poetry can be analyzed as to its form and its content. Ideally, the two should reflect and reinforce each other in expressing the message of the poem. Form is seen in *rhythm, metre, number of feet, number of lines, and rhyme*.

Now analyse rhythm and its characteristic features. The flow of speech presents an alteration of stressed and unstressed elements. Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The pattern of interchange of strong and weak segments is called rhythm (Skrebnev, Y.M., 2003).

Rhythm is a flow, procedure, characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features. (Webster’s New World Dictionary).

Rhythm is primarily a periodicity, which requires specification as to its type.

Rhythm reveals itself most conspicuously in music, dance and verse. In language it necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low, and other contrasting segments of speech.

It is flexible and sometimes an effort is required to perceive it. If rises and falls occur periodically at equal intervals, the text is classified as poetry. On the other hand, if there is no regularity, no stable recurrence of stressed and unstressed segments, the text is an example of prose.

Block's opinion of rhythm: "The poet is not one who writes verses, but the barer of rhythm". As we know, verse has its origin in song, so the musical element has assumed a new form of existence – rhythm.

Rhythm has meaning – it intensifies and specifies emotions. It contributes to the general sense.

The most obvious rhythmical patterns in prose are based on the use of certain SDs: enumeration, repetition, parallel constructions and chiasmus. As the emotion becomes tenser, the rhythmical beat shows itself more evidently, for example:

"...there passed the thought confused and difficulty grasped that he had only heard her use it..." (S. Maugham, "The Painted Veil").

/ – | / – | / – | / – | // | / – | // | / – | / – | / – | /,

Where / represents an unstressed syllable, – a stressed one, | means a pause.

Almost any piece of prose, though in essence arhythmical, can be made rhythmical by isolating words or sequences of words and making pauses between each.

Now discuss metre and its types. The smallest recurrent segment of the line, consisting of one stressed syllable and one or two unstressed ones is called foot. The structure of the foot determines the metre, i.e. the type of poetic rhythm of the line.

In classical verse rhythm is perceived at the background of the metre. Rhythm in verse as a SD is defined as a combination of the ideal metrical scheme and the variations of it, which are governed by the standard.

Metre is any form of periodicity in verse, its kind determined by the character and number of constituent syllables (V.M. Zirmunskiy). In accented verse rhythm manifests itself in the number of stresses in a line, and in prose by the alternation of similar syntactical patterns. The metre is a strict regularity, consistency and unchangeability.

English has stressed and unstressed syllables. English is considered a stress-timed language. In poetry, stressed and unstressed syllables are often put together in specific patterns. In poetry these patterns are called meter, which means “measure”.

The meters you find in poetry are the same ones we use in everyday speech. The main difference is that in speech these patterns tend to occur spontaneously and without any special order: in poetry they are usually carefully chosen and arranged.

Particular attention should be paid to the types of metres. There are five possible combinations of stressed and unstressed syllables – two disyllabic varieties of feet and three trisyllabic ones. Disyllabic metres are called trochee and iambus (ямб); trisyllabic are dactyl, amphihrach and anapest.

Disyllabic metres: Trochee (Greek “trochaïos” – “running” – “трохеический, хореический” стих). The foot consists of two syllables: the first is stressed. Disyllabic words with the first syllable stressed demonstrate the trochaic metre, for example: “duty, evening, honey, trochee”, etc.

Iambus (Greek “iambos” – a pre-Hellenic word). Two syllables, where the first is something “unexpected” to startle the reader, or to achieve some special effect unstressed. For example: “mistake, prepare, enjoy, behind”, etc.

Trisyllabic metres: Dactyl (Greek “daktylos” – “finger” with one long, two short joints). The stress is upon the first syllable. The stress is upon the first syllable, the subsequent two are unstressed. For example: “wonderful, beautiful, certainly, dignity”, etc.

Amphibrach. The stress falls on the second (medial) syllable of the foot, the first and the last are unstressed. For example: “returning, continue, pretending”, etc.

Anapest (Greek “ana” – “back” + “paiein” – “to strike”, i.e. “a reversed dactyl”. The third last syllable is stressed, for example: “understand, disagree, interfere”, etc.

There are still other meters, but these are mostly from Greek and Latin poetry, for example, “spondaic” – spondee, Greek “sponde” – “solemn libation”, which was accompanied by a solemn melody and consists of two consecutive long, stressed syllables; and pyrrhic (from a word for an ancient Greek was dance”; this is a metrical foot having two short or unstressed syllables) and they are not applicable to English poetry.

Often the same rhythm will not be used throughout a whole poem, or even a whole line; there may be an extra beat here, one omitted there; or the meter may simply change. Poets often seem to establish a regular pattern, but then put in.

Number of feet is one way to determine the length of a poetic line.

Each group of symbols containing just one long, stressed syllable / is called a foot, and counting the number of feet is one way of determining the length of a line of poetry. The metrical characteristics of a verse line depend on the number of feet in it. Here are the literary terms for each line length as regards number of feet, e.g. trochaic lines:

Monometer one foot /-;
Dimeter two feet /-/-;
Trimeter three feet /-/-/-;
Tetrameter four feet /-/-/-/-;
Pentameter five feet /-/-/-/-/-;
Hexameter; six feet /-/-/-/-/-/-;
Heptameter seven feet /-/-/-/-/-/-/-.

The number rarely exceeds eight. In some English poetry the metre is irregular. Feet may also be hypometric (incomplete), as /-/-/ or hypermetric (with superfluous syllables), as /-/-/-. For example:

...And the dawn comes up like thunder

On the road to Mandalay. (R. Kipling).

--/---/-|--/---/ Anapestic dimeter hypermetric in the second foot.

If not only the number of feet in a line is irregular, but also the quality is varied, we can call it free verse.

The Stanza (misra - строфа). Number of verse lines. Two or more verse lines make a stanza (also called a strophe). It is the largest unit in verse. It is a verse segment composed of a number of lines having a definite measure and rhyming system which is repeated throughout the poem.

The number of lines may be a clue that a poem belongs to a special verse form, for example, a sonnet, a limerick, which normally has five lines.

A poem or stanza with one line is called a monostich, one with two lines is a couplet; with three, tercet (трехсти-

шие) or triplet; four, quatrain, six, hexastich; seven, heptastich; eight, octave. For example, of a limerick:

There was a young lady of Niger
Who rode on the back of a tiger
They came back from the ride
With the lady inside
And a smile on the face of the tiger.

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines. Identity and similarity of sound combinations may be relative.

We distinguish the following **types of rhyme**:

a) Complete / exact / full / _identical rhymes (*might-right*) and incomplete / slant / half / approximate / imperfect / near / oblique. The first provides an approximation of the sound: *cat, cot; hope, cup; defeated, impeded*.

Rhymes (vowel – *flesh-fresh-press*; consonant – *worth-forth*), and eye-rhyme (*love-prove, Niger-tiger*). The full rhyme repeats end sounds precisely, e.g. *cap, map*; rhymes.

Incomplete rhymes can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *flesh – fresh – press*.

Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in worth – forth, tale – tool – treble – trouble; flung – long.

Eye rhyme looks as though it should rhyme, but does not, e.g. *great, meat; proved, loved*.

b) Single (masculine) – double (feminine) – apocopated – triple. The first ends up with a stressed syllable, another includes two syllables, of which only the first is stressed.

Apocopated rhyme pairs a masculine and feminine ending, rhyming on the stress: *cope, hopeless; kind, finder*. The third involves three syllables with two unstressed (dactylic) syllables after a stressed one, e.g.: *dreams-streams; duty-beauty; tenderly-slenderly*.

c) Simple (eye-rhyme)-compound (mosaic). 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, as in “upon her honour – won her”, “bottom – forgot them – shot him”. 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 – a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance.

Compound rhyme may be set against what is called eye – rhyme, where the letters and not the sounds are identical, as in *love – prove, flood – brood*. It follows that

compound rhyme is perceived in reading aloud, eye – rhyme can only be perceived in the written verse.

According to the way the rhymes are arranged within a stanza, certain models have crystallized:

1. Couplets – the last words of two successive lines are rhymed – aa;
2. Triple rhymes – aaa;
3. Cross rhymes – abab;
4. Framing/ring rhymes – abba.

There is still another variety of rhyme – internal, which breaks the line into two distinct parts consolidating the ideas expressed in them.

The functions of rhyme are essentially four: pleasurable, mnemonic, structural and rhetorical.

Like meter and figurative language, rhyme provides a pleasure derived from fulfillment of a basic human desire to see similarity in dissimilarity, likeness with a difference.

As a mnemonic aid, it couples lines and thoughts, imprinting poems and passages on the mind in a manner that assists later recovery.

As a structural device, it helps to define line ends and establishes the patterns of couple, quatrain, stanza, ballad, sonnet, and other poetic units and forms.

As a rhetorical device, it helps the poet to shape the poem and the reader to understand it. Because rhyme links sound, it also links thought, pulling the reader's mind back from the new word to the word that preceded it.

Prosodic Functions and Prosodic Forms

Stylistic Peculiarities of Poetry

They distinguish between prosodic functions (what the prosody does) and prosodic forms (what the prosody is).

The functions of prosody are many and fascinating. Where speech-sounds such as vowels and consonants function mainly to provide an indication of the identity of words and the regional variety of the speaker, prosody can indicate syntax, turn-taking in conversational interactions, types of utterance such as questions and statements, and people's attitudes and feelings. They can also indicate word-identity (although only occasionally, in English).

The forms (or elements) of prosody are derived from the acoustic characteristics of speech. They include the pitch or frequency, the length or duration, and the loudness or intensity.

All these forms are present in varying quantities in every spoken utterance. The varying quantities help determine the function to which listeners orient themselves in interpreting the utterance.

The screens in the tutorials on prosodic forms are designed to attune your ear to these varying degrees of presence.

For instance, P.B.Shelly "Lines" (1822).

I

When the lamp is shattered
The light in the dust lies dead.
When the cloud is scattered
The rainbow's glory is shed.
When the lute is broken,
Sweet tones are remembered not;
When the lips have spoken,
Loved accents are soon forgotten.

II

As music and splendor
Survive not the lamp and the lute,
The heart's echoes render
No song when the spirit is mute:
No song but sad dirges,
Like the wind through a ruined cell,
Or the mournful surges
That ring the dead seaman's knell.

III

When hearts have once mingled
Love first leaves the well-built nest;
The weak one is singled
To endure what it once possessed.
O Love! Who bewails
The frailty of all things here,
Why choose you the frailest
For your cradle, your home, and your bier?

IV

Its passions will rock thee
As the storms rock the ravens on high;
Bright reason will mock thee,
Like the sun from a wintry sky.
From thy nest every rafter
Will rot and thine eagle home?
Leave thee naked to laughter,
When leaves fall and cold winds come.

COMMENTS:

This is one of Shelley's most tragic lyrics voicing his reflections on the mutability and evanescence of love. According to the poet, it is the weaker natures that are more constant in their affections and therefore suffer more. The pain and heartache of love no longer required sharpen all other sensations – among them perception of outward things and make poetically inclined minds project themselves on their surroundings tanging these with their own emotions.

This process of pain-sharpened perception is here rendered with an amazing concreteness of poetic vision. The very first lines are a bold blend of direct and indirect meaning. A common phenomenon is observed, but it is peculiarly worded: instead of the commonplace word "broken" used in connection with ordinary things, such as lamps, Shelly puts "shattered", with its connotations of

catastrophic events, frequently applied to the sphere of emotions (as, for instance, “shattered life”):

When the lamp is shattered
The light in the dust lies dead.

This, of course, is a metaphor based on the vividness of physical sensation: the lamp is broken – it is in the dust – it is the light that is broken and lies in the dust – the light has gone out – it is dead.

This train of thought is considered in the above quoted metaphor. The dead light is at the same time a symbol of dead hope and lost happiness.

Another exquisite metaphor is “the rainbow’s glory is shed”. “To shed” means “to drop, to let fall” (for example, “to shed tears, to shed leaves”; thence Shelley’s to shed glory).

Perhaps the use of shed in connection with the rainbow is justified by the idea that the rainbow dissolves in rain, and its splendour is literally “shed”. But this, even if true, is no more than a remote association, and the expression is figurative. The next two statements are more or less literal, with the exception of “sweet tones” and “loved accents” (the latter instead of the more ordinary “voice”).

But along with the two previous statements they are effective, because by the end of the 1st stanza Shelley has dwelt upon light, colour, sound and touch and has linked them all by symmetry in meaning and rhythm. The impression of unity and completeness arises because

different senses have been appealed to. This is in the spirit of romantic syncretism of imagery which, it is supposed, should act on all senses.

It is only in the second stanza we come to realize the full impact of the imagery concentrated in the first, that imagery is bound up with the simile which brings out the main idea, that all feeling is finite and leaves behind nothing but deep sadness:

As music and splendor
Survive not the lamp and the lute,
The heart's echoes render
No song when the spirit is mute.

The abstractions of music and splendour that sum up, as it were, the light, rainbow, lute and voice of the 1st stanza are given poetic life by the verb "to survive": since they can (or cannot, as may happen) survive, – this means they are, or may be, living realities.

Within this simile metaphor jostles metaphor, so to speak: "the heart's echoes" (that is, the remains of past love) which render "no song", "the mute spirit" – all these metaphors are further developed: there is no song to come from a mute spirit, for instance: "No song but sad dirges".

This is followed by a new outburst of similes, the sad dirges are likened to wind passing through a ruined cell and to the sorrowful sound of sea-waves. These auditory images are musically expressed by delicate orchestration of "n" and "m":

No **s**ong when the spirit is **m**ute:

No **song** but sad dirges,
Like the **wind** through a ruined cell,
Or the **mournful** surges
That **ring** the dead seaman's knell.

The sad passing of love is expressed metaphorically in the 3rd and 4th stanzas in their resolute breach with the hard and fast logic of common sense: the hearts that "mingle" – a metaphor that would certainly be rejected by the classics, the comparison of a strong heart to the well-built nest of love, lines that do not lend themselves to ordinary paraphrase but must be interpreted as, for instance, the lines "The weak one is singled / To endure what it once possessed", which seems to mean that the weaker heart of the two must be resigned to bear stoically and to still cherish the memory of what had been happiness before) – were certainly new in the poetry of the period. Blake had written things like that – but who ever read him then? So had Coleridge, in a way, but his inspiration soon ran dry, and he left behind only a small body of verse.

The evolution of love is condensed in three images rendering its birth, life and death (cradle, home, and bier). The despair and helpless misery of the forsaken lover is made clear by a string of rare and striking similes, all associated with high altitudes and the cruel cold inevitable high up above the earth, with storms tossing the ravens (as likely as not the association is caused by the nest mentioned in the preceding stanzas, and Shelley was

thinking of ravens' nests shaken by north winds and thence about the birds themselves), with the cold beams of the sun, with the rotting nest of love set up eagle-high and pitifully crumbling to pieces.

The climax of the stanza and, probably, of the poem as well, is the profoundly illogical metaphor "leave thee naked to laughter". The literal meaning seems to be "leave thee naked to be laughed at", but the way Shelley has it points to a figurative meaning – helpless, defenseless before the cruel laughter of others.

Bringing together these words from entirely different and logically disconnected planes is a way of depicting broken-down defenses and utter desolation in the most powerful and dramatic manner. The juxtaposition of the lofty "eagle home" and the miserable nakedness exposed to the wintry suns and cold winds, is most poignant.

The poetic illogicality of meaning is seconded by the illogicality of the grammatical structure:

From thy nest every rafter
Will rot, and thine eagle home
Leave thee naked to laughter...

Here the absence of "will" before "leave" makes for a certain difficulty. The same grammatical lapse can be observed in the second stanza, where in the line "Like the wind through a ruined cell" the words "that passes" or "that sounds", or "that blows" are omitted.

Those hurried skipping over words logically necessary further the impression of the unbearable emotional strain

on *loved*, i.e. È ¯ | ÈÈ ¯ | È ¯ . The same is repeated in two lines of the second and third stanzas (the third and eighth lines of the second stanza, the second and fifth lines of the third) and in six lines (all but the first and fourth) of the last and most intensely tragic stanza.

The natural intonation of a spoken confession, painful and passionate, is kept up by Shelley observing the direct and ordinary word-order. The exceptions are “Sweet tones are remembered not”, “Music and splendour survive not the lamp and the lute” and “Why choose you the frailest?”

Two of them are due to omission of the auxiliary verb “do” in negative and interrogative sentences, which is common in old ballads and songs and does not sound bookish or artificial. The only inversion is the one in the final stanza:

From thy nest every rafter
Will rot...

But in this case it agrees well with the general feeling of disruption, of shattered life and hope and with the strongest shift in metre, as has been demonstrated above. The inverted word-order seems therefore natural here. The spontaneous quality of Shelley’s poetry is, as has been pointed out, largely due to his versification. In the present poem it is as daring as ever.

Each of the four stanzas consists of two quatrains, with the rhyme-system “ababcdcd”, with feminine and masculine rhymes in strict alternation. Each line is composed of a complex pattern of iambic and anapest

lines, the metrical scheme very loose and entirely original, freer even than that adopted by Coleridge.

Shelley varies the number of syllables. Thus, in the first and third-lines of all stanzas the number of syllables is uniformly six, the only exception being the last quatrain of the last stanza where it is seven. In the second and fourth lines the number of syllables varies from seven in the 1st stanza to eight and seven in the 2nd, from seven, eight and nine in the 3rd to nine, eight and seven in the 4th. The number of stresses is fairly uniform, namely two stresses in the first and third lines, and three stresses in the second and fourth lines – with the exception of the above mentioned eleven lines where extra stresses, spondees, appear when required by the intonation of the spoken language.

If the total number of syllables and of stresses is with obvious deviations adhered to throughout the poem, the distribution and interaction of stressed and unstressed syllables vary freely from stanza to stanza and, one might almost say, from line to line. Only in four cases out of sixteen (namely in the first and third lines of both quatrains of the 1st and 3rd stanzas) is the interrelation of stressed and unstressed syllables the same. But it is never the same in second and fourth lines of any stanza.

Together with the strict observance of the alternation of masculine and feminine rhymes, one might be justified in saying that there is enough uniformity to give the impression of metrical structure, of a rhythmical and

melodious pattern – and enough variety for a sense of unfettered motion.

To sum up the comments to both texts, it should be pointed out that in Shelley's poetry the romantic revolt against things established, against set social laws, against hard and fast lines regulating matters of conscience, opinion and taste reaches its highest peak. His are a readiness to sacrifice self in the service of a great human purpose, a nobility and refinement of feeling, a daring of idea, expression and verse that have not been surpassed in English poetry. He might truly be called the Prometheus of his century.

Another example, W.B.Yeats "The Sorrow of Love" (1903).

The quarrel of the sparrows in the eaves,
The full round moon and the star-laden sky,
And the loud song of the ever singing leaves,
Had hid away earth's old and weary cry.
And then you came with those red mournful lips,
And with you came the whole of the world's tears,
And all the trouble of her labouring ships,
And all the trouble of her myriad years.
And now the sparrows warring in the eaves,
The curd-pale moon, the white stars in the sky,
And the loud chanting of the unquiet leaves,
Are shaken with earth's old and weary cry.

NO SECOND TROY (1912)

Why should I blame her that she filled my days
With misery, or that she would of late
Have taught to ignorant men most violent ways,
Or hurled the little streets upon the great,

* * *

Had they but courage equal to desire?
What could have made her peaceful with a mind
That nobleness made simple as a fire,
With beauty like a tightened bow, a kind

* * *

That is not natural in an age like this,
Being high and solitary and most stern?
Why, what could she have done, being what she is?
Was there another Troy for her to burn?

The first poem is characteristic of Yeats's earlier, though not, perhaps, his earliest manner. It is original in thought and design, even if it begins traditionally, with the escapist note fairly strong in the insistence on oblivion to reality for the sake of the beauty of nature. But while tradition demands that love should be a healing power, one to ensure forgetfulness of all that is foreign to it, with Yeats it seems to call for a return to painful reality: the sorrows of love are used with the sorrow of the whole world. All that had seemed secure from the misery of men now appears to be affected by that misery.

All the elements of the opening stanzas that stood for the unreflecting serenity of nature – even its small discords, such as the quarrel of the sparrows are evoked in the closing stanza again, only to be treated as reminders of the inherent sadness of life. Sparrows, moon, stars, sky, leaves are all there again, but with a difference: the “full round moon” becomes “curd-pale” (an image highly characteristic of the whimsical style of the esthetic school of poetry), the stars turn white, the song of leaves is unquiet and the quarrel of the sparrows grows into a war.

What was full, loud, weighty (not for nothing was the sky “star-laden”!) is now subdued, toned down: the song is a mere chant, the epithets are somewhat sickly (“pale” and “white”, the latter very unusual in connection with stars). The despair of the poet transforms the more ordinary meaning of this symbol and turns it into a symbol of unrest. The final metaphorical verb – “are shaken (with earth’s old and weary cry)” – goes very far in colouring the whole stanza: the notion of the sparrows, moon, stars and leaves as shaken by the cry of the earth gives the poem an unexpectedly tragic pitch entirely lacking in the first two stanzas.

The substitution of this one word “shaken” for the “hid” of the first stanza makes more difference than all the other alterations introduced in the last stanza. One should also note the stylistic function of tenses: the Past Perfect in the first, the Past Indefinite in the second and the Present Indefinite in the last, contrasting the state of things

preceding the arrival of the loved one and things as they are now, the Present tense giving the last stanza an urgency not to be denied.

The poignancy and immediacy of the final stanza are prepared by the central stanza in which the girl's arrival suggests to the poet "the whole of the world's tears" – the enormity of the hyperbole being toned down by the simple colloquial phrase "the whole of", and the striking combination of the concrete verb "came" with the abstract "the whole of the world's tears".

The juxtaposition of the girl – and the eternity of time ("myriad years"), along with the vastness of the doings boldly associated with the "world" ("the labouring ships"), reveals the strength of the poet's love which, in his imagination, is not only the equal of the world's toils and endeavours, but in some ways even dominates it, because it is through "love" that the poet apprehends things.

The contrast between the intimate sphere of feeling and the grandeur in time and space, of the phenomena that are associated with it, is peculiarly strong owing to the highly subjective poetic logic of the parallel between the labouring ships and myriads of years. The extreme vividness of the picture we have of the girl, with the implied contrast of vitality and sadness (the "red mournful lips" – a detail typical of the beauty ideal in esthetic poetry, an ideal of spiritualized sensuality), is opposed to the poetic vagueness of the world of tears, and

ships, and years. The rhyme of “lips” and “ships”-intensifies this contrast.

The Language Style of Emotive Prose

The vivid visual imagery is more than borne out by the music of the poem. The twitter of the sparrows rendered by the alliteration of r (in “quarrel” and “sparrow”, or in “sparrow”, “warring”), “the loud song of the ever-singing leaves”, – a daring image made vocal by the l - s - s - l alliteration, the persistent anaphora of the second stanza:

And then you came...
And with you came...
And all the trouble of her...
And all the trouble of her...

All these give the poem its melodious quality.

Just how much depends on the music of sound is clear from the comparison of the first and third stanzas: in the first the long and short vowels are fairly equally distributed, in the last – the long ones have a decided predominance, lending the poem a pensive and melancholy intonation.

The elegiac iambic pentameter of the poem with frequent lapses from the regular metrical scheme when the stress falls on articles and prepositions is a fit medium for the verbal music filling the whole of the poem. The

music, the imagery, the symbols are all there to suggest a mood and an atmosphere.

The second poem radically differs from the first in tone and manner. Again the subject is love, moreover, love for the same woman, the beautiful Maud Gonne who had also inspired the first lyric. It is no longer the purely emotional musical effusion that rang in the first poem. Here is the unmistakable intonation of the speaking voice.

The poem consists of four questions: two long ones, comprising five lines each, and two short ones, each of a line. The stanza pattern, though formally the same as in the previous poem (i.e. quatrains consisting of iambic pentameters with the rhyme-scheme “a b ab”) is practically done away with, for the questions run on – the first beyond the limits of the first stanza, the second – beyond the second stanza and the third and fourth are hurriedly posed in the third and last stanza.

The sharply conversational tone is also kept up by numerous enjambments: four in twelve lines, the first occurring in the very first line, thus tuning the whole of the poem. The enjambments are very marked, separating noun and preposition ("...my days / With misery"), the auxiliary and the main verb ("she would of late / Have taught") and bring the poem very close to the idiom and movement of modern speech.

The poetic symbols of moon and stars, the vague outlines of the world of tears have given way to

distinctness of utterance and thoughts - feeling and sensation have given way to reflection.

The image of the beloved is much more definite than it was in the first poem - not merely a vivid portrait appealing to the senses and emotions; it is a full-length intellectual portrait and certainly a complex one: she is, we hear, beautiful, noble and fine, yet she teaches "to ignorant men most violent ways". This is a hint at Maud Gonne's political activities: a fiery nationalist, she did not draw the line at violence - a tendency that Yeats strongly disapproved of.

The whole attitude of the poet to his mistress is thus different here: he loves, but he criticizes, he is fascinated, but he analyses the whys and wherefores of his fascination. Beauty is no longer looked upon as divine bliss. It is certainly a mixed blessing, for it makes a woman dangerous to the peace of her lover and a danger to the community.

The imagery is infinitely more concrete; it is hard and crisp, flights of imagination alternating with bald statement. The first line opens with words that would do very well as the beginning of a sentence in prose ("Why should I blame her..."). The metaphor in the last lines ("she filled my days / with misery") is also one that might occur in ordinary conversation. The discrepancy is still more obvious in the following lines:

...or that she would of late

Have taught to ignorant men most violent ways...

The grammatical structure (the Future Perfect in the Past a form most unusual in poetry), the familiar phrase “of late”, the abstract, publicistic style of “ignorant men” and “violent ways”, are all typical of the colloquial habits of a modern, concerned with problems of social existence. They are, however, followed by the extraordinary metaphor: “Or hurled the little streets upon the great, / Had they but courage equal to desire?”

The verb “to hurl” with its connotations of violence and power, the arresting image of streets fighting one another, at the bidding of a woman, form a distinct contrast to the conversational tone of the poem. In the manner of one thinking aloud and weighing different possibilities Yeats asks:

“What could have made her peaceful with a mind?

That nobleness made simple as a fire...?”

To begin with, the idea is paradoxical: she whose mind has been made simple by nobleness cannot be peaceful. The received notion, obviously, is that nobleness and peacefulness are inseparable. Yeats reverses it. The simile of “simple as a fire” is surprising, for simplicity is hardly ever supposed to be a property of fire. The simplicity is that of destruction, and is associated with lack of peacefulness.

So the simile sounds illogical at first, but has a convincing inner logic: being noble, she cannot put up with the ignoble and petty way of things; she fights against them with the devastating energy and single-mindedness of fire – thence nobleness “simple as a fire”.

This simile is supported by the next: “beauty like a tightened bow”, also pointing at the destructive power of beauty. Again the epithets “high and solitary and most stern” do not at first sight appear to have a figurative meaning, being far removed from the noun they modify. But when applied to “beauty” they are poetic and intense, – all the more so by contrast with the businesslike prosaic style created by the use of the absolute construction (“Being high and solitary and most stern”).

Then after the simplest question worded in the idiom of conversation “Why, what could she have done, being what she is?” comes the unexpected allusion to Troy, the Troy of ancient legend that was burnt down for Helen’s beauty. The allusion has very little of the truly classical about it, as it lacks the awe and respect for ancient lore that generally go with this kind of allusion. It is introduced casually, almost carelessly.

The final question seems as simple as to almost make us forget that it is metaphorical: Helen did not burn Troy; – it was burnt because of her. Neither is Maud actually expected to burn cities, but the implication is that in an age where beauty is “not natural” no towns can be burnt for her sake. The detached way Yeats has of speaking of his love only emphasizes the strength of devotion that triumphs over his criticism.

The conditional mood of verbs, the heavy syntax, coming close to the language of scholarship, the run-on lines and stanzas, the current idiom of the day deprive the

poem of the suggestive music and the elevated poetic phraseology of the earlier lyric and give it the hard, analytical style that is popular in modern English poetry.

The Language Style of Drama

Language in drama is represented as spoken language or, in other words, as speech. A feature that it shares with everyday speech is the fact that its performance is bound to a communicative situation, i.e. it is dependent on the presence of the interlocutors in the same continuum of space and time.

Analyzing the language of drama texts stylistically can be somehow challenging, due to the fact, dialogues need certain tools and techniques to be used. Therefore, the fundamental purpose of conducting this work is to show how to analyze plays stylistically. This paper focuses on two plays, namely, *Major Barbra* by G.B. Shaw, specifically, act (1) and *Knuckle* by David Hare. In addition, showing a kind of comparison between the two playwrights' writing style, their choices and the linguistic variations, which the two texts have.

Mainly, the analysis is based on Thornborrow and Wareing's (1998) model. This model applies methods of stylistics to analyze the aesthetic side of the language of the selected texts. This model also allows researchers to refer to certain tools related to pragmatics and discourse

analysis to investigate the dialogues in order to reach to rightful interpretation.

Since the language of drama texts shows diversity in its form, this methodology looks at a drama text as a combination of different genres which they need different tools from linguistics. In this way, reader can gain an understanding of the texts by following rational and tangible evidences from the language of the texts.

The third subdivision of the belles-lettres style is the language of plays. The first thing to be said about the parameters of this variety of belles-lettres is that, unlike poetry, which, except for ballads, in essence excludes direct speech and therefore dialogue, and unlike emotive prose, which is a combination of monologue (the author's speech) and dialogue (the speech of the characters), the language of plays is entirely dialogue.

The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

But the language of the characters is in no way the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow.

Any variety of the belles-lettres style will use the norms of the literary language of the given period. True, in every variety there will be found, as we have already shown, departures from the established literary norms.

It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim which requires the use of non-literary forms and expressions. However, even in this case a good playwright will use such forms sparingly.

The stylization of colloquial language is one of the features of plays, which at different stages in the history of English drama has manifested itself in different ways revealing, on the one hand, the general trends of the literary language and, on the other hand, the personal idiosyncrasies of the writer.

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were staged in public squares on a raised platform almost without stage properties.

The colloquial language of the 16-th century, therefore, enjoyed an almost unrestrained freedom and this partly found its expression in the lively dialogue of plays. The general trends in the developing literary language were also reflected in the wide use of biblical and mythological allusions, evocative of Renaissance traditions, as well as in the abundant use of compound epithets, which can also be ascribed to the influence of the great Greek and Latin epics.

Generally speaking, the influence of Renaissance traditions can also be seen in a fairly rich injection of oaths, curses, swear-words and other vulgarisms into the language texture of the English drama of this period.

In order to check the unlimited use of oaths and curses in plays, an act of Parliament was passed in 1603 which forbade the profane and jesting use of the names of God, Christ, the Holy Ghost and the Trinity in any stage play or performance.

The 16-th century plays are mostly written in iambic pentameter, rhymed or unrhymed. The plays of this period therefore were justly called dramatic poetry. The staged performance, the dialogue character of the discourse and the then obvious tendency to keep close to the norms of colloquial language affected the verse and resulted in breaking the regular rhythm of the metre.

Thus, one of the most notable plays of this period “The Love of King David and Fair Bethsabe” by George Peele, in spite of its smooth musical versification, is regarded as lacking variety. True, “...the art of varying the pauses and modulating the verse without the aid of rhyme had not yet been generally adopted”.

He modified the pauses, changed the stresses and made the metre suit the sense instead of making the sense fit the metre as his predecessors had done. He even went further and introduced passages of prose into the texture of his plays, thus aiming at an elevation of the utterance. Christopher Marlowe's "The Tragical History of the Life

and Death of Doctor Faustus" abounds in passages which can hardly be classed as verse. Compare, for example, the following two passages from this play:

FAUST: Oh, if my soul must suffer for my sin; impose some end to my incessant pain! ... Let Faustus live in hell a thousand years, A hundred thousand, and at the last be saved: No end is limited to damned souls.

FAUST: But Faustus's offence can never be pardoned. The serpent that tempted Eve may be saved, but not Faustus. Oh, gentlemen, hear me with patience, and tremble not at my speeches. Though my heart pant and quiver to remember that I have been a student here these thirty years, oh, would I had never seen Wittenberg, never read book! And what wonders have I done, all Germany can witness, yes, all the world: for which Faustus hath lost both Germany and the world...

It is unnecessary to point out the rhythmical difference between these two passages. The iambic pentameter of the first and the arhythmical prose of the second are quite apparent.

Shakespeare also used prose as a stylistic device. The prose passages in Shakespeare's plays are well known to any student of Elizabethan drama.

Shakespeare used prose in passages of repartee between minor characters, particularly in his comedies; in "The Taming of the Shrew" and "Twelfth Night", for instance, and also in the historical plays "Henry IV" (Part I, Part II) and "Henry V." In some places there are prose

monologues bearing the characteristic features of rhythmical prose with its parallel constructions, repetitions, etc. As an example we may take Falstaff's monologue addressed to the young Prince Henry in "Henry IV" (Part I, Act II, Sc. 4).

On the other hand, prose conversation between tragic characters retains much of the syllabic quality of blank verse, e.g. the conversation between Polonius and Hamlet ("Hamlet", Act II, Sc. 2).

A popular form of entertainment at the courts of Elizabeth and the Stuarts was the masque. The origin of the court masque must have been the performances presented at court on celebrated occasions, as a coronation, a peer's-marriage, the birth of a prince and similar events.

These performances were short sketches with allusions to Greek and Latin mythology, allegoric in nature, frequently accompanied by song and music and performed by the nobility. These masques are believed to be the earliest forms of what is now known as "spoken drama".

The reference to the events of the day and allegoric representation of the members of the nobility called forth the use of words and phrases alien to poetic diction, and passages of prose began to flood into the text of the plays.

But the drama of the seventeenth century still holds fast to poetic diction and up to the decline of the theatre,

which was caused by the Puritan Government Act of 1642, a spoken drama as we know it to-day had not seen the stage.

The revival of drama began only in the second half of the 18-th century. But the ultimate shaping of the play as an independent form of literary work with its own laws of functioning, with its own characteristic language features was actually completed only at the end of the 19-th century.

The natural conventionality of any literary work is most obvious in plays. People are made to talk to each other in front of an audience, and yet as if there were no audience. Dialogue, which, as has been pointed out, is by its very nature ephemeral, spontaneous, fleeting, is made lasting. It is intended to be reproduced many times by different actors with different interpretations.

The dialogue loses its colloquial essence and remains simply conversation in form. The individualization of each character's speech then becomes of paramount importance because it is the idiosyncrasy of expression which to some extent reveals the inner, psychological and intellectual traits of the characters.

The playwright seeks to approximate a natural form of dialogue, a form as close to natural living dialogue as the literary norms will allow. But at the same time he is bound by the aesthetic-cognitive function of the belles-lettres style and has to mould the conversation to suit the general aims of this style.

Thus the language of plays is a stylized type of the spoken variety of language. What then is this process of

stylization that the language of plays undergoes? In what language peculiarities is the stylization revealed?

The analysis of the language texture of plays has shown that the most characteristic feature here is, to use the term of the theory of information, redundancy of information caused by the necessity to amplify the utterance. This is done for the sake of the audience.

It has already been pointed out that the spoken language tends to curtail utterances, sometime simplifying the syntax to fragments of sentences without even showing the character of their interrelation.

In plays the curtailment of utterances is not so extensive' as it is in natural dialogue. Besides, in lively conversation, even when a prolonged utterance, a monologue, takes place, it is interspersed with the interlocutor's "signals of attention", as they may be called, for example: yes, yeah, oh, That's right, so, I see; good, yes I know, oh-oh, fine, Oh, my goodness, oh dear, well, well-well, Well, I never!, and the like.

In plays these "signals of attention" are irrelevant and therefore done away with. The monologue in plays is never interrupted by any such exclamatory words on the part of the person to whom the speech is addressed. Further, in plays the characters' utterances are generally much longer than in ordinary conversation.

Here is a short example of a dialogue between two characters from Bernard Shaw's play "Heartbreak House":

CAPTAIN SHOTOVER: Nurse, who is this misguided and unfortunate young lady?

NURSE: She says Miss Hussy invited her, sir.

CAPTAIN SHOTOVER: And had she no friend, no parents to warn her against my daughter's invitations? This is a pretty sort of house, by heavens! A young and attractive lady is invited here. Her luggage is left on these steps, for hours; and she herself is deposited in the poop and abandoned, tired and starving...

This passage is typical in many ways. First of all, the matter-of-fact dialogue between the captain and the nurse gradually flows into a monologue in which elements of the spoken language and of emotive prose are merged.

The monologue begins with the conjunction “and” which serves to link the preceding question to the monologue. The question after “and” is more of a “question-in-the-narrative” than a real question: the captain does not expect an answer and proceeds with his monologue.

Then after an exclamatory “This is a pretty sort of house, by heavens!”, which is actual, common colloquial, there again comes an utterance intended to inform the audience of the Captain’s attitude towards the House and the household. Mark also the professionalism “poop” used to characterize the language of Shotover, a retired ship's captain.

In fact, there is no dialogue, or, as Prof. Yakubinsky has it, a “false dialogue”, or “monological dialogue”, the

nurse's remark being a kind of linking sentence between the two parts of the captain's monologue. These linking remarks serve to enliven the monologue, thus making it easier to grasp the meaning of the utterance.

The monological character of the dialogue in plays becomes apparent also by the fact that two or more questions may be asked one after another, as in the following excerpts:

1. LADY BRITOMART: Do you suppose this wicked and immoral tradition can be kept up forever? Do you pretend that Stephen could not carry on the foundry just as well as all the other sons of big business houses?

2. BARBARA: Dolly: were you really in earnest about it? Would you have joined if you had never seen me? (B. Shaw)

Needless to say, in ordinary conversation we never use a succession of questions. Generally only one, perhaps two, questions are asked at a time, and if more are asked, then we already have a kind of emotional narrative; not a dialogue in the exact meaning of the word.

In ordinary conversation we generally find "sequence sentences" connected by "sequence signals".¹ These signals help to establish the logical reference to what was said before, thus linking all sequential series of sentences into one whole.

These sequence signals are mostly pronouns, adverbs, conjunctions, as in:

"The boy has just brought the evening paper. It is at the door", or: "Up to 1945 L. was with Johnson. Since he

has worked with us". It must be remarked in passing that almost any lively dialogue will hold a sequence of sentences for only a short span, the nature of lively dialogue allowing digressions from the starting point.

How often do we hear the phrase: "What was I going to say?" or "What was I driving at?" "How did we come to talk about this?" - to ascertain the initial topic of conversation which has been forgotten. These also are terms suggested by Charles Fries.

This is not the case in plays. The sequence of sentences reflecting the sequence of thought, being directed by the purport of the writer, will not allow any digressions from the course taken, unless this was the deliberate intention of the playwright.

Therefore, unlike the real, natural spoken variety of language, the language of plays is already purposeful. The sequence signals, which are not so apparent in lively conversation, become conspicuous in the language of plays. Here is an illustrative example of a span of thought expressed in a number of sentences all linked by the pronoun *he* and all referring to the first word of the utterance "Dunn" which, in its turn, hooks the utterance to the preceding sentence:

THE CAPTAIN: "Dunn!... I had a boatswain whose name was Dunn, He was originally a pirate in China, He set up as a ship's chandler with stores which I have every reason to believe he stole from me. No doubt he became rich. Are you his daughter?"

MR. CROAKER: "... But can anything be more absurd, than to double our distresses by our apprehensions, and put it in the power of every low fellow that can scrawl ten words of wretched spelling, to torment us?"

GOLDBERG: What's your name now?

GOLDBERG: Is the number 846 possible or necessary?

GOLDBERG: Wrong! Is the number 846 possible or necessary?

Almost the whole play is composed of such short questions and answers tending to reproduce an actual communicative process where the sense is vague to the outsider. Considerable effort on the part of the audience is

sometimes necessary in order to follow the trend of the conversation and decode the playwright's purport.

It may be remarked in passing that there is an analogous tendency in modern emotive prose where dialogue occupies considerable space. In some of the novels it takes up three or four pages running, thus resembling a play.

In summing up, it will not come amiss to state that any presentation of a play is an aesthetic procedure and the language of plays is of the type which is meant to be reproduced. Therefore, even when the language of a play approximates that of a real dialogue, it will none the less be "stylized".

The ways and means this stylization is carried out are difficult to observe without careful consideration. But they are there, and specification of these means will be a valuable contribution to linguistic science

12. THE PUBLICISTIC STYLE

The Specific Peculiarities of the Publicistic Style

The Language Style of Oratory and Speeches

The Language Style of Essays

The Language Style of Journalistic Articles in Newspapers and Journals

The Specific Peculiarities of the Publicistic Style

The publicistic style of language became discernible as a separate style in the middle of the 18-th century. It also falls into three varieties, each having its own distinctive features. Unlike other styles, the publicistic style has a spoken variety, namely, the oratory sub-style.

The development of radio and television, internet and social networks has brought into being another new spoken variety, namely, not only the radio and TV, but also social networks commentary.

The other two substyles are the essay (moral, philosophical, literary) and journalistic articles (political, social, economic) in newspapers, journals and magazines. Book reviews in journals, newspapers and magazines and also pamphlets are generally included among essays.

The general aim of publicistic style, which makes it stand out as a separate style, **is to exert a constant and deep influence on public opinion**, to convince the reader or the listener that the interpretation given by the writer or

the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essay or article not merely through logical argumentation but through emotional appeal as well. This brain-washing function is most effective in oratory, for here the most powerful instrument of persuasion, the human voice, is brought into play.

Due to its characteristic combination of logical argumentation and emotional appeal, publicistic style has features in common with the style of scientific prose, on the one hand, and that of emotive prose, on the other hand, it's coherent and logical syntactical structure, with an expanded system of connectives and its careful paragraphing, makes it similar to scientific prose.

Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose; but the stylistic devices used in publicistic style are not fresh or genuine. The individual element essential to the belles-lettres style is, as a rule, little in evidence here. This is in keeping with the general character of the style.

The manner of presenting ideas, however, brings this style closer to that of belles-lettres, in this case to emotive prose, as it is so to a certain extent individual. Naturally, of course, essays and speeches have greater individuality than newspaper or magazine articles where the individual element is generally toned down and limited by the requirements of the style.

Further, publicistic style is characterized by brevity of expression. In some varieties of this style it becomes a leading feature, an important linguistic means. In essays brevity sometimes becomes epigrammatic.

Publicistic style has spoken varieties, in particular, the oratorical substyle. The new spoken varieties are the radio commentary, the essay and articles.

The Language Style of Oratory and Speeches

The oratorical style of language is the oral subdivision of the publicistic style. It has already been pointed out that persuasion is the most obvious purpose of oratory.

“Oratorical speech”, writes A.Potebnya, “seeks not only to secure the understanding and digesting of the idea, but also serves simultaneously as a spring setting off a mood that may lead to action”.

Direct contact with the listeners permits a combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. In its leading features, however, oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures.

Certain typical features of the spoken variety of speech present in this style are: direct address to the audience (ladies and gentlemen, honourable member(s), the use of the 2-nd person pronoun “you”, etc.), sometimes

contractions (“won’t, haven’t, isn’t” and others) and the use of colloquial words.

This style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions, as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

Political speeches fall into two categories: parliamentary debates, and speeches at rallies, congresses, meetings and election campaigns.

Sermons deal mostly with religious subjects, ethics and morality; sometimes nowadays they take up social and political problems as well.

Orations on solemn public occasions are typical specimens of this style and not a few of their word sequences and phrases are ready-made phrases or clichés.

The sphere of application of oratory is confined to an appeal to an audience and therefore crucial issues in such spheres as science, art, literature, or business relations are not touched upon except perhaps by allusion. If such protests are dealt with in oratorical style the effect is humorous.

The following extract from “Posthumous Papers of the Pickwick Club” by Charles Dickens is parody of an oration.

“But I trust, Sir”, said Pott, “that I have never abused the enormous power I wield. I trust, Sir, that I have never pointed the noble instrument which is placed in my

hands, against the sacred bosom of private life, of tender breast of individual reputation; - I trust, Sir, that I have devoted my energies to endeavours – humble they may be, humble I know they are to instill those principles of which are". Here the editor of the Eatonswill Gazette appearing to ramble, Mr. Pickwick came to his relief, and said – "Certainly".

The stylistic devices employed in oratorical style are determined by the conditions of communication. If the desire of the speaker is to rouse the audience and to keep it in suspense, he will use various traditional stylistic devices. But undue prominence given to the form may lead to an exaggerated use of these devices, to embellishment.

Tradition is very powerful in oratorical style and the 16-th century rhetorical principles laid down by Thomas Wilson in his "Arte of Rhetorique" (1553) are sometimes still used in modern oratory, though, on the whole, modern oratory tends to lower its key more and more, confining itself to a quiet business-like exposition of ideas.

Stylistic devices are closely interwoven and mutually complementary thus building up an intricate pattern. For example, antithesis is framed by parallel constructions, which in their turn, are accompanied by repetition, while climax can be formed by repetitions of different kinds.

As the audience relies only on memory, the speaker often resorts to repetitions to enable his listener to follow him and retain the main points of his speech. Repetition is

also resorted to in order to convince the audience, to add weight to the speaker's opinion.

The following extract from the speech of the American Confederate general, A.P. Hill, on the ending of the Civil War in the USA is an example of anaphoric repetition:

"It is high time this people had recovered from the passions of war. It is high time that counsel were taken from statesmen not demagogues ... It is high time the people of the North and the South understood each other and adopted means to inspire confidence in each other".

Further, anadiplosis is used: "The South will not secede again. That was her great folly - folly against her own interest, not wrong against you".

A mere repetition of the same idea and in the same linguistic form may bore – the audience and destroy the speaker-audience contact, therefore synonymic phrase repetition is used instead, thus filling up the speech with details and embellishing it, as in this excerpt from a speech on Robert Burns:

"For Burns exalted our race, he hallowed Scotland and the Scottish tongue. Before his time we had for a long period been scarcely recognized", we had been falling out of the recollection of the world. From the time of the Union of the Crowns, and still more from the legislative union, Scotland had lapsed into obscurity. Except for an occasional riot or a Jacobite (приверженец Якова II) rising, her existence was almost forgotten".

Here synonymic phrase repetition ("been scarcely recognized", "falling out of the recollection of the world",

“had lapsed into obscurity”, “her existence was almost forgotten”) is coupled with climax.

Repetition can be regarded as the most typical stylistic device of English oratorical style. Almost any piece of oratory will have parallel constructions, antithesis, suspense, climax, rhetorical questions and questions-in-the-narrative.

It will be no exaggeration to say that almost all the typical syntactical stylistic devices can be found in English oratory. Questions are most frequent because they promote closer contact with the audience. The change of intonation breaks the monotony of the intonation pattern and revives the attention of the listeners.

The desire of the speaker to convince and to rouse his audience results in the use of simile and metaphor, but these are generally traditional ones, as fresh and genuine stylistic devices may divert the attention of the listeners away from the main point of the speech. Besides, unexpected and original images are more difficult to grasp and the process takes time.

If a genuine metaphor is used by an orator, it is usually a sustained one, as a series of related images is easier to grasp and facilitates the conception of facts identified one with another.

Allusions in oratorical style depend on the content of the speech and the level of the audience. Special obligatory forms open up and end an oration, for example: “My Lords, Mr. President, Mr. Chairman, Your Worship, Ladies and Gentlemen”, etc.

At the end of his speech the speaker usually thanks the audience for their attention by saying: "Thank you" or "Thank you very much". Expressions of direct address may be repeated in the course of the speech and can be expressed differently: "Dear friends, My friends, Mark you, Mind!"

Here is a sample of the speech made by a member of the House of Common in Parliament in April 1956 when the problem of air pollution was discussed. It is an ordinary speech almost devoid of any signs of elevation so typical when the orator tries to convince the audience.

"There has been a tremendous change in the Minister's attitude since the Bill was first brought Jo the House. When we embarked upon the Committee stage we were begging for bread and he gave us a stone. Now, seemingly, when we are coming to the end of the feast he is putting many sweats in front of us. The Minister hopes that we shall accept this proposal without too critical an examination. While welcoming the Minister's proposals about the Clean Air Council up to a profit, there should be no interference with the council's accountability to Parliament because the chairman of the council will be the Minister".

When the hon. Member for Kidderminster (Mr. Nabarro) introduced a Private Bill, the Minister consulted at great length with interested bodies, and particularly with local authorities. It is within my knowledge that during those consultations suggestions were made to him

by people who had practical experience. Those suggestions have not been accepted and woven into the Bill. I do not want the Clean Air Council to become a kind of smokescreen behind which the Minister makes a report to his own liking and which may contain views at variance with those of members of the council.

It is essential, if the council is to be effective, that it includes people who are interested and who have the knowledge and who have undertaken the scientific research involved. It must be remembered that they will have a great deal more knowledge of the subject than will the chairman of the council. They will, therefore, have a totally different point of view about what is happening in the country than will the Minister. We should provide that we have the uncompromising opinions of the members of the council, including those members appointed to it because of their knowledge of the problems of various localities.

Another point with which I want to deal was touched upon by the hon. Member for Kidderminster. During the Committee stage we debated at great length the topic of research into noxious fumes, especially sulphuric oxides. We especially pleased that the Clean Air Council should coordinating powers so that it could coordinate the activities of bodies conducting research into problems of oxides and noxious fumes. Indeed we thought that the Minister's opinion upon that subject was the same as ours. As the Bill is now drafted, certain powers are given to

local authorities to contribute towards the cost of investigation and research into the pollution of the air.

We know that scientific and technical institutes and the fuel technology sections of some universities are conducting research into the problem of sulphuric pollution; yet we do not see any power given to the Clean Air Council to deal with the problem of sulphuric oxides, even though sulphuric pollution is one of the worst forms of air pollution.

Will the Minister give us an assurance that he will specially direct the attention of the Clean Air council to its duties in coordinating research into the problem of sulphuric oxides? Will he at the same time look again at the problem of Parliamentary accountability to make it possible for the council to give an annual report to the House, irrespective of the opinions of the Minister?

The ornamental elements in this speech are reduced to the minimum. It is a matter-of-fact speech where no high-flown words or elaborate stylistic devices are to be found.

It will be of considerable interest to compare this speech to Byron's Maiden Speech in the House of Lords in defense of the Luddites, which can be regarded as a perfect specimen of oratorical style. Byron used his eloquence against the Bill providing capital punishment for the destruction of machines. His purpose was to prevent the passage of the Bill, to get an impartial examination of the facts.

Byron's speech is rich in oratorical devices. All these devices are motivated; they are organically connected with

the utterance: the form by no means dominates the content. In contradiction, an examination of the following speech will show that it is practically devoid of meaning. The speaker is merely seeking an effect.

“Mr. Chairman, Ladies and Gentlemen! It is indeed a great and undeserved privilege to address such an audience as I see before me. At no previous time in the history of human civilization have greater problems confronted and challenged the ingenuity of man’s intellect than now. Let us look around us. What do we see on the horizon? What forces are at work? Whither are we drifting? Under what mist of clouds does the future stand obscured?

My friends, casting aside the raiment of all human speech, the crucial test for the solution of all these intricate problems to which I have just alluded is the sheer and forceful application of those immutable laws which down the corridor of Time have always guided the hand of man, groping, as it were, for some faint beacon light for his hopes and aspirations. Without these great vital principles we are but puppets responding to whim and fancy, failing entirely to grasp the hidden meaning of it all. We must readdress ourselves to these questions which press for answer and solution. The issues cannot be avoided. There they stand. It is upon you, and you, and yet even upon me, that the yoke of responsibility falls.

What, then, is our duty? Shall we continue to drift? No! With all the emphasis of my being I hurl back the

message. No! Drifting must stop. We must press onward and upward toward the ultimate goal to which all must aspire.

But I cannot conclude my remarks, dear friends, without touching briefly upon a subject, which I know, is steeped in your very consciousness. I refer to that spirit which gleams from the eyes of a new-born babe that animates the toiling masses, that sways all the hosts of humanity past and present. Without this energizing principle all commerce, trade and industry are hushed and will perish from this earth as surely as the crimson sunset follows the golden sunshine”.

Mark you, I do not seek to unduly alarm or distress the mothers, fathers, sons and daughters gathered before me in this vast assemblage, but I would indeed be recreant to a high resolve which I made as a youth if I did not at this time and in this place, and with the full realizing sense of responsibility which I assume, publicly declare and affirm my dedication and my consecration to the eternal principles and “receipts of simple, ordinary, commonplace justice”.

The proper evaluation of this speech should be: “Words, words, words”. The whole speech is made to hide the fact that the speaker has no thought. Questions remain unanswered, climaxes are not motivated. What is the subject that cannot be left untouched? This is really a masterpiece of eloquent emptiness and verbosity.

The Language Style of Essays

As a separate form of English literature the essay dates from the close of the 16-th century. The name appears to have become common on the publication of Montaigne's "Essays", a literary form created by this French writer.

The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface. Personality in the treatment of theme and naturalness of expression are two of the most obvious characteristics of the essay.

An essay is rather a series of personal and witty comments than a finished argument or a conclusive examination of any matter. This literary genre has definite linguistic traits which shape it as a variety of publicistic style. Here is a part of an essay by Ben Jonson which illustrates this style in its most typical and original form as it was at the end of the 16-th century:

"Language most shows a man; speak, that I may see thee. It springs out of the most retired and in most parts of us, and is the image of the parent of it, the mind. No glass renders a man's form or likeness so true, as his speech. Nay, it is likened to a man; and as we consider feature and composition in a man, so words in language; in the greatness, aptness, sound, structure, and harmony of it. Some men are tall and big, so some language is high and great. Then the words are chosen, the sound ample, the

composition full, the absolution plenteous, and poured out, all grace, sinewy and strong. Some are little and dwarfs; so of speech, it is humble and low; the words are poor and flat; the members are periods thin and weak, without knitting or number. The middle is of just stature. There the language is plain and pleasing; even without stopping, round without swelling; all well-turned, composed, eloquent, and accurate. The vicious language is vast and gaping; swelling and irregular; when it contends, high, full of rock, mountain and pointedness; as it affects to be low it is abject and creeps, full of bogs and holes".

The essay was very popular in the 17-th and 18-th centuries. In the 17-th century essays were written on topics connected with morals and ethics, while those of the 18-th century focused attention on political and philosophical problems.

The 18-th century was the great age of essay writing. It was then the principal literary form, and discoursed on the important subjects of the day, often-criticizing the shortcomings of the political and social system in England. "Encyclopedia Britannica" states that the essay became a dominant force in English literature of the 18th century.

The following statement of an 18-th century essayist is of some interest as it describes the character of the essay: "We writers of essays or (as they are termed) periodical papers"... This statement shows that periodical papers at that time contained only essays.

In the 19-th century the essay as a literary term gradually changed into what we now call the journalistic article or feature article which covers all kinds of subjects

from politics, philosophy or aesthetics to travel, sport and fashions. Feature articles are generally published in newspapers, especially weeklies and Sunday editions. They are often written by one and the same writer or journalist, who has cultivated his own individual style.

- 1) Brevity of expression, reaching in good writers a degree of epigrammaticalness,
- 2) The use of the first person singular, which justifies a personal approach to the problems treated,
- 3) A rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas,
- 4) The abundant use of emotive words,
- 5) The use of similes and sustained metaphors as one of the media for the cognitive process. It is in the interrelation of these constituents that the real secret of the essay substyles consists.

The essay on moral and philosophical topics in modern times has not been so popular, perhaps because a deeper scientific analysis and interpretation of facts is required.

from those of previous centuries their vocabulary is simpler and so is their logical structure and argumentation. But they still retain all the leading features of the publicistic style.

In comparison with oratorical style, the essay aims at a more lasting, hence, at a slower effect. Epigrams, paradoxes and aphorisms are comparatively rare in oratory, as they require the concentrated attention of the listener.

In the essay they are commoner, for the reader has opportunity to make a careful and detailed study both of the content of the utterance and its form.

The close resemblance in structure between the essay and the oration has more than once been emphasized by linguists. The main difference between them is very well summarized by H. Robbins and R. Oliver in their work "Developing Ideas into Essays and Speeches".

"...an essay is distinguished from a speech primarily by the fact that the essay seeks a lasting, the speech an immediate effect. The essay must have "a depth of" meaning which will repay the closest analysis and frequent rereading ... the basic requirement of a good speech is that it carries immediately into the mind of its hearer precisely the point which- the speaker wishes to make".

Therefore writers say that "... the speaker is allowed much more leeway in sentence structure than the writer".

In summing up the characteristics of the essay it will not come amiss to give the following epigrammatic definition: "The Essay is not a treatise. It is not Euclid, it is flash-light. It is not proof, it is representation. It is a chat; the key-note to the essay is its personality".

The Language Style of Journalistic Articles in Newspapers and Journals

Irrespective of the character of the magazine and the divergence of subject matter whether it is political, literary, popular-scientific or satirical, all the already mentioned features of publicistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices.

Words of emotive meaning, for example, are few, if any, in popular scientific articles. There are popular scientific articles, satirical articles, political magazine articles, newspaper articles, etc. Their exposition is more consistent and the system of connectives more expanded than, -say, in a satirical article.

The language of political magazine articles differs little from that of newspaper articles as described in the chapter on Newspaper Style (see below). But such elements of publicistic style as rare and bookish words, neologisms (which sometimes require explanation in the text),

traditional word-combinations and parenthesis are more frequent here than in newspaper articles.

In an article dealing with what we're forthcoming presidential elections in the USA, which it is impossible to quote here because of its length, we find such bookish and high-flown words as "ambivalent, exhilarated, appalled" etc. Its argumentation and emotional appeal is achieved by emphatic constructions of different kinds: "how dim the outlook for victory was". "Stevenson is anything but an irresponsible man", "it could well have been, though"..., "he is at once exhilarated and appalled".

Humorous effect is produced by the use of words and phrases which normally are out of the range of this sort of article: melancholy, graciously, extending his best wishes, and by periphrases.

Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them; they often resort to emotional language and less frequently to traditional set expressions.

13. NEWSPAPER STYLE

The Historical Development of Newspaper Style

Brief News Items and Communiqués

The Headline

Advertisements and Announcements

The Editorial

The Historical Development of Newspaper Style

Newspaper style was the last of all the styles of written literary English to be recognized as a specific form of writing standing apart from other forms. English newspaper writing dates from the 17-th century.

At the close of the 16-th century short news pamphlets began to appear. Any such publication either presented news from only one source or dealt with one specific subject. Note the titles of some of the earliest news pamphlets: "Newe newes, containing a short rehearsal of Stukely's and Morice's Rebellion" (1579), "Newes from Spain and Holland" (1593), "Wonderful and strange newes out of Suffolke and Essex, where it rayned wheat, the space of six or seven miles" (1583).

News pamphlets appeared only from time to time and cannot be classed as newspapers, though they were unquestionably the immediate forerunners of the British press.

The first of any regular series of English newspapers was “The Weekly News”, which first appeared on May 23, 1622. It lasted for some twenty years till in 1641 it ceased publication.

The 17-th century saw the rise of a number of other news sheets which varying success, struggled on in the teeth of discouragement and restrictions imposed by the Crown. With the introduction of a strict licensing system many such sheets were suppressed, and the Government, in its turn, set before the public a paper of its own – “The London Gazette”, first published on February 5, 1666. The paper was a semi-weekly and carried official information, royal decrees, news abroad, and advertisements.

The first English daily newspaper “The Daily Courant” was brought out on March 11, 1702. The paper carried news, largely foreign, and no comment, the latter being against the principles of the publisher, as was stated in the first issue of his paper.

Thus, the early English newspaper was principally a vehicle of information. Commentary as a regular feature found its way into the newspapers later. But as far back as the middle of the 18-th century the British newspaper was very much like what it is today, carrying on its pages news, both foreign and domestic, advertisements, announcements and articles containing comments. The rise of the American newspaper, which was brought onto American soil by British settlers, dates back to the late 17-th, early 18-th centuries.

It took the English newspaper more than a century to establish a style and a standard of its own. And it is only by the 19-th century that newspaper “English” may be said to have developed into a system of language media, forming a separate functional style.

The specific conditions of newspaper publication, the restrictions of time and space, have left an indelible mark on newspaper “English”. For more than a century writers and linguists have been vigorously attacking “the slipshod construction and the vulgar vocabulary” of newspaper “English”. The very term newspaper “English” carried a shade of disparagement.

Yet, for all the defects of newspaper “English”, serious though they may be, this force of the English literary language cannot be reduced, as some purists have claimed, merely to careless slovenly writing or to a distorted literary English. This is one of the forms of the English literary language characterized, as any other style, by a definite communicative inland its own system of language means.

Not all the printed matter found in newspapers comes under newspaper style. The modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news and comment on it, press reports and articles, advertisements and announcements, but also stories and poems, crossword puzzles, chess problems and the like. Since the later serve

the purpose of entertaining the reader, they cannot be considered specimens of newspaper style.

It is newspaper printed matter that performs the function of informing the reader and providing with an evaluation of the information published that can be regarded as belonging to newspaper style.

Thus, English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader.

Information and evaluation coexist in the modern English newspaper, and it is only in tests of diachrony that the function of information can claim priority. In fact, all kinds of newspaper writing are to a greater or lesser degree both informative and evaluative. But, of course, it is obvious than in most of the basic newspaper “genres” one of the two functions prevails. Thus, for example, news of all kinds is essentially informative, whereas the editorial is basically evaluative.

Since the primary function of newspaper style is to impart information, only printed matter serving this purpose comes under newspaper style proper. Information in the English newspaper is conveyed, in the first place, through the medium of:

- a) Brief news items and communiqués;
- b) Press reports (parliamentary, of court proceedings, etc.);

- c) Articles purely informational in character;
- d) Advertisements and announcements.

The newspaper also seeks to influence public opinion on political and other “matters”. Elements of appraisal may be observed in the very selection and way of presentation of news, in the use of specific vocabulary, such as *allege* and *claim*, casting some doubt on the facts reported, and syntactic constructions indicating a lack of assurance on the part of the reporter as to the correctness of the facts reported or his desire to avoid responsibility. For example, “Mr. X as said to have opposed the proposal”; “Mr. X was quoted as saying ...”.

The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally coloured words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows. But, of course, the principal vehicle of interpretation and appraisal is the newspaper article and the editorial in particular.

Editorials (leading articles or leaders) are characterized by a subjective handling of facts, political or otherwise. They have much in common with classical specimens of publicistic writing and are often looked upon as such.

However, newspaper evaluative writing unmistakably bears the stamp of newspaper style. Thus, it seems natural

to regard newspaper articles, editorials included, as coming within the system of English newspaper style.

But it should be noted that while editorials and other articles in opinion columns are predominantly evaluative, newspaper feature articles, as a rule, carry a considerable amount of information, and the ratio of the informative and the evaluative varies substantially from article to article.

To understand the language peculiarities of English newspaper style it will be sufficient to analyse the following basic newspaper features:

- 1) Brief news items;
- 2) Advertisements and announcements;
- 3) The headline;
- 4) The editorial.

Brief News Items and Communiqués

The principal function of a brief news item is to inform the reader. It states facts without giving explicit comments, and whatever evaluation there is in news paragraphs is for the most part implicit and as a rule unemotional. News items are essentially matter-of-fact, and stereotyped forms of expression prevail.

As an invariant, the language of brief news items is stylistically neutral, which seems to be in keeping with the allegedly neutral and unbiased nature of newspaper reporting; in practice, however, departures from this

principle of stylistic neutrality, especially in the so-called “**mass papers**”, are quite common.

Newspaper style has its specific vocabulary features and is characterized by an extensive use of: 1) special political and economic terms; 2) non-term political vocabulary; 3) newspaper cliché; 4) abbreviations; 5) neologisms.

It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral and common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by an extensive use of:

1) Special political and economic terms, for example: socialism, constitution, president, apartheid, by-election, General Assembly, gross output, per capita production.

2) Non-term political vocabulary, for example: public, people, progressive, nation-wide, unity, peace. A characteristic feature of political vocabulary is that the border line between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises terms and non-terms, for example: nation, crisis, agreement, member, representative, leader.

3) Newspaper clichés, for example: stereotyped expressions, commonplace phrases familiar to the reader e. g. vital issue, pressing problem, informed sources, danger of war, to escalate a war, war hysteria, overwhelming majority, amid stormy applause. Clichés

more than anything else reflect the traditional manner of expression in newspaper writing. They are commonly looked upon as a defect of style. Indeed, some clichés, especially those based on trite images (for example: captains of industry, pillars of society, bulwark of civilization) are pompous and hackneyed, others, such as welfare state, affluent society are false and misleading. But nevertheless, clichés are indispensable in newspaper style: they prompt the necessary associations and prevent ambiguity and misunderstanding.

4) Abbreviations. News items, press reports and headlines abound in abbreviations of various kinds. Among them abbreviated terms: names of organizations, public and state bodies, political associations, industrial and other companies, various offices, etc., known by their initials are very common, for example: UNO (United Nations Organization), TUG (Trades Union Congress), NATO (North Atlantic Treaty Organization), AFL-CIO (American Federation of Labour-Congress of Industrial Organizations), EEC (European Economic Community), TGWU (Transport and General Workers Union), FO (Foreign Office), PIB (Producto Interno Bruto – Growth Domestic Product, Spanish - English),

5) Neologisms. These are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. Hence, neologisms make their way into the language of the newspaper very easily and often even

spring up on newspaper pages, for example: lunik, a splash-down (the act of bringing a spacecraft to a water surface), a teach-in (a form of campaigning through heated political discussion), backlash or white backlash (a violent reaction of American racists to the Negroes' struggle for civil rights), front-lash (a vigorous antiracist movement), stop-go policies (contradictory, indecisive and inefficient policies).

The above-listed peculiarities of brief news items are the basic vocabulary parameters of English newspaper style.

The vocabulary of brief news items is for the most part devoid of emotional colouring. Some papers, however, especially those classed among "mass" or "popular" papers, tend to introduce emotionally coloured lexical units into essentially matter-of-fact news stories, for example:

"Health Minister Kenneth Robinson made this shock announcement yesterday in the Commons" (Daily Mirror).

"Technicians at the space base here are now working flat out to prepare Gemini 6 for next Monday's blast-off" (Daily Mail).

"Defence Secretary Roy Mason yesterday gave a rather frosty reception in the Commons to the latest proposal for a common defence policy for all EEC countries" (Morning Star).

Important as vocabulary is, it is not so much the words and phrases used in brief news items that distinguish

them from other forms of newspaper writing. The vocabulary groups listed above are also commonly found in headlines and newspaper articles. The basic peculiarities of news items lie in their syntactical structure.

As the reporter is obliged to be brief, he naturally tries to cram all his facts into the space allotted. This tendency predetermines the peculiar composition of brief news items and the syntactical structure, of the sentences. The size of brief news items varies from one sentence to several (short) paragraphs. And, generally, the shorter the news item, the more complex its syntactical structure.

The following grammatical peculiarities of brief news items are of paramount importance, and may be regarded as their grammatical parameters of newspaper style:

a) Complex sentences with a developed system of clauses;

b) Verbal constructions;

c) Syntactical complexes;

d) Attributive noun groups;

e) Specific word order.

a) Complex sentences with a developed system of clauses, for example:

“Mr. Boyd-Carpenter, Chief Secretary to the Treasury and Paymaster-General (Kingston-upon-Thames), said he had been asked what was meant by the statement in the Speech that the position of war pensioners and those receiving national insurance benefits would be kept under close review” (The Times).

“There are indications that BO AC may withdraw - threats of all-out dismissals for pilots who restrict flying hours, a spokesman for the British Airline Pilots' association said yesterday” (Morning Star).

“Mr. Nobusuke Kishi, the former Prime Minister of Japan, has sought to set an example to the faction-ridden Governing Liberal Democratic Party by announcing the disbanding of his own faction numbering 47 of the total of 295 conservative members of the Lower House of the Diet” (The Times).

“The condition of Lord Samuel, aged 92, was said last night to be a “little better” ” (The Guardian).

d) Attributive noun groups are another powerful means of effecting brevity in news items, for example: “heart swap patient” (Morning Star), “the national income and expenditure figures” (The Times), “Labour backbench decision” (Morning Star), “Mr. Wilson’s HMS fearless package deal” (Morning Star).

e) Specific word-order. Newspaper tradition, coupled with the rigid rules of sentence structure in English, has greatly affected the word-order of brief news items. The word-order in one-sentence news paragraphs and in what are called "leads" (the initial sentences in longer news items) is more or less fixed.

Journalistic practice has developed what is called the "five-w-and-h-pattern rule" (who-what-why-how-where-when) and for a long time strictly adhered to it. In terms of grammar this fixed sentence structure may be expressed in the following manner: Subject - Predicate (+ Object) - Adverbial modifier of reason (manner) - Adverbial modifier of place - Adverbial modifier of time, for example:

"A neighbour's peep through a letter box led to the finding of a woman dead from gas and two others semiconscious in a block of council flats in Ecclesia New Road, Sanford, Lanes, yesterday" (The Guardian).

It has been repeatedly claimed by the authors of manuals of journalistic writing that the "five-w-and-h" structure was the only right pattern of sentence structure to use in news reports. Facts, however, disprove this contention. Statistics show that there are approximately as many cases in which the traditional word-order is violated as those in which it is observed. It is now obvious that the newspaper has developed new sentence patterns not typical of other styles. This observation refers, firstly, to the position of the adverbial-modifier of definite time.

Compare another pattern typical of brief news sentence structure:

“Derec Heath, 43, yesterday left Falmouth for the third time in his attempt to cross the Atlantic in a 12ft dinghy” (Morning Star).

“Brighton council yesterday approved a £ 22,500 scheme to have parking meters operating in the centre of the town by March” (The Times).

This and some other unconventional sentence patterns have become a common practice with brief news writers.

There is some other, though less marked, tendencies in news item writing of modifying well-established grammatical norms. Mention should be made of occasional disregard for the sequence of tenses rule, for example:

“The committee, which was investigating the working of the 1969 Children and Young Persons Act, said that some school children in remand centres are getting only two hours lessons a day” (Morning Star).

What is ordinarily looked upon as a violation of grammar rules in any other kind of writing appears to be a functional peculiarity of newspaper style.

The Headline

The most concise form of newspaper informational is the headline. The headlines of news items, apart from giving information about the subject-matter, also carry a

considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally colored words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows.

The headline is the title given to a news item of a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about.

Syntactically headlines are very short sentences or phrases of a variety of patterns:

1. Full declarative sentences;
2. Interrogative sentences;
3. Nominative sentences;
4. Elliptical sentences;
5. Sentences with articles omitted;
6. Phrases with verbals;
7. Questions in the forms of statements;
8. Complex sentences;
9. Headlines including direct speech.

The headline is a dependent form of newspaper writing. It is in fact a part of a larger whole. The specific functional and linguistic traits of the headline provide sufficient ground for isolating and analyzing it as a specific “genre” of journalism.

The main function of the headline is to inform the reader briefly what the text that follows is about. But apart from this, headlines often contain elements of appraisal,

English headlines are short and catching, they “compact the gist of news stories into a few eye-snaring words. A skillfully turned out headline tells a story or enough of it, to arouse or satisfy the reader’s curiosity”.

STATE AUDIT FINDS NEW CITY DEFICITS IN LAST

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Atlantic Drama In Super VC 10 (The Times)

Such group headlines are almost a summary of the information contained in the news item or article.

The functions and the peculiar nature of English headlines predetermine the choice of the language means used. The vocabulary groups considered in the analysis of brief news items are commonly found in headlines. But headlines also abound in emotionally coloured words and phrases, as the italicized words in the following:

End this Bloodbath (Morning Star)

Milk Madness (Morning Star)

Tax agent a cheat (Daily World)

No Wonder Housewives are Pleading:

HELP (Daily Mirror)

Roman Catholic Priest sacked (Morning Star)

Furthermore, to attract the reader's attention, headline writers often resort to a deliberate breaking-up of set expressions, in particular fused set expressions, and deformation of special terms, a stylistic device capable of producing a strong emotional effect, for example:

Cakes and Bitter Ale (The Sunday Times)

Conspirator-in-chief Still at Large (The Guardian)

Compare respectively the allusive set expression cakes and ale, and the term commander-in-chief.

Other stylistic devices are not infrequent in headlines, as for example, the pun ("And what about Watt" - The Observer), alliteration (Miller in Maniac Aloof - The Observer), etc.

Syntactically headlines are very short sentences or phrases of a variety of patterns:

a) Full declarative sentences, for example: "They Threw Bombs on Gipsy Sites" (Morning Star), "Allies Now Look to London" (The Times);

b) Interrogative sentences, for example: "Do-you love war?" (Daily World), "Will Celtic confound pundits?" (Morning Star);

c) Nominative sentences, for example: "Gloomy Sunday" (The Guardian), "Atlantic Sea Traffic" (The Times), "Union Peace Plan for Girling Stewards" (Morning Star);

d) Elliptical sentences:

- With an auxiliary verb omitted, for example: Initial report not expected until June! (The Guardian), Yachtsman spotted (Morning Star);

- With the subject omitted, for example: Will win (Morning Star), Will give Mrs. Onassis \$ 250,00 (New York Times);

- With the subject and part; of the predicate omitted, for example: Off to the sun (Morning Star), Still in danger (The Guardian);

e) Sentences with articles omitted, for example: Step to Overall Settlement Cited in Text of Agreement (International Herald Tribune), Blaze kills 15 at Party (Morning Star).

Articles are very frequently omitted in all types of headlines.

f) Phrases with verbals: infinitive, participial and gerundial, for example: Tog US aid (Morning Star), To visit Faisal (Morning Star), Keep-ing Prices Down (The Times), Preparing reply on cold war (Morning Star), Speaking parts (The Sunday Times);

g) Questions in the form of statements, for example: The worse the better? (Daily World), Growl now, smile, later? (The Observer);

h) Complex sentences, for example: Senate Panel Hears Board of Military Experts Who Favoured Losing Bidder (The New York Times), Army Says It Gave LSD to Unknown GIs (International Herald Tribune);

i) Headlines including direct speech:

- introduced by a full sentence, for example: Prince Richard says: "I was not in trouble" (The Guardian), "What Oils the Wheels of Industry? - Asks James Lowery-Oligarch of the Shell-Mex and B. P. Group (The Times);

- introduced elliptically, for example: The Queen: My deep distress (The Guardian), Observe Mid-East Ceasefire - Thant (Morning Star).

The above-listed patterns are the most typical, although they do not cover all the variety in headline structure.

The headline in British and American newspapers is an important vehicle both of information and appraisal; editors give it special attention, admitting that few read beyond the headline, or at best the lead. To lure the reader into going through the whole of the item or at least a

greater part of it, takes a lot of skill and ingenuity on the part of the headline writer.

Advertisements and Announcements

The function of advertisement and announcement is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified (separate).

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name.

As for the separate advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all be pointed out.

Advertisements made their way into the British press at an early stage of its development, i.e. in the 16-th century. So they are almost as old as newspapers themselves.

The principal function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name. In *The Times*, for example, the reader never fails to find several hundred advertisements and announcements classified into groups, such as "BIRTHS, MARRIAGES, DEATHS, IN MEMORIAM, BUSINESS OFFERS, PERSONAL", etc. This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertising. Note one of the accepted patterns of classified advertisements and announcements in "*The Times*":

BIRTHS

CULHANE. On November 1-st, at St. Bartholomew's Hospital, to BARBARA and JOHN CULHANE - a son.

All announcements in the "Birth" section are built on exactly the same elliptical pattern. This tendency to eliminate from the sentence all elements that can be done without is a pronounced one in advertisement and announcement writing. The elliptic sentence structure has no stylistic function; it is purely technical - to economize space, expensive in what newspaper men call the "advertising hole". Though, of course, having become a common practice, this peculiar brevity of expression is a stylistic feature of advertisements and announcements which may take a variety of forms, for example:

TRAINED NURSE with child 2 years seeks post London preferred. Write Box C. 658, *The Times*, E.G. 4.

Here the absence of all articles and some punctuation marks makes the statement telegram-like. Sentences which are grammatically complete also tend to be short and compact.

The vocabulary of classified advertisements and announcements is on the whole essentially neutral with here and there a sprinkling of emotionally coloured words or phrases used to attract the reader's attention. Naturally, it is advertisements and announcements in the PERSONAL section that are sometimes characterized by emotional colouring, for example:

ROBUST, friendly student, not entirely unintelligent. seeks Christmas vacation job. No wife, will travel, walk, ride or drive and undertake any domestic, agricultural or industrial activity. Will bidders for this curiously normal chap please •write Box C. 552, The Times, E.G. 4.

Emotional colouring is generally moderate, though editors seem to place no restrictions on it. See the following announcement in the PERSONAL section of The Times:

Alleluia! I'm a mum. (A jocular modification of the chorus of the well-known American song "Alleluia, I'm a bum". A young woman is stating that she has become a mother.)

As for the non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention

is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical. Here there is no call for brevity, as the advertiser may buy as much space as he chooses.

The following are the initial lines of a full-page advertisement of Barclays Bank carried by an issue of *The Guardian*:

WHAT WE WANT

A bank's business is with other people's money, so we want people whose integrity is beyond question. Money is a very personal business, so we want people who like people. Banking is work that calls for accuracy, so we want people who can work accurately. Our staff has to have integrity, personality, accuracy; we want them to have imagination too.

The Editorial

Editorials are an intermediate phenomenon bearing the stamp of both the newspaper style and the publicistic style.

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Emotional coloring in editorial articles is also achieved with the help of various stylistic devices (especially metaphors and epithets), both lexical and syntactical, the use of which is largely traditional.

Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and

interpretation of the news published and suggests to the reader that it is the correct one.

Like any evaluative writing, editorials appeal not only to the reader's mind but to his feelings as well. Hence the use of emotionally coloured language elements, both lexical and structural, Here are examples:

“The long-suffering British housewife needs a bottomless purse to cope with this scale of inflation” (Daily Mirror).

“But since they came into power the trend has been up, up, up and the pace seems to be accelerating” (Daily Mail).

In addition to vocabulary typical of brief news items, writers of editorials make an extensive use of emotionally coloured vocabulary. Alongside political words and expressions, terms, clichés and abbreviations one can find colloquial words and expressions, slang, and professionalisms. The language of editorial articles is characterized by a combination of different strata of vocabulary, which enhances the emotional effect, for example:

I. FAT GIFTS FOR SOME

THE TOPMOST boss of the giant Bank Organization, Sir John Davis, has sacked the lesser boss Mr. Graham Dowson, who gets £, 150,000 from the company's till as “compensation” for loss of office.

Were there screams of agony in the capitalist press or from the Tories about the size of this golden handshake? There were not.

Fat gifts are the usual thing when big bosses go. The bigger and richer they are, the fatter the cheques (Morning Star).

II. THATCHER

MRS. THATCHER has now arrived back from her American jamboree proudly boasting that she is now “totally established as a political leader in the international sphere”.

This simply goes to show that the fawning American audiences drawn from the top drawer of US capitalist society to whom she spoke will buy any farrago of trite and pious platitudes.

When she arrived back brimming over with her new-found international fame, she regaled us all once again with her views on equality and the opportunity to be unequal.

One thing is certain. The capitalist system for which she stands can never be accused of denying the majority of the British people of this opportunity to be unequal. (Morning Star).

(III) LOCAL BLOODSUCKERS

Local Government was once dull. But looming for ratepayers this spring are rate increases of an average of 25 per cent, outside London and above 60 per cent, within it. These follow last year's - stratospheric increases. Alas, if rapacious demands of this kind can emerge from them, what

goes on in Britain's town halls cannot be so tedious. Chaotic, frightening, scandalous, yes; dull, no. ... (The Daily Telegraph).

The above quoted examples from English newspaper editorials abound in emotionally coloured vocabulary units. Along with neutral and literary (common and special) vocabulary one can find words used with emotive colouring: topmost, giant, screams (of agony) (1), fawning, pious, platitudes (2), scandalous, frightening, rapacious, alas (3); colloquial vocabulary units: to sack, fat (1), jamboree (2); slang: to buy (in the sense of "accept") (2); "and instances of linguistic imagery": this golden handshake (1), the top drawer of US capitalist society (2), stratospheric increases (3), etc. All these lexical means are highly emotive and thoroughly evaluative.

Emotional colouring in editorial articles is achieved with the help of various stylistic devices, both lexical and syntactical, the use of which is largely traditional. Editorials abound in trite stylistic means, especially metaphors and epithets, e.g. international climate, a price explosion, a price spiral, a spectacular sight, an outrageous act, brutal rule, an astounding statement, crazy policies.

Traditional periphrases are also very common in newspaper editorials, such as Wall S (American financial circles), Downing. Street (the British Government), Fleet Street (the London press), the Great Powers (the five or six biggest and strongest states), the third world (states other than socialist or capitalist), and so on.

Most trite stylistic means commonly used in the newspaper have become clichés.

But genuine stylistic means are also sometimes used, which helps the writer of the editorial to bring his idea home to the reader through the associations that genuine imagery arouses.

Practically any stylistic device may be found in editorial writing, and when aptly used, such devices prove to be a powerful means of appraisal, of expressing a personal attitude to the matter in hand, of exercising the necessary emotional effect on the reader. Note the following example:

“That this huge slice of industry should become a battleground in which public cash is used as a whip with which to lash workers is a scandal. ...Yet it is the workers who are being served up as the lambs for sacrifice, and it is public money that is used to stoke the fires of the sacrificial pyre” (Morning Star).

The stylistic effect of these sustained similes is essentially satirical. A similar effect is frequently achieved by the use of metaphor, irony, the breaking-up of set expressions, the stylistic use of word-building, by using allusions, etc.

Two types of allusions can be distinguished in newspaper article writing: a. allusions to political and other facts of the day which are indispensable and have no stylistic value, and b. historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely satirical.

The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices.

Some editorials abound in parallel constructions, various types of repetition, rhetorical, questions and other syntactical stylistic means.

Yet, the role of expressive language means and stylistic devices in the editorial should not be over-estimated. They stand out against the essentially neutral background. And whatever stylistic devices one comes across in editorials, they are for the most part trite.

Broadly speaking, tradition reigns supreme in the language of the newspaper. Original forms of expression and fresh genuine stylistic means are comparatively rare in newspaper articles, editorials included.

However, although all editorials, as a specific genre of newspaper writing, have common distinguishing features, the editorials in different papers vary in degree of emotional colouring and stylistic originality of expression.

While these qualities are typical enough of the “popular” newspapers (those with large circulations), such “as the Daily Mirror” and “the Daily Mail”, the so-called “quality papers”, as “The Times” and “The Guardian”, make rather a sparing use of the expressive and stylistic means of the language.

Whatever stylistic “gems” one may encounter in the newspaper, they cannot obscure the essentially traditional mode of expression characteristic of newspaper English.

14. SCIENTIFIC PROSE STYLE

The Language of Science

Professional Terminology

The Grammatical Features of the Scientific Prose Style

Narratology as a Branch of Linguistics

Types of Narration and Main Compositional Forms

The Language of Science

The language of science is governed by the aim of the functional style of scientific prose, which is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between different phenomena, etc.

The style of scientific prose is formalized as a type of literary language in connection with the specific tasks that science generally sets for itself. The distinctive features of each style depend on its social purpose and the combination of linguistic functions that predominates in the act of communication, and therefore on the sphere of communication, on whether communication has as its goal, or at least its main goal, the communication of information, the expression of emotions, motivation to take some action.

The only function of the scientific style is the intellectual-communicative function; additional functions are optional.

The scientific style, therefore, is characteristic of texts intended to convey accurate information from any special field and to consolidate the process of cognition. The most striking, but not the only feature of this style is the use of special terminology.

Each branch of science develops its own terminology in accordance with the subject and method of its work. Different areas of culture, art, economic life, sports, etc. also have their own special terminology.

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 specialised vocabulary. There is a special medical vocabulary, and similarly special terminologies for psychology, botany, music, linguistics, teaching methods and many others.

Term, as traditionally understood, 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.

There are several controversial problems in the field of terminology. The first is the puzzling question of whether

a term loses its terminological status when it comes into common usage.

Today this is a frequent occurrence, as various elements of the media of communication (TV, radio, popular magazines, science fiction, etc.) ply people with scraps of knowledge from different scientific fields, technology and the arts. It is quite natural that under the circumstances numerous terms pass into general usage without losing connection with their specific fields.

There are linguists in whose opinion terms are only those words which have retained their exclusiveness and are not known or recognised outside their specific sphere.

From this point of view, words associated with the medical sphere, such as "unit" ("dərman dozası"), "theatre" ("əməliyyat otağı"), "contact" ("infeksiyanın daşıyıcısı") 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, in actual fact, numerous polysemantic terms.

The linguistic term “semantics” may mean both the meaning of a word and the branch of lexicology studying meanings. In the terminology of painting, the term “colour” may denote hue (“rəng”) and, at the same time, “stuff” used for colouring (“boya”).

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 “rəng” and “paint, tint, dye” in the second “boya”.

Now we investigate 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 recognised 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 counterparts 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 strata.

Basic vocabulary	Informal	Formal
begin	start, get started	commence
continue	go on, get on	proceed
end	finish, be through, be over	terminate
child, baby	kid, brat, beam (dial.)	infant, babe (poet.)

In teaching a foreign language, the basic vocabulary words comprise the first and absolutely essential part of the students' functional and recognition vocabularies. They constitute the beginner's vocabulary.

Yet, 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.

However, the presence of terms does not exhaust the features of the scientific style. A scientific text, or an orally delivered scientific report, or a lecture reflects the work of the mind and is addressed to the mind, therefore, they must satisfy the requirements of logical

construction and maximum objectivity of presentation. The style-forming factors are the need for clarity and logical consistency in the presentation of complex material, and a high degree of traditionalism.

The lack of direct contact or limited contact with the recipient of the speech (report, lecture) excludes or severely limits the use of extra-linguistic means; the lack of feedback requires greater completeness. The syntactic structure should be harmonious, complete and, if possible, stereotypical.

The scientific-technical style is characteristic of presentation that has special content. The purpose of such presentation is to convey a body of knowledge related to a particular field, report new research results, or explain both.

Scientific prose style can be seen both in written form (in scientific works, articles, textbooks, etc.) and in oral form (reports, lectures).

The nature of scientific presentation may vary depending on the special field to which it relates. This is explained by the differences between the sciences themselves in their subject matter, range of concepts, technical methods of research and argumentation.

Thus, a mathematical text consists of a number of formulas with the most concise phrases introducing or commenting on them. On the contrary, a history text is usually a detailed description of events or a detailed, reasoned analysis of the historical process. However, there

are some common features that unite all these various methods of presentation into a single scientific-professional style.

Its lexical features are the following: the use of words in precisely defined direct meanings; an abundance of scientific terminology, that is, words expressing special concepts; terminological word formation caused by the need for linguistic design of pre-existing scientific concepts introduced for the first time or clarified.

On the contrary, words with emotional connotations, interjections, expressive phraseological units, and colloquial verbs with postpositive elements are rare.

The Grammatical Features of the Scientific Prose Style

The grammatical features of this style are the syntactic precision necessary for the clear expression of thoughts and their logical connections. Therefore, as a rule, the ellipse is avoided.

In physics, mathematics, natural history and technical texts, participial and gerundial phrases, as well as attributive infinitives, are very common.

The most characteristic feature of the scientific and technical style in these areas is the widespread use of the passive form of the verb.

Thus, there are following characteristic features of scientific style:

1. The logical sequence of utterances;
2. The use of terms specific to each given branch of science;
3. So-called sentence-patterns. They are of 3 types: postulatory, argumentative and formulative.
4. The use of quotations and references;
5. The frequent use of foot-note, of the reference kind, but digressive in character.

The impersonality of scientific writings can also be considered a typical feature of this style.

The scientific style is characterized by the following style-forming features: monologue; generalized abstract nature of presentation; emphasized logic; strict sequence of presentation; semantic accuracy; information richness; objectivity of presentation.

Scientific prose is the writing style used by scientists and students studying in the field to write about their research for publication in scientific journals. This writing style is objective and neutral.

The main function of the scientific prose style is to provide factual and precise information, which must be clear, concise, unambiguous and explicit. There is no space for any redundant, repetitive and unimportant information.

There are the following seven features of scientific prose: clarity; peer reviews; primary audience; formal language; awareness of existing scientific literature; increase the precision of your wording; simplify your word choice when possible; clarify your objective.

Narratology as a Branch of Linguistics

Narratology is the special branch of linguistics, which deals with narrative of text. The roots of modern narratology can be found in the narrative theory of Russian formalist such as M.Bachtin, Lotman, Tomashevskiy, Schlovskiy, Propp – the fathers of naratology.

Narratology as a special science combines linguistics an literary. It was formed in the last, but now its acknowledged and being developed in different countries. The term “narratology” is an anglicisation of French “narratologie” coined by Tzvetan Todorov in his work “Grammaire du Decameron” in 1969.

This term was proposed by Tzvetan Todorov by its etymology the word “narrative” stands back to the word (latin verb) “narrare” (“to tell” to give an account “of”, which in its term goes back Indo-European “gna” (knowledge).

Narrative-the recounting of one or more real fiction events presented in the chronological order. Narrative is basically a story of happenings of event either real or imaginary which the narrator consider interesting or important.

Types of Narration and Main Compositional Forms

The author’s narrative: unfolded plot, personages of given characteristic, the time and place of action. The

authorial narrative supplies the reader with direct information about author preferences and objections believes and contradictions.

a) Entrusted narrative is used in an afford to make the text more plausible, to impress the reader with the facts of authenticity of the described events. The write entrust some fictions character with the task of dealing story. The writer himself that hides behind the figure of the narrator.

Dialogue: personage expresses their mind in the utter speech. In their exchange of remarks the participants of the dialogue, other people and their action expose them self to. One of the significant forms of the personage self-characterization-dialogue, which allows the author to show him in the process.

Interior speech of personage - its allows the author and the readers to peep into inner world of the character, to observe his idea and view: a) interior monologue- a rather lengthy peace of text dealing with the main topic of the character thinking, offering past, future actions;

b) Short in-sets- presents immediate mental and emotional reactions of the personage to the remark or event by characters; c) stream of consciousness technic, especially popular with their representative of modernism in contenting literature. The author tries to portray the purely associated character.

Represented speech (reported speech)-serves to show either the mental production of the character thinking: a) represented uttered speech; b) represented inner speech.

Now analyse the main narrative compositional forms. If its semantic of the text that its taken as foundation of classification 3 narrative forms traditionally analyzed in poetics and stylistics: **narrative proper** (the unfolding of the plot is concentrating, dynamic form of the text), **description** (supplies the details of appearance of people and things of the place and time of action - static), **argumentation** (offers causes and effects of the personages behavior, his considerations about moral, ethical, ideological or other issues). Its rather seldom that any of their compositional forms is used in a pure uninterrupted way.

15. THE STYLE OF OFFICIAL DOCUMENTS

**The Essence of Formal Business Style,
its Substyles or Variants
Stylistic Classification of the English Vocabulary
Common Literary, Common Colloquial and
Neutral Vocabulary
Special Literary Vocabulary
(Terms, Poetic and Highly Literary Words,
Archaic Words, Barbarisms and Foreignisms,
Literary Coinages)
Special Colloquial Vocabulary
(Slang Words, Professionalisms, Dialectal Words,
Vulgar Words, Colloquial Coinages)**

The Essence of Formal Business Style, its Substyles or Variants

The style of official documents is a book style of speech that is used in the field of official relations and office work. This is a special style in which documents are written regulating relations between states, legal entities and civilians. Its main task is to communicate accurate information.

This style is the style of documents: international treaties, government acts, legal laws, regulations, charters, instructions, official correspondence, business papers, etc.

In standard literary English this is the style of official documents. It is not homogeneous and is represented by the following substyles or variants:

1. The language of business documents - managerial (statements, orders, powers of attorney);
2. The language of legal documents (law, constitution, charter, acts);
3. The language of diplomacy (convention, note, memorandum);
4. The language of military documents (orders, directives, instructions, resolutions, regulations, manuals, charters, submissions, reports, agreements contracts, plans, lists, protocols, acts, etc.).

There are various genres of this style: receipt, power of attorney, application, certificate, report, business letter, advertisement and many others.

Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them; they often resort to emotional language and less frequently to traditional set expressions.

The main aim of this type of communication is to state the conditions binding two parties in an undertaking.

The most general function of the style of official documents predetermines the peculiarities of the style.

The most noticeable of all syntactical features are the compositional patterns of the variants of this style.

The over-all code of the official style falls into a system of subcodes, each characterized by its own terminological nomenclature, its own compositional form, its own variety of syntactical arrangements.

But the integrating features of all these subcodes emanating from the general aim of agreement between parties remain the following:

- a) Conventionality of expression;
- b) Absence of any emotiveness;
- c) The encoded character of language; symbols;
- d) A general syntactical mode of combining several pronouncements into one sentence.

Stylistic Classification of the English Vocabulary Common Literary, Common Colloquial and Neutral Vocabulary

The common literary vocabulary consists of the following groups of words: 1. common literary; 2. terms and learned words; 3. poetic words; 4. archaic words; 5. barbarisms and foreign words; 6. literary coinages including nonce-words.

Common literary words are chiefly used in writing and in polished speech. Literary units stand in opposition to colloquial units. One can always tell a literary word from a colloquial word. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language:

Colloquial	Neutral	Literary
chap	fellow	associate
daddy	father	parent
go on	continue	proceed
kid	child	infant
teenage	boy	youth

It goes without saying that these synonyms are not only stylistic but ideographic as well, i.e. there is a definite, though slight, semantic difference between the words, and the main distinction between synonyms remains stylistic.

Colloquial words are always more emotionally coloured than literary ones. The neutral stratum of words, as the term itself implies, has no degree of emotiveness, nor have any distinctions in the sphere of usage.

The common colloquial vocabulary falls into the following groups: 1. common colloquial words; 2. slang; 3.

jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages.

The common colloquial vocabulary is represented as overlapping into the Standard English Vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary, e.g. the words “teenager” (a young girl or young man) and “hippie” (hippy – a young person who leads an unordered and unconventional life) is colloquial words passing into the neutral vocabulary.

They are gradually losing their non-standard character and becoming widely recognized. However, they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer.

The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. Still the extremes remain antagonistic and therefore are often used to bring about a collision of manners of speech for special stylistic purposes. The difference in the stylistic aspect of words may colour the whole of an utterance.

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

regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary.

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy.

It is the neutral stock of words that is so prolific in the production of new meanings. Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.

From stylistic point of view neutral words are used in both literary and colloquial language.

Neutral Vocabulary words are:

a) **Apathetic**. Lack of concern or emotion. I am **apathetic** towards bugs. (biganəlik hissi);

b) **Candid**. Open **honest** record. I have to be very **candid** with my mother. (səminilik hissi);

c) **Didactic**. Intended to instruct or **lecture**; preachy. Professors are **didactic** when I'm teaching. (didaktik, öyüdverici, nəsihətamiz, məsləhətverici, öyrədici istək);

d) **Formal**. Done in a **proper** fashion. (müvafiqlik, formal, rəsmi yanaşma);

e) **Informative**. Serving you inform of give information. (xəbərçilik, məlumatlandırıcı yanaşma).

We may represent the whole of the word-stock of the English language as being divided into three main layers:

the literary layer, the neutral layer and the colloquial layer.

The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer.

This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable.

The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting. The aspect of the neutral layer is its universal character. That means it is unrestricted in its use.

It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

The neutral vocabulary may be viewed as the invariant of the Standard English vocabulary. The stock of words forming the neutral stratum should in this case be regarded as an abstraction. The words of this stratum are generally deprived of any concrete associations and refer to the concept more or less directly.

Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness. They generally present the same notions not abstractly but as a more or less concrete image, that is, in a form perceptible by the senses.

This perceptibility by the senses causes subjective evaluations of the notion in question, or a mental image of the concept.

Sometimes an impact of a definite kind on the reader or hearer is the aim lying behind the choice of a colloquial or a literary word rather than a neutral one.

We have to take into attention:

Stylistically-neutral words	Stylistically-marked words	
	Informal	Formal
Basic vocabulary	I. Colloquial words A. literary B. familiar C. low II. Slang words III. Dialect words	I. Learned words A. literary B. words of scientific prose C. officiales D. modes of poetic diction II. Archaic and obsolete words III. Professional terminology

Some linguists speak about Basic Vocabulary. These words are stylistically neutral. Their stylistic neutrality makes it possible to use them in all kinds of situations, both formal and informal, in verbal and written communication.

Basic vocabulary is 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.).

Basic vocabulary words are 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 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 notion, 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.

Compare the meanings of the aforementioned synonyms: “to walk” – “to go” or “traverse on foot”; “to stride” – “to walk with long steps”.

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.

Basic vocabulary words 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 basic vocabulary. Terms are an exception in this respect.

On the other hand, colloquialisms may have their counterparts among learned words; most slang has counterparts 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 strata:

Basic Vocabulary	Informal	Formal
begin	start, get started	commence
continue	go on, get on	proceed
end	finish, be through, be over	terminate
child, baby	kid, brat, beam (dial.)	infant, babe (poet.)

In teaching a foreign language, basic vocabulary words constitute the first and absolutely essential part of students' functional and recognition vocabularies. They constitute the beginner's vocabulary.

Yet, to restrict the student to basic vocabulary words 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 nonexistent.

The following table sums up the description of the stylistic strata of the English vocabulary:

Stylistically-Neutral Words	Stylistically-Marked Words	Stylistically-coloured words
Informal	Formal	
Basic Vocabulary	I. Colloquial words	I. Learned words
	a) literary	a) literary
	b) familiar	b) words of scientific prose
	c) low	c) officiales
		d) modes of poetic diction
	II. Slang words	II. Archaic and obsolete words
	III. Dialect words	III. Professional terminology.

1. *Stylistically-neutral words* are also called the Basic Vocabulary of the language. They can be used in all kinds of situations, both formal, and informal, in speech and in writing. They denote objects and phenomena of everyday importance, e.g. "house, milk, dog, cat, to walk, to run", and etc. Their meanings are broad, general, and bear no additional information. For instance, "contract" is a formal agreement between two or more parties or a document that states the terms of such an agreement; synonyms: agreement, treaty, convention.

2. *Stylistically-coloured words* can be subdivided into two groups: super-neutral and sub-neutral.

Super-neutral words are appropriate in formal situations. The words of formal style fall into 3 groups:

1. **Learned words.** These words are associated with printed page. They are also called “bookish”. They can be subdivided into:

- Scientific prose words – dry, matter-of-fact flavour words;
- “Officialese” – official bureaucratic words;
- Literary words – lofty words used in descriptive passages of fiction;
- Modes of poetic diction – high-flown words used in poetry.

2. **Archaisms.** These words are old and are not used in modern English. They are subdivided into:

- Obsolete words – very rare, cannot be understood without special explanation;
- Archaisms proper – can be understood because they were used in the XIX-th century;
- Historical words – denote objects or phenomena which have disappeared.

Professional terminology is used by professional groups of people.

Sub-neutral words are appropriate in the immediate circle: family, relatives, or friends. The words of informal style fall into 3 groups:

1. **Colloquial words.** Colloquial words can be subdivided into:

- Literary colloquial – words used by everybody;

- Familiar colloquial – words used mostly by the young and semi-educated;

- Low colloquial – rough and coarse words used by the illiterate.

2. **Slang.** There is no exact definition of slangy words; slang is everything that is not included into the textbooks.

3. **Dialect words.** There are certain regional forms of the English language in which dialect words appear. The British dialects are Northern, Midland, Eastern, Western, Southern.

We distinguish the American dialects are Northern, Midland, Southern. For the United Kingdom received pronunciation (RP) is considered to be the Standard, for the USA it is Uniform American English (Californian English).

The interaction of stylistically-coloured and stylistically-neutral words in one and the same context may cause different stylistic effects.

When a super-neutral word is placed in a stylistically-neutral context, it gives the latter either an elevated colouring or a humorous effect, depending on the subject of speech.

When a sub-neutral word is placed in a neutral context, it lowers the stylistic value of the latter. When a sub-neutral word is placed in a super-neutral context or vice-versa, it almost always produces a humorous effect. For example:

Neutral words: house, milk, dog, cat, to walk, to run;

Scientific prose: dialectical, emphasize, empirical;

“Officiales”: hereinafter, de jure, de facto;

Literary words: heritage, hierarchy, cordial;

Modes of poetic diction: woe, realm, soliloquy;

Archaisms: albeit (although it be that), clad (to clothe), thy (your);

Professional terminology: performance rating, feasibility study;

Colloquial: dad, chap, freezer, ain’t;

Slang: cutie, undies, jaw-breaker.

Special Literary Vocabulary

(Terms, Poetic and Highly Literary Words, Archaic Words, Barbarisms and Foreignisms, Literary Coinages)

The word-stock of any given language can be roughly divided into **three groups**, differing from each other by the sphere of its possible use.

The biggest division is made up of **neutral** words, possessing no stylistic connotation and suitable for any communicative situation, two smaller ones are **literary** and **colloquial** strata respectively.

Literary words serve to satisfy communicative demands of official, scientific, poetic messages, while the colloquial ones are employed in non-official everyday communication.

Taking for analysis printed materials we shall find literary words in authorial speech, descriptions, considerations, while colloquialisms will be observed in the types of discourse, simulating (copying) everyday oral communication-i.e., in the dialogue (or interior monologue) of a prose work.

Each of the two named groups of words, possessing a stylistic meaning, is not homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users.

This is why each one is further divided into the **general**, i.e. known to and used by most native speakers in generalized literary (formal) or colloquial (informal) communication, and **special** bulks.

Among special literary words, as a rule, at least two major subgroups are mentioned. They are:

1. **Terms**, i.e. words denoting objects, processes, phenomena of science, humanities, technique.

2. **Archaisms**, i.e. words, denoting

a) Historical phenomena which are no more in use (such as “yeoman”, “vassal”, “falconet”). These are **historical words**.

b) Used in poetry in the XVII-XIX cc. (such as “steed” for “horse”; “quoth” for “said”; “woe” for “sorrow”). These are **poetic words**.

c) In the course of language history ousted by newer synonymic words (such as “whereof” = of which; “to deem” = to think; “repast” = meal; “nay” = no) or forms

("maketh" = makes; "thou wilt" = you will; "brethren" = brothers). These are called **archaic words** (archaic forms) **proper**.

Special literary vocabulary:

a) **Terms.** Terms are generally associated with a definite branch of science and therefore with a series of other terms belonging to that particular branch of science. Terms are characterized by a tendency to be monosemantic. They are mostly and predominantly used in special works dealing with the notions of some branch of science.

Therefore it may be said that they belong to the scientific style. But their use is not confined to this style. They may as well appear in other styles - in newspaper style, in publicist style, in the belles-lettres style and practically in all other existing styles. But their function in this case changes. They no longer fulfill their basic function, that of bearing an exact reference to a given notion or concept.

The function of terms, if encountered in other styles, is either to indicate the technical peculiarities of the subject with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions.

There is an interesting process going on in the development of any language. With the increase of general education and the expansion of technique to satisfy the ever-growing needs and desires of mankind,

many words that were once terms have gradually lost their qualities as terms and have passed into the common literary vocabulary. This process may be called “determinization” (for example: “radio, television”).

A term has a stylistic function when it is used to create an atmosphere or to characterize a person through his calling and his consequent mode of expression. Sometimes terms are used with a satirical function.

b) **Poetic and Highly Literary Words.** Poetic words are used primarily in poetry. Poetic language has special means of communication, i.e. rhythmical arrangement, some syntactical peculiarities and a certain number of special words. Poetic words in an ordinary environment may also have a satirical function. Poetical words and set expressions make the utterance understandable only to a limited number of readers.

c) **Archaic Words.** Words change their meaning and sometimes drop out of the language altogether. New words spring up and replace the old ones. Some words stay in the language a very long time and do not lose their faculty of gaining new meanings and becoming richer and richer polysemantically. Other words live but a short time and disappear. There are three stages in the aging process of words:

The beginning of the aging process had happened when the word becomes rarely used. Such words are called obsolescent, i.e., they are in the stage of gradually passing out of general use. To this category first of all

belong morphological forms belonging to the earlier stages in the development of the language. In the English language these are the pronouns "toй" and its forms "thee" and "thy"; the corresponding verbal ending "-est"; the ending "- (e)", "th" instead of "- (e)s" and the pronoun "ye".

The second group of archaic words is those that have already gone completely out of use but are still recognized by the English speaking community: e.g. "nay (-"no"). These words are called obsolete.

The third group, which may be called archaic proper, are words which are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e.g. "troth" ("faith").

Archaic words are primarily used in the creation of a realistic background to historical novels. The function of archaic words and constructions in official documents is terminological in character. They are used here because they help to maintain that exactness of expression so necessary in this style. Archaic words and particularly archaic forms of words are sometimes used for satirical purposes.

d) **Barbarisms and Foreign Words.** In the vocabulary of the English language there is a considerable layer of words called barbarisms. These are words of foreign origin which have not entirely been assimilated into the

English language. Most of them have corresponding English synonyms; e.g. "chic" = "stylish".

e) **Literary Coinages** (including **Nonce-words**). Every period in the development of a language produces an enormous number of new words or new meanings of established words. Most of them do not live long. They are not meant to live long. They are coined for use at the moment of speech, and therefore possess a peculiar property - that of temporariness. The given word or meaning holds only in the given context and is meant only to "serve the occasion".

The first type of newly coined words, i.e. those which designate new-born concepts, may be named terminological coinages or terminological neologisms. The second type, i.e. words coined because their creators seek expressive utterance may be named stylistic coinages or stylistic neologisms.

Many new coinages disappear entirely from the language, leaving no mark *of* their even brief existence. Other literary neologisms leave traces in the vocabulary because they are fixed in the literature of their time. This is not the case with colloquial coinages. These are spontaneous, and due to their linguistic nature, cannot be fixed.

Most of the literary-bookish coinages are built by means of affixation and word compounding.

Another type of neologism is the nonce-word, i.e. a word coined to suit one particular occasion. For example:

“I am wived in Texas, and mother-in-lawed, and uncled, and aunted, and cousined within an inch of my life”.

Special Colloquial Vocabulary
(Slang Words, Professionalisms, Dialectal Words,
Vulgar Words, Colloquial Coinages)

As we mentioned above, the colloquial vocabulary falls into the following groups: 1. common colloquial words; 2. slang; 3. jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages.

In colloquial words some special subgroups may be mentioned:

a) Common colloquial vocabulary is represented as overlapping into the Standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which falls out of Standard English altogether.

b) Slang. No one has yet given a more or less satisfactory definition of the term slang. Slang seems to mean everything that is below the standard of usage of present-day English. Slang is represented both as a special vocabulary and as a special language. Slang is much rather a spoken than a literary language. It originates, nearly always, in speech.

Slang forms the biggest one. Slang words, used by most speakers in very informal communication, are highly emotive and expressive and as such, lose their

originality rather fast and are replaced by newer formations.; This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept.

The following stylistic layers of words are generally marled as slang:

1. Words which may be classed as “thieves” can’t, or the jargons of other social groups and professions, like “dirt” - “money”, “dotty” - “mad”, “a barker” = “a gun”.

2. Colloquial words and phrases like “for good, to have a hunch, a show” (at the theatre) and the like.

3. Figurative words and phrases are not infrequently regarded as slang and included in special slang dictionaries, e.g. “Scrooge” – “a mean person” (скряга, kobud, qəddar adam, yəni insan deyil), “black coat” = “a clergyman”.

4. Words derived by means of conversion, one of the most productive means of word-building in present day English, are also sometimes classed as slang, for example, the noun “agent” is considered neutral because it has no stylistic notation, whereas the verb “to agent” is included in one of the American dictionaries of slang.

5. Abbreviations of the type, for example, “rep - (reputation), cig - (cigarette) ad - (advertisement)”, as well as of “the flu – influenza” (grip).

6. Set expressions which are generally used in colloquial speech and which are clearly colloquial, are also

marked with the notation “slang”, e.g., “to go in for, in a way”, and many others.

7. Improperities of a morphological and syntactical character, e.g. “How come, I says”, double negatives as “don’t know nothing” and others of this kind.

8. Any new coinage that has not gained recognition and therefore has not yet been received into Standard English is easily branded as slang, “leggo - let go”.

Slang is nothing but a deviation from the established norm at the level of the vocabulary of the language.

c) Jargonisms. Jargonisms stand close to slang, also being substandard, expressive and emotive, but, unlike slang they are used by limited groups of people, united either professionally (in this case we deal with professional jargonisms, or professionalisms), or socially (here we deal with jargonisms proper).

In distinction from slang, jargonisms of both types cover a narrow semantic field: in the first case it is that, connected with the technical side of some profession.

In the non-literary vocabulary of the English language there is a group of words that are called jargonisms. 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 generally old words with entirely new meanings imposed on them.

Most of the jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group which has invented them.

Jargonisms are social in character. They are not regional. In England and in the USA almost any social group of people has its own jargon.

Slang, contrary to jargon, needs no translation. It is not a secret code. It is easily understood by the English-speaking community and is only regarded as something not quite regular. It must also be remembered that both jargon and slang differ from ordinary language mainly in their vocabularies. The structure of the sentences and the morphology of the language remain practically unchanged.

There are hundreds of words, once jargonisms or slang, which have become legitimate members of the English literary language.

There is a common jargon and special professional jargons. Common jargonisms have gradually lost their special quality, which is to promote secrecy and keep outsiders in the dark. It belongs to all social groups and is therefore easily understood by everybody.

Jargonisms proper are characterized by similar linguistic features, but differ in function and sphere of application. They originated from the thieves' jargon (Fargo, cant) and served to conceal the actual significance of the utterance from the uninitiated. Their major function thus was to be cryptic, secretive. This is why among them

there are cases of conscious deformation of the existing words.

d) Professionalisms. Professionalisms are formed according to the existing word-building patterns or present existing words in new meanings, and, covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item.

Professionalisms, as the term itself signifies, are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home. Professionalisms are correlated to terms.

Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the literary layer of words. Like slang words, professionalisms do not aim at secrecy.

Professionalisms are used in emotive prose to depict the natural speech of a character. The skillful use of a professional word will show not only the vocation of a character, but also his education, breeding, environment and sometimes even his psychology.

e) Dialectal Words. Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

Dialectal words are only to be found in the style of emotive prose, very rarely in other styles.

There is sometimes a difficulty in distinguishing dialectal words from colloquial words. Some dialectal words have become so familiar in good colloquial or standard colloquial English that they are universally accepted as recognized units of the standard colloquial English. To these words belong “lass”, meaning “a girl” and “lad” - “a boy” or “a young man”.

Dialectal words fulfill a function of characterization in the literature.

Dialectal words are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavor of the locality where they belong. In Great Britain four major dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three major dialectal varieties are distinguished: New England, Southern and Midwestern (Central, Midland). Dialects markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them. They differ also on the lexical level, having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general. Some of them have entered the general vocabulary and lost their dialectal status (“lad”, “pet”, “squash”, “plaid”).

f) **Vulgar words. Vulgarisms** are coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation.

Vulgarisms are defined as expletives or swear-words and obscene words and expressions. There are different degrees of vulgar words. Some of them, the obscene ones should not even be fixed in common dictionaries. They are euphemistically called **“four-letter” words**. A lesser degree of vulgarity is presented by expletives, words like “damn, bloody, son of the bitch, to hell” and others.

The function of vulgarisms is almost the same as that of interjections that is to express strong emotions, mainly annoyance, anger and the like. They are not to be found in any style of speech except emotive prose, and here only in the direct speech of the character.

g) **Colloquial Coinages**. Colloquial coinages (nonce-words), unlike those of a literary-bookish character, are spontaneous and elusive. They are not usually built by means of affixes but are based on certain semantic changes in words that are almost imperceptible to the linguistic observer until the word finds its way into print. Nonce-coinage appears in all spheres of life.

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Foundation for Sustainable Peace and Development (IFSPD), Serbia, Beograd, Total Trade International d.o.o. SZGR Jovan Antic, ISBN 978-86-8947-08-06, COBISS.SR-ID 277220620, Belgrade, June, 2019.

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