**REPUBLIC OF UZBEKISTAN MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION**

**ANDIZHAN STATE UNIVERSITY**

THE DEPARTMENT OF ENGLISH PHONETICS AND LEXICOLOGY

# QUALIFICATION WORK ON SPECIALITY OF ENGLISH PHILOLOGY AND LITERTURE

ON THE THEME:

## ‘‘STYLISTIC PECULIARITIES OF TERMS IN ENGLISH AND UZBEK”

**Done by student of the**

**4th year**

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Graduation paper has been passed preliminary defense.

Protocol № _____ 2014

Andizhan 2015

**Stylistic peculiarities of terms in English and Uzbek.**

**Content :**



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# INTRODUCTION

«The main objective of all our reforms in the field of economic policy is the individual. Therefore the task of education, the task of raising up and new generation capable renaissance will remain the prerogatives of the state and constitute priority».

I.A.Karimov

Great changes have taken place in our life Radical transformations have altered the appearance of the modern world. The people's age old aspirations for freedom, independence an happiness, and their resolute determination to shape their own future, serve as the driving force of these dynamic developments. We note with pride in our native land that Uzbekistan was one of the first Republics in the former Union to proclaim its objective to achieve genuine independence, was the first to introduce a presidential form of government, proceed with large-scale reforms and radical transformations for the betterment of society.[2.5]

*The inalienable right of the Uzbek people to self-determination was realized* on August 31.1991 with the proclamation of independence of the Republic of Uzbekistan. An ancient dream has come true: Uzbekistan has peacefully through parliamentary means, acquired genuine statehood. This is the most significant event in the centuries-long history of the nation. The will of the multi-national population of the Republic has been ensured by the constitutional law "On the Fundamentals of State Independence of the Republic of Uzbekistan" and found its unequivocal confirmation in a nation-wide referendum.

This historical landmark will be inscribed in letters-of-gold in the annals of our state.

Life itself has convincingly and vividly shown the correctness of the objectives outlined and the guidelines chosen. Much of what we have failed to achieve for centuries has been attained during the first year of our Republic's independence. The people of Uzbekistan have become the true masters of the tremendous wealth of their native land: the Republic's mines, refineries, gold reserves, natural resources, and the land itself. Economic, scientific, technical and intellectual potential — created by the labor of many generations — all this is national property as well and serves to guarantee the well-being of the people, providing a basis for social progress, prosperity and the might of the state.

The state's responsibility to safeguard the indivisibility of the territory of the Republic, its economic potential and the inviolability of its frontiers has become an established principle.

The rule of law, which guides democratic societies, is actively implemented in the Republic. The vices of the former totalitarian regime are gradually being eliminated. A multiparty system and the tolerance of diverse ideas and viewpoints are now perceived as a matter-of-course. The dictate of a single ideology has been eliminated. Human values, universally recognized norms of genuine democracy, freedom and human rights are gaining preeminence.

The division of legislative, executive and judicial authority is recognized as a guiding principle. The people of Uzbekistan make up a genuine source of state power, participating in government both directly and through their elected representatives, the people's deputies.[3.31]

The Parliament of the Republic uses its legislative authority to secure a legal foundation for the newly independent state. An updated

and more efficient system of administration, focussing on the presidential form of government, has been introduced in the country. Local administration at the provincial, district and municipal levels has been reorganized under the jurisdiction of hokims (governors and mayors). The judicial system has been reformed to ensure the supremacy of the rule of law and the equality of all citizens before the law. All these components assure citizens of a civilization characterized by establishment of law and order, strict enforcement, self-discipline and personal responsibility.

The process of shaping the organizational structures which constitute and effect the state sovereignty of Uzbekistan is in progress. Ministries of Defence, External Economic Relations, National Security and State Customs have been created. The very first Committees of the Management of State Property and Privatization, Precious Metals, Science and Technology, Academic Accreditation have been established in the Republic. The functions of the central economic agencies have been radically altered.

Reorganization of the banking system has taken the Central Bank out of governmental control and brought about the establishment of the National Bank for External Economic Activities. Numerous branch ministries and departments have been dissolved. The National Air Company "Uzbekistan HavoYollari", Information Agency, Film Company and other state services now operate independently.

The Uzbek people's aspiration for independence has found support and understanding in the world community and with the international public. *One hundred and twenty-five countries of the world have recognized our sovereignty and more than forty foreign countries have established diplomatic relations with Uzbekistan.* The Republic of Turkey, the United States of America, the Republic of India, France, Germany are among those countries which have opened their embassies

in Tashkent. Negotiations are in progress with a number of foreign , countries on the exchange of diplomatic missions.

On March 2, 1992 Uzbekistan was admitted to the United Nations as a full-fledged member. The Republic joined the Helsinki process by signing the Final Act of the Conference on Security and Cooperation in Europe. All this marks a qualitative advance in the development of the Republic and opens up new and dynamic opportunities for international economic, scientific and cultural cooperation.[4.23]

Today Uzbekistan is a member of a number of leading international economic and fiscal associations, among them Organizations for Economic Cooperation (OEC), the European Bank for Reconstruction and Development. Applications for membership have been submitted to the International Monetary Fund, the International Bank for Reconstruction and Development, the International Labor Organization, the World Health Organization and other Associations. Uzbekistan has also joined the Non-Aligned Movement and forwarded applications to the United Nations Economic and Social Commission for Asia and the Pacific (ESCAP) and other international organizations.

The state independence of Uzbekistan and its international recognition means that, from now on, *the Republic will pursue an independent domestic and foreign policy,* establishing direct relations for the mutual benefit of the parties involved. *It has now become truly possible to achieve substantial progress which takes into consideration the national interests of the people — their outlook, traditions and customs — as well as their vast potential and resources.*

Our society today has reached an historic crossroads: it is imperative to lay the groundwork for the national, administrative, social, economic, spiritual and moral transformation of the Republic. This difficult moment in our history requires a responsible approach.

Not only does our future depend on this, but that of our children, grandchildren and generations to come. This is the period which will determine how soon the Republic will be able to get over the current crisis, eliminate the deficiencies of the past totalitarian system and join the ranks of advanced, civilized nations. There is long way to go.[4. 25]

Only a strong ,democratic, law-governed secular society with a stable free-market economy and open foreign policy will guarantee sustained growth in the living standard of the people of Uzbekistan. Only such a society can protect their rights and freedoms, reinvigorate their national traditions and culture, and advance the spiritual and moral development of humanity.

On December 10, 2012 President of the Republic of Uzbekistan Islam Karimov signed a decree “On measures to further improve foreign language learning system”.

It is noted that in the framework of the Law of the Republic of Uzbekistan "On education" and the National Programme for Training in the country, a comprehensive foreign languages’ teaching system, aimed at creating harmoniously developed, highly educated, modern-thinking young generation, further integration of the country to the world community, has been created. During the years of independence, over 51.7 thousand teachers of foreign languages graduated from universities, English, German and French multimedia tutorials and textbooks for 5-9 grades of secondary schools, electronic resources for learning English in primary schools were created, more than 5000 secondary schools, professional colleges and academic lyceums were equipped with language laboratories. [1.2]

However, analysis of the current system of organizing language learning shows that learning standards, curricula and textbooks do not fully meet the current requirements, particularly in the use of advanced information and media technologies. Education is mainly conducted in traditional methods. Further development of a continuum of foreign languages learning

at all levels of education; improving skills of teachers and provision of modern teaching materials are required.

World experience proves that statehood, national and social liberation, have never been won anywhere in a simple or easy fashion.« Immediately after gaining independence every state searched for its own model of building a new society. This approach was predetermined by the socio-economic and political situation, by the relationships among people, by their world outlook and religious convictions, by their psychology and norms of behavior. There are various models of social advancement in the world. We may cite many examples: Turkey, South Korea, Sweden and the experiences of a number of Muslim and newly industrialized countries. The reconstruction of national economies in Europe and Japan after the World War II also offer insight.

Uzbekistan will make every possible use of the best and most dynamic experiences of other countries which are applicable to the conditions in our Republic. But there can be no talk about blindly imitating another nation's example, even if it has yielded positive results. The effect of concrete prescriptions and methods are attainable solely under those conditions specific to the country for which they were designed.

While not rejecting that which has proven effective for other nations, *the Republic embraces the principle of choosing its own path of social, economic, political and legal development.* This results from an understanding of the mistakes and errors of the past and currently emerging views on various forms of government. This is a realistic assessment of present-day social conditions and the Uzbek people's desire for social progress and a decent life for all.

It must be emphasized that the main reason for choosing a distinct road is to ensure a normal and civilized evolutionary transition of society without any pseudo-revolutionary leaps, tragic consequences or devastating social shocks. The impact of decades-long indoctrination which forced alien concepts into mind-set of the populace can hardly be erased in one stroke. The people must first be convinced of the need for reform and transformation, shifting priorities and motivating the laborforce, thus preventing destabilization and social conflict.

The unique nature of our social and economic problems require a specialized approach to their resolution, one that takes into account our national way of life and the oriental origin of our civilization.

Uzbekistan's road to genuine independence depends on a thorough comprehension of the following conditions which influence the development of the Republic.

First of all, *we must consider the national traits of the people, their mentality, customs, and traditions.* Historically, a collective identity is inherent to the people of Uzbekistan and is rooted in the traditionally communal way of life. Human relations are characterized by esteem for elders, concern for family and children, openness in dealing with others, friendliness with people irrespective of their ethnic origin, compassion for those less fortunate and a readiness to assist and cooperate. Love for the native Uzbek land, an eagerness to work, a respect for knowledge, and esteem for enlighteners typify the people of Uzbekistan. Of major significance in the realization of domestic and foreign policy is the role played by "Islamic factor". This element reveals itself in the lifestyle and psychology of the people, in the emergence of spiritual values and in striving for rapprochement with nations professing this religion.

Ancient history and culture, characterized by profound contributions to world civilization made by native thinkers and

philosophers of the East, have a decisive impact on all aspects of the life of people in this region. This invaluable heritage has shaped spiritual and moral self-awareness and will influence future generations.

*The demographic situation in the Republic* is characterized by a high rate of birth, resulting in a significant annual increase of the population and labor force. More than half of the total population resides in rural areas and is primarily employed in agricultural production. Sixty per cent of the population is under the age of 25.

Traditionally the native residents of Uzbekistan are disposed to be bound to their forefathers' domicile and disinclined to migrate elsewhere.

A feature distinctive of Uzbekistan is *its original ethnic structure.* Although representatives of more than a hundred nations and ethnic groups — all with their own culture and traditions — live on the territory of the Republic, the majority of its inhabitants are Uzbeks. The ethnic and cultural diversity of Uzbekistan, combined with a growing feeling of corporate identity and spiritual rejuvenation, serve as a powerful impetus for reining-oration, for creating the open society prerequisite for the Republic's integration into the world community.

*The Republic has a strategic geographic location.* Historically, the territory of present-day Uzbekistan was the crossroads of ancient trade-routes, including the Great Silk Road, withsustained exchange of contacts and mutual enrichment of various cultures. Today, too, Uzbekistan lies in the heart of former Soviet Central Asia and, with its independent power network and water supply systems, serves as a bridge between the surrounding republics. Uzbekistan is actively engaged in the development of relations with foreign countries.

Nature and climate decisively influence the options for implementing reforms in Uzbekistan. The rural economy, based largely

on artificial irrigation, is strictly limited to available water resources. Cotton growing plays a leading role in agriculture and the national economy as a whole. Among the sovereign Central Asian Republics, Uzbekistan is a major producer and supplier of this important strategic crop, with a huge potential for exporting cotton and its by-products. Climatic conditions are favorable for farm products such as fruit, vegetables, silk-worm cocoons and other valuable agricultural produce in quantities sufficient to meet demands in both foreign and domestic markets.

Training of a new generation of personnel brought up with view of national and universal values, acquiring up-to-date knowledge and competences and trade skills, able to realize large-scale tasks related to modernization of the country and construction of modern democratic society- has been considered as a matter of particular importance for Uzbekistan stepped on the way towards independent development 20 years ago. Hence education was proclaimed as a priority area of the social development of the Republic of Uzbekistan. Over the third of the country's state budget is spent for financing the education sphere. The National Program of Personnel Training elaborated under the immediate participation of the President of the country was adopted in 1997 in view of adjusting essential education reforms. The Program now serving as a legal and conceptual base for reforms undertaken in the education area was developed with account of the advanced global practice in this sphere, national traditions as well as of the social and political specifics of the independent Republic of Uzbekistan.

In order to increase teaching standards in distant rural areas, the higher educational institutions are allowed targeted admission of people living in distant areas to foreign language programs on the condition that they will oblige themselves to work in the acquired specialty at their residence area for at least 5 years after graduation. The decree

also envisages 30% salary increase for foreign language teachers in rural areas, 15% increase for those in other areas. All spheres of life in the Republic — economic, political, social, spiritual, and cultural factors which determine the domestic and foreign policy of Uzbekistan.

**Actuality of the theme.** It is no news that terms are widely used in every sphere of our life-at school, at institutes, at universities, at medical offenses. And really educated person have to know and understand terms at place where he or she work or connected with.

That's why I think that studying of terms is very important thing for the English teacher and students.

**The aims and purposes of the research work**. The work set a task to learn. The peculiarities of stylistic function of terms show the examples of different scholars approaches to the theme.

**The practical value of the qualification paper.** Materials of the work will help students, teachers and particular translators and interpreters who work on the translation of the originals, particularly in compiling terms.

**The visual aids of the qualification paper.** Basic informations of the qualification work are given from the manuals of great scholars such as: Stylistics by Galperin I.R, A book of practice in stylistics by Kukharenko V.A, English Stylistics by Bobohonova L.T. Besides above mentioned manuals I took information from Internet and World Book Encyclopedia.

**The structure of the qualification work.** This qualification work consists of Introduction, main Part, and Conclusion and at the end the list of used literatures.

**Methodological recommendation of the work**. This qualification paper is devoted to the definition of stylistic peculiarities of terms and it's characteristics features and function in the contexts is aimed at the observation of the term and it's usage in different groups of people of the community. It's methodological essence is that it's one of the wide spread sphere of the vocabulary that is used in every sphere of life.

## Chapter I General consideration of the English vocabulary

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.

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.[1.232]

For our purpose, i.e. for linguistic stylistics, a special type of classification, *viz.* 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

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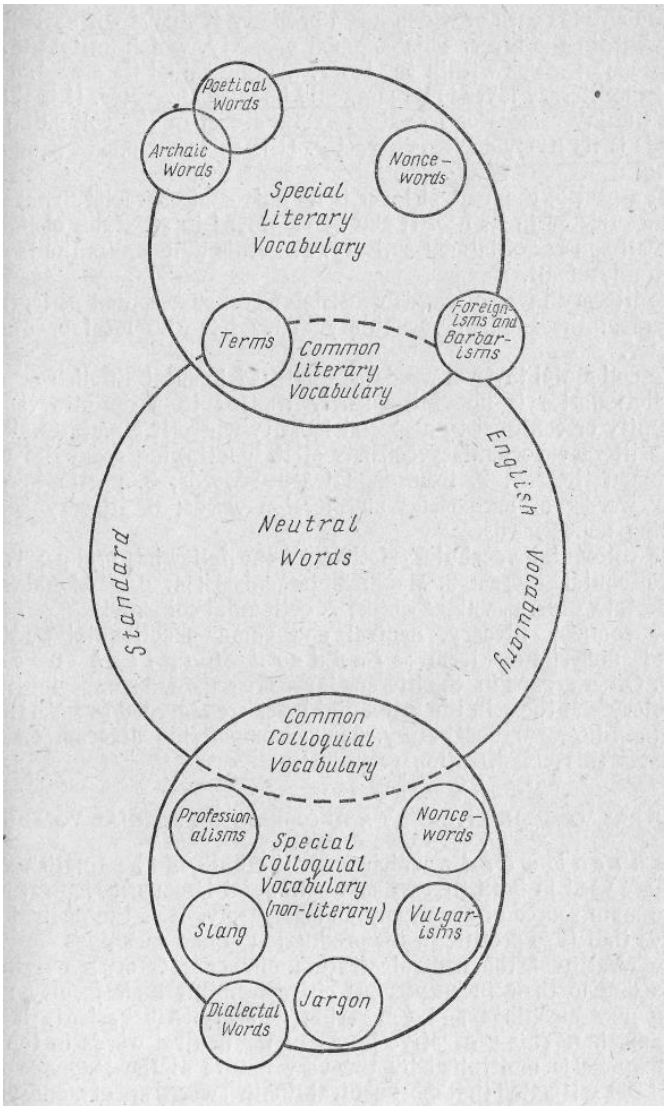


the English language as being divided into three main layers: the *literary layer,* the *neutral layer* and the *colloquial layer*. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, 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.[17.32]

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 on illustrates this classification graphically.

## Chapter II Special literary vocabulary

"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."

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, i. e. to its nomenclature.[8.53]

When a term is used our mind immediately associates it with a 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." [2]

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 (sporadical) SD.[7.86]

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 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.[18.37]

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."[]

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 determinized 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 context 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.[27.132]

"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." (Theodore Dreiser, "The Financier")

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.[23.58]

The following is an example where a term is used as an SD.

"What a fool Rawdon Crawley has been," Clump replied, "to go and marry a governess. There was something about the girl too."

"Green eyes, fair skin, pretty figure, *famous frontal development,"* Squill remarked. (W. M. Thackeray)

The combination 'frontal development' is terminological in character (used sometimes in anatomy). But being preceded by the word 'famous' used in the sense indicated by the Shorter Oxford Dictionary as "a strong expression of approval (chiefly colloquial); excellent, capital" the whole expression assumes a specific stylistic function due to the fact that 'frontal development' is used both in its terminological aspect and in its logical meaning 'the breast of a woman'.

Another example of the same kind —terms becoming SDs:

"I should like," said young Jolyon, "to lecture on it: PROPERTY AND QUALITIES OF A FORSYTE. This little animal, disturbed by the ridicule of his own sort, is unaffected in his motions by the laughter of strange creatures (you and I). Hereditarily disposed to myopia, he recognizes only the persons

and habitats of his own species, among which he passes an existence of competitive tranquility." (Galsworthy)[24.86]

In this excerpt the twofold application of meanings—terminological and stylistic—is achieved by the following means: the verb ‘to lecture (on...)’ and the title of the subject 'Properties and qualities (of a Forsyte)' direct the mind to the domain of science, i. e. they are used in a terminological sense. But when they are followed by a word with nominal meaning (Forsyte) they assume an additional meaning—a stylistic one. This clash of incongruous notions arrests the mind and forces it to re-evaluate the terminological meaning of the words which aim at supporting the pseudo-biological and medical aspect of the message—this being contained in the words 'sort', 'creature', 'little animal', 'species', 'habitats', 'myopia'. This aspect is also backed up by such literary words and word-combinations as 'tranquility' and 'passes an existence' which are in full accord with the demands of a lecture.

Whenever the terms used in the belles-lettres style set the reader at odds with the text, we can register a stylistic effect caused either by a specific use of terms in their proper meanings or by a simultaneous realization of two meanings.[29.45]

## Poetic and Highly Literary Words

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

Poetic words and expressions are called upon to sustain the special levated 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:

"...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."[31.97]

Poetical tradition has kept alive such archaic words and forms as *yclept (p. p.* of the old verb *clipian*—to call, name); *quoth (p. t.* of *cwedan* — to speak); *eftsoons (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.

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 manycountries, which were characterized by protests against the use of such conventional symbols. The literary 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,
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!
("Don Juan")[21.75]

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 *valley* 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 colour 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 favour this conventional device.

Such protests have had a long history. As far back as the 16th 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,
Making a couplement of proud compare,
With sun and moon, with earth and sea's rich gems,
With April's first-born flowers, and all things rare
That heaven's air in this huge rondure hems.

O, let me, true in love, but truly write,
And then believe me, my love is as fair
As any mother's child, though not so bright
As those gold candles fix'd in heaven's air:
Let them say more that like of hearsay well;
I will not praise that purpose not to sell.
(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', 'couplement', 'compare' (noun), 'rondure', 'hems', in contrast to the very common vocabulary of the second part (the sestette).

The very secret of a truely 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 epithets, periphrases, archaisms, etc., which were common property to most poets of the 18th 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."

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 clearness."

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 virtue's ways did take delight:

But spent his days in *riot* (wasteful living) *most uncouth* (unusual, strange)

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

*Ah me!* (interjection expressing regret, sorrow) *in sooth* (truely) 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 favour in his sight

Save *concubines* (prostitutes) and *carnal* (not spiritual) companie,

And *flaunting* (impudent) *wassailers* (drunkards; revellers) of high and low degree.

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. 'drear' 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 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 stop and try to decipher the message so encoded.

The following may serve as examples:

'The sound of shape'; "night-long eyes'; 'to utter ponds of dream'; 'wings of because'; 'to reap one's same'; 'goldenly whole, prodigiously keen star whom she—and he—, —like ifs of am perceive...' (E. E. Cummings).

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. These usually lead both the poet and the critic to extremes, examples of which are given, above.[14.139]

## Archaic, Obsolescent and Obsolete 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.[26.71]

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 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.

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 or

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 *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 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, 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. 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.[12.78]

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 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 maintains, 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 Tolstoi'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 the 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 colour 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. They must be recognizable to the native reader and hot hinder his understanding of the communication.

The difficulty in handling archaic words and phrases and the subtlety

required was acutely felt by A. S. Pushkin. In his article "Juri Miloslavski, or the Russian of 1612," Pushkin writes: "Walter Scott carried along with him a crowd of imitators. But how far they are from the Scottish charmer! Like Agrippa's pupil, they summoned the demon of the Past but they could not handle him and fell victims of their own imprudence."

Walter Scott was indeed an inimitable master in the creation of an historical atmosphere. He used the stylistic means that create this atmosphere with such skill and discrimination, that the reader is scarcely aware that the heroes of the novels speak his language and not that of their own epoch. Walter Scott himself states the principles which he considers basic for the purpose: the writer's language must not be out of date and therefore incomprehensible, but words and phrases of modern coinage should not be used.[15.76]

"It is one thing to use the language to express feelings common both to us and to our forefathers," says Scott, "but it is another thing to impose upon them the emotions and speech characteristics of their descendants."

In accordance with these principles Walter Scott never photographs the language of earlier periods; he sparingly introduces into the texture of his language a 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 kinds 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, therewith, hereinafternamed.*

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 sometimes used for satirical purposes. This is achieved through what is called Anticlimax.[13.67]

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 excludes 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 feelings 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."

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.

Some archaic words due to their inner qualities (sound-texture, nuances of meaning, morphological peculiarities, combinatory power) may be revived

in a given period of the development of the English language. This re-establishing in the vocabulary, however, is generally confined to poetry and highly elevated discourse. The word *albeit* (although)[1] may serve as an example.

The stylistic significance of archaic words in historical novels and in other works of fiction (emotive literature—belles-lettres) is different. In historical novels, as has been pointed out, they maintain "local colour", i.e. they perform the function of creating the atmosphere of the past. The reader is, as it were, transplanted into another epoch and therefore perceives the use of archaic words as a natural mode of communication.

Not so when archaic words are encountered in a depiction of events of present-day life. Here archaisms assume the function of an SD proper. They are perceived in a twofold function, the typical quality of an SD, *viz.* diachronically and synchronically. The abundance of archaic words playing the role of poeticisms in the stanza of "Childe Harold" quoted above sets the reader on guard as to the meaning of the device. On the one hand, the word 'whilome' triggers off the signal of something that took place in times remote, and therefore calls forth the necessity of using archaic words to create local colour. On the other hand, the crowding of such obsolete units of the vocabulary may be interpreted as a parody on the "domain of the few", whose adherents considered that real poetry should avoid using "mean" words. At any rate, the use of archaic words here is a stylistic device which willy-nilly requires decoding, a process which inevitably calls forth the double function of the units.

One must be well aware of the subtleties in the usage of archaisms. In American English many words and forms of words which are obsolete or obsolescent in British English have survived as admissible in literary usage.
A. C. Baugh, a historian of the English language, points out that in some parts of America one may hear "there's a new barn *a-building* down the road". The form 'a-building' is obsolete, the present form being *building* (There is a house

*building* = A house *is being built).* This form has undergone the following changes: *on building* > *a-building* > *building;* consequently, ' a-building' will sound obsolete in England but will be considered dialectal in the United States. This predetermines the stylistic meaning when used in American or British texts.

The extension of such forms to the passive: 'A house is being built' took place near the very end of the 18th century.

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

Barbarisms and Foreignisms

In the vocabulary of the English language there is a considerable layer of words called *barbarisms*. These are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. The role foreign borrowings played in the development of the English literary language is well known, and the great majority of these borrowed words now form part of the rank and file of the English vocabulary. It is the science of linguistics, in particular its branch etymology, that reveals the foreign nature of this or that word. But most of what were formerly foreign borrowings are now, from a purely stylistic position, not regarded as foreign. But still there are some words which retain their foreign appearance to a greater or lesser degree. These words, which are called barbarisms, are, like archaisms, also considered to be on the outskirts of the literary language.

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

It is very important for purely stylistic purposes to distinguish between

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

In printed works foreign words and phrases, are generally italicized to indicate their alien nature or their stylistic value Barbarisms, on the contrary, are not made conspicuous in the text unless they bear a special load of stylistic information.

There are foreign words in the English vocabulary which fulfill a terminological function.

Therefore, though they still retain their foreign appearance, they should not be regarded as barbarisms. Such words as *ukase, udarnik, soviet, kolkhoz* and the like denote certain concepts which reflect an objective reality not familiar to English-speaking communities. There are no names for them in English and so they have to be explained. New concepts of this type are generally given the names they have in the language of the people whose reality they reflect.

Further, such words as *solo, tenor, concerto, blitzkrieg* (the blitz), *luftwaffe* and the like should also be distinguished from barbarisms. They are different not only in their functions but in their nature as well. They are terms. Terminological borrowings have no synonyms; barbarisms, on the contrary, may have almost exact synonyms.

It is evident that barbarisms are a historical category. Many foreign words and phrases which were once just foreign words used in literary English to express a concept non-existent in English reality, have little by little entered the class of words named barbarisms and many of these

barbarisms have gradually lost their foreign peculiarities, become more or less naturalized and have merged with the native English stock of words. *Conscious, retrograde, spurious* and *strenuous* are words in Ben Jonson's play "The Poetaster" which were made fun of in the author's time as unnecessary borrowings from the French. With the passing of time they have become common English literary words. They no longer raise objections on the part of English purists. The same can be said of the words *scientific, methodical, penetrate, function, figurative, obscure,* and many others, which were once barbarisms, but which are now lawful members of the common literary word-stock of the language.[15.218]

Both foreign words and barbarisms are widely used in various styles of language with various aims, aims which predetermine their typical functions. One of these functions is to supply local colour. In order to depict local conditions of life, concrete facts and events, customs and habits, special care is taken to introduce into the passage such language elements as will reflect the environment. In this respect a most conspicuous role is played by the language chosen. In "Vanity Fair" Thackeray takes the reader to a small German town where a boy with a remarkable appetite is made the focus of attention. By introducing several German words into his narrative, the author gives an indirect description of the peculiarities of the German menu and the environment in general.

"The little boy, too, we observed, had a famous appetite, and consumed *schinken,* and *braten,* and *kartoffeln,* and cranberry Лат... with a gallantry that did honour to his nation."

The German words are italicized to show their alien nature and at the same time their stylistic function in the passage. These words have not become facts of the English language and need special decoding to be understood by the rank and file English-speaking reader.

In this connection mention might be made of a stylistic device often used by writers whose knowledge of the language and customs of the country

they depict bursts out from the texture of the narrative. They use foreign words and phrases and sometimes whole sentences quite regardless of the fact that these may not be understood by the reader. However, one suspects that the words are not intended to be understood exactly. All that is required of the reader is that he should be aware that the words used are foreign and mean something, in the above case connected with food. In the above passage the association of food is maintained through-out by the use of the words 'appetite', 'consumed' and the English 'cranberry jam'. The context therefore leads the reader to understand that *schinken, braten* and *kartoffeln* are words denoting some kind of food, but exactly what kind he will learn when he travels in Germany.

The function of the foreign words used in the context may be considered to provide local colour as a background to the narrative. In passages of other kinds units of speech" may be used which will arouse only a vague conception in the mind of the reader. The significance of such units, however, is not communicative — the author does not wish them to convey any clear-cut idea — but to serve in making the main idea stand out more conspicuously.

This device may be likened to one used in painting by representatives of the Dutch school who made their background almost indistinguishable in order that the foreground elements might stand out distinctly and colourfully.
An example which is even more characteristic of the use of the local colour function of foreign words is the following stanza from Byron's "Don Juan":
... more than poet's pen
Can point, — *"Cosi viaggino: Ricchil"*
(Excuse a foreign slip-slop now and then,
If but to show I've travell'd: and what's travel
Unless it teaches one to quote and cavil?)

The poet himself calls the foreign words he has used 'slip-slop', i. e. twaddle, something nonsensical.

Another function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech. The use of a word, or a phrase, or a sentence in the reported speech of a local inhabitant helps to reproduce his actual words, manner of speech and the environment as well. Thus in James Aldridge's "The Sea Eagle" — "And the Cretans were very willing to feed and hide the J *Inglisi"*—, the last word is intended to reproduce the actual speech of I the local people by introducing a word actually spoken by them, a word which is very easily understood because of the root.

Generally such words are first introduced in the direct speech of a character and then appear in the author's narrative as an element of reported speech. Thus in the novel "The Sea Eagle" the word 'benzina' (=motor boat) is first mentioned in the direct speech of a Cretan:

"It was a warship that sent out its *benzina* to catch us and look for guns."

Later the author uses the same word but already in reported speech:

"He heard too the noise of a *benzina engine* starting."

Barbarisms and foreign words are used in various styles of language, but are most often to be found in the style of belles-lettres and the publicistic style. In the belles-lettres style, however, foreignisms are sometimes used not only as separate units incorporated in the English narrative. The author makes his character actually speak a foreign language, by putting a string of foreign words into his mouth, words which to many readers may be quite unfamiliar. These phrases or whole sentences are sometimes translated by the writer in a foot-note or by explaining the foreign utterance in English in the text. But this is seldom done.

Here is an example of the use of French by John Galsworthy:

"Revelation was alighting like a bird in his heart, singing: *"Elle est ton revel Elle est ton revel"* ("In Chancery")

No translation is given, no interpretation. But something else must be pointed out here. Foreign words and phrases may sometimes be used to exalt

the expression of the idea, to elevate the language. This is in some respect akin to the function of elevation mentioned in the chapter on archaisms. Words which we do not quite understand sometimes have a peculiar charm. This magic quality in words, a quality not easily grasped, has long been observed and made use of in various kinds of utterances, particularly in poetry and folklore.

But the introduction of foreign speech into the texture of the English language hinders understanding and if constantly used becomes irritating. It may be likened, in some respect, to jargon. Soames Forsyte, for example, calls it exactly that.

*"Epatant!"* he heard one say.

"Jargon!" growled Soames to himself.

The introduction of actual foreign words in an utterance is not, to our mind, a special stylistic device, inasmuch as it is not a conscious and intentional literary use of the facts of the English language. However, foreign words, being alien to the texture of the language in which the work is written, always arrest the attention of the reader and therefore have a definite stylistic function. Sometimes the skilful use of one or two foreign words will be sufficient to create the impression of an utterance" made in a foreign language. Thus in the following example:

*"Deutsche Soldaten*—a little while ago, you received a sample of American strength." (Stefan Heym, "The Crusaders")

The two words 'Deutsche Soldaten' are sufficient to create the impression that the actual speech was made in German, as in real life it would have been.

The same effect is sometimes achieved by the slight distortion of an English word, or a distortion of English grammar in such a way that the morphological aspect of the distortion will bear a resemblance to the morphology of the foreign tongue, for example: *"He look* at Miss Forsyte so *funny* sometimes. I *tell* him all my story; he so *sympatisch."* (Galsworthy)

Barbarisms have still another function when used in the belles-lettres style. We may call it an "exactifying" function. Words of foreign origin generally have a more or less monosemantic value. In other words, they do not tend to develop new meanings. The English *So long,* for example, due to its conventional usage has lost its primary meaning. It. has become a formal phrase of parting. Not so with the French *"Au revoir."* When used in English as a formal sign of parting it will either carry the exact meaning of the words it is composed of, *viz.* 'See you again soon', or have another stylistic function. Here is an example: "She had said '*Au revoir!'* Not good-bye!" (Galsworthy)
The formal and conventional salutation at parting has become a meaningful sentence set against another formal salutation at parting which, in its turn, is revived by the process to its former significance of "God be with you," i. e. a salutation used when parting for some time.

In publicistic style the use of barbarisms and foreign words is mainly confined to colouring the passage on the problem in question with a touch of authority. A person who uses so many foreign words and phrases is obviously a very educated person, the reader thinks, and therefore a "man who knows." Here are some examples of the use of barbarisms in the publicistic style:
"Yet *en passant* I would like to ask here (and answer) what did Rockefeller think of Labour..." (Dreiser, "Essays and Articles")
"Civilization" — as they knew it — still depended upon making profits *ad infinitum." (Ibid.)*

We may remark in passing that Dreiser was particularly fond of using barbarisms not only in his essays and articles but in his novels and stories as well. And this brings us to another question. Is the use of barbarisms and foreign words a matter of individual preference of expression, a certain idiosyncrasy of this or that writer? Or is there a definite norm regulating the usage of this means of expression in different styles of speech? The reader is invited to make his own observations and inferences on the matter.[16.86]
Barbarisms assume the significance of a stylistic device if they display a kind

of interaction between different meanings, or functions, or aspects. When a word which we consider a barbarism is used so as to evoke a twofold application we are confronted with an SD.

In the example given above — "She had said *'au revoir!'* Not goodbye!" the 'au revoir' will be understood by the reader because of its frequent use in some circles of English society. However, it is to be understood literally here, i. e. 'So long' or 'until we see each other again.' The twofold perception secures the desired effect. Set against the English 'Good-bye' which is generally used when people part for an indefinite time, the barbarism loses its formal character and re-establishes its etymological meaning. Consequently, here again we see the clearly cut twofold application of the language unit, the indispensable requirement for a stylistic device.

## Literary Coinages (Including Nonce-Words)

There is a term in linguistics which by its very nature is ambiguous and that is the term *neologism.* In dictionaries it is generally defined as ' a new word or a new meaning for an established word. Everything in this definition is vague. How long should words or their meanings be regarded as new? Which words of those that appear as new in the language, say during the life-time of one generation, can be regarded as established? It is suggestive that the latest editions of certain dictionaries avoid the use of the stylistic notation "neologism" apparently because of its ambiguous character. If a word is fixed in a dictionary and provided that the dictionary is reliable, it ceases to be a neologism. If a new meaning is recognized as an element in the semantic structure of a lexical unit, it ceases to be new. However, if we wish to divide the word-stock of a language into chronological periods, we can conventionally mark off a period which might be called new.

Every period in the development of a language produces an enormous number of new words or new meanings of established words. Most of them do not live long. They are not meant to live long. They are, as it were, coined for use at the moment of speech, and therefore possess a peculiar property —

that of temporariness. The given word or meaning holds only in the given context and is meant only to "serve the occasion."

However, such is the power of the written language that a word or a meaning used only to serve the occasion, when once fixed in writing, may become part and parcel of the general vocabulary irrespective of the quality of the word. That's why the introduction of new words by men-of-letters is pregnant with unforeseen consequences: their new coinages may replace old words and become established in the language as synonyms and later as substitutes for the old words.

In this connection it might be noted that such words *as, субъект, объект* and their derivatives as well as *тип, прогресс, пролетариат* and others introduced into the literary Russian language by V. G. Belinsky have become legitimate Russian words firmly established in the word-stock of the Russian language and are no longer felt to be alien to the literary language as they were in the nineteenth century.

The coining of new words generally arises first of all with the need to designate new concepts resulting from the development of science and also with the need to express nuances of meaning called forth by a deeper understanding of the nature of the phenomenon in question. It may also be the result of a search for a more economical, brief and compact form of utterance which proves to be a more expressive means of communicating the idea.

The first type of newly coined words, i. e. those which designate newborn concepts may be named *terminological coinages.* The second type, i.e. words coined because their creators seek expressive utterance may be named *stylistic coinages.* New words are mainly coined according to the productive models for word-building in the given language. But the new words of the literary bookish type we are dealing with in this chapter may sometimes be built with the help of affixes and by other means which have gone out of use or which are in the process of dying out. In this case the stylistic effect produced by the means of word-building chosen becomes more

apparent, and the stylistic function of the device can be felt more acutely.

It often happens, however, that the sensitive reader finds a new application of an already existing word almost revolting. Purists of all shades rise up in protest against what they call the highly objectionable and illegitimate usage of the word. But being once successfully used, it may he repeated by other writers and so may remain in the language and, moreover, may influence the further history of the semantic development of the word. V. V. Vinogradov justly remarks: "...The turning point in the semantic history of many words is the new, vividly expressive, figurative, individual use of them. This new and genuinely artistic application of a word, if it is in conformity with the general tendencies of the semantic development of the language, not infrequently predetermines the further semantic development of the word."[1]

Among new coinages of a literary-bookish type must be mentioned a considerable layer of words appearing in the publicistic style, mainly in newspaper articles and magazines and also in the newspaper style— mostly in newspaper headlines. To these belongs the word *Blimp* — a name coined by Low, the well-known English cartoonist. The name was coined to designate an English colonel famous for his conceit, brutality, ultra-conservatism. This word gave birth to a derivative, *viz. Blimpish.* Other examples are 'backlash' (in 'backlash policy') and its opposite 'frontlash'.

Literary critics, men-of-letters and linguists have manifested different attitudes towards new coinages both literary and colloquial. Ever since the 16th century, literature has shown example after example of the losing battle of the purists whose strongest objection to the new words was on the score of their obscurity. A. A. Baugh points out that the great exponent of this view was Thomas Wilson. His "Arte of Rhetorique" (1533) was several times reprinted and was used by Shakespeare.

Of course, there are different degrees of purism. In other words, the efforts of scholars to preserve the purity of their language should not always be regarded as conservative. They do not look upon any and every change

with suspicion or regard an innovation as invariably a corruption of the language.

Most of the new words of the 16th century as well as those of the 17th were foreign borrowings from Latin, Greek and continental French. The words were introduced into the English language and used in the same sense and with almost the same pronunciation as in the language they were borrowed from. But most of those which have remained in the language underwent changes due to the process of assimilation and were finally "naturalized." This process is slow. It sometimes takes centuries to make a word borrowed from another language sound quite English. The tempo of assimilation is different with different borrowings, depending in particular on the language the word is borrowed from. Borrowings from the French language are easily and quickly assimilated due to long-established tradition. The process of assimilation plays a rather important role in the stylistic evaluation of a lexical unit. The greater and the deeper the process of assimilation, the more general and common the word becomes, the less bookish it sounds, and the greater the probability of its becoming a member of the neutral layer of words.

Throughout the history of the English literary language, scholars have expressed their opposition to three main lines of innovation in the vocabulary: firstly, to borrowings which they considered objectionable because of their irregularity; secondly, to the revival of archaic words; and thirdly, because the process of creation of new words was too rapid for the literary language to assimilate. The opposition to one or other of these lines of innovation increased in violence at different stages in the development of the language, and switched from one to another in accordance with the general laws of development in the given period.[28.323]

We shall refer the reader to books on the history of the English language for a more detailed analysis of the attitude of purists of different shades to innovations. Our task here is to trace the literary, bookish character of

coinages and to show which of their features have contributed to their stylistic labels. Some words have indeed passed from the literary-bookish layer of the vocabulary where they first appeared, into the stratum of common literary words and then into the neutral stratum. Others have remained within the literary-bookish group of words and have never shown any tendency to move downwards in the scale.

This fact is apparently due to the linguistic background of the new words and also to the demand for a new unit to express nuances of meaning.
In our times the same tendency to coin new words is to be observed in England and particularly in the United States of America. The literary language is literally inundated with all kinds of new words and a considerable body of protest has arisen against them. It is enough to look through some of the articles of the *New York Times* on the subject to see what direction the protest against innovations takes.

Like earlier periods in the development of the English language, modern times are characterized by a vigorous protest against the unrestrained influx of new coinages, whether they have been built in accordance with the norms of the language, or whether they are of foreign origin.

An article in the *Ottawa Evening Journal* (Feb. 1957), entitled "Massey Deplores Use of Bad English," states:"The danger is not that the reading public would desert good books, but that abuse of the written language may ruin books.

"As for words, we are never at a loss; if they do not exist, we invent them. We carry out purposeful projects in a meaningful manner in order to achieve insightful experiences."We diarize, we earlirize; any day we may begin to futurize. We also itinerize, reliablize; and we not only decontaminate and dehumidify but we debureaucratize and we deinsectize. We are, in addition, discovering how good and pleasant it is to fellowship with one another.[20.79] "I can only say, 'let us finalize all this nonsense'."

The writer of the article then proceeds to give an explanation of the

reasons for such unrestrained coinage. He states that some of the writers "...are not ashamed of writing badly but rather proud of writing at all and—with a certain vanity—are attracted by gorgeous words which give to their slender thoughts an appearance of power."

Perhaps the writer of this article is not far from the truth when he ascribes literary coinage to the desire to make utterances more pompous and sensational. It is suggestive that the majority of such coinages are found in newspaper and magazine articles and, like the articles themselves, live but a short time. As their effect is transitory, it must be instantaneous. If a newly-coined word can serve the demand of the moment, what does it matter to the writer whether it is a necessary word or not? The freshness of the creation is its primary and indispensable quality.

The fate of literary coinages, unlike colloquial ones, mainly depends on the number of rival synonyms already existing in the vocabulary of the language. It also depends on the shade of meaning the new coinage may convey to the mind of the reader. If a new word is approved of by native speakers and becomes widely used, it ceases to be a new word and becomes part and parcel of the general vocabulary in spite of the objections of men-of-letters and other lawgivers of the language, whoever they may be.

Many coinages disappear entirely from the language, leaving no mark of their even brief existence. Other literary neologisms leave traces in the vocabulary because they are fixed in the literature of their time. In other words, new* literary-bookish coinages will always leave traces in the language, inasmuch as they appear in writing. This is not the case with colloquial coinages. These, as we shall see later, are spontaneous, and due to their linguistic nature, cannot be fixed unless special care is taken by specialists to preserve them.

Most of the literary-bookish coinages are built by means of affixation and word compounding. This is but natural; new words built in this manner will be immediately perceived because of their unexpectedness.

Unexpectedness in the use of words is the natural device of those writers who seek to achieve the sensational. It is interesting to note in passing that conversion, which has become one of the most productive word-building devices of the English language and which is more and more widely used to form new words in all parts of speech, is less effective in producing the sensational effect sought by literary coinage than is the case with other means of word-building. Conversion has become organic in the English language.

Semantic word-building, that is, giving an old word a new meaning, is rarely employed by writers who coin new words for journalistic purposes. It is too slow and imperceptible in its growth to produce any kind of sensational effect.

Conversion, derivation and change of meaning may be registered as means by which literary-bookish coinages are formed. These three means of word-building are mostly used to coin new terms in which new meanings are imposed on old words. Among coinages of this kind the word *accessories* may be mentioned. It has now become an important word in the vocabulary of feminine fashion. It means gloves, shoes and handbag, though jewellery and other ornaments are sometimes included. Mary Reifer's "Dictionary of New Words" notes a verb *to accessorize* meaning 'to provide with dress accessories, such as handbag, gloves, shoes, etc.' These items are supposed to form a matching or harmonious whole.

The new meaning co-exists with the old ones. In other words, new meanings imposed on old "words form one system in which old and new meanings are ranged in a dictionary according to their rate of frequency or to some other underlying principle. But there are cases when new meanings imposed on old words drive out old meanings. In this case we register a gradual change in "the meaning of the word which may not incorporate the old one. In most cases, however, the old meaning is hardly felt; it is generally forgotten and can only be re-established by etymological analysis.

Thus the word *admire*, which, as in Latin, first meant 'to feel or express

surprise or astonishment', has today lost its primary meaning and now has acquired a new one which, however, still contains a shade of the old, *viz.* 'to regard with wonder and approval, esteem or affection, to delight in'.

The process of elimination of the old meaning, as is seen from this example, is slow and smooth. Hardly ever can we register a sudden switch from one meaning to another: there is always a gradual transition, and not infrequently the two competing meanings co-exist, manifesting in this co-existence" an almost imperceptible internal struggle which ends in the complete elimination of one of them.

Almost half of the words in the 18th century "English Dictionary" compiled by Samuel Johnson may serve as examples of change of meaning. A word or two taken at random will confirm the statement just made.

The word *to fascinate* meant 'to bewitch'; 'to enchant'; 'to influence in some wicked and secret manner'. The word *available* is explained in Johnson's Dictionary as "1. Profitable; Advantageous. 2. Powerful, in force."

True, in some respects Johnson's Dictionary cannot be regarded as a reliable source of information: his attitude towards colloquial idiom is well known. It was not only aversion—it was a manifestation of his theoretical viewpoint. James Boswell in his "Life of Johnson" says that the compiler of the dictionary was at all times jealous of infractions upon the genuine English language, and prompt to repress what he called colloquial barbarisms; such as *pledging myself* for 'undertaking', *line* for 'department' or 'branch', as *the civil line, the banking line.* He was particularly indignant against the almost universal use of the word *idea* in the sense of 'notion' or 'opinion', when it is clear that *idea,* being derived from the Greek word meaning 'to see', can only signify something of which an image can be formed in the mind. We may have, he says, an idea or image of a mountain, a tree, a building; but we cannot surely have an idea or image of an argument or proposition.

As has been pointed out, word-building by means of affixation is still predominant in coining new words. Examples are: *orbiter—'*a spacecraft

designed to orbit  a celestial body'; *lander*—'a spacecraft designed to land on such a body'; *missileer*—' a person skilled in missilery or in the launching and control of missiles'; *fruitotogist* and *wreckologist w*hich were used in a letter to the editor of *The Times* from a person living in Australia. Another monster of the ink-horn type is the word *overdichotomize*—'to split something into too many parts', which is commented upon in an article in *New York Times Magazine:*"It is, alas, too much to expect that this fine flower of language, a veritable hot-house specimen—combining as it does a vogue word with a vogue suffix—will long survive.''[]

The literary-bookish character of such coinages is quite apparent and needs no comment. They are always felt to be over-literary because either the stem or the affix (or both) is not used in the way the reader expects it to be used. Perhaps it would be more appropriate to say that by forcibly putting together a familiar stem and a familiar affix and thus producing an unfamiliar word, the writer compels the reader to concentrate his attention on the new word, firstly by its novelty and secondly by the necessity of analysing it in order to decipher the message. By using a neologism instead of the word or combination of words expected, he violates the main property of a communication, which is to convey the idea straightforwardly and promptly.
Among new creations those with the suffix -*ize* seem to be the most frequent. The suffix -*ize* gives a strong shade of bookishness to new words. Here are some more examples of neologisms with this suffix: 'detribal*ize*d (Africans)'; 'accessor*iez*'; 'moistur*ize*'; 'villag*ize*'.

Thomas Pyles writes: "The -*ize* suffix... is very voguish in advertizing copy, a most potent disseminator of modish expressions; ...its fashionableness may explain why 'hospitalize', current since the turn of the century, has recently begun to flourish." Some affixes are themselves literary in character and naturally carry this property to derivatives formed with them. Thus, for example, the I prefix *anti-* has given us a number of new words which are gradually becoming recognizable as facts of the English vocabulary, e. g.

'*anti*-novelist', *'anti*-hero', '*anti*-world', '*anti*-emotion', *'anti*-trend*'* and the like. The prefix *anti-*, as is seen from these examples, has developed a new meaning. It is rather difficult to specify. In the most general terms it may be defined as 'the reverse of. In this connection it will be interesting to quote the words of an English journalist and essayist.[19.157]

"The spirit of opposition is as necessary as the presence of rules and disciplines, but unlimited kicking over traces can become a tedious exercise. So can this popular business of being 'anti' in general. In the world of letters the critical lingo of our time speaks of the 'anti-novel' or 'anti-play' which has an 'anti-hero'. Since there is a fashion for characters unable to communicate, people with nothing to say and no vocabulary with which to explain their vacuity, 'anti-writing' may fairly be described as possessing 'anti-dialogue'."

The suffix *-dom* has also developed a new meaning, as in 'gang*dom*', 'freckle*dom*', *'*music*dom'* where the suffix is used with the most general meaning of collectivity. The suffix *-ee* has been given new life. We have 'interrogat*ee*', 'autobiograph*ee*' ("...the pseudo-autobiographer has swallowed the *autobiographee* whole," *New Statesman,* Nov. 29, 1963); 'enroll*ee*' ("Each *enrollee* is given a booklet filled with advice and suggestions, and attends the lecture..." *New York Times Magazine,* Jan. 26, 1964); 'omitt*ee*', 'ask*ee*' ("That's a bad habit, asking a question and not waiting for an answer, but it's not always bad for the *askee."*—Rex Stout, "Too many clients")

The suffix *-ship* has also developed a new shade of meaning which is now gaining literary recognition, as in the coinages:

'showman*ship*', 'brinkman*ship*', 'lifeman*ship*', *'*lipman*ship',* 'mistressman*ship*', 'superman*ship*', 'one-upman*ship*', etc.

In these coinages an interesting phenomenon seems to be taking place. The word *man* is gradually growing first into a half-suffix and finally into part of the complex suffix *-manship* with the approximate meaning 'the ability to do something better than another person'.

Among voguish suffixes which colour new coinages with a shade of

bookishness is the suffix *-ese,* the dictionary definition of which is "1) belonging to a city or country as inhabitant (inhabitants) or language, e. g. *Genoese, Chinese;* 2) pertaining to a particular writer (of style or diction), e. g. *Johnsonese, journalese."*

Modern examples are: 'Daily-Telegraph*ese*', 'New York*ese*'; recently a new word has appeared— 'TV-*ese*'. It is the novelty of these creations that attracts our attention and it is the unexpectedness of the combination that makes us feel that the new coinage is of a bookish character.

The resistance of purists to the unrestrained flow of new coinages of a bookish character, which greatly outnumbers the natural colloquial creations, can be illustrated in the following words of Robert E. Morseberger:

"Anyone familiar with the current crop of horror movies knows that weird mutations caused by atomic radiation have spawned a brood of malignant monsters, from giant insects (half human and otherwise) to blobs of glup. While these fortunately are confined to science fiction, our language itself demonstrates similar grotesque mutations in truncated, telescoped words and words with extra inflationary growths on the suffix end, not counting the jargon of special groups from beatniks to sociologists.

"Among the more frequent and absurd of these linguistic monsters are condensed words ending in *-rama* and *-thon.* The former comes from *panorama* from the Greek *pan* (= all) plus *horama* (= a view) or *cyclorama* from the Greek *kyklos* (=a circle) plus *horama* again. So far so good; the next development is *cinerama,* still sound, from the Greek *kinema* (= motion) and our old friend *horama.*

"Now the advertisers have taken the suffix-root and proceed to torture it out of sense and recognition, with *horama* (or rather a vowel followed by *-rama)* no longer meaning simply a view but an entire spectacle or simply a superlative, so that the suffix has devoured all the original *panorama* in such distortions as *cleanorama* (= a spectacular cleaning spree); *tomatorama, beanarama, bananarama* (= a sensational sale of tomatoes, beans or

bananas)..."Keeping pace with *-rama (pacerama)* is *-thon,* a suffix newly minted from ancient metal. Pheidippides' race from the battlefield of Marathon and the later foot race of that name gave the noun *Marathon* the meaning of an endurance contest; but we now have to endure *-thon* alone, divorced, and made into a self-sustaining suffix in *(sob!)* such words as *telethon, walkathon, talkathon, danceathon, cleanathon, ...* Clearly *-thon* and *–rama* compete in the rivalry between *cleanathon* and *cleanorama;* both bastard suffixes have swallowed their original noun, and it is only logical that they should next swallow each other in *'thonorama'* (= an endurance of various *-ramas)* or *ramathon* (= a panoramic or sensational endurance contest).

The reader will undoubtedly not fail to observe that the protest against these "ink-horn" terms is not based on any sound linguistic foundation. It merely shows the attitude of the writer towards certain novelties in language. They seem to him monstrous. But there is no indication as to what makes them monstrous. The writer himself readily uses new words such as *glup, beatniks* without quotation marks, which shows, evidently, that he is reconciled to them. *Strugglesome, informatative, connotate, unworthwhile, inferiorism, deride, to be accusated* are other words which he apparently considers distortions. The last string of literary coinages is supplied with the following footnote: "All words used in this sentence are gratefully acknowledged as coming from college freshman themes."[23.97]

Unfortunately there are no objective criteria for ascertaining the stylistic aspect of words. Therefore the protest of many language puristsis sometimes based on subjective idiosyncrasy. We find objections to the ways and means of coining new words, as in the quotation above, and also to the unrestrained injection into some words of emotive meaning when this meaning, it is said, has not yet been widely recognized, as *top* (= excellent, wonderful), *fey* (= somewhat whimsical, in touch with the supernatural, a little cracked). This second objection applies particularly to the colloquial stratum

of words. We also find objections to the new logical meanings forced upon words, as is done by a certain J. Bell in an article on advertizing agencies.

"Highly literate men are busy selling cancer and alcoholism to the public, commending inferior goods, garbling facts, confusing figures, exploiting emotions..."

Here the word *sell* is used in the sense of 'establishing confidence in something, of speaking convincingly, of persuading the public to do, or buy and use something' (in this case cigarettes, wine and spirits); the word *commend* has developed the meaning of 'recommend' and the word *inferior* has come to mean 'lower in price, cheap'; *to garble,* the primary meaning of which is 'to sort by sifting', now also means 'to distort in order to mislead'; *to confuse* is generally used in the sense of 'to mix up in mind', *to exploit* emotions means 'making use of people's emotions for the sake of gain'.

All these words have acquired new meanings because they are used in combinations not yet registered in the language-as-a-system. It is a well-known fact that any word, if placed in a strange environment, will inevitably acquire a new shade of meaning. Not to see this, means not to correctly evaluate the inner laws of the semantic development of lexical units.

There is still another means of word-building in modern English which may be considered voguish at the present time, and that is the blending of two words into one by curtailing the end of the first component or the beginning of the second. Examples are numerous: *musicomedy* (music+comedy); *cinemactress* (cinema+actress); *avigation* (aviation+navigation); and the already recognized blends like *smog* (smoke+fog); *chortle* (chuckle+snort); *galumph* (triumph+gallop) (both occur in Humpty Dumpty's poem in Lewis Carroll's "Through the Looking Glass"). A *rockoon* (rocket+balloon) is 'a rocket designed to be launched from a balloon'. Such words are called *blends.*

In reviewing the ways and means of coining new words, we must not overlook one which plays a conspicuous role in changing the meaning of words and mostly concerns stylistics. We mean injecting into well-known,

commonly-used words with clear-cut concrete meanings, a meaning that the word did not have before. This is generally due to the combinative power of the word. This aspect of words has long been under-estimated by linguists. Pairing words which hitherto have not been paired, makes the components of the word-combinations acquire a new, and sometimes quite unexpected, meaning. Particularly productive is the adjective. It tends to acquire an emotive meaning alongside its logical meaning, as, for instance, *terrible, awful, dramatic, top.*

The result is that an adjective of this kind becomes an intensifier: it merely indicates the degree of the positive or negative quality of the concept embodied in the word that follows. When it becomes generally accepted, it becomes part of the semantic structure of the word, and in this way the semantic wealth of the vocabulary increases. True, this process is mostly found in the domain of conversation. In conversation in unexpectedly free use of words is constantly made. It is in conversation that such words as *stunning, grand, colossal, wonderful, exciting* and the like have acquired this intensifying derivative meaning which we call motive.[1] But the literary-bookish language, in quest of new means of impressing the reader, also resorts to this means of word coinage. It is mostly the product of newspaper language, where the necessity, nay, the urge, to discover new means of impressing the reader is greatest.

In this connection it is interesting to quote articles from English and American periodicals in which problems of language in its functional aspect are occasionally discussed. In one of them, "Current Clichés and Solecisms" by Edmund Wilson,[2] the improper application of the primary and accepted meanings of the words *massive, crucial, transpire* and others is condemned. The author of the article is unwilling to acknowledge the objective development of the word-stock and instead of fixing the new meanings that are gaining ground in the semantic structure of these words, he tries to block them from literary usage while neglecting the fact that these new meanings

have already been established in the language. This is what he says:

"Massive! I have also written before of this stupid and oppressive word, which seems to have become since then even more common as a ready cliché that acts as a blackout on thinking. One now meets it in every department: literary, political, scientific. In a period of moral impotence, so many things are thought as intimidating that they are euphemistically referred to as *massive.* I shall not present further examples except to register a feeling of horror at finding this adjective resorted to three times, and twice in the same paragraph, by Lionell Trilling in *Commentary,* in the course of an otherwise admirable discussion of the Leavis—Snow controversy: *massive signi-ficance* of "The Two Cultures", *massive intention* of "The Two Cultures", quite *massive blunder* of Snow in regard to the Victorian writers. Was Snow's essay really that huge and weighty? If it was, perhaps it might follow that any blunder in it must also be massive."

Another of these emotional intensifiers is the word *crucial.* It also raises objections on the part of purists and among them the one whose article we are quoting. "This word," writes Edmund Wilson, "which means properly *decisive, critical,* has come to be used, and used constantly, in writing as well as in conversation as if it meant merely important... 'But what is *crucial,* of course, is that these books aren't very good...' 'Of course it is of *crucial* importance'."

Another type of neologism is the *nonce - word,* i.e. a word coined to suit one particular occasion. Nonce-words remain on the outskirts of the literary language and not infrequently remind us of the writers who coined them. They are created to designate some insignificant subjective idea or evaluation of a thing or phenomenon and generally become moribund. They rarely pass into the language as legitimate units of the vocabulary, but they remain in the language as constant manifestations of its innate power of word-building.

Here are some of these neologisms which, by the way, have the right to

be called so because they will always remain neologisms, i. e. will never lose their novelty: "Let me say in the beginning that even if I wanted to avoid Texas I could not, for I am *wived* in Texas, and *mother-in-lawed,* and *uncled,* and *aunted,* and *cousined* within an inch of my life." (J. Steinbeck)

The past participles *mother-in-lawed, uncled, aunted* and *cousined* are coined for the occasion on the analogy of *wived* and can hardly be expected to be registered by English dictionaries as ordinary English words.

Here are some more examples of nonce-words, which strike us by their novelty, force and aesthetic aspect.[22. 56]

"There is something profoundly horrifying in this immense, indefinite *not-thereness* of the Mexican scene." (Huxley)

"You're the *bestest* good one—she said—the *most bestest* good one in the world." (H. E. Bates)

"That was masterly. Or should one say *mistressly."* (Huxley)

"Surface *knowingness"* (J. Updike); *"sevenish"* (around seven o'clock); *"morish"* (a little more) (A. Christie).

In modern English new words are also coined by a means which is very productive in technical literature and therefore is mostly found in scientific style, *viz.* by contractions and abbreviations. But this means is sometimes resorted to for stylistic purposes. Here are some of these coinages which appear daily in "different spheres of human activity.

*TRUD* (=**t**ime **r**emaining **u**ntil **d**ive). The first letters of this word sequence forms the neologism *TRUD* which will presumably remain as a professional term unknown to wider circles of native English speakers. Such also are the words *LOX* (= 1. **l**iquid **ox**ygen explosive, 2. **l**iquid **ox**ygen) and *GOX* (= **g**aseous **ox**ygen). To the layman, oxygen is a gas, but in missilery (also a new word) it is more often a liquid or even a solid, so gaseous oxygen has to be distinguished. Other better-known examples are *laser* (= **l**ight **a**mplification by **s**timulated **e**mission of **r**adiation); *UNESCO* (**U**nited **N**ations **E**ducation and **Sc**ience **O**rganization); *jeep* (**GP**=**G**eneral **P**urpose car).

Not all of the means of word coinage existing in the English language have been dealt with in this short survey. The reason for this is simple: in stylistics there are ways and means of producing an effect which attract the attention of the reader not only by the novelty of a coinage but by a more elaborate language effect. This effect must be specified to make clear the intentions of the writer. The writer in this case is seeking something that will adequately convey his idea to the mind of the reader. The means assume some additional force: novelty+force.

Therefore in the survey of the means of word-formation only those have been selected which provide novelty+force.

The stylistic effect achieved by newly-coined words generally rests on the ability of the mind to perceive novelty at the background of the familiar. The sharper the contrast, the more obvious the effect. The slight, almost imperceptible changes caused by extensions of an original meaning might well produce a stylistic effect only when the reader is well versed in discriminating nuances of meaning.

Thus the use of the words *commitment* and *commit* in the meaning of involvement' and 'involve' has imperceptibly crept into common use since approximately 1955 and is now freely used. So also are the use of *unfortunately* instead of 'regretfully', the use of *dramatic* and *massive* as intensifiers. Such changes are apparent only to the eye of the lexicographer and will hardly provoke a twofold application of meaning, unless, of course, the context forcibly points to such an application.

However, these words will ordinarily carry an expressive function due to their emotive meaning.

When we tackle the problem of SDs and penetrate more deeply into its essence, it becomes apparent that stylistic function is not confined to phenomena which are foregrounded, as newly-coined words generally are. A stylistic effect may also be achieved by the skilful interplay of a long-established meaning and one just being introduced into the language-as-a-

system.

Thus the word *deliver* in the United States has acquired the meaning 'to carry out or fulfil an expectation; make good' (Barnhart Dictionary). If this word were to carry its original meaning alongside the one now current in the U. S. it would produce a stylistic effect, if, of course, this twofold application of the word is done deliberately. Novelty is not a device. One must distinguish between a deliberate, conscious employment of the inherent property of words to be used in different meanings simultaneously and the introduction of a new meaning which in the given context excludes the one from which it is derived.

In the following examples taken from the Barnhart Dictionary the italicized words do not display any twofold meanings, although they are illustrative of the new meanings these words have acquired.

"...he has spent hours reading government cables, memoranda and classified files to brief himself for *in-depth* discussions." 'In-depth', *adj*. means 'going deeply, thoroughly into a subject'. "Bullit, 1 find, is completely typical of the *'now'* look in American movies — a swift-moving, constantly shifting surface that suggests rather than reveals depth."

The word *now* as an adjective is a novelty. Barnhart labels it *slang*— "very fashionable of up-to-date; belonging to the *Now* Generation."

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

## Chapter III. Terminological systems of English vocabulary

Sharply defined extensive semantic fields are found in terminological systems.

Terminology constitutes the greatest part of every language vocabulary. It is also its most intensely developing part, i.e. the class giving the largest number of new formations. Terminology of a language consists of many systems of terms. We shall call a t e r m any word or word-group used to name a notion characteristic of some special field of knowledge, industry or culture. The scope and content of the notion that a ‘term serves to express are specified by d e f i n i t i o n s in literature on the subject. The word *utterance* for instance, may be regarded as a linguistic term, since Z. Harris, Ch. Fries and other representatives of descriptive linguistics attach to it the following definition: “An utterance is any stretch of talk by one person before and after which there is a silence.” [5.241]

Many of the influential works on linguistics that appeared in the last five years devote much attention to the problems of sociolinguistics. Sociolinguistics may be roughly defined as the study of the influence produced upon language by various social factors. It is not difficult to understand that this influence is particularly strong in lexis. Now terminology is precisely that part of lexis where this influence is not only of paramount importance, but where it is recognised so that terminological systems are purposefully controlled. Almost every system of special terminology is nowadays fixed and analysed in glossaries approved by authorities, special commissions and eminent scholars.

A term is, in many respects, a very peculiar type of word. An ideal term should be monosemantic and, when used within its own sphere, does not depend upon the micro-context, provided it is not expressed by a figurative variant of a polysemantic word. Its meaning remains constant until some new

discovery or invention changes the referent or the notion. Polysemy, when it arises, is a drawback, so that all the speakers and writers on special subjects should be very careful to avoid it. Polysemy may be tolerated in one form only, namely if the same term has various meanings in different fields of science. The terms *alphabet* and *word*, for example, have in mathematics a meaning very different from those accepted in linguistics.

Being mostly independent of the context a term can have no contextual meaning whatever. The only meaning possible is a denotational free meaning. A term is intended to ensure a one-to-one correspondence between morphological arrangement and content. No emotional colouring or evaluation are possible when the term is used within its proper sphere. As to connotation or stylistic colouring, they are superseded in terms by the connection with the other members of some particular terminological system and by the persistent associations with this system when the term is used out of its usual sphere.

A term can obtain a figurative or emotionally coloured meaning only when taken out of its sphere and used in literary or colloquial speech. But in that case it ceases to be a term and its denotational meaning may also become very vague. It turns into an ordinary word. The adjective *atomic* used to describe the atomic structure of matter was until 1945 as emotionally neutral as words like *quantum* or *parallelogram.* But since Hiroshima and the ensuing nuclear arms race it has assumed a new implication, so that the common phrase *this atomic age*, which taken literally has no meaning at all, is now used to denote an age of great scientific progress, but also holds connotations of ruthless menace and monstrous destruction.

Every branch and every school of science develop a special terminology adapted to their nature and methods. Its development represents an essential part of research work and is of paramount importance, because it can either help or hinder progress. The great physiologist I.P. Pavlov, when studying the higher nervous activity, prohibited his colleagues and pupils to use such

phrases as *the dog thinks, the dog wants, the dog remembers;* he believed that these words interfered with objective observation.

The appearance of structuralist schools of linguistics has completely changed linguistic terminology. A short list of some frequently used terms will serve to illustrate the point: *allomorph, allophone; constituent, immediate constituent', distribution, complementary distribution, contrastive distribution', morph, morphophonemics, morphotactics,* etc.

Using the new terms in context one can say that "phonologists seek to establish the system pattern or structure of *archiphonemes, phonemes* and *phonemic variants* based primarily on the principle of twofold choice or *binary opposition.* All the italicised words in the above sentence are terms. No wonder therefore that the intense development of linguistics made it imperative to systematise, standardise and check the definitions of linguistic terms now in current use. Such work on terminology standardisation has been going on in almost all branches of science and engineering since the beginning of the 20th century, and linguists have taken an active part in it, while leaving their own terminology in a sad state of confusion. Now this work of systematisation of linguistic terms is well under way. A considerable number of glossaries appeared in different countries. These efforts are of paramount importance, the present state of linguistic terminology being quite inadequate creating a good deal of ambiguity and misunderstanding.

The terminology of a branch of science is not simply a sum total of its terms but a definite system reflecting the system of its notions. Terminological systems may be regarded as intersecting sets, because some terms belong simultaneously to several terminological systems. There is no harm in this if the meaning of the terms and their definitions remain constant, or if the respective branches of knowledge do not meet; where this is not so, much ambiguity can arise. The opposite phenomenon, i.e. the synonymy of terms, is no less dangerous for very obvious reasons. Scholars are apt to suspect that their colleagues who use terms different from those favoured by

themselves are either talking nonsense or else are confused in their thinking. An interesting way out is offered by one of the most modern developments in world science, by cybernetics. It offers a single vocabulary and a single set of concepts suitable for representing the most diverse types of systems: in linguistics and biological aspects of communication no less than in various engineering professions. This is of paramount importance, as it has been repeatedly found in science that the discovery of analogy or relation between two fields leads to each field helping the development of the other.

Such notions and terms as *quantity of information, redundancy, enthropy, feedback* and many more are used in various disciplines. Today linguists, no less than other scholars, must know what is going on in other fields of learning and keep abreast of general progress.

Up till now we have been dealing with problems of linguistic terminology. These are only a part of the whole complex of the linguistic problems concerning terminology. It goes without saying that there are terms for all the different specialities. Their variety is very great, e. g. *amplitude* (physics), *antibiotic* (medicine), *arabesque* (ballet), *feedback* (cybernetics), *fission* (chemistry), *frame* (cinema). Many of the terms that in the first period of their existence are known to a few specialists, later become used by wide circles of laymen. Some of these are of comparatively recent origin. Here are a few of them, with the year of their first appearance given in brackets: *stratosphere* (1908), *gene* (1909), *quantum* (1910), *vitamin* (1912), *isotope* (1913), *behaviourism* (1914), *penicillin* (1929), *cyclotron* (1932), *ionosphere* (1931), *radar* (1942), *transistor* (1952), *bionics* (1960), *white hole* (1972), *beam weapon* (1977).

The origin of terms shows several main channels, three of which are specific for terminology. These specific ways are:

1.Formation of terminological phrases with subsequent clipping, ellipsis, blending, abbreviation: *transistor receiver → transistor → trannie; television text → teletext; ecological architecture → ecotecture; extremely*

*low frequency → ELF.*

2.The use of combining forms from Latin and Greek like *aerodrome, aerodynamics, cyclotron, microfilm, telegenic, telegraph, thermonuclear, telemechanics, supersonic.* The process is common to terminology in many languages.

3.Borrowing from another terminological system within the same language whenever there is any affinity between the respective fields. Sea terminology, for instance, lent many words to aviation vocabulary which in its turn made the starting point for the terminology adopted in the conquest of space. If we turn back to linguistics, we shall come across many terms borrowed from rhetoric: *metaphor, metonymy, synecdoche* and others.

The remaining two methods are common with other layers of the vocabulary. These are word-formation in which composition, semantic shift and derivation take the leading part, and borrowing from other languages. The character of the terms borrowed, the objects and ideas they denote are full of significance for the history of world culture. Since the process of borrowing is very marked in every field, all terminology has a tendency to become international. An important peculiarity of terms as compared to the rest of the vocabulary is that they are much more subject to purposeful control. There are special establishments busy with improving terminology. We must also pay attention to the fact that it is often possible to trace a term to its author. It is, for instance, known that the radio terms *anode* and *cathode* were coined by M. Faraday, the term *vitamin* by Dr. Funk in 1912, the term *bionics* was born at a symposium in Ohio (USA) in September of 1960. Those who coin a new term are always careful to provide it with a definition and also to give some reasons for their choice by explaining its motivation.

Terms are not separated from the rest of the vocabulary, and it is rather hard to say where the line should be drawn. With the development and growth of civilisation many special notions become known to the

layman and form part and parcel of everyday speech. Are we justified to call such words as *vitamin, inoculation* and *sedative* or *tranquilliser* terms? With radio and television sets in every home many radio terms — *antenna, teletype, transistor, short waves* — are well known to everybody and often used in everyday conversation. In this process, however, they may lose their specific terminological character and become similar to all ordinary words in the intentional part of their meaning. The constant interchange of elements goes both ways. The everyday English vocabulary, especially the part of it characterised by a high index of frequency and polysemy, constitutes a constant source for the creation of new terms.

Due to the expansion of popular interest in the achievements of science and technology new terms appear more and more frequently in newspapers and popular magazines and even in fiction. Much valuable material concerning this group of neologisms is given in two Barn-hart Dictionaries of New English from which we borrow the explanation of two astronomical terms *black hole* (1968) and *white hole* created on its pattern in 1971. Both terms play an important symbolic role in A. Voznesensky's first major prose work entitled "O". *A black hole* is a hypothetic drain in space which engulfs matter and energy, even massive stars. *A white hole* is a hypothetical source of matter and energy through which what was sucked in through black holes may reappear in other universes.

Dictionaries for the most part include terminological meanings into the entry for the head-word. The fact that one of the meanings is terminological is signalled by showing in brackets the field where it can be used. For example, the word *load* as an electrical term means 'the amount of current supplied by a generating station at any given time'; *power* in mathematics is 'the product obtained by multiplying the number into itself, and in mechanics 'capacity of doing work'; the optical term *power* denotes 'the magnifying capacity of a lens'.

The above survey of terms as a specific type of words was descriptive, the approach was strictly synchronic. Investigation need not stop at the descriptive stage. On the contrary, the study of changes occurring in a group of terms or a whole terminological subsystem, such as sea terms, building terms, etc. during a long period of time, can give very valuable data concerning the interdependence of the history of language and the history of society. The development of terminology is the most complete reflection of the history of science, culture and industry.

## CHAPTER IV. Stylistic peculiarities of terms in English and Uzbek languages

There exist the following main layers of the English vocabulary: literary, neutral and colloquial. Each of these layers has its own feature: the literary layer has a bookish character, the colloquial layer has a spoken character and the neutral layer is deprived of any colouring and may enter both literary and colloquial layers. These three layers have their own classification. Within the literary layer we distinguish: common literary words, terms, poetic words, archaic words, barbarisms and foreign words, neologisms.

Within the colloquial vocabulary we distinguish: common colloquial words, slang, jargons, professional words, dialectical words, vulgar words.

The neutral layer penetrates both the literary and colloquial vocabulary and is deprived of any stylistic colouring.

Terms are words denoting notions of some special field of knowledge. Here are some illustrations: linguistic terminology: **phoneme, allomorph, allophone**, **microlinguistics, vocalism, synchronism**; physical terminology: **amplitude, anode**, **time wave, electron pair**, **nuclear mass, charge**; medical terminology: **antibiotic, penicillin, endecarditis**.

Let's see the following text from a physical magazine and analyse its vocabulary: Buckling is a well-known stability associated with the loading of thin walled structures. The term "buckling' here is a generic one and incorporates all abrupt changes in the deformation pattern of a shell, occurring in the course of a loading process. In mathematical terms the corresponding phenomenon is called "bifurcation" and ii involves the loss of uniqueness in the solution of the (always nonlinear) governing equations for the pertaining boundary value problem describing the deformation of the structure in question. In this extract taken from the "Journal of the Mechanic and Physics of Solids" approximately each word used in the text may be considered as a physical or mathematical term. Thus buckling means — **узунасига кайрилган**, loading —**кучни таксимлаш**, bifurcation —

**иккиланиш (бифуркация),** uniqueness — «**ягоналик, бирлик**, nonlinear — **бетартиб**, equations — **тенглама**, boundary value —**чегара шарти**.[6.151]

Generally terms are used in the language of science but with certain stylistic purpose they may be used in the language of emotive prose. For example, Arch. Cronin employed a lot of medical terms in some of his books. All this is done to make the narration bright, vivid and close to life See the following extract from the novel by A. Cronin "The Citadel": In this condition he sat in his surgery one evening towards the end of April. It was nearly nine o'clock and he was about to close up, when a young woman entered.

She gazed at him uncertainly . . .

She puffed off her gloves. "It's my hands. . ."

He looked at her hands, the palms of which were covered by a reddish dermatitis, rather like psoriasis. But it was not psoriasis, the edges were not vertiginous. With sudden interest he took up a magnifying glass and peered more closely. Meanwhile she went on talking in her earnest, convincing voice.

"I can't tell you what a disadvantage this is to me in my work. I'd give anything to get rid of it. I've tried every kind of ointment under the sun. But none of them seem to be the slightest use".

"No! They wouldn't". He put down the glass, feeling the thrill of an obscure yet positive diagnosis. "This is rather an uncommon skin condition, Miss Gramb. It's no good treating it locally. It's due to a blood condition and the only way to get rid of it is by dieting."

"No medicine?" Her earnestness gave way to doubt. "No one ever told me that before."

"I'm telling you now." He laughed and, taking his pad, drew out a diet for her, adding also a list of foods which she must absolutely avoid.

In this extract the author uses the following medical terms as dermatitis (skin disease), psoriasis (a chromic skin disease) and common literary words which acquire the status of terms in the text: diagnosis, blood condition, dieting.

Besides this in the book we come across a number of other medical terms: anticoryza vaccine (vaccine against nasal catarrh), carpopedal spasm; (a state when a person loses control of his limbs), Syndrome (a group of symptoms that occur together and characterize a disease), hypochondria (a person who is always imagining that he is ill) etc.

Th. Dreiser introduces a lot of financial terms in the novel "The Financier": face value (nominal value), deposited as collateral (placed in the book as additional security), bidding (offers at an auction), conservative investments (investments regarded as safe), rush credit and transfer days (days when there is much work to do in connection with credit operations and transfer of property), Stock Exchange (where stocks and bonds are brought and sold), margin (money or security deposited with a broker to safeguard him against loss as a result of falling prices on the stock market) etc. It is a well-known fact that terms are monosemantic and have not any contextual meaning. In most cases they have only a denotational free meaning. But a term may acquire a figurative or emotionally coloured meaning in case it is taken out of its sphere. When it is used in other styles but scientific it may cease to be a term and becomes an ordinary word. This happens to the adjective "atomic" which lost its property of a term and acquired a metaphorical meaning in the phrases "atomic age" atomic ski,"atomic music", "atomic sword". Compare the above given word combinations with the following word combinations which are used as scientific terms: atomic energy (energy obtained as the result of nuclear fission), atomic bomb (bomb of which the distinctive power comes from the release of atomic energy in the shortest possible time), atomic reactor, atomic weight.

As we say above every profession has its own language. Law, medicine, science, business, economics, psychology, sociology—each of these fields has evolved a specialized vocabulary that its members use to communicate with one another. Perhaps this language is necessary to discuss sophisticated ideas that are beyond the understanding of the average citizen; perhaps not. The result, if not the intent, is to mystify the public.

Education is no exception. Like those of other professions, the language of education is often incomprehensible to those outside the field. But more than other professions, education should strive to be intelligible to nonprofessionals. Educators must be able to speak clearly and intelligibly to all those who care about what happens in classrooms. It matters not only for the well-being of students but also for the well-being of public education. Parents and citizens who are likely to vote on bond issues or to serve on local school boards need to understand the language of education, just as newcomers to and even veterans in the profession do.

I first encountered the strange tongue of education some years ago, when I started my study at this faculty. Everyone, it seemed, understood the meaning of these unfamiliar words except me. I thought I would never be able to master this vocabulary because new terms were constantly popping up.

In recent years, the New York Times, the Washington Post, and the Los Angeles Times have all published articles about the exotic and mysterious language spoken by educators. There is even an online education jargon generator (www.sciencegeek. net/lingo.html) that invites visitors to "amaze your colleagues with finely crafted phrases of educational nonsense!" A recent visit to the Web site reaped the following expressions: "leverage school-to-work learning styles," "target open-ended life-long learning," and "enable developmentally appropriate units." A reader might actually encounter some of these phrases in a pedagogical journal without knowing what they mean. Sometimes, I am sorry to say, such expressions are simply long-winded ways of sounding impressive without saying anything at all.[10.3]

All this pedagogies has a relatively long pedigree: educators first began to use specialized terms at the beginning of the 20th century. At that time, the new profession of education psychology was attempting to make a science of education practice and accordingly, began creating specialized, scientific-sounding terms. For many years, psychologists wrote and spoke about "laws of learning," for example,

which were supposed to be immutable but are now forgotten. In the 1920s, pedagogues created a new vocabulary to describe child-centered learning, individualized instruction, and romantic views of the child; many of these terms have survived to this day, still sounding newly minted after almost a century of usage. In fact, media reports abound about new schools that embody policies—such as no tests, no text-books, or no predetermined curriculum—that were hailed as innovative more than 100 years ago! Still more terminology was added by psychologists of education, who thought that their tests would make schooling a rational enterprise, and by sociologists of education, who saw the schools as a means to shape children to assume their foreordained roles in society. More recently, school language has been broadened by litigation about desegregation, adequacy, and equity Even more terms have been added to the education glossary because of federal legislation, testing, and new currents in pedagogy.
Almost every day, we come across another word or term that probably should have been added but has not yet achieved wide usage. It is also very likely-indeed, certain-that some words or phrases in this glossary will become obsolete, such as those that refer to programs that may or may not be renewed.

In a work of this kind, there are inevitably debts to fellow scholars .Here we want to present some examples from "Edspeak: a glossary of education terms, phrases, buzzwords and jargon " by Diane Ravitch.

**abecedarian**: A student who is first learning the alphabet, usually a young child. This term was commonly used in the 17th century to refer to the youngest learners. It has also been adopted by a preschool program for low-income children in Chapel Hill, North Carolina, called the Abecedarian Early Childhood Intervention Project.

**ability**: Competence in doing something, either mental or physical. Psychometricians (experts in the design and analysis of tests) often contrast ability, which denotes whatever an individual is currently able to do, with aptitude, which refers to what an individual is potentially able to do.

**academic press**: The quality of the school environment—incorporating policies, practices, norms, and rewards—that produces high student achievement. A school with the right amount of academic press will have high but reasonable expectations for students, encouraging them to study and apply themselves to their schoolwork. Too much academic press and students will complain about the pressure; too little, and students will ignore their studies.

**accelerated classes**: Advanced classes in which highly motivated students study subjects and topics that are beyond their grade level. The term is also used to refer to intensive remedial classes intended to bring over-age, low-performing students up to their grade level. It is symptomatic of the education field's tendency toward euphemism that the same term is used to describe classes for students at both extremes of ability.

**ad hoc committee:** A committee that is formed to complete a specific task, file a report, and then disband. The Latin phrase ad hoc means "for this" and, as commonly used, means "for a specific purpose."

**Blob, the**: A term originally derived from a 1958 science fiction movie of the same name in which an alien creature terrorized a small town. In education, the term was adapted in the mid-1980s by then-Secretary of Education William J. Bennett to refer derisively to the public education establishment. By the "education establish-
ment," he and others meant the numerous organizations that represent teacher unions, administrators, and others who lobby in I Washington. D.C.. and state capitals for public education.

**block grant**: An allotment of money that is the sum of multiple special-purpose funds combined into one. A block grant tends to have fewer restrictions on how the money is spent than the original, disparate funding streams had, and it often combines funds that have similar purposes.

**code-switching**: A term used to describe any switch among different languages, dialects, or registers during a conversation. Code-switching often occurs when bilingual people are talking to others who are bilingual in the same languages. It

also occurs when people switch from a dialect of English to standard English or from informal conversational language to formal language.

**decision-making template**: A term borrowed from industry and leadership training programs referring to steps one takes in making a decision. Some programs speak of a "five-phase decision making template"; others substitute more or fewer phases or steps. Essentially, the term is just a fancy phrase to describe what one intends to do before deciding on a plan of action.

**decoding**: In phonics, the process of recognizing the letters that make up words and sentences, translating these letters into their corresponding sounds, blending the sounds to make words, and then understanding what the words mean. Phonics instruction is intended to help students "break the code" of the English language and become fluent readers.

**edspeak:** A language spoken by those inside the education profession. Edspeak is often not comprehensible to people outside the profession. The term is modeled on George Orwell's "newspeak" from his novel 1984. Also known as educationese, eduspeak, and pedagogese.

**factory model**: A term used to describe a large, impersonal school in which there is no room for teacher creativity. Such a school tends to have a large and anonymous student body, tight supervision, time clocks, and standardization of teaching methods.

**grade level**: (1) A student's placement in school (e.g., 4th grade), not counting kindergarten or preschool. (2) The difficulty level of curriculum and test content designed for typical students in a given year of school. If a given book, software program, or instructional strategy, for example, is appropriate for the average student in a particular grade, it is said to be on grade level. When used in the context of testing, the term can be confusing. If the test is normed, then half of the students will always be above grade level and half below. If the test is standards-based, however, the term grade level is inapplicable because the results show which proportion of students met the standards, not whether they are at grade level.

**higher-order thinking skills (HOTS):** Sophisticated cognitive abilities, including the ability to understand complex concepts, to compare and contrast different opinions, or to apply conflicting information to the solution of a problem that has more than one answer. Although such skills are highly praised today-and indeed, often prized above content knowledge—they cannot be attained without also gaining mastery of a significant amount of knowledge to think critically about. highly qualified teachers (HQTs): According to the No Child Left Behind legislation, teachers who have obtained full state teacher.

**inservice teacher education:** Professional development or training for teachers conducted during scheduled work hours. Such classes are intended to sharpen the professional knowledge and skills of teachers who are currently working in the schools, as opposed to preservice education, which is intended for those who have not yet started working as teachers.

**jigsaw strategy**: A cooperative learning technique in which each student within a small work group specializes in one part of a learning unit. Each member of this "home group" is assigned a different aspect of the topic and then meets with members from other groups who are assigned the same material. These "expert groups" discuss and master the material together, after which the experts return to their home groups to teach their portion of the materials to the rest of the group and, in turn, learn from their group partners. Just as in a jigsaw puzzle, each piece is essential for the group's completion of the final product.

**latchkey children:** Children who go to an empty home at the end of the school day. The "latchkey" is usually worn around the child's neck or hidden under a doormat or other object near the entrance. The phenomenon of latchkey kids is associated with the relatively recent growth in the proportion of working mothers in the United States and has led to demands for after-school programs to keep the children safe and usefully occupied.

**manipulatives:** Any physical objects (such as coins, sticks, dice,or blocks) that can be used to represent a mathematics problem or develop a concept. Although

customarily used in the elementary grades, some mathematics educators recommend their use even in high school.

**new new math:** A derogatory term referring to the applied mathematics and discovery methods promoted in the national standards for school mathematics published by the National Council of Teachers of Mathematics (NCTM) in 1989. NCTM was widely applauded for being the first national organization to establish voluntary national standards for its subject, but critics complained that NCTM math ignored the teaching of basic skills while emphasizing that math problems could be solved in multiple ways and had no right or wrong answers. Exchanges between advocates and critics of NCTM math in the 1990s were described as the "math wars.

**oral reading**: Reading out loud. In the public schools of the 19th century and the early decades of the 20th century, oral reading was an important class exercise. In the 1920s, however, researchers decided that oral reading was undesirable after comparing the eye movements of students who were reading out loud with those of students who were reading silently. Because students who read silently were reading faster than those who read out loud, the experts decided that reading aloud was inefficient and accordingly advised teachers to encourage silent reading and to discourage oral reading. Some even warned parents not to read aloud to their children because it would teach them to learn through their ears instead of their eyes. Part of this hostility toward oral reading stemmed from its relationship to phonetics, which stressed the relationship between letters and sounds. Reading aloud increased students' awareness of the importance of the sounds made by different letters and combinations of letters, but when they read silently, the sounds were unimportant. None of this research would be recognized today as credible, but the negative attitudes among educators against phonetics and oral reading persisted for many years. Contrast silent reading.

**paradigm**: A pattern or an example. Also, a large philosophical framework or way of thinking that deeply influences assumptions, decisions, policies, and actions.

**qualitative evaluation**: An assessment that employs observations and impressions to evaluate the performance of the target of assessment—for example, an education program, an education institution, school staff, or a group of students. Qualitative evaluations often generate detailed information on unanticipated
phenomena and yield insights into how outcomes occurred. Qualitative information may be time-consuming to gather and summarize, and qualitative evaluation may be more subjective than quantitative evaluation. Qualitative analysis is often employed in formative evaluation, which focuses on ongoing diagnosis and improvement. Contrast quantitative evaluation.

**realia:** Objects from "real life" used for classroom instruction, such as coins, tools, games, toys, and other physical manifestations of the world outside school. Realia do not include books or periodicals.

**scaffolding:** Coaching or modeling provided by a teacher to increase students' likelihood of success as they develop new skills or learn new concepts. Scaffolding in education is analogous to scaffolding in construction: just as a building's scaffolding is a temporary framework that is withdrawn when the structure is strong enough to stand on its own, so too is scaffolding in the classroom removed when students achieve competence in the targeted area. In any classroom, the teacher's goal is to enable students to perform tasks on their own, with a mini-
mum of adult aid. Effective scaffolding occurs when the teacher explains an assignment, brings the task to an appropriate level of difficulty, breaks the task into a doable sequence of operations, provides feedback, and helps students gain mastery of new knowledge. Good teachers have always employed scaffolding, even if they never heard of the term.

**teaching for understanding:** A pedagogical method that focuses on teaching students to understand new concepts rather than memorize discrete facts. Although this term has been used to refer specifically to deep, meaningful learning,

it's really the goal of all instruction: all teachers want their students to understand, not just recall and recite, whatever was taught.

**Understanding by Design:** A form of curriculum planning that begins with a decision about what students need to learn as the end result. Then the teacher engages in backward design, choosing activities that will bring students to the preselected goal. Although the belief that classroom activities should be based on a set curriculum or on set learning goals is not new, this widely used program is attributed to Grant Wiggins and Jay McTighe.

**virtual schools:** Internet-based schools that provide online classes. Students can get their lessons on a computer at home or in any other location. Also called cyber education and distance learning, although the latter term may refer to online classes received by students in a traditional school building.

**whole-class instruction:** Instruction of the entire class as one group learning the same lesson. In traditional classrooms, teachers alternate whole-class instruction with small-group activities. In progressive or constructivist classrooms, whole-class instruction is minimized or avoided in favor of cooperative group work
and individualized instruction.

**year-round schooling:** A modified school calendar that gives students short breaks throughout the year instead of a traditional three-month summer break. Year-round calendars vary, sometimes within the same school district. Some schools use the staggered schedule to relieve overcrowding; others use it because they believe that the three-month break causes students to forget much of what they learned the previous year. Some schools are on a single-track schedule, in which all students are on vacation at the same time, whereas others operate according to a multitrack schedule, which allows students to take their vacations at different times during the year. Advocates of year-round schooling claim that it saves money, maximizes use of facilities, reduces vandalism, improves student retention of academic content, and reduces dropout rates. Critics contend that the intensive use of school facilities creates maintenance problems and extra expenses

(e.g., air-conditioning in the summer); that multitrack schedules cause difficulties for family vacation schedules; and that scheduling extracurricular activities is complicated when team members attend school in different cycles.

**zone of proximal development:** A term coined by Russian education theorist Lev Vygotsky and popularized in the United States by Jerome Bruner referring to the zone between a student's actual developmental level and his or her level of potential development under adult guidance or in collaboration with more capable peers. The zone of proximal development is where real learning takes place. [10.1-244]

## Methodological recommendation

While our investigation we clarify that terms are widely used about all sphere o f our life- at school, institutes, in medicine, everywhere. After proclaiming of Independence people of my country have great opportunity to investigate , work on scientific work. Our life connected with economics. From primary school till higher institutions pupils and students study subjects on economy. Our economical society needs well-trained and well-educated specialists on economy. In 2001 doctor of economical science Toshturgun Ergashev created "The dictionary of Uzbek-English- Russian terms". The most important aim of today's education is motivating young generation to learn, to speak, to think and to use foreign languages in free way. In this dictionary words are translated word by word from Russian into English and from English into Russian .[32.12]

Most of words of this dictionary have the same spelling in three languages: **банк, бизнес, бюджет, импорт , экспорт, капитал, бартер,доллар, дивиденд, инфляция , декларация** and some others. Except this we can see the following way of translation: a) translation word by word: **бозор-market-рынок; пул-money-деньги; савдо-trade-торговля; нарх-price-цена; ракобат-competition-конкуренция;** b) the same spelling in Uzbek and Russian, but the translation in English is differ: **заем-loan-заем; дотация-subside- дотация; биржа-bourse- биржа;** c) the same in Russian and English, but different translation of term in Uzbek: **инкироз-crisis-кризис; кимошди-auction-аукцион.** The explanation of three translations is the same, so it means the requirement of time in studying of foreign languages . [30.4]

Below we want to show sample of the lesson of another field of education – medical online course for dentals. In this course the learner assumes the role of a student and shadows a dentist throughout her day. Like learning a foreign language by immersion, the module exposes the learner to dental terminology and professional practices in a reality-based context. The learner gains understanding and enhanced vocabulary by training through example, context, engagement and

multiple representation of content. This course is a part of Procter and Gamble's Professional Oral Health's University.

There are following learning objectives:

**Upon completion of this course, the dental professional should be able to:**

- Utilize proper dental terms that describe oral anatomic structures
- List terminology that is used to identify location of hard and soft oral structures and surface
- Describe the different branches of dentistry
- Identify roles and responsibilities of various dental professionals

## Case Study 1: Routine Check-up

### Introduction: Meet Dr. Lee

My name is Dr. Lee, and I practice General Dentistry. Today I will be giving you an idea of what a typical day is like for me. As you are a student here, I will be sure to explain basic information as we go from patient-to-patient

I expect to see a diverse group of patients with a variety of issues and concerns, giving you a thorough lesson on general oral health.

## Lesson 1: Adult Teeth

### Introduction

My first patient today is John, a 55-year-old male, in for a routine checkup and cleaning. He is a nonsmoker, does not take medication, and has no history of periodontal disease.

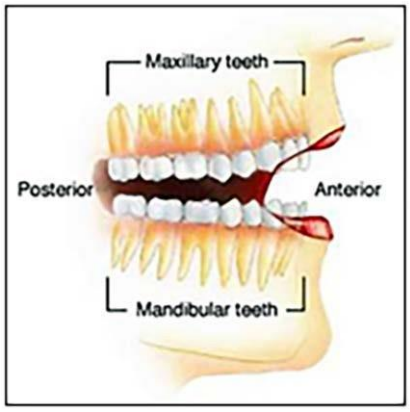
*Dr. Lee to John:* "Hi John. Today we will be examining your teeth, and then you will receive a thorough cleaning. I hope you don't mind me using your mouth to train these future oral health care providers."

Like everyone, John has had two sets of teeth. His first set of teeth, or primary dentition, contained 20 teeth. These "**baby teeth**" were replaced by 32 adult teeth, called permanent dentition or secondary dentition. Most adults have 32 teeth; however, some have more and some have less. Permanent teeth erupt around age 6 as the baby teeth (deciduous teeth) are exfoliated.

*Dr. Lee to John:* "Would you give us a big smile?"

Notice how the teeth are generally arranged in upper and lower semicircles around the mouth.

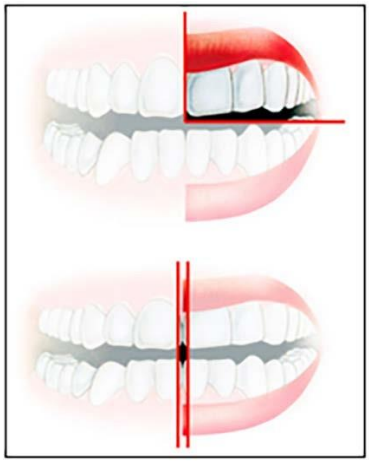
The upper **jaw**, or **maxilla**, forms a semicircle of teeth called the **maxillary** arch and contains the **maxillary** teeth. The lower jaw, or **mandible**, forms a semicircle of teeth called the **mandibular arch** and contains the mandibular teeth. The occlusion, or bite, is the contact between the upper and lower sets of teeth.

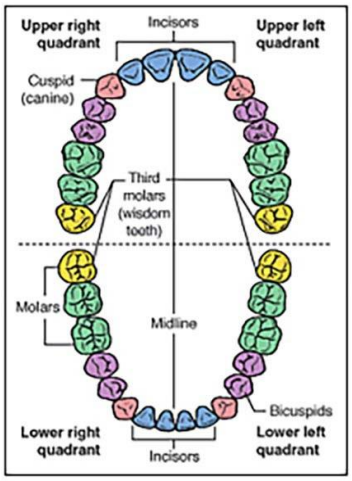



The teeth in the front are the anterior teeth, while the teeth in the back are the posterior teeth.

Each jaw can be divided into two sections giving us four quadrants – two on the upper and two on the lower.

The midline in the mouth is the imaginary medial line in each arch that runs from front to back.  The midline serves as a general guide for identifying other surfaces and structures in the mouth.






So that John doesn’t have to keep his jaw open through this lesson, I’ll use a diagram to illustrate and explain oral anatomy.

There are four quadrants of teeth, as shown in this diagram–the upper right, upper left, lower right, and lower left.

To review the adult teeth locations, we will start from the back of the mouth and move forward.

The molars are grinding teeth. There are usually six in each of the two jaws—the mandible and the maxilla.

A bicuspid is a tooth that has two cusps, or rounded parts. It is also known as a premolar. Molars and bicuspids are located in the posterior, or back, of the mouth.

Canines are sharp, pointed, tearing teeth. There are two in each jaw, and they are also known as cuspids or eye teeth.

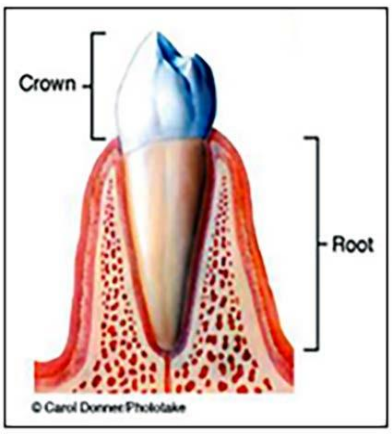
Incisors are the front cutting teeth. There are four in each jaw: two central incisors (front) and two lateral incisors (side). Canines and incisors are found in the front, or anterior, of the mouth.

John had his wisdom teeth removed in his early 20s, but you can see on the diagram where they normally appear. "Wisdom teeth" is actually the lay term for the third molars. Wisdom teeth are located in the posterior part of the mouth.

## Lesson 2: Major Sections of a Tooth

Each tooth consists of two major sections: the crown and the root. The crown is about 1/3 of the tooth, the root is about 2/3. The crown is the visible part of the tooth above the gum line.

*Dr. Lee to John:* "Could you do us a favor and demonstrate with a big smile?"




Those pearly whites are the crowns. The root is not normally visible in the mouth. In healthy teeth, the root is below the gum line and anchors the tooth to bone. The root canal runs down the tooth's root and contains pulp.

A “root canal” also refers to a procedure dentists perform to treat diseased pulp in the root canal. The treatment involves removing the diseased root tissue and filling the canal with an inert material.

By this material we want to show how widely terminology uses in our life.

## Conclusion

Terms are the word-class which constitutes the actual majority of the lexical units of every modern language serving the needs of a highly developed science and technology. Suffice it to say that the vocabulary of chemistry is practically boundless (chemistry being only one branch of the immense information accumulated by humanity). It is a common prejudice of linguistics to consider specialist terms at large as allegedly devoid of stylistic colouring. The reader will have guessed that this current opinion is false. To be sure, such terms do not contain any emotional, subjective connotations, or at least they are supposed not to contain such connotations At the same time there is no denying the fact of their aesthetic (and, hence, expressive) value as compared with neutral words. A term is always associated by a layman with socially prestigious spheres; it expresses an idea which otherwise requires a circumlocution description in a non-professional sphere: hence, it gives the layman a kind of intellectual satisfaction. It goes without saying that the stylistic function of terms varies in different types of speech In special (professional) spheres the term performs no expressive or aesthetic function whatever. In non-professional spheres (imaginative prose, newspaper texts, everyday oral speech) popular terms are of the first (minimal) or the second (medial) degree of elevation. The use of special non-popular terms, unknown to the average speaker, shows a pretentious manner of speech, lack of taste or tact.

Terminology constitutes the greatest part of every language vocabulary. It is also its most intensely developing part, i.e. the class giving the largest number of new formations. Terminology of a language consists of many systems of terms. We shall call a t e r m any word or word-group used to name a notion characteristic of some special field of knowledge, industry or culture.

Almost every system of special terminology is nowadays fixed and analysed in glossaries approved by authorities, special commissions and eminent scholars.

A term is, in many respects, a very peculiar type of word. An ideal term should be monosemantic and, when used within its own sphere, does not depend

upon the micro-context, provided it is not expressed by a figurative variant of a polysemantic word. Its meaning remains constant until some new discovery or invention changes the referent or the notion. Polysemy, when it arises, is a drawback, so that all the speakers and writers on special subjects should be very careful to avoid it. Polysemy may be tolerated in one form only, namely if the same term has various meanings in different fields of science. The terms *alphabet* and *word,* for example, have in mathematics a meaning very different from those accepted in linguistics.

Up till now we have been dealing with problems of linguistic terminology. These are only a part of the whole complex of the linguistic problems concerning terminology. It goes without saying that there are terms for all the different specialities.

The origin of terms shows several main channels, three of which are specific for terminology. These specific ways are:

1.Formation of terminological phrases with subsequent clipping, ellipsis, blending, abbreviation: *transistor receiver → transistor → trannie; television text → teletext; ecological architecture → ecotecture; extremely low frequency → ELF.*

2.The use of combining forms from Latin and Greek like *aerodrome, aerodynamics, cyclotron, microfilm, telegenic, telegraph, thermonuclear, telemechanics, supersonic.* The process is common to terminology in many languages.

3.Borrowing from another terminological system within the same language whenever there is any affinity between the respective fields. Sea terminology, for instance, lent many words to aviation vocabulary which in its turn made the starting point for the terminology adopted in the conquest of space. If we turn back to linguistics, we shall come across many terms borrowed from rhetoric: *metaphor, metonymy, synecdoche* and others.

Terms are not separated from the rest of the vocabulary, and it is rather hard to say where the line should be drawn. With the development and growth of

civilisation many special notions become known to the layman and form part and parcel of everyday speech.

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