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ENGLISH STYLISTICS DEPARTMENT**

COURSE PAPER

on

Occasionalisms in literary text

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CONTENT

INTRODUCTION

CHAPTER I THEORETICAL ASSUMPTIONS OF INVESTIGATION

1.1 STYLISTICS AS A SCIENCE

1.2 STYLISTIC DIFFERENTIATION OF ENGLISH VOCABULARY

1.3 DIFFERENCES BETWEEN NEOLOGISMS AND OCCASIONALISMS

CHAPTER II SPECIFIC PECULIARITIES OF OCCASIONALISMS

2.1 THE BASIC NOTION OF OCCASIONALISMS

2.2 OCCASIONALISMS IN LITERARY TEXT

CONCLUSION

THE LIST OF THE USED LITERATURE

Introduction

The topicality of course paper is that language is very sensible to every change in the social change of everyday life of people. The appearance of different innovative elements and lexical units is the result of these changes. New innovative lexical units are the witnesses of the language vitality. Every period in the development of a language produces an enormous number of new words or new meanings of established words. The actuality of our theme is preconditioned by the fact that Every period in the development of a language produces an enormous number of new words or new meanings of established words. Most of them do not live long. They are not meant to live long. They are coined for use at the moment of speech.

The subject matter of the course paper is lexical-semantic features of occasionalisms in modern English.

The object of the research work is the types of occasionalisms: the old words with new senses, derived words, differences between neologisms and occasionalisms, collocations, new coinages.

The main aim of this work is to describe occasionalisms by their structure, to give examples of occasionalisms of old and new senses, to compare their meanings, to describe occasionalisms from the point of view of phonetic factors and semantics.

The following tasks have been solved in our course paper:

1. The contextual factors and comparative procedures of occasionalisms (all factors are in the frame of reference to compare occasionalisms).
2. To show examples of occasionalisms according to their structure in some languages.

The theoretical meaning. This theme is not so spread, but a lot of language scientists describe occasionalisms in their books. It is a very interesting theme to

study. New notions come into being, requiring new words to name them. Sometimes a new is introduced for a thing or notion that continues to exist, and the older name ceases to be used. The number of words in a language is therefore not constant; the increase as a rule, more than makes up for the leak-out. It means that the vocabulary of any language does not remain the same but changes constantly.

The practical value. The theme of this qualification paper can be used as an aid for lectures of lexicology and it also can be used as a topic for discussion for students of Language Universities.

CHAPTER I THEORETICAL ASSUMPTIONS OF INVESTIGATION

1.1 Stylistics as a science

Stylistics, sometimes called lingvo-stylistics, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.

The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type. **The types of texts that are distinguished by the pragmatic aspect of the communication are called functional styles of language (FS); the special media of language which secure the desirable effect of the utterance are called stylistic devices (SD) and expressive means (EM).**¹ The first field of investigation, i.e. SDs and EMs, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues^{2,3}.

¹ Ахманова О.С. Принципы и методы лексикологии как социолингвистической дисциплины. - М., Наука. – 1971.

² Cannon K. I. Word structure. - Oxford: Oxford University Press, 1986. 236 p.

³ Словарь лингвистических терминов/ О. С. Ахманова.- М.:Сов. Энциклопедия, 1966.- 408 с.

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

In dealing with the objectives of stylistics, certain pronouncements of adjacent disciplines such as theory of information, literature, psychology, logic and to some extent statistics must be touched upon. This is indispensable; for nowadays no science is entirely isolated from other domains of human knowledge; and linguistics, particularly its branch stylistics, cannot avoid references to the above mentioned disciplines because it is confronted with certain overlapping issues.

The branching off of stylistics in language science was indirectly the result of a long-established tendency of grammarians to confine their investigations to sentences, clauses and word-combinations which are "well-formed", to use a dubious term, neglecting anything that did not fall under the recognized and received standards. This tendency became particularly strong in what is called descriptive linguistics. The generative grammars, which appeared as a reaction against descriptive linguistics, have confirmed that the task of any grammar is to limit the scope of investigation of language data to sentences which are considered well-formed. Everything that fails to meet this requirement should be excluded from linguistics.

But language studies cannot avoid subjecting to observation any language data whatever, so where grammar refuses to tread stylistics steps in. Stylistics has acquired its own status with its own inventory of tools (SDs and EMs), with its own object of investigation and with its own methods of research⁴.

The stylistics of a highly developed language like English or Russian has brought

⁴ Kukhareenko V. A. Seminars in Style.-M.: Higher School, 1971-26-36 p.

into the science of language a separate body of media, thus widening the range of observation of phenomena in language. The significance of this branch of linguistics can hardly be over-estimated. A number of events in the development of stylistics must be mentioned here as landmarks. The first is the discussion of the problem of style and stylistics in "Вопросы языкознания" in 1954, in which many important general and particular problems were broadly analyzed and some obscure aspects elucidated. Secondly, a conference on Style in Language was held at Indiana University in the spring of 1958, followed by the publication of the proceedings of this conference (1960) under the editorship of Thomas Sebeok. Like the discussion in "Вопросы языкознания" this conference revealed the existence of quite divergent points of view held by different students of language and literature. Thirdly, a conference on style and stylistics was held in the Moscow State Pedagogical Institute of Foreign Languages" in March 1969. At this conference lines were drawn along which studies in lingvo-stylistics might be maintained. An interesting symposium was also held in Italy, the proceedings of which were published under the editorship of professor S. Chat man in 1971.

A great number of monographs, textbooks, articles, and dissertation papers are now at the disposal of a scholar in stylistics. The stream of information grows larger every month. Two American journals appear regularly, which may keep the student informed as to trends in the theory of stylistics. They are Style issued at the Arkansas University (U.S.A.) and Language and Style published in Southern Illinois University (U.S.A.)⁵ (See also the bibliography on p. 324).

It is in view of the ever-growing significance of the exploration of language potentialities that so much attention is paid in lingvo-stylistics to the analysis of expressive means (EMs) and stylistic devices (SDs), to their nature and functions, to their classification and to possible interpretations of additional meanings they

⁵ Galperin I.R. Stylistics. -M.: Higher school, 1977.-322 p.

may carry in a message as well as their aesthetic value.

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

The word *style* is derived from the Latin word 'stylus' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets.

Now the word 'style' is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition (see below); it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, "Style is the man himself" (Buffon), "Style is depth" (Derbyshire);* "Style is deviations" (Enkvist); "Style is choice", and the like.

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

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

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

"Style is a contextually .restricted linguistic variation." (Enkvist) "Style is a selection of non-distinctive features of language." (L. Bloom-field)

"Style is simply synonymous with form or expression and hence a superfluous term." (Benedetto Croce)

"Style is essentially a citation process, a body of formulae, a memory (almost in the cybernetic sense of the word), a cultural and not an expressive inheritance." (Roland Barthes)⁶

Some/ linguists consider that the word 'style' and the subject of linguistic stylistics is confined to the study of the effects of the message, i.e. its impact on the reader. Thus Michael Riffaterre writes that "Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function" This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language, being one of the means of communication or, to be exact, the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication

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

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics."⁷

The truth of this approach to style and stylistics lies in the fact that the author

⁶ Skrebnev Y.M. Fundamentals of English Stylistics. – M.: Higher school, 2003. - 49-87 p.

⁷ Vachek J. Chapters from Modern English Lexicology and Stylistics. – Praga., 1971.

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

1.2 STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

All the words comprising the English vocabulary may be divided into 3 groups from the stylistic point of view: neutral, which is the bulkiest; literary-bookish and colloquial. Let's compare the following words:

kid-child-infant

chap-fellow-associate

dad-father-parent

to go out-go away-retire

go on-continue-proceed

The difference between all these words is very clearly seen.

Literary-bookish words

All the words classified as literary can be divided into general and special literary words. GLW s which are also called high flown words, appearing in the text or oral utterance create the effect of elevated official, learned speech concord, ornament, harmony, morosity, partaking, muse, couplement, rondure, in accordance with, alacrity, to render assistance⁸.

SLW s are subdivided into 4 groups:

1. neologisms

2. archaisms

3. terms

4. barbarism

Neologisms are new words usually appearing as names of new phenomena and thus an reaching the vocabulary. But not all neologisms are accepted by the

⁸ Galperin I.R. Stylistics. -M.: Higher school, 1977.-322 p, Kukhareno V. A. Seminars in Style.-M.: Higher School, 1971-26-36 p.

dictionary. A great number of them remain individual creations and they appear in the belles-lettres style and newspaper style. The main stylistic function of neologism in the belles-lettres is to create a humorous effect.

"I love my mucher

Plenty mycher? Me tooer"

The linguistic nature of humour in these neologisms lies in violating the laws of word - building.

Archaism

To this group of words we refer archaisms proper, i.e. obsolete words replaced by new ones:

hither - here, thee, thou - you, haply - perhaps;

historical words, i.e. words denoting such concepts and phenomena that have gone out of use in Modern times (i.e. knight, spear, lance, lord, goblet.)

Archaisms are mainly used in works developing historical themes. Their main stylistic function is to create the true-to life background in historical works. Innovative elements appear because of the author's intention. The main objective of appearance on innovative lexical units is to represent the author's attitude towards some object, action or event in one or another situation, and attract the maximum attention towards not only the object of depiction but often to his own, the author's, person. Traditionally innovative elements are divided into two big types: neologisms and occasionalisms⁹.

1.3. Differences between neologisms and occasionalisms

Stylistically neutral – basic vocabulary, most of the English words.
Stylistically marked words: formal and informal, belong to particular styles.

⁹ www.lib.com; www.aldebaran.ru

Neologism is a newly coined word that may be in the process of entering common use, but has not yet been accepted into mainstream language, but is found in a dictionary.

They appear through:

- combining existing words (compound noun and adjective)
- giving words new and unique suffixes or prefixes
- abbreviation or acronym
- intentionally rhyming with existing words
- playing with sounds

Can become popular

- by way of mass media
- the Internet
- word of mouth, including academic discourse

When a word or phrase is no longer "new", it is no longer a neologism.

Occasionalism (nonce word)

- is used in a particular situation
- is invented by an author for particular occasions
- appear mainly through the combination of an existing word with a familiar prefix or suffix (balconyfull)
- can remain in a language due to its beauty or simplicity of meaning.
- can't be found in dictionary¹⁰

Under the term 'neologisms' we understand new words, new meanings or new word combinations that appeared in certain period of time in language, text or act of communication.

¹⁰ Anderson E. Style Optional Rules and Contextual Conditioning / E. Anderson // Style and Text. – Stockholm, 1975. – 34 p.

Stimulus for appearance of new meanings or words for old notions are first of all the objective of the speakers who want to find adequate forms for the expression of those certain peculiarities of phenomena, which hadn't been noticed and touched by the old words towards this time.

The second objective is the necessity to give a little bit new and fresh to well-known and exiting notion, long before the appearance of original one. As a result, the original substance shift takes place in the process of word formation. It allows us to replace the typical general meaning by the new one, more refined and seems to be more directly linked to certain specific situation.

The term 'neologisms' also means words or language constructions, which are created to denote new objects or to express new concepts.

Since than, we use term 'neologisms' in reference to new formations in different languages of the world. Belonging of the words to neologisms is relative and historical characteristic. Still every new word that appears in the language, at the beginning of its existence is neologism.

Under the term 'neologism', we understand an innovative lexical element, or new meaning towards some existing word, which denotes a well-known notion and has some connotational nuance meaning. To make more exact its semantic and stylistic shade meaning it is put on its major meanings, as a word in a new meaning.

Karpenko tells us, 'neologisms' are words that have the shade of novelty. Thus in the Ukrainian language such words as 'внутрішній', 'майбутній' were neologisms and now we use them in our everyday speech¹¹.

¹¹ Реферовская Е.А. Лингвистические исследования структуры текста. - Л.: Наука.1983.- 56 с.

Neologisms are compulsory elements of the periphery of the lexemic system. They correlate with centre differently and take singular place. This place depends on the level of usage (frequency) in language, functional goal direction, and valence (ability to unite with other words) and so on.

The notion of ‘occasionalisms’ is connected with the frequency of their usage. Such words are usually referred to as ‘occasional’ or ‘nonce-words’. Most of them do not live long. They are not meant to live long. They are, as it were, coined for use at the moment of speech, and therefore possesses a peculiar property – that of temporariness. The given word or meaning holds only in the given context and is meant only to ‘serve the occasion’.

Sometimes occasionalisms are called ‘authors neologisms’ which form the less explored group of innovative lexical units.

Every occasional element is so called representation and the materialization of the category of occasionalism, which we outline in the frames of dichotomy ‘language-speech’ and determine as the possibility of appearance of new language fact. Let us look at the features that distinguish occasionalisms from neologisms. They are:

1. Occasional words are created in speech directly for particular situation. Some authors can quote the most widespread occasionalisms.
2. The novelty of neologisms disappears in some time and extraordinary and unfamiliar perception of occasional elements is their distinctive feature.
3. The appearance of occasionalisms in language is always unpredictable. They have so called facultative function.

4. Occasional elements are very expressive because of unaccustomed perception and because of special concentration of content¹².

It is important to admit that every neologism has its own author. However, if we know the authors of occasional units the creators of neologisms remain unknown.

Therefore, under neologisms we admit some stable innovative elements, which entered into communication of some group of people; while occasionalisms are understood as words, meanings of words, which are used once in any text, or process of communication.

CHAPTER II SPECIFIC PECULIARITIES OF OCCASIONALISMS

2.1 THE BASIC NOTION OF OCCASIONALISMS

Today modeling is used in increasing number of domains. Purposes of its usage vary from the prognosis of a modeling object and calculation of its parameters to the fixation of its current state. However in spite of large number [1] of basic knowledge representation models (KRM) and even greater number of their modifications that vary basic parameter by morphological analysis principle, there are still domains that cannot be described by existing KRM due to their specific. This work is dedicated to the analysis of problems of basic KRM application for the domain of occasionalisms¹³ (author's neologisms, created according to the language rules of word-formation which due to wordplay construct new semantic meanings in boundaries of particular text) translation. The aim of this work is the synthesis of requirements for KRM, capable of adequate representation of occasionalisms domain on the grounds of basic KRM shortcomings analysis.

¹² www.worldbooks.com

¹³ Verdonk P. Stylistics. - Oxford: Oxford University Press, 2003. - 110 p.

Difficulties of occasionalisms translation are the result of the fact that occasionalisms comprise up to several meanings or may not have corresponding constructions in target-language. It is advised to translate occasionalisms by means of language constructions existing in target-language or to invent one's own new occasionalism and describe it in the footnotes. This process is highly creative and we do not have information about cases of its automatization.

We can suggest following ground principles for basic KRM: semantic network - distinguishing of elements and their interconnections; production system - distinguishing of dynamics of elements' changes; logical model - distinguishing of basic elements and rules of their assembling; frame model - distinguishing of properties of objects; semiotic model - usage of adaptation rules in addition to the principle of another basic KRM.

Thus, basic KRM are not applicable for the domain of translation of occasionalisms because of the following reasons: semantic network - provides capabilities for modeling of particular occasionalism or of interconnections of occasionalisms in text scope but does not provide tools for modeling of occasionalisms' meanings dynamics in text scope; production system - distinguishing of production rules appears to be exceedingly difficult because of the lack of formal descriptions of processes of revelation, perception and changes of occasionalisms' meanings; logical model - in addition to difficulties of occasionalisms' meanings (basic elements) distinguishing it is incapable of recording their dynamics that occurs due to occasionalisms interactions in text scope; frame model - provides tools just for a static recording of occasionalisms' meanings contexts in word scope and does not allow to modify them dynamically in response to interactions of occasionalisms in text scope¹⁴; semiotic model - allows only to record changes in meanings of occasionalisms due to their

¹⁴ Widdowson H.G. Linguistics. - Oxford: Oxford University Press, 2005.

interactions in text scope, if it is premised that all meanings are known beforehand and peculiarities of their changes can be represented by means of finite number of adaptation parameters, which is a contradiction to the idea of occasionalisms as an author's neologisms by prohibiting emergent synthesis of new meanings.

Hence, we can state following requirements for KRM, suitable for domain of occasionalisms translation:

'Importance' of different elements of KRM should be dynamical;

KRM should provide tools for recording of a set of auxiliary elements that implement meaning context for each of modeled objects. This context implementation should allow recorelation among the context and modeled object and also - implementation of context to the context;

KRM should provide tools for recording of changes in occasionalisms' meaning interpretation peculiarities that occur due to time flow or due to acquired or lost knowledge;

KRM should provide tools for recording of results of emergent process of folding modeled objects' contexts of meanings.

After being coined, neologisms invariably undergo scrutiny by the public and by linguists to determine their suitability to the language. Many are accepted very quickly; others attract opposition. Language experts sometimes object to a neologism on the grounds that a suitable term for the thing described already exists in the language. Non-experts who dislike the neologism sometimes also use this argument, deriding the neologism as "abuse and ignorance of the language."¹⁵

¹⁵ Vance Laflin S. Something to crow about: A concise collection of American English idioms for everyday use. - Washington: Materials Development & Review Branch, 1996. 84 p.

Some neologisms, especially those dealing with sensitive subjects, are often objected to on the grounds that they obscure the issue being discussed, and that such a word's novelty often leads a discussion away from the root issue and onto a sidetrack about the meaning of the neologism itself.

Proponents of a neologism see it as being useful, and also helping the language to grow and change; often they perceive these words as being a fun and creative way to play with a language. Also, the semantic precision of most neologisms, along with what is usually a straightforward syntax, often makes them easier to grasp by people who are not native speakers of the language.

The outcome of these debates, when they occur, has a great deal of influence on whether a neologism eventually becomes an accepted part of the language. Linguists may sometimes delay acceptance, for instance by refusing to include the neologism in dictionaries; this can sometimes cause a neologism to die out over time. Nevertheless if the public continues to use the term, it always eventually sheds its status as a neologism and enters the language even over the objections of language experts.

TYPES OF OCCASIONALISMS

- Unstable - Extremely new, being proposed, or being used only by a very small subculture.
- Diffused - Having reached a significant audience, but not yet having gained acceptance.
- Stable - Having gained recognizable and probably lasting acceptance.
- Trademarks are often neologisms to insure they are distinguished from other brands. If legal trademark protection is lost, the neologism may enter the language as a genericized trademark¹⁶. Example: Laundromat, Hoover.

¹⁶ www.twirx.com

- Nonce words – words coined and used only for a particular occasion, usually for special literary effect.
- Inverted – words that are derived from spelling (and pronouncing) a standard word backwards. Example: redrum
- Paleologism – a word that is alleged to be a neologism but turns out to be a long-used (if obscure) word, such as Stephen Colbert's truthiness. Used ironically.

Uses of the occasionalisms

Neologisms and occasionalisms widely use in art, *music, computing, business world, popular culture in sports and also in literature*. Many occasionalisms and neologisms have come from popular literature, and tend to appear in different forms. Most commonly, they are simply taken from a word used in the narrative of a book; for instance, McJob from Douglas Coupland's *Generation X: Tales for an Accelerated Culture* and cyberspace from William Gibson's *Neuromancer*. Sometimes the title of the book will become the neologism. For instance, Catch-22 (from the title of Joseph Heller's novel) and Generation X (from the title of Coupland's novel) have become part of the vocabulary of many English-speakers. Also worthy of note is the case in which the author's name becomes the neologism, although the term is sometimes based on only one work of that author. This includes such words as Orwellian (from George Orwell, referring to his novel *Nineteen Eighty-Four*) and Ballardesque (from J.G. Ballard, author of *Crash*).

Lewis Carroll's poem "Jabberwocky" has been called "the king of neologistic poems" as it incorporated some dozens of invented words. The early modern English prose writings of Sir Thomas Browne 1605-1682 are the source of many neologisms as recorded by the OED¹⁷.

¹⁷ www.lib.com; www.aldebaran.ru; www.twirx.com

In psychiatry, the term *occasionalism* is used to describe the use of words that only have meaning to the person who uses them, independent of their common meaning. This is considered normal in children, but a symptom of thought disorder (indicative of a psychotic mental illness, such as schizophrenia) in adults. People with autism also may create neologisms. Use of neologisms may also be related to aphasia acquired after brain damage resulting from a stroke or head injury.

In theology, a *occasionalism* is a relatively new doctrine (for example, rationalism). In this sense, a neologist is an innovator in the area of a doctrine or belief system, and is often considered heretical or subversive by the mainstream clergy or religious institution(s).

Art and Music:

Hip-hop /hɪp' hɒp/ noun, adjective, **verb** Often written **hip hop**

Intransitive verb: To dance to hip hop music.

Formed by combining the adjective *hip* in its slang sense 'cool' with the noun *hop*, which also had a well-established slang 'dance'; *hip-hop* had existed as an adverb 'meaning with hopping movements' since the seventeenth century, but *hip-hop* as a noun was quite separate development. Its adoption as the name of the subculture and its music may have been influenced by the catch-phrase *hip hop, be*

hop, chanted by the disc jockey and rapper Lovebug Starsky in the form 'to the hip hop, hip hop, do not stop that body rock'.¹⁸

In the US the name was used to refer to the assertive and showy culture as a whole, which its visible and flamboyant street manifestations, and its related dress and hair styles. *Break-dancing*, and *crews* of graffiti artists leaving their TAG signatures, are typical parts of the *hip hop* scene. The word was first imported to Britain to refer specifically to the music, when it became popular in clubs in the mid eighties, though the dress and general culture have also since taken root among British urban blacks. Its popularity as a dance music has led to the development of the verb *hip hop* and the action noun **hip-hopping**; someone who listens or dances to the music or follows the **hip-hop culture** in general is a hip-hopper; adherents may consider themselves, or be described as, part of the **hip-hop community** or **hip-hop nation**.

Mosh /mɒʃ/ intransitive **verb**

To dance in a violent and reckless manner at a rock concert, often jumping up and down and colliding with other dancers and crashing into the walls or to the floor.

Moshing is a phenomenon of the rock scene – especially heavy metal and hardcore, and louder indie bands – of the eighties and nineties, in which concert audiences express their involvement with and appreciation of the music through energetic physical activity in the **mosh pit**, the area in front of the stage. Further forms of such activity are *stage-diving* and *slam dancing*. Though these activities carry the risk of physical injury, they are an exuberant expression of enthusiasm rather than aggression. Concern has however been expressed about the vulnerability of those attending these concerts, and there has even been a reference

¹⁸ Cannon K. I. *Word structure*. - Oxford: Oxford University Press, 1986. 236 p; Etkind E. L. *Reading newspapers*. - M.: URAO, 2004, 35-37 p.

to **post-moshing syndrome** or **PMS**, which is associated with injuries, ranging from bruises and pulled hair to broken bones, sustained by **mosheras**.

Revisit / ri: 'vizit / **verb** and noun

Transitive verb: To reconsidering or re-experiencing (something).

Computing:

Benchmark / 'bentʃmɑ: k / **verb** and noun

Transitive verb: To measure the performance of (a computer system) in certain well defined situations, such as intensive calculation, sorting, or text formatting, by running a specially-designed computer program or suite of programs.

A specialized figurative application of the word. Originally a *benchmark* was horizontal wedge-shaped incision cut by surveyors, for example in a wall, so that an angled bracket could be inserted to form a *bench* or support for the surveying equipment at a reproducible height. By the 1800 it had taken on the figurative sense of 'a point of reference ; a criterion, a touchstone' of which the computing sense is a specific usage.

With the rise in number of models of microcomputers from about the end of the seventies onward, manufacturers and computer enthusiasts increasingly found a need for independent measure of the power of competing system. The obvious solution was to run a computer program on each system which carried out some repetitive task and compare the time each took to complete. This process was termed *benchmarking* in 1976 and the noun and verb first appeared in print in the early eighties. A large number of such *benchmarks* have appeared, but their results are often distrusted because they are necessarily measures taken in artificial situations which may not correspond to real working conditions.

Browse / braʊz/ **verb** and noun

Transitive or intransitive verb: To read or survey (data files), especially across a computer network; specifically, to do so on the World Wide Web.

A further extension of the figurative use of the verb *browse*, originally meaning 'the action of animals feeding on scanty vegetation' (the implication being they have to search it out), but then extended to the action of looking through (say) a book.

The word has had this sense in the computing context since at least the mid eighties; it is common to find buttons labeled *browse* on visually-oriented computer applications which enable the user to search for relevant files on the local system or across a network. The word took on a new sense and life with the advent of the World Wide Web in the early nineties. This interface to the Internet requires special computer programs to search out, translate, and display the tagged material in the files being downloaded. These programs were quickly dubbed **browsers** and in computer contexts **browsing** now frequently means using such a program to access the Web. The use of browsability, in application to software, has also been recorded.

Download /daʊn 'ləʊd/ transitive or intransitive verb

To transfer (the contents of electronic data file) from a large system to a smaller or peripheral one.

A compound of **down**, in its figurative adverbial sense of 'moving from a superior to an inferior position', and **load**, meaning 'to store data in a computer'.

e-mail / 'i: meil/ noun and verb Also written **email**

Transitive verb: To send e-mail to (a person); to send (a message) by e-mail.

The term *e-mail* has been in use since the first half of the eighties, and was originally applied to the transfer of messages in this way; as the number of **e-mailers** increased, the term was increasingly applied to the messages themselves.

Flame /fleim/ verb and noun

Transitive verb: In online jargon, to post an electronic message to someone which is destructively critical, abusive, or intended to provoke dissent or controversy.

FTP /ɛti: 'pi:/ noun and verb

Transitive or intransitive verb: To transfer (a file) by FTP

The initial letters of *File Transfer Protocol*, protocol being used here in the computing sense of 'a set of rules that govern the exchange of information between computer devise'.

FTP is one of the most important and oldest techniques of the Internet; the term has become widely known in the nineties as interest in the Internet has increased. It permits an authorized user on one computer system to connect to another, identify files on it, and DOWNLOAD them.

Import /im 'pɔ: t/ transitive verb

To transfer (data) into a computer from a distant one, or to introduce (data) into one computer application from another.

This ward came into use in the mid eighties. Like export, it usually now implies the movement of data into an application, most frequently data which is in another format and which has to be translated by the receiving application. So a user may add new records to a database by importing them from a source file which may be text or may be in the format of another database; a desktop- publishing system may *import* text and graphic files in a variety of formats and covert them to its internal representation.

Mouse /maʊs/ verb

Transitive verb: To carry out (an operation) by using a mouse.

Intransitive verb: To move around a computer screen or carry out an operation by means of a mouse¹⁹.

¹⁹ Арнольд И. В. Лексикология современного английского языка: Учеб. для ин-тов и фак. иностр. яз. — 3-е изд., перераб. и доп. — М.: Высш. шк., 1986. — 295 с., ил. — На англ. яз.

A verb sense which has developed directly from the noun *mouse*, a term for the standard pointing device employed in graphical applications and operating systems, first applied in the mid sixties.

Reboot /ri: 'bu: t/ verb and noun

Transitive verb: To restart (a computer) by reloading its operating system into working memory; to cause (the system or a program) to be reloaded in this way.

Intransitive verb: (Of a computer) to be restarted by reloading its operating system.

A compound of *re-*, 'again', with an abbreviated form of bootstrap 'to initiate a fixed sequence of instructions which initiates the loading of further instructions and, ultimately, of the whole system'; this in turn is named after the process of *pulling oneself up by one's bootstraps*, a phrase which is widely supposed to be based on one of the eighteenth-century *Adventures of Baron Munchausen*.

Spam /spem/ noun and verb

Intransitive verb: To post spam.

Spell-check /'speiteʃk/ verb and noun

Transitive verb: To check the spelling of (a word or a document) using a program which compares the words in a text file with a stored list of acceptable spellings. Being able to check the spelling of words was one of the most prized facilities in the word processor programs that began to appear for microcomputers at the end of the seventies. They quickly became standard, despite limited vocabularies, an inability to spot correctly spelled but inappropriate words, and a tendency to suggest unsuitable replacements for unknown ones. At first, they were called **spelling checkers**, but the noun was soon abbreviated to **spell-checker** in the US and this form is now frequently used also in Britain²⁰.

²⁰ Дубенко О. Ю. Порівняльна стилістика англійської та української мов. Посібник для студентів та викладачів вищих навчальних закладів. – Вінниця: НОВА КНИГА, 2005. – 224 с.

Business world:

Bundle /'bʌndl/ verb and noun

Transitive verb: To supply (items of software) with computer equipment at an inclusive price; also, supply(a selection of software) as a single item, or to include (additional items of equipment) as part of a computer system, similarly at an inclusive price.

Competition among suppliers of personal computers grew dramatically during the late eighties and nineties. As an attempt to distinguish their products from the pack, and to add value, manufacturers and retailers began to include operating systems, applications software, games, and reference CD-ROMs as part of the sales package or **bundle**; they also provided system enhanced with peripherals such as printers, CD-ROM drives, or modems. The adjective is **bundled**, often in the phrase **bundled software**, and the verbal noun is **bundling**.

Cherry-pick /'tʃɛri pik/ transitive or intransitive verb

To pick out for oneself (the best and most desirable items); to make such a selection from (a list of possible choices).

Probably a back-formation from cherry picker, a hydraulic crane with a platform at the end, for raising and lowering people working at a height, but also with an idea of someone being raised to a position of advantage for picking the best fruit on a tree.

The term is recorded from the early seventies, but seems to have come into widespread general use in the expansionist eighties, particularly as companies diversified. As the term has become more familiar, there has been a further shift in emphasis: a *cherry-picker* may now be a person who selects favourable figures and statistics in order to present biased data.

Kick-start /'kɪksta: t/ noun and verb

Transitive verb: To give a kick-start to (a process or thing).

A figurative use of *kick-start* in the sense an act of starting 'an engine by the downward thrust of a pedal, as in older motorcycles'.

Outsource /aʊt 'sɔ: s/ transitive or intransitive verb

In business jargon: to obtain (goods, especially component parts, or specialist services) by contract from a source outside an organization or area; to contract (work) out.

Health and fitness :

Access /'aksɛs/ transitive verb

To get in touch with (one's deepest inner feelings or subconscious desires); to experience at a deep level.

In the sense defined here, access is a vogue term in popular psychology, used particularly since the late eighties and originating in American English. The word was first use as a transitive verb by computer scientists in 1962.

Aquacise /'akwəslɪz/ noun and verb

Intransitive verb: To practice aquacise.

Formed by substituting the Latin word *aqua* 'water' for the first two syllables of *exercise*.

Dowse /daʊz/ intransitive verb

To make a diagnosis by dowsing, chiefly with a pendulum attached to a radionic device, over a patient's body. Also as a transitive verb, to diagnose (a patient) by dowsing.

In the field of alternative medicine, diagnosis by radionics, the study and interpretation of radiation believed to be emitted from substances, has been practiced since the fifties. Since the early eighties, interest in the technique has grown, centring on the use of a pendulum to detect variations in a body's radiation levels as a guide to a person's state of health.

Flat-line /'flatlAin/ intransitive verb

To die. Also, by extension, to become unproductive or ineffectual.

With reference to the fluttering, when a patient dies, of the peaks on the line displayed on a heart monitor²¹.

Earliest uses of the verb were recorded in a medical context in the very early eighties. Shortly afterwards, in 1984, it was taken up by the science-fiction writer William Gibson, who used it in his novel *Neuromancer*. However, it was in 1990, with the release of the film *Flatliners*, that the verb and its noun derivative **flatliner** entered the popular language. The film tells the story of a group of medical students who dangerously exploit their ability to control the heart rate by helping each other to flatline in order to experience the first few seconds after the moment of death, before being revived. Use in relation to actual death has not become widespread, but the verb in its extended use is growing in currency.

There is some evidence of transitive use of the verb in both senses. There is also evidence of the development of an adjective, especially in the phrase **go flatline**.

Lifestyle & Leisure

Graze /greiz/ intransitive verb

To flick rapidly between television channels, to zap or *channel-surf*.

A figurative use of the verb *graze* 'to feed'.

²¹ www.lib.com

In the late seventies, *graze* began to be used in the US to refer to the practice of eating lots of snacks throughout the day in preference to full meals at regular times; the word was also applied to eating unpurchased food while shopping in a supermarket. In the mid eighties the word was applied to browsing or **grazing** among television channels. Two factors were particularly significant: the growth of cable television in the US, with the proliferation of channels for **grazers** to graze among, and the popularity of remote control devices. In the nineties, *graze* has also come to mean browsing information from CD-ROMs or the Internet.

Power nap / 'paʊə nap/ noun and verb

Intransitive verb: To take a nap of this kind.

In the mid eighties *power naps* joined power lunches and power dressing as part of the lifestyle of the busy and successful executive in a high-level job; once more, the implication is that as little time as possible is spent on physical refreshment. *Power naps*, however, may be seen less cynically as representing a source of natural refreshment preferable to taking stimulants in order to keep going. In current usage, they are regarded as a sensible way to achieve some relaxation, rather than as merely a demonstration of the pressures of one's successful and busy lifestyle.

Veg /vedʒ/ intransitive verb

In slang: to vegetate, to pass the time in vacuous inactivity.

Vegging or **vegging out** is particularly associated with the kind of television viewing in which the watcher slumps in front of the set and pays little or no attention to the programme being shown.

Polities:

Bork /bɔ: k/ transitive verb

To seek to obstruct the selection or appointment of by a campaign of systematic public criticism of the person concerned. The use of this verb, and of the noun **Borking** for the process involved, is associated primarily with the challenge to the nomination of Judge Clarence Thomas in 1991. No challenge since has generated similar controversy, and it remains to be seen whether the coinage will outlast immediate memories of the hearings involved.

Popular culture:

Be good news /bi: gʊd 'nju:z/ verbal phrase

To be an asset; to be commendable, admirable.

A transferred usage, recorded since the early eighties, in which a person or thing, rather than information or tidings, represents *good news*. This development has followed the comparable *be bad news*, which had become established by the sixties.

Diss /dis/ verb and noun

Transitive or intransitive verb: to put (someone) down, usually verbally; to show disrespect for a person by insulting language or dismissive behavior. Formed by abbreviating disrespect to its first syllable.

High-five /hʌi 'fʌiv/ noun and verb

Transitive or intransitive verb: To slap high- fives (with someone) in celebration of something or as a greeting; to celebrate. A five (that is, a hand-slap; compare British slang bunch of fives for a hand or fist) that is performed high over the head.

Max /maks/ noun and verb

Transitive or intransitive verb: In US slang, to do (something) to the limit; to excel, to perform to maximum ability or capacity, to peak. (Often as a phrasal verb max out.)²²

Max has been an abbreviated colloquial form of maximum since the middle of the nineteenth century, and it seems occasionally to have been used as a verb at that time.

Push the envelope /pʊʃ ði 'envələʊp/ verbal phrase

To go beyond established limits; to do something new, to pioneer.

A phrase which probably derives from the aeronautical and aerospace industries, in which the *envelope* is the boundary line on a graph representing an aircraft's capabilities. *Push the envelope* has been used since the late seventies as a mode of expression that covers both the extension of scientific and technical knowledge, and the breaching of accepted limits of toleration. A person who *pushes the envelope*, deliberately or inadvertently, is one who is going beyond the known limits, with the risk that this entails.

Slaughter /'slɔ: tə/ transitive verb

To criticize with great severity.

A figurative use of the sense 'to kill in a ruthless manner or on a great scale'; perhaps also coloured by an earlier figurative use, 'to defeat utterly'.

In the nineties this sense of *slaughter* has gained some currency. The notion is one of making a severe and stringent criticism of a person or organization in response to the perceived infraction of some standard or rule; there is often also an implication that the severity of treatment of the offender may include the

²² www.style.com, www.twirx.com

imposition of penalties. A person who has been **slaughtered** is one who has been subjected to so comprehensive a criticism as to be effectively defenceless against it.

Spazz out /'spaz aʊt/ verbal phrase

To lose physical or emotional control, to be overcome. Also, to display symptoms of this. Probably formed as an alteration of *space out*, influenced by *spaz* as a slang abbreviation for *spastic*, or *spasm*. *Spazz out* is recorded from the mid eighties as a term for losing physical or emotional control, especially as the result of an intense emotional experience. To be **spazzed out** is to be overcome.

Tag /tag/ noun and verb

In HIP-HOP culture:

Transitive verb: to decorate with graffiti; to leave in a public place. A figurative use of tag in the sense of label.

Trawl /trɔ: l/ intransitive or transitive verb

Make an exhaustive and sometimes indiscriminate search for (a person or thing) within a defined area. A figurative use of *trawl* in the sense 'fish with a trawl or seine'; a noun *trawl* in the sense of 'an act of searching thoroughly for something' has existed since the early seventies.

People & Society:

Empower /im 'paʊə/ transitive verb

Give power to, make able to do something.

While empower in the sense give power to is recorded from the seventeenth century, it has in recent times developed an extension of meaning. Since the

seventies, the questioning of the traditional values of Western culture has been accompanied by a growing perception that the acceptance of such values effectively restricts or deprives groups or individuals who do not conform to who is recognized as the dominant tradition.

Empowerment is increasingly seen as a strategy for liberation and restoration, whereby a person may both be freed from the restraints of an imposed tradition, and given back the ability to act independently. In this context, the empowering process is seen as one which allows the envelopment of full potential, and in so doing opens up new horizons. A person who is self-empowered is thus one whose ability to act independently is not governed by acceptance of an external set of values.

Ram-raid /'ramreid/ verb and noun Also written ramraid, ram raid

Transitive verb: to break into premises, especially for the purpose of robbery, by ramming a vehicle through a window or wall.

The term ram-raid entered the language in the late eighties and soon became a familiar name in the UK for this motorized form of smash-and-grap. In such a crime the vehicle, usually a heavy van, doubles as a battering ram and as a conveyance for the loot, which is then driven away at great speed by the **ram-raiders**. *Ram-raiding* has sometimes been carried out not for the purpose of theft but as an act of aggression against establishments, such as nightclubs, from which the perpetrators have been debarred. There is evidence too of the term being extended to include transferred and figurative uses, denoting the acquisition of an object or an idea with the implication of a lack of finesse²³.

Reskill / ri: 'skil/ transitive verb Also written re-skill

²³ www.aldebaran.ru

To retrain (workers) in the skills required by a modern business.

The verb *reskill* and the verbal noun **reskilling** entered the language in the early eighties as synonyms for *retrain* and *retraining*, but ones used in the particular context of the business and industrial worlds of the late twentieth century. Those in work may be *reskilled* in new procedures, for example in technology, in management, or on the shop floor, while the unemployed may be offered *reskilling* in preparation for a return to work. *Reskilling* may also be offered as part of a redundancy package.

Rip /rip/ transitive verb

In colloquial use, especially in North America: to attack verbally; to criticize severely. Probably a shortened form of the colloquial phrasal verb *rip into*, first recorded in Australian English in the forties, which has the same sense. This punchy and expressive verb has been recorded since the early eighties.

Sports:

BASE jump /'beis dʒʌmp/ noun and verb

Intransitive verb: To make a BASE jump.

The acronym BASE is formed from the initial letters of *Building*, *Antenna-tower*, *Span*, *Earth*. The strong formative and semantic influence of the noun base in its standard senses is reflected in the increasing occurrence of the acronym in lower case.

The phenomenon of BASE jumping is thought to have started in the US in the very late seventies. The locations sought by *base jumpers* include high *buildings*, the *antenna-towers* of radio stations, the *spans* of high bridges, and the cliffs provided by the *earth* itself. As the sport took hold records were set for the lowest possible jump, at

one time recorded as 190 feet. By the nineties the activity had spread to the UK. It appears to be shunned by the British Parachute Association.

Freeride /'fri: rAid/ verb and noun

Intransitive verb: to ride on a snowboard designed for all-round use; to practice free snowboarding on and off piste without taking part in races or performing tricks.

In the nineties, freeriders and their chosen pursuit of freeriding testify to the growing popularity of snowboarding as one of the extreme sports of the decade.

Three-peat /'θri: pi: t/ verb and noun

Transitive or intransitive verb: In the US: to win (a particular championship or other event) three times, especially consecutively. A blend of three and repeat.

Three-peat derives from American basketball slang, and is first recorded in 1988; since then there is some evidence for the term becoming part of the more general sporting vocabulary. Contextually, and perhaps inevitably, references to three-peats are found more often as future hopes than achieved successes.

CONCLUSION

New words and expressions that are created for new things are called **neologisms**. the majority of them appear due to the rapid development of science, industry and other spheres of human activity. When the word comes into common use, it stops being a neologism.

Among *occasionalisms* the following groups are distinguished:

1) *occasionalism* proper, whose form and the content are both new: *cyberpunk* (a genre of science fiction that features rebellious computer hackers and is set in a dystopian society integrated by computer networks).

2) transnominations (the form is new but the content is familiar): *edutainment* (education+entertainment) – интеллектуальная передача.

3) semantic innovations (переосмысление) – the new meaning is rendered by a familiar form: *switched-on* (well-informed, efficient).

According to the way the word appears in the language the following major types of *occasionalisms* are distinguished: phonological, morphological, semantic and borrowed neologisms.

Phonological *occasionalisms* represent combinations of sounds, often onomatopoeical ones: *dude* (городской пижон, также член шайки), *nylon*, *zap* (застрелить, ударить в зубы, также переключать телевизионные каналы (пока идёт реклама); быстро перематывать видеоплётку (чтобы не смотреть рекламу)).

Morphological *occasionalism* are formed according to the existing word-building patterns, such as affixation (*racketeer*, *neatnik* (чистюля), *foodie* (любитель поесть)), composition (*in-crowd* (элита), *trouble-shooter* (специалист по улаживанию конфликтов, неполадок), *job-hopper*), shortening *urb* (← urban (большой современный город), *B-girl*, *TOEFL*), conversion (to *garage* a car) and blending (*vegelate* (vegetable+chocolate), *vegeburger*).

In case of semantic occasionalisms old words develop new meanings, usually through metaphoric or metonymic transfer (metaphore: *spam* – originated from the repeated use of the word Spam – an American brand of canned meat – in a popular sketch from the British television show Monty Python's Flying Circus, first broadcast in 1969; *Doc Martens* (DMs) – trademark, a brand of lace-up boots with thick lightweight resistant soles; the designer's name was Doctor Martens).

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