

**MINISTRY OF THE HIGHER AND SECONDARY SPECIAL
EDUCATION OF THE REPUBLIC OF UZBEKISTAN
UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY**

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**STYLISTIC AND PRAGMATIC ASPECTS OF LITERARY AND
COLLOQUIAL VOCABULARY IN LITERARY TEXT**

5A120102 - Linguistics (the English Language)

DISSERTATION

for academic Master's degree

The work has been discussed
and recommended for defense, PhD.,

The Head of Department
PhD., As.Prof. Galieva M.R.

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OF THE REPUBLIC OF UZBEKISTAN
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ANNOTATION OF MASTER'S DISSERTATION

Topicality of the research is conditioned by the followings: 1) the research is done in the framework of Linguopragmatics; 2) the lack of researches devoted to the analysis of stylistic and pragmatic functions of literary and colloquial vocabulary in the literary texts.

Aim and tasks of the research is to investigate stylistic and pragmatic value and functions of literary and colloquial vocabulary in the literary text, to consider stylistic differentiation of the vocabulary into literary and colloquial and their constituents; to explore stylistic functions of literary vocabulary in the literary text on the material of foreign words, of poetic and highly literary words and terms.

Subject of research: stylistic and pragmatic functions of literary and colloquial vocabulary in the literary text.

Methods of research: the method of vocabulary definitions, contextual and situational methods were taken as the principle methods of the present research. \

Degree of novelty of the research: lies in the fact that for the first time from the positions of new trends an attempt to the complex study of literary and colloquial vocabulary in literary discourse is made.

Practical value and degree of embed: of the dissertation lies in the fact that its propositions and conclusions can be widely used in developing lecture and seminar classes on stylistics of modern English and interpretation of the text; the principles of the cognitive, pragmatic analysis suggested in work can be applied/implemented at the methodology of higher education during teaching perception and interpretation of the text.

Results obtained and their novelty: 1) the main assumptions of Linguopragmatics and new approaches of Stylistics; 2) stylistic functions of literary vocabulary in the literary text on the material of foreign words has been revealed; 3) pragmatic functions of colloquial vocabulary in the literary text on the material of slang, jargonisms and professionalisms have been considered.

Structure of the dissertation consists of introduction, three chapters, conclusion and the list of used literature.

General summary and recommendations. The results of the research make a certain contribution to cognitive stylistics, linguopragmatics. For further investigation we can suggest the followings: cross-cultural analysis of the literary and colloquial vocabulary.

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Master's student

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**МИНИСТЕРСТВО ВЫСШЕГО И СРЕДНЕГОСПЕЦИАЛЬНОГО ОБРАЗОВАНИЯ
РЕСПУБЛИКИ УЗБЕКИСТАН
УЗБЕКСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ МИРОВЫХ ЯЗЫКОВ**

Факультет: III английского языка
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АННОТАЦИЯ МАГИСТЕРСКОЙ ДИССЕРТАЦИИ

Актуальность работы объясняется тем, что: 1) исследование проводилось в рамках лингвопрагматики; 2) недостаточностью работ, посвященных исследованию стилистических и прагматических функций литературного и разговорного языка.

Цель и задачи исследования: исследование стилистических и прагматических функций литературного и разговорного языка.

Объект и предмет исследования: стилистические и прагматические функции литературного и разговорного языка

Методы исследования: дефиниционный, ситуативный, контекстуальный методы.

Степень новизны исследования: заключается в том, что в нем предпринята попытка исследования стилистических и прагматических функций литературного и разговорного языка в рамках новой дисциплины.

Практическая значимость работы и внедрение результатов исследования работы заключается в возможности применения материалов и результатов исследования в учебном процессе вуза: при разработке и проведении лекций и семинаров по стилистике и интерпретации текста, в процессе чтения спецкурсов и спецсеминаров, посвященных актуальным проблемам когнитивной лингвистики, лингвопрагматического анализа художественного текста.

Основные результаты исследования: 1) рассмотрены основные положения лингвопрагматики и когнитивной стилистики; 2) исследованы стилистические функции литературного языка; 3) изучены прагматические функции разговорного языка на материале сленга, жаргонизмов и профессионализмов.

Структура диссертации: Диссертационное исследование состоит из введения, трёх глав, заключения и списка использованной литературы.

Общие выводы и рекомендации: результаты исследования представляют собой определенный интерес и в дальнейшем данная проблема может быть исследована с лингвокультурологической точки зрения.

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INTRODUCTION

The present dissertation considers stylistic and pragmatic functions of the literary and colloquial vocabulary.

Currently in the Republic of Uzbekistan the great importance is attached to the revival and further development of spirituality, to the improvement of national educational system. In this regard, one of the most actual is the problem of training versatile educated experts. The president of the Republic of Uzbekistan I. Karimov in his speech notes the importance of improving the system of science and education, and emphasizes: «...we all realize that the achievement of the great goals set before us today, noble aspirations, renewals of society, effect and destiny of our reforms which are implemented for the sake of progress and future, results of our intentions – they all are inseparably linked, first of all, with the problem of training highly qualified, intelligent personnel, experts who meet the requirements of our time» [1, p.306].

Topicality of the research. The notions of stylistic and pragmatic functions can be regarded as topical and complicated issue in the interaction of new trends of anthropocentric paradigm. The practical linguistic material has demonstrated that there are few works devoted to analysis of stylistic and pragmatic functions of literary and colloquial vocabulary in the literary texts. Thus, **the topicality** of the research is conditioned by the followings: 1) the research is done in the framework of Linguopragmatics; 2) the lack of researches devoted to the analysis of stylistic and pragmatic functions of literary and colloquial vocabulary in the literary texts;

Problem development status. In linguistic science the notion of stylistic and pragmatic functions are discussed in the works of I.V. Arnold, I.R. Galperin, I.S. Aznaurova, Ch. Morris, H.P. Grice, T.A. van Dijk, etc. Thus, the analysis of linguistic literature has shown that the problem of stylistic and pragmatic functions of literary and colloquial vocabulary in the literary texts, especially the one on the English material, is studied insufficiently.

The aim of the research is to investigate stylistic and pragmatic value and

functions of literary and colloquial vocabulary in the literary text.

According to the assigned aim, **the tasks of the research** are the followings:

- to study the main assumptions of Linguopragmatics and new approaches of Stylistics;
- to consider stylistic differentiation of the vocabulary into literary and colloquial and their constituents;
- to explore stylistic functions of literary vocabulary in the literary text on the material of foreign words, of poetic and highly literary words and terms;
- to reveal pragmatic functions of colloquial vocabulary in the literary text on the material of slang, jargonisms and professionalisms.

Object of the research: Literary and colloquial vocabulary of the English language (foreign words, of poetic and highly literary words and terms, slang, jargonisms and professionalisms).

Subject of research: stylistic and pragmatic functions of literary and colloquial vocabulary in the literary text.

Research hypothesis: literary and colloquial vocabulary fulfills different stylistic and pragmatic functions in the literary text.

Methods of research. The methods of linguistic analysis such as the method of vocabulary definitions, contextual and situational methods were taken as the principle methods of the present research according to which, on the one hand, the analysis of the different vocabulary layers was done. On the other hand, the functions of different vocabulary layers in the literary texts were subjected to thorough consideration.

Scientific novelty of this dissertation lies in the fact that for the first time from the positions of new trends an attempt to the complex study of literary and colloquial vocabulary in literary discourse is made. Respectively in this scientific work for the first time stylistic and pragmatic functions of literary and colloquial vocabulary in the literary text are distinguished.

Methodological basis of dissertation research are the decrees of the President of Uzbekistan I. Karimov and enactments by government on the development of science and education. In actual linguistic plan methodological base consists of fundamental works in the field of general linguistics (W. von Humboldt, A.A. Potebnya, V. V. Vinogradov, L.V. Sherba, G. O. Vinokur, R. Jakobson), cognitive linguistics (E.S. Kubryakova, N. N. Boldyrev, T.A. van Dijk, J. Lakoff), linguopragmatics (N. D. Arutyunova, E.V. Paducheva, G. Leech, Yu.N. Karaulov, V. V. Vorobyov, V. N. Thelia, A.V. Karasik), text linguistics and stylistics (Sh. Balli, I.R. Galperin, I.V. Arnold, Z.Y. Turayeva). Of great importance in our research are also the works of Uzbek scholars in the field of the above-named trends (A.A. Abduazizov, E.S. Aznaurova, D. U. Ashurova, A.E. Mamatov, M. I. Rasulova, Sh. S. Safarov, N. K, Turniyazov, U.K. Yusupov, N.Z.Normurodova).

Theoretical value of research lies in the fact that the attempt made concerning the systemic description of literary and colloquial vocabulary makes a certain contribution to the development of anthropological linguistics, theories of literary discourse, problems of interpretation of literary text, and also to the linguopragmatics. The theoretical value is also determined by the fact that the bulk of researches has been devoted to the general problem of stylistic differentiation of the vocabulary, but the functions of different vocabulary layers in literary text were not put in light sufficiently both in the science of our country and in that of abroad.

Practical value of the dissertation lies in the fact that its propositions and conclusions can be widely used in educational processes, particularly, in developing lecture and seminar classes on stylistics of modern English and interpretation of the text; practical material and samples of the stylistic analysis can be useful in teaching English; the principles of the cognitive, pragmatic analysis suggested in work can be applied/implemented at the methodology of higher education during teaching perception and interpretation of the text.

Work approbation:

Two articles at local scientific practical conferences were published: 1) “Stylistic functions of foreign words in literary text” - «Замонавий тилшунослик, адабиётшунослик, таржимашунослик ва хорижий тиллиар укитишнинг муоммолари, IV -илмий-амалий конференция», 2015, p 24.

2) “Stylistic and pragmatic aspects of literary and colloquial vocabulary in literary text” - «Замонавий тилшунослик, адабиётшунослик, таржимашунослик ва хорижий тиллиар укитишнинг муоммолари, V -илмий-амалий конференция», 2016, p 58.

Structure and volume of the dissertation. The dissertation consists of introduction, three chapters with conclusions after each chapter, the conclusion, the list of used literature.

Main content of dissertation

In introduction part the relevance of research is substantiated, the tasks set in the dissertation are formulated, the applied methods of research and situation submitted to defence are described, practical and theoretical importance of dissertation as well as its scientific novelty are specified, and the general characteristics of work is given.

In chapter 1 – "Theoretical assumptions of the research" – based on the material of critical analysis of linguistic literature initial theoretical propositions and the basic principles of the investigation such as the principle of anthropocentrism in linguistics, new approaches in stylistics, the basic notions of linguopragmatics.

In chapter 2 – "Stylistic and pragmatic functions of literary vocabulary" – stylistic and pragmatic functions of foreign words, poetic and highly literary words and terms are considered.

In chapter 3 – " Stylistic and pragmatic functions of literary vocabulary" stylistic and pragmatic functions of colloquial vocabulary in the literary text on the material of slang, jargonisms and professionalisms are researched.

CHAPTER I. THEORETICAL FRAMEWORK OF THE RESEARCH

1.1. THE MAIN NOTIONS AND PROBLEMS OF LINGUO-PRAGMATICS

The anthropocentric paradigm in linguistics, which contains the human factor and his activity as a central part in the process of studying language, opens up new scientific discipline such as linguopragmatics. It came into existence in the 60-70's of the 20th century, and well-known linguists such as J.Austin, J.Searle, G.P. Grice, N.D. Arutyunova etc. are considered as the founders of this approach [22]. If to trace back to the history of linguopragmatics, it is important to mention that pragmatics (from Greek 'pragma' — business, action) came into linguistics from semiotics — the theory of sign systems which represented (according to Ch. Morris) three branches: semantics, syntax, pragmatics [38, p.12].

At present, development of linguistics is described from the position of dominating approach in researches that caused allocation of three scientific paradigms in the history of linguistics. The term "paradigm" was first introduced by Ferdinand de Saussure and it denoted the system of the forms of one word. Based on this term a new "paradigm of scientific knowledge" has been appeared and it was first applied to scientific researches by the American linguist T. Kuhn in 1962 in his book "Structure of Scientific Revolutions" [33, p.5].

The term "paradigm" (from Greek "paradeigma" – an example, a sample), is defined as a "set of theoretical and methodological assumptions (предпосылок) defining concrete scientific research which is embodied in scientific practice at this stage. The paradigm is considered to be the basis of a choice of problems, and also model, a sample for the solution of research tasks". According to Thomas Kuhn, "paradigm is universally recognized scientific achievements that for a time provide model problems and solutions for a community of researchers." Thus, the paradigm directs the researcher, arming him with a complex of the research

installations appeared in the result of scientific revolution and caused by accumulation and inclusion in the system of knowledge of new empirical data.

Within the systematic-structural paradigm linguists managed to achieve dazzling success in the investigation of a structure and organization of language units in system. However, the excessive involvement in the formal side of a language, and isolative representations of structuralists led them to crisis, and by the end of the 20th century, obviously, there was a need for the change of a scientific paradigm. Consequently, a new anthropocentric paradigm took the dominating turn.

The anthropocentric paradigm switched the interests of researchers from object to subject, i.e. a person is analyzed within a language and vice versa. Thus, Baudouin de Courtenay claims "language only exists in individual brains, in souls, in mentality of the individuals or individuals representing this language society". The idea of anthropocentricity of language is a key notion in modern linguistics. [33, p.3; 34, p.16]. In linguistics the use of the principle of "the person in language" (Benvenist, 1985), that is the anthropocentric principle, takes a special place. According to the principle of anthropocentrism, language is learned in close interrelation with the person, his activity and culture. The principle of "the person in language", or anthropocentrism was approved in the Russian linguistics sufficiently long time ago. At the end of the XIX century Baudouin de Courtenay in his "Phonology" [1899] marked out antropophonics as a science which deals "only with the sounds in essence exclusively to a human being, i.e. with the sounds of human speech" [9, p.354].

According to Humboldt's theory: "the person thinks, feels and lives only in language, and has to be created at the beginning by means of language..." [17, p.378]. The ideas put forward by Humboldt were discussed in the scientific investigations of A.A. Potebnya, as well. Arguing on the development of a language, he follows Humboldt, and approves the language's anthropocentric feature: "Actually, language develops only in society, and thus it's not only because the person is always a part of the whole, the tribe, the people, mankind,

and it's not only because of the need for mutual understanding as conditions of making the public enterprises possible but also because the person understands himself, having only tested on others clearness of his or her words" [42, p.126].

The initial thesis of the principle of anthropocentrism was formulated by E. Benvenist in his fundamental work "The general linguistics" (2002). According to his principle, language is considered as the possibility of realization of the personal beginning in the person. E. Benvenist formulated the anthropocentric principle and stated: "It is impossible to display the person without language and the language without its inventor. In this world, a person only exists with the language, the person speaking with another person, and language, thus, necessarily belongs to the characterization of the person... In language and thanks to language, a person is constituted as the subject" [7, p. 293].

Within the framework of linguistics, various new trends and disciplines such as linguopragmatics, linguoculturology, cognitive stylistics and cognitive linguistics are distinguished.

Pragmatics appeared in linguistic research in the late 1930s by the initiation of Morris, Pierce and Carnap. According to this group of linguists, syntax deals with formal relations of signs to each other, semantics studies the signs and what they denote, and pragmatics the relation of signs to their users and interpreters (Laurence R. Horn and Gregory Ward, *The Handbook of Pragmatics*, 2006). But many scholars believe that the landmark contribution to this field, that is to pragmatics, was done by Grice's lectures. R. Horn describes Grice's works noting that it is a masterful programme showing how a regimental account of language use facilitates a simpler, more elegant description of language structure. It should be noted the main focus on Linguopragmatics as a new trend in linguistics was made at an international symposium held in 1970 in Paris where the participants came to a general acknowledgement that pragmatic aspect of communication in natural languagemust be studied within the frame of linguistic theories along with syntactical and semantic aspects of this communication (Reidel, 1971). Here below, we would like to touch upon some researches by different scholars in

linguistics, pragmatics and their correlation with other branches of linguistics.

For instance, Pragmatics, as Geoffrey Leech characterized, is a branch of linguistics which studies the use of language in communication. He, like many other linguists, claims that it is impossible to understand the nature of language itself without understanding pragmatics. He gives a very good **explanation** to his book on pragmatics which is called "The principles of pragmatics". He said: "In a broad sense, this book is about the nature of human language. In a narrower sense, it is about one aspect of human language as a whole. This aspect I shall call general pragmatics "(Geoffrey Leech)

Pragmatics, as mentioned above, has been under research by different scholars from different angles by comparing it to other branches of science such as socio-linguistics and psycholinguistics. In 1864, M.Breal made an effort to define language facts of the nations` history and he highlighted that everything in the language is intended for a person,

Modern sources define linguopragmatics as a branch of linguistics, which studies the functions of language signs in the speech in the relation to "a sign – the user of a sign". The linguopragmatics is closely connected with sociolinguistics, psycholinguistics, the theory of speech acts, functional syntax, text linguistics, discourse analysis, the text theory; and in recent years, with cognitive and communicative aspects of science [38, p.13].

Theoretical basis of linguopragmatics was founded in the 60th of the XX century by works of linguists-philosophers of the Oxford school (B. Russell, J. Austen, H.Grice, J. Searle); the book of the latest – "Speech acts. Sketch of philosophy of language" – appeared in 1969 and became an important stage in the development of the theory of pragmatics. The purpose of linguopragmatics is represented as «study of a language in the context" – social, situational etc., i.e. research of a language as means of communication"[22, p.7].

N. D. Arutyunova defines pragmatics in the following way: "pragmatics (from Greek *p*ragma, *p*ragmatos – business, action) – is the research area in

semiotics and linguistics, which studies functioning of language signs in the speech" [61].

According to Ashurova, "linguopragmatics is the communicative trend of linguistics studying language-in-action, in its relations to the "users" of language, their activity with an accent on social, psychological, cultural aspects of language functioning"[56, p.196].

As M.Yu. Oleshkov states, in linguopragmatics, two basic approaches can be distinguished: a) approach focused on systematic research of pragmatic potential of language units (texts, offers, words, and the phenomena of the phonetic-phonologic sphere) and b) approach directed on studying the interaction of communicants in the process of communication. Representatives of the first approach investigate the problems of establishment of borders between semantics and pragmatics. The second approach of pragmatics interlinked with the theory of speech acts in the early seventies of the XX century. The main emphasis is put on empirical researches in the field of the discourse analysis, particularly discourse maxims (communicative postulates) of G. P. Grice. The special attention is paid to rules and the conventions of linguistic communication which organize alternation of speech of speakers in dialogue and the structure of discourse, define selection of language means and creation of statements according to requirements of quantity, quality and relevance of the transmitted data, an adequate way of its transfer, the accounting of status roles of addresser and addressee etc. [38, p.13].

The object of lingo-pragmatics like other branches of linguistics is the language, in action and speech as a text and the subject of lingo pragmatics , in a broad sense, can be defined as learning a language in the aspect of human activity in broad social context (Aznaurova, 1988).

There are a number of problems that linguo-pragmatics deals with. D.Ashurova summarized these problems and listed the followings as the main ones in pragmatics: (Ashurova, 2012):

- **The problem of understanding;**

The problem of understanding is the way we use different speech acts

according to the situation to make our speech more comprehensible. The type of the conversation depends on the addresser and the addressee, for example, the way we speak to children using easy words and phrases so that we are understood easily. When we speak, we want to be understood completely, however, the high risk of failure is undeniable since the coincidence of the world-picture of the addresser and addressee is not often very relevant. That's why conflicts and problems among people arise. A scientist may find it difficult to hold a conversation on a scientific topic with a housewife who has by far the greatest difference in the world outlook in science from that of the scientist. One cannot disagree that having a debate between them on science, let it be gravitation, ends up with failure.

- **pragmatic intentions and their types**

Pragmatic intention is defined as “verbalized in the text the addresser’s deliberate intention to exert influence on the addressee with the aim to cause some reconstruction in his/her world picture” (Cited by Ashurova, 2012: 141 according to Haep, 1984:16). In other words, pragmatic intention is understood as a communicative aim or purpose verbalized in the text. There are different classifications of pragmatic intentions but the most detailed of these classifications, as D.Ashurova cited, is given in a book by Moskalskaya “Text grammar”

- 1) To inform, to state, to affirm
- 2) To describe, to tell, to depict, to review
- 3) To explain, to compare, to summarize, to conclude,
- 4) To prove, to deny, to expose
- 5) To comment ,to argue
- 6) To urge, to ask for, to call for, to appeal, to demand, to order, to instruct.
- 7) To encourage, to discourage, to evaluate,
- 8) To ask, to request

Several types of PI (pragmatic intention) can be distinguished and the impact of each can vary in certain context. Consequently, the language means, structural and semantic features in the literary discourse are selected based on the type and

impact of PI. Thus, these language units help to determine pragmatic intentions implicitly or explicitly in pragmatic analysis. So, the following types of PI are distinguished:

- “The pragmatic intention “to attract attention” (attention-compelling intention);
- The pragmatic intention “to interest the reader”;
- The pragmatic intention “to exert an emotional impact”;
- The pragmatic intention “to activate knowledge structures” relevant to the conceptual information;
- The pragmatic intention “to stimulate the addressee’s creativity”;
- The pragmatic intention “to represent the conceptual world picture” [55, p.87]

- **appropriateness and effectiveness of textual communication**

Effectiveness can be evaluated by results of communication, in other words, effectiveness can be obtained through the fulfillment of communicative aim. As Scholars Michael Devitt and Richard Hanley stated Grice discovered that there is something highly distinctive about communicative intentions: they are *reflexive* in character. In communicating a speaker intends his utterance "to produce some effect in an audience by means of the recognition of this intention" (1957/1989, p. 220).[14].Communication is successful if the intention with which it is performed is recognized by the audience, partly on the basis that it is intended to be recognized. The intention includes, as part of its content, that the audience recognize this very intention by taking into account the fact that they are intended to recognize it. A communicative intention in this respect is reflexive. An act of communication is successful if whoever it is directed to recognizes the intention with which it is performed. In short, its fulfillment consists in its recognition. [in the *Blackwell Guide to the Philosophy of Language*, Michael Devitt and Richard Hanley, eds. (2003)]

- **the problem of speech acts**

Speech act theory accounts for an act performed by a speaker when pronouncing an utterance, which thus serves a function in communication. Since speech acts are the tools enabling interlocutors to interact in real-life situations, uttering a speech act requires knowledge not only of the language but also of its appropriateness across cultures. Speech act theory was first developed by J. L. Austin whose seminal Oxford Lectures in 1952–4 marked an important development in the philosophy of language and linguistics. Austin's proposal can be viewed as a reaction to the extreme claims of logical positivists, who argued that the meaning of a sentence is reducible to its verifiability, that is to an analysis which verifies if utterances are true or false. Austin contended that most of our utterances do more than simply making statements: questions and orders are not used to state something, and many declarative sentences do not lend themselves to being analysed in terms of their falsifiability. Instead, they are instruments that allow speakers to change the state of affairs. This is equal to saying that we use language mainly as a tool to do things, and we do so by means of performing hundreds of ordinary verbal actions of different types in daily life, such as make telephone calls, fire an employee.

Speech act (communicative act) is the basic (minimal) unit of communication, its functionally integrated fragment [Красных, 2001: 202]; it is the expression in its procedural aspect, the initial level of speech activity abstraction [Алефиренко, 2009: 204].

Speech act is viewed as a three-level formation:

1. In relation to the language means used in the speech communication, speech act is an illocutionary act, i.e. an act of speech in the ordinary sense of the word.

2. In relation to the aim and conditions of the communication process, speech act is the illocutionary act which expresses the communicative intention of a speaker.

3. In relation to the results of communicative interaction, speech act is a *perlocutionary act* that produces an effect, intended or not, achieved in an

addressee by a speaker's utterance. Speech act that has an effect on the feelings, thoughts or actions of either the speaker or the listener.

Speech genre is the second largest unit of communication, the level for abstracting the speech activity, steady, thematic, compositional, and stylistic type of constructing the text.

Speech strategy and speech tactic are viewed as some sequence of actions organized depending on the aim of interaction and oriented towards a maximal regard of “conditions of success” in the implementation of the planned speech act [Исечер,1999].

Speech strategy is the set of speech actions directed at controlling the optimal realization to the communicative tasks of a speaker, and the speech tactic is the realization of speech strategies [Исечер,1999: 100].

1.2. Stylistics vs. Cognitive Stylistics: main assumptions, tasks, perspectives

At each stage of science development it can be observed some changes of views on the problems putting forward by this science, approaches to the studied subject, estimations of those or other aspects of it and etc. Each subsequent stage can accept some principles from the previous one and follows them, specifying and developing further, and absolutely reject others. It can be tracked at the present stage of development of Stylistics, which passes under the sign of cognitive paradigm. “At the moment parallel with the increasing stream of works of linguists, psychologists, sociologists, philosophers, which are surely associated with Lakoff’s cognitology, it has become possible to speak about formation of Cognitive Stylistics” (Молчанова, 2007).

Cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typically of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language. Is cognitive

stylistics a new trend in linguistics, and is it the future of stylistics? To answer this question in the dissertation that follows, it will be briefly discussed Elena Semino and Jonathan Culpeper's *Cognitive Stylistics* (2003), Paul Simpson's *Stylistics* (2004), an essay by Michael Burke (2005) and some general theoretical position of cognitive stylistics, are found in the works of authors such as G.G.Molchanova (2001) L.G.Luzina (2000) , as well as P.Simpson (2004) , H.Arlauskayte (2004), D.U. Ashurova (2003 , 2005), N.M. Djusupov (2010, 2011) etc. Moreover if we look back to the development of this issue, it is quite easy to notice that cognitive stylistics, a new linguistic movement that emerged in the 90's of the last century. Despite the fact that the discipline is still in its formative stage and has no generally accepted concepts and provisions, so that there is a large number of studies on cognitive stylistics.

However, before dealing with cognitive stylistics, there still questions are like trains – one may hide another – any discussion of the future of stylistics raises intractable questions about stylistics itself. For students reading stylistics textbooks in English, in Simpson's *Stylistics* they would read that “stylistics is a method of textual interpretation in which primacy of place is assigned to language” (Simpson, 2004) and in Peter Verdonk's *Stylistics* they would find stylistics called “the study of style, which can be defined as the analysis of distinctive expressions in language and the description of its purpose and effect (Verdonk, 2002).

But turning to *Cognitive Stylistics* at the present stage is self-identified in the creative union with functional stylistics or we can call it “traditional”. The name "traditional stylistics" is conventional enough: it is understood as a complex of those principles of stylistic science from the previous stage which cognitive stylistics supplements revealing their cognitive aspects.

Cognitive Stylistics is based upon cognitive paradigm becoming nowadays dominating with a steadily increasing number of scholars who regard the language from a cognitive perspective. As Semino and Culpeper put it “cognitive stylistics is the way in which linguistic analysis is systematically based on theories that relates linguistic choices to cognitive structures and processes” (Semino, Culpeper, 2002).

At the present time it is necessary not only to show the difference between the two main tendencies in linguistic science - traditional and cognitive, but to demonstrate the perspectives and good results of the latter. This helps to base the theoretical and methodological foundations which are not fully explained in linguistics.

According to A.Tajibayeva's point of view there are 2 sorts of the experience, connected with activity of human consciousness:

- the experience reflecting things, surroundings the person, and their interrelation;

- the experience reflecting the practical relation of the person to these things.

As our linguistic material has shown, traditional stylistics is based on experience of the first sort and represented by empirical knowledge of style of language. In the empirical knowledge language style is reflected from outside external connections and displays accessible to live contemplation and the basic content of knowledge of style is received directly from practice. By the empirical way it is possible to learn very much, however its possibilities are limited: we can comprehend the concrete phenomenon not its essence, therefore the positions which are put forward by the empirical way cannot establish the reasons of interconnection and dependence of the phenomena with each other. Practical application of empirical knowledge is limited, and in the scientific relation it is only starting point in construction of the scientific theory (Tajibayeva,2010, p.117-129).

Cognitive stylistics, as well as any other cognitive sciences, is based on experience of the second sort. It arises at the stage of maturity of the concrete science and appears from requirements of practice, i.e. it generalizes and processes a material of empirical stylistics from the point of view of the practical part of language. Cognitive stylistics, operating with the general fundamental categories and explanatory principles, is the theory in relation to concrete empirical supervision. The special feature of cognitive direction in science consists on switching of attention from object to the subject, i.e. to the human subjectivity

connected with work of consciousness which is focused on sense comprehension, on some ideal maintenance of culture embodied in material things (Brandes, 1997).

Stylistics today is still broadly concerned with the creative negotiation of meaning and affect between texts, contexts, and readers, and this emphasis has been reinforced by developments not only in pragmatics, but also in cognitive linguistics. The 1990's saw an emerging interest in the application of relevance theory (relevance stylistics): phenomena such as poetic metaphors leading to extra interpretive effort on the part of the reader. In what is called cognitive stylistics, or cognitive poetics more generally, there is a strong interest in the actual reading process (rather than the end product) and how specific linguistic features or textual elements trigger a reader's understanding and the mental creation of the world of the text, especially in fiction (Emmott, 1997; Werth, 1999); also in the understanding and processing of metaphors and the manipulation of prior mental schemas and frames of knowledge (Semino and Culpeper, 2002). As with other trends of stylistics, the most interesting research tests the strength of the cognitive models much as illuminating the text under discussion. Cognitive linguistics in general breaks down the traditional binary opposition between literal and figurative meaning, which is appealing to stylisticians. In its history it has contested many such oppositions, inherited from the worldview of Saussure based on structuralism.

Obviously, Cognitive stylistics is a relatively new, rapidly developing field of language study that attempts to describe and account for what happens in the minds of readers when they interface with (literary) language. It focuses on a variety of texts, both persuasive and rhetorical, that appear in all kinds of social domains. It is, however, most readily and most often applied to the analysis of literary texts, ranging from the popular to the canonical. Cognitive stylistics is thus crucially concerned with reading, and, more specifically, with the reception and subsequent interpretation processes that are both active and activated during reading procedures. Hence, at its core, cognitive stylistics sets out to answer two main questions: first, what do people do when they read? And second, what happens to readers when they read? Implicit in these questions is the role that

unconscious and conscious cognitive and emotive processes play when an individual or group of individuals interface with a linguistic text that has been purposely?, designed with the aim of eliciting certain emotions in a reader.

Cognitive stylistics can be said to have evolved from literary stylistics. Literary stylistics is the systematic study of literary language of literary style. The main difference between mainstream literary stylistics and cognitive stylistics is that the former focuses almost exclusively on language, style and other formal linguistic aspects of processing, the latter expands on these “bottom up” processing features, and also considers the cognitive, affective and mnemonic aspects of “top-down” processing. This addition is something that literary stylistics had not previously dealt with any systematic or meaningful way. In hindsight therefore it can indeed be said that literary stylistics with its bottom-up input, was crucial to the way cognitive stylistics developed, and indeed to how it is still developing now (Burke, 2006).

Such approach gives the possibility for construction of strategy of perception of the text, caused by the ability of the addressee to find "signals", "indicators", "key sign", "semantic block" significant for the conceptual information (Ashurova, 2003). In stylistics such "signals", "indicators" etc. are represented by stylistically-marked units, set of conceptual senses, which compose the general conceptual sense of the literary text as a whole. In this connection in the frameworks of Cognitive Stylistics the problem of conceptualization of stylistic phenomena that is revealing of their conceptual senses, on the basis of integrated use of linguistic and encyclopedic structures of knowledge and positions of the conceptual analysis of language is allocated.

L.G. Luzina points and believes that the relationship between cognitive linguistics and cognitive stylistics is" in the direction of cognitive stylistics in the most general form can be represented as combining two types of research : 1) research, developing the theory of general stylistics based on cognitive linguistics ; 2) studies that provide cognitive reasoning techniques and stylistic constructions , expressive means of the language traditionally associated with the field of style ".

L.G. Luzina also draws attention to the fact that "the rationale for cognitive stylistics fundamental concepts of great importance is the fact that these concepts have been involved in the consideration of issues that are important for cognitive linguistics (understanding and interpretation of the text, intention and purpose of speaking / writing , the choice of language expression , encoding and decoding stylistic information, etc.)" (Luzina, 2000,p. 208) .

G.G. Molchanova also notes the effectiveness of the ideas and principles of cognitive linguistics to explore the stylistic nature of language, as "" Art "or" literary "or" rhetorical "aspects of language, such as metaphor, metonymy, personification, allusion, antonomation , etc. are central, rather than marginal, applied in studying the processes of cognition" (Molchanova, 2007,p. 33).

Foundation of cognitive stylistics are both psychological research and studies in the field of cognitive linguistics (Johnson, 1987; Roche , 1973; Lakoff , 1993; Turner , 1996). The results of these studies led to the conclusion that the value is not in the language, but rather opens with it. Language - a product rather than a separate structural system in the human mind , and general cognitive processes to conceptualize human consciousness experience called in cognitive linguistics included processes or (in these processes) and understanding or (embodied understanding) (Johnson , 1980). Origins of cognitive style to a certain extent related to the release of the book and George Lakoff and M.Johnson «Metaphors We Live by» (Lakoff, Johnson 1980), in which a theory of metaphor to explore the cognitive point of view. This work aroused great interest among researchers of humanities and served as the beginning for further consideration trails and overall stylistic phenomena in a completely new research perspective.

M. Freeman defines cognitive stylistics as a special theory as " a powerful tool explicitating our reasoning processes , revealing the structure and content of literary texts » (Freeman M. 2008). As pointed out by scientists standing at the origins of this new discipline , E. Semino and J. Culpeper" cognitive stylistics combines clear, precise and detailed linguistic analysis of literary texts , characteristic style, with a system based on theoretical knowledge , taking into

account the cognitive structures and processes which determine the similarity of language and perception »(E.Semino, J.Culpeper, 2002). By definition of K.A.Andreeva, cognitive style connects the processes of creation and analysis of literary texts with general cognitive mechanisms of human consciousness (Andreeva, 2005). By definition A.A. Tajibayeva cognitive stylistics, being a new and rapidly developing science tries to uncover what is going on in the reader's mind while working with the literary language. Cognitive stylistics so closely associated with reading (interpretation), and especially with the perception and interpretation process .

As pointed out by D.U. Ashurova modern stylistic theory based on the guiding principles of modern linguistics (integral, interdisciplinary) which is characterized by:

a) new approaches to push the issue; b) the interpenetration and mutual enrichment of some concepts, regulations, terms of the different fields of knowledge; c) reorientation of scientific views on traditional ideas; g) the introduction and development of new methods of investigation "[Ashurova, 2005].

This opinion is also shared by N.M. Djusupov who believes that cognitive stylistics - is "one of the stages of development of all stylistics. It complements the traditional stylistics and achievement is a testament to the fact that language learning should not be limited to the extent of linguistics, and can be performed in an expanded perspective, involving data from other related sciences . The science of language today is experiencing a period when certain propositions are not sufficient to solve many problems and challenges. So needless time and circumstances of scientific thought require new approaches that involve integrated consideration of language, highlighting the role of the human factor " (Djusupov, 2011) . In this paper, P. Simpson , cognitive style is considered as one of the formed areas of modern style. A key factor distinguishing the cognitive model of style from others, recognized that the main focus (within the cognitive model) is placed on mental representations rather than textual (Simpson, 2004, p. 92).

As noted in the article by N.M. Djusupov, "Cognitive Stylistics: current

status and important issues of research", cognitive stylistic research directly related problems as follows:

- a) the selection and organization of information (linguistic and extra-linguistic) in the text;
- b) cognitive interpretation of stylistic devices and textual categories;
- c) the study of the cognitive processes of perception, understanding and interpretation of the text;
- d) introduction of Cognitive methods and techniques of research in the process of stylistic analysis.

As Semino and Culpeper point out in the introduction of their edited collection, *Cognitive Stylistics*, there may be a difference in opinion between those in North America who see cognitive psychology but another version of cognitive linguistics is those in Europe who may see it as a form of cognitive stylistics. To illustrate, near in the very commence of their book as Semino and Culpeper wrote: This collection aims to represent the state of the art in cognitive stylistics – a rapidly expanding field at the interface between linguistics, literary studies and cognitive science. Cognitive stylistics combines the kind of explicit rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language (Semino, Culpeper, 2002).

Simpson's research mainly focused on and concerned with the relationship between stylistics and cognitive stylistics. Simpson begins his textbook on *Stylistics* (2004), by arguing that the picture painted of stylistics in 1993 was unfair. Simpson does so, and it is generally accepted by Russian scholars, in order to argue that stylistics is still thriving and to suggest that cognitive stylistics has breathed new life into the more general field of stylistics. For Simpson, cognitive stylistics is "one of the established branches of contemporary stylistics" but, as Simpson admits, "What distinguishes cognitive from other sorts of stylistic models is that the main emphasis is on mental representation rather than on textual

representation” (Simpson, 2004, p. 93). For Simpson, defining language as a form of cognition allows us to study the human mind when it appears that what we are studying are texts. As Dan Sperber once stated, with respect to metaphor, “la figure n’est pas dans le texte...Elle est dans la représentation conceptuelle du texte” (Sperber, 1975, p. 415). What this means for cognitive stylistics is that we must give equal attention to language and the mind when one of our objects of study, figurative language, resides within the human conceptual system. As Simpson writes: Stylisticians in the 1990’s began exploring more systematically the cognitive structures that readers employ when reading texts. In doing so, they borrowed heavily from developments in cognitive linguistics and Intelligence, and this new emphasis in research method saw the emergence of cognitive stylistics or cognitive poetics. While cognitive stylistics is intended to supplement, rather than supplant, existing methods of analysis, it does aim to shift the focus away from models of text and composition towards models that make explicit the links between the human mind and the process of reading (Simpson, 2004, p.92).

More important is Simpson’s view that reading processes and cognition have become useful avenues of exploration for those in stylistics. By enlarging what scholars would call our cognitive science to include the human mind, cognitive stylistics opens up new areas for literary study.

What is new about cognitive stylistics is the way in which linguistic analysis is systematically based on theories that relate linguistic choices to cognitive structures and processes. This provides more systematic and explicit accounts of the relationship between texts on the one hand and responses and interpretations on the other (Semino, Culpeper, 2003, p. 9).

Although cognitive stylistics may not be “more systematic” than stylistics simply because stylistics itself is already rather systematic, cognitive stylistics does have something to offer critics interested in reception theory. While reception theorists may focus on what the responses to a given text were, in cognitive stylistics the focus could be on how readers responded as they did and why they did so. That is what Burke’s discussion of Bidney’s interpretation makes clear, and

it is why the reading mind is of great interest to those in cognitive stylistics. In sum, the day that findings from cognitive science become very relevant or core link to literary studies will be the beginning of cognitive rhetoric, cognitive poetics, and cognitive stylistics. However, if that day ever comes, it will come anytime soon. Consequently, the future of cognitive stylistics in general, looks rather bright from our current vantage point.

Summary of Chapter I

The modern linguistics is based on the principle of anthropocentric paradigm, which contains "human factor" in the study of language. The anthropocentric scientific paradigm puts forward the new approaches to the research of language which are implemented within a number of new disciplines, such as cognitive linguistics, linguopersonology, linguoculturology, text linguistics, linguopragmatics, communicative linguistics, etc.

Pragmatics in linguistics compared to other linguistic disciplines is far newer field. As for lingo pragmatics, it should be highlighted that Pragmatics as a branch of linguistics is a relatively new trend and it came into existence as an object in linguistic research in the second quarter of the XX century by Morris, Pierce and Carnap. However, most scholars claim that this field has been contributed by P. Grice whose lectures, according to Horn, played a vital role.

Since then, Lingo pragmatics has been studied by different scholars and similarly, the object of the research like other linguistic fields is the language and the subject is the study of the language in the aspect of human activity in social contexts

The problems in lingo pragmatics have yet to be developed since the problems are always in alteration in the hectic world where changes in communication occur in harmony of every single day. The problems of linguistics are mostly related to the perception of pragmatic intention which is usually

expressed in an implicit way. Hence, the area of research dealing with the problem of impact is topical in modern linguistics. The chapter gives brief survey of the main problems of pragmatics such as the problem of understanding, the problem of pragmatic intentions and their types, the problem of impact, the problem of appropriateness and effectiveness of textual communication.

The analysis of linguistic material makes come to the following ideas: Cognitive stylistics - a rapidly expanding field at the interface between linguistics, literary studies and cognitive science. Cognitive stylistics combines the kind of explicit and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a consideration of cognitive structures and processes that underlie the production and perception of language. Traditional linguistic analysis tends to make use of linguistic theories or frameworks in order to explain or predict interpretation. In cognitive stylistics linguistic analysis is based on theories that relate linguistic choices to cognitive structures and processes. This provides more systematic and explicit accounts of the relationship between text on the one hand and responses and interpretations on the other.

Chapter II. Stylistic and Pragmatic Functions of Literary Vocabulary

2.1. English Vocabulary Differentiation

In order to get a more or less clear idea of the word-stock of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent.

The word-stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent.

We may represent the whole of the word-stock of the English language as being divided into three main layers: *the literary layer*, *the neutral layer* and *the colloquial layer*. The literary and the colloquial layers contain a number of subgroups within the layer. The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character. The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates.

The literary vocabulary consists of the following groups of words:

- common literary
- terms and learned words
- poetic words
- archaic words
- barbarisms and foreign words
- literary coinages including nonce-words.

The colloquial vocabulary falls into the following groups:

- common colloquial words
- slang
- jargonisms
- professional words

- dialectical words
- vulgar words
- colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term *standard English vocabulary*. Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary.

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings.

Common literary words are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial one. The reason for this lies in certain objective features of the literary layer of words. What these objective features are, is difficult to say because as yet no objective criteria have been worked out. But one of them undoubtedly is that literary units stand in opposition to colloquial ones. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation.

Special Literary Vocabulary Terms

Terms are the words that mostly and predominantly used in special works dealing with the notions of some branch of science. Therefore it may be said that they belong to the style of language of science. But their use is not confined to this style. They may as well appear in other styles - in newspaper style, in publicistic and practically in all other existing styles of language.

The function of terms, if encountered in other styles, is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions.

There is an interesting process going on in the development of any language.

With the increase of general education and the expansion of technique, many words that were once terms have gradually lost their quality as terms and have passed into the common literary or even neutral vocabulary. This process may be called "de-terminisation". Such words as "radio", "television" and the like have long been in common use and their terminological character is no longer evident. But such de-terminised words may by force of a stylistic device become re-established in their terminological function, thus assuming a twofold application, which is the feature required of a stylistic device.

When terms are used in their normal function as terms in a work of belles-lettres, they are or ought to be easily understood from the context so that the desired effect in depicting the situation will be secured. Moreover, if they are not understood they may to some extent be neglected. It will suffice if the reader has a general idea, vague though it may be, of the actual meaning of the terms used.

Whenever the terms used in the belles-lettres style set the reader at odds with the text, we can register a stylistic effect caused either by a specific use of terms in their proper meanings or by a simultaneous realisation of two meanings.

Poetic and Highly Literary Words

Poetic words form a rather insignificant layer of the special literary vocabulary. They are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. They have a marked tendency to detach themselves from the common literary word-stock and gradually assume the quality of terms denoting certain definite notions and calling forth poetic diction.

Poetic words and expressions are called upon to sustain the special elevated atmosphere of poetry. This may be said to be main function of poetic words (for more information see Chapter 2).

Poetical tradition has kept alive such archaic words and forms as *yclept* (p.p. of the old verb *clipian* - to call, name); *quoth* (p.t. of *cwedan* - to speak), which are used even by modern ballad-mongers. Let us note that archaic words are here to be understood as units that have either entirely gone out of use, or as words some of whose meanings have grown archaic.

More frequently it is the desire to leave the beaten track that leads to the preference of certain words in poetry. Words that are too well known and too often used do not call up such vivid images as the words less familiar. This is one of the reasons that impel poets to use archaic words; they are "new" just on account of their being old, and yet they are not so utterly unknown as to be unintelligible. Besides they will often call up the memory of some old or venerable work in which the reader has met with them before, and thus they at once secure the reader's sympathy.

However, modern poets do not take their grammar from any one old author or book, but are apt to use any deviation from the ordinary grammar they can lay hold of anywhere. And thus it has come to pass in the nineteenth century that while the languages of other civilised nations have the same grammar for poetry as for prose, although retaining here and there a few archaic forms of verbs, etc., in English a wide gulf separates the grammar of poetry from that of ordinary life. The pronoun for the second person is in prose *you* for both cases in both numbers, while in many works of poetry it is *thou* and *thee* for the singular, *ye* for the plural (with here and there a rare *you*); the poetical possessives *thy* and *thine* never occur in everyday speech. The usual distinction between *my* and *mine* does not always obtain in poetry, where it is thought refined to write *mine ears*, etc. For *they sat down* the poetical form is *they sate them down*; for *it's* poets write *'tis*, and for *whatever* either *whatso* or *whatsoever* (or *whate'er*), for *does not mend* they often write *mends not*, etc. Sometimes they gain the advantage of having at will one syllable more or less than common people: *taketh* for *takes*, *thou takest*. for *you take*, etc.; compare also *morn* for morning. But in other cases the only thing gained is the impression, produced by uncommon forms, that we are in a sphere different from or raised above ordinary realities. As a matter of course, this impression is weakened in proportion as the deviations become the common property of any rimer, when a reaction will probably set in in favour of more natural forms. The history of some of the poetical forms is rather curious: *howe'er*, *e'er*, *e'en* were at first vulgar or familiar forms, used in daily talk. Then poets began to spell these

words in the abbreviated fashion whenever they wanted their readers to pronounce them in that way, while prose writers, unconcerned about the pronunciation given to their words, retained the full forms in spelling. The next step was that the short forms were branded as vulgar by schoolmasters with so great a success that they disappeared from ordinary conversation while they were still retained in poetry. And now they are distinctly poetic and as such above the reach of common mortals.

Archaic Words

The word-stock of a language is in an increasing state of change. Words change their meaning and sometimes drop out of the language altogether. New words spring up and replace the old ones. Some words stay in the language a very long time and do not lose their faculty of gaining new meanings and becoming richer and richer polysemantically. Other words live but a short time and are like bubbles on the surface of water - they disappear leaving no trace of their existence.

In every period in the development of a literary language one can find words which will show more or less apparent changes in their meaning or usage, from full vigour, through a moribund state, to death, i.e. complete disappearance of the unit from the language.

Archaic words are primarily and predominantly used in the creation of realistic background to historical novels. As has already been pointed out, they are employed in the poetic style as special terms and hence prevented from dropping completely out of the language.

Barbarisms and Foreignisms

The borrowing of foreign words into English has been main source of new words. In fact 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. Besides, the native words have a wider range of lexical and grammatical valency, they are highly polysemantic and productive in forming word clusters and set expressions.

Borrowed words or loanwords are words taken from another language and

modified according to the patterns of the receiving language. In other words, by the borrowing or loanword we mean a word which came into the vocabulary of one language from another and was assimilated by the new language.

In the vocabulary of the English language there is a considerable layer of words called *barbarisms*. These are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. The role foreign borrowings played in the development of the English literary language is well known, and the great majority of these borrowed words now form part of the rank and file of the English vocabulary. But most of what were formerly foreign borrowings are now, from a purely stylistic position, not regarded as foreign. But still there are some words which retain their foreign appearance to a greater or lesser degree. These words, which are called barbarisms, are, like archaism, also considered to be on the outskirts of the literary language (for more information about borrowings from different languages see Appendix).

Most of them have corresponding English synonyms: e.g. *chic* (= stylish); *bon mot* (= a clever witty saying); *en passant* (= in passing) and many other words and phrases.

It is very important for purely stylistic purposes to distinguish between barbarisms and foreign words proper. Barbarisms are words which have already become facts of the English language. They are, as it were, part and parcel of the English word-stock, though they remain on the outskirts of the literary vocabulary. Foreign words, though used for certain stylistic purposes, do not belong to the English vocabulary. They are not registered by English dictionaries, except in a kind of addenda which gives the meanings of the foreign words most frequently used in literary English. Barbarisms are generally given in the body of the dictionary.

Both foreign words and barbarisms are widely used in various styles of language with various aims, aims which predetermine their typical functions.

One of these functions is to supply local colour. In order to depict local

conditions of life, concrete facts and events, customs and habits, special care is taken to introduce into the passage such elements as will reflect the environment. The function of the foreign words used in the context may be considered to provide local colour as a background to the narrative.

Another function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech. The use of a word, or a phrase, or a sentence in the reported speech of a local inhabitant helps to reproduce his actual words, manner of speech and the environment as well.

Neologisms

There is a term in linguistics which by its very nature is ambiguous and that is the term *neologism*. In dictionaries it is generally defined as "a new word or a new meaning for an established word." New words come about all from new situations and experiences. 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, as it were, coined for use at the moment of speech, and therefore possess a peculiar property - that of temporariness. The given word or meaning holds only in the given context and is meant only to "serve the occasion". The type of newly coined words, which designate new-born concepts, may be named *terminological coinages*. The type of words coined because their creators seek expressive utterance may be named *stylistic coinages*.

Another type of neologism is the *nonce-word*, i.e. a word coined to suit one particular occasion. A nonce word (from the 16th century phrase *for the nonce*, meaning "for the once") is a lexeme created for temporary use, to solve an immediate problem of communication. Nonce-words remain on the outskirts of the-literary language and not infrequently remind us of the writers who coined them. They are created to designate some insignificant subjective idea or evaluation of a thing or phenomenon and generally become moribund.

When we tackle the problem of stylistic devices and penetrate more deeply into its essence, it becomes apparent that stylistic function is not confined to

phenomena which are foregrounded, as newly-coined words generally are. A stylistic effect may also be achieved by the skilful interplay of a long-established meaning and one just being introduced into the language-as-a-system. Thus the word *deliver* in the United States has acquired the meaning "to carry out or fulfil an expectation; make good" (Barnhart Dictionary). If this word were to carry its original meaning alongside the one now current in the United States it would produce a stylistic effect, if, of course, this twofold application of the word is done deliberately. Novelty is not a device. One must distinguish between a deliberate, conscious employment of the inherent property of words to be used in different meanings simultaneously and the introduction of a new meaning which in the given context excludes the one from which it is derived.

And still the novelty can be used for stylistic purposes provided that the requirements for a stylistic device indicated earlier are observed. It must be repeated that newly-minted words are especially striking. They check the easy flow of verbal sequences and force our mind to take in the referential meaning. The aesthetic effect in this case will be equal to zero if the neologism designates a new notion resulting from scientific and technical investigations. The intellectual will suppress the emotional. However, coinages which aim at introducing additional meanings as a result of an aesthetic re-evaluation of the given concept may perform the function of a stylistic device.

Special Colloquial Vocabulary

Slang

Regional and class dialects do not exhaust the infinite variety of English. Within each dialect is a bewildering mishmash of jargons, argots and lingoos: specialised vocabularies used by one or more occupational, avocational or, in some cases, ethnic groups. Some of these are limited to small and specialised occupations; others extend over several groups (who may also speak rather different dialects); still others may be used by, or at least are familiar to, most people in a sizeable region or entire country - in which case we may call the words

in question "slang". Slang seems to mean everything that is below the standard of usage of present-day English.

For example, when a New York city police officer mentions his "*rabbi*", he does not mean his spiritual adviser but rather his unofficial sponsor and protector, at headquarters or City Hall - who, like a real rabbi, is thought to have influence with higher powers.

Slang, according to the Oxford English Dictionary provides a more judicious account: "language of a highly colloquial type, considered as below the level of educated standard speech, and consisting either of new words or of current words employed in some special sense." in a related definition, it also describes slang as "language of a low or vulgar type" and "the special vocabulary or phraseology of a particular calling or profession". This sums up the paradox of slang very well. There is upper-class slang alongside lower-class slang, the slang of doctors and of lawyers, the slang of footballers and philatelists, as well as the slang which cuts across social class and occupation, available to anyone as the most colloquial variety of language.

Jargonisms

In the non-literary vocabulary of the English language there is a group of words that are called *jargonisms*. *Jargon* is a recognised term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are generally old words with entirely new meanings imposed on them.

The traditional meaning of the words is immaterial, only the new, improvised meaning is of importance. Most of the jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group which has invented them. They may be defined as a code within a code, that is special meanings of words that are imposed on the recognised code - the dictionary meaning of the words.

Thus the word *grease* means "money"; *loaf* means "head"; *a tiger hunter* is "a gambler"; *a lexic* is "a student preparing for a law course".

Jargonisms are social in character. They are not regional. In Britain and in the US almost any social group of people has its own jargon. The following jargons are well known in the English language: the jargon of thieves and vagabonds, generally known as cant; the jargon of jazz people; the jargon of the army, known as military slang; the jargon of sportsmen, and many others.

Apart from a common jargon there are also special professional jargons. Common jargonisms have gradually lost their special quality, which is to promote secrecy and keep outsiders in the dark. In fact, there are no outsiders where common jargon is concerned. It belongs to all social groups and is therefore easily understood by everybody. That is why it is so difficult to draw a hard and fast line between slang and jargon. When a jargonism becomes common, it has passed on to a higher step on the ladder of word groups and becomes slang or colloquial.

Slang, contrary to jargon, needs no translation. It is not a secret code. It is easily understood by the English-speaking community and is only regarded as something not quite regular. It must also be remembered that both jargon and slang differ from ordinary language mainly in their vocabularies. The structure of the sentences and the morphology of the language remain practically unchanged. But such is the power of words, which are the basic and most conspicuous element in the language, that we begin unwittingly to speak of a separate language.

Jargonisms, like slang and other groups of the non-literary layer, do not always remain on the outskirts of the literary language. Many words have overcome the resistance of the language lawgivers and purists and entered the standard vocabulary. Thus the words *kid*, *fun*, *queer*, *bluff fib*, *humbug*, formerly slang words or jargonisms, are now considered common colloquial. They may be said to be dejargonised.

Professionalisms

Professionalisms, as the term itself signifies, are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home. They commonly designate some working process or implement of labour. Professionalisms are correlated to terms.

Professional words name a new already-existing concepts, tools or instruments, and have the typical properties of a special code. The main feature of a professionalism is its technicality. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialised group belonging to the literary layer of words. Terms, if they are connected with a field or branch of science or technique well-known to ordinary people, are easily decoded and enter the neutral stratum of the vocabulary.

Here are some professionalisms used in different trades: *tin-fish* (= submarine); *block-buster* (= a bomb especially designed to destroy blocks of big buildings); *piper* (= a specialist who decorates pastry with the use of a cream-pipe).

Some professionalisms, however, like certain terms, become popular and gradually lose their professional flavour. Thus the word *crane* which Byron used in his "Don Juan" was a verb meaning "to stretch out the neck like a crane before a dangerous leap" (in hunting, in order to "look before you leap"). Now, according to Eric Partridge, it has broadened its meaning and is used in the sense of "to hesitate at an obstacle, a danger". By 1860 it was no more a professionalism used in hunting but had become a colloquial word of the non-literary stratum and finally, since 1890, entered the standard English vocabulary.

Professionalisms are used in emotive prose to depict the natural speech of a character. The skilful use of a professional word will show not only the vocation of a character, but also his education, breeding, environment and sometimes even his psychology. That is why, perhaps, a literary device known as speech-characterisation is so abundantly used in emotive prose. The use of professionalisms forms the most conspicuous element of this literary device.

Dialectal Words

English, because of its enormous geographical spread, probably includes more dialects than any other tongue on earth: for proof it is enough to tune in on the broadcast of a UN session and listen to the Indian, Nigerian, Australian and West Indian speakers, not to mention the British and Americans. American and British English also encompass regional dialects or subdialects, such as Down

East, "Brooklynese" and Texas west of the Atlantic, and Scots, Yorkshire and Cockney east of it.

Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

Vulgarisms are often used in conversation out of habit, without any thought of what they mean, or in imitation of those who use them in order not to seem old-fashioned or prudish. Unfortunately in modern fiction these words have gained legitimacy. The most vulgar of them are now to be found even in good novels. This lifting of the taboo has given rise to the almost unrestrained employment of words which soil the literary language. However, they will never acquire the status of standard English vocabulary and will always remain on the outskirts. The function of expletives is almost the same as that of interjections, that is to express strong emotions, mainly annoyance, anger, vexation and the like. They are not to be found in any functional style of language except emotive prose, and here only in the direct speech of the characters.

The language of the underworld is rich in coarse words and expressions. But not every expression which may be considered coarse should be regarded as a vulgarism. Coarseness of expression may result from improper grammar, non-standard pronunciation, from the misuse of certain literary words and expressions, from a deliberate distortion of words. These are improprieties of speech but not vulgarisms. Needless to say the label *coarse* is very frequently used merely to designate an expression which lacks refinement. But vulgarisms, besides being coarse properly, are also rude and emotionally strongly charged and, like any manifestation of excess of feelings, are not very discernible as to their logical meaning.

2.2. Stylistic functions of Literary Vocabulary

Stylistic functions of foreign words

According to I.V. Arnold, stylistic function "is an ideological effect not only

on logical thinking of the reader but also on the integral personality of the reader" "expressive potential of language means in the text, providing the transmission of subject-logical content of the text reflecting expressive, emotional, evaluative and aesthetic information" [Arnold, 1981, p.47] Arnold I.V. identifies three features of stylistic functions: implicitness, accumulation and irradiation. Implicitness of stylistic function is that it can not rely on the denotative meaning but on connotative meanings of words, shapes and constructions. Accumulation is that one and the same mood, feelings and etc. are transferred to the literary work is not by one device but by the whole convergence. Irradiation is that, having arisen in one section of the text, stylistic function may be reflected on the other, in which it acts as a macrocontext "[Arnold, 1970, p.4-5] . In our work, "a stylistic function" is defined as the appointment, role of specially organized language means having stylistic value representing specific tasks in the speech. As it was already mentioned, foreign words are used in various styles of language with various aims that predetermine their typical functions. Let us consider some of them, how they appear in the text and what functions they fulfil:

➤ **descriptive function: to create local colouring of the described event in order to depict local conditions of life, concrete facts and events, customs and habits:**

Why, how call you those grunting brutes running about on their four legs?" demanded Wamba.

"Swine, fool, swine," said the herd, "every fool knows that."

"And swine is good Saxon," said the Jester; "but how call you the sow when she is flayed, and drawn and quartered, and hung up by the heels like a traitor?"

"Pork," answered the swine-herd.

*"Nay, I can tell you more," said wamba, in the same tone; "there is old Alderman Ox continues to hold his Saxon epithet, while he is under the charge of serfs and bondsmen such as thou, but becomes **Beef** a fiery French gallant, when he arrives before the worshipful jaws that are destined to consume him. Mynheer Calf, too, becomes **Monsieur de Veau** in the like manner he is Saxon when he*

requires tenancy, and takes a Norman name, when he becomes matter of enjoyment (Walter Scott, *Ivanhoe*)

It is a remark that was first made by John Wallis and that has been very often repeated, especially since Sir Walter Scott made it popular in "*Ivanhoe*", that while the names of several animals in their lifetime are English (*ox, cow, calf, sheep, swine, boar, deer*), they appear on the table with French names (*beef, veal, mutton, pork, bacon, brawn, venison*). This is generally explained from the masters leaving the care of the living animals to the lower classes, while they did not leave much of the meat to be eaten by them. But it may with just as much right be contended that the use of the French words here is due to the superiority of the French cuisine, which is shown by a great many other words as well, such as *sauce, boil, fry, roast, toast, pasty, pastry, soup, sausage, jelly, dainty*, while the humbler *breakfast* is English, the more sumptuous meals, *dinner* and *supper*, as well as *feasts* generally, are French.

The little boy, too, we observed, had a famous appetite, and consumed schinken, and braten, and kartoffeln, and cranberry jam... with a gallantry that did honour to his nation (Thackeray, *Vanity Fair*)

Among the stylistic functions there is one which is used to supply local colouring in order to depict local conditions of life, concrete facts and events, customs and habits. In this extract the author takes the reader to small German town where a boy with a remarkable appetite is made the focus of attention. By introducing several German words into his narrative, the author gives an indirect description of the peculiarities of the German menu and the environment in general. The German words are italicised to show their alien nature and at the same time their stylistic function in the passage. These words have not become facts of the English language and need special decoding to be understood by the rank and file English-speaking reader. In this connection mention might be made of a stylistic device often used by the writers whose knowledge of the language and customs of the country they depict bursts out from the texture of the narrative. They use foreign words and phrases and sometimes whole sentences quite

regardless of the fact that these may not be understood by the reader. However, one suspects that the words are not intended to be understood exactly. All that is required of the reader is that he should be aware that the words used are foreign and mean something, in the above case connected with food.

In the passage given above the association of food is maintained throughout by the use of the words "appetite", "consumed" and the English "cranberry jam". The context therefore leads the reader to understand that **schinken, braten and kartoffeln** are words denoting some kind of food, but exactly what kind he will learn when he travels in Germany.

The function of the foreign words used in the context may be considered to provide local colour as a background to the narrative.

➤ **to point out some customs and habits existing in some fields of science, profession or life:**

*"Mine honest friend," said he, "if the jangling of thy bells had not dizzied thine understanding, thou mightest have known **Clericus clericum non decimal**; that is to say, we churchmen do not exhaust each other's hospitality, but rather require that of the laity, giving them thus an opportunity to serve God in honouring and relieving his appointed servants (Walter Scott, Ivanhoe)*

Foreign words are sometimes used not only as separate units incorporated in the English narrative - the author makes his character actually speak a foreign language, by putting a string of foreign words in his mouth, words which to many readers may be quite unfamiliar. These phrases or whole sentences are sometimes translated by the writer in a foot-note or by explaining the foreign utterance in English in the text. Foreign words and phrases may be used to exalt the expression of the idea, to elevate the language. In this case, the priest speaks Latin because people serving the God in churches, monasteries and so on, were educated on the base of this language and all the masses of that time were served in Latin.

The function of Latin expression used in the context serves the purpose of an indirect pointing out of some customs and habits existing in the layer of clergy.

➤ **to create emotiveness and emotional impact on the reader:**

Words which we do not quite understand sometimes have a peculiar charm. This magic quality in words, a quality not easily grasped, has long been observed and made use of in various kinds of utterances, particularly in poetry and folklore.

...When he turned round again he saw Fleur standing near the door, holding a handkerchief which the boy had evidently just handed to her.

"F.F.," he heard her say. "Fleur Forsyte - it's mine all right. Thank you ever so."

Good God! She had caught the trick from what he'd told her in the Gallery - monkey!

"Forsyte? Why - that's my name too. Perhaps we're cousins." "Really! We must be. There aren't any others. I live at Mapledurham; where do you?"

"Robin Hill."

Question and answer had been so rapid that all was over before he could lift a finger. He saw Irene's face alive with startled feeling, gave the slightest shake of his head, and slipped his arm through Fleur's.

"Come along!" he said.

She did not move.

"Didn't you hear, Father? Isn't it queer - our name's the same.

Are we cousins?"

"What's that?" he said. "Forsyte? Distant, perhaps."

"My name's Jolyon, sir. John, for short."

"Oh! Ah!" said Soames. "Yes. Distant. How-are you? Very good of you. Good-bye!"

He moved on.

"Thanks awfully," Fleur was saying. 'Au revoir!'"

"Au revoir!" he heard the boy reply (Galsworthy, The Forsyte Saga)

Foreign words also have a so-called "exactifying" function. Words of foreign origin generally have a more or less monosemantic value. In other words, they do not tend to develop new meanings. The English *So long*, for example due to its conventional usage has lost its primary meaning. It has become a formal

phrase of parting. The formal and conventional salutation at parting has become a meaningful sentence. Not so with the French "Au revoir."

From this passage, it is evident that Fleur was a well-educated person and belonged to aristocracy as French was spoken by the people of "blue blood" and was their privilege. From the other hand, French is considered to be a language of love and it is exactly pointed out in the extract that Fleur took a fancy to a young man. Moreover, she fell in love with him. Such phrases as "he could see her eyes glint sideways at the boy", "she was masticating dreamily, but her eyes were on the boy" denote "love at first sight". She was overfilled with feelings and while parting she said "Au revoir!" not good-bye! She found the words which could express her feelings and it was not a formal and meaningful phrase of parting but the language of love.

Stylistic Functions of Poetic and Highly Literary Words:

According to V.Vinogradov "... the cobweb of poetic words and images veils the reality, stylizing it according to the established literary norms and canons. A word is tom away from its referent. Being drawn into the system of literary styles, the words are selected and arranged in groups of definite images, in phraseological series, which grow standardized and stale and are becoming conventional symbols of definite phenomena or characters or of definite ideas or impressions." In accordance with that, veiling the reality and creation of the special elevated atmosphere of poetry are said to be the main functions of poetic words. In the sonnet given below William Shakespeare managed to create the atmosphere of poetry with the help of highly elevated words (in the sonnet these words are italicised):

➤ to veil the reality and creation of the special elevated atmosphere

So is it not with me as with that Muse

Stirr'd by a painted beauty to his verse,

Who heaven itself for ornament doth use And every fair with his fair doth

rehearse,

Making a *couplement* of proud *compare*,

With sun and moon, with earth and sea's rich gems,

With April's first-born flowers, and all things rare

That *heaven's air* in this huge *rondure hems*.

O, let me, true in love, but truly write,

And then believe me, my love is as fair As any mother's child, though not so bright

As those gold candles fix'd in heaven's air:

Let them say more that like of hearsay well;

I will not praise that purpose not to sell (Shakespeare, Sonnet XXI)

But all unconscious of the coming *doom*,

The *feast*, the song, the *revel* here *abounds*;

Strange *modes* of merriment the *hours consume*,

Nor bleed these patriots with their country's wounds;- Nor here *War's clarion*, but

Love's reback sounds;

Here Fu//v still his *votaries inthralls*;

And *young-eyed Lewdness* walks her midnight rounds; *Girt* with the silent crimes
of Capitals,

Still to the *last kind Vice* clings to the totf ring walls (Shakespeare, Sonnet XLVI)

Not so the *rustic* - with his trembling *mate*.

He *lurks*, nor *casts* his *heavy eye afar*,

Lest he should view his vineyard *desolate*,

Blasted below the *dun hot breath of War*.

No more beneath soft *Eve's consenting star* Fandango twirls his *jocund* castanet:

Ah, monarchs! could *ye* taste the *mirth ye mar*,

Not in the *toils of Glory* would *ye fret*;

The *hoarse dull drum would sleep*, and Man be happy yet!

(Byron, Childe Harold's Pilgrimages)

In poetry of classicism and romanticism poetic words often fulfil the stylistic function of adorning the poetry language. Therefore, the function of poetic words

used by a poet depends on the certain matter of statement. But it is still possible to point out the common features of poetic words. When used by romantics the functions of poetic words correspond to their world outlook, their main ideal and literary direction. Poetic words of romantics promote to reveal the mood of the poet which is characterised by deviation from the reality, by solitude.

➤ **to produce satirical and ironical effect:**

He pored upon the leaves, and on the flowers,

And heard a voice in all the winds; and then

He thought of wood-nymphs and immortal bowers

And when he looked upon his watch again He found how much old Time has been
a winner - He also found that he had lost his dinner.

(Byron, Don Juan)

In "Don Juan" Byron is satirical. He invited his readers to be involved in the poem, to laugh with him at his hero, and to question their own values and the values of their society. These lines from "Don Juan" illustrate Byron's use of irony. The sudden changes in style and context (from immortal nature to losing his dinner) are common in Byron's poetry. Here the style helps Byron comically to show that love of nature can have its problems.

But Adeline was not indifferent: for

(Now for a common-place!) beneath the snow,

As a volcano holds the lava more

Within - et cetera. Shall I go on? - No,

I hate to hunt down a tired metaphor,

So let the often-used volcano go.

Poor thing: How frequently, by me and others,

It hath been stirred up till its smoke quite smothers! (Byron Don Juan)

Poetical words in an ordinary environment may also have a satirical function, as it is seen in this passage from Byron. The satirical function of poetic words and conventional poetic devices is well revealed in this stanza. The "tired metaphor" and the "often-used volcano" are typical of Byron's estimate of the

value of conventional metaphors and stereotyped poetical expressions.

2.3. Pragmatic Function of Literary Vocabulary

Pragmatic Functions of Terms

One of the most characteristic features of a term is its direct relevance to the system or set of terms used in a particular science, discipline or art that is to its nomenclature. When a term is used our mind immediately associates it with a certain nomenclature. A term is directly connected with the concept it denotes.

Terms are mostly used in special works dealing with the notions of some branch of science. As it has already been mentioned in chapter one, terms are said to belong to the style of language of science but their use is not confined to this style. They may be met in newspaper style, in publicistic and also in all other existing styles of language. But their function in its case changes. They do not always fulfil their basic function, that of bearing exact reference to a given concept. When used in the belles-lettres style, for instance, a term may acquire a stylistic function and consequently become a sporadically stylistic device. Let us study some of them and see the functions they fulfil:

- **to create the environment of a certain professional atmosphere and to make some reference to the occupation and profession of a character:**

*"There was a long conversation - a long wait. His father came back to say it was doubtful whether they could make the **loan**. Eight per cent, then being **secured for money**, was a small **rate of interest**, considering its need. For ten per cent Mr. Kuzel might make **a call-loan**. Frank went back to his employer, whose commercial choler rose at the report"* (Dreiser, "The Financier").

This is an example of a moderate use of special terminology bordering on common literary vocabulary. Such terms as "loan", "rate of interest", and the phrase "to secure for money" are widely known financial terms which to the majority of the English and American reading public need no explanation. The terms used here do not bear any special meaning. The main task of the writer in

this passage is not to explain the process of business negotiations, but to create the environment of a business atmosphere and to make some reference to the occupation of a character whose language contains special words and expressions.

In this example the terms retain their ordinary meaning though their function in the text is not exactly terminological. It is more nearly stylistic, inasmuch as here the terms serve the purpose of characterising the commercial spirit of the hero of the novel. However, they are not stylistic devices because they fail to meet the main requirement of an stylistic device.

*"My dear physician," Stillman answered with amusement in his eyes, "don't forget that Carson, the first man to urge **pneumothorax**, was only a physiological essayist!"*

*After that they plunged into technicalities. They discussed **apicolysis** and **phrenicotomy**. They argued over Brauer's four points, passed on to **oleothorax** and Bernon's work in Frank - massive **intrapleural** injections in tuberculous **empyema**. They ceased only when Stillman looked at his watch and realised, with an exclamation, that he was half an hour late for an appointment with Cranston (Cronin, The Citadel)*

The use of terms is connected with concrete tasks of a statement. Medical terms in the novel "The Citadel" are used not only for creation of a certain colour but also for some other aims. Terms in the novel can be divided into two groups - the terms which are well-known and widely used and the unknown ones. Such terms as "cyst", "typhoid", "pneumonia" are considered to be well-known but for the speech characteristics of a hero, especially when the conversation is held by specialists, the author uses unknown terms the meaning of which is not usually clear for the reader. The frequent use of medical terms in the novel is explained by its subject-matter - the life of a physician. The terms used in the novel characterise the events and serve the purpose of creation of a necessary colour. Sometimes terms are used in speeches of a hero. In this case they serve the purpose of indirect description of surroundings, conditions, interests of heroes.

"...Anyhow, your street-railway holdings are more important than this

election, and if you can see your way clear to getting the street-railway lines in your hands you won't need to worry about any elections. My advice to you is to call that one-hundred-thousand-dollar loan of yours in the morning, and meet the drop in your stocks that way. It may make Cowperwood fail, but that won't hurt you any. You can go into the market and buy his stocks. I wouldn't be surprised if he would run to you and ask you to take them. You ought to get Mollenhauer and Simpson to scare Stener so that he won't loan Cowperwood any more money. If you don't, Cowperwood will run there and get more. Stener's in too far now. If Cowperwood won't sell out, well and good; the chances are he will bust, anyhow, and then you can pick up as much on the market as any one else. I think he'll sell. You can't afford to worry about Stener's five hundred thousand dollars. No one told him to loan it. Let him look out for himself. It may hurt the party, but you can look after that later. You and Mollenhauer can fix the newspapers so they won't talk about it till after election." (Dreiser, *The Financier*).

In the extract given above, the usage of financial terms denotes the belonging of a hero to the financial sphere. It is also evident that a person who uses these terms has good knowledge in financial operations with stocks, holdings, loans and so on. The terms used in the extract give an indirect description of interest and surroundings of a hero. They also denote his occupation. Obviously he is a financier, if not, he is somehow involved in this sphere as it can be seen from his speech which characterises him as a person who has a sound financial understanding and may be a shrewd man politically and socially.

Pragmatic functions of foreign words

- **to denote social position of the character:**

"Gramercyl good fellow," cried Prince John (Walter Scott, *Ivanhoe*)

From the point of view of pragmatics a foreign word used in the sentence serves the purpose of denoting which layer of society the character belongs to. Prince John, like his brother Richard the Lion-Hearted, is a Norman. It is well-known from history that England was conquered by Normans in 11 century. They

became the ruling class in the country, represented a higher culture than the natives and had a literature of their own, and French became the language of nobles. Prince John's using the French language indicates his belonging to the people of "blue blood".

- **to identify the professional area of the character:**

"I am a poor servant of Saint Francis, who, travelling through this wilderness, have fallen among thieves, (as Scripture hath it,) quidam viator incidit in latrones, which thieves have sent me into this castle in order to do my ghostly office on two persons condemned by your honourable justice." (Walter Scott, Ivanhoe)

As it was mentioned above Latin was mainly spoken by clergy. As the story runs, a servant in order to save his master decided to disguise himself and get into the castle where his master, Cedric the Saxon, was imprisoned. The only way to get there was to put on clothes of a priest. The only way to take in those holding Cedric as a prisoner was to speak Latin. So, a Latin phrase was used in order to indicate his belonging to the layer of clergy.

- **to show character's nationality origin:**

"...Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass!" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der prain of her? Ach, dot poor leetle Miss Yohnsy."

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr.Behrman, if you do not care to pose for me, you needn't. But I think you are a horid old - old flibbertigibbet."

"You are just like a woman!" yelled Behrman. "Who said I will not bose? Go on. I come mit you. For half an hour I haf peen trying to say dot I am ready to bose. Gott! dis id not any blace in which one so goot as Miss Yohnsy shall lie sick.

Some day I will baint masterpiece, and ve shall all go away. Gott! yes." (O'Henry, The Last Leaf)

In the extract given above, Behrman's manner of speech is reproduced orthographically and characterised by strong German accent that is by lengthening the consonants, for instance, leetle instead of little; by the absence of voiced consonants in the end of words, for instance, haf instead of have, goot instead of good; by changing [ʃ] for [s], [v] for [f], for instance, dere instead of there, de instead of the, dev instead of they, dot instead of that, vy instead of why, vill instead of will, ve instead of we; by mixing voiced consonants with the voiceless ones: pusiness instead of business, prain instead of brain, and vice versa: bose instead of pose, blace instead of place, baint instead of paint. The speech characteristics is supplemented with the usage of German words such as mit (with), Gott (God), the articles and so on. As to pragmatic functions, all the above-mentioned words used by Mr. Behrman, serve the purpose of denoting his German origin.

Pragmatic Functions of poetic and highly literary words

The problem of affect and perception of a language sign in the process of artistic communication gains a particular vitality in accordance with the fact that the main function of literary text is an aesthetic influence. For solving the problem they use such terms as pragmatic purpose and pragmatic effect.

Under the pragmatic purpose, according to L.Naer, they understand "the materialised in the text and realised intention of a sender of information to influence on the receiver of the speech". Thanks to this the latter suffer corresponding reconstruction of the world picture and of social values depicted in literary text. This reconstruction takes place on the conscious and subconscious levels.

Pragmatic effect is considered as a concrete result of a communicative act, the influencing power of a language sign.

Ability to influence on the sensual and emotional sphere of the addressee and to cause changes in his emotional condition forms one of the distinctive

peculiarities of literary text. Emotion is the most important component of literary communication and "it embodies an influential power".

Because of the sensuality of human psychology, emotionally charged language units are the most effective means of influence compared with different logical methods. This statement has psychological and physiological grounds. As psychologists say, the five senses perceive the amount of signs reflected in a word in accordance with the principle of funnel with its large opening faced the world, this allows to understand the word complex easily. The perception of emotional information is based on the reversed principle and it is accompanied by the intensification of the process of excitement in the brain that increases the effect of influence and perception.

• **to show character's emotional condition and produce emotional impact on the reader:**

*"Adieu! Adieu! my native shore
Fades o'er the waters blue;
The night-winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon sun that sets upon the sea We follow in his flight;
Farewell awhile to him and thee,
My native Land - Good Night!
"A few short hours, and he will rise To give the morrow birth;
And I shall hail the main and skies,
But not my mother earth.
Deserted is my own good hall,
Its hearth is desolate;
Wild weeds are gathering on the wall;
My dog howls at the gate.
"With thee, my bark, I'll swiftly go Athwart the foaming brine;
Nor care what land thou bear'st me to,
So not again to mine.*

Welcome, welcome, ye dark blue waves!

And when you fail my sight,

Welcome, ye deserts, and ye caves!

My native Land - good Night!" (Byron "Childe Harold's Pilgrimages")

Taking into consideration all the above-said, the poetic words can serve the function of emotional influence on the reader while reproducing the feelings of a hero or a writer himself. In the above-given extract the character is overfilled with the feeling of sorrow: he leaves his native land for good and he may never come back. That is why he says good-bye to his' native shore, sea and its blue waters. He sails to meet the main and skies of strange countries. Although they are the same all over the world but the sky and seas of your motherland are always the most beloved ones. These sorrowful feelings are transferred to the reader by means of poetic and highly literary words.

Summary of Chapter II

The whole of the word-stock of the English language as being divided into three main layers: *the literary layer, the neutral layer and the colloquial layer.*

The literary vocabulary consists of the following groups of words: 1) common literary; 2) terms and learned words; 3) poetic words; 4) archaic words; 5) barbarisms and foreign words; 6) literary coinages including nonce-words.

The colloquial vocabulary falls into the following groups: 1) common colloquial words; 2) slang; 3) jargonisms; 4) professional words; 5) dialectical words; 6) vulgar words; 7) colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term *standard English vocabulary*. Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary.

Literary Vocabulary fulfills the following stylistic functions:

- descriptive function: to create local colouring of the described event in order to depict local conditions of life, concrete facts and events, customs and habits:
- to point out some customs and habits existing in some fields of science, profession or life;
- to create emotiveness and emotional impact on the reader:
- to veil the reality and creation of the special elevated atmosphere
- to produce satirical and ironical effect:

Literary Vocabulary fulfills the following pragmatic functions:

- to create the environment of a certain professional atmosphere and to make some reference to the occupation and profession of a character;
- to denote social position of the character:
- to identify the professional area of the character:
- to show character's nationality origin:
- to show character's emotional condition and produce emotional impact on the reader.

Chapter III. Stylistic and Pragmatic Functions of Colloquial Vocabulary

3.1. Stylistic Functions of Colloquial Vocabulary

Scholars distinguish several stylistic functions of language means: 1) characterological; 2) emotionally-expressive; 3) imagery; 4) evaluative; 5) compositional.

Characterological function - the function of the narrative voice in characteristics of the subject (author, narrator) or character. It's typed as implementation: mapping function of inner speech, which is given through the psychological characteristic of the subject of this inner speech; function to create / strengthen indirect speech; reflection function ease discreteness thoughts. This function plays an important role in revealing the conceptual information text using a character, his behavior, revealing the motives behind his actions. Analysis of this function helps the reader to penetrate into the inner world of the character, understand his thoughts and explain his behavior.

Characterological function of slang in the fictional text is very significant in representing personage's speech. The person's speech is marked by a set of lexemes that characterize a speech of a particular social group, as well as create idiolect of a certain character, since the choice of this or that lexeme is individual in its nature. For example, in the novel of George Salinger «The catcher in the rye» the characters' speech plays a significant role. Slang shows Holden Colfield's, person's individual style of speech, or describes a speech of the whole generation:

*/ didn't have **chewed the rag** (трепался, болтал) with him while he was shaving. (Salinger 1968, 49).*

*I figured may be I'd **give old Jane a buzz** (звякнуть) and see if she was home for vacation yet. So I went in a phone booth and called her up (Salinger 1968, 127)*

*I started giving the three witches at the next table the eye again... They probably thought I was too young **to give anybody the once-over** (смотреть на кого либо оценивающим взглядом). (Salinger 1968, 30).*

The following example from D. Salinger's novel "The catcher in the rhye" is full of slang, jargonisms where age characteristics are shown.

«What the hellyya doing, anyway?» I said.

«Wuddaya mean what the hell am I doing? I was tryna sleep before you guys started making all that noise. What the hell was the fight about, anyhow. Wuddaya want the light for?»...

«Jesus!» he said. «What the hell happened to you?» He meant all the blood and all. «I had a little goddam tiff with Stradlater, listen, I said, do you feel like playing a little Canasta?»

«Oh, you're still bleeding, for Chrissake. You better put something on it. Ya wanna play a little Canasta or don'tcha? ... «Only around!» Ackley said. «Listen. I gotta get up and go to Mass in the morning, for Chrissake. You guys start hollering and fighting in the middle of the goddam-What the hell was the fight about, anyhow?»

«It's a long story. I don't wanna bore ya, Ackley. «Do you happen to have any cigarettes, by any chance? – Say 'no' or I'll drop dead».

«No, I don't, as a matter of fact. Listen, what the hell was the fight about?»

I didn't answer him. «About you», I said. ... I was defending your goddam honor, he made cracks about your religion.. Stradlater said you had a lousy personality. I couldn't let him get away with that stuff»[p.8].

The early age of a personage is characterized by its independence, impudence, timidity, joy and pleasure of youth. The typical feature of young people is considered to be their use of jargonisms (*little Canasta*), slangs (*hollering, made cracks about your religion, little goddam iff, I'll drop dead*), vulgarisms (*the hellyya, the hell, the goddam, goddam tiff*), elliptic sentences (*What the hellyya doing, anyway, I was tryna sleep, Wuddaya want the light for?*), interjections (*Jesus, oh*), reductions, types of informal and colloquial conversation peculiar to youth lexicon (*Wuddaya mean what the hell am I doing? I was tryna sleep before you, ya wanna play a little Canasta or don'tcha, I gotta get up, I don't wanna bore ya*).

Analyzing this example it can be noted that Holden Caulfield's speech is characterized by usage of a slang and very important means of his characteristics. From these examples we can draw conclusions about personage's age and some his characteristics. It is obvious that the speaker is teenager, who desires to be independent and tries to hide his inner feelings and troubles. The usage of slang by communicants gives possibility to speak about group portrait:

«*Your folks know you got kicked out yet?*»

«*Nope*»

«*Where the hell's Stradlater at, anyway?*» «*Down at the game. He's got a date*».

(Salinger 1968, 46)

From the fragment, we can conclude that this is a speech of schoolchildren, teenagers and that's why they are speaking equally. From the speech between them we can understand that one of them is dismissed from the school, that they are not children. We can regard them as teenagers as one of them went to have a date.

➤ **to produce comical effect**

*You could also hear old Ackley snoring. Right through the **goddam** shower curtains you could hear him. He had **sinus trouble** (заŭморум) and he couldn't breathe too hot when he was asleep. That guy had just about everything. **Sinus trouble**, pimples, **lousy** teeth, halitosis, crumby fingernails. (Salinger 1968, 60).*

➤ **emotionally expressive function** – the boost function of emotions (feelings, moods), emotional evaluation or emotional state of the subject of the narrative or character. Typified implementation of this stylistic function is strengthening specific emotions, emotional evaluation or emotional state.

*I heard somebody coming through the shower curtains... It was Robert Ackley, this guy that roomed right next to me... He hardly ever went anywhere. He was a senior, and he'd been at Pencey the whole four years and all, but nobody ever called him anything except «Ackley». Not even Herb Jale, his own roommate, ever called him «Bob» or even «Ack». He was one of these very, very tall round-shouldered guys - he was about six four - with **lousy** teeth. The whole time he roomed next to me, I never even once saw him brush his teeth. They always looked*

*mossy and awful, and he **damn** near made you sick if you saw him in the dining room with his mouth full of mashed potatoes and peas or something. Besides that, he had a lot of pimples not just on his forehead or his chin like most guys, but all over his whole face. And not only that, he had a terrible personality. He was also sort of a nasty guy. I wasn't too crazy about him, to tell you the truth.* (Salinger 1968, 43).

The use of jargon is significant in prose and verse. It seems unintelligible to the people who do not know the meanings. Examples of jargon used in literature are used to emphasize a situation or to refer to something exotic to the readers or audience. In fact, the use of jargon in literature shows the dexterity of the writer of having knowledge of other spheres. Writers use jargon to make a certain character a real one in fiction as well as in plays and poetry.

The previously analyzed dialogue can be a perfect illustration for a typical conversation between the boss and her employee. However, in the next fragment we can see how things between these two get out of control; and consequently, violation in the linguopragmatic factors of role relations and mutual understanding takes place:

***Fuck her. Fuck Paris and fashion shows and marathon games of "I'm so fat."** **Fuck** all the people who believed that Miranda's behavior was justified because she could pair a talented photographer with some expensive clothes and walk away with some pretty magazine pages. **Fuck** her for even thinking that I was anything like her. And most of all, fuck her for being right. What the hell was I standing here for, getting abused and belittled and humiliated by this joyless she-devil?... I yanked out my cell phone and punched in a number and watched as Miranda became increasingly more livid.*

"Ahn-dre-ah!" she hissed, much too ladylike to ever make a scene. "What do you think you're doing? I'm telling you that my daughters need passports immediately, and you decide it's a good time to chat on your phone? Are you under the very mistaken impression that's why I brought you to Paris?"

My mother picked up on the third ring, but I didn't even say hello. "Mom, I'm getting on the next flight I can. I'll call you when I get to JFK. I'm coming home." I clicked the phone shut before she could respond and looked up to see Miranda, who appeared genuinely surprised. I felt a smile break through the headache and nausea when I realized that I'd rendered her momentarily speechless. Unfortunately, she recovered quickly. There's a small chance I wouldn't have gotten fired if I'd immediately pleaded and explained and lost the defiant attitude, but I couldn't seem to muster one single, tiny shred of self-control.

"Ahn-dre-ah, you realize what you're doing, do you not? You do know that if you simply leave here like this, I'm going to be forced—"

"Fuck you, Miranda. Fuck you." She gasped audibly while her hand flew to her mouth in shock, and I felt not a few Clackers turn to see what the commotion was. They'd begun pointing and whispering, themselves as shocked as Miranda that some nobody assistant had just said that—and none too quietly—to one of the great living fashion legends.

As we can see, the inner represented speech of Andrea Sachs describes her inner state and psychological condition. Repetitive use of harsh and swearing linguistic unit (vulgarisms) like **"fuck"** and other emotionally colored utterances such as **"What the hell"**, **"I'm so fat"**, **"getting abused and belittled and humiliated"** displays how desperate and frantic Andrea feels and how much she is fed up with her current job of an assistant and co-workers around her at the moment. Andrea's boss Miranda initially preserves her bossy serenity and keeps on commanding by rhetorical questions such as **"What do you think you're doing?"**, **"I'm telling you that my daughters need passports immediately, and you decide it's a good time to chat on your phone? Are you under the very mistaken impression that's why I brought you to Paris?"**, **"Ahn-dre-ah, you realize what you're doing, do you not? You do know that if you simply leave here like this, I'm going to be forced —"** thereby demonstrating her positional role as a boss. In this case, in order to keep her positional role of assistant Andrea Sachs should have **"immediately pleaded and explained and lost the defiant attitude"**

and should have apologized in front of her boss. However, she “*couldn’t seem to muster one single, tiny shred of self-control*” and utters the most shocking statement ever that is said by employee to his/her employer: “*Fuck you, Miranda. Fuck you.*” The reaction of the boss is followed by expression “*gasped audibly while her hand flew to her mouth in shock*”. The pragmatic effect of communication is obvious. The purpose and aim of communication do not coincide. The pragmatic function based on the set of norms ends up to be unfulfilled since both the addresser and the addressee refuse to go on further with their positional roles hereby causing the violation in the factor of role expectations. Thus, both of LP are too much focused on expressing their own psychological and emotional state, which impedes the factor of mutual understanding. In other words, the standard characteristics and rules of positional roles (employer and employee/boss and assistant) are violated and the communicative roles of two humiliated, disappointed women as of situational roles come to the foreground.

➤ **to create authentic environment**

The things they carried were largely determined by necessity. Among the necessities or near-necessities were P-38 can openers, pocket knives, heat tabs, wristwatches, dog tags, mosquito repellent, chewing gum, candy, cigarettes, salt tablets, packets of Kool-Aid, lighters, matches, sewing kits, Military Payment Certificates, C rations, and two or three canteens of water. Together, these items weighed between 15 and 20 pounds, depending upon a man’s habits or rate of metabolism. Henry Dobbins, who was a big man, carried extra rations; he was especially fond of canned peaches in heavy syrup over pound cake. Dave Jensen, who practiced field hygiene, carried a toothbrush, dental floss, and several hotel-sized bars of soap he’d stolen on R&R in Sydney, Australia. Ted Lavender, who was scared, carried tranquilizers until he was shot in the head outside the village of Than Khe in mid-April. By necessity, and because it was SOP, they all carried steel helmets that weighed 5 pounds including the liner and camouflage cover. They carried the standard fatigue jackets and trousers. Very few carried

underwear. On their feet they carried jungle boots—2.1 pounds—and Dave Jensen carried three pairs of socks and a can of Dr. Scholl's foot powder as a precaution against trench foot

In certain heavily mined AOs, where the land was dense with Toe Poppers and Bouncing Betties, they took turns humping a 28-pound mine detector. With its headphones and big sensing plate, the equipment was a stress on the lower back and shoulders, awkward to handle, often useless because of the shrapnel in the earth, but they carried it anyway, partly for safety, partly for the illusion of safety (“The Things They Carried” by Tim O’Brien)

Tim O’Brien is a Vietnam War veteran, and brilliantly uses jargon examples in this famous short story, “The Things They Carried.” O’Brien alternates between the very specific items that only war veterans would really understand, such as “P-38 can openers,” “Military Payment Certificates,” and “SOP,” and ordinary items that everyone can comprehend, like chewing gum and dental floss. In this way, he both makes the war seem relatable and completely foreign to the average reader.

*Certain medications can cause or worsen nasal symptoms (especially **congestion**). These include the following: birth control pills, some drugs for high blood pressure (e.g., **alpha blockers and beta blockers**), **antidepressants**, medications for **erectile dysfunction**, and some medications for prostatic enlargement. If **rhinitis** symptoms are bothersome and one of these medications is used, ask the prescriber if the medication could be aggravating the condition* (Robert H. Fletcher and Phillip L. Lieberman)

This passage is full of medical jargon such as nasal, congestions, alpha blockers and anti-depressants. Perhaps only those in the medical community would fully understand all of them.

*Why, may not that be the skull of a lawyer? Where be his quiddities now, his quillities, his cases, his **tenures**, and his tricks? Why does he suffer this mad knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of **battery**? Hum! This fellow might be in's time a great buyer of land, with his statutes, his **recognizances**, his fines, his double vouchers, his recoveries: is*

this the fine of his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt? Will his vouchers vouch him no more of his purchases and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will scarcely lie in this box; and must the inheritor himself have no more, ha? (Hamlet to Horatio in Hamlet by Shakespeare)

You can see that the use of words specifically related to the field of law. Lawyer, tenure, battery, recognizances and statutes are legal words used at the time of Shakespeare.

3.2. Pragmatic functions of Colloquial Vocabulary

The problem of affect and perception of a language sign in the process of artistic communication gains a particular vitality in accordance with the fact that the main function of literary text is an aesthetic influence. For solving the problem they use such terms as pragmatic purpose and pragmatic effect.

Under the pragmatic purpose, according to L.Naer, they understand "the materialised in the text and realised intention of a sender of information to influence on the receiver of the speech ". Thanks to this the latter suffer corresponding reconstruction of the world picture and of social values depicted in literary text. This reconstruction takes place on the conscious and subconscious levels.

Pragmatic effect is considered to be a concrete result of a communicative act, the influencing power of a language sign. Ability to influence on the sensual and emotional sphere of the addressee and to cause changes in his emotional condition forms one of the distinctive peculiarities of literary text. Emotion is the most important component of literary communication and "it embodies an influential power".

Because of the sensuality of human psychology, emotionally charged language units are the most effective means of influence compared with different

logical methods. This statement has psychological and physiological grounds. As psychologists say, the five senses perceive the amount of signs reflected in a word in accordance with the principle of funnel with its large opening faced the world, this allows to understand the word complex easily. The perception of emotional information is based on the reversed principle and it is accompanied by the intensification of the process of excitement in the brain that increases the effect of influence and perception.

➤ **place of communicative act**

«**You goin'** out tonight?» he said.

«I might, I might not. Why?»

«How **bout** writing a composition for me, for English?»

I'll be up the creek if I don't get the **goddam** thing in by Monday, the reason I ask. How'**bout** it?»

«I'm the one that's flunking out of the **goddam** place, and you're asking me to write the **goddam** composition», I said.

«Yeah, I know. The thing is, though. I'll be up the creek if I don't get it in. Be a **buddy**. Be a **buddyroo**. Okay?» (Salinger 1968, 50-51)

The usage of the following slang words is determined by the place of communicating act as this communication is going between two teenagers who study at one and the same school and they know each other quite well.

➤ **personage's social position**

“Ahn-dre-ah? Hello? Is anyone there? Ahn-dre-ah!” I jumped out of my seat the moment I heard her pronounce my name. It took a moment to remember and accept that she was not, in fact, in the office—or even in the country, and for the time being, at least, I was safe.

“I simply do not understand what takes you so long to speak after you pick up the phone,” she stated. From any other person on earth that would have sounded whiny, but from Miranda it sounded appropriately cold and firm. Just like

her. *“In case you haven’t been here long enough to notice, when I call, you respond. It’s actually simple. See? I call. You respond. Do you think you can handle that, Ahn-dre-ah?”*

I nodded like a six-year-old who’d just been reprimanded for throwing spaghetti on the ceiling, even though she couldn’t see me. I concentrated on not calling her “ma’am,” a mistake I’d made a week earlier that had almost gotten me fired. “Yes, Miranda. I’m sorry,” I said softly, head bowed. And for that moment I was sorry, sorry that her words hadn’t registered in my brain three-tenths of a second faster than they had, sorry that my tardiness in saying “Miranda Priestly’s office” had taken a fraction of a second longer than absolutely necessary. Her time was, as I was constantly reminded, much more important than my own.

“All right then. Now, after wasting all that time, may we begin? Did you confirm Mr. Tomlinson’s reservation?” she asked.

“Yes, Miranda, I made a reservation for Mr. Tomlinson at the Four Seasons at one o’clock.”

“Well, I’ve changed my mind. The Four Seasons is not the appropriate venue for his lunch with Irv. Reserve a table for two at Le Cirque, and remember to remind the maotred’ that they will want to sit in the back of the restaurant. Not on display in the front. The back. That’s all.”

“Of course, Miranda. Thank you, ” I said with a smile. I could sense her pausing on the other end of the line, wondering how to respond. I had recently begun thanking her after every one of her sarcastic comments or nasty phone-in commands... “

This is the first conversation between Andrea Sachs being in the positional role of assistant and Miranda Priestly being in the positional role of her boss. As we can see, the boss is calm and firm in her speech whereas her junior assistant, Andrea seems to be lost in fear, intense anxiety and heart-stopping panic, and acts inadequately due to the tension and pressure. Her “soft” and “head bowed” way of manner and short utterances such as “I’m sorry” and “Thank you” and Miranda’s ordering around explicates that Andrea has lower occupational status

than the latter. Also, it is ridiculous how Andrea thanks her boss each and every time Miranda Priestly gives orders whereas, in fact, the one who should appreciate and thank for the hard work should be not Andrea but her boss – Miranda Priestly. It is necessary to mention that the use of represented speech throughout the entire novel plays significant role in conveying the author's message since it tends to disclose the addresser's inner thoughts and psychological state. Represented speech is a stylistic device "which conveys to the reader the unuttered or inner speech of the character, thus presenting his thoughts and feelings" [15, p.223]. In other words, it is the "form of utterance, which conveys the actual words of the speaker through the mouth of the writer but retains the peculiarities of the speaker's mode of expression" [15, p.225]. The main function of it is that it can be considered as a verbal marker of linguopragmatic level of LP.

The previously analyzed dialogue can be a perfect illustration for a typical conversation between the boss and her employee.

➤ **to indicate professional area of the personage**

*"Higgins's laboratory in Wimpole Street. ...In this corner stands a flat writing-table, on which are a **phonograph**, a **laryngoscope**, a **row of tiny organ pipes with a bellows**, ..., **several tuning-forks of different sizes**, a life-size image of half a human head, showing in section the **vocal organs**, and a box containing a supply of wax cylinders for the **phonograph**. Further down the room, on the same side, is a fireplace, with a comfortable leather-covered easy-chair at the side of the hearth nearest the door, and a coal-scuttle*

This is the portrait description of Professor Higgins, the scientist of phonetics. From the description of Higgins, the reader gets an impression of a wealthy gentleman and energetic scientist belonging to English upper-middle class. The linguistic units such as "*phonograph*", "*laryngoscope*", "*a supply of wax cylinders*", "*a human head, showing in section the vocal organs*", "*tuning-fork*", "*scientific type*", "*scientific subject*" reveal his profession to some extent and indicate that he is the person involved in science and experiments. Besides, the

words describing the situational context including the look of the room and his appearance as a person such as “fireplace, with a comfortable leather-covered easy-chair”, “grand piano”, “light”, “white”, “robust”, “vital”, “appetizing”, “silk tie”, “frock coat” discloses his high social class and that he has been living independent, upscale, prosperous and carefree life.

➤ **to indicate ethnical origin and personage’s nationality**

“- *Hi there, Andy darlin’, you’re looking more beautiful every time I see you.*” *Yer lookin’ more beeyootiful avery time I see ya . “What are they feeding y’all at Runway, huh?*

- *It’s not really what I’d call a feeding-friendly kind of place, if you know what I mean. Whatever it is, it’s definitely in the water and not the food. But never mind. Kyle, you look great yourself. Keeping my sister busy in the city of misery, I hope?*

- *“Andy, just come and visit, sweetie. Bring Alex along and y’all can make it a li’l vacation. It’s not that bad, you’ll see.” He smiled first at me and then at Jill, who smiled back and brushed the back of her hand across his cheek. They were disgustingly in love.*”

The speech and manner of the personage reveals not only professional status but discloses the information about the relationship among them and the nationality of linguistic personality, i.e. where s/he comes from, as well.

From this conversation we can identify that Kyle is the husband to Andrea’s sister Jill and their colloquial speech units such as “*Hi there, Andy darlin’*”, “*sweetie*”, “*huh*” reveal their close family member relationship. Besides, Kyle’s specific dialectical units in his utterance such as “*Yer lookin’ more beeyootiful a very time I see ya . “ y’all”, “ a li’l”* expose the southern American accent and unveils his living place (Houston) while the previous “boss-assistant” dialogue discloses Miranda Priestly’s strong British accent “*Ahn-dre-ah*”. Summing up, it can be considered that dialectical word can verbalize extralinguistic factors in linguopragmatics, such as originality and specific manner of speech.

Summary of Chapter III

According to I.V. Arnold, stylistic function "is an ideological effect not only on logical thinking of the reader but also on the integral personality of the reader" "expressive potential of language means in the text, providing the transmission of subject-logical content of the text reflecting expressive, emotional, evaluative and aesthetic information" [Arnold, 1981, p.47]. In our work, "a stylistic function" is defined as the appointment, role of specially organized language means having stylistic value representing specific tasks in the speech. As it was already mentioned, foreign words are used in various styles of language with various aims that predetermine their typical functions.

The use of colloquial vocabulary is significant in prose and verse (slang, jargon, professionalisms). In fact, the use of colloquial vocabulary in literature shows the dexterity of the writer of having knowledge of other spheres. Writers use colloquial vocabulary to make a certain character a real one in fiction as well as in plays and poetry.

As our observation has shown colloquial vocabulary fulfills the following stylistic functions:

- characterological function
- to produce comical effect
- emotionally expressive function
- to create authentic environment

Pragmatic effect is considered to be a concrete result of a communicative act, the influencing power of a language sign. Ability to influence on the sensual and emotional sphere of the addressee and to cause changes in his emotional condition forms one of the distinctive peculiarities of literary text. Emotion is the most important component of literary communication and "it embodies an influential power".

As our observation has shown colloquial vocabulary fulfills the following pragmatic functions:

- place of communicative act
- personage's social position
- to indicate professional area of the personage
- to indicate ethnical origin and personage's nationality

Conclusion

The present dissertation is devoted to the problem of stylistic differentiation of the vocabulary and stylistic and pragmatic value of literary and colloquial vocabulary in the literary text.

The structure of the dissertation consists of introduction, three chapters with summaries, conclusion and the list of used literature.

The first chapter considers the main assumptions of Linguopragmatics and new approaches to Stylistics, deals with the problems of stylistic differentiation of the vocabulary which falls into neutral, common literary and common colloquial layers. Special literary and special colloquial vocabularies, in their turn, fall into the corresponding subgroups.

The literary vocabulary consists of the following groups of words:

- terms
- poetic and highly literary words
- archaic words
- barbarisms and foreign words

Colloquial vocabulary is subdivided into:

- slang
- jargonisms
- professionalisms
- vulgar words or vulgarisms.

The second and third chapters of the dissertation consider stylistic and pragmatic functions of foreign words, terms, poetic and highly literary words in the literary text.

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- descriptive function: to create local colouring of the described event in order to depict local conditions of life, concrete facts and events, customs and habits:
- to point out some customs and habits existing in some fields of science, profession or life;
- to create emotiveness and emotional impact on the reader:
- to veil the reality and creation of the special elevated atmosphere
- to produce satirical and ironical effect:

Literary Vocabulary fulfills the following pragmatic functions:

- to create the environment of a certain professional atmosphere and to make some reference to the occupation and profession of a character;
- to denote social position of the character:
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- personage's social position
- to indicate professional area of the personage
- to indicate ethnical origin and personage's nationality

The stylistic functions of the foreign words used in the context may be considered to provide local colour as a background to the narrative, to depict local conditions of life, concrete facts and events, customs and habits, to build up the stylistic device of non-personal direct speech or represented speech. The use of a word, or a phrase, or a sentence in the reported speech of a local inhabitant helps to reproduce his actual words, manner of speech and the environment as well. Sometimes foreign words and phrases may be used to exalt the expression of the idea, to elevate the language.

Pragmatics evaluates any assertion solely by its practical consequences. Literary pragmatics looks at the linguistic features of texts which arise from the real interpersonal relationships between author, text and reader in real socio-cultural contexts. Consideration is made of features such as deixis, modality, mutual knowledge, presuppositions, politeness and tellability. In our research we analysed pragmatic functions from the view point of denoting the origin of a hero, or the layer of society the character belongs to.

One of the most characteristic features of a term is its direct relevance to the system or set of terms used in a particular science, discipline or art that is to its nomenclature. So, terms are said to belong to the style of language of science but their use is not confined to this style, in some cases their function may be changed. When used in the belles-lettres style, for instance, terms may acquire a stylistic function and consequently become a sporadic stylistic device.

In literary text terms fulfil only pragmatic functions that is they serve the purpose of making some reference to the occupation of a character whose language contains special words and expressions. When used in a speech of a hero, they serve the purpose of indirect description of surroundings, conditions, his interests.

As for poetic and highly literary words, veiling the reality and creation of the special elevated atmosphere of poetry are said to be their main Stylistic functions. Sometimes poetic words are used to fulfil satirical functions.

Poetic and highly literary words can serve the function of emotional influence on the sensual and emotional sphere of the reader while transferring the feelings of a character to him.

In consequence with the problems raised in the qualification paper the following *conclusions* can be made:

- foreign words, poetic and highly literary words fulfil both stylistic and pragmatic functions.
- slang, jargonisms, professionalisms also fulfill either stylistic or pragmatic functions
- terms fulfil only pragmatic functions.

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