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ҚЎҚОН ДАВЛАТ ПЕДАГОГИКА ИНСТИТУТИ

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CHAPTER I. PHONO-GRAPHICAL LEVEL. MORPHOLOGICAL LEVEL

Sound Instrumenting, Graphon. Graphical Means

As it is clear from the title of the chapter, the stylistic use of phonemes and their graphical representation will be viewed here. Dealing with various cases of phonemic and graphemic foregrounding we should not forget the unilateral nature of a phoneme: this language unit helps to differentiate meaningful lexemes but has no meaning of its own. Cf.: while unable to speak about the semantics of [ou], [ju:], we acknowledge their sense-differentiating significance in "sew" [sou] *шить* and "sew" [sju:] *спускать воду*; or [au], [ou] in "bow" *бант, поклон* etc.

Still, devoid of denotational or connotational meaning, a phoneme, according to recent studies, has a strong associative and sound-instrumenting power. Well-known are numerous cases of *onomatopoeia* - the use of words whose sounds imitate those of the signified object or action, such as "hiss", "bowwow", "murmur", "bump", "grumble", "sizzle" and many more.

Imitating the sounds of nature, man, inanimate objects, the acoustic form of the word foregrounds the latter, inevitably emphasizing its meaning too. Thus the phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. A message, containing an onomatopoeic word is not limited to transmitting the logical information only, but also supplies the vivid portrayal of the situation described.

Poetry abounds in some specific types of sound-instrumenting, the leading role belonging to *alliteration* - the repetition of consonants, usually-in the beginning of words, and *assonance* - the repetition of similar vowels, usually in stressed syllables. They both may produce the effect of *euphony* (a sense of ease and comfort in pronouncing or hearing) or *cacophony* (a sense of strain and discomfort in pronouncing or hearing). As an example of the first may serve the famous lines of E.A. Poe:

...silken sad uncertain

rustling of each purple curtain...

An example of the second is provided by the unspeakable combination of sounds found in R. Browning: Nor soul helps flesh now more than flesh helps soul.

To create additional information in a prose discourse sound-instrumenting is seldom used. In contemporary advertising, mass media and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called *graphon*.

Craphons, indicating irregularities or carelessness of pronunciation were occasionally introduced into English novels and journalism as early as the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage, popularity among writers, journalists, advertizers, and a continuously widening scope of functions.

Graphon proved to be an extremely concise but effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc. So, when the famous Thackeray's character - butler Yellowplush - impresses his listeners with the learned words pronouncing them as "sellybrated" (celebrated), "bennyviolent" (benevolent), "illygitmit" (illegitimate), "jewinile" (juvenile), or when the no less famous Mr. Babbitt uses "peerading" (parading), "Eytalians" (Italians), "peepul" (people) - the reader obtains not only the vivid image and the social, cultural, educational characteristics of the personages, but also both Thackeray's and S. Lewis' sarcastic attitude to them.

On the other hand, "The b-b-b-b-bas-tud - he seen me c--c-c-c-coming" in R. P. Warren's Sugar Boy's speech or "You don't mean to thay that thith ith your firth time" (B.C.) show the physical defects of the speakers - the stuttering of one and the lispings of the other.

Graphon, thus individualizing the character's speech, adds to his plausibility, vividness, memorability. At the same time, graphon is very good at conveying the atmosphere of authentic live communication, of the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, became

cliches in contemporary prose dialogue: "gimme" (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to), "coupla" (couple of), "mighta" (might have), "willya" (will you), etc.

This flavour of informality and authenticity brought graphon popularity with advertizers. Big and small eating places invite customers to attend their "Pik-kwik store", or "The Donut (doughnut) Place", or the "Rite Bread Shop", or the "Wok-in Fast Food Restaurant", etc. The same is true about newspaper, poster and TV advertizing: "Sooper Class Model" cars, "Knee-hi" socks, "Rite Aid" medicines. A recently published book on Cockney was entitled by the authors "The Muwer Tongue"; on the back flaps of big freight-cars one can read "Folio me", etc. Graphical changes may reflect not only the peculiarities of, pronunciation, but are also used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words. To such purely *graphical means*, not involving the violations, we should refer all changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines. The latter was widely exercised in Russian poetry by V. Mayakovsky, famous for his "steps" in verse lines, or A. Voznesensky. In English the most often referred to "graphical imagist" v/as E. E. Cummings.

According to the frequency of usage, variability of functions, the first place among graphical means of foregrounding is occupied by *italics*. Besides italicizing words, to add to their logical or emotive significance, separate syllables and morphemes may also be emphasized by italics (which is highly characteristic of D. Salinger or T. Capote). Intensity of speech (often in commands) is transmitted through the *multiplication* of a grapheme or *capitalization* of the word, as in Babbitt's shriek "Allllll aboarrrrrd", or in the desperate appeal in A. Huxley's *Brave New World* - "Help. Help. HELP." Hyphenation of a wofa suggests the rhymed or clipped manner in which it is uttered as in the humiliating comment from Fl. O'Connor's story - "grinning like a chim-pan-zee".

Summing up the informational options of the graphical arrangement of a word (a line, a discourse), one sees their varied application for recreating the

individual and social peculiarities of the speaker, the atmosphere of the communication act - all aimed at revealing and emphasizing the author's viewpoint

ASSIGNMENTS FOR SELF-CONTROL

1. What is sound-instrumenting?
2. What cases of sound-instrumenting do you know?
3. What is graphon?
4. What types and functions of graphon do you know?
5. What is achieved by the graphical changes of writing - its type, the spacing of graphemes and lines?
6. Which phono-graphical means are predominantly used in prose and which ones in poetry?

EXERCISES

I. Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:

1. Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I.Sh.)
2. He swallowed the hint with a gulp and a gasp and a grin. (R. K.)
3. His wife was shrill, languid, handsome and horrible. (Sc.F.)
4. The fair breeze blew, the white foam flew, the furrow followed free. (S. C.)
5. The Italian trio tut-tutted their tongues at me. (T.C.)
6. "You, lean, long, lanky lath of a lousy bastard!" (O'C.)
7. To sit in solemn silence in a dull dark dock, In a pestilential prison, with a life-long lock, Awaiting the sensation of a short, *sharp* shock From a cheap and chippy chopper On a big black block. (W.C.)
8. They all lounged, and loitered, and slunk about, with as little spirit or

purpose as the beasts in a menagerie. (D.)

9. "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is - or rather was - surly, lustrous and sadistic." (E.W.)

10. Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A.S.)

11. "Sh-sh."

"But I am whispering." This continual shushing annoyed him. (A.H.)

12. Twinkle, twinkle, little star, How I wonder what you are. Up above the world so high, Like a diamond in the sky. (Ch. R.)

13. Dreadful young creatures - squealing and squawking. (C.)

14. The quick crackling of dry wood aflame cut through the night. (Sl.H.)

15. Here the rain did not fall. It was stopped high above by that roof of green shingles. From there it dripped down slowly, leaf to leaf, or ran down the stems and branches. Despite the heaviness of the downpour which now purred loudly in their ears from just outside, here there was only a low rustle of slow occasional dripping. (J.)

II. Indicate the kind of additional information about the speaker supplied by graphon:

1. "Hey," he said, entering the library. "Where's the heart section?" "The what?"

He had the thickest sort of southern Negro dialect and the only word that came clear to me was the one that sounded like heart. "How do you spell it," I said.

"Heart, Man, pictures. Drawing books. Where you got them?" "You mean art books? Reproductions?" He took my polysyllabic word for it. "Yea, they's them." (Ph. R.)

2. "It don't take no nerve to do somepin when there ain't nothing else you can do. We ain't gonna die out. People is goin' on - changin' a little may be - but goin' right on." (J. St.)

3. "And remember, Mon-sewer O'Hayer says you got to straighten up this

mess sometime today." (J.)

4. "I even heard they demanded sexual liberty. Yes, sir, Sex-You-All liberty." (J. K.)

5. "Ye've a duty to the public don'tcher know that, a duty to the great English public?" said George reproachfully. "Here, lemme handle this, kiddar," said Tiger. "Gorra maintain strength, you," said George. "Ah'm fightin' fit," said Tiger. (S. Ch.)

6. "Oh, that's it, is it?" said Sam. "I was afeerd, from his manner, that he might ha' forgotten to take pepper with that 'ere last cowcumber, he et. Set down, sir, ve make no extra charge for the settin' down, as the king remarked when he blowed up his ministers." (D.)

7. "Well, I dunno. I'll show you summat." (St.B.)

8. "De old Foolosopher, like Hickey calls yuh, ain't yuh?" (O'N.)

9. "I had a coach with a little seat in fwont with an iwon wail for the dwiver." (D.)

10. "The Count," explained the German officer, "expegs you, chentlemen, at eight-dirty." (C. H.)

11. Said Kipps one day, "As'e - I should say, ah, has'e... Ye know, I got a lot of difficulty with them two words, which is which." "Well, "as" is a conjunction, and "has" is a verb." "I know," said Kipps, "but when is "has" a conjunction, and when is "as" a verb?" (H. W.)

12. Wilson was a little hurt. "Listen, boy," he told him. "Ah may not be able to read eve'thin' so good, but they ain't a thing Ah can't do if Ah set mah mind to it." (N.M.)

III. Think of the causes originating graphon (young age, a physical defect of speech, lack of education, the influence of dialectal norms, affectation, intoxication, carelessness in speech, etc.):

1. He began to render the famous tune "I lost my heart in an English garden, Just where the roses of Kngland grow" with much feeling:

"Ah-ee last mah-ee hawrt een ahn Angleesh gawrden, Jost whahr thah rawzaz ahv Angland graw." (H.C.)

2. The stuttering film producer S.S. Sisodia was known as 'Whiwhisky because I'm papa partial to a titi tipple; mamadam, my caca card.' (S.R.)

3. She mimicked a lisp: "I don't weally know wevver I'm a good girl. The last thing he'll do would be to be mixed with a hovvid woman." (J.Br.)

4. "All the village dogs are no-'count mongrels, Papa says. Fish-gut eaters and no class a-tall; this here dog, he got insteek." (K.K.)

5. "My daddy's coming tomorrow on a nairplane." (S.)

6. After a hum a beautiful Negress sings "Without a song, the dahaywould nehever end." (U.)

7. "Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink." (E.A.)

8. "I allus remember me man sayin' to me when I passed me scholarship - "You break one o'my winders an' I'll skin ye alive." (St.B.)

9. He spoke with the flat ugly "a" and withered "r" of Boston Irish, and Levi looked up at him and mimicked "All right, I'll give the caaads a break and staaat playing." (N.M.)

10. "Whereja get all these pictures?" he said. "Meetcha at the corner. Wuddaya think she's doing out there?" (S.)

11. "Look at him go. D'javer see him walk home from school? You're French Canadian, aintcha?" (J.K.)

12. Usually she was implacable in defence of her beloved fragment of the coast and if the summer weekenders grew brazen, -getoutofitsillyoldmoo, itsthesoddingbeach, - she would turn the garden hose remorselessly upon them. (S.R.)

13. The demons of jealousy were sitting on his shoulders and he was screaming out the same old song, wheethehell whothe don't think you canpull the wool how dare you bitch bitch bitch. (S.R.)

IV. State the function of graphon in captions, posters, advertisements, etc. repeatedly used in American press, TV, roadside advertising:

1. Weather forecast for today: Hi 59, Lo 32, Wind lite.
2. We recommend a Sixty seconds meal: Steak-Umm.
3. Choose the plane with "Finah Than Dinah" on its side.
4. Best jeans for this Jeaneration.
5. Follow our advice: Drinka Pinta Milka Day.
6. Terry's Floor Fashions: We make 'em - you walk on 'em
7. Our offer is \$ 15.00 per WK.
8. Thanx for the purchase.
9. Everybody uses our wunnerful Rackfeed Drills.

Shall I be carried to the skies on flowery beds
of ease,
Whilst others fought to the prize and sailed
throu' blood y seas?

V. Analyse the following extract from Artemus Ward:

"Sit down, my fren," sed the man in black close; "yu miskomprehend me. I meen that the perlitercal ellermunts are oreicast with black klouds, 4 boden a friteful storm."

"Wall," replide I, "in regard to perlittercal ellerfunts i don't know as how but

what they is as good as enny other kind of ellerfunts. But i maik bold to say thay is all a ornery set and unpleasant to hav round. They air powerful hevvy eaters and take up a right smart chans of room."

The man in black close rusht up to me and sed, "How dair yu insult my neece, yu horey heded vagabone? Yu base exhibbiter of low wax figgers - you woolf in sheep's close," and sow 4th.

VI. State the functions and the type of the following graphical expressive means:

1. Piglet, sitting in the running Kanga's pocket, substituting the kidnapped Roo, thinks:

 this shall take
"If is I never to
 flying really it." (M.)

2. Kiddies and grown-ups too-oo-oo We haven't enough to do-oo-oo. (R. K.)

3. "Hey," he said "is it a goddamn cardroom? or a latrine? Attensh -- HUT! Da-ress right! DHRESS! (J.)

4. "When Will's ma was down here keeping house for him - *she* used to run in to *see* me, real *often*." (S.L.)

5. He missed our father very much. He was s-l-a-i-n in North Africa. (S.)

6. "We'll teach the children to look at things. Don't let the world pass you by, I shall tell them. For the sun, I shall say, open your eyes for that laaaarge sun....." (A. W.)

7. "Now listen, Ed, stop that, now. I'm desperate. *I am desperate*, Ed, do you hear?" (Dr.)

8. "Adieu you, old man, grey. I pity you, and I de-spise you." (D.)

9. "ALL our troubles are over, old girl," he said fondly. "We can put a bit by now for a rainy day." (S.M.)

10. His voice began on a medium key, and climbed steadily up till it reached a certain point, where it bore with strong emphasis upon the topmost word, and

then plunged down as if from a spring board:

Morphemic Repetition. Extension of Morphemic Valency

The basic unit of this level being a morpheme we shall concentrate on examining the ways of foregrounding a morpheme so that the latter, apart from its internet meaning, becomes vehicle of additional information - logical, emotive, expressive.

One important way of promoting a morpheme is its *repetition*. Both root and affixational morphemes can be emphasized through repetition. Especially vividly it is observed in the repetition of affixational morphemes which normally carry the main weight of the structural and not of the denotational significance. When repeated, they come into the focus of attention and stress either their logical meaning (e.g. that of contrast, negation, absence of quality as in prefixes **a-**, **anti-**, **mis-**; or of smallness as in suffixes **-ling** and **-ette**); their emotive and evaluative meaning, as in suffixes forming degrees of comparison; or else they add to the rhythmical effect and text unity.

The second, even more effective way of using a morpheme for the creation of additional information is extension of its normative valency which results in the formation of new words. They are not neologisms in the true sense for they are created for special communicative situations only, and are not used beyond these occasions. This is why they are called *occasional words* and are characterized by freshness, originality, lucidity of their inner form and morphemic structure.

Very often occasional words are the result of morphemic repetition. Cf.: "I am an undersecretary in an underbureau." The stress on the insignificance of the occupation of I. Shaw's heroine brings forth both-the repetition of the prefix **under-** and the appearance, due to it, of the occasional word "underbureau".

In case of repetition a morpheme gains much independence and bears major responsibility for the creation of additional information and stylistic effect. In case of occasional coinages an individual morpheme is only instrumental in bringing forth the impact of their combination, i.e. of new individual lexical unit.

ASSIGNMENTS FOR SELF-CONTROL

1. What are the main cases of morphemic foregrounding?
2. What are the functions of morphemic repetition?
3. How are morphemes foregrounded in occasional words?
4. What is the difference between occasional words and neologisms?

EXERCISES

I. State the function of the following cases of morphemic repetition:

1. She unchained, unbolted and unlocked the door. (A.B.)
2. It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain. (D.U.)
3. We were sitting in the cheapest of all the cheap restaurants that cheapen that very cheap and noisy street, the Rue des Petites Champs in Paris. (H.)
4. Young Blight made a great show of fetching from his desk a long thin manuscript volume with a brown paper cover, and running his finger down the day's appointments, murmuring: "Mr. Aggs, Mr. Baggs, Mr. Caggs, Mr. Daggs, Mr. Faggs, Mr. Gaggs, Mr. Boffin. Yes, sir, quite right. You are a little before your time, sir." (D.)
5. Young Blight made another great show of changing the volume, taking up a pen, sucking it, dipping it, and running over previous entries before he wrote. As, "Mr. Alley, Mr. Bailey, Mr. Galley, Mr. Dalley, Mr. Falley, Mr. Galley, Mr. Halley, Mr. Lalley, Mr. Malley. And Mr. Boffin." (D.)
6. New scum, of course, has risen to take the place of the old, but the oldest scum, the thickest scum, and the scummiest scum has come from across the ocean. (H.)
7. At the time light rain or storm darked the fortress I watched the coming of dark from the high tower. The fortress with its rocky view showed its temporary darkling life of lanterns. (Jn. H.)

8. Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph. (H.C.)

9. In a sudden burst of slipping, climbing, jingling, clinking and talking, they arrived at the convent door. (D.)

10. The procession then re-formed; the chairmen resumed their stations, and the march was re-commenced. (D.)

11. The precious twins - untried, unnoticed, undirected - and I say it quiet with my hands down - undiscovered. (S.)

12. We are overbrave and overfearful, overfriendly and at the same time frightened of strangers, we're oversentimental and realistic. (P.St.)

13. There was then a calling over of names, and great work of singeing, sealing, stamping, inking, and sanding, with exceedingly blurred, gritty and undecipherable results. (D.)

14. The Major and the two Sportsmen form a silent group as Henderson, on the floor, goes through a protracted death agony, moaning and gasping, shrieking, muttering, shivering, babbling, reaching upward toward nothing once or twice for help, turning, writhing, struggling, giving up at last, sinking flat, and finally, after a waning gasp lying absolutely still. (Js.H.)

15. She was a lone spectator, but never a lonely one, because the warmth of company was unnecessary to her. (P. Ch.)

16. "Gentlemen, I put it to you"that this band is a swindle. This band is an abandoned band. It cannot play a good godly tune, gentlemen." (W.D.)

17. He wished she would not look at him in this new way. For things were changing, something was changing now, this minute, just when he thought they would never change again, just when he found a way to live in that changelessness. (R.W.)

18. Three million years ago something had passed this way, had left this unknown and perhaps unknowable symbol of its purpose, and had returned to the planets - or to the stars. (A. C.)

19. "Sit down, you dancing, prancing, shambling, scrambling fool parrot! Sit

down!" (D.)

II. Analyze the morphemic structure and the purpose of creating the occasional words in the following examples:

1. The girls could not take off their panama hats because this was not far from the school gates and hatlessness was an offence. (M. Sp.)

2. David, in his new grown-upness, had already a sort of authority. (I.M.)

3. That fact had all the unbelievableness of the sudden wound. (R.W.)

4. Suddenly he felt a horror of her otherness. (J.B.)

5. Lucy wasn't Willie's luck. Or his unluck either. (R.W.)

6. She was waiting for something to happen or for everything to un-happen. (T. H.)

7. He didn't seem to think that that was very funny. But he didn't seem to think it was especially unfunny. (R.W.)

8. "You asked him."

"I'm un-asking him," the Boss replied. (R.W.)

9. He looked pretty good for a fifty-four-year-old former college athlete who for years had overindulged and underexercized. (D.U.)

10. She was a young and unbeautiful woman. (I.Sh.)

11. The descriptions were of two unextraordinary boys: three and a half and six years old. (D.U.)

12. The girl began to intuit what was required of her. (Jn. H.)

13. "Mr. Hamilton, you haven't any children, have you?"

"Well, no. And I'm sorry about that, I guess. I am sorriest about that." (J. St.)

14. "To think that I should have lived to be good-morninged by Belladonna look's son!" (A.T.)

15. There were ladies too, *en cheveux*, in caps and bonnets, some of whom knew Trilby, and thee'd and thou'd with familiar and friendly affection, while others mademoiselle'd her with distant politeness and were mademoiselle's and madame'd back again. (D. du M.)

16. Parritt turns startledly. (O'N.)

17. The chairs are very close together - so close that the advisee almost touches knees with the adviser. (Jn.B.)

III. Discuss the following cases of morphemic foregrounding:

1. The District Attorney's office was not only panelled, draped and carpeted, it was also chandeliered with a huge brass affair hanging from the center of the ceiling. (D.U.)

2. He's no public offender, bless you, now! He's medalled and ribboned, and starred, and crossed, and I don't know what all'd, like a born nobleman. (D.)

3. I gave myself the once-over in the bathroom mirror: freshly shaved, clean-shirted, dark-suited and neck-tied. (D.U.)

4. Well, a kept woman is somebody who is perfumed, and clothed, and wined, and dined, and sometimes romanced heavily. (Jn. C.)

5. It's the knowledge of the unendingness and of the repetitious uselessness that makes Fatigue fatigue. (J.)

6. The loneliness would suddenly overcome you like lostness and too-lateness, and a grief you had no name for. (R.W.)

7. I came here determined not to be angry, or weepy, or preachy. (U.)

8. Militant feminists grumble that history is exactly what it says -His-story - and not Her story at all. (D.B.)

9. This dree to-ing and fro-ing persisted throughout the night and the next day. (D. B.)

10. "I love you mucher."

"Plently mucher? Me tooer." (J.Br.)

11. "I'm going to build me the God-damnedest, biggest, chromium-platedest, formaldehyde-stinkingest free hospital and health center." (R.W.)

12. So: I'm not just talented. I'm geniused. (Sh. D.)

13. Chickens - the tiny balls of fluff passed on into semi-naked pullethood and from that into dead henhood. (Sh. A.)

14. I'll disown you, I'll disinherit you, I'll unget you. (R. Sh.)

15. "Ready?" said the old gentleman, inquiringly, when his guests had been washed, mended, brushed, and brandied. (D.)

16. But it is impossible that I should give myself. My being, my me-ness, is unique and indivisible. (An.C.)

CHAPTER II. LEXICAL LEVEL

Word and its Semantic Structure.

Connotational Meanings of a Word.

The Role of the Context in the Actualization of Meaning.

The idea of previous chapters was to illustrate potential possibilities of linguistic units more primitive than the word, found at lower levels of language structure and yet capable of conveying additional information when foregrounded in a specially organized context.

The forthcoming chapter is going to be one of the longest and most important in this book, for it is devoted to a linguistic unit of major significance - the word, which names, qualifies and evaluates the micro-and macrocosm of the surrounding world. The most essential feature of a word is that it expresses the concept of a thing, process, phenomenon, naming (denoting) them. Concept is a logical category, its linguistic counterpart is meaning. Meaning, as the outstanding scholar L. Vygotsky put it, is the unity of generalization, communication and thinking. An entity of extreme complexity, the meaning of a word is liable to historical changes, of which *you* know from the course of lexicology and which are responsible for the formation of an expanded semantic structure of a word. This structure is constituted of various types of lexical meanings, the major one being *denotational*, which informs of the *subject* of communication; and also including *connotational*, which informs about *the participants* and *conditions* of communication.

The list and specifications of connotational meanings vary with different linguistic schools and individual scholars and include such entries as *pragmatic* (directed at the perlocutionary effect of utterance), *associative* (connected, through individual psychological or linguistic associations, with related and nonrelated notions), *ideological*, or *conceptual* (revealing political, social, ideological preferences of the user), *evaluative* (stating the value of the indicated notion),

emotive (revealing the emotional layer of cognition and perception), *expressive* (aiming at creating the image of the object in question), *stylistic* (indicating "the register", or the situation of the communication).

The above-mentioned meanings are classified as connotational not only because they supply additional (and not the logical/denotational) information, but also because, for the most part, they are observed not all at once and not in all words either. Some of them are more important for the act of communication than the others. Very often they overlap.

So, all words possessing an emotive meaning are also evaluative (e.g. "rascal", "ducky"), though this rule is not reversed, as we can find non-emotive, intellectual evaluation (e.g. "good", "bad"). Again, all emotive words (or practically all, for that matter) are also expressive, while there are hundreds of expressive words which cannot be treated as emotive (take, for example the so-called expressive verbs, which not only denote some action or process but also create their image, as in "to gulp" = to swallow in big lumps, in a hurry; or "to sprint" = to run fast).

The number, importance and the overlapping character of connotational meanings incorporated into the semantic structure of a word, are brought forth by the context, i.e. a concrete speech act that identifies and actualizes each one. More than that: each context does not only specify the existing semantic (both denotational and connotational) possibilities of a word, but also is capable of adding new ones, or deviating rather considerably from what is registered in the dictionary. Because of that all contextual meanings of a word can never be exhausted or comprehensively enumerated. Compare the following cases of contextual use of the verb "to pop" in Stan Barstow's novel "Ask Me Tomorrow":

1. His face is red at first and then it goes white and his eyes stare as *if they'll pop* out of his head.
2. "Just *pop* into the scullery and get me something to stand this on."
3. "There is a fish and chip shop up on the main road. I thought you might show your gratitude *by popping* up for some."

4. "I've no need to change or anything then." "No, just *pop* your coat on and you're fine."

5. "Actually Mrs. Swallow is out. But she won't be long. She's *popped* up the road to the shops."

6. "Would you like me to *pop* downstairs and make you a cup of cocoa?"

In the semantic actualization of a word the context plays a dual role: on one hand, it cuts off all meanings irrelevant for the given communicative situation. On the other, it foregrounds one of the meaningful options of a word, focusing the communicators' attention on one of the denotational or connotational components of its semantic structure.

The significance of the context is comparatively small in the field of stylistic connotations, because the word is labelled stylistically before it enters some context, i.e. in the dictionary: recollect the well-known contractions *-vulg.*, *arch.*, *si.*, etc., which make an indispensable part of a dictionary entry. So there is sense to start the survey of connotational meanings with the stylistic differentiation of the vocabulary.

Stylistic Differentiation of the Vocabulary:
Literary Stratum of Words. Colloquial Words

The word-stock of any given language can be roughly divided into three uneven groups, differing from each other by the sphere of its possible use. The biggest division is made up of *neutral* words, possessing no stylistic connotation and suitable for any communicative situation; two smaller ones are *literary* and *colloquial* strata respectively.

Literary words serve to satisfy communicative demands of official, scientific, poetic messages, while the colloquial ones are employed in non-official everyday communication. Though there is no immediate correlation between the written and the oral forms of speech on one hand, and the literary and colloquial words, on the other, yet, for the most part, the first ones are mainly observed in the written form, as most literary messages appear in writing. And vice versa: though there are many examples of colloquialisms in writing (informal letters, diaries, certain passages of memoirs, etc.), their usage is associated with the oral form of communication.

Consequently, taking for analysis printed materials we shall find literary words in authorial speech, descriptions, considerations, while colloquialisms will be observed in the types of discourse, simulating (copying) everyday oral communication - i.e., in the dialogue (or interior monologue) of a prose work.

When we classify some speech (text) fragment as literary or colloquial it does not mean that all the words constituting it have a corresponding stylistic meaning. More than that: words with a pronounced stylistic connotation are few in any type of discourse, the overwhelming majority of its lexis being neutral. As our famous philologist L.V. Shcherba once said - a stylistically coloured word is like a drop of paint added to a glass of pure water and colouring the whole of it.

Neither of the two named groups of words, possessing a stylistic meaning, is homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users. This is why each one is

further divided into the *general*, i.e. known to and used by most native speakers in generalized literary (formal) or colloquial (informal) communication, and *special* bulks. The latter ones, in their turn, are subdivided into subgroups, each one serving a rather narrow; specified communicative purpose.

So, among **special literary** words, as a rule, at least two major subgroups are mentioned. They are:

1. *Terms*, i.e. words denoting objects, processes, phenomena of science, humanities, technique.

2. *Archaisms*, i.e. words, a) denoting historical phenomena which are no more in use (such as "yeoman", "vassal", "falconet"). These are *historical words*.

- b) used in poetry in the XVII-XIX cc. (such as "steed" for "horse"; "quoth" for "said"; "woe" for "sorrow"). These are *poetic words*.

- c) in the course of language history ousted by newer synonymic words (such as "whereof = of which; "to deem" = to think; "repast" = meal; "nay" = no) or forms ("maketh" = makes; "thou wilt" = you will; "brethren" = brothers). These are called *archaic words* (archaic forms) *proper*.

Literary words, both general (also called *learned, bookish, high-flown*) and special, contribute to the message the tone of solemnity, sophistication, seriousness, gravity, learnedness. They are used in official papers and documents, in scientific communication, in high poetry, in authorial speech of creative prose.

Colloquial words, on the contrary, mark the message as informal, non-official, conversational. Apart from general colloquial words, widely used by all speakers of the language in their everyday communication (e.g. "dad", "kid", "crony", "fan", "to pop", "folks"), such special subgroups may be mentioned:

1. *Slang* forms the biggest one. Slang words, used by most speakers in very informal communication, are highly emotive and expressive and as such, lose their originality rather fast and are replaced by newer formations. This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept. So, the idea of a "pretty girl" is worded by more than one hundred ways in slang.

In only one novel by S. Lewis there are close to a dozen synonyms used by Babbitt, the central character, in reference to a girl: "cookie", "tomato", "Jane", "sugar", "bird", "cutie", etc.

The substandard status of slang words and phrases, through universal usage, can be raised to the standard colloquial: "pal", "chum," "crony" for "friend"; "heavies", "woolies" for "thick panties"; "booze" for "liquor"; "dough" for "money"; "how's tricks" for "how's life"; "beat it" for "go away" and many many more - are examples of such a transition.

2. *Jargonisms* stand close to slang, also being substandard, expressive and emotive, but, unlike slang they are used by limited groups of people, united either professionally (in this case we deal with professional *Jargonisms*, or *professionalisms*), or socially (here we deal with *jargonisms proper*). In distinction from slang, *Jargonisms* of both types cover a narrow semantic field: in the first case it is that, connected with the technical side of some profession. So, in oil industry, e.g., for the terminological "driller" (буровщик) there exist "borer", "digger", "wrencher", "hogger", "brake weight"; for "pipeliner" (трубопроводчик) - "swabber", "bender", "cat", "old cat", "collar-pecker", "hammerman"; for "geologist" - "smeller", "pebble pup", "rock hound", "witcher", etc. From all the examples at least two points are evident: professionalisms are formed according to the existing word-building patterns or present existing words in new meanings, and, covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item.

Jargonisms proper are characterized by similar linguistic features, but differ in function and sphere of application. They originated from the thieves' jargon (l'argo, cant) and served to conceal the actual significance of the utterance from the uninitiated. Their major function thus was to be cryptic, secretive. This is why among them there are cases of conscious deformation of the existing words. The so-called *back jargon* (or *back slang*) can serve as an example: in their effort to

conceal the machinations of dishonest card-playing, gamblers used numerals in their reversed form: "ano" for "one", "owt" for "two", "erth" for "three".

Anglo-American tradition, starting with E. Partridge, a famous English lexicographer, does not differentiate between slang and Jargonisms regarding these groups as one extensive stratum of words divided into *general slang*, used by all, or most, speakers and *special slang*, limited by the professional or social standing of the speaker. This debate appears to concentrate more on terminology than on essence. Indeed slang (general slang) and jargonisms (special slang) have much in common: are emotive, expressive, unstable, fluctuating, tending to expanded synonymity within certain lexico-semantic groups and limited to a highly informal, substandard communication. So it seems appropriate to use the indicated terms as synonyms.

3. *Vulgarisms* are coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation. History of vulgarisms reflects the history of social ethics. So, in Shakespearian times people were much more linguistically frank and dispheuristic in their communication than in the age of Enlightenment or the Victorian era, famous for its prudish and reserved manners. Nowadays words which were labelled vulgar in the eighteenth and nineteenth centuries are considered such no more. In fact, at present we are faced with the reverse of the problem: there are practically no words banned from use by the modern permissive society. Such intensifiers as "bloody", "damned", "cursed", "hell of", formerly deleted from literature and not allowed in conversation, are not only welcomed in both written and oral speech, but, due to constant repetition, have lost much of their emotive impact and substandard quality. One of the best-known American editors and critics Maxwell Perkins, working with the serialized 1929 magazine edition of Hemingway's novel *A Farewell to Arms* found that the publishers deleted close to a dozen words which they considered vulgar for the publication. Preparing the hard-cover edition Perkins allowed half of them back ("son of a bitch", "whore", "whorehound," etc.). Starting from the late fifties no publishing house objected to any coarse or obscene expressions. Consequently, in

contemporary West European and American prose all words, formerly considered vulgar for public use (including the four-letter words), are accepted by the existing moral and ethical standards of society and censorship.

4. *Dialectal words* are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong. In Great Britain four major dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three major dialectal varieties are distinguished: New England, Southern and Midwestern (Central, Midland). These classifications do not include many minor local variations. Dialects markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them. They differ also on the lexical level, having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general. Some of them have entered the general vocabulary and lost their dialectal status ("lad", "pet", "squash", "plaid").

Each of the above-mentioned four groups justifies its label of special colloquial **words** as each one, due to varying reasons, has application limited to a certain group of people or to certain communicative situations.

ASSIGNMENTS FOR SELF-CONTROL

1. What can you say about the meaning of a word and its relation to the concept of an object (entity)?

2. What types of lexical meaning do you know and what stipulates their existence and differentiation?

3. What connotational meanings do you know? Dwell on each of them, providing your own examples.

4. What is the role of the context in meaning actualization?
5. What registers of communication are reflected in the stylistic-differentiation of the vocabulary?
6. Speak about general literary words illustrating your elaboration with examples from nineteenth- and twentieth-century prose.
7. What are the main subgroups of special literary words?
8. What do you know of terms, their structure, meaning, functions?
9. What are the fields of application of archaic words and forms?
10. Can you recognize general colloquial words in a literary text? Where do they mainly occur?
11. What are the main characteristics of slang?
12. What do you know of professional and social jargonisms?
13. What connects the stock of vulgarisms and social history?
14. What is the place and the role of dialectal words in the national language? in the literary text?
15. To provide answers to the above questions find words belonging to different stylistic groups and subgroups:
 - a) in the dictionary, specifying its stylistic mark ("label");
 - b) in your reading material, specifying the type of discourse, where you found it -authorial speech (narration description, philosophising) or dialogue.

EXERCISES

I. State the type and function of literary words in the following examples:

1. "I must decline to pursue this painful discussion. It is not pleasant to my

feelings; it is repugnant to my feelings." (D.)

2. "I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap." (O.W.)

3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her. (L.)

4. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." (W.Sc.)

5. If manners maketh man, then manner and grooming maketh poodle. (J. St.)

6. "Thou art the Man," cried Jabes, after a solemn pause, leaning over his cushion. "Seventy times didst thou gapingly contort thy visage - seventy times seven did I take council with my soul - Lo! this is human weakness: this also may be absolved. The first of the seventy first is come. Brethren - execute upon him the judgement written. Such honour have all His saints." (E. Br.)

7. At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slap. Simultaneously the compressor providing the blast for a dozen smith-fires went dead. (S. Ch.)

8. "They're real!" he murmured. "My God, they are absolutely real!" Erik turned. "Didn't you believe that the neutron existed?" "Oh, I believed," Fabermacher shrugged away the praise. "To me neutrons were symbols π with a

mass of $M_n = 1.008$. But until now I never saw them." (M.W.)

9. Riding back I saw the Greeks lined up in column of march. They were all still there. Also, all armed. On long marches when no action threatened, they had always piled their armour, helmets and weapons in their carts, keeping only their swords; wearing their short tunics (made from all kinds of stuff, they had been so long from home) and the wide straw hats Greeks travel in, their skins being tender to sun. Now they had on corselets or cuirasses, helmets, even grades if they owned them, and their round shields hung at their backs. (M.R.)

10. There wasn't a man-boy on this ground tonight did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure immortality strengthened by the touchstone of very real gunpowder, ramrod minnie-ball and flint. (R.Br.)

11. Into the organpipes and steeples
Of the luminous cathedrals,
Into the weathercocks' molten mouths
Rippling in twelve-winded circles,
Into the dead clock burning the hour
Over the urn of sabbaths...
Erupt, fountain, and enter to utter for ever
Glory glory glory
The sundering ultimate kingdom of genesis' thunder.

(D. Th.)

12. If any dispassionate spectator could have beheld the countenance of the illustrious man, whose name forms the leading feature of the title of this work, during the latter part of this conversation, he would have been almost induced to

wonder that the indignant fire that flashed from his eyes, did not melt the glasses of his spectacles - so majestic was his wrath. His nostrils dilated, and his fists clenched involuntarily, as he heard himself addressed by the villain. But he restrained himself again -he did not pulverize him.

"Here," continued the hardened traitor tossing the licence at Mr. Pickwick's feet; "get the name altered - take home the lady - do for Tuppy." (D.)

II. Think of the type of additional information about the speaker or communicative situation conveyed by the following general and special colloquial words:

1. "She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, her favor." (T.C.)

2. "You know Brooklyn?"

"No. I was never there. But I had a buddy at Myer was from Brooklyn." (J.)

3. I didn't really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn't swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret (Ch.)

4. "Here we are now," she cried, returning with the tray. "And don't look so miz." (P.)

5. "What's the dif," he wanted to know. (Th.S.)

6. Going down the stairs he overheard one beanied freshman he knew talking to another. "Did you see that black cat with the black whiskers who had those binocks in front of us? That's my comp prof." (B. M.)

7. "Don't you intend to get married?" asked Eugene curiously. "I don't know," she replied, "I'd want to think about that. A woman-artist is in a d - of a position anyway," using the letter d only to indicate the word "devil". (Dr.)

8. "There we were... in the hell of a country - pardon me - a country of raw metal.

...It's like a man of sixty looking down his nose at a youth of thirty and there's no such God-darned - pardon me - mistake as that. (G.)

9. "All those medical bastards should go through the ops they put other people through. Then they wouldn't talk so much bloody nonsense or be so damnably unutterably smug." (D. C.)

10. "I thought of going to the flicks," she said. "Or we could go for a walk if it keeps fine." (J.Br.)

11. "Let me warn you that the doc is a frisky bachelore, Carol. Come on, now, folks, shake a leg. Let's have some stunts or a dance or something." (S.L.)

12. "Goddamn sonofabitching stool," Fishbelly screamed, raining blows on Bert's head. "Lawd Gawd in heaven, I'll kill, kill every chink-chink goddamn chinaman white man on this sonofabitching bastard earth." (Wr.)

13. There was a fearful mess in the room, and piles of unwashed crocks in the kitchen. (A. T.)

14. "Of course I've spent nine years around the Twin Cities - took my B.A. and M.D. over at the U, and had my internship in a hospital in Minneapolis." (S.L.)

15. "How long did they cook you?" Dongeris stopped short and looked at him. "How long did they cook you?" "Since eight this morning. Over twelve hours." "You didn't unbutton then? After twelve hours of it?"

"Me? They got a lot of dancing to do before they'll get anything out of me." (T. H.)

16. "Nix on that," said Roy. "I don't need a shyster quack to shoot me full of confidence juice. I want to go through on my own steam." (B. M.)

17. "Go in there, you slob. I hope you get a hell of a lot of fun out of it. He looks too damned sick." (H.)

18. Just then Taylor comes down. "Shut up and eat," my mother says to him before he can open his mouth. In less than five minutes my father is back. "Keep the kids home," he says.

"My God," my mother says wearily, "them under foot all day." (Sh. Gr.)

19. "Don't wanna sleep, Don't wanna die, just wanna go a-travelin' through

the pastures of the sky." (T.C.)

20. "Never heard anything so bloody daft in all my life." (J.Br.)

21. "You know. The mummies - them dead guys that get buried in them toons and all." (S.)

22. His expenses didn't go down... washing cost a packet, and you'd be surprised the amount of linen he needed. (S.M.)

23. "We'll show Levenford what my clever lass can do. I'm looking ahead, and I can see it. When we've made ye the head scholar of the Academy, then you'll see what your father means to do wi' you. But ye must stick in to your lessons, stick in hard." (A. C.)

24. Wee modest crimson tipped flow'r,
Thou's met me in an evil hour;
For I maun crash amang the stoure
Thy slender stem:
To spare thee now is past my pow'r
Thou bonnie gem.

(R. B.)

25. "That's so, my lord. I remember having tae du much the same thing, mony years since, in an inquest upon a sailing vessel that ran aground in the estuary and got broken up by bumping herself to bits in a gale. The insurance folk thocht that the accident wasna a'tegither straightforward. We tuk it upon oorsels tae demonstrate that wi' the wind and tide setti' as they did, the boat should ha' been wellaway fra' the shore if they started at the hour they claimed tae ha' done. We lost the case, but I've never altered my opeenion." (D.S.)

III. Compare the neutral and the colloquial (or literary) modes of expression:

1. "Also it will cost him a hundred bucks as a retainer."

"Huh?" Suspicious again. Stick to basic English.

"Hundred dollars," I said. "Iron men. Fish. Bucks to the number of one

hundred. Me no money, me no come. Savvy?" I began to count a hundred with both hands. (R.Ch.)

2. "...some thief in the night boosted my clothes whilst I slept. I sleep awful sound on the mattresses you have here." "Somebody boosted...?" "Pinched. Jobbed. Swiped. Stole," he says happily. (K.K.)

3. "Now take fried, crocked, squiffed, loaded, plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted."

"Yes," I said.

"That's the next set of words I am decreasing my vocabulary by", said Atherton. "Tossing them all out in favor of-"

"Intoxicated?" I supplied.

"I favor fried," said Atherton. "It's shorter and monosyllabic, even though it may sound a little harsher to the squeamish-minded."

"But there are degrees of difference," I objected. "Just being tiddled isn't the same as being blotto, or-"

"When you get into the vocabulary-decreasing business," he interrupted, "you don't bother with technicalities. You throw out the whole kit and caboodle - I mean the whole bunch," he hastily corrected himself. (P.G.W.)

4. "Do you talk?" asked Bundle. "Or are you just strong and silent?" "Talk?" said Anthony. "I, burble. I murmur. I gurgle - like a running brook, you know. Sometimes I even ask questions." (Ch.)

5. "So you'll both come to dinner? Eight fifteen. Dinny, we must be back to lunch. Swallows," added Lady Mont round the brim of her hat and passed out through the porch.

"There's a house-party," said Dinny to the young man's elevated eyebrows. "She means tails and a white tie."

"Oh! Ah! Best bib and tucker, Jean." (G.)

6. "What do you really contemplate doing?" "No Plaza? Not even when I'm in the ohips?" "Why are you so rich?" (J.O'H.)

7. "Obviously an emissary of Mr. Bunyan had obtained clandestine access to

her apartment in her absence and purloined the communication in question." It took Lord Uffenham some moments to work this out, but eventually he unravelled it and was able to translate it from his butler's language. What the man was trying to say was that some low blister, bought with Bunyan's gold, had sneaked into the girl's flat and pinched the bally things. (P.G.W.)

8. "I say, old boy, where do you hang out?" Mr. Pickwick responded that he was at present suspended at the George and Vulture. (D.)

9. "The only thing that counts in his eyes is solid achievement. Sometimes I have been prostrate with fatigue. He calls it idleness. I need the stimulation of good company. He terms this riff-raff. The plain fact is, I am misunderstood." (D. du M.)

10. "The scheme I would suggest cannot fail of success, but it has what may seem to you a drawback, sir, in that it requires a certain financial outlay."

"He means," I translated to Corky, "that he has a pippin of an idea but it's going to cost a bit." (P.G.W.)

11. Mrs. Sunbury never went to bed - she retired, but Mr. Sunbury who was not quite so refined as his wife always said: "Me for Bedford." (S.M.)

12. "He tried those engineers. But no soap. No answer." (J.O'H.)

13. "You want to know what I think? I think you're nuts. Pure plain crazy. Goofy as a loon. That's what I think." (J.)

14. The famous Alderman objected to the phrase in Canning's inscription for a Pitt Memorial "He died poor" and wished to substitute "He expired in indigent circumstances." (Luc.)

15. "I am Alpha and Omega - the first and the last," the solemn voice would announce. (D. du M.)

16. The tall man ahead of him half-turned saying "Gre't God! I never, I never in all my days seen so many folks." Mr. Munn thought that he, too, had never seen so many people, never before. (R.W.)

17. It may sound to some like cold-blooded murder of the English tongue, but American kids have been speaking a language of their own since they annoyed their Pilgrim parents at Plymouth Rock.

Ask a teen-ager today what he thought of last night's rock show. If he liked it, it was "wicked" or "totally awesome". But if he didn't, it was "groady" or "harsh".

Young people punctuate their sentences with slang. They drop phrases that would make Professor Henry Higgins turn over in his grave. Twice.

"It's just like a dictionary that only teen-agers understand," said Michael Harris, 17, a high school student in Richmond, Va. "You go home and you have to spell it for your parents. They don't even know what you're talking about."

But this has been going on for years. Slang is as old as English itself, says Stuart Berg Flexner, editor-in-chief of the Random House Dictionary, author of the Dictionary of American Slang.

It offended puritan parents that their Pilgrim children took their traditional farewell - God be with you - and turned it into "good-bye", Flexner says.

Today's words are obsolete tomorrow.

"I may call somebody a jerk, but today they would call him a nerd," says Flexner, 54. "Each generation seems to want to have some of its own words."

"It's not so much to shut out adults - although that's a part of it. It gives them identity with their own age group. They sort of belong to their own club," he says.

There is valleytalk and preppyspeak, jocktalk and street language.

Take Moon Unit Zappa's Valley Talk. The daughter of famed rocker Frank Zappa was 14 years old when her dad sat her before a microphone and documented her language in a pop song.

"Gag me with a spoon," she says to show disgust. "Groady to themax."

Legions of youngsters across America picked it up. The song, and language, was a coast-to-coast hit. But that killed it.

"Valley Speak is out," reports Jane Segal, 16, a reformed Valley Girl at Santa Monica High School. "It went out after the song was played to death. It was really popular, and then everyone got so sick of the stupid song they quit saying that stuff."

"No one ever says 'Gag me' anymore," she says. "'Totally' is still hanging on,

and everyone uses' "like". They say it everywhere, just sprinkle it in. I do it subconsciously, I use it like "um."

Flexner considers slang a reflection of American pop culture. Words come and go like No. 1 hit songs. Once a word is widely known it may be dropped, relegated to the used-slang bin alongside "swell" from the '50s and "groovy" from the '60s.

Others stick around like golden oldies.

"There are classics. Once" a good phrase comes along it's pretty hard to replace it," says Scott Wenger, 19, a New York University student. "Flipped" out still means crazy and "pulling an allnighter" still means to study hard until all hours of the morning for exams."

Teen-agers may dream up slang, but adults use it too. Julia Shields, 42, a high school English teacher in Charlottesville, Va., is an avowed user.

"I love slang, think it's colorful, wonderful, metaphoric. Some of it is quite clever," she says. "I hate it, but I call everything "neat". It's such a horrible, vague, meaningless word. But I use it in every sentence."

Slang is not the talk of board rooms and diplomatic sessions. Because young people spend more time informally than adults, and slang is a product of relaxing the rules, high schools and college campuses are breeding grounds for it. (C. R.)

IV. Speak about the difference between the contextual and the dictionary meanings of italicized words:

1. Mr. James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was the citizen and because he found all the other suburbs of Dublin mean, *modern* and pretentious. (J.J.)

2. He does all our insurance examining and they say he's *some* doctor. (S.L.)

3. He seemed prosperous, *extremely married* and unromantic. (S.L.)

4. "What do you think?" The question *pops* their heads up. (K.K.)

5. We *tooled* the car into the street and *eased* it into the ruck of folks. (R.W.)

6. He *inched* the car forward. (A.H.)

7. "Of course it was considered a great chance for me, as he is so rich. And - and - we *drifted* into a sort of understanding - I suppose I should call it an engagement -"

"You may have drifted into it; but you will *bounce* out of it, my pettikins, if I am to have anything to do with it." (B.Sh.)

8. He sat with the strike committee for many hours in a smoky room and *agonized* over ways and means. (M.G.)

9. Betty *loosed fresh* tears. (Jn.B.)

10. When the food came, they *wolfed* it down rapidly. (A.M.)

11. He had seen many places and been many *things* railroad foreman, plantation overseer, boss mechanic, cow-puncher, and Texas deputy-sheriff. (J.R.)

12 Station platforms were such long, impersonal, dirty, ugly *things*, with too many goodbyes, lost hearts, and tears stamped into the concrete paving. (A. S.)

13. "Let me say, Virginia, that I consider your conduct most unbecoming. Nor at all that of a pure young widow."

"Don't be an idiot. Bill. *Things* are happening."

"What kind of things?"

"Queer things." (Ch.)

14. I need young critical *things* like you to punch me up. (S.L.)

15. Oh! the way the women wear their prettiest every *thing'* (T.C.)