

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ**  
**ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ**  
**МИРЗО УЛУҒБЕК НОМИДАГИ**  
**ЎЗБЕКИСТОН МИЛЛИЙ УНИВЕРСИТЕТИ**  
**ХОРИЖИЙ ФИЛОЛОГИЯ ФАКУЛЬТЕТИ**

**ТАРЖИМА НАЗАРИЯСИ ВА ҚИЁСИЙ ТИЛШУНОСЛИК**  
**КАФЕДРАСИ**

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**АРХАИК ВА ИСТОРИК СЎЗЛАРНИНГ**  
**СТИЛИСТИК ФУНКЦИЯЛАРИ**  
**БИТИРУВ МАЛАКАВИЙ**  
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**МИНИСТЕРСТВО ВЫСШЕГО И СРЕДНЕГО  
ОБРАЗОВАНИЯ  
РЕСПУБЛИКИ УЗБЕКИСТАН**

**НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ УЗБЕКИСТАНА  
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**ФАКУЛЬТЕТ ЗАРУБЕЖНОЙ ФИЛОЛОГИИ**

**КАФЕДРА ТЕОРИИ ПЕРЕВОДА И  
СРАВНИТЕЛЬНОГО ЯЗЫКОЗНАНИЯ**

**Ботирхонова Шахзода**

**СТИЛИСТИЧЕСКИЕ ФУНКЦИИ АРХАИЗМОВ И  
ИСТОРИЗМОВ**

# **КВАЛИФИКАЦИОННАЯ РАБОТА**

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## INTRODUCTION

Today the English language is widely spoken throughout the world. It is the language of 21st century the language of informative technologies, so while describing the English language; first of all it should be underlined that the English language is the mother tongue of the global media. To understand English clearly one should know not only its standard vocabulary but also its different styles, dialects, proverbs, sayings, phrasal verbs and euphemistic words, as they are used in any sphere: books, films, newspapers, formal speeches.

The development of education in Uzbekistan as an actual problem, it expresses evaluating education as a politics and how important to pay attention to this field. Under the guidance of President Islam Karimov a special attention is paid to formation of harmoniously developed, highly educated, modern thinking generation, able to take responsibility for the fate of the Homeland. On December 10, 2012 President Islam Karimov signed a decree “On measures to further improve foreign language learning system”. Its note that in the framework of the Law of the Republic of Uzbekistan “On education and the National Program for Training in the country, a comprehensive foreign languages” teaching systems, aimed or creating harmoniously developed, highly educated, modern thinking young generation, further integration of the country to the world community, has been created.<sup>1</sup>

The study of literature is not possible without addressing to the problem of landscape. In the literary text not only embodied the author's vision of the world, but also reflected the national specifics of culture of people. This was largely contribute to the image of nature, which are an integral part of classical literature.

Stylistic analysis of the descriptions of nature is important for all who study a foreign language, because the language of the author of a work can tell about many things: about the culture of his country , belonging to the literary currents , etc.

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<sup>1</sup> Islom Karimov. Yuksak manaviyat yengilmas kuch. 2004.p.32.

**Topicality of the work.** This paper examines the stylistic functions of archaic and historical words. Relevance of the topic is determined by the fact that the English language has always been in sight of researchers, as well as the growing interest in research-oriented comprehensive philological approach to the analysis of the English vocabulary. Literacy 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 the 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.

**The novelty of the work.** The subject of stylistics has so far not been definitely outlined. This is due to a number of reasons. First of all there is a confusion between the terms style and stylistics. The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behaviour, linguistics, dress and other fields of human activity. Even in linguistics the word style is used so widely that it needs interpretation. Researching on stylistic and the functions of particular words of the English language is the focus of many works of a number of linguists such as Ashurova D. U., I. R. Galperin., R.S. Ginzburg, S. S. Khidekel, G. Y. Knyazeva, A. A. Sankin. However, there has been done enough researches on stylistic functions of archaisms and historical words which could enable to enrich style of the language and of course literary works.

**The object of the work is the** examples of archaisms and historical words.

**The subject of the study** is the stylistic features of archaic and historical words

**The materials of the research** are more than 100 examples of archaic and historical words.

**The methods of the research work** are historical-comparative, descriptive and typological ones.

**The purpose of the research** is reveal as many stylistic functions of archaic and historical words as possible .

**Objectives of the research:**

- 1) to analyze literary words of the English vocabulary;
- 2) to explore stylistic functions of archaic and historical words;
- 3) to classify functions of archaic and historical words according their usage in a literary text
- 4 ) to analyze types of archaisms and historical words

**The theoretical significance** is that the materials of diploma can be used in compiling dictionaries, writing manuals, textbooks in stylistics and in text interpretation.

**The practical significance** is the ability to use the results in the courses of stylistics and interpretation of the text, in practical classes of the linguistic analysis of the text and literary history of the country of the studied language.

**The structure of the work.** The research consists of an introduction, two chapters, conclusion and the list of used literatures.

## **CHAPTER I. Stylistic Differentiation of the vocabulary.**

### **1.1. Stylistic Classification of the English Vocabulary .**

Stylistics is the branch of general linguistics which focuses on style (i.e. the specific way a particular writer or speaker expresses himself), particularly in works of literature. According to Cluett and Kampeas <sup>2</sup> it is the judgment of the tangible manifestation of style.

Over the years various theories have been propounded by different scholars, to explicate the concept of language and its use, particularly in literary circles. This fact underscores the critical place of language in human existence, as it constitutes the bedrock of human socialization and civilization. The Russian formalism of the 1920s and the structuralism school of the 1960s, postulate the existence of a special “poetic language”, as distinct from “ordinary” or “scientific” language. Wellek and Warren<sup>3</sup> also distinguish a poetic use of language, in the sense that, it is non-referential, non-practical, non-casual. This implies that “poetic language” is unique as a result of its conscious use of linguistic and imagistic devices to foreground aspects of meaning.

Another fundamental aspect of the language of poetry is its deviant character. The language of poetry inherently and overtly deviates from linguistic conventions or norms, at all levels of its use i.e. semantic, phonological, lexical, syntactic, etc. According to Crystal<sup>4</sup>, it is this deviant and abnormal feature of the language of poetry that stylistics focuses. Chomsky's Transformational Generative Grammar<sup>5</sup>, is also germane to the present discourse, as it postulates the disparity and relations between deep and surface structures. The point is that the meaning of surface linguistic constructs like poetry is retrievable only in the deep structure. However, since the primary concern of the present study is on the functional aspect of language, we shall adopt M. Halliday's<sup>6</sup> Systemic Functional

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<sup>2</sup> Cluett, Robert, and Rita Kampeas. *Grossly Speaking*. Toronto: Discourse, 1979, p 67.

<sup>3</sup> Rene Wellek and Austin Warren. *Theory of Literature*. United State, 1963, p 22-26

<sup>4</sup> D. Crystal. Reference. *The Cambridge encyclopedia of Language*. Cambridge, England. 1987, p 71

<sup>5</sup> Noam Chomsky. *Transformational Generative Grammar*. 2010, p. 76

<sup>6</sup> *An Introduction to Functional Grammar*. 1985, p.45-46



Grammar, as our analytical model, in the sense that it focuses not only on the structure of language, but also on the properties of discourse and its functions in specific social and cultural situations. Specifically, the study adopts Halliday's three multi functions of language: ideational, interpersonal, and textual for the textual analysis. The ideational meta function focuses on the subject matter or field of discourse, while the interpersonal meta function refers to the tenor of discourse the social relationship that exists among participants in a given discourse situation, which has the potentials to influence or shape language use. The textual meta function is particularly relevant to our study, as it focuses on the internal organization and communicative nature of a text. The pre-occupation of this study is to show how figurative language is organized in J.P. Clark-Bekederemo's poetry, to foreground aspects of meaning and aesthetics in the texts.

The word-stock of any language may be represented as a definite system in which different aspects of words may be singled out as interdependent. Aspect- the most typical characteristic of a word. 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 layer of the English word-stock is made up of neutral words, possessing no stylistic connotation and suitable for any communicative situation, two smaller ones are 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 the 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), 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<sup>7</sup> once said- a stylistically colored word is like a drop of paint added to a glass of pure water and coloring the whole of it.

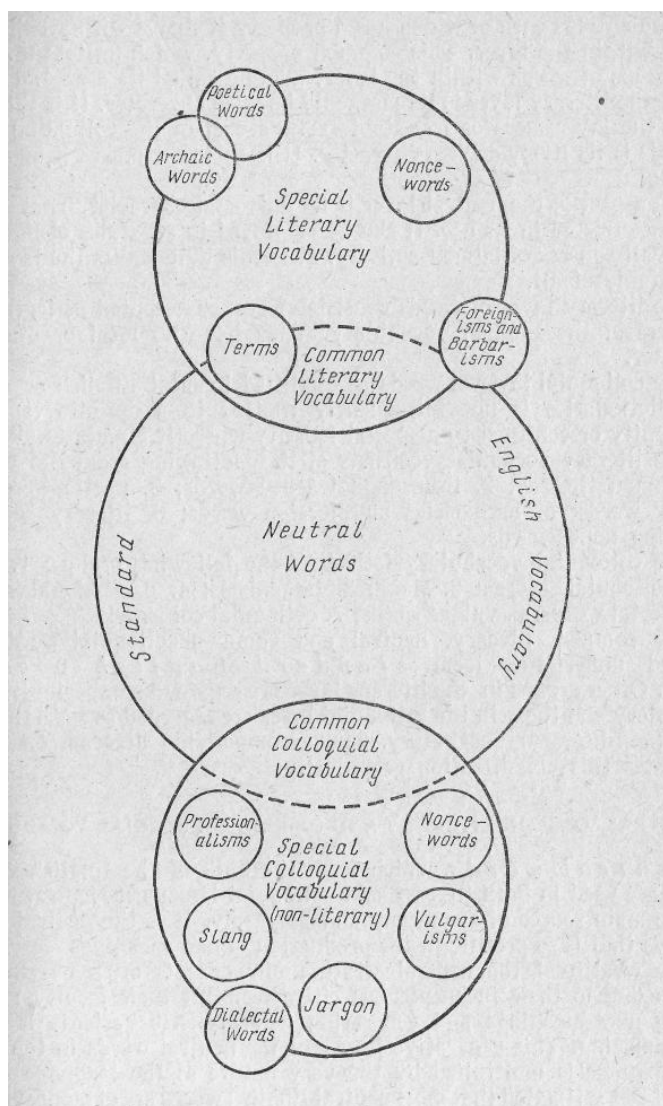
Like any linguistic issue the classification of the vocabulary here suggested is for purely stylistic purposes. This is important for the course inasmuch as some SDs are based on the interplay of different stylistic aspects of words. It follows then that a discussion of the ways the English vocabulary can be classified from a stylistic point of view should be given proper attention.

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. Some linguists, who clearly see the systematic character of language as a whole, deny, however, the possibility of systematically classifying the vocabulary. They say that the word-stock of any language is so large and so heterogeneous that it is impossible to formalize it and therefore present it in any system. The words of a language are thought of as a chaotic body whether viewed from their origin and development or from their present state. Indeed, the coinage of new lexical units, the development of meaning, the differentiation of words according to their stylistic evaluation and their spheres of usage, the correlation between meaning and concept and other problems connected with vocabulary are so multifarious and varied that it is difficult to grasp the systematic character of the word-stock of a language, though it co-exists with the systems of other levels—phonetics, morphology and syntax. To deny the systematic character of the word-stock of a language amounts to denying the systematic character of language as a whole, words being elements in the general system of language.

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<sup>7</sup> L. V. Shcherba. *O chastyakh rechi v russkom yazyke*. 1957.p 78-79

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. A special branch of linguistic science —lexicology—has done much to classify vocabulary. A glance at the contents of any book on lexicology will suffice to ascertain the outline of the system of the word-stock of the given language. For our purpose, for linguistic stylistics, a special type of classification, . stylistic classification, is most important. In accordance with the already-mentioned division of language into literary and colloquial, we may represent the whole of the word-stock



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

layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the of words is its lively spoken character. It is this that makes it unstable, fleeting. The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all. The 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: 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. dialectal 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. The accompanying diagram illustrates this classification graphically. *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. The wealth of the neutral stratum of words is often overlooked. This is due to their inconspicuous character. But their faculty for assuming new meanings and generating new stylistic variants is often quite amazing. This generative power of the neutral words in the English language is multiplied by the

very nature of the language itself. It has been estimated that most neutral English words are of monosyllabic character, as, in the process of development from Old English to Modern English, most of the parts of speech lost their distinguishing suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building. Word compounding is not so productive as conversion or word derivation, where a new word is formed because of a shift in the part of speech in the first case and by the addition of an affix in the second. Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring. Common *literary words* are chiefly used in writing and in polished speech. One can always tell a literary words from a colloquial word. 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 units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation. The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

<i>Colloquial</i>	<i>Neutral</i>	<i>Literary</i>
kid	child	infant
daddy	father	parent
chap	fellow	associate
get out	go away	retire
go on	continue	proceed
teenager	boy (girl)	youth (maiden)

flapper	young girl	maiden
go ahead	begin	
get going	start	commence
make a move		

It goes without saying that these synonyms are not only stylistic but ideographic as well, i. e. there is a definite, though slight, semantic difference between the words. But this is almost always the case with synonyms. There are very few absolute synonyms in English just as there are in any language. The main distinction between synonyms remains stylistic. But stylistic difference may be of various kinds: it may lie in the emotional tension connoted in a word, or in the sphere of application, or in the degree of the quality denoted. Colloquial words are always more emotionally coloured than literary ones. The neutral stratum of words, as the term itself implies, has no degree of emotiveness, nor have they any distinctions in the sphere of usage. Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. The lines of demarcation between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred. It is here that the process of interpenetration of the stylistic strata becomes most apparent. Still the extremes remain antagonistic and therefore are often used to bring about a collision of manners of speech for special stylistic purposes. The difference in the stylistic aspect of words may colour the whole of an utterance. In this example from "Fanny's First Play" by B. Shaw the difference between the common literary and common colloquial vocabulary is clearly seen. "DORA: Oh, I've let it out. Have I? (*contemplating Juggins approvingly as he places a chair for her between the table and the sideboard*). But he's the right sort:

I can see that (*buttonholing him*). You won't let it out downstairs, old man, will you?

JUGGINS: The family can rely on my absolute discretion."<sup>8</sup>

The words in Juggins's answer are on the border-line between common literary and neutral, whereas the words and expressions used by Dora are clearly common colloquial, not bordering on neutral. This example from "David Copperfield" (Dickens) illustrates the use of literary English words which do not border on neutral:

"My dear Copperfield," said Mr., Micawber, "this is luxurious. This is a way of life which reminds me of a period when I was myself in. a state of celibacy, and Mrs. Micawber had not yet been solicited to plight her faith at the Hymeneal altar." "He means, solicited by him, Mr. Copperfield," said Mrs. Micawber, archly. "He cannot answer for others." "My dear," returned Mr. Micawber with sudden seriousness, "I have no desire to answer for others. I am too well aware that when, in the inscrutable decrees of Fate, you were reserved for me, it is possible you may have been reserved for one destined, after a protracted struggle, at length to fall a victim to pecuniary involvements of a complicated nature. I understand your allusion, my love, I regret it, but I can bear it." "Micawber!" exclaimed Mrs. Micawber, in tears. "Have I deserved this! I, who never have deserted you; who never will desert you, Micawber!" "My. love," said Mr. Micawber, much affected, "you will forgive, and our old and tried friend Copperfield will, I am sure, forgive the momentary laceration of a wounded spirit, made sensitive by a recent collision with the Minion of Power—in other words, with a ribald Turncock attached to the waterworks — and will pity, not condemn, its excesses."<sup>9</sup>

There is a certain analogy between the interdependence of common literary words and neutral ones, on the one hand, and common colloquial words and neutral ones, on the other. Both sets can be viewed as being in invariant — variant

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<sup>8</sup> B. Shaw. "Fanny's First Play" 1954, p. 56-57

<sup>9</sup> Ch. Dickens. "David Copperfield" 1964, p. 99-100

relations. The neutral vocabulary may be viewed as the invariant of the standard English vocabulary. The stock of words forming the neutral stratum should in this case be regarded as an abstraction. The words of this stratum are generally deprived of any concrete associations and refer to the concept more or less directly. Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness. They generally present the same notions not abstractly but as a more or less concrete image, that is, in a form perceptible by the senses. This perceptibility by the senses causes subjective evaluations of the notion in question, or a mental image of the concept. Sometimes an impact of a definite kind on the reader or hearer is the aim lying behind the choice of a colloquial or a literary word rather than a neutral one.

In the diagram *common colloquial vocabulary* is represented as overlapping into the standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which, as we shall see later, falls out of standard English altogether. Just as common literary words lack homogeneity so do common colloquial words and set expressions. Some of the lexical items belonging to this stratum are close to the non-standard colloquial groups such as jargonisms, professionalisms, etc. These are on the border-line between the common colloquial vocabulary and the special colloquial or non-standard vocabulary. Other words approach the neutral bulk of the English vocabulary. Thus, the words *teenager* (a young girl or young man) and *hippie (hippy)* (a young person who leads an unordered and unconventional life) are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized. However, they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary. So also are the following words and expressions: *take* (in 'as I take it' = as I understand); *to go for* (to be attracted by, like very much, as in "You think she still goes for the guy?"); *guy* (young man); *to be gone on* (=to be madly in love with); *pro* (=a professional, e. g. a professional boxer, tennis-player).



The spoken language abounds in set expressions which are colloquial in character, e. g. *all sorts of things, just a bit, How is life treating you?, so-so, What time do you make it?, to hob-nob* (=to be very friendly with, to drink together), *so much the better, to be sick and tired of, to be up to something*'.

The stylistic function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their interaction when they are opposed to one another. However, the qualities themselves are not unaffected by the function of the words, inasmuch as these qualities have been acquired in certain environments. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of the written or *vice versa*, it means that we are faced with a stylistic device. Certain set expressions have been coined within literary English and their use in ordinary speech will inevitably make the utterance sound bookish. In other words, it will become literary. The following are examples of set expressions which can be considered literary: *in accordance with, with regard to, by virtue of, to speak at great length, to lend assistance, to draw a lesson, responsibility rests*.

All scientists are linguists to some extent. They are responsible for devising a consistent terminology, a skeleton language to talk about their subject-matter. Philologists and philosophers of speech are in the peculiar position of having to evolve a special language to talk about language itself."<sup>10</sup> This quotation makes clear one of the essential characteristics of a term, *viz.* its highly conventional character. A term is generally very easily coined and easily accepted; and new coinages as easily replace out-dated ones. This sensitivity to alteration is mainly due to the necessity of reflecting in language the cognitive process maintained by scholars in analysing different concepts and phenomena. 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 to its nomenclature. When a term is used our mind immediately associates it with a

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<sup>10</sup> Vinogradov V.V. The style of Pschkin M. 1941 pp 8-9

certain nomenclature. A term is directly connected with the concept it denotes. A term, unlike other words, directs the mind to the essential quality of the thing, phenomenon or action as seen by the scientist in the light of his own conceptualization.

"A word is organically one with its meaning; likewise a term is one with a concept. Conceptualization leaves, as it were, language behind, although the words remain as (scientific or philosophical) terms. Linguistically the difference is important in that terms are much more easily substitutable by other terms than are words by other words: it is easier to replace, say, the term phonology by phonemics (provided I make it clear what, is meant), than to replace everyday words like table and chair by other words."<sup>11</sup> Terms are mostly and predominantly used in special works dealing with the notions of some branch of science. Therefore it may be said that they belong to the 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. But their function in this 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 (sporadic)

This happens when a term is used in such a way that two meanings are materialized simultaneously. 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. In this connection it is interesting to analyse the stylistic effect of the medical terminology used by A. J. Cronin in his novel "The Citadel". The frequent use of medical terms in the novel is explained by its subject-matter—the life of a physician—and also by the fact that the writer himself is a physician and finds it natural to use medical terminology. The piling up of difficult and special terms hinders the reader's understanding of the text if he is not

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<sup>11</sup> *Ullmann, Stephen. Words and their Use. Frederick Muller, Ldn, 1951, p. 107*

a specialist even when the writer strives to explain them. Moreover, such an accumulation of special terminology often suggests that the author is displaying his erudition. Maxim Gorki said that terms must not be overused. It has been pointed out that those who are learning use far more complicated terms than those who have already learned. There is an interesting process going on in the development of any language. With the increase of general education and the expansion of technique to satisfy the ever-growing needs and desires of mankind, many words that were once terms have gradually lost their quality as terms and have passed into the common literary or even neutral vocabulary. This process may be called "de-terminization". Such words as 'radio', 'television' and the like have long been in common use and their terminological character is no longer evident. Brian Foster in his book "The Changing English Language" writes: "...science is one of the most powerful influences moulding the English language into fresh shapes at the present time. Scientific writing is not highly esteemed for its elegance—one recalls the tale of the scientist who alluded to a certain domain of enquiry as a 'virgin field pregnant with possibilities'—but scientific jargon and modes of thought inevitably come to the fore in a society which equates civilization with chromium-plated bath taps. Nor does the process date from yesterday, for we have long been talking of people being 'galvanized' into activity or going 'full steam ahead', but nowadays this tendency to prefer technical imagery is ever-increasing, so that science can truly be said to have 'sparked off a chain-reaction' in the linguistic sphere."<sup>12</sup>. This quotation clearly shows how easily terms and terminological combinations become de-terminized. We hardly notice sometimes the terminological origin of the words we use.

But such de-terminized words may by the 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. But 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 con-

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<sup>12</sup> 1 Foster, Brian. *The Changing English Language*. Penguin Books, 1971, p. 12.

text so that the desired effect in depicting the situation will be secured. Here is an example of a moderate use of special terminology bordering on common literary vocabulary. "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." <sup>13</sup>

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. 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. 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. 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 characterizing the commercial spirit of the hero of the novel. However, they are not SDs because they fail to meet the main requirement of an SD.

## 1.2. Poetic Highly and 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 the main function of poetic words.

V.V. Vinogradov gives the following properties of poetic words:

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<sup>13</sup> Theodore Dreiser. "The Financier" 1983, p 65

«...the cobweb of poetic words and images veils the reality, stylizing it according to the established literary norms and canons. A word is torn 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»<sup>14</sup>. 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 *clean* - to speak); *eft soons* (*eftsona*, - again, soon after), which are used even by modern ballad-mongers. Let us note in passing 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, e.g. *hall* in the following line from Byron's *Childe Harold's Pilgrimage*.

“Deserted is my own good hall, its hearth is desolate.”<sup>15</sup>

It must be remembered though, that not all English poetry makes use of «poeticisms or poetical terms», as they might be named. In the history of English literature there were periods, as there were in many countries, which were characterized by protests against the use of such conventional symbols. The literature trends known as classicism and romanticism were particularly rich in fresh poetic terms.

Poetical words in an ordinary environment may also have a satirical function, as seen in this passage from Byron.

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.

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<sup>14</sup> Vinogradov V.V. The style of Pushkin M. 1941, p.8-9

<sup>15</sup> Byron “Childe Harold's Pilgrimage.” 1956, p.101

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! <sup>16</sup> 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. The striving for the unusual the characteristic feature of some kinds of poetry is akin to the sensational and is therefore to be found not only in poetry, but in many other styles. A modern English literary critic has remarked that in journalese a policeman never goes to an appointed spot; he proceeds to it. The picturesque reporter seldom talks of a horse, it is a steed or a charger. The sky is the welkin; the valey is the vale; fire is the devouring element. Poetical words and word-combinations can be likened to terms in that they do not easily yield to polysemy. They are said to evoke emotive meanings. They color the utterance with a certain air of loftiness, but generally fail to produce a genuine feeling of delight; they are too hackneyed for the purpose, too stale. And that is the reason that the excessive use of poeticisms at present calls forth protest and derision towards those who favor this conventional device. Such protests have had a long history. As far back as the 16<sup>th</sup> century Shakespeare in a number of lines voiced his attitude toward poeticisms, considering them as means to embellish poetry. Here is one of the sonnets in which he condemns the use of such words.

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,

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<sup>16</sup> J. Byron. "Don Juan" 1985, p.71

Making a complement 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 then say more that like of hearsay well;  
 I will not praise that purpose not to sell<sup>17</sup>  
 (Sonnet XXI)

It is remarkable how Shakespeare though avoiding poetic words proper uses highly elevated vocabulary in the first part of the sonnet (the octave), such as 'heaven's air', 'rehearse', 'complement', 'compare' (noun), 'rondure', 'hems', in contrast to the very common vocabulary of the second part (the sestet). The very secret of a truly poetic quality of a word does not lie in conventionality of usage. On the contrary, a poeticism through constant repetition gradually becomes hackneyed. Like anything that lacks freshness it fails to evoke a genuinely aesthetic effect and eventually call forth protest on the part of those who are sensitive to real beauty. As far back as in 1800 Wordsworth raised the question of the conventional use of words and phrases, which to his mind should be avoided. There was (and still persists) a notion called «poetic diction» which still means the collection of

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<sup>17</sup> W. Shakespeare. Sonnets, 1967, p 89

epithet, periphrases archaisms, etc., which were common property to most poets of the 18<sup>th</sup> century.

However, the term has now acquired a broader meaning.

Thus Owen Barfield says:

«When words are selected and arranged in such a way that their meaning either arouses or is obviously intended to arouse aesthetic imagination, the result may be described as poetic diction.»<sup>18</sup> Poetic diction in the former meaning has had a long lineage. Aristotle in his «Poetics» writes the following:

«The perfection of Diction is for it to be at once clear and not mean. The clearest indeed is that made up of the ordinary words for things, but it is mean the diction becomes distinguished and non-prosaic by the use of unfamiliar terms, i.e. strange words, metaphors, lengthened forms and everything that deviates from the ordinary modes of speech. A certain admixture, accordingly, of unfamiliar terms is necessary. These, the strange words, the metaphor, the ornamental equivalent, etc. will save the language from seeming mean and prosaic, while the ordinary words in it will secure the requisite dearness.»<sup>19</sup> A good illustration of the use of poetic words the bulk of which are archaic is the following stanza from Byron's *Childe Harold's Pilgrimage*:

“Whilome (at some past time) in Albion's isle (the oldest name of the island of Britain) there dwelt (lived) a youth,

Who ne (not) in virtu's ways did take delight:

But spend his days in riot (wasteful living) most uncouth (unusual, strange).

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<sup>18</sup> Barfield, Owen. *Poetic Diction*. Ldn. 1952, 2d ed. (Cit. from *Princeton Encyclopedia of Poetry and Poetics*, p.628

<sup>19</sup> Aristotle *Poetics* (cit. from *Princeton Encyclopedia of Poetry and poets*.) Princeton, 1969, p.628



And vex'd (disturbed) with mirth (fun) the drowsy ear of Night.

Ah me! (interjection expressing regret, sorrow) in sooth (truly he was a shameless wight (a human being).

Sore (severely, harshly) given to revel (noisy festivity) and ungodly (wicked) glee (entertainment);

Few earthly things found favor in his sight.

Save concubines (prostitutes) and carnal (not spiritual) company,

And flaunting (impudent) wassailers (drunkards; revelers) of high and low degree.”<sup>20</sup>

The use of poetic words does not as a rule create the atmosphere of poetry in the true sense; it is a substitute for real art.

Poetic words are not freely built in contrast to neutral, colloquial and common literary words, or terms. The commonest means is by compounding, e.g. `young-eyed', `rosy-fingered'. Some writers make abundant use of this word-building means. Thus Arthur Hailey in his novel «In High Places» has `serious-faced', `high ceilinged', `beige-carpeted', `tall backed', `horn-rimmed' in almost close proximity. There is, however, one means of creating new poetic words still recognized as productive even in present-day English, viz. the use of a contracted form of a word instead of the full one, e.g. `dear' instead of dreary, `scant' (=scanty). Sometimes the reverse process leads to the birth of a poeticism, e.g. `vasty' (=vast. `The vasty deep', i.e. the ocean); `steepy' (=steep), `paly' (=pale). These two conventional devices are called forth by the requirements of the metre of the poem, to add or remove a syllable, and are generally avoided by modern English poets. Poetical words and set expressions make the utterance understandable only to a limited number of readers. It is mainly due to poeticisms

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<sup>20</sup> S.Sheldon S. “Memories of Midnight”. London: N.Y.1970, P.108

that poetical language is sometimes called poetical jargon. In modern English poetry there is a strong tendency to use words in strange combinations. It manifests itself in the coinage of new words and, most of all, in combining old and familiar words in a way that hinders understanding and forces the reader to stoop and try to decipher the message so encoded. All these combinations are considered ungrammatical inasmuch as they violate the rules of encoding a message. But in search of new modes of expression modern poets, particularly those who may be called «modernists», have a strong bias for all kinds of innovation. They experiment with language means and are ready to approve of any deviation from the normal. So also are literary critics belonging to what is called the avant-garde movement in art, the essence of which is the use of unorthodox and experimental methods. There usually lead both the poet and the critic to extremes, examples of which are given above.

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 sprig 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 are like bubbles on the surface of water they disappear leaving no trace of their existence. In registering these processes the role of dictionaries can hardly be over-estimated. Dictionaries serve to retain this or that word in a language either as a relic of ancient times, where it lived and circulated, or as a still living unit of the system, though it may have lost some of its meaning. They may also preserve certain nonce-creations which were never intended for general use. 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, though a moribund state to death, i.e. complete disappearance of the unite from the language. We shall distinguish three stages in the aging process of words:

The beginning of the aging process when the word becomes rarely used. Such words are called obsolescent, i.e. they are in the stage of gradually passing

out of general use. To this category first of all belong morphological forms belonging to the earlier stages in the development of the language. In the English language these are the pronouns *thou* and its forms *thee*, *thy* and *thine*: the corresponding verbal ending - *est* and the verb-forms *art*, *wilt* (*thou makest*, *thou wilt*); the ending - (e) *th* instead of - (e) *s* (*he maketh*) and the pronoun *ye*.

To the category of obsolescent words belong many French borrowings which have been kept in the literary language as a means of preserving the spirit of earlier periods, e.g. a *pallet* (a straw mattress), a *palfrey* (a small horse); *garniture* (furniture); to *emplume* (to adorn with feathers of plumes).

The second group of archaic words are those that have already gone completely out of use but are still recognized by the English speaking community: e.g. *methinks* (it seems to me); *nay* (no). These words are called obsolete. The third group, which may be called archaic proper, are words which are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e.g. *troth* (faith); a *loسل* (a worthless, lazy fellow). It will be noted that on the diagram the small circles denoting archaic and poetic words overlap and both extend beyond the large circle «special literary vocabulary». This indicates that some of the words in these layers do not belong to the present day English vocabulary. The border lines between the groups are not distinct. In fact they interpenetrate. It is specially difficult to distinguish between obsolete and obsolescent words. But the difference is important when we come to deal with the stylistic aspect of an utterance in which the given word serves a certain stylistic purpose. Obsolete and obsolescent words have separate functions, as we shall point out later.

There is still another class of words which is erroneously classed as archaic, viz. historical words. By gone periods in the life of any society are marked by historical events, and by institutions, customs, material objects, etc. which are no longer in use, for example.: *Thane*, *yeoman*, *goblet*, *baldrick*, *mace*. Words of this type never disappear from the language. They are historical terms and remain as

terms referring to definite stages in the development of society and cannot therefore be dispensed with, though the things and phenomena to which they refer have long passed into oblivion. Historical words have no synonyms, whereas archaic words have been replaced by modern synonyms. Archaic words are primarily and predominantly used in the creation of a realistic background to historical novels. It must be pointed out, however, that the use of historical words (terms) in a passage written in scientific style, say, in an essay on the history of the Danish invasion, will bear no stylistic function at all. But the same terms when used in historical novels assume a different stylistic value. They carry, as it were, a special volume of information adding to the logical aspect of the communication.

This, the main function of archaisms, finds different interpretation in different novels by different writers. Some writers overdo things in this respect, the result being that the reader finds all kinds of obstacles in his way others underestimate the necessity of introducing obsolete or obsolescent elements into their narration and thus fail to convey what is called «local colour». In his «Letter to the Young Writer» A.N. Tolstoi states that the heroes of historical novels must think and speak in the way the time they live in, forces them to. If Stepan Razin, he maintain, were to speak of the initial accumulation of capital, the reader would throw the book under the table and he would be right. But the writer must know all about the initial accumulation of capital and view events from this particular position.

On the whole Tolstoy's idea does not call for criticism. But the way it is worded may lead to the misconception that heroes of historical novels should speak the language of the period they live in. If those heroes really spoke that language of the time they lived in, the reader would undoubtedly throw the book under the table because he would be unable to understand it. As a matter of fact the heroes of historical novels speak the language of the period the writer and the reader live in, and the skill of the writer is required to color the language with such obsolete or obsolescent elements as most naturally interweave with the texture of

the modern literary language. These elements must not be archaic in the narrow sense.

For example, W. Scot sparingly introduces into the texture of his language of few words and expressions more or less obsolescent in character and this is enough to convey the desired effect without unduly interlarding present day English with outdated elements of speech. Therefore we can find such words as *methinks*, *haply*, *nay*, *travail*, *repast* and the like in great number and, of course, a multiplicity of historical terms. But you will hardly find a true archaism of the nature indicated in our classification as archaisms proper. Besides the function just mentioned, archaic words and phrases have other functions found in other styles. They are, first of all, frequently to be found in the style of official documents. In business letters, in legal language, in all kinds of statutes, in diplomatic documents and in all kind of legal documents one can find obsolescent words which would long ago have become obsolete if it were not for the preserving power of the special use within the above mentioned spheres of communication. It is the same with archaic and obsolete words in poetry. 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. Among the obsolescent elements of the English vocabulary preserved within the style of official documents, the following may be mentioned; *aforesaid*, *hereby*, *there-within*, *herein after named*. The function of archaic words and constructions in official documents is terminological in character. They are used here because they help to maintain that exactness of expression so necessary in this style. Archaic words and particularly archaic forms of words are some times used for satirical purposes. This is achieved through what is called *Anticlimax*. The situation in which the archaism is used is not appropriate to the context there appears a sort of discrepancy between the words actually used and the ordinary situation which includes the possibility of such a usage. The low predictability of an archaism when it appears in ordinary speech produces the necessary satirical effect.

Here is an example of such a use of an archaic form. In Shaw's play «How He Lied to Her Husband» a youth of eighteen; speaking of his feeling towards a «female of thirty seven» expresses himself in a language which is not in conformity with the situation. His words are:

«Perfect love casteth off fear».<sup>21</sup>

Archaic words, words-forms and word-combinations are also used to create an elevated effect. Language is specially moulded to suit a solemn occasion; all kinds of stylistic devices are used, and among them is the use of archaisms.

Some archaic words due to their inner qualities (sound - texture, nuances of meaning, morphological peculiarities combination power) may be revived in a given. There is hardly any other term that is as ambiguous and obscure as the term slang. Slang seems to mean everything that is below the standard of usage of present-day English. Much has been said and written about it. This is probably due to the uncertainty of the concept itself. No one has yet given a more or less satisfactory definition of the term. Nor has it been specified by any linguist who deals with the problem of the English vocabulary.

The first thing that strikes the scholar is the fact that no other European language has singled out a special layer of vocabulary and named it slang, though all of them distinguish such groups of words as jargon, cant, and the like. Why was it necessary to invent a special term for something that has not been clearly defined as jargon or can't have? Is this phenomenon specifically English? Has slang any special features which no other group within the non-literary vocabulary can lay claim to? The distinctions between slang and other groups of unconventional English, though perhaps subtle and sometimes difficult to grasp, should nevertheless be subjected to a more detailed linguistic specification.

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<sup>21</sup> Shaw "How He Lied to Her Husband" 1961, p.94

### 1.3. Archaisms in literature of Middle Ages

Occasional archaism is always a fault, conscious or unconscious. There are, indeed, a few writers--Lamb is one of them--whose uncompromising terms, 'Love me, love my archaisms', are generally accepted; but they are taking risks that a novice will do well not to take. As to unconscious archaism, it might be thought that such a thing could scarcely exist: to employ unconsciously a word that has been familiar, and is so no longer, can happen to few. Yet charitable readers will believe that in the following sentence *demiss* has slipped unconsciously from a learned pen:

He perceived that the Liberal ministry had offended certain influential sections by appearing too demiss or too unenterprising in foreign affairs.--Bryce.

The guilt of such peccadilloes as this may be said to vary inversely as the writer's erudition; for in this matter the learned may plead ignorance, where the novice knows too well what he is doing. It is conscious archaism that offends, above all the conscious archaisms of the illiterate: the historian's *It should seem*, even the essayist's *You shall find*, is less odious, though not less deliberate, than the *ere*, *oft*, *aught*, *thereanent*, *I wot*, *I trow*, and similar ornaments, with which amateurs are fond of tricking out their sentences. This is only natural. An educated writer's choice falls upon archaisms less hackneyed than the amateur's; he uses them, too, with more discretion, limiting his favourites to a strict allowance, say, of once in three essays. The amateur indulges us with his whole repertoire in a single newspaper letter of twenty or thirty lines, and--what is worse--cannot live up to the splendours of which he is so lavish: charmed with the discovery of some antique order of words, he selects a modern slang phrase to operate upon; he begins a sentence with *ofttimes*, and ends it with a grammatical blunder; aspires to *albeit*, and achieves *howbeit*. This list begins with the educated specimens, but lower down the reader will find several instances of this fatal incongruity of style; fatal, because the culprit proves himself unworthy of what is worthless. For the vilest of trite archaisms has this latent virtue, that it might be worse; to use it, and by using it to make it worse, is to court derision:

“From forth the fatal *loins* of these two foes a pair of star-cross'd lovers take their life...”<sup>22</sup>

The word “loins” here is an archaism.

“Doth” is also here an archaic word of “do”. “...whose misadventur'd piteous overthrows doth with their death bury their parents' strife”<sup>23</sup>

Archaism “Ay” hasn't lost its meaning yet . It is widely used in nowadays speech too. “Ay, while you live draw your neck out o' the collar”<sup>24</sup>

“Mov'd” is the old shortened form of the word “move”. For instance, “I strike quickly, being mov'd.”<sup>25</sup>

“Thou” is morphological archaism of the word “you”. W. Shakespeare abundantly uses this pronoun. This example can prove this: “...therefore, if thou art mov'd, thou run'st away.”<sup>26</sup>

It is very interesting, that “art” is an old word of “are”. “...therefore, if thou art mov'd, thou run'st away.”<sup>27</sup>

8. “Thee” is also one archaic variant of word “you” for instance, “That shows thee a weak slave; for the weakest goes to the wall.”<sup>28</sup>

9. “Tis” – for “it is”; “Tis true; and therefore women, being the weaker vessels...”

10. Wilt – for “will”, “Ay, the heads of the maids, or their maidenheads; take it in what sense thou wilt.”

11. “Hadst” is an archaic words of “have”,

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<sup>22</sup> W. Shakespeare. The Tragedy of Romeo and Juliet. - New York: The Macmillan Company, 1911. – p 3.

<sup>23</sup> Ibid

<sup>24</sup> Ibid

<sup>24</sup> Ibid

<sup>26</sup> W. Shakespeare. The Tragedy of Romeo and Juliet. - New York: The Macmillan Company, 1911. – p 4

<sup>26</sup> Ibid

<sup>27</sup> Ibid

<sup>28</sup> Ibid

<sup>29</sup> W. Shakespeare. The Tragedy of Romeo and Juliet. - New York: The Macmillan Company, 1911. – p 7



“Tis well thou art not fish; if thou hadst, thou hadst been poor John.”

“Nay” is for modern “no” which was also frequently used in Shakespeare’s works, for example, “Nay, as they dare.”<sup>29</sup>. Thy – is for “your” , “Gregory, remember thy swashing blow.”<sup>30</sup>

“What, art thou drawn among these heartless hinds?”

Bill , “Clubs, bills, and partisans!”

Partisan , “Clubs, bills, and partisans!”

Shalt – is for “shall” , “Thou shalt not stir one foot to seek a foe.”. Mitemper'd

“...throw your mitemper'd weapons to the ground, and hear the sentence of your moved prince.”

Thrice - “...have thrice disturb'd the quiet of our streets.”<sup>31</sup>

Beseeming , “...cast by their grave beseeming ornaments, to wield old partisans...”

Forfeit , “...your lives shall pay the forfeit of the peace.”

Abroach , “Who set this ancient quarrel new abroad?”

Withal – is an archaic form of “with”;

“...who, nothing hurt withal, hiss'd him in scorn.”<sup>32</sup>

Drave was used for “drive”, “... a troubled mind drave me to walk abroad...”

Rooteth , “...that westward rooteth from the city's side, so early walking did I see your son.”<sup>33</sup>

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<sup>31</sup> W. Shakespeare. The Tragedy of Romeo and Juliet. - New York: The Macmillan Company, 1911. P. 9  
<sup>31</sup> W. Shakespeare. The Tragedy of Romeo and Juliet. - New York: The Macmillan Company, 1911. P. 4

<sup>33</sup> Ibid

## **CHAPTER II. Stylistic functions of archaic and historical words**

### **2.1. Stylistic function notion**

Like other linguistic disciplines stylistics deals with the lexical, grammatical, phonetic and phraseological data of the language. However there is a distinctive difference between stylistics and the other linguistic subjects. Stylistics does not study or describe separate linguistic units like phonemes or words or clauses as such. It studies their stylistic function. Stylistics is interested in the expressive potential of these units and their interaction in a text. Stylistics focuses on the expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context. Stylistics interprets the opposition or clash between the contextual meaning of a word and its denotative meaning. Accordingly stylistics is first and foremost engaged in the study of connotative meanings. In brief the semantic structure (or the meaning) of a word roughly consists of its grammatical meaning (noun, verb, adjective) and its lexical meaning. Lexical meaning can further on be subdivided into denotative (linked to the logical or nominative meaning) and connotative meanings. Connotative meaning is only connected with extra-linguistic circumstances such as the situation of communication and the participants of communication. Connotative meaning consists of four components:

- 1) emotive;
- 2) evaluative;
- 3) expressive;
- 4) stylistic.

A word is always characterized by its denotative meaning but not necessarily by connotation. The four components may be all present at once, or in different combinations or they may not be found in the word at all.

1. Emotive connotations express various feelings or emotions. Emotions differ from feelings. Emotions like joy, disappointment, pleasure, anger, worry, surprise are more short-lived. Feelings imply a more stable state, or attitude, such as love, hatred, respect, pride, dignity, etc. The emotive component of meaning may be occasional or usual (i.e. inherent and adherent).

It is important to distinguish words with emotive connotations from words, describing or naming emotions and feelings like anger or fear, because the latter are a special vocabulary subgroup whose denotative meanings are emotions. They do not connote the speaker's state of mind or his emotional attitude to the subject of speech.

Thus if a psychiatrist were to say You should be able to control feelings of anger, impatience and disappointment dealing with a child as a piece of advice to young parents the sentence would have no emotive power. It may be considered stylistically neutral.

On the other hand an apparently neutral word like big will become charged with emotive connotation in a mother's proud description of her baby: He is a BIG boy already!

2. The evaluative component charges the word with negative, positive, ironic or other types of connotation conveying the speaker's attitude in relation to the object of speech. Very often this component is a part of the denotative meaning, which comes to the fore in a specific context. But the negative component disappears though in still another derivative sneakers (shoes with a soft sole). It shows that even words of the same root may either have or lack an evaluative component in their inner form.

3. Expressive connotation either increases or decreases the expressiveness of the message. Many scholars hold that emotive and expressive components cannot be distinguished but Prof. I. A. Arnold maintains that emotive connotation always

entails expressiveness but not vice versa. To prove her point she comments on the example by A. Hornby and R. Fowler with the word "thing"<sup>34</sup>.

When the word is used with an emotive adjective like "sweet" it becomes emotive itself: "She was a sweet little thing". But in other sentences like "She was a small thin delicate thing with spectacles", she argues, this is not true and the word "thing" is definitely expressive but not emotive. Another group of words that help create this expressive effect are the so-called "intensifiers", words like "absolutely, frightfully, really, quite"

4. Finally there is stylistic connotation. A word possesses stylistic connotation if it belongs to a certain functional style or a specific layer of vocabulary (such as archaisms, barbarisms, slang, jargon, etc). stylistic connotation is usually immediately recognizable.

Yonder, slumber, thence immediately connote poetic or elevated writing.

Words like price index or negotiate assets are indicative of business language.

This detailed and systematic description of the connotative meaning of a word is suggested by the Leningrad school in the works of Prof. I. V. Arnold, Z. Y. Turayeva, and others. Gaiperin operates three types of lexical meaning that are stylistically relevant - logical, emotive and nominal. He describes the stylistic colouring of words in terms of the interaction of these types of lexical meaning. Skrebnev maintains that connotations only show to what part of the national language a word belongs - one of the sub-languages (functional styles) or the neutral bulk. He only speaks about the stylistic component of the connotative meaning. Stylistic function as the expressive impact of language units<sup>35</sup>. Properties of stylistic function: integration ( as the result of interrelation of elements of different language levels), accumulation ( redundancy, several parallel ways of expression), irradiation ( the spread of stylistic effects over the adjoining part of the text). Non-explicit forms of expression. Types of fore-grounding: convergence (concentration of several stylistic devices at some point of the text); coupling (

<sup>34</sup> A. Hornby and R. Fowler, p.113

<sup>35</sup> Арнольд И. В. Стилистика современного английского языка, М.: Просвещение, 1980, p.131

similarity of elements in equivalent textual positions ensuring the integrity of the text); the effect of deceived expectancy (contrast of the elements with low and high degree of predictability), antithesis (contrast).<sup>36</sup>

Stylistic functions of archaic words are based on the temporal perception of events described. Even when used in the terminological aspect, as for instance in law, archaic words will mark the utterance as being connected with something remote and the reader gets the impression that he is faced with a time-honoured tradition.

## **2.2. Archaisms and historical 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 registering these processes the role of dictionaries can hardly be over-estimated. We shall distinguish three stages in the aging process of words: The beginning of the aging process when the word becomes rarely used. Such words are called obsolescent, i.e. they are in the stage of gradually passing out of general use. To this category first of all belong morphological forms belonging to the earlier stages in the development of the language. In the English language these are the pronouns *thou* and its forms *thee*, *thy* – ‘your’ and *thine* – ‘yours’; the corresponding verbal ending *-est* and the verb-forms *art*, *wilt* (*thou makest*, *thou wilt*); the ending *-(e)th* instead of *-(e)s* (*he maketh*) and the pronoun *ye* – ‘you’, used especially when you are speaking to more than one person. The second group of archaic words are those that have already gone completely out of use but are still recognized by the English-speaking community: e. g. *methinks*

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<sup>36</sup> Гальперин А.И. Очерки по стилистике английского языка.-М.: Издательство литературы на иностранных языках, 1958. С.458

(=it seems to me); nay (—no). These words are called obsolete. The third group, which may be called archaic proper, are words which are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e. g. troth (=faith); a losel (=a worthless, lazy fellow). Both archaic and poetic words overlap and extend beyond the large circle "special literary vocabulary". This indicates that some of the words in these layers do not belong to the present-day English vocabulary. The border lines between the groups are not distinct. In fact they interpenetrate. It is specially difficult to distinguish between obsolete and obsolescent words. Another class of words here is historical words, denoting historical phenomena which are no more in use (such as "yeoman", "vassal", falconet"). They never disappear from the language. They have no synonyms, whereas archaic words have been replaced by modern synonyms. Dictionaries serve to retain this or that word in a language either as a relic of ancient times, where it lived and circulated, or as a still living unit of the system, though it may have lost some of its meanings. They may also preserve certain nonce-creations, which were never intended for general use. 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.

Usually we do not notice the change that takes place during our own time because it happens quite slowly. But if we take a look back over a considerable span of time, language change becomes more obvious. If we touch the problem of historical development we can not pass over in silence peculiarities of early English language, and comparison between initial and today's English. Such line of investigation considers diachronic approach to the main question of this course work – archaisms in literature. It's very important to reveal the notion of archaism, the sphere of usage, origin and many other essential components that are comprised by the word "Archaism". Besides the direct investigation of archaisms I

included information about neologisms, as contrary notion, and also about heteronyms. All the aspects stated above will be carefully investigated in this work; moreover there will be included olden text with and analysis of poetry. Archaisms are words which are no longer used in everyday speech, which have been ousted by their synonyms. Archaisms remain in the language, but they are used as stylistic devices to express solemnity. Most of these words are lexical archaisms and they are stylistic synonyms of words which ousted them from the neutral style. Some of them are: steed (horse), slay (kill), behold (see), perchance (perhaps), woe (sorrow) etc. An archaism can be a word, a phrase, or the use of spelling, letters, or syntax that have passed out of use. Because they are both uncommon and dated, archaisms draw attention to themselves when used in general communication.

Writers of historical novels, as well as historians and film makers, for example, do their best to represent time and culture accurately and avoid unintentional archaisms. Creating a fictional character from times past may require extensive research into and knowledge of archaisms.

An example of a fairly common archaism involving spelling and letters is businesses that include *Ye Olde* in their name. The word *Ye* does not actually start with a y, as it may appear; it begins with the letter *thorn* which has passed out of use. Thorn was a letter used to spell the sound we now spell with the consonant digraph *th*. Hence, *Ye* is pronounced as and means *the*. *Olde* reflects a spelling from Middle English of the word we now write as *old*. Businesses may use such archaisms to invoke a mood or atmosphere — as in Ye Olde Tea Shoppe or The Publick Theare; or to convey something about their product — as in Olde Musick and Cokery Books, an Australian firm specializing in sheet music and recipes from the past.

Certain phrases are associated with rituals and traditions, and though they would not be considered current if used in general speech or writing, they continue to be used in the venues or situations in which they are meaningful. For example,

phrases such as “thou shalt” and “thou shalt not” are considered archaic in general use, but being part of the common English translation of the Ten Commandments, they continue to be repeated and used in that context without calling attention to themselves. Syntax falls into this category as well. Legal writs characteristically include lists of phrases beginning *Whereas*, followed by one beginning *therefore* — an archaic style and structure not typically found elsewhere.

Archaisms can also be put to good use when they are carefully chosen to create irony or humor. Used seriously in general discourse, however, archaisms can seem affected or be misunderstood. Sometimes a lexical archaism begins a new life, getting a new meaning, then the old meaning becomes a semantic archaism, e.g. “fair” in the meaning “beautiful” is a semantic archaism, but in the meaning “blond” it belongs to the neutral style. Sometimes the root of the word remains and the affix is changed, then the old affix is considered to be a morphemic archaism, e.g. “beauteous” - ous was substituted by - ful, “bepaint” - be- was dropped, “darksome” -some was dropped, “oft” -en was added etc.

In language, an archaism is the use of a form of speech or writing that is no longer current. This can either be done deliberately (to achieve a specific effect) or as part of a specific jargon (for example in law) or formula (for example in religious contexts). Many nursery rhymes contain archaisms. Archaic elements that only occur in certain fixed expressions (for example “be that as it may”) are not considered to be archaisms. Archaisms are:

- 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").<sup>37</sup>

Archaism is also known as the archaic diction. Languages evolve over the years. The English language which Shakespeare has written and spoken is very different from the English which is used today. The use of archaic language were found in the literary works of ancient medieval ages, as well as in the Victorian, Edwardian, 19th and 20th centuries. The following types of archaic words can be distinguished:

**Lexical archaisms** — stylistic synonyms of words which ousted them from the neutral style: *steed* /horse/, *slay* /kill/, *behold* /see/, *perchance* /perhaps/, *woe* /sorrow/ etc.

**Semantic archaism**—an obsolete meaning of the w-d from active voc-ry, e.g. «*fair*» in the meaning «beautiful» is a semantic archaism, but in the meaning «blond» it belongs to the neutral style.

Historisms are used both as neutral w-s—when it's necessary to name the things of reality which existed (in historical works), and as a stylistic device. Archaisms are used only with a definite stylistic goal: in historical novels for the reconstruction / portrayal of a real historical situation & speech of the heroes.

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<sup>37</sup> Canon G. Historical Changes and English Wordformation: New Vocabulary items, 1986, p 130

**Morphemic archaism:** “*beauteous*” / “ous” was substituted by “ful”/, “*bepaint*” / “be” was dropped/, “*darksome*” / “some” was dropped/, “*oft*” / “en” was added/. etc.

Archaisms are most frequently encountered in poetry, law, and ritual writing and speech. Their deliberate use can be subdivided into literary archaisms, which seeks to evoke the style of older speech and writing; and lexical archaisms, the use of words no longer in common use. Archaisms are kept alive by these ritual and literary uses and by the study of older literature. Should they remain recognised, they can be revived, as the word *anent* was in the past century.

Some, such as academic and amateur philologists, enjoy learning and using archaisms either in speech or writing, though this may sometimes be misconstrued as pseudo-intellectualism. Archaisms are frequently misunderstood, leading to changes in usage. One example is the use of the archaic familiar second person singular pronoun “thou” to refer to God in English Christianity. Although originally a familiar pronoun, it has been misinterpreted as a respectful one by many modern Christians. Another example is found in the phrase “the odd man out”, which originally came from the phrase “to find the odd man out”, where the verb “to find out” has been split by its object “the odd man”, meaning the item which does not fit.

The compound adverbs and prepositions found in the writing of lawyers (*e.g. heretofore, hereunto, thereof*) are examples of archaisms as a form of jargon. Some phraseologies, especially in religious contexts, retain archaic elements that are not used in ordinary speech in any other context: “With this ring I thee wed.” Archaisms are also used in the dialogue of historical novels in order to evoke the flavor of the period. Some may count as inherently funny words and are used for humorous effect. We shall distinguish three stages in the aging process of words: The beginning of the aging process when the word becomes rarely used. Such words are called obsolescent, i.e. they are in the stage of gradually passing out of general use. To this category first of all belong morphological forms belonging to the earlier stages in the development of the language. In the English

language these are the pronouns thou and its forms thee, thy and thine, the corresponding verbal ending -est and the verb-forms art, wilt (thou makest, thou wilt), the ending -(e)th instead of -(e)s (he maketh) and the pronoun ye. To the category of obsolescent words belong many French borrowings which have been kept in the literary language as a means of preserving the spirit of earlier periods, e. g. a pallet (a straw mattress); a palfrey (a small horse); garniture (furniture); to peplume (to adorn with feathers or plumes). The second group of archaic words are those that have already gone completely out of use but are still recognised by the English-speaking community: e. g. methinks (it seems to me); nay (=no). These words are called obsolete. The third group, which may be called archaic proper, are words which are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e. g. troth (=faith); a losel (=a worthless, lazy fellow). It will be noted that on the diagram the small circles denoting archaic and poetic words overlap and both extend beyond the large circle "special literary vocabulary". This indicates that some of the words in these layers do not belong to the present-day English vocabulary. The borderlines between the groups are not distinct. - In fact they interpenetrate. It is especially difficult to distinguish between obsolete and obsolescent words. But the difference is important when we come to deal with the stylistic aspect of an utterance in which the given word serves a certain stylistic purpose. Obsolete and obsolescent words have separate functions, as we shall point out later. There is still another class of words, which is erroneously classed as archaic, historical words. By-gone periods in the life of any society are marked by historical events, and by institutions, customs, material objects, etc. which are no longer in use, for example: -Thane, yeoman, goblet, baldric, mace. Words of this type never disappear from the language. They are historical terms and remain as terms referring to definite stages in the development of society and cannot therefore be dispensed with, though the things and phenomena to which they refer have long passed into oblivion. This, the main function of archaisms, finds

different interpretation in- different novels .by different writers. Some writers overdo things in this respect, the result being that the reader finds all kinds of obstacles in his way. Others under-estimate the necessity of introducing obsolete or obsolescent elements into their narration and thus fail to convey what is called "local colour".

In anthropological studies of culture, archaism is defined as the absence of writing and subsistence economy. In history, archaism is used to connote a superior, albeit mythical, "golden age."

Literary words of the English language can be classified into the following groups: poetic diction, archaic words, barbarisms and foreign words, bookish (learned) words.

**Poetic diction** Poetic words are stylistically marked, they form a lexico-stylistic paradigm. In the 17th-18th centuries they were widely used in poetry as synonyms of neutral words. In modern poetry such a vocabulary barely exists. Poetic words are diverse; they include: a)archaic words (*commix – mix*); b)archaic forms (*vale – valley*); c)historic words (*argosy – large merchant ship*); d) poetic words proper (*anarch, brine*).

Archaic words, i.e. out-dated words that denote existing objects, are divided into two groups: a) archaic words proper: words which are no longer recognized in modern English. They were used in Old English and have either dropped out of language use entirely or completely changed (*troth – faith, losel – worthless*);

b) archaic forms of the words: corse instead of corpse, an instead of and, annoy instead of annoyance.

Speaking of archaic words we should distinguish "ageing/newness" of the word form and "ageing/newness" of the denotate. And then, accordingly, we may correlate archaic words and historic words on the one hand as well as lexical and stylistic neologisms on the other. The following examples show stylistic functions of archaisms:

Archaism examples are found in the masterpieces of Shakespeare, S.T. Coleridge, Hemingway, and Keats.

It is an ancient Mariner, And he **stoppeth** one of three.

‘By **thy** long grey beard and glittering eye,

Now **wherefore** stopp’st **thou** me?

He holds him with his skinny hand, ‘There was a ship,’ **quoth** he.

‘Hold off! **unhand** me, grey-beard loon!’ Eftsoons his hand dropt he

‘I fear **thy** skinny hand!....

I fear **thee** and thy glittering eye, And thy skinny hand, so brown.’ —

Fear not, fear not, **thou** Wedding-Guest! This body **dropt** not down<sup>38</sup>...

*The Rime of the Ancient Mariner* by S.T Coleridge

In the following extract, archaic words are used extensively. These words are: stoppeth, wherefore, thy, thou, quoth, unhand and dropt.

“Where the hell are you going? ....

“Thy duty,” said Agustín mockingly. “I besmirch the milk of **thy** duty.” Then

turning to the woman, “Where the **un-nameable** is this **vileness** that I am to

guard?” “In the cave,” Pilar said. “In two sacks. And I am tired of **thy** obscenity.”

“I obscenity in the milk of thy tiredness,” Agustín said.

“Then go and **befoul thyself**,” Pilar said to him without heat. “Thy mother,”

Agustín replied....<sup>39</sup> Hemingway has filled this paragraph with archaisms. Such as the words “unnamable” and “vileness” are old fashioned and out of use. He has, however, used purposefully to create special mysterious effect.

Example: who hath not seen thee oft amid thy store? Sometimes whoever seeks abroad may find Thee sitting careless on a granary floor, Thy hair soft-lifted by the winnowing wind. . . . Drowsed with the fume of poppies, while thy hook. And

<sup>38</sup> The Rime of the Ancient Mariner by S.T Coleridge, P.354

| <sup>39</sup> “For Whom the Bell Tolls” Ernest Hemingway, 1944, p.115

sometimes like a glenier thou dost keep. Steady thy laden head across a brook. . . .  
Thou watchest the last oozing, hours by hours.<sup>40</sup>

John Keats has used archaisms frequently in his poems. This example is also based on old fashioned word. Like, “hath” is an older version of has, thou has replaces you, “watchest” is used as the past participle of watch.

Example:

Perhaps he loves you now,

And now no soil nor cautel doth besmirch

The virtue of his will

There my blessing with thee!

And these few precepts in thy memory

Look thou character. Give thy thoughts no tongue.

I find thee apt

And duller shouldst thou be than the fat weed

That rots itself in ease on Lethe wharf.

Wouldst thou not stir this<sup>41</sup>

Shakespeare is famous for using archaic words to make his work more rhythmic, realistic and to draw the attention of readers. Here, “doth, thou, shouldst, thee and thy” are considered as archaic.

Here are some examples in the English Language: бирла(бирга), анга(унга), бўлғой(бўлгил), ано(она), ато(ота), қилгил( қил), пордун(осмон), довот(сиёхдон), мусофирхона(меҳмонхона), иттифоқ(бирлашма), баковул, фирқа(партия), йўқсил( пролетариат) ва бошқалар.

<sup>40</sup>“Ode to Autumn “ John Keats, 1910, p. 56

<sup>41</sup> W. Shakespeare. “Hamlet” 1939, p. 93

**Historical words** (*yeoman,thane, baldric, goblef*) have no synonyms as compared to archaic words which may be replaced by their modern synonyms. Historical words and lexical neologisms having no stylistic meaning, do not form lexico-stylistic paradigms. But archaic words and stylistic neologisms mark the text stylistically, distinguishing it from neutral speech.

In fiction, together with historical words, archaisms create the effect of antiquity, providing a true-to-life historical background and reminding the reader of past habits, customs, clothes etc. The usage of archaisms, incompatible with conversational words, might in some cases lead to a humorous or satirical effect. The names of ancient weapons, types of boats, musical instruments, agricultural implements, carriages: archer, baldric (belt for a sword, horn, etc.),battering ram (an ancient machine for breaking walls), battle-axe, blazon (coat of arms), brougham (a closed carriage having one seat), diligence, landau, phaeton. Historisms have no synonyms.

When the thing named by the word is no longer used, i.e. the causes of the word's disappearance are extra-linguistic, the name of the thing becomes an historism. Historisms exist as names of social institutions, social relations, objects of material culture of the past:

Mail(кольчуга), vizor(забрало), halberd(алебарда), scribe(писец), yeoman(июмен). Other examples of historisms demonstrate their belongin to different spheres of human activity of the past:

Batlet, galley, frigate, lute, lyre, clavichord, carl, flint-gun, bestiary, yon, hearken, foe, hie, morn, aught, glaive, self-blood, chop-house, carry-tail, nose-wise, law-monger.

The above-listed examples demonstrate lexical archaisms, while grammatical archaisms are grammatical forms which dropped out of use with the development of grammatical structure of English:

Hath, speaketh, doth, thou speakest, doest-verb forms in the IIIInd and IInd persons singular. There are archaic forms of the past: spake, brake, personal, pronouns of the IInd and IIIInd persons singular and plural: thou, thee, thy thine, ye.

Stylistic effect achieved by the usage of grammatical and lexical archaisms may be illustrated by a fragment of Byron's poetry:

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!  
 Whilome in Albion's isle dwelt a youth.  
 Who ne in virtue's ways did take delight.  
 But spent his days in riot and uncouth,  
 And vex'd with mirth with drowsy ear of night.  
 Ah, me! In sooth he was a shamless wight.  
 Sore given to revel and ungodly glee.<sup>42</sup>

It should be once again mentioned that obsolete words very rarely drop out.

Use forever: the majority of them move to the periphery of the lexicon and their fate is unpredictable.

You can derive the aroma of the epoch from the following historicalisms:

Cataphract, carl, gauntlet, musket, attainor, gainage, soaper, childe.

Obsolete synonyms to modern words are called archaisms:

Law-monger, moonish, nose-wise, walt-worm, barley-ape, self-blood, true-penny, carry-tale, chop-house, mad-brain, light-bob, whore-master, seamster, epulation, doddypoll, scatterling, brew-house.

### **2.3. Stylistic functions of archaic and historical words**

Archaic words are used to create a realistic background to historical novels. They carry a special volume of information adding to the logical aspect of communication. They also appear in the poetic style as special terms and in the style of official documents to maintain the exactness of expression: hereby,

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<sup>42</sup> J. Byron "Don Juan" 1953, p.70



aforesaid, therewith. The low predictability of an archaism when it appears in ordinary speech produces the necessary satirical effect. Archaic words, word-forms and word-combinations are also used to create an elevated effect. Language is specially moulded to suit a solemn occasion: all kinds of stylistic devices are used, and among them is the use of archaisms. Stylistic functions of archaic words are based on the temporal perception of events described. Even when used in the terminological aspect, as for instance in law, archaic words will mark the utterance as being connected with something remote and the reader gets the impression that he is faced with a time-honoured tradition.

Archaism is frequently used in poetry, prose, science, law, geography, ritual and technology speech and writing. It may have been used accidentally or purposefully. The role of archaism in history is to suggest a superior, but maybe mythical, ancient golden age. Also, it can be used for creating humor and irony. However, the most effective use of archaisms are in poetry. The sound patterns the archaic words are helpful when it comes to assonance, alliteration and rhyme scheme. Their main function is to mark the text in which they are used as poetic, thus distinguishing it from non-fiction texts. In modern poetry such words are seldom used. Their stylistic meaning gets more vivid when they are contrasted to neutral words.

The most interesting and at the same time sophisticated process that receives the study of Linguistics is a change of a language in a course of time. Complicated word integrations, appearing and evanescence of words, phraseological units, and grammatical constructions – all this is undividable part of language progress. I can compare archaisms with an echo of ancient times, because they deliver us information about cultural life of previous generations. Archaisms also reflect an inner aspect of people consciousness.

The stylistic function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their

interaction when they are opposed to one another. However, the qualities themselves are not unaffected by the function of the words, inasmuch as these qualities have been acquired in certain environments. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of the written or *vice versa*, it means that we are faced with a stylistic device. Certain set expressions have been coined within literary English and their use in ordinary speech will inevitably make the utterance sound bookish. In other words, it will become literary.

In the process of this research I found out definition of archaism - archaisms are words which are no longer used in everyday speech, which have been exiled by their synonyms. Archaisms remain in the language, but they are used as stylistic devices to express solemnity. Most of these words are lexical archaisms and they are stylistic synonyms of words which expelled them from the neutral style. Like other linguistic disciplines stylistics deals with the lexical, grammatical, phonetic and phraseological data of the language. However there is a distinctive difference between stylistics and the other linguistic subjects. Stylistics does not study or describe separate linguistic units like phonemes or words or clauses as such. It studies their stylistic function. Stylistics is interested in the expressive potential of these units and their interaction in a text. Stylistics focuses on the expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context. Stylistics interprets the opposition or clash between the contextual meaning of a word and its denotative meaning. Accordingly stylistics is first and foremost engaged in the study of connotative meanings. In brief the semantic structure (or the meaning) of a word roughly consists of its grammatical meaning (noun, verb, adjective) and its lexical meaning. Lexical meaning can further on be subdivided into denotative (linked to the logical or nominative meaning) and connotative meanings. Connotative meaning is only connected with extra-linguistic circumstances such as

the situation of communication and the participants of communication. Connotative meaning consists of four components:

- 1) emotive;
- 2) evaluative;
- 3) expressive;
- 4) stylistic.

A word is always characterised by its denotative meaning but not necessarily by connotation. The four components may be all present at once, or in different combinations or they may not be found in the word at all.

1. Emotive connotations express various feelings or emotions. Emotions differ from feelings. Emotions like joy, disappointment, pleasure, anger, worry, surprise are more short-lived. Feelings imply a more stable state, or attitude, such as love, hatred, respect, pride, dignity, etc. The emotive component of meaning may be occasional or usual (i.e. inherent and adherent).

It is important to distinguish words with emotive connotations from words, describing or naming emotions and feelings like anger or fear, because the latter are a special vocabulary subgroup whose denotative meanings are emotions. They do not connote the speaker's state of mind or his emotional attitude to the subject of speech.

2. The evaluative component charges the word with negative, positive, ironic or other types of connotation conveying the speaker's attitude in relation to the object of speech. Very often this component is a part of the denotative meaning, which comes to the fore in a specific context. The verb to sneak means "to move silently and secretly, usu. for a bad purpose" (8). This dictionary definition makes the evaluative component bad quite explicit. Two derivatives a sneak and sneaky have both preserved a derogatory evaluative connotation. But the negative component disappears though in still another derivative sneakers (shoes with a soft

sole). It shows that even words of the same root may either have or lack an evaluative component in their inner form.

3. Expressive connotation either increases or decreases the expressiveness of the message. Many scholars hold that emotive and expressive components cannot be distinguished but Prof. I. A. Arnold maintains that emotive connotation always entails expressiveness but not vice versa. When the word is used with an emotive adjective like "sweet" it becomes emotive itself: "She was a sweet little thing". But in other sentences like "She was a small thin delicate thing with spectacles", she argues, this is not true and the word "thing" is definitely expressive but not emotive. Another group of words that help create this expressive effect are the so-called "intensifiers", words like "absolutely, frightfully, really, quite", etc.

4. Finally there is stylistic connotation. A word possesses stylistic connotation if it belongs to a certain functional style or a specific layer of vocabulary (such as archaisms, barbarisms, slang, jargon, etc). stylistic connotation is usually immediately recognizable.

## **Conclusion**

The research paper reveals stylistic functions of archaisms and historical words. In my work I attempted to give clear explanations to archaic words and historical words and find out their stylistic function in literature. During my research I came across a plenty of works of both English and the Uzbek languages.

The first chapter of the research is devoted to stylistics and types of poetic and highly literary words of the English language. The second chapter describes what a stylistic function is and functions of archaic and historical words.

While researching on stylistic functions of archaic and historical words I found out that they are used most of all to give a picture of the past time in which an action of the story or a novel is taking place. For instance, when an author writes a historical novel he is sure to address to the time which he is depicting of. One of historical novels is written by Uzbek writer Oybek "Alisher Navoi". Being lived in the 20<sup>th</sup> century the writer depicts of history of the 14<sup>th</sup> century in which a poet Alisher Navoi who lived. In the novel we can find a number of archaic and historical words. And in this novel the writer gives the spirit of that century by using obsolete words.

Secondly, obsolete words can also be put to good use when they are carefully chosen to create irony or humor. Archaisms can be used purposefully or accidentally. For example, W. Shakespeare often used archaic words to make a rhyme.

This, the main function of archaisms, finds different interpretation in different novels by different writers. Some writers overdo things in this respect, the result being that the reader finds all kinds of obstacles in his way. Others under-estimate the necessity of introducing obsolete or obsolescent elements into their narration and thus fail to convey what is called "local colour".

## Резюме

Ушбу малакавий битирув иши ўзбек ва инглиз тилларида архаик сўзлар ҳамда историзмларнинг стилистик вазифаларини белгилаб беришга бағишланган.

Диплом иши иккита боб ва тўққизта параграфдан иборат. Биринчи бобда инглиз тили луғатининг назарий жихатдан ўрганиш билан боғлиқ масалалар ёритилган. Биринчи бобнинг биринчи параграфида инглиз тилидаги сўзларнинг стилистик жихатдан гуруҳларга бўлиниши кўриб чиқилган. Иккинчи параграфида эса, айнан архаизмлар ва историзмларнинг луғат таркибидаги қайси гуруҳга мансублиги аниқланган. Бобнинг учинчи қисмида архаизм ва историзмларнинг адабиёт ва оммавий ахбарот воситаларида қўлланилиши кузатилган.

Битирув малакавий ишнинг иккинчи бобида архаизм ва историзмлар амалий жихатдан кўриб чиқилган. Ушбу бобда уларнинг стилистик вазифалари аниқланган ва мисоллар билан бойитилган. Иккинчи бобнинг биринчи параграфида, аввало стилистик функция ҳақида маълумот берилган, иккинчи параграфида архаизма ва историзмлар ҳақида ёўлиқ маълумот берилган. Турли хил олимларнинг бу сўзларнинг таърифлашга оид фикрлари мисоллар билан келтирилган. Учинчи параграфда эса диплом ишининг асосий мақсади бўлган архаик сўзлар ва историзмларнинг стилистик функцияси аниқланган ва ёритиб берилган.

Хулоса қилиб шуни айтиш мумкинки, архаизм ва историзмлар тилнинг луғат таркибида ўзига хос ўринга эга, зеро айнан шундай сўзлар туфайли биз ўтмиш даври ҳақида маълум бир тасаввурга эга бўламиз. Ваҳоланки архаик сўзлар ва историзмларнинг тил ва нутқдаги бош вазифаси ҳам маълум бир давр колоритини яратишдан иборат. Айнан ушбу сўзлар ёрдамида тарихий роман ёзувчилари ўз олдиларига қўйган мақсадларига эришадилар десак адашмган бўламиз.

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