ЛЕКСИКОЛОГІЯ АНГЛІЙСЬКОЇ МОВИ

КОНСПЕКТ ЛЕКЦІЙ

(із завданнями)

ДЛЯ СТУДЕНТІВ-ГЕРМАНІСТІВ ЗАОЧНОЇ ФОРМИ НАВЧАННЯ IV КУРСУ УНІВЕРСИТЕТУ

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Даний посібник написаний англійською мовою і розрахований на студентів-германістів заочної форми навчання IV курсу факультету іноземних мов вищих навчальних закладів. Матеріали організовані згідно з вимогами навчальної програми для гуманітарних спеціальностей. Посібник складається з 6 частин, у яких висвітлюються питання основних розділів курсу лексикології сучасної англійської мови на основі існуючих робіт вітчизняних та зарубіжних лінгвістів. У практичній частині кожного розділу посібника студентам пропонується закріпити теоретичні знання, виконуючи вправи з теми розділу. Для перевірки отриманих знань у посібнику також надаються завдання та вправи для лексичного аналізу. Навчальні матеріали можна залучати як для аудиторної , так і для самостійної роботи, зокрема у заочному та дистанційному навчанні.

ВСТУП

Це навчальне видання з лексикології англійської мови («English Lexicology») є конспектом лекцій із завданнями, призначеним для студентів-германістів заочної та дистанційної форм навчання IV курсу факультету іноземних мов вищих навчальних закладів.

У посібник-конспект, розрахований на 12 год. лекційних, 4 год. семінарських і 38 год. самостійної роботи студентів, увійшли 6 тем, у яких висвітлюються питання основних розділів передбаченого навчальною програмою курсу лексикології сучасної англійської мови як основоположної лінгвістичної дисципліни, необхідної для спеціальної підготовки фахівців германської філології. Теоретичний матеріал, який підкріплюється та актуалізується практичними завданнями та вправами для лексичного аналізу, викладено англійською мовою.

Спираючись на існуючі роботи вітчизняних та зарубіжних лінгвістів, пропонується узагальнене, систематизоване трактування тем з розділів: предмет та завдання лексикології з урахуванням специфіки її методологічного інструментарію та міждисциплінарних зв'язків, етимологічний склад та стильова специфіка вокабуляру сучасної англійської мови, словотвір, продуктивні й непродуктивні способи словотворення, семантологія, фразеологія, синонімія, антонімія, омонімія, евфемізація, неологізація сучасної англійської мови як адаптивної системи у контексті антропоцентричної функціонально-ноосферної парадигми.

Метою даного конспекту лекцій з практичними завданнями є поглиблене висвітлення базових питань курсу, структурно-систематичне упорядкування навчального матеріалу з наданням можливості як аудиторного, так і самостійного контролю набутих знань з предмету і вдосконалення навичок емпіричного аналізу автентичного мовного матеріалу для відчуття тісних кореляцій між теорією, що вивчається, та вербалізованою реальною мовною свідомістю представників досліджуваної лінгвокультури.

Посібник також включає в себе список рекомендованої літератури, що сприяє поглибленню знань студентів у царині проблематики лексикології англійської мови та їх більш ефективній підготовці до іспиту, яким завершується вищезазначений курс.

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1.1. Lexicology as a branch of linguistics. Its interrelations with other sciences. Lexicology (from Gr *lexis* "word" and logos "learning") is a part of linguistics dealing with the vocabulary of a language and the properties of words as the main units of the language. It also studies all kinds of semantic grouping and semantic relations: synonymy, antonymy, hyponymy, semantic fields, etc.

In this connection, the term **vocabulary** is used to denote a system formed by the sum total of all the words and **word equivalents** that the language possesses. The term **word** denotes the basic unit of a given language resulting from the association of a particular meaning with a particular group of sounds capable of a particular grammatical employment. A **word** therefore **is at the same time a semantic, grammatical and phonological unit**. So, **the subject-matter of lexicology** is **the word, its morphemic structure, history and meaning.**

There are several branches of lexicology. The general study of words and vocabulary, irrespective of the specific features of any particular language, is known as **general lexicology**. Linguistic phenomena and properties common to all languages are referred to as **language universals**. **Special lexicology** focuses on the description of the peculiarities in the vocabulary of a given language. A branch of study called **contrastive lexicology** provides a theoretical foundation on which the vocabularies of different languages can be compared and described, the correlation between the vocabularies of two or more languages being the scientific priority.

Vocabulary studies include such aspects of research as **etymology**, **semasiology** and **onomasiology**.

The evolution of a vocabulary forms the object of **historical lexicology** or **etymology** (from Gr. etymon "true, real"), discussing the origin of various words, their change and development, examining the linguistic and extra-linguistic forces that modify their structure, meaning and usage.

Semasiology (from Gr. **semasia** "signification") is a branch of linguistics whose subject-matter is the study of word meaning and the classification of changes in the signification of words or forms, viewed as normal and vital factors of any linguistic development. It is the most relevant to polysemy and homonymy.

Onomasiology is the study of the principles and regularities of the signification of things / notions by lexical and lexico-phraseological means of a given language. It has its special value in studying dialects, bearing an obvious relevance to synonymity.

Descriptive lexicology deals with the vocabulary of a language at a given stage of its evolution. It studies the functions of words and their specific structure as a

characteristic inherent in the system. In the English language the above science is oriented towards the English word and its morphological and semantic structures, researching the interdependence between these two aspects. These structures are identified and distinguished by contrasting the nature and arrangement of their elements.

Within the framework of lexicology, both **synchronic** (Gr *syn* "together", "with" and *chronos* "time") and **diachronic** or **historical** (Gr **dia** "through") approaches to the language suggested by the Swiss philologist Ferdinand de Saussure (1857-1913) are effectively realized. Language is the reality of thought, and thought develops together with the development of a society, thus the language and its vocabulary should be studied in the light of social history. Every new phenomenon in a human society in general, which is of any importance for communication, finds a reflection in the corresponding vocabulary. A word is considered to be a generalized reflection of reality; therefore, it is impossible to understand its development if one is ignorant of the changes in socio-political or everyday life, manners and culture, science of a linguoculture it serves to reflect. These **extra-linguistic forces** influencing the evolution of words are taken into the priority consideration in modern lexicology.

With regard to **special lexicology** the synchronic approach is concerned with the vocabulary of a language as it exists at a certain time (e.g., a course in Modern English Lexicology). The diachronic approach in terms of special lexicology deals with the changes and the development of the vocabulary in the course of time. It is special **historical lexicology** that deals with the evolution of vocabulary units as time goes by.

The two approaches should not be contrasted, as they are interdependent since every linguistic structure and system actually exists in a state of constant development so that the synchronic state of a language system is a result of a long process of linguistic evolution.

As every **word is a unity of semantic, phonetic and grammatical elements**, the word is studied not only in lexicology, but in other branches of linguistics, too, lexicology being closely connected with general linguistics, the history of the language, phonetics, stylistics, and grammar.

According to S. Ullmann, lexicology forms next to phonology, the second basic division of linguistic science (the third is syntax). Consequently, the interaction between vocabulary and grammar is evident in **morphology** and **syntax**. Grammar reflects the specific lexical meaning and the capacity of words to be combined in human actual speech. The lexical meaning of the word, in its turn, is frequently signaled by the grammatical context in which it occurs. Thus, morphological indicators help to differentiate the variant meanings of the word (e.g., plural forms that serve to create special lexical meaning: *colors, customs,* etc.; two kinds of pluralization: *brother → brethren - brothers; cloth → cloths - clothes*). There are numerous instances when the syntactic position of the word changes both its function and lexical meaning (e.g., an adjective and a noun element of the same group can change places: *library school - school library*).

The interrelation between lexicology and **phonetics** becomes obvious if we think of the fact that the word as the basis unit in lexicological study cannot exist without its sound form, which is the object of study in phonology. Words consist of phonemes that are devoid of meaning of their own, but forming morphemes they

serve to distinguish between meanings. The meaning of the word is determined by several phonological features: a) qualitative and quantitative character of phonemes (e.g. *dog-dock, pot-port*); b) fixed sequence of phonemes (e.g. *pot-top, nest-sent-tens*); 3) the position of stress (e.g. *insult* (verb) and *insult* (noun)).

Summarizing, lexicology is the branch of linguistics concerned with the study of words as individual items and dealing with both formal and semantic aspects of words; and although it is concerned predominantly with an in-depth description of lexemes, it gives a close attention to a vocabulary in its totality, the social communicative essence of a language as a synergetic system being a study focus.

1.2. The word as the fundamental object of lexicology. The morphological structure of the English word. A word is a fundamental unit of a language. The real nature of a word and the term itself has always been one of the most ambiguous issues in almost every branch of linguistics. To use it as a term in the description of language, we must be sure what we mean by it. To illustrate the point here, let us count the words in the following sentence: *You can't tie a bow with the rope in the bow of a boat.* Probably the most straightforward answer to this is to say that there are 14. However, the orthographic perspective taken by itself, of course, ignores the meaning of the words, and as soon as we invoke meanings we at least are talking about different words *bow*, to start with.

Being a central element of any language system, the word is a focus for the problems of phonology, lexicology, syntax, morphology, stylistics and also for a number of other language and speech sciences.

Within the framework of linguistics the word has acquired definitions from the syntactic, semantic, phonological points of view as well as a definition combining various approaches. Thus, it has been **syntactically** defined as **"the minimum sentence"** by **H.Sweet** and much later as **"the minimum independent unit of utterance"** by **L.Bloomfield**.

E. Sapir concentrates on the **syntactic and semantic aspects** calling the word "one of the smallest completely satisfying bits of isolated meaning, into which the sentence resolves itself".

A purely **semantic** treatment is observed in **S. Ullmann's** explanation of words as meaningful segments that are ultimately composed of meaningful units.

The prominent French linguist **A. Meillet** combines **the semantic, phonological and grammatical criteria:** "A word is defined by the association of a given meaning with a given group of sounds susceptible of a given grammatical employment".

Our native school of linguistics understands the **word as a dialectical double-facet unit of form and content**, reflecting human notions, and in this sense being considered as a form of their existence. Notions fixed in word meanings are formed as generalized and approximately correct reflections of reality, thus, signifying them words objectivize reality and conceptual worlds in their content.

So, the word is a basic unit of a language resulting from the association of a given meaning with a given cluster of sounds susceptible of a certain grammatical employment.

Taking into consideration the above, let us consider **the nature of the word**. First, the word is a unit of speech which serves the purposes of human communication. Thus, the word can be defined as **a unit of communication**.

Secondly, the word can be perceived as **the total of the sounds which comprise it**.

Third, the word, viewed structurally, **possesses several characteristics**.

a) The modern approach to the word as a double-facet unit is based on distinguishing between **the external** and **the internal structures of the word**. By the **external structure** of the word we mean **its morphological structure**. For example, in the word *post-impressionists* the following morphemes can be distinguished: the prefixes *post-*, *im-*, the root *–press-*, the noun-forming suffixes *-ion*, *-ist*, and the grammatical suffix of plurality *-s*. All these morphemes constitute the external structure of the word *post-impressionists*.

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

b) Another structural aspect of the word is **its unity**. The word possesses both its external (or formal) unity and semantic unity. The formal unity of the word is sometimes inaccurately interpreted as indivisibility. The example of *post-impressionists* has already shown that the word is not, strictly speaking, indivisible, though permanently linked. The formal unity of the word can best be illustrated by comparing a word and a word-group comprising identical constituents. The difference between *a blackbird* and *a black bird* is best explained by their relationship with the grammatical system of the language. The word *blackbird*, which is characterized by unity, possesses a single grammatical framing: *blackbirds*. The first constituent *black* is not subject to any grammatical changes. In the word-group *a black bird* each constituent can acquire grammatical forms of its own: *the blackest birds I've ever seen*. Other words can be inserted between the components which is impossible so far as the word is concerned as it would violate its unity: *a black night bird*.

The same example may be used to illustrate what we mean by semantic unity. In the word-group *a black bird* each of the meaningful words conveys a separate concept: *bird* – a kind of living creature; *black* – a color. The word *blackbird* conveys only one concept: the type of bird. This is one of the main features of any word: it always conveys one concept, no matter how many component morphemes it may have in its external structure.

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

So, **the formal/structural properties of the word are** 1) **isolatability** (words can function in isolation, can make a sentence of their own under certain circumstances); 2) **inseparability/unity** (words are characterized by some integrity, e.g. *a light – alight (with admiration)*; 3) a certain **freedom of distribution** (exposition in the sentence can be different); 4) **susceptibility to grammatical employment**; 5) a word as one of the fundamental units of the language is a double facet unit of form (its external structure) and meaning (its internal/semantic structure).

To sum it up, a word is the smallest naming unit of a language with a more or less free distribution used for the purposes of human communication, materially representing a group of sounds, possessing a meaning, susceptible to grammatical employment and characterized by formal and semantic unity.

There are **4 basic kinds of words: 1)orthographic words** – words distinguished from each other by their spelling; 2) **phonological words** – distinguished from each other by their pronunciation; 3) **word-forms** which are grammatical variants; 4) words as items of meaning, the headwords of dictionary entries, called l**exemes**. **A lexeme** is a group of words united by the common lexical meaning, but having different grammatical forms. The base forms of such words, represented either by one orthographic word or a sequence of words called **multi-word lexemes** which have to be considered as single lexemes (e.g. phrasal verbs, some compounds) may be termed **citation forms of lexemes** (sing, talk, head etc), from which other word forms are considered to be derived.

Any language is a system of systems consisting of two subsystems: 1) the system of words' possible lexical meanings; 2) the system of words' grammatical forms. The former is called **the semantic structure of the word**; the latter is **its paradigm** latent to every part of speech (e.g. a noun has a 4 member paradigm, an adjective – a 3 member one, etc)

As for **the main lexicological problems**, two of these have already been highlighted. The problem of word-building is associated with prevailing morphological word-structures and with the processes of coining new words. Semantics is the study of meaning. Modern approaches to this problem are characterized by two different levels of study: syntagmatic and paradigmatic.

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

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

One further important objective of lexicological studies is the study of the vocabulary of a language as a system. Revising the issue, the vocabulary can be studied synchronically (at a given stage of its development), or diachronically (in the context of the processes through which it grew, developed and acquired its modern form). The opposition of the two approaches is nevertheless disputable as the vocabulary, as well as the word which is its fundamental unit, is not only what it is at this particular stage of the language development, but what it was centuries ago and has been throughout its history.

1.3. Inner structure of the word composition. Word building. The morpheme and its types. Morphemic analysis of words. Affixation. The word consists of morphemes. The term **morpheme** is derived from Greek **morphe** (form) + **-eme**. The

Greek suffix **-eme** has been adopted by linguists to denote the smallest significant or **distinctive** unit. **The morpheme** may be defined as **the smallest meaningful unit which has a sound form and meaning**, occurring in speech only as a part of a word. In other words, a morpheme is an association of a given meaning with a given sound pattern. But unlike a word it is not autonomous. Morphemes occur in speech only as constituent parts of words, not independently, although a word may consist of a single morpheme. Nor are they divisible into smaller meaningful units. That is why the morpheme may also be defined as the minimum double-facet (shape/meaning) meaningful language unit that can be subdivided into phonemes (the smallest single-facet distinctive units of language with no meaning of their own). So there are 3 lower levels of a language – a phoneme, a morpheme, a word.

Word building (word-formation) is the creation of new words from elements already existing in a particular language. Every language has its own patterns of word formation. Together with borrowing, word-building provides for enlarging and enriching the vocabulary of the language.

A form is considered to be free if it may stand alone without changing its meaning; if not, it is **a bound form**, so called because it is always bound to something else. For example, comparing the words *sportive* and *elegant* and their parts, we see that *sport, sortive, elegant* may occur alone as utterances, whereas *eleg-, -ive, -ant* are bound forms because they never occur alone. A word is, by L. Bloomfield's definition, a minimum free form. A morpheme is said to be either bound or free. This statement should be taken with caution because some morphemes are capable of forming words without adding other morphemes, being homonymous to free forms.

Words are segmented into morphemes with the help of **the method of morphemic analysis** whose **aim** is to split the word into its constituent morphemes and to determine their number and types. This is most effectively accomplished by the procedure known as **the analysis into immediate constituents** (IC's), first suggested by L. Bloomfield. The procedure consists of several stages: 1) segmentation of words; 2) identification of morphs; 3) classification of morphemes.

The procedure generally used to segment words into the constituting morphemes is **the method of Immediate and Ultimate Constituents**. It is based on a binary principle, i.e. each stage of the procedure involves two components the word immediately breaks into. At each stage these two components are referred to as the **Immediate Constituents** (ICs) Each IC at the next stage of the analysis is in turn broken into two smaller meaningful elements. This analysis is completed when we arrive at constituents incapable of any further division, i.e. morphemes. In terms of the method employed these are referred to as the **Ultimate Constituents** (UCs).

The analysis of the morphemic structure of words reveals the ultimate meaningful constituents (UCs), their typical sequence and arrangement, but it does not show the way a word is constructed. The nature, type and arrangement of the ICs of the word are known as its **derivative structure**. Though the derivative structure of the word is closely connected with its morphemic structure and often coincides with it, it cardinally differs from it. The derivational level of the analysis aims at establishing

correlations between different types of words, the structural and semantic patterns being focused on, enabling one to understand how new words appear in a language.

Coming back to the issue of word segmentability as the first stage of the analysis into immediate constituents, all English words fall into two large classes: 1) **segmentable words**, i.e. those allowing of segmentation into morphemes, e.g. *information, unputdownable, silently* and 2) **non-segmentable words**, i.e. those not allowing of such segmentation, e.g. *boy, wife, call*, etc.

There are **three types of segmentation of words: complete, conditional and defective. Complete** segmentability is characteristic of words whose the morphemic structure is transparent enough as their individual morphemes clearly stand out within the word lending themselves easily to isolation. Its constituent morphemes recur with the same meaning in many other words, e.g. *establishment, agreement.*

Conditional morphemic segmentability characterizes words whose segmentation into constituent morphemes is doubtful for semantic reasons. For instance, in words like *retain, detain*, or *receive, deceive* the sound-clusters [ri], [di], on the one hand, can be singled out quite easily due to their recurrence in a number of words, on the other hand, they sure have nothing in common with the phonetically identical morphemes *re-. de-* as found in words like *rewrite, reorganize, decode, deurbanize*; neither the sound-clusters [ri], [di] nor the sound-clusters [-tein], [si:v] have any lexical or functional meaning of their own. Therefore, the morphemes making up words of conditional segmentability differ from morphemes making up words of complete segmentability in that the former do not reach the full status of morphemes for the semantic reason and that is why a special term is applied to them – **pseudo-morphemes** or **quasi-morphemes.**

Defective morphemic segmentability is the property of words whose unique morphemic components seldom or never recur in other words (e.g. in the words *cranberry, gooseberry, strawberry* defective morphemic segmentability is obvious due to the fact that the morphemes *cran-, goose-, straw-* are unique morphemes).

Thus, on the level of morphemic analysis there are basically two types of elementary units: **full morphemes** and **pseudo- (quasi-)morphemes**, the former being genuine structural elements of the language system in the prime focus of linguistic attention. At the same time, a significant number of words of conditional and defective segmentability reveal a complex nature of the morphological system of the English language, representing various heterogeneous layers in its vocabulary.

The second stage of morphemic analysis is identification of morphs. The main criteria here are **semantic and phonetic similarity.** Morphs should have the same denotational meaning, but their phonemic shape can vary (e.g. *please, pleasing, pleasure, pleasant* or *duke, ducal, duchess, duchy*). Such phonetically conditioned positional morpheme variants are called **allomorphs**. They occur in a specific environment, being identical in meaning or function and characterized by complementary distribution.(e.g. the prefix **in-** (*in*transitive) can be represented by allomorphs **il-** (*il*literate), **im-** (*im*possible), **ir-** (*ir*regular)). **Complementary distribution** is said to take place when two linguistics variants cannot appear in the same environment (Not the same as contrastive distribution by which different morphemes are characterized, i.e. if they occur in the same environment, they signal

different meanings (e.g. the suffixes **-able** (capable of being): *measurable* and **-ed** (a suffix of a resultant force): *measured*).

The final stage of the procedure of the morphemic analysis is classification of morphemes. Morphemes can be classified from 6 points of view (POV).

1. Semantic POV: roots and affixes/non-roots. **A root** is the lexical nucleus of a word bearing the major individual meaning common to a set of semantically related words, constituting one word cluster/word-family (e.g. *learn-learner-learned-learnable*; *heart-hearten, dishearten, hear-broken, hearty, kind-hearted etc.*) with which no grammatical properties of the word are connected. In this respect, the peculiarity of English as a unique language is explained by its analytical language structure – morphemes are often homonymous with independent units (words). A morpheme that is homonymous with a word is called **a root morpheme**.

Here we have to mention **the difference between a root and a stem**. **A root** is the ultimate constituent which remains after the removal of all functional and derivational affixes and does not admit any further analysis. Unlike a root, **a stem** is that part of the word that remains unchanged throughout its paradigm (formal aspect). For instance, <u>heart-hearts-to one's heart's content</u> vs. <u>hearty-heartier-the heartiest</u>. It is the basic unit at the derivational level, taking the inflections which shape the word grammatically as a part of speech.

There are **three types of stems: simple, derived and compound**.

Simple stems are semantically non-motivated and do not constitute a pattern on analogy with which new stems may be modeled (e.g. *pocket, motion, receive*, etc.). Simple stems are generally monomorphic and phonetically identical with the root morphemes (*sell, grow, kink,* etc.).

Derived stems are built on stems of various structures, they are motivated, i.e. derived stems are understood on the basis of the derivative relations between their immediate constituents and the correlated stems. Derived stems are mostly polymorphic (e.g. *governments, unbelievable*, etc.).

Compound stems are made up of two immediate constituents, both of which are themselves stems, e.g. *match-box, pen-holder*, *ex-film-star*, etc. It is built by joining two stems, one of which is simple, the other is derived.

The derivational types of words are classified according to the structure of their stems into **simple, derived** and **compound words**.

Derived words are those composed of one root-morpheme and one or more derivational morphemes.

Compound words have at least two root-morphemes, the number of derivational morphemes being insignificant.

So, **there are 4 structural types of words in English**: 1) **simple words** (single-root morphemes, e.g. *agree, child, red*, etc.); 2) **derivatives** (affixational derived words) consisting one or more affixes: *enjoyable, childhood, unbelievable*). Derived words are extremely numerous in the English vocabulary. Successfully competing with this structural type is the so-called **root word** which has only a root morpheme in its structure. This type is widely represented by a great number of words belonging to the original English stock or to earlier borrowings *(house, room, book, work, port,*

street, table, etc.). In Modern English, it has been greatly enlarged by the type of word-building called **conversion** (e. g. *to hand, v.* formed from the noun *hand; to can, v.* from *can,* n.; *to pale,* v. from pale, adj.; *a find,* n. from *to find,* v.; etc.); 3) **compound words** consisting of two or more stems (e. g. *dining-room, bluebell, mother-in-law, good-for-nothing,* etc.*).* Words of this structural type are produced by the word-building process called **composition***; 4)* **derivational compounds** in which phrase components are joined together by means of compounding and affixation (e.g. *oval-shaped, strong-willed, care-free*); 5) **phrasal verbs** as a result of a strong tendency of English to simplification (*to put up with, to give up, to take for, etc*.)

The morpheme*,* and therefore the affix, which is a type of morpheme, is generally defined as the smallest indivisible component of the word possessing a meaning of its own. Meanings of affixes are specific and considerably differ from those of root morphemes. Affixes have widely generalized meanings and refer the concept conveyed by the whole word to a certain category, which is all-embracing. So, the noun-forming suffix **-er** could be roughly defined as designating persons from the object of their occupation or labor *(painter – the one who paints*) or from their place of origin *(southerner – the one living in the South*). The adjective-forming suffix **-ful** has the meaning of "full of", "characterized by" *(beautiful, careful)* whereas **-ish** may often imply insufficiency of quality *(greenish – green, but not quite).*

There are numerous derived words whose meanings can really be easily deduced from the meanings of their constituent parts. Yet, such cases represent only the first stage of semantic readjustment within derivatives. The constituent morphemes within derivatives do not always preserve their current meanings and are open to subtle and complicated semantic shifts (e.g. *book**ish**: (1) given or devoted to reading or study;* (2) *more acquainted with books than with real life, i. e. possessing the quality of bookish learning*).

The semantic distinctions of words produced from the same root by means of different affixes are also of considerable interest, both for language studies and research work. Compare: *womanly* (used in a complimentary manner about girls and women) – *womanish* (used to indicate an effeminate man and certainly implies criticism); *starry* (resembling stars) – *starred* (covered or decorated with stars).

There are a few roots in English which have developed a great combining ability in the position of the second element of a word and a very general meaning similar to that of an affix. These are **semi-affixes** because semantically, functionally, structurally and stylistically they behave more like affixes than like roots, determining the lexical and grammatical class the word belongs to (e.g. *-man: cameraman, seaman; -land: Scotland, motherland; -like: ladylike, flowerlike; -worthy: trustworthy, praiseworthy; -proof: waterproof, bullet-proof,* etc.*)*

2. Position POV: according to their position affixational morphemes fall into **suffixes – derivational morphemes following the root and forming a new derivative in a different part of speech or a different word class (***writer, rainy, magnify*****,** etc.), **infexes – affixes placed within the word** (*e.g. adapt-a-tion, assimil-a-tion, sta-n-d etc.*), and **prefixes** – derivational morphemes that precede the root and modify the meaning (e.g. *decipher,* **il***legal**,* **un***happy*, etc.) The process of **affixation**

itself consists in coining a new word by adding an affix or several affixes to a root morpheme. Suffixation is more productive than prefixation in Modern English.

3. Functional POV: from this perspective affixational morphemes include **derivational morphemes** as affixal morphemes that serve to make a new part of speech or create another word in the same one, modifying the lexical meaning of the root (e.g. *to teach-teacher; possible-impossible*), and **functional morphemes**, i.e. **grammatical ones/inflections** that serve to build grammatical forms, the paradigm of the word (e.g. *has brok**en**; ox**en**; clue**s***), carrying only grammatical meaning and thus relevant only for the formation of words. Some functional morphemes have a dual character. They are called **functional word-morphemes** (FWM) – auxiliaries (e.g. *is, are, have, will,* etc). The main function of FWM is to build analytical structures.

As for word combinations, being two components expressing one idea (e.g. *to give up – to refuse; to take in – to deceive*) they are full fleshed words. Their function is to derive new words with new meanings. They behave like derivational morphemes with a functional form. They are called **derivational word morphemes (DWM)**. In modern English they are frequently referred to as phrasal verbs.

To sum it up, **FWM and DWM are a very outstanding grammatical feature of analytical languages such as English.**

4. Structural point of view: it is presupposed that morphemes fall into three types**: free morphemes** which can stand alone as words in isolation (e.g. *friendly, friendship*); **bound morphemes** that occur only as word constituents (e.g. **resist, deceive, mis***interpret*, etc.); **semi-bound morphemes** which can function both as affixes and as free morphemes (compare, e.g. **well**-*known, her**self, after**-thought* and **well, self, after).**

In modern English there are many morphemes of Greek and Latin origin possessing a definite lexical meaning though not used autonomously, e.g. ***tele-* "far"(television), -scope** "seeing"(microscope), **-graph** 'writing"(typography).* Such morphemes are called **combining forms** – bound linguistic forms though in Greek and Latin they functioned as independent words. They are particularly frequent in the specialized vocabularies of arts and sciences.

5. Affixes are also classified from the **etymological POV** into two large groups: **native and borrowed**.

Some Especially Frequent Native Suffixes

Noun-forming	**-er**	*worker, miner, teacher, painter,*
	-ness	*coldness, loneliness, loveliness,*
	-ing	*feeling, meaning, singing, reading, etc.*
	-dom	*freedom, wisdom, kingdom, etc.*
	-hood	*childhood, manhood, motherhood, etc.*

	-ship	*friendship, companionship, mastership, etc.*
	-th	*length, breadth, health, truth,*
Adjective-forming	**-ful**	*careful, joyful, wonderful, sinful, skilful, etc.*
	-less	*careless, helpless, cloudless, etc.*
	-y	*cozy, tidy, merry, snowy, etc.*
	-ish	*English, Spanish, reddish, childish, etc.*
	-ly	*lonely, lovely, ugly, likely, etc.*
	-en	*woolen, silken, golden, etc.*
	-some	*handsome, quarrelsome, tiresome, etc.*
Verb	**-en**	*redden, darken, sadden, etc.*
Adverb forming	**-ly**	*warmly, hardly, simply, etc.*

Some Especially Frequent Borrowed Affixes

Latin Affixes

The prefix –**dis**	disable, disagree, disown, etc.
The suffix -**able**	curable, capable, adorable, etc.
The suffix -**ate**	congratulate, create, appreciate, etc
The suffix –**ute**	contribute, constitute, attribute, etc.
The remnant suffix -**ct**	conduct, collect, act, etc.
The remnant suffix –**d(e)**	applaud, include, divide, etc.
The suffix -**ant**	constant, important, arrogant, etc.
The suffix -**ion**	opinion, legion, union, etc.
The suffix –**tion**	temptation, relation, revolution, etc.
The suffix -**ent**	absent, evident, decent, etc.
The suffix -**or**	junior, major, senior, etc.
The suffix -**al**	fraternal, maternal, cordial, etc.
The suffix -**ar**	familiar, solar, lunar, etc.

French Affixes

The prefix –**en**	enable, ensure, enfoldment, etc.
The suffix -**ous**	joyous, courageous, serious, etc.
The suffix -**ess**	hostess, tigress, adventuress, etc
The suffix -**age**	village, passage, marriage, etc.
The suffix -**ment**	establishment, settlement, etc.

The suffix **-ence**	patience, intelligence, reference, etc.
The suffix **-ance**	Entrance, hindrance, endurance, etc.

To enter the morphological system of the English language a borrowed affix has to meet certain criteria. The borrowing of affixes is possible only if the number of words containing this affix is considerable, if its meaning and function are definite and clear enough, and also if its structural pattern corresponds to the structural pattern already existing in the language.

6. Productivity POV: affixes can also be classified into **productive** and **non-productive** types. **Productivity** is the ability to form new words after existing patterns which are readily understood by the speakers of a language. By **productive** affixes we mean those which take part in deriving new words in this particular period of language development. The best way to identify productive affixes is to look for them among neologisms and the so-called nonce-words, i. e. words coined and used only for this particular occasion. The latter are usually formed on the level of living speech and reflect the most progressive patterns in word-formation. When a literary critic writes about a certain book that it is an *unputdownable thriller,* we will seek in vain this impressive adjective in dictionaries, for it is a nonce-word coined on the current pattern of Modern English and is evidence of the high productivity of the adjective-forming borrowed suffix *-able* and the native prefix *un-.*

In this connection, consider, for example, the following: *Professor Pringle was a thinnish, baldish, dispep-tic-lookingish cove with an eye like a haddock.* (From *Right-Ho, Jeeves* by P. G. Wodehouse) The adjectives *thinnish, baldish* bring to mind other adjectives made with the same suffix: *mannish, girlish, fattish, longish, yellowish,* etc. But *dispeptic-lookingish* is the author's creation aimed at a humorous effect, and, at the same time, proving beyond doubt that the suffix *-ish* is a live and active one.

The same is well illustrated by the following popular statement: *"I don't like Sunday evenings: I feel so Mondayish". {Mondayish* is certainly a nonce-word.)

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

Some Productive Affixes

Noun-forming suffixes	-er, -ing, -ness, -ism[1] *(materialism),* -ist *(impressionist),* -ance
Adjective-forming suffixes	-y, -ish, -ed *(learned),* -able, -less
Adverb-forming affixes	**-ly**
Verb-forming affixes	**-ize/-ise** *(realize),* **-ate**
Prefixes	un- *(unhappy),* re- *(reconstruct),* **dis-**

Some Non-Productive Affixes

Noun-forming suffixes	-th, -hood
Adjective-forming	-ly, -some, -en, -ous
Verb-forming suffix	-en

The native noun-forming suffixes ***-dom*** and ***-ship*** ceased to be productive centuries ago. Yet, Professor I. V. Arnold in "The English Word" gives some examples of comparatively new formations with the suffix **-dom**: *boredom, serfdom, slavedom***.** The same is true about **-ship** (e. g. *salesmanship, companionship).* The adjective-forming extremely productive **-ish** has comparatively recently regained it, after having been non-productive for many centuries. In other words, in the course of time the productivity of this or that way of word-formation and its corresponding affixational constituents may change.

Though English has many affixes, new word-building formative means continue appearing, among them the so-called **affixoids**. They have emerged due to affixalization of components of compound words (e.g. ***-(a)holic****: workaholic, politicoholic*; ***-head*** and ***-junkie***: *film-junkie, cyberhead*; ***-friendly****: customer-friendly, user-friendly;* ***-watcher****: Wall Street-watcher, newswatcher,* etc.)

PRACTICE 1

1. In what way can one analyze a word a) socially, b) linguistically?
2. What are the structural aspects of the word?
3. What is the external structure of the word *irresistible?* What is the internal structure of this word?
4. What is understood by formal unity of a word? Why is it not quite correct to say that a word is indivisible?
5. Explain why the word *blackboard* can be considered a unity and why the combination of words *a black board* doesn't possess such a unity.
6. What is understood by the semantic unity of a word? Which of the following possesses semantic unity — *a bluebell* or *a blue bell*?
7. Give a brief account of the main characteristics of a word. What are the main structural types of English words? Arrange the following words into^a) simple; b) derived; c) compounds; d) derivational compounds.

Railway, breakdown, ill-mannered, everything, honey-mooner, old, biggish, narrow-minded, handy, o[en-hearted, toy, boyishness, sunrise, whatever, exception, lovable, appearance, timesaving, measurable, powers, responsible, famous, week-end, deaf-mute, effortless, humanity, successfully, inscribe, polished, light-blue.

8. What are the main problems of lexicology? What are the differences between studying words syntagmatically and paradigmatically?

9. What are the main ways of enriching the English vocabulary?
10. What are the principal productive ways of word-building in English?
11. What do we mean by derivation/affixation?
12. What is the difference between frequency and productivity of affixes? Why can't one consider the noun-forming suffix *-age,* which is commonly employed in

many words *(cabbage, village, marriage,* etc.), a productive one?

13. Write out from any five pages of the book you are reading examples which illustrate borrowed and native affixes in the corresponding tables. Comment on their productivity.

14. Explain the etymology and productivity of the affixes given below. Say what parts of speech can be formed with their help.

-ness, -ous, -ly, -y, -dom, -ish, -tion, -ed, -en, -ess, -or, -er, -hood, -less, -ate, -ing, -al, -ful, un-, re-, im (in)-, dis-, over-, ab-

15. Write out from the book you are reading all the words with the adjective-forming suffix *-ly* and not less than 20 words with the homonymous adverb-forming suffix. Say what these suffixes have in common and in what way they are differentiated.

16. What is meant by the term "morpheme"? Comment on the difference between a morphemic analysis and a derivational analysis. What are the criteria of the classification of morphemes? What is the difference between a morpheme, a morph, and an allomorph?

17. Describe all the stages of the morphemic analysis procedure. Comment on the essence of the morphemic analysis of the word. Analyze the following words into their ultimate constituents (UCs).

Suddenly, unconsciousness, uplifted, ex-seaman, half-finished, unworthiness, blue-eyed, agreement, reinforcement, supernaturally.

18. Define the morphemic and derivational structures of the following words: *impossible, pseudo-democratic, unemployment, antidisestablishmentarianism, untrue, re-examine, non-autobiographic, sunny, womanlike, classical.*

19. In your reading (lyrics, movie-scripts, etc.) write out those prefixes which have the generic denotational meaning of a) negation; b) reversion; c) location and disposition; d) time and order.

20. Arrange the following words into three groups, those having: a) free stems; b) bound stems; c) semi-bound stems.

Tremendous, weekly, speechless, personal, annual, waiter, voyage, longish, terrorist, likely, freedom, manly, unselfish, experience, mistress, collectivization, gifted, power.

LECTURE 2

2.1. Word building (continued). Conversion. Substantivation

2.2. Word-composition (compounding)
2.3. Other ways of replenishing the English vocabulary

 2.1. Word building (continued). Conversion. Substantivation. The process of coining new words in a different part of speech and with a different distribution characteristic but without adding any derivative element, so that the basic form of the original and the basic form of the derived word are homonymous, is called **conversion**. In other words, it is the formation of a new word through changes in its paradigm.

 The question of conversion has, for a long time, been a controversial one in several aspects. The very essence of this process has been treated by a number of scholars (e. g. H. Sweet, R. Stevenson)), not as a word-building act, but as a mere functional change. From this point of view the word *hand* in *Hand me that book* is not a verb, but a noun used in a verbal syntactical function, that is, *hand {me)* and *hands* (in *She has small hands)* are not two different words but one. Hence, the case cannot be treated as one of word-formation for no new word appears.

 Many linguists paid attention to this linguistic phenomenon suggesting various terms (**zero derivation** (H.Marchland), **root formation**, **functional shift** or **functional change**) and various interpretations of such coinages. Thus, according to E. Kruisinga and M. Biese, conversion takes place whenever a word takes on a function which is not its basic one. R.Zandvoort makes distinction between **complete** (the converted word takes the adjuncts and grammatical endings proper to that part of speech) and **partial conversion** (the converted word takes only some characteristics of the other part of speech so that it really belongs to two parts of speech at the same time).O.Jesperson doesn't distinguish between such cases. Calling words related through conversion **grammatical homophones**.

 In E.S.Kubryakova's scholarly accounts transpositions in word-making are shown with a significant attention to the morphological surrounding of the underlying and derivative stems. She emphasizes that conversion in English bears immediate relevance to the issue of interparadigmatic homonymy as a result of the fact that the root, the stem and the grammatical form of the word may be identical in sound.

 According to this functional approach, conversion may be regarded as a specific feature of the English categories of parts of speech, which are supposed to be able to break through the rigid borderlines dividing one category from another thus enriching the process of communication not by the creation of new words but through the sheer flexibility of the syntactic structures.

 Nowadays this theory finds increasingly fewer supporters, and conversion is universally accepted as one of the major ways of enriching English vocabulary with new words. One of the major arguments for this approach to conversion is the semantic change that regularly accompanies each instance of conversion. Normally, a word changes its syntactic function without any shift in lexical meaning. (e. g. both in *yellow leaves* and in *The leaves were turning yellow* the adjective denotes color; yet, in *The leaves yellowed* the converted unit no longer denotes color, but the process of changing color, so that there is an essential change in meaning).

 The change of meaning is even more obvious in such pairs as *hand > to hand, face > to face, to go > a go, to make > a make,* etc.

The other argument is the regularity and completeness with which converted units develop a paradigm of their new category of part of speech. As soon as it has crossed the category borderline, the new word automatically acquires all the properties of the new category, so that if it has entered the verbal paradigm, it is now regularly used in all the forms of tense and it also develops the forms of the participle and the gerund. Such regularity can hardly be regarded as indicating a mere functional change which might be expected to bear more occasional characteristics. The completeness of the paradigms in new conversion formations seems to be a decisive argument proving that here we are dealing with new words and not with mere functional variants. The data of most modern English dictionaries confirm this point of view: they all present converted pairs as homonyms, i. e. as two words, thus supporting the thesis that conversion is a full-scale word-building process.

Conversion is not only a highly productive but also a particularly English way of word-building. Its overwhelming productivity is considerably encouraged by certain features of the English language in its modern stage of development. The analytical structure of Modern English greatly facilitates processes of making words of one category of parts of speech from words of another. So does the simplicity of paradigms of English parts of speech. A great number of one-syllable words is another factor in favor of conversion, for such words are naturally more mobile and flexible than polysyllables.

The two categories of parts of speech especially affected by conversion are nouns and verbs. **Verbs made from nouns are the most numerous** amongst the words produced by conversion: e. g. *to hand, to back, to face, to eye, to mouth, to nose, to dog, to wolf, to monkey, to can, to coal, to stage, to screen, to room, to floor, to blackmail, to blacklist, to honeymoon, to towel, to tattoo,* and very many others.

Nouns are frequently made from verbs: *do* (e. g. *This is the queerest do I've ever come across. Do* – event, incident), *go* (e. g. *He has still plenty of go at his age. Go* – energy), *make, run, find, catch, cut, walk, worry, show, move,* etc.

Verbs can also be made from adjectives: *to pale, to yellow, to cool, to grey, to rough* (e. g. *We decided to rough it in the tents as the weather was warm),* etc.

Other parts of speech are not entirely unsusceptible to conversion as the following examples show: *to down, to out* (as in a newspaper heading *Diplomatist Outed from Budapest), the ups and downs, the ins and outs, like,* n. (as in *the like of me and the like of you), to ooooh and aaaah, the whys and wherefores,* etc.

There are certain regularities in conversion associations. For instance, in the group of **verbs** made from nouns some of the regular semantic associations are as indicated in the following list:

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

2. The noun is the name of an animal, the verb denotes an action or an aspect of behavior considered typical of this animal: *to dog, to wolf, to monkey, to ape, to fox, to rat.* Yet, *to fish* does not mean "to behave like a

fish" but "to try to catch fish". The same meaning of hunting activities is conveyed by the verb *to whale* and one of the meanings of *to rat;* the other is "to turn in former, squeal (sl.)"

3. The name of a part of the human body — an action performed by it: *to hand, to leg* (sl.), *to eye, to elbow, to shoulder, to nose, to mouth.* However, *to face* does not imply doing something by or even with one's face but turning it in a certain direction. *To back* means either "to move backwards" or, in the figurative sense, "to support somebody or something".

4. The name of a profession or occupation – an activity typical of it: *to nurse, to cook, to maid, to groom.*

5. The name of a place – the process of occupying the place or of putting smth/smb. in it *(to room, to house, to place, to table, to cage)-*

6. The name of a container – the act of putting smth. within the container *(to can, to bottle, to pocket).*

7. The name of a meal — the process of taking it *(to lunch, to supper).*

8. Acquisition or addition of the object – *to fish.*

Nouns converted from verbs (deverbal nouns) denote:

1. instance of the action: to jump (v) – *jump (n); to move (v) – move (n);*
2. agent of the action: to help (v) – *help (n); to switch (v) – switch (n);*
3. place of action: *to drive (v) – drive (n); to walk (v)-walk (n);*
4. object or result of the action: *to peel (v) – peel (n); to find (v) – find (n).*

Deverbal nouns are quite frequent in prepositional nominals and separable adverbs (e.g. *beyond help. Beyond repair, beyond cure, at a gulp, in the know, in the long run*).

The question whether such cases when words with an adjective stem have the paradigm of a noun should also be classified as conversion is rather popular nowadays (e.g. *a private, a group of privates*). Other examples of words that are completely substantivized (i.e. may have the plural form or be used in the possessive case) are *captive, conservative, intellectual, professional, grown-up, adult, mild, naïve, neutral, relative, male, female, criminal, radical, etc.*

There is no unanimous opinion about the above group. Some scientists (e.g. E. Kruisinga) accept substantivation of adjectives as a variant of conversion.

Others (e.g. I.P. Ivanova) regard substantivation as different from conversion because in it a new word arises gradually so that a word already existing in the language eventually acquires a new syntactic function and changes its meaning as a result of a gradual process of isolation.

From I.V. Arnold's point of view, two kinds of solution are possible: a) the case of complete substantivation belongs to conversion; b) the cases of partial substantivation (i.e. when a substantivized adjective or participle denotes a group/a class of people: *the elderly, the deaf, the French, the wounded, the successful, the accused, the rich,* etc.) – don't. Such words do not acquire a new paradigm, being only employed with the definite article and

possessing a collective meaning. At the same time preserving certain properties of adjectives (for example, they can be modified by adverbs)

2.2. Word-composition (compounding). This type of word-building, in which new words are produced by combining two or more stems, is one of the three most productive types in Modern English, the other two being conversion and affixation. Compounds, though certainly fewer in quantity than derived or root words, still represent one of the most typical and specific features of English word-structure.

There are some aspects of composition that present special interest.

The first is **the structural aspect**. Compounds are not homogeneous in structure. Traditionally three types are distinguished: **neutral, morphological** and **syntactic**.

In **neutral compounds** the process of compounding is realized without any linking elements, by a mere juxtaposition of two stems (e.g. *blackbird, shop-window, sunflower, bedroom, tallboy,* etc). There are **three subtypes of neutral compounds** depending on the structure of the constituent stems.

The examples above represent the subtype which may be described as **simple neutral compounds**: they consist of simple affixless stems.

Compounds which have affixes in their structure are called **derived** or **derivational compounds** (e.g. *absent-mindedness, blue-eyed, golden-haired, broad-shouldered, lady-killer, film-goer, music-lover, honey-mooner, first-nighter, late-comer, newcomer, early-riser, evildoer)*. The productivity of this type is confirmed by a considerable number of comparatively recent formations, such as *teenager, babysitter, strap-hanger, fourseater* ("a car or a boat with four seats"), *double-decker* ("a ship or bus with two decks"). Numerous nonce-words are coined on this pattern which is another proof of its high productivity (e. g. *luncher-out* (a person who habitually takes his lunch in restaurants and not at home), *goose-flesher* (murder story) or *attention getter, do-gooder, go-getter* (a pushing person), *left-hander, war-mindedness, do-it-yourselfism, dressuppable, whole-heartedly,* etc.)

The third subtype of neutral compounds is called **contracted compounds**. These words have a shortened (contracted) stem in their structure (e.g. *TV-set {-program, -show, -canal,* etc.), *V-day (Victory day), G-man* (Government man "FBI agent"), *H-bag (handbag), T-shirt,* etc.)

Morphological compounds are few in number. This type is non-productive. It is represented by words in which two compounding stems are combined by a linking vowel or consonant, e. g. *Anglo-Saxon, Franko-Prussian, handiwork, handicraft, craftsmanship, spokesman, statesman.*

In **syntactic compounds** (the term is arbitrary) we once more find a feature of specifically English word-structure. These words are formed from segments of speech, preserving in their structure numerous traces of syntagmatic relations typical of speech: articles, prepositions, adverbs, as in the nouns *lily-of-the-valley, Jack-of-all-trades, good-for-nothing, mother-in-law, sit-at-home.* Syntactical relations and grammatical patterns current in present-day English can be easily traced in the structures of such compound nouns as *pick-me-up, know-all, know-nothing, go-*

*between, get-together, whodunit (*the last word (meaning "a detective story") was coined from the ungrammatical variant of the word-group *who (has) done it).*

In this group of compounds, once more, we find a great number of neologisms, and *whodunit* is one of them. Consider, also, the following fragment which makes a rich use of modern city traffic terms:

> *Randy managed to weave through a maze of one-way-streets, no-left-turns, and no-stopping-zones ... (From A Five-Color Buick by P. Anderson Wood)*

Another focus of interest is **the criteria for distinguishing between a compound and a word-combination.** This question has a direct bearing on the specific feature of the structure of most English compounds which has already been mentioned: with the exception of the rare morphological type – they originate directly from word-combinations and are often homonymous to them: cf. *a tall boy — a tallboy.*

In this case the **graphic** criterion of distinguishing between a word and a word-group seems to be convincing, yet in many cases it cannot wholly be relied on. The spelling of many compounds, *tallboy* among them, can be varied even within the same book. In the case of *tallboy* the **semantic** criterion seems more reliable, for a compound expresses one concept while a word group conveys two or more concepts.

The **phonetic criterion** is convincingly applicable to many compound nouns. Compounds have three stress patterns: f) **a high or unity stress** on the first component (e.g. *honeymoon, doorway*); b) **a double stress**, with a primary stress on the first component and a weaker, secondary stress on the second one (e.g. *washing-machine, a mad-doctor*); c) both constituents have **level stress** (e.g. *arm-chair, bottle-green).*

Morphological and **syntactic** criteria can also be applied to compound words in order to distinguish them from word-groups: in word groups each of the constituents is independently open to grammatical changes; between the constituent parts of the word-group other words can be inserted while in compounds it is impossible.

All this leads us to the conclusion that, in most cases, only several criteria (semantic, morphological, syntactic, phonetic, and graphic) can convincingly classify a lexical unit as either a compound word or a word group.

From the point of view of degree of semantic independence there are two types of relationships between the immediate constituents (ICs) of compounds: **coordination** and **subordination**. Accordingly compounds are subdivided into **coordinative** and **subordinative**.

In **coordinative compounds** the two ICs are semantically equally important (e.g. *oak-tree, boyfriend, Anglo-American*, etc.). The constituents belong to the same class and most frequently to the same semantic group, making quite a small group of words. They fall into three groups:

1. **Additive compounds** that are built on stems of the independently functioning words of the same part of speech. They denote a person and an object at the same time (e.g. *Afro-Asian, secretary-stenographer, a queen-bee*, etc).
2. **Reduplicative compounds** which are made up by the repetition of the same base (e.g. *goody-goody, fifty-fifty, hush-hush*, etc.)

3. Compounds formed by joining the **phonetically variated rhythmic twin forms** which either alliterate with the same initial consonant but vary the vowels (e.g. *zig-zag, sing-song,* etc.) or rhyme by varying the initial consonants (e.g. *walkie-talkie, clap-trap, fuddy-duddy, hoity-toity, super-dooper, etc.)*

Coordinative compounds of the last two subgroups are mostly colloquial and marked by a heavy emotive charge, possessing a low degree of productivity. At the same time the words like *gillyflower* or *sparrow-grass* are not actually compounds at all, being cases of **false-etymology**, an attempt to find motivation for a borrowed word: *gilly-flower* from OFr *giroglé, sparrow grass* from Latin *asparagus, May Day* – an international radio signal from a ship or a plane, having nothing to do with the name of the month, but being a distortion of the French "m'aidez"(help me) and so is not a compound at all.

In **subordinative** compounds the components are neither structurally not semantically equal in significance but are based on the domination of the head-member which is, as a rule, the second IC. The second IC is the semantically and grammatically dominant part of the word, which preconditions the part-of-speech meaning of the whole compound (e.g. *stone-deaf, a baby-sitter, somebody,* etc.)

From the **functional POV** compounds are viewed as words of different parts of speech. It is the head-member of the compound (the second IC) that is indicative of the lexical and grammatical category the compound belongs to.

Compounds can be found in all parts of speech, but the bulk of compounds are nouns and adjectives. Compound nouns are subdivided into **endocentric**, when the notion is determined by one constituent, the second constituent expressing some additional information (e.g. *playing-card, letter-paper*) and **exocentric**, when combination of both elements names the notion (e.g. *leather-head, dog-bee*).

Compound nouns can be coined according to **the following patterns:**

N+N (e.g. *night-club, airhostess,* etc (this pattern is the most productive);

Adj + N (e.g. *deadline, sweet-heart,* etc.)

V + N (e.g. *push-cart, fly-wheel,* etc.)

Ving + N (e.g. *living room, blotting paper*);

N + V-ing (e.g. *law-breaking, horseracing*).

Compound adjectives are built up after such patterns:

N + A (e.g. *show-white, sky-blue*);

A + A (e.g. *red-hot, social linguistic*);

A + N-ed (e.g. *long-legged, navy-eyed*);

N + V-ed (e.g. *crisis-ridden, hand-made*)

N/A/Adv/Pron + V-ing (e.g. *peace-making, joy-causing, easy-going, ever-lasting, self-denying*)

Compound adverbs, pronouns, connectives are represented by an insignificant number of words (e.g. *anything, inside, upright, somebody, otherwise, moreover, elsewhere, anything, by means of,* etc.)

A very characteristic development of Modern English is in the growth of **separable verbs** of different types (the term suggested by W.N. Francis in his work "The structure of American English"). Coinages of this type have gradually

transformed into very important elements of speech adding more idiomatic power to the language. Verbs of the type V + Prep function as simple ones except that they are separable. The most essential and typical in the class are verbs with postpositive particles *away, back, down, in, off, on, out, up.*

Formations of this kind are not recognized as single units by all grammarians. Some scholars call them verb-adverb combinations. Other terms are **merged verbs, separable compounds, compound verbs, poly-word-word verbs**.

2.3. Other ways of replenishing the vocabulary.

a) Shortening (Contraction) as comparatively new way of word-building has achieved a high degree of productivity nowadays, especially in American English. **Shortenings** (or contracted/curtailed words) **are produced in two different ways**. The first is **to make a new word from a syllable (rarer, two) of the original word**. The latter may lose its beginning (as in *phone* made from *telephone, fence* from *defense),* its ending (as in *hols* from *holidays, vac* from *vacation, props* from *properties, ad* from *advertisement)* or both the beginning and ending (as in *flu* from *influenza, fridge* from *refrigerator).*

Various classifications of shortened words have been offered by linguists, among them the classification based on the position of the clipped part. Accordingly, **final clipping** (or **apocope**), where the beginning of the prototype is retained, forming the bulk of the class (e.*g. ad, advert from advertisement, cap from captain, ed from editor, tick* from *ticket, vegs* from *vegetables*, etc.);

The second way of shortening is to make a new word from the initial letters of a word group: *U.N.O.* [ˈjuinəu] from *the United Nations Organization, B.B.C.* from the *British Broadcasting Corporation, M.P.* from *Member of Parliament.* This type is called initial shortenings. They are found not only among formal words, such as the ones above, but also among colloquialisms and slang. So, *g. f.* is a shortened word made from the compound *girl-friend.* The word, though, seems to be somewhat ambiguous as the following conversation between two undergraduates clearly shows:

—Who's the letter from?
—My *g. f.*
—Didn't know you had girl-friends. A nice girl?
—Idiot! It's from my grandfather!

It is commonly believed that the preference for shortenings can be explained by their brevity and is due to the ever-increasing tempo of modern life. Yet, in the conversation given above the use of an ambiguous contraction does not in the least contribute to the brevity of the communication: on the contrary, it takes the speakers some time to clarify the misunderstanding. Confusion and ambiguousness are quite natural consequences of the modern overabundance of shortened words, and initial shortenings are often especially enigmatic and misleading.

Both types of shortenings are characteristic of informal speech in general and of uncultivated speech particularly. The history of the American *okay* seems to be rather typical. Originally this initial shortening was spelt *A.K.* and was supposed to stand for *all correct.* The purely oral manner in which sounds were recorded for letters resulted

in *O.K.* whereas it should have been *A.C.* or *ay see.* Indeed, the ways of words are full of surprises.

Here are some more examples of informal shortenings. *Movie* (from *moving-picture), gent* (from *gentleman), specs* (from *spectacles), circs* (from *circumstances,* e. g. *under the circs), I. O. Y.* (a written acknowledgement of debt, made from J *owe you), lib* (from *liberty,* as in *May I take the lib of saying something to you?), cert* (from *certainty,* as in *This enterprise is a cert if you have a bit of capital), metrop* (from *metropoly,* e. g. *Paris is a gay metrop), exhibish* (from *exhibition), posish* (from *position).*

Undergraduates' informal speech abounds in words of the type: *exam, lab, prof, vac, hoi, co-ed* (a girl student at a coeducational school or college).

c) **Sound-Imitation (Onomatopoeia)**. Words coined by this interesting type of word-building are made by imitating different kinds of sounds that may be produced by animals, birds, insects, human beings and inanimate objects.This type of word-formation is now also called *echoism* (the term was introduced by 0. Jespersen).

Some names of animals and especially of birds and insects are also produced by sound-imitation: *crow, cuckoo, humming-bird, whip-poor-will, cricket.*

The following desperate letter contains a great number of sound-imitation words reproducing Sounds made by modern machinery:

There is a hypothesis that sound-imitation as a way of word-formation should be viewed as something much wider than just the production of words by the imitation of purely acoustic phenomena. Some scholars suggest that words may imitate through their sound form certain unacoustic features and qualities of inanimate objects, actions and processes or that the meaning of the word can be regarded as the immediate relation of the sound group to the object. If a young chicken or kitten is described as *fluffy* there seems to be something in the sound of the adjective that conveys the softness and the downy quality of its plumage or its fur. Such verbs as *to glance, to glide, to slide, to slip* are supposed to convey by their very sound the nature of the smooth, easy movement over a slippery surface. The sound form of the words *shimmer, glimmer, glitter* seems to reproduce the wavering, tremulous nature of the faint light. The sound of the verbs *to rush, to dash, to flash* may be said to reflect the brevity, swiftness and energetic nature of their corresponding actions. The word *thrill* has something in the quality of its sound that very aptly conveys the tremulous, tingling sensation it expresses.

Some scholars have given serious consideration to this theory. However, it has not yet been properly developed.

d) **Reduplication.** In *reduplication* new words are made by doubling a stem, either without any phonetic changes as in *bye-bye* (coll, for *good-bye)* or with a variation of the root-vowel or consonant as in *ping-pong, chit-chat* (this second type is called *gradational reduplication).*

This type of word-building is greatly facilitated in Modern English by the vast number of monosyllables. Stylistically speaking, most words made by reduplication represent informal groups: colloquialisms and slang. E. g. *walkie-talkie* ("a portable

radio"), *riff-raff* ("the worthless or disreputable element of society"; "the dregs of society"), *chi-chi* (si. for *chic* as in a *chi-chi girl).*

In a modern novel an angry father accuses his teenager son of *doing nothing but dilly-dallying all over the town.*

e) **Back-Formation (Reversion).**The earliest examples of this type of word-building are the verb *to beg* that was made from the French borrowing *beggar, to burgle* from *burglar, to cobble* from *cobbler.* In all these cases the verb was made from the noun by subtracting what was mistakenly associated with the English suffix *-er.* The pattern of the type *to work — worker* was firmly established in the subconscious of English-speaking people at the time when these formations appeared, and it was taken for granted that any noun denoting profession or occupation is certain to have a corresponding verb of the same root. So, in the case of the verbs *to beg, to burgle, to cobble* the process was reversed: instead of a noun made from a verb by affixation (as in *painter* from *to paint),* a verb was produced from a noun by subtraction. That is why this type of word-building received the name of *back-formation* or *reversion.*

Later examples of back-formation are to *butle* from *butler, to baby-sit* from *baby-sitter, to force-land* from *forced landing, to blood-transfuse* from *blood-transfusion, to fingerprint* from *finger printings, to straphang* from *straphanger.*

PRACTICE 2

1. Prove that the words *a finger* and *to finger* ("to touch or handle with the fingers") are two words and not the one word *finger* used either as a noun or as a verb.
2. What features of Modern English have produced the high productivity of conversion?
3. Which categories of parts of speech are especially affected by conversion?
4. Prove that the pair of words *love,* n. and *love,* v. do not present a case of conversion.

5. One of the italicized words in the following examples was made from the other by conversion. What semantic correlations exist between them?

1. a) "You've got a funny *nose,"* he added, b) He began to *nose* about. He pulled out drawer after drawer, pottering round like an old bloodhound. 2. a) I'd seen so many cases of fellows who had become perfect slaves of their *valets,* b) I supposed that while he had been *valeting* old Worplesdon Florence must have trodden on his toes in some way. 3. a) It so happened that the night before I had been present at a rather cheery little *supper,* b) So the next night I took him along to *supper* with me. 4. a) Buck seized Thorton's *hand* in his teeth, b) The desk clerk *handed* me the key. 5. a) A small hairy object sprang from a basket and stood yapping in the middle of the *room,* b) There are advantages, you see, about *rooming* with Julia.

6. Explain the semantic correlations within the following pairs of words.

Shelter — to shelter, park — to park, groom — to groom, elbow — to elbow, breakfast — to breakfast, pin — to pin, trap — to trap, fish — to fish, head — to head, nurse — to nurse

5. What is understood by composition? What do we call words made by this type of word-building?

6. Into what groups and subgroups can compounds be subdivided structurally? Illustrate your answer with examples.

7. Which types of composition are productive in Modern English? How can this be demonstrated?

8. What are the interrelationships between the meaning of a compound word and the meanings of its constituent parts? Point out the principal cases and give examples.

9. What are the italicized elements in the words given below? What makes them different from affixes? from stems?

statesman, waterproof, cat-like, trustworthy.

10. What are the two processes of making shortenings? Explain the productivity of this way of word-building and stylistic characteristics of shortened words. Give examples.

11. What minor processes of word-building do you know? Describe them and illustrate your answer with examples.

14. Define the particular type of word-building process by which the following words were made and say as much as you can about them.

A mike; to babysit; to buzz; a torchlight; homelike; theatrical; old-fashioned; to book; unreasonable; SALT; Anglo-American; to murmur; a pub; to dilly-dally; okay; eatable; a make; a greenhorn; posish; a dress coat; to bang; merry-go-round; H-bag; B.B.C.; thinnish; to blood-transfuse; a go; to quack; M.P.; to thunder; earthquake; D-region; fatalism; a find.

15. Find shortenings in the jokes and extracts given below and specify the method of their formation.

1. B r o w n: But, Doc, I got bad eyes!
D o c t o r : Don't worry. We'll put you up front. You won't miss a thing.

2. "How was your guard duty yesterday, Tom?"
"O. K. I was remarkably vigilant."
"Were you?"
"Oh, yes. I was so vigilant that I heard at once the relief sergeant approaching my post though I was fast asleep."

3. "Excuse me, but I'm in a hurry! You've had that phone 20 minutes and not said a word!" "Sir, I'm talking to my wife."

4. Two training planes piloted by air cadets collided in mid-air. The pilots who had safely tailed out were interrogated about the accident:
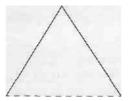"Why didn't you take any evasive action to avoid hitting the other plane?"

"I did," the first pilot explained, "I tried to zigzag. But he was zigzagging, too, and zagged when I thought he was going to zig."

16. Find compounds in the following jokes and extracts and write them out in three columns: A. Neutral compounds. B. Morphological compounds. C. Syntactic compounds.

1. Pat and Jack were in London for the first time. During a tour of the shops in the West End they came to an expensive-looking barber's. "Razors!" exclaimed Pat. "You want one, don't you? There's a beauty there for twenty-five bob, and there's another for thirty bob. Which would you sooner have?" "A beard," said Jack, walking off.

2. The children were in the midst of a free-for-all. "Richard, who started this?" asked the father as he came into the room. "Well, it all started when David hit me back."

3. That night, as they cold-suppered together, Barmy cleared his throat and looked across at Pongo with a sad sweet smile. "I mean to say, it's no good worrying and trying to look ahead and plan and scheme and weigh your every action, because you never can tell when doing such-and-such won't make so-and-so happen — while, on the other hand, if you do so-and-so it may just as easily lead to such-and-such."

LECTURE 3

3.1. Lexical meaning and the semantic structure of English words
3.2. Polysemy. The semantic structure of polysemantic words
3.3. Causes of the development of new meanings. Change of meaning

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

Thought or Reference

Symbol   Referent

By the "symbol" here is meant the word; thought or reference is concept. The dotted line suggests that there is no immediate relation between word and referent: it is established only through the concept.

On the other hand, there is a hypothesis that concepts can only find their realization through words. It seems that thought is dormant till the word wakens it up. It is only when we hear a spoken word or read a printed word that the corresponding concept springs into mind.

The mechanism by which concepts (i. e. mental phenomena) are converted into words (i. e. linguistic phenomena) and the reverse process by which a heard or a printed word is converted into a kind of mental picture are not yet understood or described. Probably that is the reason why the process of communication through words, if one gives it some thought, seems nothing short of a miracle. Isn't it fantastic that the mere vibrations of a speaker's vocal chords should be taken up by a listener's brain and converted into vivid pictures? If magic does exist in the world, then it is truly the magic of human speech; only we are so used to this miracle that we do not realize its almost supernatural qualities.

The branch of linguistics which specializes in the study of meaning is called *semantics*. As with many terms, the term "semantics" is ambiguous for it can stand, as well, for the expressive aspect of language in general and for the meaning of one particular word in all its varied aspects and nuances (i.e. the semantics of a word = the meaning(s) of a word). As Mario Pei puts it in *The Study of Language,* "Semantics is 'language' in its broadest, most inclusive aspect. Sounds, words, grammatical forms, syntactical constructions are the tools of language. Semantics is language's avowed purpose."

The meanings of all the utterances of a speech community are said by another leading linguist to include the total experience of that community; arts, science, practical occupations, amusements, personal and family life.

The modern approach to semantics is based on the assumption that the inner form of the word (i. e. its meaning) presents a structure which is called the *semantic structure* of the word.

Yet, before going deeper into this problem, it is necessary to make a brief survey of another semantic phenomenon which is closely connected with it.

3.2. Polysemy. The semantic structure of polysemantic words. The semantic structure of the word does not present an indissoluble unity (that is, actually, why it is referred to as "structure"), nor does it necessarily stand for one concept. It is generally known that most words convey several concepts and thus possess the corresponding number of meanings. A word having several meanings is called *polysemantic,* and the ability of words to have more than one meaning is described by the term *polysemy.*

Two somewhat naive but frequently asked questions may arise in connection with polysemy:

1. Is polysemy an anomaly or a general rule in English vocabulary?

2. Is polysemy an advantage or a disadvantage so far as the process of communication is concerned?

Let us deal with both these questions together.

Polysemy is certainly not an anomaly. Most English words are polysemantic. It should be noted that the wealth of expressive resources of a language largely depends on the degree to which polysemy has developed in the language. Sometimes people who are not very well informed in linguistic matters claim that a language is lacking in words if the need arises for the same word to be applied to several different phenomena. In actual fact, it is exactly the opposite: if each word is found to be capable of conveying, let us say, at least two concepts instead of one, the expressive potential of the whole vocabulary increases twofold. Hence, a well-developed polysemy is not a drawback but a great advantage in a language.

On the other hand, it should be pointed out that the number of sound combinations that human speech organs can produce is limited. Therefore at a certain stage of language development the production of new words by morphological means becomes limited, and polysemy becomes increasingly important in providing the means for enriching the vocabulary. From this, it should be clear that the process of enriching the vocabulary does not consist merely in adding new words to it, but, also, in the constant development of polysemy.

The system of meanings of any polysemantic word develops gradually, mostly over the centuries, as more and more new meanings are either added to old ones, or oust some of them. So the complicated processes of polysemy development involve both the appearance of new meanings and the loss of old ones. Yet, the general tendency with English vocabulary at the modern stage of its history is to increase the total number of its meanings and in this way to provide for a quantitative and qualitative growth of the language's expressive resources.

When analyzing the semantic structure of a polysemantic word, it is necessary to distinguish between two levels of analysis.On the first level, the semantic structure of a word is treated as a system of meanings.

Yet, it is not in every polysemantic word that such a centre can be found. Some semantic structures are arranged on a different principle. In the following list of meanings of the adjective *dull* one can hardly hope to find a generalized meaning covering and holding together the rest of the semantic structure.

Dull, *adj*.

I.   Uninteresting, monotonous, boring; e. g. *a dull book, a dull film.*

II. Slow in understanding, stupid; e. g. *a dull student.*
III. Not clear or bright; e. g. *dull weather, a dull day, a dull colour.*
IV. Not loud or distinct; e. g. *a dull sound.*
V. Not sharp; e. g. *a dull knife.*
VI. Not active; e. g. *Trade is dull.* VII. Seeing badly; e. g. *dull eyes* (arch.).
VIII. Hearing badly; e. g. *dull ears* (arch.).

Yet, one distinctly feels that there is something that all these seemingly miscellaneous meanings have in common, and that is the implication of deficiency, be it of colour (m. Ill), wits (m. II), interest (m. I), sharpness (m. V), etc. The

implication of insufficient quality, of something lacking, can be clearly distinguished in each separate meaning.

The transformed scheme of the semantic structure of *dull* clearly shows that the centre holding together the complex semantic structure of this word is not one of the meanings but a certain *component* that can be easily singled out within each separate meaning.

This brings us to the second level of analysis of the semantic structure of a word. The transformational operation with the meaning definitions of *dull* reveals something very significant: the semantic structure of the word is "divisible", as it were, not only at the level of different meanings but, also, at a deeper level.

Each separate meaning seems to be subject to structural analysis in which it may be represented as sets of semantic components. In terms of *componential analysis,* one of the modern methods of semantic research, the meaning of a word is defined as a set of elements of meaning which are not part of the vocabulary of the language itself, but rather theoretical elements, postulated in order to describe the semantic relations between the lexical elements of a given language.

The scheme of the semantic structure of *dull* shows that the semantic structure of a word is not a mere system of meanings, for each separate meaning is subject to further subdivision and possesses an inner structure of its own.

Therefore, the semantic structure of a word should be investigated at both these levels: a) of different meanings, b) of semantic components within each separate meaning. For a monosemantic word (i. e. a word with one meaning) the first level is naturally excluded.

Types of Semantic Components

The leading semantic component in the semantic structure of a word is usually termed *denotative component* (also, the term *referential component* may be used). The denotative component expresses the conceptual content of a word. One of the most important "drawbacks" of polysemantic words is that there is sometimes a chance of misunderstanding when a word is used in a certain meaning but accepted by a listener or reader in another. It is only natural that such cases provide stuff of which jokes are made, such as the ones that follow:

> *C u s t o m e r . I would like a book, please. B o o k s e l l e r . Something light?*
> *C u s t o m e r . That doesn't matter. I have my car with me.*

In this conversation the customer is honestly misled by the polysemy of the adjective *light* taking it in the literal sense whereas the bookseller uses the word in its figurative meaning "not serious; entertaining".

In the following joke one of the speakers pretends to misunderstand his interlocutor basing his angry retort on the polysemy of the noun *kick:*

Generally speaking, it is common knowledge that context is a powerful preventative against any misunderstanding of meanings. For instance, the adjective *dull,* if used out of context, would mean different things to different people or nothing

at all. It is only in combination with other words that it reveals its actual meaning: *a dull pupil, a dull play, a dull razor-blade, dull weather,* etc. Sometimes, however, such a minimum context fails to reveal the meaning of the word, and it may be correctly interpreted only through what Professor N. Amosova termed a second-degree context [1], as in the following example: *The man was large, but his wife was even fatter.* The word *fatter* here serves as a kind of indicator pointing that *large* describes a stout man and not a big one.

Current research in semantics is largely based on the assumption that one of the more promising methods of investigating the semantic structure of a word is by studying the word's linear relationships with other words in typical contexts, i. e. its **combinability** or **collocability**.

Scholars have established that the semantics of words characterized by common occurrences (i. e. words which regularly appear in common contexts) are correlated and, therefore, one of the words within such a pair can be studied through the other.

Thus, if one intends to investigate the semantic structure of an adjective, one would best consider the adjective in its most typical syntactical patterns *A + N* (adjective + noun) and *N + 1 + A* (noun + link verb +adjective) and make a thorough study of the meanings of nouns with which the adjective is frequently used.

For instance, a study of typical contexts of the adjective *bright* in the first pattern will give us the following sets: a) *bright* color (flower, dress, silk, etc.), b) *bright* metal (gold, jewels, armor, etc.), c) *bright* student (pupil, boy, fellow, etc.), d) *bright* face (smile, eyes, etc.) and some others. These sets will lead us to singling out the meanings of the adjective related to each set of combinations: a) intensive in color, b) shining, c) capable, d) gay, etc.

For a transitive verb, on the other hand, the recommended pattern would be *V + N* (verb + direct object expressed by a noun). If, for instance, our object of investigation are the verbs *to produce, to create, to compose,* the correct procedure would be to consider the semantics of the nouns that are used in the pattern with each of these verbs: what is it that is produced? created? composed?

There is an interesting hypothesis that the semantics of words regularly used in common contexts (e. g. *bright colours, to build a house, to create a work of art,* etc.) are so intimately correlated that each of them casts, as it were, a kind of permanent reflection on the meaning of its neighbor. If the verb *to compose* is frequently used with the object *music,* isn't it natural to expect that certain musical associations linger in the meaning of the verb *to compose?*

Note, also, how closely the negative evaluative connotation of the adjective *notorious* is linked with the negative connotation of the nouns with which it is regularly associated: *a notorious criminal, thief, gangster, gambler, gossip, liar, miser,* etc.

All this leads us to the conclusion that context is a good and reliable key to the meaning of the word. Yet, even the jokes given above show how misleading this key can prove in some cases. And here we are faced with two dangers. The first is that of sheer misunderstanding, when the speaker means one thing and the listener lakes the word in its other meaning.

The second danger has nothing to do with the process of communication but with research work in the field of semantics. A common error with the inexperienced research worker is to see a different meaning in every new set of combinations. Here is a puzzling question to illustrate what we mean. Cf.: *an angry man, an angry letter.* Is the adjective *angry* used in the same meaning in both these contexts or in two different meanings? Some people will say *"two"* and argue that, on the one hand, the combinability is different *(man* — name of person; *letter* — name of object) and, on the other hand, a letter cannot experience anger. True, it cannot; but it can very well convey the anger of the person who wrote it. As to the combinability, the main point is that a word can realize the same meaning in different sets of combinability. For instance, in the pairs *merry children, merry laughter, merry faces, merry songs* the adjective *merry* conveys the same concept of high spirits whether they are directly experienced by the children (in the first phrase) or indirectly expressed through the merry faces, the laughter and the songs of the other word groups.

The task of distinguishing between the different meanings of a word and the different variations of combinability (or, in a traditional terminology, different usages of the word) is actually a question of singling out the different denotations within the semantic structure of the word.

Cf.: 1) *a sad woman,*
    2) *a sad voice,*
    3) *a sad story,*
    4) *a sad scoundrel* (= an incorrigible scoundrel)
    5) *a sad night* (= a dark, black night, arch, poet.)

How many meanings of *sad* can you identify in these contexts? Obviously the first three contexts have the common denotation of sorrow whereas in the fourth and fifth contexts the denotations are different. So, in these five contexts we can identify three meanings of *sad.*

All this leads us to the conclusion that context is not the ultimate criterion for meaning and it should be used in combination with other criteria. Nowadays, different methods of componential analysis are widely used in semantic research: definitional analysis, transformational analysis, distributional analysis. Yet, contextual analysis remains one of the main investigative methods for determining the semantic structure of a word.

Thus, there are two main processes of the semantic development of a word: **radiation** and **concatenation**.

In cases of **radiation** the primary meaning stands in the center and the secondary meanings proceed out of it like rays. Each secondary meaning can be traced to the primary meaning (e.g. in the word *face* the primary meaning denotes "the front part of the human head". Connected with the front position such meanings as "the front part of a watch", "the front part of a building", "the front part of a playing card" were formed).

In cases of **concatenation** or a semantic chain the meaning stands at the very beginning of a chain and all the secondary meanings develop from the previous meaning, which makes it difficult to trace some meaning to the primary one. It can be

illustrated by the word *style*: 1) a pointed stick; 2) a pointed stick for writing on wax in Rome; 3) a manner of writing; 4) a manner of doing smth in general.

Sometimes these two ways of semantic development merge. It is called the split of polysemy. In such cases polysemy ends and homonymy starts (e.g. the word *bar*: a long narrow piece of metal →a bolt; a crowbar; gratings; a musical term "bar line" (*the first bars of the symphony*), then – a narrow band/strip of color or light, then – barrier/obstacle (*poor sight can be a bar to success*), then – a counter separating the judge and the lawyers and the prisoner from spectators and one more meaning – the counter where spirits are sold. Later one the last two meanings developed meanings of their own: the last but one – the meaning "barrister" (*She is training for the bar*) and the last one – "*a place where food and drinks are served*"). It is where polysemy splits and homonymy starts.

3.3. Causes of the development of new meanings. Change of meaning. It has been mentioned that the systems of meanings of polysemantic words evolve gradually. The older a word is, the better developed is its semantic structure. The normal pattern of a word's semantic development is from monosemy to a simple semantic structure encompassing only two or three meanings, with a further movement to an increasingly more complex semantic structure.

In this part of the lecture we shall have a closer look at the complicated processes by which words acquire new meanings.

There are two aspects to this problem, which can be generally described in the following way: a) Why should new meanings appear at all? What circumstances cause and stimulate their development? b) How does it happen? What is the nature of the very process of development of new meanings?

Let us deal with each of these questions in turn.

Causes of Development of New Meanings

The first group of causes is traditionally termed *historical* or *extra-linguistic*.

Different kinds of changes in a nation's social life, in its culture, knowledge, technology, arts lead to gaps appearing in the vocabulary which beg to be filled. Newly created objects, new concepts and phenomena must be named. We already know of two ways for providing new names for newly created concepts: making new words (word-building) and borrowing foreign ones. One more way of filling such vocabulary gaps is by applying some old word to a new object or notion.

When the first textile factories appeared in England, the old word *mill* was applied to these early industrial enterprises. In this way, *mill* (a Latin borrowing of the first century B. C.) added a new meaning to its former meaning "a building in which corn is ground into flour". The new meaning was "textile factory".

A similar case is the word *carriage* which had (and still has) the meaning "a vehicle drawn by horses", but, with the first appearance of railways in England, it received a new meaning, that of "a railway car".

The history of English nouns describing different parts of a theatre may also serve as a good illustration of how well-established words can be used to denote newly-created objects and phenomena. The words *stalls, box, pit, circle* had existed for a

long time before the first theatres appeared in England. With their appearance, the gaps in the vocabulary were easily filled by these widely used words which, as a result, developed new meanings.[1]

New meanings can also be developed due to linguistic factors (the second group of causes).

Linguistically speaking, the development of new meanings, and also a complete change of meaning, may

The Process of Development and Change of Meaning

The second question we must answer in this chapter is *how* new meanings develop. To find the answer to this question we must investigate the inner mechanism of this process, or at least its essential features. Let us examine the examples given above from a new angle, from within, so to speak.

Most scholars distinguish between the terms *development of meaning* (when a new meaning and the one on the basis of which it is formed coexist in the semantic structure of the word, as in *mill, carriage,* etc.) and *change of meaning* (when the old meaning is completely replaced by the new one, as in the noun *meat* which in Old English had the general meaning of "food" but in Modern English is no longer used in that sense and has instead developed the meaning "flesh of animals used as a food product").

Why was it that the word *mill* — and not some other word — was selected to denote the first textile factories? There must have been some connection between the former sense of *mill* and the new phenomenon to which it was applied. And there *was* apparently such a connection. Mills which produced flour were mainly driven by water. The textile factories also firstly used water power. So, in general terms, the meanings of *mill,* both the old and the new one, could be defined as "an establishment using water power to produce certain goods". Thus, the first textile factories were easily associated with mills producing flour, and the new meaning of *mill* appeared due to this association. In actual fact, all cases of development or change of meaning are based on some association. In the history of the word *carriage,* the new traveling conveyance was also naturally associated in people's minds with the old one: horse-drawn vehicle > part of a railway train. Both these objects were related to the idea of traveling. The job of both, the horse-drawn carriage and the railway carriage is the same: to carry passengers on a journey. So the association was logically well-founded.

Stalls and *box* formed their meanings in which they denoted parts of the theatre on the basis of a different type of association. The meaning of the word *box* "a small separate enclosure forming a part of the theatre" developed on the basis of its former meaning "a rectangular container used for packing or storing things". The two objects became associated in the speakers' minds because boxes in the earliest English theatres really resembled packing cases. They were enclosed on all sides and heavily curtained even on the side facing the audience so as to conceal the privileged spectators occupying them from curious or insolent stares.

The association on which the theatrical meaning of *stalls* was based is even more curious. The original meaning was "compartments in stables or sheds for the accommodation of animals (e. g. *cows, horses,* etc.)". There does not seem to be much in common between the privileged and expensive part of a theatre and stables intended for cows and horses, unless we take into consideration the fact that theatres in olden times greatly differed from what they are now. What is now known as the *stalls* was, at that time, standing space divided by barriers into sections so as to prevent the enthusiastic crowd from knocking one other down and hurting themselves. So, there must have been a certain outward resemblance between theatre stalls and cattle stalls. It is also possible that the word was first used humorously or satirically in this new sense.

The process of development of a new meaning (or a change of meaning) is traditionally termed *transference.*

Some scholars mistakenly use the term "transference of meaning" which is a serious mistake. It is very important to note that in any case of semantic change it is not the meaning but the word that is being transferred from one referent onto another (e. g. from a horse-drawn vehicle onto a railway car). The result of such transference is the appearance of a new meaning.

Two types of transference are distinguishable depending on the two types of logical associations underlying the semantic process.

Transference Based on Resemblance (Similarity)

This type of transference is also referred to as *linguistic metaphor. A* new meaning appears as a result of associating two objects (phenomena, qualities, etc.) due to their outward similarity. *Box* and *stall,* as should be clear from the explanations above, are examples of this type of transference.

Other examples can be given in which transference is also based on the association of two physical objects. The noun *eye,* for instance, has for one of its meanings "hole in the end of a needle, which also developed through transference based on resemblance. A similar case is represented by *the neck of a bottle.*

The noun *drop* (mostly in the plural form) has, in addition to its main meaning "a small particle of water or other liquid", the meanings: "ear-rings shaped as drops of water" (e. g. *diamond drops)* and "candy of the same shape" (e. g. *mint drops).* It is quite obvious that both these meanings are also based on resemblance. In the compound word *snowdrop* the meaning of the second constituent underwent the same shift of meaning (also, in *bluebell).* In general, metaphorical change of meaning is often observed in idiomatic compounds.

The main meaning of the noun *branch* is "limb or subdivision of a tree or bush". On the basis of this meaning it developed several more. One of them is "a special field of science or art" (as in *a branch of linguistics).* This meaning brings us into the sphere of the abstract, and shows that in transference based on resemblance an association may be built not only between two physical objects, but also between a concrete object and an abstract concept.

The noun *bar* from the original meaning *barrier* developed a figurative meaning realized in such contexts as *social bars, color bar, racial bar.* Here, again, as in the abstract meaning of *branch,* a concrete object is associated with an abstract concept.

The noun *star* on the basis of the meaning "heavenly body" developed the meaning "famous actor or actress". Nowadays the meaning has considerably widened its range, and the word is applied not only to screen idols (as it was at first), but, also, to popular sportsmen (e. g. *football stars),* pop-singers, etc. Of course, the first use of the word *star* to denote a popular actor must have been humorous or ironical: the mental picture created by the use of the word in this new meaning was a kind of semi-god surrounded by the bright rays of his glory. Yet, very soon the ironical coloring was lost, and, furthermore the association with the original meaning considerably weakened and is gradually erased.

The meanings formed through this type of transference are frequently found in the informal strata of the vocabulary, especially in slang. A red-headed boy is almost certain to be nicknamed *carrot* or *ginger by* his schoolmates, and the one who is given to spying and sneaking gets the derogatory nickname of *rat.* Both these meanings are metaphorical, though, of course, the children using them are quite unconscious of this fact.

The slang meanings of words such as *nut, onion* (= *head), saucers* (= *eyes), hoofs* (= *feet)* and very many others were all formed by transference based on resemblance.

Transference Based on Contiguity

Another term for this type of transference is *linguitic metonymy.* The association is based upon subtle psychological links between different objects and phenomena, sometimes traced and identified with much difficulty. The two objects may be associated together because they often appear in common situations, and so the image of one is easily accompanied by the image of the other; or they may be associated on the principle of cause and effect, of common function, of some material and an object which is made of it, etc.

Let us consider some cases of transference based on contiguity. You will notice that they are of different kinds.

The Old English adjective *glad* meant "bright, shining" (it was applied to the sun, to gold and precious stones, to shining armor, etc.). The later (and more modern) meaning "joyful" developed on the basis of usual association (which is reflected in most languages) of light with joy.

The meaning of the adjective *sad* in Old English was "satisfied with food". Later this meaning developed a connotation of a greater intensity of quality and came to mean "oversatisfied with food; having eaten too much". Thus, the meaning of the adjective *sad* developed a negative evaluative connotation and now described not a happy state of satisfaction but, on the contrary, the physical unease and discomfort of a person who has had too much to eat. The next shift of meaning was to transform the description of physical discomfort into one of spiritual discontent because these two states often go together. It was from this prosaic source that the modern meaning of *sad* "melancholy", "sorrowful" developed, and the adjective describes now a purely

emotional state. The two previous meanings ("satisfied with food" and "having eaten too much") were ousted from the semantic structure of the word long ago.

The *foot* of a bed is the place where the feet rest when one lies in the bed, but the *foot* of a mountain got its name by another association: the foot of a mountain is its lowest part, so that the association here is founded on common position.

By the *arms* of an arm-chair we mean the place where the arms lie when one is sitting in the chair, so that the type of association here is the same as in *the foot of a bed.* The *leg* of a bed (table, chair, etc.), though, is the part which serves as a support, the original meaning being "the leg of a man or animal". The association that lies behind this development of meaning is the common function: a piece of furniture is supported by its legs just as living beings are supported by theirs.

The meaning of the noun *hand* realized in the context *hand of a clock (watch)* originates from the main meaning of this noun "part of human body". It also developed due to the association of the common function: the hand of a clock points to the figures on the face of the clock, and one of the functions of human hand is also that of pointing to things.

Another meaning of *hand* realized in such contexts as *factory hands, farm hands* is based on another kind of association: strong, skilful hands are the most important feature that is required of a person engaged in physical labor.

The adjective *dull* developed its meaning "not clear or bright" (as in *a dull green color; dull light; dull shapes)* on the basis of the former meaning "deficient in eyesight", and its meaning "not loud or distinct" (as in *dull sounds)* on the basis of the older meaning "deficient in hearing". The association here was obviously that of cause and effect: to a person with weak eyesight all colors appear pale, and all shapes blurred; to a person with deficient hearing all sounds are indistinct.

The main (and oldest registered) meaning of the noun *board* was "a flat and thin piece of wood; a wooden plank". On the basis of this meaning developed the meaning "table" which is now archaic. The association which underlay this semantic shift was that of the material and the object made from it: a wooden plank (or several planks) is an essential part of any table. This type of association is often found with nouns denoting clothes: e. g. a *taffeta* ("dress made of taffeta"); *a mink* ("mink coat"), *a jersey* ("knitted shirt or sweater").

Meanings produced through transference based on contiguity sometimes originate from geographical or proper names. *China* in the sense of "dishes made of porcelain" originated from the name of the country which was believed to be the birthplace of porcelain. *Tweed* ("a coarse wool cloth") got its name from the river Tweed and *cheviot* (another kind of wool cloth) from the Cheviot Hills in England.

The name of a painter is frequently transferred onto one of his pictures: *a Matisse = a painting by Matisse.*

Broadening (or Generalization) of Meaning. Narrowing (or Specialization) of Meaning

Sometimes, the process of transference may result in a considerable change in range of meaning. For instance, the verb *to arrive* (French borrowing) began its life

in English in the narrow meaning "to come to shore, to land". In Modern English it has greatly widened its combinability and developed the general meaning "to come" (e. g. *to arrive in a village, town, city, country, at a hotel, hostel, college, theatre, place,* etc.). The meaning developed through transference based on contiguity (the concept of coming somewhere is the same for both meanings), but the range of the second meaning is much broader.

Another example of the broadening of meaning is *pipe.* Its earliest recorded meaning was "a musical wind instrument". Nowadays it can denote any hollow oblong cylindrical body (e. g. *water pipes).* This meaning developed through transference based on the similarity of shape (pipe as a musical instrument is also a hollow oblong cylindrical object) which finally led to a considerable broadening of the range of meaning.

The word *bird* changed its meaning from "the young of a bird" to its modern meaning through transference based on contiguity (the association is obvious). The second meaning is broader and more general.

It is interesting to trace the history of the word *girl* as an example of the changes in the range of meaning in the course of the semantic development of a word.

In Middle English it had the meaning of "a small child of either sex". Then the word underwent the process of transference based on contiguity and developed the meaning of "a small child of the female sex", so that the range of meaning was somewhat narrowed. In its further semantic development the word gradually broadened its range of meaning. At first it came to denote not only a female child but, also, a young unmarried woman, later, any young woman, and in modern colloquial English it is practically synonymous to the noun *woman* (e. g. *The old girl must be at least seventy),* so that its range of meaning is quite broad.

The history of the noun *lady* somewhat resembles that of *girl.* In Old English the word denoted the mistress of the house, i. e. any married woman. Later, a new meaning developed which was much narrower in range: "the wife or daughter of a baronet" (aristocratic title). In Modern English the word *lady* can be applied to any woman, so that its range of meaning is even broader than that of the O. E. In Modern English the difference between *girl* and *lady* in the meaning of *woman* is that the first is used in colloquial style and sounds familiar whereas the second is more formal and polite. Here are some more examples of narrowing of meaning:

Deer: | any beast | > | a certain kind of beast

Meat: | any food | > | a certain food product

Boy: | any young person of the male sex⌋ >| servant of the male sex

It should be pointed out once more that in all these words the second meaning developed through transference based on contiguity, and that when we speak of them as examples of narrowing of meaning we simply imply that the range of the second meaning is narrower than that of the original meaning.

The so-called "Degeneration" ("Degradation") and "Elevation" of Meaning

These terms are open to question because they seem to imply that meanings can become "better" or "worse" which is neither logical nor plausible. But, as a matter-of-fact, scholars using these terms do not actually mean the degeneration or elevation of meaning itself, but of the referent onto which a word is transferred, so that the term is inaccurate.

But let us try and see what really stands behind the examples of change of meaning which are traditionally given to illustrate degeneration and elevation of meaning.

I. "Degeneration" of meaning.

Knave: boy > swindler, scoundrel

Villain: farm-servant, serf > base, vile person

Gossip: god parent > the one who talks scandal; tells slanderous stories about other people

These examples show that the second meaning, in contrast with the one from which it developed, denotes a person of bad repute or character. Semantically speaking, the second meaning developed a negative evaluative connotation which was absent in the first meaning.

Such a readjustment in the connotative structure accompanying the process of transference can be sometimes observed in other parts of speech, and not only in nouns.

E. g. *Silly:* happy foolish

II. "Elevation" of meaning. foolish > loving, affectionate

Fond: *Nice:* foolish > fine, good

In these two cases the situation is reversed: the first meaning has a negative evaluative connotation, and the second meaning has not. It is difficult to see what is actually "elevated" here. Certainly, not the meaning of the word. Here are two more examples: *Tory:* brigand, highwayman > member of the Tories; *knight:* manservant > noble, courageous man.

All that has been said and the examples that have been given show that the terms "degradation" and "elevation" of meaning are imprecise and do not seem to be an objective reflection of the semantic phenomena they describe.

It would be more credible to state that some cases of transference based on contiguity may result in development or loss of evaluative connotations.

PRACTICE 3

Consider your answers to the following.

1. What is understood by "semantics"? Explain the term "polysemy".

2. Define polysemy as a linguistic phenomenon. Illustrate your answer with your own examples. Dwell on the concept of the split polysemy.

3. What are the two levels of analysis in investigating the semantic structure of a word?

4. What types of semantic components can be distinguished within the meaning of a word?

5. What is one of the most promising methods for investigating the semantic structure of a word? What is understood by collocability (combinability)?

6. How can one distinguish between the different meanings of a word and the different variations of combinability?

7. The verb "to take" is highly polysemantic in Modern English. On which meanings of the verb are the following jokes based? Give your own examples to illustrate the other meanings of the word.

1. "*Where have you been for the last four years?*"
"*At college taking medicine.*"
"*And did you finally get well?*"

2. "*Doctor,   what   should   a   woman   take   when   she   is run down?*"
"*The license number, madam, the license number.*"

3. P r o c t o r   *(exceedingly   angry):   So   you   confess that   this   unfortunate   Freshman   was   carried   to   this frog   pond   and   drenched.   Now   what   part   did   you   take   in this disgraceful affair?*
S o p h o m o r e   *(meekly): The right leg, sir.*

8. Choose   any   polysemantic   word   that   is   well-known   to you   and   illustrate   its   meanings   with   examples   of   your   own. Prove that the meanings are related one to another.

9. Try your hand at the following research work.

a) Illustrate   the   semantic   structure   of   one   of   the   following words with a diagram; use the dictionary if necessary.

Foot, *n.;* hand, *n.;* ring, *n.;* stream, *n.;* warm, *adj.;* green, *adj.;* sail, *n.;* key, *n.;* glass, *n.;* eye, *n.*

b).   Identify   the   denotative   and   connotative   elements   of   the meanings in the following pairs of words.

To conceal — to disguise, to choose — to select, to draw — to paint, money — cash, photograph — picture, odd — queer.

c. Read the entries for the English word "court" and the Russian "суд" in an English-Russian and Russian-English dictionary. Explain the differences in the semantic structure of both words.

10. What causes the development of new meanings? Give examples.

11. What is the basis of development or change of meaning? Explain what we mean by the term *transference.*

   12.What types of transference can you name?

   13.What is meant by the widening and the narrowing of meaning?

   14.Give examples of the so-called "degradation" and "elevation" of meaning. Why are these terms imprecise?

15. Read the following extracts and explain the semantic processes by which the italicized words acquired their meanings

   a) *'Bureau',* a desk, was borrowed from French in the 17th c. In Modern French (and English) it means not only the desk but also the office itself and the authority exercised by the office. Hence the familiar bureaucracy is likely to become increasingly familiar. The desk was called so because covered with bureau, a thick coarse cloth of a brown russet.

   b). An Earl of Spencer made a short overcoat fashionable for some time. An Earl of Sandwich invented a form of light refreshment which enabled him to take a meal without leaving the card-table. Hence we have such words as *spencer* and *sandwich* in English.

   c). A common name for overalls or trousers is *jeans.* In the singular *jean* is also a term for durable twilled cotton and is short for the phrase *jean fustian* which first appeared in texts from the sixteenth century. *Fustian* (a Latin borrowing) is a cotton or cotton and linen fabric, and *jean* is the modern spelling of Middle English *Jene* or *Gene,* from *Genes,* the Middle French name of the Italian city *Genoa,* where it was made and shipped abroad.

16. Explain the logical associations in the following groups of meaning for the same words. Define the type of transference which has taken place.

   a) The wing of a bird – the wing of a building; the eye of a man – the eye of a needle; the hand of a child – the hand of a clock; the heart of a man – the heart of the matter; the bridge across the-river – the bridge of the nose; the tongue of a person – the tongue of a bell; the tooth of a boy – the tooth of a comb; the coat of a girl – the coat of a dog.

b) Green grass — green years; black shoes — black despair; nickel *(metal)* — a nickel *(coin);* glass — a glass; copper *(metal)* — a copper *(coin);* Ford *(proper name)* — a Ford *(car);* Damascus *(town in Syria)* — damask; Kashmir *(town in North India)* — cashmere.

17. Analyze the process of development of new meanings in the italicized words in the examples given below.

1. I put the letter well into the *mouth* of the box and let it go and it fell turning over and over like an autumn leaf. 2. Those that had been the *head* of the line paused momentarily on entry and looked around curiously. 3. A cheerful-looking girl in blue *jeans* came up to the stairs whistling. 4. Seated behind a desk, he wore a light patterned suit, switch from his usual *tweeds*. 5. Oh, Steven, I read a *Dickens* the other day. It was awfully funny. 6. They sat on the rug before the fireplace, savoring its warmth, watching the rising *tongues* of flame. 7. He inspired universal confidence and had an *iron* nerve. 8. A very small boy in a green *jersey* with light red hair cut square across his forehead was peering at Steven between the electric fire and the side of the fireplace. 9. While the others were settling down, Lucy saw Pearson take another bite from his *sandwich.* 10. As I walked nonchalantly past Hugo's house on the other side they were already carrying out *the Renoirs.*

18. In the examples given below identify the cases of widening and narrowing of meaning.

1. While the others waited the elderly executive filled his pipe and lit it. 2. Finn was watching the birds. 3. The two girls took hold of one another, one acting gentleman, the other lady; three or four more pairs of girls immediately joined them and began a waltz. 4. He was informed that the president had not arrived at the bank, but was on his way. 5. Smokey had followed a dictum all his life: If you want a woman to stick beside you, pick an ugly one. Ugly ones stay to slice the meat and stir the gravy.

LECTURE 4

4.1. Homonymy: classification and sources of homonyms. Paronyms
4.2. Semantic groups of words. Synonyms and antonyms
4.3. Euphemisms. Neologisms

4.1. Homonymy: classification and sources of homonyms. Paronyms. **Homonyms** are words which are identical in sound and spelling, or, at least, in one of these aspects, but different in their meaning (e.g. *bank,* n. – a shore; *bank,* n. – an institution for receiving, lending, exchanging, and safeguarding money; *ball,* n. – a sphere; any spherical body; *ball,* n. – a large dancing party.

English vocabulary is rich in such pairs and even groups of words. Their identical forms are mostly accidental: the majority of homonyms coincided due to phonetic changes which they suffered during their development.

The most widely accepted classification of homonyms is that recognizing **homonyms proper, homophones** and **homographs.**

Homonyms proper (or **perfect, absolute)** are words identical in pronunciation and spelling but different in meaning (e.g. *back* n. "part of the body" – *back* adv.

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"away from the front"- *back* v. "go back"; *bear* n. "animal" – *bear* v. "carry, tolerate").

Homophones are words of the same sound but of different spelling and meaning (e.g. *buy* v. – *by* prep.; *him* pr. – *hymn* n.; *piece* n. – *peace* n.; *rite* n. – *write* v. – *right* adj.).

The following joke is based on a pun which makes use of homophones:
"Waiter!"
"Yes, sir."
"What's this?"
"It's bean soup, sir."
"Never mind what it has been. I want to know what it is now."

Homographs are words different in sound and in meaning but accidentally identical n spelling (e.g. *bow* [bau], v. – to incline the head or body in salutation; *bow* [bou], n. – a flexible strip of wood for propelling arrows; *lead* [li:d], v. – to conduct on the way, go before to show the way; *lead* [led] n. – a heavy, rather soft metal).

Homoforms are words identical in some of their grammatical forms (e.g. *to bound* (jump, spring) – *bound* (past participle of the verb *bind); found* (establish) *found* (past participle of the verb *find)*.

Homonyms may belong both to the same and to different categories of parts of speech. Obviously, a classification of homonyms should reflect this distinctive feature. Also, the paradigm of each word should be considered, because it has been observed that the paradigms of some homonyms coincide completely, and of others only partially.

Accordingly, Professor A. I. Smimitsky classified homonyms into two large classes: **full homonyms** and **partial homonyms.**

Full lexical homonyms are words which represent the same category of parts of etch **and have the same paradigm (**e.g. *match,* n. – a game, a contest; *match,* n. – a short piece of wood used for producing fire; *wren,* n. – a member of the Women's Royal Naval Service; *wren,* n. – a bird).

Partial homonyms are subdivided into three subgroups:
a) **Simple lexico-grammatical partial homonyms** are words which belong to the same category of parts of speech. Their paradigms have one identical form, but it is never the same form (e.g. *found, v. ↔ found,* v. (Past Ind., Past Part, *of to find); lay,* v. ↔ *lay,* v. (Past Ind. of *to lie))*.

b) **Complex lexico-grammatical partial homonyms** are words of different categories of parts of speech which have one identical form in their paradigms (e.g. *rose,* n. ↔ *rose,* v. (Past Ind. of *to rise); left,* adj. ↔ *left,* v. (Past Ind., Past Part, of to *leave); bean,* n. ↔ *been,* v. (Past Part, of to *be*)).

c) **Partial lexical homonyms** are words of the same category of parts of speech which are identical only in their corresponding forms (e.g. *lie (lay, lain),* v. ↔ *lie (lied, lied),* v.; *hang (hung, hung),* v. ↔ *to hang (hanged, hanged),* v.)

Paronyms are words that are alike in form, but different in meaning and usage. They are liable to be mixed and sometimes mistakenly interchanged. The term paronym comes from the Greek *para* "beside" and *onoma* "name" (e.g. *precede* ↔

proceed; preposition ↔ proposition; popular ↔ populous; grateful ↔ gracious; shit ↔ shoot: Oh, shoot, I forgot to buy milk (Longman)).

I.V. Arnold distinguishes **patterned homonyms**, which, unlike other homonyms, possess a common component in their lexical meanings. These are homonyms formed either by means of conversion, or by leveling of their grammar inflexions. They are different in their grammar paradigms, but identical in their basic forms (e.g. *warm – to warm; to cut – cut; before* as an adverb, a conjunction and a preposition).

So, homonyms in English are very numerous. Oxford English Dictionary registers 2540 homonyms, of which 89 % are monosyllabic words and 9, 1 % are two-syllable words. The trend towards monosyllabism, greatly increased by the loss of inflections and shortening, must have contributed much toward increasing the number of homonyms in English.

Sources of homonyms

There are several sources of homonyms:

a) **phonetic changes** which words undergo in the course of their historical development. As a result of such changes, two or more words which were formerly pronounced differently may develop identical sound forms and thus become homonyms (e.g. *night* and *knight* were not homonyms in Old English as the initial *k* in the second word was pronounced, and not dropped as it is in its modern sound form: OE. *kniht* (cf OE *nihi). A more complicated change of form brought together another pair of homonyms: *to knead* (OE *cnēdan)* and *to need* (OE *nēodian)*;

b) **conversion** which serves the creating of grammatical homonyms (e.g. *iron →to iron, work→ to work,* etc.);

c) **shortening** is a further type of word-building which increases the number of homonyms (e.g. *fan,* n. in the sense of "an enthusiastic admirer of some kind of sport or of an actor, singer" is a shortening produced from *fanatic.* Its homonym is a Latin borrowing *fan.* n. which denotes an implement for waving lightly to produce a cool current of air. The noun *rep,* n. denoting a kind of fabric has three homonyms made by shortening: *repertory → rep,* n., *representative → rep,* n., *reputation → rep,* n.);

d) **borrowing** is another source of homonyms. A borrowed word may, in the final stage of its phonetic adaptation, duplicate in form either a native word or another borrowing (e.g. *ritus* Lat. *→ rite* n. – *write* v. – *right* adj.; *pais* OFr → *piece,* n. – *pettia* OFr → *peace* n.);

e) **words made by sound-imitation** can also form pairs of homonyms with other words (e.g. *bang,* n. "a loud, sudden, explosive noise" – *bang,* n. "a fringe of hair combed over the forehead"; *mew,* n. "the sound a cat makes" – *mew,* n. "a sea gul" – *mew,* n. "a pen in which poultry is fattened" – *mews* "small terraced houses in Central London").

One of the most debatable points in semasiology is **the demarcation line between homonymy and polysemy,** i.e. between different meanings of one word and the meanings of two or more homonymous words. Scientists use different criteria to distinguish between polysemy and homonymy.

1. **Semantic criterion**. It is usually held that if a connection between various meanings is apprehended by the speaker, they are to be considered as making up the semantic structure of a polysemantic word, otherwise it is a case of homonymy. This

traditional criterion implying that the difference is reduced to the difference between related and unrelated meanings is not reliable due to its subjectivity and to the fact that it cannot be applied to a large group of Modern English words made as a result of conversion.

2. **The criterion of distribution.** It is helpful in cases of lexico-grammatical homonyms (e.g. the homonymic pair *paper* n. – *paper* v.) but it fails in case of lexical polysemy.

3. **The criterion of spelling**. Homonyms differing in graphic forms such as *flower-flour* are easily perceived to be two different lexical units but there are numerous exceptions to the validity of the present criterion. That is why it is lexicographers' duty to define the boundaries of each word, i.e. to differentiate homonyms and to unite lexico-grammatical variants deciding on the nature of the object analyzed.

From the viewpoint of their origin homonyms are sometimes divided into **historical and etymological.**

Historical homonyms are those which result from the breaking up of polysemy; then one polysemantic word will split up into two or more separate words (e.g. *to bear* (терпіти) – *to bear* (народити); *pupil* (учень) – *pupil* (зіниця)).

Etymological homonyms are words of different origin which come to be alike in sound or in spelling (and may be both written and pronounced alike).

4.2. Semantic groups of words. Synonyms and antonyms. Attempts to study the inner structure of the vocabulary have revealed that in spite of its heterogeneity the English word stock may be analyzed into numerous sub-systems whose members have some features in common, thus distinguishing them from the members of other subsystems.

Words can be classified in many ways. One way of semantic classifying is based on the semantic similarity (or polarity) of words or their component morphemes. The terms usually used to denote these two types of semantic relatedness are **synonymy** and **antonymy**.

Synonyms are traditionally described as words different in sound-form but identical or similar in meaning. This definition has been **severely criticized** on the following points: 1) it cannot be applied to polysemantic words (e.g. the verb *to look* is usually regarded as a synonym of *to watch, to observe*, etc. but in its other meanings it is not synonymous with this group but rather with the verbs *to seem, to appear*); 2) it is hardly possible to speak of similarity of lexical meaning as a whole as it is only the denotational component that may be described as similar (e.g. to die and to pass away are considered synonymous, but the stylistic reference is completely different); 3) it is impossible to speak of identity in meaning as a criterion of synonymity since identity of meaning is very rare even among monosemantic words.

In this connection there has appeared a **modified definition of synonyms by I.V. Arnold**: **synonyms are two or more words of the same language, belonging to the same part of speech and possessing one or more identical or nearly identical denotational meanings, interchangeable, at least in some contexts, without any considerable alteration in denotational meaning, but differing**

morphemic composition, phonemic shape, shades of meaning, connotations, affective value, valency and idiomatic use.

The duality of synonyms is, probably, their most confusing feature: they are somewhat the same, and yet they are most obviously different. Synonyms add precision to each detail of description and the correct choice of a word from a group of synonyms may color the whole text. They are one of the language's most important expressive means. **The principal function of synonyms is to represent the same phenomenon in different aspects, shades and variations.** A carefully chosen word from a group of synonyms is a great asset both on the printed page and in a speaker's utterance. It was Mark Twain who said that the difference between the right word and just the right word is the difference between the lightning and the lightning-bug.

Thus, synonymy is the coincidence in the essential meaning of words which usually preserve their differences in connotations and stylistic characteristics.

The synonymic dominant is the most general term potentially containing the specific features rendered by all the other members of the group. The words *face, visage, countenance* have a common denotational meaning – the front of the head which makes them close synonyms. *Face* is the dominant, the most general word; *countenance* is the same part of the head with the reference to the expression it bears; *visage* is a formal word, chiefly literary, for *face* or *countenance*.

The semantic structure of a synonymic dominant is quite simple: it consists only of denotative component and it has no connotations. All (or, at least, most) synonymic groups have a "central" word of this kind whose meaning is equal to the denotation common to the entire synonymic group (e.g. to surprise — *to astonish — to amaze - to astound;* to shout - *to yell - to bellow - to roar;* to shine - *to flash - to blaze - to gleam - to glisten - to sparkle - to glitter - to shimmer — to glimmer).*

The dominant synonym expresses the notion common to all synonyms of the group in the most general way, without contributing any additional information as to the manner, intensity, duration or any attending feature of the referent. So, any dominant synonym is a typical basic-vocabulary word. Its meaning, which is broad and generalized, more or less covers the meanings of the rest of the synonyms, so that it may be substituted for any of them.

The characteristic features of the dominant synonym are the following: 1) high frequency of usage; 2) broad combinability (ability to be used in combinations with various classes of words); 3) broad general meaning; 4) lack of connotations.

In a great number of cases **the semantic difference between two or more synonyms** is **supported by the difference in valency (**e.g. the verbs *win* and *gain* – both may be used in combination with the noun *victory: to win a victory, to gain a victory b*ut with the word *war* only *win* is possible: *to win a war*).

Criteria of synonymy

In contemporary research on synonymy **semantic criterion** is frequently used. In terms **of componential analysis synonyms may be defined as words with the same denotation, or the same denotative component, but differing in connotations, or in** connotative components.

A group of synonyms may be studied with the help of their dictionary definitions (**definitional analysis**). In this work the data from various dictionaries are analyzed comparatively. After that the definitions are subjected to transformational operations **(transitional analysis).** In this way, the semantic components of each analyzed word are singled out.

In the respect of synonyms **the criterion of interchangeability** is sometimes applied. According to this, synonyms are defined as words which are interchangeable at least in some contexts without any considerable alteration in denotational meaning. But this is possible only in some contexts, in others their meanings may not coincide (e.g. the comparison of the sentences *the rainfall in April was abnormal* and *the rainfall in April was exceptional* may give us grounds for assuming that *exceptional* and *abnormal* are synonyms. The same adjectives in a different context are by no means synonymous, as we may see by comparing *my son is exceptional* and *my son is abnormal*). This criterion of interchangeability has been much criticised. Almost every attempt to apply it to this or that group of synonyms seems to lead one to the inevitable conclusion that either there are very few synonyms or, else, that they are not interchangeable, cf:

He glared at her (i.e. He looked at her angrily).

He gazed at her (i.e. He looked at her steadily and attentively; probably with admiration or interest).

He glanced at her (i.e. He looked at her briefly and turned away).

He peered at her (i.e. He tried to see her better, but something prevented: darkness, fog. weak eyesight).

These few examples are sufficient to show that each of the synonyms creates an entirely new situation so sharply differing from the rest that attempts at "interchanging" anything can destroy the utterance devoiding it of any sense at all.

Consequently, it is difficult to accept interchangeability as a criterion of synonymy because **the specific characteristic of synonyms, and the one justifying their very existence, is that they are not, cannot and should not be interchangeable.**

In conclusion, let us stress that even if there are some synonyms which *are* interchangeable, it is quite certain that there are also others which are not. A criterion should be applicable to all synonyms and not just to some of them. Otherwise it is not acceptable as a valid criterion.

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Classification of synonyms

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The only existing classification system for synonyms was established by Academician V. V. Vinogradov, the famous Russian scholar. In his classification system there are three types of synonyms: **ideographic** (which he defined as words conveying the same concept but differing in shades of meaning), **stylistic** (differing in stylistic characteristics) and **absolute** (coinciding in all their shades of meaning and in all their stylistic characteristics).

However, the following aspects of his classification system are open to question. **Firstly, absolute synonyms are rare in the vocabulary** and, on the diachronic level, absolute synonymy is anomalous and consequently temporary: the vocabulary system invariably tends to abolish it either by rejecting one of the

absolute synonyms or by developing differentiation characteristics in one or both (or all) of them. Therefore, it does not seem necessary to include absolute synonyms, which are a temporary exception, in the system of classification.

According to **the criterion of interchangeability in context** synonyms are classified into **total, relative** and **contextual.**

Total synonyms are those members of a synonymic group which can replace each other in any given context, without the slightest alteration in denotative meaning or emotional meaning and connotations. They are very rare. Examples can be found mostly in special literature among technical terms and others (*fatherland – motherland; suslik - gopher; noun — substantive; functional affix -, inflection; scarlet fever – scarlatina.*

Some authors class groups like *ask - beg - implore,* or *like - love ~ adore, gift - talent - genius, famous - celebrate - eminent* as **relative synonyms, as they denote different degree of the same notion or different shades of meanings and can be substituted only in some contexts.**

Contextual or context-dependent synonyms are similar in meaning only under some specific distributional conditions. It may happen that the difference between the meanings of two words is contextually neutralized (*buy* and *get* would not generally be taken as synonymous, but they arc synonyms in the following examples – *I'll go to the shop and <u>buy</u> some* bread and *I'll go to the shop and <u>get</u> some bread*).

A more modem and a more effective approach to the classification of synonyms may be based on the definition **describing synonyms as words differing in connotations.** It seems convenient to classify connotations by which synonyms differ rather than synonyms themselves. It opens up possibilities for tracing much subtler distinctive features within their semantic structures.

I. The connotation of degree or intensity can be traced in such groups of synonyms as *to surprise - to astonish - to amaze - to astound; to satisfy - to please - to content - to gratify - to delight - to exalt; to shout — to yell — to bellow — to roar; to like — to admire — to love — to adore — to worship.*

II. In the group of synonyms *to stare - to glare - to gaze - to glance - to peep - to peer,* all the synonyms except *to glance* denote a lasting act of looking at somebody or something, whereas *to glance* describes a brief, passing look. These synonyms may be said have **a connotation of duration** in their semantic structure. Other examples are: *to flash (brief) - to blaze (lasting); to shudder (brief) - to shiver.*

III. The synonyms *to stare - to glare - to gaze* are differentiated from the other words of the group by **emotive connotations,** and from each other by the nature of the emotion they imply. Here one should be warned against confusing words with emotive connotations and words with emotive denotative meanings (e. g. *to love - to admire - to adore - to worship; angry -furious — enraged; fear - terror — horror*).

IV. **The evaluative connotation** conveys the speaker's attitude towards the referent, labeling it as *good* or *bad.* So in the group *well-known -famous - notorious - celebrated,* me adjective *notorious* bears a negative evaluative connotation and *celebrated* a positive one. Cf: *a notorious murderer, robber, swindler, coward, lady-killer, flirt, but a celebrated scholar, artist, singer, man-of-letters.*

V. **The causative connotation** can be illustrated by the examples *to sparkle* and *to glitter:* one's eyes sparkle *with positive emotions* and glitter *with negative emotions.* The causative connotation is also typical of the verbs *to shiver* and *to shudder,* in whose semantic structures the cause of the act or process of trembling is encoded: *to shiver with cold, from a chill, because of the frost; to shudder with fear, horror,* etc. (also *to blush* from modesty, shame or embarrassment) and *to redden* (from anger or indignation)

VI. **The connotation of manner** can be singled out in some groups of verbal synonyms The verbs *to stroll - to stride - to trot - to pace - to swagger - to stagger - to stumble* all denote different ways and types of walking, encoding in their semantic structures the length of pace, tempo, gait and carriage, purposefulness or lack of purpose.

VII. The verbs *to peep* and *to peer* are **connotations of duration and manner.** But there is some other curious peculiarity in their semantic structures. One *peeps* at smb./smth. through a hole, crack or opening, from behind a screen, a half-closed door, a newspaper, a fan, a curtain, etc. It seems as if a whole set of scenery were built within the word's meaning. Of course, it is not quite so, because "the set of scenery" is actually built in the context, but, as with all regular contexts, it is intimately reflected in the word's semantic structure thus demonstrating **the connotation of attendant circumstances.**

This connotation is also characteristic of *to peer:* one *peers* at smb./smth. in darkness, through the fog, through dimmed glasses or windows, from a great distance; a shortsighted person may also peer at things. So, in the semantic structure *of to peer* are encoded circumstances preventing one from seeing clearly.

VIII. The synonyms *pretty, handsome, beautiful* are more or less interchangeable. Yet, each of them describes a special type of human beauty: *beautiful* is mostly associated with classical features and a perfect figure, *handsome* with a tall stature, a certain robustness and fine proportions, *pretty* with small delicate features and a fresh complexion. This connotation may be defined as **the connotation of attendant features.**

IX. **Stylistic connotations** stand somewhat apart for two reasons. Firstly, some scholars do not regard the word's stylistic characteristic as a connotative component of its semantic structure. Secondly, stylistic connotations are subject to further classification, namely: **colloquial, slang, dialect, learned, poetic, terminological, archaic,** cf. **(Meal).** *Snack, bite (coll.), snap (dial), repast, refreshment, feast (formal).* These synonyms, besides stylistic connotations, have connotations of attendant features: *snack, bite, snap* all denote a frugal meal taken in a hurry; *refreshment* is also a light *meal; feast* is a rich or abundant meal.

Or (**to leave**). *To be off, to clear out (coll.), to beat it, to hoof it, to take the air (si,), to depart, to retire, to withdraw (formal).*

According to whether the difference is in denotational or connotational component synonyms are classified into **ideographic** and **stylistic.**

Ideographic synonyms denote different shades of meaning or different degrees of a given quality. They are nearly identical in one or more denotational meanings and interchangeable at least in some contexts, e.g. *beautiful - fine-*

handsome - pretty. Beautiful conveys, for instance, the strongest meaning; it marks the possession of that quality in its fullest extent, while the other terms denote the possession of it in part only. Fineness, handsomeness and prettiness are to beauty as parts to a whole (also compare constituents of the synonymic group *choose, select, opt, elect, pick).*

Pictorial language often uses poetic words, archaisms as **stylistic alternatives** of neutral words (e.g. *bliss* for *happiness, steed* for *horse, quit* for *leave*).

In many cases **a stylistic synonym has an element of elevation in its meaning (**e.g. *face - visage, girl — maiden*).

Along with elevation of meaning **there is the reverse process of degradation** (e.g. *to begin- to fire away, to eat — to devour, to steal ~ to pinch, face — muzzle*).

Sources of synonymy

Scholars distinguish the following sources of synonymy:

1. Synonyms which originated from the native language (e.g. *fast-speedy-swift; handsome-pretty-lovely; bold-manful-steadfast*).
2. Synonyms created through the adoption of words from dialects (e.g. *mother – minny* (Scot.); *dark-murk* (O.N.); *charm – glamour* (Scot.); *long distance call (*AE) - *trunk call* (BE); *radio* (AE) - *wireless* (BE)).
3. Synonyms that owe their origin to foreign borrowings (e.g. *help-aid* (Fr); *heaven – sky* (Sc.); *freedom – liberty* (L.)).The peculiar feature of synonymy in English is the contrast between simple **native** words **stylistically neutral**, **literary** words **borrowed from French** and **learned** words of **Greco-Latin** origin.

Native ***English***	*French* ***Borrowing***	*Latin borrowings*
to ask	to question	to interrogate
to end	to finish	to complete
to rise	to mount	to ascend
teaching	guidance	instruction
belly	stomach	abdomen

4. Synonyms created by means of all word-forming processes productive in the language. It must be noted that synonyms may influence each other semantically in two opposite ways: one of them is **dissimilation** or **differentiation,** the other – the reverse process, i.e. **assimilation.**

Many words now marked in the dictionaries as "archaic" or "obsolete" have dropped out of the language in the competition of synonyms, others survived with a meaning more or less different from the original one. This process is called **synonymic differentiation** and is so current that is regarded as an inherent law of language development. Cf.: *soil* French borrowing - a strip of land. *eorpe, land, folde* OE synonyms – the upper layer of earth in which plants grow. → *soil, earth, ground* - the mould in which plants grow.

The assimilation of synonyms consists in parallel development. This law was discovered and described by G. Stern., H.A. Treble and O.H. Vallins. In their book *An ABC of English Usage,* Oxford, 1957, p. 173 they give as examples the pejorative meanings acquired by the nouns *wench, knave* and *churl* which originally meant "girl", "boy", and "laborer" respectively, and point out that this loss of old dignity became linguistically possible because there were so many synonymous words of similar meaning. As the result all the three words underwent degradation in their meanings: *wench* → indecent girl; *knave* → rascal; *churl*→ country man.

5. Synonyms connected with non-literary figurative use of words in pictorial language (e.g. *dreamer – star-gazer; profession – walk of life*).

6. Synonyms – euphemisms and vulgarisms employed for certain stylistic purposes (e.g. *to steal – to scoop; to lie – to distort facts*).

7. Some synonymic oppositions appeared due to shift of meaning, new combinations of verbs with postpositives and compound nouns formed from them (e.g. *to choose – to pick up; arrangement – layout; to enter – to come in*).

8. Quite often synonyms that are due to shortening (e.g. *examination – exam; doctor – doc; memorandum – memo*).

Antonyms may be defined as two or rarely more words of the same language belonging to the same part of speech identical in style and nearly identical in distribution, associated and used together so that their denotative meanings render contrary or contradictory notions

Antonymy is not evenly distributed among the categories of parts of speech. Most antonyms are adjectives, which seems to be natural because qualitative characteristics are easily compared and contrasted: *high - low, wide — narrow, strong — weak, old—young, friendly - hostile.*

Verbs take second place, so far as antonymy is concerned. Yet, verbal pairs of antonyms are fewer in number: *to lose - to find, to live - to die, to open - to close, to weep - to laugh.*

Nouns are not rich in antonyms, but even so some examples can be given: *friend'- enemy, joy - grief, good - evil, heaven - earth, love - hatred.*

Antonymic adverbs can be subdivided into two groups:
a) adverbs derived from adjectives: *warmly - coldly, merrily - sadly, loudly - softly;*
b) adverbs proper: *now - then, here - there, ever - never, up - down, in - out.*

Nowadays most scholars agree that in the semantic structures of all words, which regularly occur in antonymic pairs, a special antonymic connotation can be singled out. We are so used to coming across *hot* and *cold* together, in the same contexts that even when we find *hot* alone, we cannot help subconsciously registering it as *not cold,* that is, contrast it to its missing antonym. The word possesses its full meaning for us not only due to its direct associations but also because we subconsciously oppose it to its antonym, with which it is regularly used, in this case to *hot.* Therefore, it is reasonable to suggest that the semantic structure of *hot* can be said to include the antonymic connotation of "not cold", and the semantic structure of *enemy* the connotation of "not a friend"

A careful examination will reveal three kinds of oppositeness of meaning represented by the following pairs of antonyms. Consider: a) *narrow-wide, small-large, tall-short;* b) *alive-dead, male-female, open-shut;* c) *over-under, receive-give, wife-husband.*

The antonyms represented in the group a) are called **gradable antonyms**. They are adjectives which do not refer to absolute qualities, but which may be subject to comparison or qualification.

The antonyms represented in the group b) are called **complementary antonyms**. It means that the denial of one member of the pair implies the assertion of the other member

The antonyms represented in the pairs in c) are called **converses** or **relational opposites.** One member of the pair refers to the converse relation referred to by the other member (e.g. if the bathroom os over the hall, then the hall is under the bathroom). A relation exists between the antonyms such that one is the converse of the other: they represent two (opposite) perspectives on the same relation. This type of antonymy is quite distinct from the other two and there appears to be no overlap.

4.3. Euphemisms. Neologisms. There are words in every language which people instinctively avoid because they are considered indecent, indelicate, rude, too direct or impolite. As the "offensive" referents, for which these words stand, must still be alluded to, they are often described in a roundabout way, by using substitutes called **euphemisms.** This device is determined by social conventions which are sometimes apt to be over-sensitive, see "indecency" where there is none and seek refinement in absurd avoidances and pretentiousness.

Numerous euphemisms are used **to avoid the so-called social taboos** and are inspired by social convention. To illustrate, the word *lavatory* has, naturally, produced many euphemisms. Here are some of them: *powder room, washroom, restroom, retiring room, (public) comfort station, ladies' room), gentlemen's (room), water-closet, w. c., public conveniences* and even *Windsor castle* (which is a comical phrase for "deciphering" w.c.).

Pregnancy is another topic for "delicate" references. Here are some of the euphemisms used as substitutes for the adjective *pregnant: in an interesting/delicate condiition, in the family way, with a baby coming, (big) with child, expecting.*

The apparently innocent word *trousers,* not so long ago, had a great number of euphemistic equivalents, some of them quite funny: *unmentionables, inexpressibles, indescribables, unwhisperables, you-mustn't-men-tion 'ems, sit-upons.* Nowadays, however, nobody seems to regard this word as "indecent" any more, and so its euphemistic substitutes are no longer in use.

A landlady who refers to her lodgers as *paying guests* is also using a euphemism, aiming at half-concealing the embarrassing fact that she lets rooms.

There are many words which are easy targets for euphemistic substitution. These include words associated with drunkenness (e.g. *intoxicated* (form.), *under the influence* (form.), *tipsy, mellow, fresh, high, merry, flustered, overcome, full (coll.), boiled*(sl.), *fried*(sl.), *tanked* (sl.), *tight* (sl.), *stiff* (sl.), *pickled* (sl.), *soaked*(sl.), *sheets to the wind* (sl.), *high as a kite, half-seas-over* (sl.), *under the surface,* etc.);

being in prison (*to be in chokey, to be in the jug; to be involved in correctional facilities*); unemployment (*redundancies, downsizing, rightsizing)*; drugs (*grass, mushrooms, acid, snow, speed*); homelessness (*shopping bag people* – people who wander city streets with all their possessions in shopping bags (Collins)).

Euphemisms may, of course, be used **due to genuine concern not to hurt someone's feelings (**e.g. a liar can be described as a person who *does not always strictly tell the truth* and a stupid man can be said to be *not exactly brilliant*; *parotitis* instead of *mumps*; *H1N1 virus* instead of *swine flu; deceased* instead of *dead*; *to make smb a widow/a widower* instead of *to kill smb4; sanitary engineer* instead of *waste collector)*.

Superstitious taboos have given rise to the use of another type of euphemisms. The reluctance to call things by their proper names is also typical of this type of euphemisms, but this time it is based on a deeply-rooted subconscious fear. Superstitious taboos have their roots in the distant past of mankind when people believed that there was a supernatural link between a name and the object or creature it represented. Therefore, all the words denoting evil spirits, dangerous animals, or the powers of nature were taboo. If uttered, it was believed that unspeakable disasters would result not only for the speaker but also for those near him. That is why all creatures, objects and phenomena threatening danger were referred to in a descriptive way. So, a dangerous animal might be described as *the one-lurking-in-the-wood* and a mortal disease as *the black death.*

Euphemisms are probably the oldest type of synonyms, for it is reasonable to assume that superstitions which caused real fear called for the creation of euphemisms long before the need to describe things in their various aspects or subtle shades caused the appearance of other synonyms.

The Christian religion also made certain words taboo. The proverb *Speak of the devil and he will appear* must have been used and taken quite literally when it was first used, and the fear of *calling the devil by name* was certainly inherited from ancient superstitious beliefs. So, the word *devil* became taboo, and a number of euphemisms were substitutes for it: *the Prince of Darkness, the black one, the evil one, dickens* (coll.), *deuce* (coll.), *(Old) Nick* (coll.).

The word *God,* due to other considerations, also had a great number of substitutes which can still be traced in such phrases as Good *Lord!, By Heavens!, Good Heavens.' (My) goodness!, (My) goodness gracious!, Gracious me!*

Even in our modern emancipated times, old superstitious fears still lurk behind words associated with death and fatal diseases. People are not superstitious nowadays and yet they are reluctant to use the verb *to die* which has a long chain of substitutes (e. g. *to pass away, to be taken, to breathe one's last, to depart this life, to close one's eyes, to yield (give) up the ghost, to go the way of all flesh, to go West* (sl.), *to kick off* '(sl.), *to check out* (sl.), *to kick the bucket* (sl.), *to take a ride* (sl.), *to join the majority)*

Mental diseases also cause the frequent use of euphemisms. A mad person may be described as *insane, mentally unstable, unbalanced, unhinged, not (quite) right* (coll.), *not all there* (coll.), *off one's head* (coll.), *off one's rocker* (coll.), *wrong in the upper storey* (coll.), *having bats in one's belfry* (coll.), *crazy as a bedbug* (coll.), *cuckoo* (si.), *nutty* (si.), *off one's nut* (si.), *loony* (si.), *a mental case, a mental*

defective, etc. A clinic for such patients can also be discreetly referred to as, for instance, *an asylum, sanitarium, sanatorium, (mental) institution,* and, less discreetly, as *a nut house* (sl.), *booby hatch* (sl.), *loony bin* (sl.), etc.

The great number of humorous substitutes found in such groups of words prove particularly tempting for writers who use them for comical purposes. The following extracts from a children's book by R. Dahl are, probably, not in the best of taste, but they demonstrate the range of colloquial and slang substitutes for the word *mad.*

"He's gone off his rocker!" shouted one of the fathers, aghast, and the other parents joined in the chorus of frightened shouting.
"He's crazy!" they shouted.
"He's balmy!"
"He's nutty!"
"He's screwy!"
"He's batty!"
"He's dippy!"
"He's dotty!"
"He's daffy!"
"He's goofy!"
"He's beany!"
"He's buggy!"
"He's wacky!"
"He's loony!"
"No, he is not!" said Grandpa Joe.

(From Charlie and the Chocolate Factory by R. Dahl)

To sum it up, the use of euphemisms and their very existence are caused either by social conventions or by certain psychological factors. Most of them have peculiar stylistic connotations in their semantic structures.

Talking about **neologisms**, it should be emphasized that the vocabulary is an adaptive system. To adapt means to undergo modifications in functions and structure so as to be fit for a new use, a new environment or a new situation. The concept of adaptive system permits us to study language as a constantly developing but systematic whole. The adaptive system approach gives a more adequate account of the systematic phenomena of a vocabulary by explaining more facts about the functioning of words and providing more relevant generalizations, because we can take into consideration the influence of extra-linguistic reality. The study of the vocabulary as an adaptive system reveals the pragmatic essence of the communication process, i.e. the way language is used to influence the addressee.

The adaptivity of the vocabulary can be observed by its results – by studying new words or neologisms. New notions come into being and require new words to name them. They are created irrespective of their scale of importance. They may concern some social relationships such as a new political form, or short-lived concepts, such as fashions in dancing, clothes, manners. In every case either the old words are appropriately changed in meaning or new words are borrowed, or more often coined

out of the existing language material either according to the patterns and ways already productive in the language at the given stage of its development or creating new ones.

Thus, **a neologism is a newly coined word or phrase or a new meaning for an existing word or a word borrowed from another language.**

The intense development of industry and science, social and cultural evolution have called forth the invention and introduction of a huge number of new words and changed the meaning of old ones (e.g. *aerobics, pulsar, software, hardware, black hole, feedback, hyper-market, isotope, chat show, generation Y, yumpie* (young upwardly mobile professional person), *thresholder*, *Webcast wedding* (a wedding broadcast by Internet), *stress puppy, hurry sickness, breatharianism, pescephobe, WMWM* (white married working mom), *wasband* (ex-husband), *ageful* (elderly), etc)

PRACTICE 4

Consider your answers to the following.

1. What do we call homonyms and what is one of the most crucial problems of semasiology in connection with the phenomenon of homonymy? In what respect does split polysemy stand apart from other sources of homonyms?

2. What are the distinctive features of the classification of homonyms suggested by Professor A. I. Smirnitsky?

3. What are the main sources of homonyms? Illustrate your answer with examples.

4. Prove that the language units board ("a long and thin piece of timber") and board ("daily meals") are two different words (homonyms) and not two different meanings of one and the same word. Write down some other similar examples

5. Find the homonyms in the following extracts. Classify them into homonyms proper, homographs and homophones:

1. "Mine is a long and a sad tale!" said the Mouse, turning to Alice, and sighing. "It is a long tail, certainly," said Alice, looking down with wonder at the Mouse's tail; "but why do you call it sad?" 2. a) My seat was in the middle of a row. b) "I say, you haven't had a row with Corky, have you?" 3. a) Our Institute football team got a challenge to a match from the University team and we accepted it. b) Somebody struck a match so that we could see each other. 4. a) It was nearly December but the California sun made a summer morning of the season, b) On the way home Crane no longer drove like a nervous old maid. 5. a) She loved to dance and had every right to expect the boy she was seeing almost every night in the week to take her dancing at least once on the weekend, b) "That's right," she said.

6. Classify the following italicized homonyms. Use Professor A. I. Smirnitsky's classification system.

5. 1. a) He should give the *ball* in your honor as the bride, b) The boy was playing with a *ball*. 2. a) He wished he could explain about his *left* ear. b) He *left* the sentence unfinished. 3) a) Crockett's voice *rose* for the first time, b) I'll send you roses, one *rose* for each year of your life. 4. a) He was *bound* to keep the peace for six months,

b) You should *bound* your desires by reason. 5. a) The pain was almost more than he could *bear,* b) Catch the *bear* before you sell his skin.

7. Explain how the following italicized words became homonyms.
1. a) Eliduc's overlord was the king of Brittany, who was very fond of the *knight,* b) "I haven't slept a wink all *night,* my eyes just wouldn't shut." 2. a) The tiger did not *spring,* and so I am still alive, b) It was in a saloon in Savannah, on a hot night in *spring.* 3. a) She left her *fan* at home, b) John is a football *fan.* 4. a) The Thames in London is now only beautiful from certain viewpoints — from Waterloo Bridge at dawn and at night from Cardinal's Wharf on the South *Bank.* b) Perhaps the most wide-spread pleasure is the spectacle of the City itself, its people, the *bank* messengers in their pink frock coats and top hats. 5. *a) Ads* in America are ubiquitous. They fill the newspapers and cover the walls, they are on menu cards and in your daily post, b) "Is that enough?" asked Fortune. "Just a few more, *add* a few more," said the man.

8. Do the following italicized words represent homonyms or polysemantic words? Explain reasons for your answers.

1. 26 *letters* of the ABC; to receive *letters* regularly. 2. to propose a *toast;* an underdone *toast.* 3. a *hand* of the clock; to hold a pen in one's *hand.* 4. the *capital* of a country; to have a big *capital* (money). 5. to date back to year 1870; to have a *date* with somebody. 6. A *waiter* is a person who, instead of *waiting* on you at once, makes you *wait* for him, so that you become a *waiter* too.

9. Comment on the phenomenon of synonymy and synonymic dominant. In the following groups of synonyms find the synonymic dominant. Give your reasons for the choice.

a) *Common, customary, frequent, habitual, ordinary, usual, vulgar.*

b) *Able, capable, clever, competent, fitted, powerful, qualified, skilful, vigorous.*

c) *Accept, admit, agree, approve, consent.*

d) *Dividend, division, part, portion, quantity, share.*

e) *Strange, quaint, odd, queer.*

f) *To saunter, to stroll, to wander, to walk, to roam.*

10. Arrange the following ideographic synonyms according to the degree of intensity.

a) *Affliction, despair, sadness; b) Excuse, forgive, pardon; c) Delight, happiness, pleasure; d) Decay, fade, wither; e) Annoy, irritate, vex; f) Desire, long, wish.*

11. Give synonyms to the italicized words and characterize them.

1. On the staircase, there lingered a great number of people, who came there, some because their rooms were *empty* and lonesome. 2. They *left* this disconsolate apartment, and *went upstairs*. 3. Managing *to obtain* the addresses of two newspaper

syndicates, he deluged them with storiettes. 4. That was a *cordial* greeting and a *warmest* smile. 5. His whole body was *shaking* and *shivering* dangerously.

12. From the following sentences pick out synonyms and antonyms and comment on them.

1. He threw open and shut the latticed windows with violence, as if alike impatient of the admission and exclusion of free air. 2. The general character of the conversation that evening, whether serious or sprightly, grave or gay, was as something untaught, unstudied, intuitive, fitful. 3. At this touch of warm feeing and cold iron, Mr. Dombey shivered all over. 4. Her heart melted, I suppose, at the notion that she should do anything unkind to any mortal, great or small. 5. But we are not mad. We are sane.

13. Comment on the following sentences in terms of antonyms. Define their types.

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

14. Give antonymous word-combinations and substantiate your choice.

A light-blue dress, a light box; an old woman, and old house; to lose a book, to lose a battle; fresh bread, fresh flowers; wild birds, wild behavior; a rough surface, a rough person; a hard task, a hard bed.

15. Comment on the ways of formation of the following groups of neologisms.

a) *Acidhead, bad-mouth, low-life, microcomputer, pare-book, war-game, erotology, half-stuff, bioplasma, calendar-clock.*

b) Z-car, V-agent.

c) Hot spot, air private, orbit line, dependency culture, food card, waterless cooker.

d) mouth-to-mouth, two-by-four.

e) accessorize, laseronic, sanforize, urbanologism, gadgeteer, vitaminize.

16. Analyze the word-formative means the following colloquial neologisms are made by. Give their Ukrainian equivalents.

Aggro, buddy-buddy, job-hop, too-too, sourpass, pushinesds, hand-in-glove, goodwillnik, kiss off, congraters! trannie, G, at-risk kids, alpha earner, diff-abled, elderweds, hasbian, maffluent, mouse wrist, time0leakage, twentysomething, yuppify, Webjack, boomeranger, dot-comer, N-Gen.

LECTURE 5

5.1. **Phraseology. Free word-groups vs. set expressions.**
5.2. **Different approaches to the classification of phraseological units.**
5.3. **Ways of forming phraseologisms**

<mark>**5.2. Etymological peculiarities of the English vocabulary. Words of native origin. The foreign component in the English vocabulary**</mark>

5.1. Phraseology. Free word-groups vs. set expressions. Words put together to form lexical units make phrases or word-groups. The degree of structural and semantic cohesion of word-groups may vary. The component members in some word-groups (e.g. *man of wisdom, to take lessons,* etc.) seem to possess semantic and structural independence. Word-groups of this type are defined as free phrases and are usually studied in syntax.

Some word-groups (e.g. *by means of, to take place,* etc.) seem to be functionally and semantically inseparable. They are usually described as set-phrases or phraseological units that are non-motivated and cannot be freely made up in speech but are reproduced as ready-made and are regarded as subject-matter of phraseology. **Phraseological units,** or **idioms**, as they are called by most western scholars, represent what can probably be described as the most picturesque, colorful and expressive part of the language's vocabulary.

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

In modern linguistics, there is confusion about the terminology associated with these word-groups. Most Russian and Ukrainian scholars use the term **"phraseological unit"** (фразеологічна одиниця) which was first introduced by Academician V.V. Vinogradov whose contribution to the theory of Russian phraseology cannot be overestimated. The term **"idiom"** widely used by western scholars has comparatively recently found its way into Russian and Ukrainian phraseology but is applied mostly to only a certain type of phraseological unit as it will be clear from further explanations.

There are some other terms denoting more or less the same linguistic phenomenon: **set-expressions, set-phrases, phrases, fixed word-groups, collocations**.

The terminology confusion reflects insufficiency of positive or wholly reliable criteria by which phraseological units can be distinguished from free word-groups.

It should be pointed out that the "freedom" of free word-groups is relative and arbitrary. Nothing is entirely "free" in speech as its linear relationships are governed, restricted and regulated, on the one hand, by requirements of logic and common sense and, on the other, by the rules of grammar and combinability. One can speak of *a black-eyed girl* but not of *a black-eyed table* (unless in a piece of modernistic poetry where anything is possible). Also, to say *the child was glad* is quite correct, but a *glad child* is wrong because in Modern English *glad* is attributively used only with a very limited number of nouns (e. g. *glad news),* and names of persons are not among them.

Free word-groups are so called not because of any absolute freedom in using them but simply because they are each time built up anew in the speech process whereas idioms are used as ready-made units with fixed and constant structures.

Free word-groups vs. set-expressions

Scholars suggest the following criteria for distinguishing between free word-groups and set-phrases.

1. **Criterion of stability of the lexical components and lack of motivation**. It is assumed that unlike constituents of free word-groups that may vary according to communication needs, member-words of phraseological units are always reproduced as single unchangeable collocations. For example, the constituent *red* in the free word-group *red flower* may be substituted for by any other adjective denoting color, without essentially changing the denotational meaning of the word-group under consideration (*a flower of a certain color*). But in the phraseological unit *red tape* (meaning "bureaucratic methods") no substitution like this is possible, as a change of the adjective would involve a complete change in the meaning of the whole group.

2. **Criterion of function**. Phraseological units function as word-equivalents, the denotational meaning belongs to the word group as a single semantically inseparable unit and grammatical meaning i.e. the part-of-speech meaning is felt as belonging to the word-group as a whole irrespective of the part-of-speech meaning of the component words. (cf.: the free word group *a long day* and the phraseological unit *in the long run*).

3. **Criterion of context**. The point of this criterion is in the fact that free word-groups make up variable contexts whereas the essential feature of phraseological units is a fixed context. Thus, in free word-groups *small town/ room* the adjective *small* has the meaning "not large" but in the set-phrases *small hours* the meaning of the word *small* has nothing to do with the size. It means "early hours from 1 to 4 a.m."

4. **Criterion of idiomaticity**. Phraseological units are ready-made phrases registered in dictionaries while free word-groups are made up spontaneously.

The above is probably the most discussed – and the most controversial – problem in the field of phraseology. The task of distinguishing between free word-groups and phraseological units is further complicated by the existence of a great number of marginal cases, the so-called **semi-fixed** or **semi-free word-groups**, also called **non-phraseological word-groups** which share with phraseological units their structural

stability but lack their semantic unity and figurativeness (e. g. *to go to school, to go by bus, to commit suicide).*

There are two other major criteria for distinguishing between phraseological units and free word-groups: **semantic and structural**.

Compare the following examples:

A. *C a m b r i d g e don: I'm told they're inviting more American professors to this university. Isn't it rather carrying coals to Newcastle?*

(To carry coals to Newcastle means "to take something to a place where it is already plentiful and not needed".*)*

B. *This cargo ship is carrying coal to Liverpool.*

The first thing that captures the eye is the semantic difference of the two word-groups consisting of the same essential constituents. In the second sentence the free word-group *is carrying coal* is used in the direct sense, the word *coal* standing for real hard, black coal and *carry* for the plain process of taking something from one place to another. The first context quite obviously has nothing to do either with coal or with transporting it, and the meaning of the whole word-group is something entirely new and far removed from the current meanings of the constituents.

The semantic shift affecting phraseological units does not consist in a mere change of meanings of each separate constituent part of the unit. The meanings of the constituents merge to produce an entirely new meaning (e. g. *to have a bee in one's bonnet* means "to have an obsession about something; to be eccentric or even a little mad"). The humorous metaphoric comparison with a person who is distracted by a bee continually buzzing under his cap has become erased and half-forgotten, and the speakers using the expression hardly think of bees or bonnets but accept it in its transferred sense: "obsessed, eccentric".

That is what is meant when phraseological units are said to be characterized by **semantic unity**. In the traditional approach, phraseological units have been defined as word-groups conveying a single concept (whereas in free word-groups each meaningful component stands for a separate concept).

It is this feature that makes phraseological units similar to words: both words and phraseological units possess semantic unity. Yet, words are also characterized by structural unity which phraseological units very obviously lack being combinations of words.

Most Russian scholars today accept **the semantic criterion** of distinguishing phraseological units from free word-groups as the major one and base their research work in the field of phraseology on the definition of a phraseological unit offered by Professor A. V. Koonin, the leading authority on problems of English phraseology in our country: "A phraseological unit is a stable word-group characterized by a completely or partially transferred meaning."

The border-line dividing phraseological units with partially changed meanings from the so-called **semi-fixed** or **non-phraseological word-groups** (marginal cases) is uncertain and confusing.

The term **"idiom"**, both in this country and abroad, is mostly applied to phraseological units with completely transferred meanings, that is, to the ones in

which the meaning of the whole unit does not correspond to the current meanings of the components. There are many scholars who regard idioms as the essence of phraseology and the major focus of interest in phraseology research.

The structural criterion also brings forth pronounced distinctive features characterizing phraseological units and contrasting them to free word-groups.

Structural invariability is an essential feature of phraseological units, though, as we shall see, some of them possess it to a lesser degree than others. **Structural invariability of phraseological units finds expression in a number of restrictions.**

First of all, **restriction in substitution**. As a rule, no word can be substituted for any meaningful component of a phraseological unit without destroying its sense (as it has been explained above).

The second type of restriction is **the restriction in introducing any additional components into the structure of a phraseological unit.**

The third type of structural restrictions in phraseological units is **grammatical invariability**. A typical mistake with students of English is to use the plural form of *fault* in the phraseological unit to *find fault with somebody* (e. g. *The teacher always found f a u l t s with the boy).* Though the plural form in this context is logically well-founded, it is a mistake in terms of the grammatical invariability of phraseological units. A similar typical mistake often occurs in the unit *from head to foot* (e. g. *From head to foot he was immaculately dressed).*

Proverbs are different from those phraseological units. The first distinctive feature is the obvious structural dissimilarity. Phraseological units are a kind of ready-made blocks which fit into the structure of a sentence performing a certain syntactical function, more or less as words do (e.g. a) *George liked her for she never put on airs* (predicate). b) *Big bugs like him care nothing about small fry like ourselves,* (a) subject, b) prepositional object)). Proverbs, if viewed in their structural aspect, are sentences, and so cannot be used in the way in which phraseological units are used.

In the semantic aspect, proverbs sum up the collective experience of the community. They moralize *(Hell is paved with good intentions),* give advice *(Don't judge a tree by its bark),* give warning (*// you sing before breakfast, you will cry before night),* admonish *(Liars should have good memories),* criticize *(Everyone calls his own geese swans).* No phraseological unit ever does any of these things. They do not stand for whole statements as proverbs do but for a single concept. Their function in speech is purely *nominative* (i. e. they denote an object, an act, etc.). The function of proverbs in speech, though, is *communicative* (i. e. they impart certain information). The question of whether or not proverbs should be regarded as a subtype of phraseological units and studied together with the phraseology of a language is a controversial one.

Professor A. V. Koonin includes proverbs in his classification of phraseological units and labels them **communicative phraseological units**. From his point of view, one of the main criteria of a phraseological unit is its stability. If the quotient of phraseological stability in a word-group is not below the minimum, it means that we are dealing with a phraseological unit. The structural type – that is, whether the unit is a combination of words or a sentence – is irrelevant.

The criterion of nomination and communication cannot be applied here either, says Professor A.V. Koonin, because there are a considerable number of verbal phraseological units which are word-groups (i. e. nominative units) when the verb is used in the Active Voice, and sentences (i. e. communicative units) when the verb is used in the Passive Voice. E. g. *to cross (pass) the Rubicon – the Rubicon is crossed {passed); to shed crocodile tears – crocodile tears are shed.* Hence, if one accepts nomination as a criterion of referring or not referring this or that unit to phraseology, one is faced with the absurd conclusion that such word-groups, when with verbs in the Active Voice, are phraseological units and belong to the system of the language, and when with verbs in the Passive Voice, are non-phraseological word-groups and do not belong to the system of the language.

One more argument in support of this concept is that there does not seem to exist any rigid border-line between proverbs and phraseological units as the latter rather frequently originate from the former (e.g. the phraseological unit *the last straw* originated from the proverb *The last straw breaks the camel's back; birds of a feather* from the proverb *Birds of a feather flock together, to catch at a straw (straws)* from *A drowning man catches at straws).* Besides, some proverbs are easily transformed into phraseological units (e.g. *Don't put all your eggs in one basket > to put all one's eggs in one basket; don't cast pearls before swine > to cast pearls before swine.*

5.2. Different approaches to the classification of phraseological units. So, a phraseological unit is a complex phenomenon with a number of important features, which can therefore be approached from different points of view. Hence, there exist a considerable number of different classofocations devised by defferent scholars and based on different principles.

Semantic approach stresses the importance of idiomaticity, **functional** – syntactic inseparability, **contextual** – stability of context combined with idiomaticity.

The traditional and oldest principle for classifying phraseological units is based on their original content and might be alluded to as **thematic** (although the term is not universally accepted). The approach is widely used in numerous English and American guides to idiom, phrase books, etc. On this principle, idioms are classified **according to their sources of origin**, **"source"** referring to the particular sphere of human activity, of life of nature, of natural phenomena, etc. So, **L. P. Smith** gives in his classification groups of idioms used by sailors, fishermen, soldiers, hunters and associated with the realia, phenomena and conditions of their occupations. In Smith's classification we also find groups of idioms associated with domestic and wild animals and birds, agriculture and cooking. There are also numerous idioms drawn from sports, arts, etc.

This principle of classification is sometimes called **etymological.** The term does not seem appropriate since we usually mean something different when we speak of the etymology of a word or word-group: whether the word (or word-group) is native or borrowed, and, if the latter, what is the source of borrowing. It is true that Smith makes a special study of idioms borrowed from other languages, but that is only a small part of his classification system. The general principle is not etymological.

Smith points out that word-groups associated with the sea and the life of seamen are especially numerous in English vocabulary. Most of them have long since developed metaphorical meanings which have no longer any association with the sea or sailors. Here are some examples: *to be all at sea* — to be unable to understand; to be in a state of ignorance or bewilderment about something; *to sink or swim* — to fail or succeed; *in deep water* — in trouble or danger; *in low water, on the rocks* — in strained financial circumstances; *to be in the same boat with somebody* — to be in a situation in which people share the same difficulties and dangers; *to sail under false colors* – to pretend to be what one is not; to pose as a friend and, at the same time, have hostile intentions; *to show one's colors* — to betray one's real character or intentions; *to strike one's colors* — to surrender, give in, admit one is beaten; *to weather (to ride out) the storm* — to overcome difficulties; to have courageously stood against misfortunes; *to bow to the storm* — to give in, to acknowledge one's defeat; *three sheets in(to) the wind* (sl.) — very drunk; *Half seas over* (sl.) – drunk.

The thematic principle of classifying phraseological units has real merit but it does not take into account the linguistic characteristic features of the phraseological units. In this respect a considerable contribution was made by Russian scholars, especially by Academician V.V. Vinogradov. His classification system of phraseological units is considered by some linguists of today to be outdated, and yet its value is beyond doubt because it was the first classification system which was based on **the semantic principle,** which is of immense importance.

In his classification founded on the degree of semantic cohesion between the components of a phraseological unit (its motivation) V.V. Vinogradov developed some points first advanced by the Swiss linguist Charles Bally. Units with a partially transferred meaning show the weakest cohesion between their components. The more distant the meaning of a phraseological unit from the current meaning of its constituent parts, the greater is its degree of semantic cohesion. Accordingly, Vinogradov classifies phraseological units into three classes: **phraseological combinations, unities and fusions.**

Phraseological combinations are word-groups with a partially changed meaning. They may be said to be clearly motivated, that is, the meaning of the unit can be easily deduced from the meanings of its constituents (e.g. *to be at one's wits' end, to be good at something, to be a good hand at something, to have a bite, to come off a poor second, to come to a sticky end* (coll.), *to look a sight* (coll.), *to take something for granted, to stick to one's word, to stick at nothing, gospel truth, bosom friends*).

Phraseological unities are word-groups with a completely changed meaning, that is, the meaning of the unit does not correspond to the meanings of its constituent parts. They are motivated units or, putting it another way, the meaning of the whole unit can be deduced from the meanings of the constituent parts; the metaphor, on which the shift of meaning is based, is clear and transparent (e.g. *to stick to one's guns* (= to be true to one's views or convictions. The image is that of a gunner or gun crew who do not desert their guns even if a battle seems lost); *to sit on the fence* (= in discussion, politics, etc. refrain from committing oneself to either side); *to catch/clutch at a straw/straws* (= when in extreme danger, avail oneself of even the slightest chance of rescue); *to lose one's head (~* to be at a loss what to do; to be out

of one's mind); *to lose one's heart to smb.* (= to fall in love); *to lock the stable door after the horse is stolen* (= to take precautions too late, when the mischief is done); *to look a gift horse in the mouth (=* to examine a present too critically; to find fault with something one gained without effort); *to ride the high horse* (s to behave in a superior, way. The image is that of a person mounted on a horse so high that he looks down on others); *the last drop/straw* (the final culminating circumstance that makes a situation unendurable); *a big bug/pot,* sl. (a person of importance); *a fish out of water* (a person situated uncomfortably outside his usual or proper environment).

Phraseological fusions are word-groups with a completely changed meaning but, in contrast to the unities, they are demotivated, that is, their meaning cannot be deduced from the meanings of the constituent parts; the metaphor, on which the shift of meaning was based, has lost its clarity and is obscure (e.g. *to come a cropper* (to come to disaster); *neck and crop* (entirely, altogether, thoroughly, as in: *He was thrown out neck and crop. She severed all relations with them neck and crop.); at sixes and sevens* (in confusion or in disagreement); *to set one's cap at smb.* (to try and attract a man; spoken about girls and women. The image, which is now obscure, may have been either that of a child trying to catch a butterfly with his cap or of a girl putting on a pretty cap so as to attract a certain person; *to leave smb. in the lurch* (to abandon a friend when he is in trouble); *to show the white feather* (to betray one's cowardice. The allusion was originally to cock fighting. A white feather in a cock's plumage denoted a bad fighter); *to dance attendance on smb.* (to try and please or attract smb.; to show exaggerated attention to smb.).

It is obvious that this classification system does not take into account the structural characteristics of phraseological units. On the other hand, the border-line separating unities from fusions is vague and even subjective. One and the same phraseological unit may appear motivated to one person (and therefore be labeled as a unity) and demotivated to another (and be regarded as a fusion). The more profound one's command of the language and one's knowledge of its history, the fewer fusions one is likely to discover in it.

The structural principle of classifying phraseological units is based on their ability to perform the same syntactical functions as words. In the traditional structural approach, the following principal groups of phraseological units are distinguishable.

1. **Verbal:** *to run for one's {dear) life, to get (win) the upper hand, to talk through one's hat, to make a song and dance about something to sit*;

2. **Substantive:** *dog's life, cat-and-dog life, calf love, white lie, tall order, birds of a feather, birds of passage, red tape, brown study;*

3. **Adjectival:** *high and mighty, spick and span, brand new, safe and sound.* In this group the so-called comparative word-groups are particularly expressive and sometimes amusing in their unanticipated and capricious associations: *(as) cool as a cucumber,(as) nervous as a cat, (as) weak as a kitten, (as) good as gold* (usu. spoken about children), *(as) pretty as a picture, as large as life, (as) slippery as an eel, (as) thick as thieves, (as) drunk as an owl* (sl.), *(as) mad as a hatter/a hare in March;*

4. **Adverbial:** *high and low, by hook or by crook, for love or money, in cold blood, in the dead of night, between the devil and the deep sea, to the bitter end, by a long chalk.*

5. Interjectional: *my God! by Jove! by George! goodness gracious! good Heavens!*

Professor A.I. Smirnitsky offered a classification system for English phraseological units which is interesting as an attempt **to combine the structural and the semantic principles.** Phraseological units in this classification system are grouped according to the number and semantic significance of their constituent parts. Accordingly two large groups are established:

A. one-summit units, which have one meaningful constituent (e. g. *to give up, to make out, to pull out, to be tired, to be surprised);*

B. two-summit and multi-summit units which have two or more meaningful constituents (e. g. *black art, first night, common sense, to fish in troubled waters).*

Within each of these large groups the phraseological units are classified according to the category of parts of speech of the summit constituent. So, one-summit units are subdivided into: a) verbal-adverbial units equivalent to verbs in which the semantic and the grammatical centers coincide in the first constituent (e. g. *to give up);* b) units equivalent to verbs which have their semantic centre in the second constituent and their grammatical centre in the first (e. g. *to be tired);* c) prepositional-substantive units equivalent either to adverbs or to copulas and having their semantic centre in the substantive constituent and no grammatical centre (e. g. *by heart, by means of).*

Two-summit and multi-summit phraseological units are classified into: a) attributive-substantive two-summit units equivalent to nouns (e. g. *black art)*; b) verbal-substantive two-summit units equivalent to verbs (e. g. *to take the floor),* c) phraseological repetitions equivalent to adverbs (e. g. *now or never);* d) adverbial multi-summit units (e. g. *every other day).*

Professor Smirnitsky also distinguishes **proper phraseological units** which, in his classification system, are units with non-figurative meanings, and **idioms**, that is, units with transferred meanings based on a metaphor.

Professor A.V. Koonin, the leading Russian authority on English phraseology, pointed out certain inconsistencies in this classification system. First of all, the subdivision into phraseological units (as non-idiomatic units) and idioms contradicts the leading criterion of a phraseological unit suggested by Professor Smirnitsky: it should be idiomatic. Professor Koonin also objects to the inclusion of such word-groups as *black art, best man, first night* in phraseology (in Professor Smirnitsky's classification system, the two-summit phraseological units) as all these word-groups are not characterized by a transferred meaning. It is also pointed out that verbs with post-positions (e. g. *give up)* are included in the classification but their status as phraseological units is not supported by any convincing argument.

The classification system of phraseological units suggested by Professor A. V. Koonin is the latest outstanding achievement in the Russian theory of phraseology. The classification is based on **the combined structural-semantic principle** and it also considers **the quotient of stability of phraseological units**.

Phraseological units are subdivided into the following four classes according to their function in communication determined by their structural-semantic characteristics.

1. **Nominative phraseological units** are represented by word-groups, including the ones with one meaningful word, and coordinative phrases of the type *wear and tear, well and good.* The first class also includes word-groups with a predicative structure, such as *as the crow flies,* and, also, predicative phrases of the type *see how the land lies, ships that pass in the night.*

2. **Nominative-communicative phraseological units** include word-groups of the type *to break the ice – the ice is broken,* that is, verbal word-groups which are transformed into a sentence when the verb is used in the Passive Voice.

3. **Phraseological units** which are neither nominative nor communicative include **interjectional word-groups**.

4. **Communicative phraseological units** are represented by proverbs and sayings.

These four classes are divided into sub-groups according to the type of structure of the phraseological unit. The sub-groups include further rubrics representing types of structural-semantic meanings according to the kind of relations between the constituents and to either full or partial transference of meaning.

The classification system includes a considerable number of subtypes and gradations and reflects the wealth of types of phraseological units existing in the language. It is based on truly scientific and modern criteria and represents an earnest attempt to take into account all the relevant aspects of phraseological units and combine them within the borders of one classification system.

5.3. Ways of forming phraseologisms. Phraseological units can be classified according to the ways they are formed, according to the degree of the motivation of their meaning, according to their structure and according to their part-of-speech meaning.

A.V. Koonin classified phraseological units according to the way they are formed, pointing out **primary** and **secondary ways of forming phraseological units.**

Primary ways of forming phraseological units are those when a unit is formed on the basis of a free word-group:

a) Most productive in Modern English is the formation of phraseological units **by means of transferring the meaning of terminological word-groups** (e.g. *launching pad, to link up*);

b) A large group of phraseological units was formed **from free word-groups by transforming their meaning** (e.g. *granny farm, Troyan horse*);

c) Phraseological units can be formed **by means of alliteration** (e.g. *a sad sack, culture vulture, fudge and nudge*);

d) They can be formed **by means of expressiveness, especially it is characteristic for forming interjections** (*My aunt! Hear, hear!*);

e) **By means of distorting a word group** (e.g. *odds and ends*);

f) **By using archaisms** (e.g. *in brown study*);

g) **By using a sentence in a different sphere of life** (e.g. *that cock won't fight*);

h) **By using some unreal image** (e.g. *to have butterflies in the stomach, to have green fingers*);

i) **By using expressions of writers or politicians in everyday life (**e.g. *corridors of power, American dream, the winds of change***)**.

Secondary ways of forming phraseological units are those when a phraseological unit is formed on the basis of another phraseological unit. They are:

a) **conversion**: *to vote with one's feet → vote with one's feet*;

b) **changing the grammar form**: *make hay while the sun shines → to make hay while the sun shines;*

c) **analogy**: *curiosity killed the cat → care killed the cat*;

d) **contrast**: *acute surgery → cold surgery;*

e) **shortening of proverbs and sayings**: *you can't make a silk purse out of a sow's ear → a sow's ear;*

f) **borrowing phraseological units from other languages**, **either as translation loans**: *living space* (German), *to take the bull by the horns* (Latin); **or by means of phonetic borrowings**: *sotto voce* (Italian), *corpse d'elite* (French).

PRACTICE 5

Consider your answers to the following:

1. What are the two major criteria for distinguishing between phraseological units and free word-groups? How can you show that the "freedom" of free word-groups is relative and arbitrary?

2. How do proverbs differ from phraseological units and can proverbs be regarded as a subdivision of phraseological units? Give reasons for your answer.

3. What are the merits and disadvantages of the thematic principle of classification for phraseological units?

4. Explain the semantic principle of classification for phraseological units.

5. Comment on Professor A.I. Smirnitsky's and Professor A.V. Koonin's classification systems for phraseological units.

6. What is the source of the following idioms? If in doubt consult your reference books.

The Trojan horse, Achilles heel, a labour of Hercules, an apple of discord, forbidden fruit, the serpent in the tree, an ugly duckling, the fifth column, to hide one's head in the sand.

7. Show that you understand the meaning of the follow ing phraseological units by using each of them in a sentence.

1. Between the devil and the deep sea; 2. to have one's heart in one's boots; 3. to have one's heart in the right place; 4. to wear one's heart on one's sleeve; 5. in the blues; 6. once in a blue moon; 7. to swear black is white; 8. out of the blue; 9. to talk till all is blue; 10. to talk oneself blue in the face.

8. Explain whether the semantic changes in the following phraseological units are complete or partial. Paraphrase them.

A wolf in a sheep's clothing; to fly into a temper; to stick to one's word; bosom friend; small talk; to cast pearls before swine; to beat about the bush; to add fuel to the fire; to fall ill; to fall in love; to sail under false colors; to be at sea.

9. Read the following jokes. Identify the phraseological units using the two major criteria: structural and semantic. What are the jokes based on?

1. He: Don't you hate people who talk behind your back?
She: Yes, especially at the movies.

2. "I'd hate to be in your shoes," said a woman yesterday, as she was quarrelling with a neighbor.
"You couldn't get in them," sarcastically remarked the neighbor.

3. H e r b e r t : Arthur hasn't been out one night for three weeks.
Flora: Has he turned over a new leaf?
H e r b e r t : No, he's turned over a new car.

4. M o t o r i s t : How far is it to the next town?
Native: Nigh to five miles as the crow flies.
M o t o r i s t : Well, how far is it if a damned crow has to walk and carry an empty gasoline can?

5. "So, she turned you down, eh?"
"Yes, I made the mistake of confessing that my heart was in my mouth when I proposed."
"What has it to do with it?"
"Oh, she said she couldn't think of marrying a man whose heart wasn't in the right place."

10. Give the proverbs from which the following phraseological units have developed.

Birds of a feather; to catch at a straw; to put all one's eggs in one basket; to cast pearls before swine; the first blow; a bird in the bush; to cry over spilt milk; the last straw.

11. a) Read the following text. Compile a list of the phraseological units used in it. Translate them into Russian by phraseological units (if possible) or by free word-groups. On what principle are all these idioms selected?

If you feel under the weather, you don't feel very well, and if you make heavy weather of something, you make it more difficult than it needs to be. Someone with a sunny disposition is always cheerful and happy, but a person with his head in the clouds does not pay much attention to what is going on around him. To have a place in the sun is to enjoy a favorable position, and to go everywhere under the sun is to travel all over the world. Someone who is under a cloud is in disgrace or under suspicion, and a person who is snowed under with work is overwhelmed with it.

When you break the ice, you get to know someone better, but if you cut no ice with someone, you have no effect on them. To keep something on ice or in cold storage is to reserve it for the future, and to skate on thin ice is to be in a dangerous or risky situation. If something is in the wind, it is being secretly planned, and if you have the wind up, you became frightened. To throw caution to the winds is to abandon it and act recklessly, but to see how the wind blows is to find out how people are thinking before you act. If you take the wind out of someone's sails, you gain the advantage over him or her by saying or doing something first. To save something for a rainy day is to put some money aside for when it is needed. To do something come rain or shine is to do it whatever the circumstances. Finally, everyone knows that it never rains but it pours, that problems and difficulties always come together. But every cloud has a silver lining – every misfortune has a good side.

b) Give at least fifteen examples of your own to illustrate the phraseological units in your list.

12. Complete the following similes. Translate the phraseological units into Russian. If necessary, use your dictionary.

A. as black as ---	B. ----as a lion
as green as ---	----as a lamb
as cold as ---	----as a mouse
as white as ---	----as a cat
as old as ---	----as a kitten
as changeable as --	----as an eel
as safe a s---	----as an owl
as brown as ---	----as a wolf
as clean as---	----as a cricket
as dull as----	----as a bee

13. In the examples given below identify the phraseological units and classify them according to the semantic principle.

1. The operation started badly and everyone was in a temper throughout. 2.1 know a man who would love meeting you. The perfect nut for you to crack your teeth on. 3.I wish I had you for Maths (my favourite subject). But alas, we cannot have our cake and eat it too. 4. He said: "Well, never mind, Nurse. Don't make such heavy weather about it." 5. Did you know that 50% of the time I've been barking up all the wrong trees. 6. However, while appreciating that the best way to deal with a bully is to bully back, I never quite had the nerve. 7. What is it — First Aid? All you need know is how to treat shock and how to stop haemorrhage, which I've drummed into you till I'm blue in the face. 8. Don't let them (pupils) lead you by the nose. 9. But I thought he was afraid I might take him at his word. 10. Ruth made no bones about the time she was accustomed to have her dinner. 11. Poor Eleanor – what a mess she made of her life, marrying that man Grey! 12. There was a list of diets up in the kitchen, but Auntie had it all at her finger-tips.

LECTURE 6

6.1. **Etymological peculiarities of the English vocabulary. Words of native origin.**

6.2. **The foreign component in the English vocabulary**

6.3. **Assimilation of borrowings. Etymological doublets**

6.1. Etymological peculiarities of the English vocabulary. Words of native origin. Etymologically the vocabulary of the English language is far from being homogeneous. It consists of two layers – the native stock and the borrowed stock of words. Native words comprise only 30% of the total number of words in the English vocabulary but the native words form the bulk of the most frequent words actually used in speech and writing. The native element in English embraces a large number of high-frequency words like the articles, prepositions, pronouns, conjunctions, auxiliaries, and, also words denoting everyday objects and ideas. Words belonging to the subclasses of the native word-stock are for the most part characterized by a significant range of lexical and grammatical valency, high frequency value and a developed polysemy; they are monosyllabic, show a great word-building potential and enter a number of set expressions. Furthermore, the grammatical structure is essentially Germanic having remained unaffected by foreign influence.

Words of native origin

A native word is a word which belongs to the original English stock (native element), as known from the earliest available manuscripts of the Old English period. **A loan word, borrowed word** or **borrowing** is a word taken over from another language and modified in phonemic shape, spelling, paradigm or meaning according to the standards of the English language.

Native words are subdivided by diachronic linguists into those of **the Indo-European core stock** and those of **Common Germanic origin**, i.e. of words having parallels in German, Norwegian, Dutch, Icelandic, etc., but none in Russian, French, and Ukrainian.

By **the Indo-European element** are meant words of roots common to all or most languages of the Indo-European group. The words having **cognates** (words of the same etymological root, of common origin) in the vocabularies of different **Indo-European languages** form the oldest layer and denote elementary concepts without which no human communication would be possible. The following groups can be identified. a) family relations / kinship terms: *father, mother, brother, son, daughter, widow;* b) parts of the human body: *foot, nose, heart, knee, breast, heel, elbow;* c) animals, birds, fish, insects: *cow, swine, donkey, goose, bat, bee, calf, bull, raven, sheep, wolf;* d) plants: *tree, birch, corn, barley, wheat, willow, walnut, garlic, oak, lime, grass;* e) time of day: *day, night;* f) heavenly bodies and names of natural phenomena: *sun, moon, star, snow, rain, wind;* g) numerous adjectives denoting common qualities and properties: *red, new, glad, sad, cool, dark, sweet, young, light, long, broad;* h) The numerals from one to a hundred; i). pronouns – personal (except *they* which is a Scandinavian borrowing); demonstrative; j) numerous verbs: *be, stand, sit, eat, know;* k) some place names: *marsh, meadow, hill, land, acre, cliff;* l)

names of things of everyday life, instruments, clothes, buildings (*nail, needle, rake roof, hammer, yard, box, boat, hat, jar, knife, spoon, shed, shelter etc.*)

The Germanic element represents words of roots common to all or most Germanic languages. Some of the main groups of Germanic words are the same as in the Indo-European element (cf.: *Star:* Germ. *Stern,* Lat. *Stella,* Gr. *aster; Sad:* Germ, *satt,* Lat. *satis,* Snscr. *sa-; Stand:* Germ, *stehen,* Lat. *stare,* R. *cmosimb,* Snscr. *st ha-*.

Here are some examples of English proper words. These words stand quite alone in the vocabulary system of Indo-European languages: *bird, boy, girl, lord, lady, woman, daisy, always.*

6.2. The foreign component in the English vocabulary. No language is so composite and varied in vocabulary terms as English. In its 15 century history recorded in its manuscripts English happened to com in long and close contact with a number of foreign languages. As a result, many foreign words were borrowed by English.

The term **source of borrowing** should be distinguished from the term **origin of borrowing.** The former should be applied to the language from which the loan word was taken into English. The latter, on the other hand, refers to the language to which the word may be traced (e.g. *paper ‹ Fr papier ‹ Lat papyrus ‹ Gr papyrus* has French as its source of borrowing and Greek as its origin).

Sometimes the word **borrowing** is used in a wider sense, being extended onto the so-called **translation-loans** (or **calques**) and **semantic borrowings**.

Translation-loans are words and expressions made from the material available in the language after the patterns characteristic of the given language, but under the influence of some foreign words and expressions (e.g. *mother tongue ‹ lingua maternal (Latin); wall newspaper ‹ стенгазета (Russian); the fair sex ‹ la beau sexe (French),* etc.)

Semantic borrowing is the appearance of a new meaning due to the influence of a related word in another language (e.g. the word *bureau* entered the political vocabulary, as in *Political bureau*, under the influence of Russian)

A special distinction should be made between true borrowings and words formed from Latin and Greek (e.g. *telephone, phonogram*, which were never part of Latin or Greek and they do not reflect any contacts with speakers of those languages.

Criteria of borrowings

The criteria of borrowings can be divided into **phonetical, grammatical and lexical**.

The phonetical criteria are strange sounds (sound combination, position of stress), its spelling and the correlation between sounds and letters (e.g. *waltz (G.), psychology (GR), communiqué (Fr)*), the initial position of sounds [v], [z] or the letters **x, j, z** is a valid sign that the word is borrowed (e.g. *volcano (It.), vaccine (L.), Jungle (Hindi), zinc (G.), etc.*)

The morphological structure of the word and its grammatical forms also indicate that the word is adopted from another language (e.g. the suffixes in the words

neurosis (Gr.), violoncello (It.); the irregular plural forms *bacteria* (*bacterium, L.*), *papyra* (*papyrus, Gr.*), etc.

There are certain structural features which enable us to identify some words as borrowings and even to determine the source language. You can recognize such words by certain suffixes, prefixes or endings. The two tables below will help you.

I. Latin Affixes

Nouns	The suffix *-ion*	*communion, legion, opinion, union*
	The suffix *-tion*	*relation, revolution, starvation, temptation*
Verbs	The suffix *-ate* [eit]	*appreciate, create, congratulate*
	The suffix *-ute* [ju:t]	*attribute, contribute, constitute, distribute*
	The remnant suffix -*ct*	*act, conduct, collect, connect*
	The remnant suffix -*d(e)*	*applaud, divide, exclude, include*
	The prefix *dis-*	*disable, distract, disown, disagree*
Adjectives	The suffix *-able*	*detestable, curable*
	The suffix *-ate* [it]	*accurate, graduate*
	The suffix *-ant*	*arrogant, constant*
	The suffix *-ent*	*absent, decent, evident*
	The suffix *-or*	*major, minor, junior, senior*
	The suffix *-al*	*cordial, final, fraternal, maternal*
	The suffix *-ar*	*lunar, solar, familiar*

II French Affixes

Nouns	*-ance*	*arrogance, hindrance*
	-ence	*consequence, patience*
	-ment	*appointment, experiment*

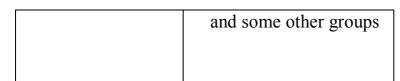|	-age	courage, marriage
	-ess	tigress, lioness, adventuress
Adjectives	-ous	curious, dangerous, joyous, serious
Verbs	prefix en-	enable, endear, enslave

The lexical meaning of the word is also crucial (e.g. the concept denoted by the word *ricksha(w), pagoda (Chin.)* make us sure that we deal with borrowings).

Sometimes the form of the word together with its meaning in Modern English enables us to tell the source of borrowing (e.g. the diagraph **ch** as [ʃ] – a late French borrowing (in *machine, echelon*); as [k] – through Greek (*archaic, architect*); as [tʃ] – either an early borrowing (*chase, OFr., cherry, L.*) or a word of Anglo-Saxon origin (*child, choose*)

All the above can be summarized in the format of the following 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	II. Latin 1st group: 1st c. B. C. 2nd group: 7th c. A. D. 3rd group: the Renaissance period
	III. Scandinavian (8thA.D.)
III. English Proper element (no earlier than 5th c. A. D.)	
	IV. French 1. Norman borrowings: 11th-13th c. A. D. 2. Parisian borrowings (Renaissance)
	V. Greek (Renaissance)
	VI. Italian (Renaissance and later)
	VII. Spanish (Renaissance and later)
	VIII. German
	IX. Indian
	X. Russian

	and some other groups

Let us turn to the first column of the table representing the native element, the original stock of the English vocabulary. The column consists of three groups, only the third being dated: the words of this group appeared in the English vocabulary in the 5th c. or later, that is, after the Germanic tribes migrated to the British Isles. As to the Indo-European and Germanic groups, they are so old that they cannot be dated. It was mentioned in the historical survey opening this chapter that the tribal languages of the Angles, the Saxons, the Jutes, by the time of their migration, contained only words of Indo-European and Germanic roots plus a certain number of the earliest Latin borrowings.

The question of loan words naturally concerns the historical circumstances that stimulate the borrowing process. Each time two nations come into close contact, certain borrowings are a natural consequence. The nature of the contact may be different. It may be wars, invasions or conquests when foreign words are in effect imposed upon the reluctant conquered nation. There are also periods of peace when the process of borrowing is due to trade and international cultural relations.

These latter circumstances are certainly more favorable for enhancing the borrowing process, for during invasions and occupations the natural psychological reaction of the oppressed nation is to reject and condemn the language of the oppressor. In this respect the linguistic heritage of the Norman Conquest seems exceptional, especially if compared to the influence of the Mongol-Tartar Yoke on the Russian language. The Mongol-Tartar Yoke also represented a long period of cruel oppression, yet the imprint left by it on the Russian vocabulary is comparatively insignificant. The difference in the consequences of these evidently similar historical events is usually explained by the divergence in the level of civilization of the two conflicting nations.

But all this only serves to explain the conditions which encourage the borrowing process. The question of *why* words are borrowed by one language from another is still an enigma.

Sometimes the reason is **to fill a gap in vocabulary**. When Saxons borrowed Latin words for "butter", "plum", "beet", they did it because their own vocabularies lacked words for these new objects. For the same reason the words *potato* and *tomato* were borrowed by English from Spanish when these vegetables were first brought to England by the Spaniards.

There are also other reasons. There may be a word (or even several words) which expresses some particular concept, so that there is no gap in the vocabulary and there does not seem to be any need for borrowing. Yet, one more word is borrowed which means almost the same, – almost, but not exactly. It is borrowed because it represents the same concept in some new aspect, enlarging groups of synonyms and greatly enriching the expressive resources of the vocabulary. That is how the Latin *cordial* was added to the native *friendly,* the French *desire* to *wish,* the Latin *admire* and the French *adore* to *like* and *love*

6.3. Assimilation of borrowings. Etymological doublets. The term **assimilation** of a loan word is used to denote a partial or total conformation to the phonetical, grammatical and morphological standards of the receiving language and its semantic system. The assimilation degree depends on the length of the period during which the word has been used in the receiving language, upon its importance for communication purposes and its frequency.

Grammatical adaptation, for instance, consists in a complete change of the former paradigm of the borrowed word (i. e. system of the grammatical forms peculiar to it as a part of speech). If it is a noun, it is certain to adopt, sooner or later, a new system of declension; if it is a verb, it will be conjugated according to the rules of the recipient language. Yet, this is also a lasting process.

By semantic adaptation is meant adjustment to the system of meanings of the vocabulary. It has been mentioned that borrowing is generally caused either by the necessity to fill a gap in the vocabulary or by a chance to add a synonym conveying an old concept in a new way. Yet, the process of borrowing is not always so logical and efficient as it might seem at first sight. Sometimes a word may be borrowed "blindly", so to speak, for no obvious reason, to find that it is not wanted because there is no gap in the vocabulary or in the group of synonyms which it could conveniently fill. Quite a number of such "accidental" borrowings are very soon rejected by the vocabulary and forgotten. But there are others which manage to take root by the process of semantic adaptation. The adjective *large,* for instance, was borrowed from French in the meaning of "wide". It was not actually wanted, because it fully coincided with the English adjective *wide* without adding any new shades or aspects to its meaning. This could have led to its rejection. Yet, *large* managed to establish itself very firmly in the English vocabulary by semantic adjustment. It entered another synonymic group with the general meaning of "big in size". At first it was applied to objects characterized by vast horizontal dimensions, thus retaining a trace of its former meaning, and now, though still bearing some features of that meaning, is successfully competing with *big* having approached it very closely, both in frequency and meaning.

From this point of view borrowings are divided into 1) completely assimilated loan-words that are found in all layers of older borrowings, following all morphological, phonetical and orthographic standards, taking an active part in word formation (*street, wall, wine, cheese (Latin); husband, fellow, gate, , take, ill, root, wing, wrong, etc. (Scandinavian); table, face, figure, chair, matter, finish, etc. (French)*; 2) partially assimilated loan words (semantically: e.g. *sombrero, toreador, rickshaw, sherbet*; grammatically: e.g. *crisis – crises, datum – data*; phonetically: e.g. *cartoon, police, machine*; graphically: e.g. *buffet, coup, debris*); 3) unassimilated loan words or barbarisms that are not assimilated in any way, for which there are corresponding English equivalents (e.g. the Italian *addio – good-bye*; Latin *ad libitum – at pleasure*, etc.)

It is often the case that a word is borrowed by several languages, and not just by one. Such **international words** usually convey concepts which are significant in the field of communication (e.g. *philosophy, mathematics, physics, music, theatre,*

drama, tragedy, comedy, politics, policy, revolution, progress, democracy, atomic, antibiotic, radio, television, sputnik, sports terms, fruits and foodstuffs imported from exotic countries, etc.)

Etymological Doublets

The words *shirt* and *skirt* etymologically descend from the same root. *Shirt* is a native word, and *skirt* (as the initial *sk* suggests) is a Scandinavian borrowing. Their phonemic shape is different, and yet there is a certain resemblance which reflects their common origin. Their meanings are also different but easily associated: they both denote articles of clothing.

Such words as these two originating from the same etymological source, but differing in phonemic shape and in meaning are called **etymological doublets.**

They may enter the vocabulary by different routes. Some of these pairs, consist of a native word and a borrowed word: *shrew,* n. (E.) — *screw,* n. (Sc).

Others are represented by two borrowings from different languages which are historically descended from the same root: *senior* (Lat.) – *sir* (Fr.), *canal* (Lat.) – *channel* (Fr.), *captain* (Lat.) – *chief tan* (Fr.).

Still others were borrowed from the same language twice, but in different periods: *corpse* [ko:ps] (Norm. Fr.) – *corps* [ko:] (Par. Fr.), *travel* (Norm. Fr.) – *travail* (Par. Fr.), *cavalry* (Norm. Fr.) – *chivalry* (Par. Fr.), *gaol* (Norm. Fr.) – *jail* (Par. Fr.).

Etymological triplets (i. e. groups of three words of common root) occur rarer, but here are at least two examples: *hospital* (Lat.) – *hostel* (Norm. Fr.) – *hotel* (Par. Fr.); *to capture* (Lat.) – *to catch* (Norm. Fr.) – *to chase* (Par. Fr.).

A doublet may also consist of a shortened word and the one from which it was derived: *history – story, fantasy – fancy, fanatic – fan, defense – fence, courtesy — curtsy, shadow — shade.*

Translation-Loans

By **translation-loans** we indicate borrowings of a special kind. They are not taken into the vocabulary of another language more or less in the same phonemic shape in which they have been functioning in their own language, but undergo the process of translation. It is quite obvious that it is only compound words (i. e. words of two or more stems) which can be subjected to such an operation, each stem being translated separately: *masterpiece* (from Germ. *Meisterstuck), wonder child* (from Germ. *Wunderkind), first dancer* (from Ital. *prima-ballerina*). During the 2nd World War the German word *Blitzkrieg* was borrowed into English in two different forms: the translation-loan *lightning-war* and the direct borrowings *blitzkrieg* and *blitz.*

PRACTICE 6

Consider your answers to the following:

1. Comment on the main characteristic features of the native words in Modern English.

2. Comment on the term "borrowing".

3. Give a summary view of the different ways in which the foreign element penetrated into the English vocabulary.

4. What are the basic criteria of borrowings?

5. Dwell on the phenomenon of assimilation of loan-words. What stages of assimilation do borrowings go through?

6. What words are considered to be etymological doublets? Provide examples of your own.

7. What is meant by the translation loans?

8. What is a cognate? Give several examples of your own.

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

a) A *man* was at a theatre. He was sitting behind *two women* whose continuous chatter became more than he could bear. Leaning forward, he tapped *one* of them on the *shoulder*.

"Pardon me, madam," he said, "but I can't *hear."* "You are not supposed to – this is a private conversation," she hit back.

b) Sonny: *Father,* what *do* they *make* asphalt roads of?

F a t h e r: That makes a *thousand* questions you've asked today. Do give me a *little* peace. What do you *think* would happen if I had asked my father so *many* questions?

S o n n y: You might have learnt how to answer some of mine.

10. Identify the period of the following Latin borrowings; point out the structural and semantic peculiarities of the words from each period.

Wall, cheese, intelligent, candle, major, moderate, priest, school, street, cherry, music, phenomenon, nun, kitchen, plum, pear, pepper, datum, cup, status, wine, philosophy, method.

11. Read the following extract. **Which** of the italicized borrowings came from Latin and which from French?

Connoisseurs of the song will be *familiar* with the name of Anna Quentin, distinguished blues singer and versatile *vocalist.* Miss Quentin's admirers, who have been regretting her *recent retirement* from the limelight, will hear with mixed feelings the report that she is bound to Hollywood. Miss Quentin, leaving for **a** short stay in Paris, *refused* either to *confirm* or to *deny* a *rumor* that she had signed a long-term *contract* for work in America.

12. Think of **10**—15 examples of Ukrainian/Russian borrowings in English and English borrowings in Ukrainian/Russian.

13. Read the following text. Identify the etymology of as many words as you can.

The Roman Occupation

For some reason the Romans neglected to overrun the country with fire and sword, though they had both of these; in fact after the Conquest they did not mingle with the Britons at all but lived a semi-detached life in villas. They occupied their time for two or three hundred years in building Roman roads and having Roman Baths, this was called the Roman Occupation, and gave rise to the memorable Roman law, 'He who baths first baths fast', which was a good thing and still is. The Roman roads ran absolutely straight in all the directions and all led to Rome. The Romans also built towns wherever they were wanted, and, in addition, a wall between England and Scotland to keep out the savage Picts and Scots.

(From *1066 and All That* by C. W. Sellar, R. J. Yeatman)

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

Pen, hors d'oeuvre, ballet, beet, butter, skin, take, cup, police, distance, monk, garage, phenomenon, wine, large, justice, lesson, criterion, nice, coup d'etat, sequence, gay, port, river, loose, autumn, low, uncle, law, convenient, lunar, experiment, skirt, bishop, regime, eau-de-Cologne.

15. In the following sentences find one of a pair of etymological doublets and name the missing member of the pair.

1.I led Mars (a dog) into the shadow of the building and looked around me. 2. "Unreliable", he said, "those fancy locks. Always getting jammed, aren't they?" 3. The children hung on to her skirts and asked to play with them. 4. Nurse Lawson had been sent to the hostel to clean aprons for all of us. 5. When the four o'clock race at Nottingham was won by Hal Adair, cool channels of sweat ran down my back and sides. 6. The lunch was late because Steven had had an extra big clinic at his London hospital. 7. He was attached to the ward which specialized in head injuries and was called 'Corelli'. 8. A story was sometimes told about a tear-down crew which, as a practical joke, worked in spare time to disassemble a car, belonging to one of their members. 9. Why, isn't he in jail? 10. Canvas sacks containing cash were being delivered from a truck outside, the money accompanied by two armed guards.

16. Describe the etymology of the following words. Comment upon their stylistic characteristics. If necessary use an etymological dictionary.

To rise — to mount — to ascend, to ask — to question — to interrogate, fire — flame — conflagration, fear — terror — trepidation, holy — sacred — consecrated, time — age — era, goodness — virtue — probity.

17. Read the following extract. State the etymology of the italicized words. Comment upon their stylistic characteristics.

The *Oxford accent exists,* but it defies *definition.* It is not, as the French think, the kind of English which is spoken within a *twenty mile radius* of the city. Indeed, it is not an accent at all, but a *manner* of speaking. In *particular* it is a manner of pausing

in your speech, of pausing not at the end of *sentences,* where you might be *interrupted,* but in the middle of sentences. Nobody, it is to be hoped, will be so rude as to interrupt you when you are in the middle of a sentence. So pause there, to *decide* what your next sentence is going to be. Then, having decided, move quickly forward to it without a *moment's* pause at the full stop. Yes, jumping your full stops – that is the Oxford accent. Do it well, and you will be able to talk forever. Nobody will have the *chance* of breaking in and stealing the *conversation* from you.

(From *Oxford Life* by D. Balsden)

18. Subdivide all the following words of native origin into: a) Indo-European, b) Germanic, c) English proper.

Daughter, woman, room, land, cow, moon, sea, red, spring, three, I, lady, always, goose, bear, fox, lord, tree, nose, birch, grey, old, glad, daisy, heart, hand, night, to eat, to see, to make.

PROGRESS TEST 1

1. **By external structure of the word we mean**
a) its morphological structure
b) its semantic structure
c) its grammatical employment

2. *A Matisse, a jersey, factory hands* **are examples of:**

a) linguistic metonymy;

b) linguistic metaphor;

c) generalization.

3. **In contemporary from the point of view of the semantic criterion words with the same denotation, but differing connotations are**
a) metaphors;
b) antonyms;
c)synonyms.

4. **Phraseological units are defined as units of fixed context according to**
a) A.I. Smirnitsky;
b) N.N.Amosova
c) S.V.Kunin

5. *Aye, nay, thy* **are examples of:**

a) professional terminology;

b) obsolete words;

c) basic vocabulary.

6. *Datum-data, criterion-criteria* illustrate
a) the phonetic adaptation;
b) the semantic adaptation;
c) the grammatical adaptation

7. The semantic relationship of inclusion existing between elements of various levels (e.g., *vehicle* including *car, bus, bike*) is called
a) hyponomy;
b) word-family;
c) ideographic group.

8. Which among the following is NOT a neutral compound?
a) craftsmanship;
b) bedroom;
c) shop-window

9. Affixes that take part in deriving new words in this particular period of language development are called
a) native;
b) productive;
c) frequently occurring.

10. *Diamond drops, mint drops, snowdrops* are instances of
a) metonymy;
b) metaphor;
c) broadening of meaning.

11. The initial *sk* usually indicates
a) Italian borrowings;
b) French borrowings;
c) Scandinavian borrowings

12. *–land* in *Ireland, wonderland* and *–like* in *businesslike, ladylike* are examples of
a) stem;
b) suffix;
c) semi-affix.

13. Such words as humming-bird, to bark, to howl are produced by
a) shortening;
b) onomatopoeia;
c) reversion

14. *Chi-chi, shilly-shallying* **illustrate**
a) composition;
b) reduplication;
c) back-formation

15**. *Street, wall, London* are**
a) Celtic borrowings;
b) Greek borrowings;
c) native words.

16. **Homonyms which are the same in sound and spelling are termed**
a) homonyms proper;
b) homophones;
c) homographs.

17. *to lay,* **v. and** *lay, v.* **(Past Indef. of** *to lie***) are**
a) partial lexical homonyms;
b) simple lexico-grammatical partial homonyms;
c) complex lexico-grammatical partial homonyms

18. **V.V.Vinogradov's classification of synonyms include:** 1)   ;
2)   ; 3)   synonyms.
19. *The book is* <u>*a splendid read*</u> **shows**
a) conversion;
b) affixation;
c) contraction

20. *Neck and crop, to show the white feather, at sixes and sevens* **are examples of (V.V.Vinogradov's classification)**
a) phraseological collocations (combinations);
b) phraseological unities;
c) phraseological fusions

PROGRESS TEST 2

1.**The most productive ways of word-building in English are:**
a) conversion, derivation, composition;
b) shortening and affixation;
c) composition, contraction and conversion

2. *–ish, -dom, -ly* **are examples of:**

a) native suffixes;

b) noun-forming suffixes;

c) borrowed affixes.

3. ***To lunch, to nurse, to back* are illustrations of**
a) derivation;
b) conversion;
c) substantivization.

4. **Phraseological units are subdivided into nominative, nominative-communicative, interjectional word groups and communicative phraseological units according to**
a) A.I. Smirnitsky;
b) N.N.Amosova
c) S.V.Kunin

5. ***H-bag, T-shirt, G-man* are examples of:**

a) neutral compounds;

b) contracted compounds;

c) derived compounds.

6. **In the phrase *a black little bird* the word *little* illustrates**
a) the graphic criterion of distinguishing between a word and a word-group;
b) the phonetic criterion of distinguishing between a word and a word-group;
c) the morphological-syntactic criterion of distinguishing between a word and a word-group.

7. ***Comb-to comb, to make-make* contribute to the growth of**
a) hyponomy;
b) homonymy;
c) synonymy.

8. **According to Professor A.I. Smirnitsky, which among the following are NOT partial lexical homonyms?**
a) *rose,* n. and *rose,* v (Past Indef. of *to rise*);
b) *to can (canned, canned)* and *(I) can (could)*;
c) *to lie (lay, lain),* v. and *to lie (lied, lied*), v.

9. ***Foolish> loving, affectionate* illustrate:**
a) the degradation of meaning;
b) the elevation of meaning;
c) the narrowing of meaning.

10. ***A jersey, the foot of a mountain, China* are instances of**
a) metonymy;
b) metaphor;

c) broadening of meaning.

11. **A unit of fixed context like *small talk, small change, in the nick of time* where one component is phraseologically bound in its meaning and the other determines the context is called**
a) a motivated idiom;
b) a demotivated idiom;
c) a phraseme.

12. ***Waterproof, kissproof* are examples of**
a) root;
b) suffix;
c) semi-affix.

13. **The leading semantic component in the semantic structure of a word is called**
a) denotative component;
b) connotative component;
c) contextual component

14. ***Light-mindedness, honey-mooner, newcomer* belong to**
a) syntactic compounds;
b) derivational compounds;
c) morphological compounds.

15**. *Senior (Lat)-sir (Fr), defence-fence, shirt-skirt* are**
a) translation loans;
b) etymological doublets;
c) international words.

16.**Which among the words below belong to the Indo-European element of lexis?**
a) day, night, be, star, son, new;
b) bird, boy, daisy, always;
c) bone, sea, ship, tell, summer.
17. ***To baby-sit, to blood-transfuse, to beg* represent**
a) conversion;
b) composition;
c) back-formation (reversion)?

18. **Words representing the same category of parts of speech, whose paradigms has one identical form but it is never the same form are called**
a) synonyms;
b) full homonyms;
c) partial homonyms.

19. Which connotation type is realized in the following groups of synonyms: *to admire-to love-to adore- to worship?*
a) emotive ;
b) of degree;
c) of duration

20. From A.I.Smirnitsky's point of view, *to take the floor, to fish in troubled waters* are instances of
a) phraseological repetition;
b) verbal-adverbial one-summit unit;
c) verbal-substantive two-summit unit.

SUGGESTED ASSIGNMENTS FOR SEMINAR DISCUSSIONS

1. Lexicology as a branch of linguistics, its subject-matter and relations with other branches of linguistics. The word as a two-facet unit. Types of word meanings.
2. Historical and descriptive (synchronic and diachronic) approaches in lexicology.
3. Motivation, types of motivation.
4. The morpheme as a two-facet unit. The word and the morpheme: their similarity and distinctions.
5. Classification of morphemes (3 principles: semantic, as to the place and function).
6. Structural analysis of words. Morphemic analysis versus derivational analysis.
7. Types of morphemic segmentability of words.
8. Word formation, its definition. Types and ways of forming new words.
9. Prefixation. Classification of prefixes.
10. Suffixation. Classification of suffixes.
11. Compounding as a way of creating new words. The criteria of compounds.
12. Classification of compounds.
13. Conversion. Types of semantic relations in conversion.
14. Substantivation of adjectives.
15. Shortening as a way of forming new words. Types of shortenings.
16. Miner ways of replenishing the Modern English vocabulary: blending, back-formation, sound interchange, onomatopoeia. Change of stress.
17. Etymological peculiarities of Modern English: the native word stock vs. the borrowed element.
18. Latin borrowings.
19. Greek borrowings.
20. French borrowings.
21. The Scandinavian vocabulary segment.
22. Miner borrowings.
23. Assimilation of borrowings,

24. Stylistic classification of the English vocabulary.
25. Terms. Poetic words and archaisms.
26. Neologisms.
27. Special colloquial words: slang, jargonisms, professional words, dialectal words, vulgar words.
28. Synonymy. Synonymic dominant. Sources of synonymy.
29. Classification of synonyms: absolute synonyms, ideographic synonyms, stylistic and phraseological synonyms.
30. Antonymy. Classification of antonyms.
31. Semasiology. Semantic changes of meaning, their causes and nature.
32. Extension and narrowing of meaning. Elevation and degradation of meaning.
33. Transfer of meaning: metaphor and metonymy.
34. Polysemy. The semantic structure of polysemantic words.
35. Homonymy: sources of homonymy. Classification of homonyms.
36. Free word groups vs. set expressions. Criteria and classification of set expressions.
37. Classification of borrowings according to the source language: a) words of Celtic origin; b) words of Latin origin; c) Greek borrowings; d) French borrowings; e) principal phonetic peculiarities of later adoptions from French; f) Scandinavian loan-words; g) Slavonic borrowings; h) minor borrowings (self-study with research elements – to present a report or a project paper)
38. Stylistic differentiation in English (self-study with research elements – to present a report or a project paper)
39. Characteristics of world Englishes (self-study with research elements – to present a report or a project paper)
40. English lexicography. Types of dictionaries (self-study with research elements – to present a report or a project paper)

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Навчальне видання

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ЛЕКСИКОЛОГІЯ АНГЛІЙСЬКОЇ МОВИ

КОНСПЕКТ ЛЕКЦІЙ
(із завданнями)

ДЛЯ СТУДЕНТІВ-ГЕРМАНІСТІВ ЗАОЧНОЇ ФОРМИ НАВЧАННЯ
IV КУРСУ УНІВЕРСИТЕТУ

Відповідальний за випуск І.В. Тепляков

Коректор ...