

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ
ВАЗИРЛИГИ**

ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ

ИНГЛИЗ ТИЛИ СТИЛИСТИКА КАФЕДРАСИ

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**5220100 - – Филология ва тилларни ўқитиш (инглиз тили) таълим
йўналиши бўйича бакалавр даражасини олиш учун**

БИТИРУВ МАЛАКАВИЙ ИШИ

"ҲИМОЯГА ТАВСИЯ ЭТИЛАДИ"

"Инглиз тили стилистикаси"

кафедраси мудири

ИЛМИЙ РАҲБАР:

ф.ф.н. Нормуродова Н.З.

“ _____ ” _____ 2014

ўқитувчи

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“ _____ ” _____ 2014

Тошкент – 2014

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

THE UZBEK STATE WORLD LANGUAGES UNIVERSITY

THE DEPARTMENT OF ENGLISH STYLISTICS

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QUALIFICATION PAPER

**Stylistic functions of archaisms in the literary text in Modern
English**

**5220100 – Philology and teaching languages (The English language) for
granting the bachelor’s degree**

**“THE QUALIFICATION
IS ADMITTED TO DEFENCE“**

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INTRODUCTION

Our independent Uzbekistan is greatly developing after the proclamation of independence. There happened many changes in social life of our country. Great attention is being paid to younger generation and their education. There were many reforms in education and other fields of social life. Main principles of those reforms are based the policy of our president Islam Karimov. Year by year our government under the leadership of our president is working out the new development strategies of our country. The works and speeches of our president are main sources for our further development. For instance our president Islam Karimov made speech in the Senate and Legislative Chamber of the Oliy Majlis of the Republic of Uzbekistan assembled for a joint session on January 27 in Tashkent . At the joint session President of Uzbekistan Islam Karimov delivered a speech entitled “Modernization of the country and fostering a solid civil society is our key priority”.

As clearly known our independence was not reached easily. There were a lot of barriers in this way. Our president I.Karimov chose the right way to solve the problem. An at last in 1991 our country became independent. Just before the 20 th anniversary of Independence of Uzbekistan new book of our president devoted to independence of our country was published. The book exposes the difficulties on the way of proclamation of independence.

Our president made a speech in the ceremony of “Memorial day” held 9th of May 2012 in Tashkent. President mentioned that development of our country rised very fastly during past twenty years. He also spoke about future development of our country. He mentioned that our country would be on of the most developed states of the world in the next years.

In order to is to acquaint international community with the achievements and results of the reform in the sphere of continuous education development in Uzbekistan, the role of the government in training highly educated, intellectually advanced generation, under the patronage of President of Uzbekistan Islam Karimov the International Conference “Upbringing of Educated and Intellectually Advanced

Generation – the Most Important Condition of Sustainable Development and Modernization of the Country” was held on 16-17 February, 2012.

The Conference enabled to exchange mutual experience, analyze the results of the implementation of the Laws of the Republic of Uzbekistan “On Education” and “National Program of Personnel Training”, on the basis of it to define evidence-based tendencies and highlight number of issues requiring their solution in the nearest perspectives in the system of continuous education of Uzbekistan and to work out agreed recommendations on the problems of improving of organization and content of education and upgrading of personnel training quality as well as developing international cooperation.

The participants of the Conference outlined the peculiarities of developing education in the world and in Uzbekistan at the current stage, and underlined its important role in providing sustainable development and modernization of economy and social sphere, highlighted important functions of education in cultural and spiritual renovation of the society, and formation of new public conscious.¹

At present education is considered as a main factor and unprecedented condition of socio-economic progress, the most important value and basic capital of modern society, priority and a powerful force in progress is an individual who is able for searching, thinking independently and creatively in mastering of new knowledge, socio-professional activity and creation. After gaining the independence the interest towards the education and science raised greatly in Uzbekistan. On this regard our president stated in his work “Vatan sajdagox kabi muqaddasdir” – “The Motherland is sacred”: “If we take any subject in educational sphere as a tree, investigations are going to be its roots. Moreover, if the roots are deep and strong, the tree will be flourishing”².

If we connect the future of independent republic with the development of science and technique, we should think seriously about the future of education and

¹ И. Каримовнинг Ўзбекистон Республикаси Фанлар академияси умумий йиғилишида 1994 йил 7 июлда сўзлаган нутқи. (www.ziyounet.uz)

² Каримов. И.А. Ватан саждагоҳ каби муқаддасдир. – Тошкент: Ўзбекистон нашриёти. 1995. – 67-б.

science as well. The necessity of this follows from the tasks assigned by the government that is the cardinal improvement of the quality of training cadres for all sectors of the economy and social sphere. Such important mission is possible subject to many components. Today, when the country has practically formed an integral, continuous education system, it is developed the necessity in learning directions, mechanisms and criteria of the improvement of quality of education.

Nowadays much attention to the strategy of learning and improving and of course mastering the English language. And it involves not only knowing English as a spoken language all over the world, but to be aware of its history, vocabulary system, and linguistic peculiarities as well. So in our scientific investigation we tried to work out one characteristic feature of English stylistics with the help of English archaisms.

Archaisms have very important role in creation of literary work, i.e. their stylistic functions of giving ironic and humorous effect to the utterance, making the statement more expressive attract every writer. This phenomenon raised our interest in archaisms and their stylistic functions and influenced on choosing the **theme** of the diploma work “Stylistic functions of archaisms in the literary text in Modern English”.

The problem of archaisms have been enough investigated by such prominent linguists as Fennell B.C., Canon G., Galperin I.R., Vinogradov V.V., Vinokur G.O., Shmelev D.N., Ahmanova O.S. and others.

The **actuality** of the qualification paper is determined by the necessity of detailed analysis of archaisms in the English language, especially their stylistic functions in poetry, prose and folk songs which raise great interest in linguistics.

The **aim** of the research paper is to analyze archaisms in literary texts in English, to investigate their stylistic functions and analyze their role in creation of poetic style of writers. To achieve the aim the following **tasks** have been put forward:

1. to look through sources on stylistics and its functions;

2. to identify stylistic classifications of the English vocabulary;
3. the acquaintance with literature on the problem archaisms, their types and their stylistic functions;
4. to analyze the stylistic functions of the investigation group of vocabulary in English literature;

The **source** used in this qualification paper is:

- 1) Different theoretical books;
- 2) Literature of English and American authors;
- 3) Different dictionaries;
- 4) Internet sites.

The **object** of the diploma work is archaisms in literary texts, and the **subject** of the study is the thorough analysis of stylistic functions of archaisms and the presentation and deployment of them in English poetry and prose.

The thorough analysis of stylistic functions of archaisms in literary texts, especially in prose, poetry and folk songs in English haven't been enough investigated and this identifies the **novelty** of the research paper.

Analysis of material is conducted on the descriptive and contextual **methods of investigation** and followed by linguistic comments representing universal device of explanation and synthesis of researched material.

We should mention that this research paper represents a great **theoretical value** for those willing to take up their future carrier in the field of stylistics as valuable reference to definition and classification of archaisms, the analysis of stylistic functions in literary context in English. The paper contains thematic material on the consecutively developed topics of the course as well as the definitions of the main categories, basic terms of the given theoretic branch of science, and the most important linguistic and stylistic notions. As a result the material arrangement is to a certain degree eclectic, but is counterbalanced by the amount of the information and modern approaches to the problems of stylistics.

And the **practical value** of this work involves practical results and conclusions which can be used on subjects basing on the practical study of stylistics, lexicology, theory of translation and text interpretation. It is also addressed to the learners of linguistic departments who encounter the problem of choosing an appropriate textbook which adequately reflects modern literary approaches to the course of study or rather combining several manuals as in spite of the abundance of new publications, it is practically impossible to make reference to the single resource which would be completely adequate to the modern approaches of the new syllabus.

The structure of the qualification paper contains introduction, three chapters, conclusion and bibliography list and appendix.

Introduction deals with the content of the qualification paper.

The first chapter gives a detailed review of the study of stylistics and its functions, basing on different theoretical sources.

The second chapter studies the stylistic differentiation of the English vocabulary and reveals the definition of archaisms and their types in stylistics.

The third chapter is considered to be a practical part, so it deals with the stylistic analysis of the functions of archaisms in literary contexts, especially in prose, poetry and folk songs taken from English and American literature.

In conclusion we have drawn the results and conclusions of our diploma work.

At the end of the research we have attached the list of used literature.

Appendix gives the list of archaic words with their meaning in modern English that helps the reader to understand examples more clearly.

CHAPTER I. Stylistics as a Linguistic Science.

1.1. Stylistics and its functions.

Stylistics is the description and analysis of the variability of linguistic forms in actual language use. The concepts of “style” and “stylistics variation” in language rest on the general assumption that within the language system, the same content can be encoded in more than one linguistic form. Operating at all linguistic levels (e.g. lexicology, syntax, text linguistics and intonation), stylisticians analyze both the style of specific texts and stylistic variation across texts. These texts can be literary or nonliterary in nature. Generally speaking, style may be regarded as a choice of linguistic means; deviation from a norm; as recurrence of linguistic forms.³

Considering style as choice, there are a multitude of stylistic factors that lead the language user to prefer certain linguistic forms to others. These factors can be grouped into two categories: user-bound factors and factors referring to the situation where the language is being used. User-bound factors include, among others, the speaker’s or writer’s age; gender, idiosyncratic preferences and regional and social background. Situation-bound stylistic factors depend on the given communication situation, such as medium (spoken vs. written); participation in discourse (monologue vs. dialogue); attitude (level or formality); and field of discourse (e.g. technical vs. nontechnical fields). With the caveat that such stylistic factors work simultaneously and influence each other, the effect of one factor on language use provides a hypothetical one-dimensional variety. Drawing on this methodological abstraction, stylistic research has identified many correlations between specific stylistic factors and language use. For example, noun phrases tend to be more complex in written than in spoken language in many speech communities, and passive voice occurs much more frequently in technical fields of discourse than in nontechnical ones.

³David Crystal. *The Cambridge Encyclopedia of English Language*. – London: Cambridge University Press, 1995.- 23p.

Source research has shown that I.R. Galperin defined stylistics as a branch of general linguistics, which deals with the following two interdependent tasks:

a) studies the totality of special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;

b) studies certain types of texts "discourse" which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles).

The first field of investigation necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, between language and thought, the individual manner of an author in making use of language and a number of other issues.

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

The object of stylistics is expressive functions and expressive means of different language levels, their stylistic meanings and connotations, communicative laws of discourse (speech peculiarities of the text or a certain type of texts). ⁴Tasks of this trend is analysis of the evolution of styles in connection with the history of literary standard, investigation into the language of fiction and its development, universal laws of literary composition (including poetics), genres of communication (pragmatic approach).⁵

According Charles Bally to stylistics - is primarily the study of synonymic language resources.

Individual style:

1) A unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even

⁴ I.R. Galperin. Stylistics. – M.: Higher School, 1977.- p87.

⁵ Шувелева Т.Д. Стилистика английского языка. – Москва: Знамя, 2003.- Стр-14.

utterances easily recognizable.

2) It deals with problems, concerning the choice of the most appropriate language means and their organization into a message, from the viewpoint of the addresser.⁶

WHAT? WHY? HOW? are the basic questions of stylistics. Stylistics is applied to:

- 1) A system of devices (SD) and expressive means in the language (EM);
- 2) Emotional colouring;
- 3) Synonymous ways of rendering one and the same idea;
- 4) Aesthetic function of the language;
- 5) Functional styles;
- 6) The individual style of the writer.

If we speak about branches of linguistics it is necessary to mention that stylistics has the following trends: decoding stylistics, encoding stylistics, linguostylistics, functional stylistics, ethnostylistics, pragmatic stylistics and so on.

In literary language the norm is the invariant of the phonetic, morphological, lexical and syntactic patterns in circulation during a given period in the development of the given language. The theory of norm is based on the theory of opposition. Stylistically neutral words are opposed to stylistically coloured words.

Stylistic norm is the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time.

Stylistic function is characterized by accumulation of the mood (tonality) expressed by different EM, constituting convergence on the whole, it is based on implication and irradiation.

Depending on the school of thought there are:

1. Linguo-stylistics;
2. Literary stylistics;
3. Stylistics of decoding;

⁶ Charles Bally. English stylistics. – London: Cambridge University Press, 2004. – p12.

1. Linguo - stylistics is the study of literary discourse from a linguistic orientation. The linguistics is concerned with the language codes themselves and particular messages of interest and so far as to exemplify how the codes are constructed.

2. Literary stylistics: is to explicate the message to interpret and evaluate literary writings as the works of art.

3. Stylistics of decoding can be presented in the following way:

sender - message - receiver speaker - book - reader.

According to Shuveleva T.D. Linguistic Stylistics in different scholastic interpretations (due to divergence of approaches and complex nature of the object of study) has the following branches:

Descriptive stylistics is the study of units larger than a sentence, i.e. the arrangement of sentences, their grouping in paragraphs;

Linguistic Stylistics (in the narrow meaning), presented by:

a) the functional theory of the Prague Linguistic Circle, pointing out the correlation between textual and non-textual (universal linguistic, “coding” etc.) language subsystems defined as “communicative,” “functional” styles (close to socio-linguistic approaches);

b) Ch. Balli’s doctrine of functional choice postulating that language registers many synonymous forms and rows of synonyms constituted by one neutral unit and the rest marked by additional stylistic connotations (expressive, low colloquial and familiar or elevated, bookish, high);⁷

Poetics viewed as investigation into the national language in connection with the language of fiction; as “a historic science integrated with literary criticism” which studies the interaction of the literary language and different styles of literature. The central statement of V.V.Vinogradov’s theory proves that the styles of realism could evolve only on the basis of developed national standard, the literary Russian language of the 19th century, in particular.

⁷ Кухаренко В.А. Практикум по стилистике английского языка - М.:Высшая школа, 1973. – 45р.

Linguostylistics is a comparison of the national standard and the system of the language with functional styles and dialects, investigation of the elements of language into their potential to express and provoke emotions, additional associations and evaluation.⁸ Problems of Linguostylistics are as follows:

- 1) definition of style and functional style;
- 2) ascertaining functional regularities for the units of different language levels, their stylistic meanings and connotations⁹

Text Stylistics – close to text grammar, structural study of regularities in text composition; this trend is a field (aspect) of linguo stylistic research of the structural-semantic organization of the text (a group of texts); its compositional-stylistic types and forms, constructive and stylistic devices, functions of textual and before-textual systems of units, their role in the construction and expression of contents of the text, its stylistic peculiarities, i.e. the study of the functions, style peculiarities of types and units of the text.

Text interpretation as a linguistic discipline investigates:

- 1) actualization of language means of different levels of language hierarchy, i.e. the horizontal, level structure of the text;
- 2) ways of actualizing textual categories – the category of limitation, coherence: (formal integrity) and cohesion (integrity of contents), the category of retrospect and prospect, chronotop (local – temporal reference), anthropocentricity, information, systematization, integrity (completeness), modality, pragmatic orientation (disposition), a level of the text;
- 3) vertical, ‘penetrating’ structure of the text: types of presentation of compositional speech forms.

A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of information, thought and emotions conveyed by the author. The interpretation of a literary text as a rule undergoes two

⁸ Арнольд И. В. Стилистика современного английского языка. - М.: Просвещение, 1980. – 89с.

⁹ Солганик Г.Я. Стилистика текста. - М.: Флинта, 2001.- 78с.

stages. At the first stage we learn the plot of a text and acquaint ourselves with characters. At the second stage we perform a thorough linguistic analysis, examining the main categories of the text, its title, poetic details and stylistic devices. The main text categories are: the category of informativity, modality, segmentation and wholeness (cohesion) of the text.

Literary work is a fragment of objective reality, based on the author's vision, his idea of the world. So, there exists the relationship: the author – the literary work – the reader. This relationship is ideal when the author's vision of life is identical to that of the reader's. But that is rarely. The reader provides his own interpretation of the literary work according to his aesthetic, psychological and emotional qualities. Interpretation is characterized by plurality. Thus, the understanding of the text, its interpretation depends on the reader, his knowledge, experience and cultural level, in other words, on the thesaurus of the reader.

The literary text is a complex whole; the elements constituting the text are arranged according to a definite system and in a special succession. The structure of the text is revealed by two levels:

- 1) literary (including a personage and a plot);
- 2) language which includes a system of expressive means and stylistic devices.

1.2 Stylistic differentiation of the English vocabulary.

In order to get a more or less idea of the word stock of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. The word stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent. A special branch of linguistic science-lexicology - has done much to classify vocabulary. For our purpose, i. e. for linguistic stylistics, a special type of classification, stylistic classification is the most important.

Accordance with the division of language into literary and colloquial, we may represent the whole of the word stock of the English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer 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. 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 confine 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 & foreign words;
- 6) literary coinages including nonce words.

The colloquial vocabulary falls into the following groups:

- 1) common colloquial words;
- 2) slang;
- 3) jargonisms;
- 4) professional words;
- 5) dialectal words;

- 6) vulgar words;
- 7) colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term standard English vocabulary.

Other groups in the literary and colloquial layers are called *special literary* (bookish) vocabulary and *special (non-standard) colloquial* vocabulary.

Neutral words. Neutral words form the bulk of the English Vocabulary and are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. Unlike all other groups, neutral words don't have a special stylistic colouring and are devoid of emotional meaning.

Common standard literary words. Common standard literary words are chiefly used in writing and in polished speech. They are used in formal communication. Literary words are mainly observed in the written form. One can always tell a literary word from a colloquial word, because literary words are used to satisfy communicative demands of official, scientific, poetic messages, while colloquial words are employed in non-official everyday communication.

Literary words stand in opposition to colloquial words forming pairs of synonyms which are based on contrasting relations.

Colloquial	Neutral	Literary
kid	child	infant
daddy	father	parent
get out	go away	retire
go on	continue	proceed

Special colloquial vocabulary.

1. Common standard colloquial words.

Common colloquial words are always more emotionally coloured than literary ones. They are used in informal communication.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a tendency to pass

into that layer. The upper range of the colloquial layer can easily pass into the neutral layer too. The lines of demarcation between common colloquial and neutral and common literary and neutral are blurred. Here we may see the process of interpenetration of the stylistic layers. The stylistic function of the different layers of the English Vocabulary depends in many respects on their interaction when they are opposed to one another. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of the written or vice versa, it means that we are faced with a stylistic device.

2. Slang.

Webster's "Third New International Dictionary" gives the following definition of the term slang:

1. Language peculiar to a particular group as:

a) the special and often secret vocabulary used by a class (as thieves, beggars) and usually felt to be vulgar or inferior: argot;

b) the jargon used by or associated with a particular trade, profession, or field of activity.

A non-standard vocabulary composed of words and senses characterized primarily by connotations of extreme informality and usually a currency not limited to a particular region and composed typically of coinages or arbitrarily changed words, clipped or shortened forms, extravagant, forced or facetious figures of speech, or verbal novelties usually experiencing quick popularity and relatively rapid decline into disuse.

The "New Oxford English Dictionary" defines slang as follows:

a) the special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type;

b) the cant or jargon of a certain class or period;

c) language of a highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense."

As it is seen from these quotations slang is represented both as a special vocabulary and as a special language. This causes confusion. If this is a certain lexical layer, than why should it be given the rank of language or a dialect of even a patois, and then it should be characterized not only by its peculiar use of words but also by phonetic, morphological and syntactical peculiarities.

Slang can be described as informal, nonstandard words or phrases (lexical innovations) which tend to originate in subcultures within a society. Slang often suggests that the person utilizing the words or phrases is familiar with the hearer's group or subgroup-it can be considered a distinguishing factor of in-group identity. Microsoft Encarta states: "slang expressions often embody attitudes and values of group members." In order for an expression to become slang, it must be widely accepted and adopted by members of the subculture or group. Slang has no societal boundaries or limitations as it can exist in all cultures and classes of society as well as in all languages.

Slang expressions are created in basically the same way as standard speech. As stated in Microsoft Encarta, "expressions may take form as metaphors, similes, and other figures of speech." In addition, it is noted that the words used as slang may be new coinages, existing words may acquire new meanings, narrow meanings of words may become generalized, words may be abbreviated, etc. However, in order for the expression to survive, it must be widely adopted by the group who uses it. Slang is a way in which languages change and are renewed.

British slang is English language slang used in Great Britain. While some slang words and phrases are used throughout all of Britain (e.g. knackered, meaning "exhausted"), others are restricted to smaller regions. London has its own varieties of slang, one of the most well-known of which is Cockney rhyming slang.

Varieties of British slang.

1. Rhyming slang, chiefly associated with Cockney speech spoken in the East End of London, replaces a word with a phrase which rhymes with the word, for example, plates of meat for "feet", or twist and twirl for "girl". Often only the first

word is used, so plates and twist by themselves become the colloquialisms for "feet" and "girl".

2. Back slang is simply the practice of using words spelled in reverse, e.g. yob for "boy" or ecilop for "police".

3. Polari is a variety of slang used by gay men and lesbians in Britain and the United Kingdom, which has a history going back at least a hundred years.

3.Jargonisms;

Jargon is a highly specialized sort of shorthand which is used among followers of a particular trade or hobby, characterized by the usage of terms which are unfamiliar to most people. Speakers of jargon may also use common words in unusual ways, reflecting common usage among their group. Essentially, jargon is a language of technical terms, and it can be incomprehensible to people who are not familiar with the topic under discussion. Some people also use the term pejoratively, to describe nonsense language or language which is so overwrought that it is impossible to understand.

Jargonisms have the following types: social and professional.

Social jargonisms are words used by a particular social class (mafia jargonisms: wacked – killed)

Professional – used to replace terms: a shot – injection, x-ray – scrins.

4.Professional words.

Professionalisms, as the term itself signifies, are the words used in a definite trade, profession: or calling by people connected by common interests both at work and at home. The main feature of professionalism is its technicality. Professionalisms are special worth in the non-literary layer of the English vocabulary, whereas terms are specialized group belonging to the Literary layer- of words. Professionalisms generally remain in circulation within a definite community, as they are linked to a common occupation and common social interests - piper (a specialist who decorates pastry with the use of a cream-pipe); a midder case (a midwifery case); outer (a knockout blow).

5. Dialectal words;

Dialectal words are those, which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality. We exclude here what are called social dialects or even the still looser application of the term as in expressions like poetical dialect or styles as dialects. Dialectal words retain dialectal character, to create local coloring : pat – dialectal “darling” (now – no longer dialectal because lost its dialectal characteristics).

6. Vulgar words;

According to Skrebnev U.M. vulgarisms are coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation. History of vulgarisms reflects the history of social ethics.¹⁰ **Vulgaris** (also called **scurrility**) derives from Latin vulgus, the "mean folk", and has carried into English its original connotations linking it with the low and coarse motivations that were supposed to be naturally endemic to the meaner classes, who were not moved by higher motives like fame for posterity and honor among peers—motives that were alleged to move the literate classes. Thus the concept of vulgarism carries cultural freight from the outset, and from some social and religious perspectives it does not genuinely exist, or—and perhaps this amounts to the same thing—*ought* not to exist.

7. Colloquial coinages.

Colloquial coinages (nonce - words), unlike those of a literary bookish character, are spontaneous and elusive. This proceeds from the very nature of the colloquial words. Not all of the colloquial nonce – words are fixed in dictionaries or even in writing and therefore most of them disappear from the language leaving no trace in it whatsoever.

Unlike literary – bookish coinages, nonce – words of a colloquial nature are not usually built by means of affixes but are based on certain semantic changes in words that are almost imperceptible to the linguistic observer until the words finds its way

¹⁰ Kirsten Malmkjar. The Linguistic Encyclopedia.- London and New York: Routledge, 1991. – 156p.

into print. It is only a careful stylistics analysis of the utterance as a whole that will prevail a new shade of meaning inserted into the semantic structure of a given word or word-combination.

Writer often show that they are conscious of the specific character of the nonce - word they use by various means. The following are illustrations of the deliberate use of a new word that either was already established in the language or was in process of being established as such:

“... besides, there is tact – (that modern phrase appears to me sad stuff
But it will serve to keep my verse compact)”

(Byron. “Don Juan”)

According to Oxford Dictionary the meaning of the word “tact” as used in these lines appeared in the English language in 1814. Byron, who keenly felt any innovation introduced into the literary language of his time, accepts it unwillingly.

Thus we can conclude that in accordance with the division of language into literary and colloquial, we may represent the whole of the word stock of the English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. As we have defined the words of the colloquial vocabulary the next chapter will be devoted to words which form the literary vocabulary of the English language.

CHAPTER III.

Archaism as a main unit of literary word stock.

2.1 Special literary vocabulary of the English language.

As it is mentioned above the literary layer of words consists of groups adopted as legitimate members of the English vocabulary. They have no local or dialectal character.

1. Terms.

These are words explaining scientific concepts or objects, processes, phenomena of science, humanities, technique. One of the most specific character of a term is its direct connection with the system of terms used in a particular science, discipline or art, e.g. power, transmission, circumference.

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 fulfill their basic function that of bearing exact reference to a given concept.

Here is an example of a moderate use of special terminology bordering on common literary vocabulary.

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

Terms are mostly used in special works dealing with the notions of some branch, therefore it may be said that they belong to the style of the language of science. But their usage is not confined to this style. They may appear in other styles, but their function in this case changes: they do not refer to a given concept. In other styles a term may acquire a stylistic function to create the environment, the true-to-life atmosphere of the narration, or to make some reference to the occupation of the character thus creating a particular professional background. A term may be used with a parodying function contributing to a humorous effect.

So when used in the belles-lettres style, a term may become a stylistic device. This happens when a term is used in such a way that two meanings are materialized simultaneously.

2.Poetic and highly literary words.

Poetic and highly literary words belong to special literary vocabulary. They are mostly archaic and aim at producing an elevated effect or giving the work of is a lofty poetic colouring.

Poetic tradition has kept alive such archaic words and forms as follows:

poetic	neutral
woe	sorrow
quouth	speak
harken	hear
speaketh	speaks

Poetic words are not freely built. Very often they are built by compounding: e.g. *young-eyed, rosy-fingered*.

In the following poem by L. Hughes we may see the examples of poetic style not only in the choice of word, but also in the compound word.

Dreams

Hold fast to dreams

For if dreams die

Life is a *broken-winged* bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Poetic words are said to evoke emotive meanings. They colour the utterance with a certain air of loftiness. But very often they become too hackneyed, too stale for this purpose. Poetic words in an ordinary environment may also have a satirical function.

3. archaic words.

Archaic words are the deliberate use of an older form that has fallen out of current use. Archaisms are most frequently encountered in poetry, law, and ritual writing and speech. Their deliberate use can be subdivided into literary archaisms, which seeks to evoke the style of older speech and writing; and lexical archaisms, the use of words no longer in common use. Archaisms are kept alive by these ritual and literary uses and by the study of older literature.¹¹

In English, one sure archaic words have the following groups: obsolete, historical, proper.

Obsolete archaic words are not identified by the language community (happily for perhaps, nay for no).

Archaic words proper are not typical for English, but not so old as obsolete words, used for fun, joke: thou (ты), thee (тебя, тебе).

Historical words – denote objects, general phenomena, not relevant now: spear, vassal for creating a true to life background.

4. barbarisms and foreign words

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

¹¹ Barbara A. Fennell. A History of English. – New-York: Prentice, 1985. - p-35.

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 of 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. Barbarisms – borrowings, retained native spelling and pronunciation: tet-a-tet, babushka.

5. neologisms

The English language just like other European languages is now facing “a neological boom”. This process has boosted a new branch of linguistics – *neology*. It’s a science concerned with the investigation and description of new vocabulary items. *Neologism* is any unit (a word or an expression) new either in form or in meaning, i.e. they are new words or expressions: e.g. take-away, high-rise, hang-glider, wrist phone, cellular phone.

Proceeding from the type of nominative change three main groups of neologisms may be distinguished:

Neologisms proper (new form is combined with new meaning): the euro, e-mail, AIDS

Transnominations new vocabulary units, the meaning of which is already expressed by traditional words (the form is new, the meaning is old though some new connotations are added)

Semantic innovation (the form is old, the meaning is new): gas, funky.

Neologisms retain individual colour, are used for exotic effect. When a community begins to talk in these words, they become lexicological neologisms, stop being stylistic neologisms.

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

Every occasional element is so called representation and the materialization of the category of occasionalism, which we outline in the frames of dichotomy ‘language-speech’ and determine as the possibility of appearance of new language

fact. Let us look at the features that distinguish occasionalisms from neologisms. They are:

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

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

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

2.2 Archaisms in Stylistics.

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

In registering these processes the role of dictionaries can hardly be over-estimated. 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.

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

Certain phrases are associated with rituals and traditions, and though they would not be considered current if used in general speech or writing, they continue to be used in the venues or situations in which they are meaningful. For example, phrases such as “thou shalt” and “thou shalt not” are considered archaic in general use, but being part of the common English translation of the Ten Commandments, they continue to be repeated and used in that context without calling attention to themselves. Syntax falls into this category as well. Legal writs characteristically include lists of phrases beginning *whereas*, followed by one beginning *therefore* — an archaic style and structure not typically found elsewhere.

Archaisms can also be put to good use when they are carefully chosen to create irony or humor. One could, for example, mock the triviality of an errand run by saying, “Alas, I must away on my journey betimes. I must traverse the roads, journeying hither and yon in search of . . . muffins.” Used seriously in general discourse, however, archaisms can seem affected or be misunderstood.

Sometimes a lexical archaism begins a new life, getting a new meaning, then the old meaning becomes a semantic archaism, e.g. “fair” in the meaning “beautiful” is a semantic archaism, but in the meaning “blond” it belongs to the neutral style.¹²

Canon emphasizes archaisms as words which are no longer recognizable in modern English, words which were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much

¹² www.wikipedia.org/archaism

that they have become unrecognizable and which have been ousted by their synonyms. Archaisms remain in the language, but they are used as stylistic devices to express solemnity. Most of these words are lexical archaisms and they are stylistic synonyms of words which ousted them from the neutral style. Some of them are: steed (horse), slay (kill), behold (see), perchance (perhaps), woe (sorrow) etc. An archaism can be a word, a phrase, or the use of spelling, letters, or syntax that have passed out of use. Because they are both uncommon and dated, archaisms draw attention to themselves when used in general communication.¹³

According to M. Sonmez, archaisms are metonyms for the past: by a small part of the past - a word, a grammatical formation, a spelling – we are meant to understand the invisible presence and influence of the whole. When a writer distributes archaic material throughout his work, the reader understands that the whole of that work is meant seemingly belong to the time when such material was normally found. Archaisms for the past need not manifest themselves as forms of words only: anything very old-fashioned may be used and received as an archaism: the story, the details of life given within the story, the form in which the story is told, the look of the text on page and so on.¹⁴

Archaisms are most frequently encountered in poetry, law, science, technology, geography and ritual writing and speech. Their deliberate use can be subdivided into literary archaisms, which seeks to evoke the style of older speech and writing; and lexical archaisms, the use of words no longer in common use. Archaisms are kept alive by these ritual and literary uses and by the study of older literature. Should they remain recognized, they can be revived, as the word anent was in this past century.¹⁵

¹³ Canon G. Historical Changes and English Wordformation: New Vocabulary items. – N.Y.: Prentice House, 1986.- p-45.

¹⁴ Sonmez M. Archaisms in “The Rime of Ancient Mariner”. – Ankara: Cardiff Corvey, 2006. – 78p.

¹⁵Виноградов В.В. Проблемы русской стилистики.- М.: Высшая школа, 1981.- 89с.

Some, such as academic and amateur philologists, enjoy learning and using archaisms either in speech or writing, though this may sometimes be misconstrued as pseudo-intellectualism.

Because they are fields of continual discovery and re-invention, science and technology have historically generated forms of speech and writing which have dated and fallen into disuse relatively quickly. However the emotional associations of certain words (for example: 'Wireless' rather than 'Radio' for a generation of British citizens who lived through the Second World War) have kept them alive even though the older word is clearly an archaism.

A similar desire to evoke a former age means that archaic place names are frequently used in circumstances where doing so conveys a political or emotional subtext, or when the official new name is not recognized by all (for example: 'Persia' rather than 'Iran', 'Bombay' rather than 'Mumbai'). So, a restaurant seeking to contour up historic associations might prefer to call itself Old Bombay or refer to Persian cuisine in preference to using the newer place name.

Archaisms are frequently misunderstood, leading to changes in usage. One example is the use of the archaic familiar second person singular pronoun "thou" to refer to God in English Christianity. Although originally a familiar pronoun, it has been misinterpreted as a respectful one by many modern Christians.¹⁶ Another example is found in the phrase "the odd man out", which originally came from the phrase "to find the odd man out", where the verb "to find out" has been split by its object "the odd man", meaning the item which does not fit.

The compound adverbs and prepositions found in the writing of lawyers (e.g. heretofore, hereunto, thereof) are examples of archaisms as a form of jargon. Some phraseologies, especially in religious contexts, retain archaic elements that are not used in ordinary speech in any other context: "With this ring I thee wed." Archaisms are also used in the dialogue of historical novels in order to evoke the flavor of the period. Some may count as inherently funny words and are used for humorous effect.

¹⁶ www.archaic.words.in literature.com

Galperin I.R. distinguishes 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 pmplume (=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 is especially difficult to distinguish between obsolete and obsolescent words. But the difference is important when we come to deal with the stylistic aspect of an utterance in which the given word serves a certain stylistic purpose. 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 ever disappear from the language. They are historical terms and remain as terms referring to definite stages in the development of society and cannot therefore be dispensed with, though the things and phenomena to which they refer have long passed into oblivion. This,

the main function of archaisms, finds different interpretation in different novels by different writers. Others under-estimate the necessity of introducing obsolete or obsolescent elements into their narration and thus fail to convey what is called "local colour".

A very large number of words and phrases, many of them now exclusively American, are similar survivals from the English of the seventeenth century, long since obsolete or merely provincial in England. Among nouns Thornton notes fox-fire, flap-jack, jeans, molasses, beef (to designate the live animal), chinch, cordwood, home-spun, ice-cream, julep and swingle-tree; Halliwell adds andiron, bay-window, cesspool, clodhopper, cross-purposes, greenhorn, loop-hole, ragamuffin and trash; and other authorities cite stock (for cattle), fall (for autumn), offal, din, underpinning and adze. Bub, used in addressing a boy, is very old English, but survives only in American. Flapjack goes back to Piers Plowman, but has been obsolete in England for two centuries. Muss, in the sense of a row, is also obsolete over there, but it is to be found in "Anthony and Cleopatra." Char, as a noun, disappeared from English a long time ago, save in the compound, charwoman, but it survives in America as chore. Among the verbs similarly preserved are to whittle, to wilt and to approbate. To guess, in the American sense

of to suppose, is to be found in "Henry VI":

Not all together; better far, I guess

That we do make our entrance several ways.

In "Measure for Measure" Escalus says "I guess not" to Angelo. The New English Dictionary offers examples much older—from Chaucer, Wycliffe and Gower. To interview is in Dekker. To loan, in the American sense of to lend, is in 34 and 35 Henry VIII, but it dropped out of use in England early in the eighteenth century, and all the leading dictionaries, both in English and American, now call it an Americanism. To fellowship, once in good American use but now reduced to a provincialism, is in Chaucer. Even to hustle, it appears, is ancient. Among adjectives, homely, which means only homelike or unadorned in England, was used in its

American sense of plain-featured by both Shakespeare and Milton. Other such survivors are burly, catty-cornered, likely, deft, copious, scant and ornate. Perhaps clever also belongs to this category, that is, in the American sense of amiable.

“Our ancestors,” said James Russell Lowell, “unhappily could bring over no English better than Shakespeare’s.” Shakespeare died in 1616; the Pilgrims landed four years later; Jamestown was founded in 1607. As we have seen, the colonists, saving a few superior leaders, were men of small sensitiveness to the refinements of life and speech: soldiers of fortune, amateur theologians, younger sons, neighborhood “advanced thinkers,” bankrupts, jobless workmen, decayed gentry, and other such fugitives from culture—in brief, Philistines of the sort who join tin-pot fraternal orders today, and march in parades, and whoop for the latest mountebanks in politics. There was thus a touch of rhetoric in Lowell’s saying that they spoke the English of Shakespeare; as well argue that the London grocers of 1885 spoke the English of Pater. But in a larger sense he said truly, for these men at least brought with them the vocabulary of Shakespeare—or a part of it—even if the uses he made of it were beyond their comprehension, and they also brought with them that sense of ease in the language, that fine contempt for formality, that bold experimentalizing in words, which were so peculiarly Elizabethan. There were no grammarians in that day; there were no purists that anyone listened to; it was a case of saying your say in the easiest and most satisfying way. In remote parts of the United States there are still direct and almost pure-blooded descendants of those seventeenth century colonists. Go among them, and you will hear more words from the Shakespearean vocabulary, still alive and in common service, than anywhere else in the world, and more of the loose and brilliant syntax of that time, and more of its gipsy phrases.¹⁷

Determining whether Shakespeare uses archaisms consciously requires a close examination of his language word by word. Such scrutiny should presuppose that the concept and identification of archaisms for Shakespeare's contemporaries is not necessarily identical to our own. Fortunately, the *Early Modern English Dictionary*

¹⁷ Richard Bradford. *Stylistics*. - New York: Macmillan Publishing House, 1997. - p78.

Database provides a means for determining the status of potentially archaic words based on the early modern lexicographer's sense of the frequency and tone of such words. While some lexicographers indicate explicitly that a word is "old," more often the archaic tone of a word is suggested only tacitly by how the term appears in dictionary entries. I will discuss how such citations and other sources such as Chaucerian glossaries can provide a starting point for examining if and how Shakespeare used archaic words. This examination will provide, in turn, a means for discussing the nature of archaic terms which circumvents problematic classifications.

This difficulty of classifying and identifying archaic terms during Shakespeare's time is unavoidable, perhaps, when one considers the linguistic self-consciousness and instability of the sixteenth and early seventeenth centuries. Generally, definitions seem to slip between the ideas of a potentially archaic term as old, regional or rustic, and poetic. In his *The Arte of English Poesie*, George Puttenham's recommendation to poets marks this overlap in the definition of such terms. He advises:

do not follow Piers Plowman nor Gower nor Lydgate nor yet Chaucer, for their language is now out of use with us: neither shall he take the terms of the North-men.

The distinctions of old, poetic, and regional seem inclusive and blurred here but, perhaps, all of these are inter-related aspects in the diachronic development of an archaism. As Manfred Görlach points out, regionalism contributes to the obsolescence of a word when it is associated increasingly with a non-standard variety, is stigmatized and falls out of use. Such diachronic specification, however, does not provide a tidy taxonomy for archaic terms when one recalls that archaisms were not associated only with lower registers or regionalism. Indeed, by the end of the sixteenth century, "old words" were associated increasingly with poetic diction, especially in bible translations, or classified as Chaucerisms.

What exist are two quite different senses of archaic terms—a lower register and a higher register. Apparently, the poet ought to avoid some old words but exploit others. When they are used, however, it is clear that such terms would have possessed

a potentially archaic tone in order to be manipulated for the desired poetic effect—the term would be recognized as "different" from the standard idiom but retrievable from within that idiom. This sense of archaic terms as potentially exploitable items is discussed by B.R. McElderry Jr. in his examination of the language of Spenser. He asserts that poetic terms are extracted from standard language rather than created or lifted from other sources:

No one person can "create" a poetic diction. The most he can do is to embellish incidentally a relatively standard idiom. The main poetic effect is latent in the standard idiom, and it is the poet's business to bring it out.

Following McElderry, we suggest that Shakespeare also extracts archaic diction in just this manner. Our linguistic distance from the idiom of Shakespeare's time, however, does not allow us to identify intuitively which words are archaic, especially if they are as "latent" as McElderry contends in Spenser's case. Early modern lexicographers and, to a lesser degree, Chaucerian glossaries such as those by Paul Greaves in 1594 and Thomas Speght in 1602 have helped us determine the archaic tone of such words based on their contextual frequency, that is, in what syntactic situations or with what other words they most frequently appear. Such resources also indirectly reveal how Shakespeare may have changed the typical co-occurrence of words in collocates or idioms in order to exploit the latent archaic tone of such words.

Before the appearance of motor-cars many different types of horse-drawn carriages were in use. The names of some of them are: brougham, berlin, calash, diligence, fly, gig, hansom, landeau, phaeton, etc. It is interesting to mention specially the romantically metaphoric prairie schooner 'a canvas-covered wagon used by pioneers crossing the North American prairies'. There are still many sailing ships in use, and schooner in the meaning of 'a sea-going vessel' is not an histograms, but a

prairie schooner is. Many types of sailing craft belong to the past as caravels or galleons, so their names are histograms too.¹⁸

Moving to the identification of stylistic functions of archaisms we should mention that one of the main functions of archaisms is purely poetic function, when they are used to create an elevated effect, or to suit a solemn occasion. It should be mentioned that archaic words are frequently found in the style of official documents. For instance, aforesaid (aforenamed), hereby, hereinafter, henceforth. Their function here is terminological in character. They help to maintain the exactness of expression so necessary in this style. When archaic words are used in a depiction of events of present-day life, they assume the function of a stylistic device. They may be used for satirical purposes. So, archaisms occurring in inappropriate surroundings are intentionally used by the writer to cause a humorous effect.

When we speak about function of archaisms we should mention the following:

1. Lexemes are used as means of giving to the text high, solemn colour or ironic emotional colouring. This function is fulfilled in the situations when the words we are interested in, are combined with lexicon of other types formed by usual realias, actions, qualities. According to the linguists' opinions, such combined texts are considered to be specific feature of new epoch.

2. Characterologic function connected with property of giving atmosphere of definite epoch or demonstrating the connection with literary past (here it is possible to research different literary reminiscence).

3. Writers and publicists use the archaic lexicon for parody purposes in decreasing the style of speech, for creation the humorous and ironic effect, in satire. This function is one of the main functions accepted by researchers.

4. In the language of modern poetry archaisms are defined as the means of poetization of speech. With the help of them expressivity of lyricism, refinement, musicality, sincerity are created. The most modern poetical words refer to that

¹⁸ Ammon U. Status and Function of Languages and Language Varieties. – New York: Walter Publishing House, 1989. – 69p.

traditional poetic vocabulary which developed as stylistic category in XVIII-XIX centuries and historically fixed in poetic genres.¹⁹

5. In modern poetic style the usage of investigating words without definite stylistic purpose are often met. The usage of such lexemes is defined with versificatied aim. In poems of modern writers rhyme-stamps are met.

Thus we conclude that archaisms are words which are no longer recognizable in modern English, words which 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. Archaisms remain in the language, but they are used as stylistic devices to express solemnity. Most of these words are lexical archaisms and they are stylistic synonyms of words which ousted them from the neutral style. Some of them are: steed (horse), slay (kill), behold (see), perchance (perhaps), woe (sorrow) etc.

¹⁹ Шмелев Д.Н. Архаические формы в современном русском языке.- М.:Учпедгиз, 1960. – 45с.

CHAPTER III.

Stylistic analysis of archaisms in literary text in English.

3.1 Stylistic peculiarities of archaisms in English prose.

The investigation of language sources has proved that archaisms has important role in the system of English prose. Archaisms refer to passive vocabulary of the language. All words which are not used in the active vocabulary are archaized, and level of archaism is defined with the period and language consciousness of speakers.²⁰

Archaisms are used in literature to create a real colouring in description of antiquity, it means they have stylistic function to recreate the atmosphere of the past or historic stylization. For instance the following sentence:

Deserted is my own good **hall**, its hearth is desolate. (G. Byron. Child Harold)

In this example the "hall", which at present has several meanings like gallery, vestibule, lobby, corridor, passage, dining-room but in the context given above this word is used in the meaning of palace.

Being come to the House, they carried him to his Bed, and having sent for Surgeons Aurelian rewarded and dismissed the Guard. He stay'd the dressing of Claudio's Wounds, which were many, though they hop'd none Mortal: and leaving him to his Rest, went to give Hippolito an Account of what had happened, whom he found with a Table before him, leaning upon both his Elbows, his Face covered with his Hands, and so motionless, that Aurelian concluded he was asleep; seeing several Papers lie before him, half written and blotted out again, he thought to steal softly to the Table, and discover what he had been employed about. Just as he reach'd forth his Hand to take up one of the Papers, Hippolito started up so on the suddain, as surpriz'd Aurelian and made him leap back; Hippolito, on the oth-er hand, not supposing that any Body had been near him, was so disordered with the Appearance of a Man at his

²⁰ Ахманова О.С. Словарь лингвистических терминов.- М.:Просвещение, 1966. - с. -56

Elbow, (whom his Amaze-ment did not permit him to distinguish) that he leap'd hastily to his Sword, and in turning him about, overthrew the Stand and Candles.

Here in this text we still observe the considerable remnants of German language influence - all the nouns are written with a capital letter. Verbal forms diverge from Modern English norms - being come instead of having come, clipping of the letter `e' in the past form of regular verbs by means of apostrophizing etc.

Next example is taken from "Ivanhoe" written by Walter Scott presents the archaic word to give the passage the historical colour, stocking-loom which is used to describe the knight in shining armour:

"... curiously plaited and interwoven, as flexible to the body as those which are now wrought in the **stocking-loom**, out of less obdurate material"

One of the main stylistic peculiarities of archaisms is the indirect expression of foreign speech. For expressing this function the pronoun in the form of second person singular is used as in the following example:

- How **thou** art sentimental, maman!".

(Galsworthy J. A Modern Comedy Book II The Silver Spoon)

Here with the help of archaism the peculiarities of French speech is transformed, i.e. the author wanted to show that the personages have discussion not in English but in French language.

Let us illustrate another archaic word tale. As used in the book of Exodus, this word has not the common meaning of a story, but means a quota or an assigned number. If the word tale is seen in isolation, most people would not give it this meaning. But when read in context, no person of average intellect would have the least doubt concerning its meaning.

Ye shall no more give the people straw to make brick, as heretofore: let them go and gather straw for themselves. And the **tale** of the bricks, which they did make heretofore, ye shall lay upon them; ye shall not diminish ought thereof: for they be idle; therefore they cry, saying, Let us go and sacrifice to our God. . . . Go therefore

now, and work; for there shall no straw be given you, yet shall ye deliver the tale of bricks. And the officers of the children of Israel did see that they were in evil case, after it was said, Ye shall not **minish** ought from your bricks of your daily task.

As a complementary issue, in verse 19 the archaic word minish is used. Such a word devoid of context may not be easily defined, but once again few readers of this verse would stumble over its meaning—diminish.

What does helve mean? Most readers would have no idea. But in its context in Scripture its meaning is perfectly plain:

As when a man goeth into the wood with his neighbour to hew wood, and his hand fetcheth a stroke with the axe to cut down the tree, and the head slippeth from the **helve**, and lighteth upon his neighbour, that he die; he shall flee unto one of those cities, and live.

Sometimes the immediate context does not reveal the exact meaning of an archaic word. An example of this may be seen in the following verse:

But the hand of the LORD was heavy upon them of Ashdod, and he destroyed them, and smote them with **emerods**, even Ashdod and the coasts thereof.

The word emerods is unknown to most contemporary English-speaking people. In its context in this verse, it could mean a disease, or equally a weapon such as a type of rod. But if only we would encourage God's people to be thorough students of His Word they would be left in no doubt as to which of these alternatives is correct. The King James Version in its margin refers the reader to another passage of Scripture which states,

The Lord will smite thee with the botch of Egypt, and with the **emerods**, and with the scab, and with the itch, whereof thou canst not be healed.

Clearly emerods is a disease, as can further be deduced from the context of other verses in the original passage, such as:

And it was so, that, after they had carried it about, the hand of the LORD was against the city with a very great destruction: and he smote the men of the city, both small and great, and they had **emerods** in their secret parts.

Now it is true that the term emerods is not one known to us today. Although Russell is an Internist (consultant physician) he had never heard this term, nor read it outside of Scripture. But the impact and general understanding of the text remain. Many persons read of diseases the nature of which they do not know, but it does not detract from understanding. For example, in Russell's clinical examination for his specialist qualification in England he was shown a lady with a rare disease known as pseudoxanthoma elasticum. It is unlikely that most readers have ever heard of this disease. But one does not require a detailed knowledge of its pathology to understand the meaning of the sentence above which includes this contemporary term.

If the command to take no thought is given to a person today, may be construed to mean, stop thinking. While that meaning is implicit in the term as used in the King James Version, its fuller meaning is a command to cease being anxious. That understanding of the term is perfectly conveyed by the context in which it is used:

Therefore I say unto you, **Take no thought** for your life, what ye shall eat, or what ye shall drink; nor yet for your body, what ye shall put on. Is not the life more than meat, and the body more than raiment?

Similarly the term chief estates as used in Scripture does not mean major properties but rather chief men as the context evidences.

And when a convenient day was come, that Herod on his birthday made a supper to his lords, high captains, and **chief estates** of Galilee.

Modern speakers of English would refer to Paul's conduct in persecuting Christians, but in eighteenth-century English the word used was conversation. Yet in the context this archaic use of the word conversation causes not the least problem.

For ye have heard of my conversation in time past in the Jews' religion, how that beyond measure I persecuted the church of God, and wasted it.

At times the Hebrew poetical form gives us an understanding of a word. In this form parallel thoughts are expressed. Notice this construction below:

Thou shalt destroy them that speak **leasing**: the LORD will abhor the bloody and deceitful man.

Clearly the word leasing here does not possess its modern meaning but is set in parallel with deceit, indicating that leasing in this text meant lying.

That meat in the New Testament meant food is specifically indicated by the word in its context. One instance is cited:

And the same John had his raiment of camel's hair, and a leathern girdle about his loins; and his meat was locusts and wild honey.

Further we will analyze stylistic functions of archaisms in modern literary texts. First example is taken from Neigh March:

He kept looking at the fantastic green of the jungle and then at the orange-brown earth, febrile and pulsing as though the rain were cutting wound into it. Ridges flinched before the power of it.

The Lord **giveth** and He **taketh** away, Ridges thought solemnly.

Here archaic forms of words have the function of creating the atmosphere of the past, i.e. maintain the "local colour".

The same is met in the following examples:

"He had at his back a **satchel**, which seemed to contain a few necessities, a hawking **gauntlet** on his left hand, though he carried no bird, and in his right hand a stout hunter's pole."

Next:

The Scottish Free Church had **theretofore** prided itself upon the rigidity of its orthodoxy. (Bryce)

Mr. Shaynor unlocked a drawer, and **ere** he began to write, took out a meager bundle of letters. (Kipling.)

Or:

Such things as our modern newspapers chronicle, *albeit* in different form. (Corelli.)

Next:

"Odd Bodikins!" he roared, "but the tale is as rare as it is new! And so the **waggoner** said to the Pilgrim that **sith** he had asked him to pull him off the wagon at

that town, put him off he must, **albeit** it was but the small of the night by St. Pancras! **Whence** hath the fellow so novel a tale? – **nay**, tell it me but once more, **haply** I may remember it” – and the Baron fell back in a perfect paroxysm of merriment.

Here archaisms fulfill two stylistic functions: the function of re-create the atmosphere of antiquity and to imbue the statement with a lofty poetic colouring. The same is met in the following examples:

I am afraid you will hardly be able to ride your horse **thither** in time to dispose of him.

Next:

So sordid are the lives of such natures, who are not only not heroic to their valets and waiting-women, but have neither valets nor waiting-women to be heroic to **withal**. (Dickens.)

Archaic words and particularly archaic forms of words are sometimes used for satirical purposes. This is achieved through what is called anticlimax. The situation in which the archaism is used is not appropriate to the context. There appears a sort of discrepancy between the words actually used and the ordinary situation which 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 “Hoe He Lied to Her Husband” a youth of eighteen; speaking of his feeling towards a “female of thirty-seven” expresses himself in a language which is not in conformity with the situation. His words are:

“Perfect love casteth of fear”.

Next example presents the stylistic function of archaisms giving the utterance the satirical effect, i.e. in this example archaism appeared in ordinary speech and it produces satirical effect:

If manners **maketh** man, then manner and grooming **maketh** poodle.

Or:

And that she should force me, by the magic of her pen to mentally acknowledge, **albeit** with wrath and shame, my own inferiority! (Corelli.)

Archaisms also gives humorous effect can be observed in the following statement taken from B. Shaw's play:

Perfect love casteth off fear.

In this example the young lover makes avowal to his beloved but the situation doesn't coincide in which he makes his confession.

The following illustration taken from Walter Scott demonstrates the archaism that has the function of giving the ironical effect to the statement:

"He of the iron garment," said Daigety, entering, "is **bounden** unto you, MacEagh, and this noble lord shall **bounden** also."

The same is met in the examples below:

Anthony... clapped him affectionately on the back. "You're a real **knight-errant**, Jimmy," he said.

Next:

"I have no particular business at L.," said he; 'I was merely going **thither** to pass a day or two.'" (Borrow B.)

Next one:

To what extent has any philosophy or any revelation assured us **hereof** till now? (W. H. Myers.)

Or:

The clerk, as I conjectured him to be from his appearance, was also commoved; for, sitting opposite to Mr. Morris, that honest gentleman's terror communicated itself to him, though he **wotted** not why. (W. Scott.)

Besides the mentioned functions above archaisms also have other functions. First of all it is necessary to mention the style of official-documents (business letters, laws, codex and so on) where in modern English language archaisms are often used. The function of archaisms in this style can be called as terminological. In official document style the main goal of which is the achievement of agreement between two

or more sides, the main focus is the correspondence of expressive means used in these documents. English researches emphasized that many legal documents haven't been changes for 600 years, that's hwy they contain enough archaic words. Such words and word combinations as hereinafter named, beg to inform, aforesaid, hereby, therewith and others are archaisms with terminological colouring.

Thus we can say that stylistic functions of archaisms 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.

3.2 Stylistic functions of archaisms in English poetry.

Archaisms can also be put to good use when they are carefully chosen to create irony or humor. One could, for example, mock the triviality of an errand run by saying, "Alas, I must away on my journey betimes. I must traverse the roads, journeying hither and yon in search of . . . muffins."

Some words – like grotty, in fact – then become widely used, while others remain restricted to specific regions or subject matters. Aetiological is fairly healthy today, at least if one is speaking about beginnings in a philosophical or scientific realm. When they pass, many words remain out of use, with the exception of their presence in older books. And so from reading Dickens's novels we may know words like phaeton and stanhope, but since they refer to types of carriages not in use now, we scarcely use them in daily conversation. Some words and expressions, however, rise from the dead, vampire-like, and function as archaic language, used with the self-conscious recognition that they are, well, no longer in use.

Spenser and Milton enjoyed archaic language, as did Dickens, Browning, and T. S. Eliot. But few writers have made greater use of it than J. R. R. Tolkien. Published in 1937, the *Hobbit* includes a host of expressions that, the dictionaries tell us, were long out of currency by the time of writing. We find forms that simply have

been replaced, such as the historical kine, which Tolkien uses for cows. Or words that he uses with an outdated sense, such as reek, meaning not ‘unpleasant smell’ but ‘smoke’. Or words whose structure is archaic, such as clove for cleaved, thriven for thrived, carven for carved, and upholden for upheld. Authors even use archaic forms of verbal phrases. ‘Supper is preparing’, one elf observes to Thorin, though since the eighteenth century English-speakers have said that supper is ‘being prepared’.

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

Used seriously in general discourse, however, archaisms can seem affected or be misunderstood. Firstly we will look through examples used in origin, then in modern literature.

We will take illustration given from W. Shakespeare, Sonnet 2:

When forty winters shall besiege **thy brow**,
And dig deep trenches in **thy** beauty's field,
Thy youth's proud **livery**, so **gaz'd** on now,
Will be a **tatter'd** weed, of small worth held.
Then being ask'd where all **thy** beauty lies,
Where all the treasure of **thy lusty** days To say,
within **thine** own deep-sunken eyes,
Were an all-eating shame, and thriftless praise
How much more praise deserv'd **thy** beauty's use,
If **thou couldst** answer 'This fair child of mine
Shall sum my count, and make my old excuse,'
Proving his beauty by succession thine!

In these lines underlined words are archaisms and further we will give the meaning of them: thy – your, brow - forehead, expression (poetic), livery - gown; dress; costume; so gaz'd on now - *here* - that I see on you now, tatter'd - tattered of

small worth held - of the worst type, lusty - healthy , strong , vigorous, thine – your, thou – you, couldst – could.

Next example is also written by Shakespeare:

O, then, I see Queen Mab hath been with you

She is the fairies' midwife, and she comes

In shape no bigger than an agate-stone

On the fore-finger of an alderman,

Drawn with a team of little **atomies**

Athwart men's noses as they lie asleep.

(Mercutio to Romeo, Act I, Scene IV, Romeo and Juliet)

Here the word **atomies** is used in the meaning “tiny creatures” to describe beautiful queen.

The usage of other examples of archaisms in this literary work can be found in the following lines:

He jests at scars, that never felt a wound.

But, soft! What light through yonder window breaks?

It is the east, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green,

And none but **fools** do wear it; cast it off.

In the courts of England, a fool was a comic figure with a quick tongue who entertained the king, queen and their guests. He was allowed to - and even expected to – criticize anyone at court. Many fools, or jesters, were dwarfs or cripples, their odd appearance enhancing their appeal and, according to prevail beliefs, bringing good luck to the court. Shakespeare wrote many fools into his plays. Among them were the fool in King Lear and Feste in Twelfth Night. William Kempe and Richard

Armin became London celebrities for their performances as fools in Shakespeare's plays. Armin wrote a book about fools entitled *Foole Upon Foole; or Six Sortes of Sottes*.

This writer uses very interesting example of archaism – bombard which can be illustrated in the following lines:

“Why dost thou converse with . . . that huge **bombard** of sack”.

(W. Shakespeare. *Henry IV Part I, Act II, Scene IV*)

In this lines the hero Prince Hal talks to his friends and compares fat John Falstaff to a jug of wine, i.e. bombard is used in the meaning of leather jug. Here the archaism is used to give the utterance humorous effect by comparing the person to jug in order to show his fatness.

Next lines present the words fardels (burden) and bourn in a very extraordinary way:

.....Who would **fardels (burdens)** bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose **ourn**
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?

Shakespeare, in his “to be or not to be” soliloquy, Hamlet says fear of death makes us bear the burdens of this life because life after death is surrounded by boundaries from which no man may return and the unknown may impose burdens we know nothing about.

Next example:

And for your part, Ophelia, I do wish
That your good beauties be the happy cause
Of Hamlet's wildness: so shall I hope your virtues
Will bring him to his **wonted** way again ...

(W. Sakespeare Hamlet, Prince of Denmark, Act III, Scene I).

Here the author uses adjective form of archaism -wonted in the meaning usual or ordinary, i.e. Queen Gertrude says to Ophelia, that her virtues will turn Hamlet into his ordinary way. Here archaisms have the function of giving the historical colouring to the utterance.

Next example is taken from the poem “Fare Thee Well” by Lord Byron:

Fare thee well! and if for ever,
Still for ever, fare thee well:
Even though unforgiving, never
Gainst thee shall my heart rebel.
Would that breast were bared before thee
Where thy head so oft hath lain,
While that placid sleep came o'er thee
Which thou ne'er canst know again:
Would that breast, by thee glanced over,
Every inmost thought could show!
Then thou wouldst at last discover
'Twas not well to spurn it so.

Further examples are given from Samuel Taylor Coleridge’s poem “Rime of the Ancient Mariner”. His archaisms, by which we mean all the devices employed to make the work seem to belong to the past, are used for purposes beyond mere association with the past. In fact, his concerns with poetry in many ways run parallel to the theoretical issue arising from archaisms used in “Rime of the Ancient Mariner”. It is the contention of his paper that, far from eliminating archaisms, Coleridge’s textual revisions encouraged and added archaistic complexity to the poem in order to collapse the boundaries between past and present, between inspiration, authority and text and between poem and poet. For example:

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

‘By thy long grey beard and glittering eye,
Now wherefore stopp'st **thou** me?

In general then, the formal aspects of the first published version provide clear and visual archaisms that stimulate the mind's association of the poem with the period of the first flowering English Literature – the period spanning the late middle ages and Renaissance. It is indeed, as Coleridge is said to have claimed, a language “intelligible for three centuries ‘ up to 1978””; but it is not identical with the English of any of those three hundred years: it is merely seems like it. The poem in this respect encourages identification with the past and leads us at the same time to understand that it is not truly from the past: the allusions made by the language are to an overtly fictitious and literary past, not to a historical one, and Coleridge's readers are made consciously to suspend their disbelief. For example:

A speck, a mist, a shape, I wist!
And still it neared and neared:
As if it dodged a water-sprite,
It plunged and tacked and veered.

To this end, the main devices of archaism found in “The Ancient Mariner” are discussed in an effort to illustrate how and why they are effective, and it has shown the effects of textual revisions on these archaisms through the eight versions published during Coleridge's lifetime.

Another example can be taken from Shakespeare's work when Romeo sees Juliet he speaks about her, using metaphor:

She doth teach the **torches** to burn bright.

This tells us that Juliet's beauty is much brighter than that of the torches - so she is very beautiful. She is so much brighter that she teaches the torches how to shine - a poetic exaggeration, since torches can't really be taught. It is important for Romeo to say this, as the audience cannot see Juliet's beauty directly - in Shakespeare's theatre a boy, perhaps seen at some distance, plays Juliet. But the

metaphor also tells us that it is night, as Romeo can see the torches he compares her to.

3.3 Stylistic functions of archaisms in folk songs

Language is historically specific, and if we reuse outdated language like reek or outdated forms like fronted objects, we necessarily produce meanings and effects other than those found in the originals or in the unmarked language of folk songs.

Coming to the history of folk songs we can say in the strictest sense, English folk song has existed since the arrival of the Anglo-Saxon people in Britain after 400 CE. The Venerable Bede's story of the cattleman and later ecclesiastical musician Caedmon indicates that in the early medieval period it was normal at feasts to pass around the harp and sing 'vain and idle songs'. Since this type of music was rarely notated, we have little knowledge of its form or content. Some later tunes, like those used for Morris dance, may have their origins in this period, but it is impossible to be certain of these relationships. We know from a reference in William Langland's *Piers Plowman*, that ballads about Robin Hood were being sung from at least by the late 14th.²¹

The linguists classify the following types of folk songs: ballads, carols, hornpipes, work and protest songs, children's folk songs and others.

A ballad is a form of verse, often a narrative story and set to music. Many ballads were written and sold as single sheet broadsides. They are usually narrative in structure and make considerable use of repetition. There have been many different and contradictory attempts to classify traditional ballads by theme, but commonly identified types are religious, supernatural, tragic, love, historic, legends and humour.

A carol is a festive song, in modern times recognized as being exclusively associated with Christmas, but in reality there are carols celebrating all festivals and seasons of the year and not necessarily Christian festivals. They were derived from a

²¹ www.Wikipedia.org/english_folk_songs

form of circle dance accompanied by singers, which was popular from the mid-12th century. From the 14th century they were used as processional songs, particularly at Advent, Easter and Christmas, and to accompany religious mystery plays.

The earliest vernacular children's songs in Europe are lullabies from the later medieval period. From soon after we have records of short children's rhyming songs, but most nursery rhymes were not written down until the 18th century. The first English collections were Tommy Thumb's Song Book and a sequel, Tommy Thumb's Pretty Song Book, are both thought to have been published before 1744, and John Newbery's, Mother Goose's Melody, or, Sonnets for the Cradle, is the first record we have of many classic rhymes. These rhymes seem to have come from a variety of sources, including traditional riddles, proverbs, ballads, lines of Mummers' plays, drinking songs, historical events, and, it has been suggested, ancient pagan rituals.

While poetic, literary, folk speeches are needed archaic words to create imagery and to heighten the expressiveness of the utterance, to give historical colouring for description of the past and to show the spirit of epoch we will analyze the examples to prove our statements:

"My lord," sais **hee**, "if you have chosen **mee**
Of a hundred gunners to be the head,
Hange me **att** your maine-mast tree
If I **misse** my **marke** past three pence bread."

There is nothing extraordinary in changing the grammatical forms of words but still not disappearance of old version and it requires thorough studies. In this section for this purpose we have chosen English folk songs, so that they are used as stylistic devices to create the realistic colouring of the past.

For example:

Of a hundred **bowemen** thoust be my head.

Here bowemen means bowmen.

Archaisms don't disappear from vocabulary of the language, they are only limited in usage in historic novels, articles and essays. But we are going to analyze folk songs which also contain archaisms.

Let's analyze the following lines:

She put off her gown of gray,
And put on her **puggish** attire
And he did his mind **diskiver**
To a lady fair to see.

In this folk song the word puggish means piggish, diskiver means discover. Here phonetic archaisms are used to give the utterance rhyme and to create the historic coloring.

Next song contains archaisms which helped to create the expressiveness of the utterance:

"But ever he sighed, and sayd, "Alas!
Full well, my lord, I know that **wight**."
"He hath a pinnace, is deerlye **dight**,
Saint Andrews crosse, that is his guide."

In this lines **wight** means creature while **dight** means наряженный)

The same function can be observed in the following example:

"Then yonder Scott is a worthye wight!" (worthye – worthy)

Or:

"That can so litle curtesye?" (curtesye – curtesy)

Or:

"Yonder ffalse theeffe is my strongest enemye

Who was my prisoner but yesterday. " (enemye – enemy)

Next examples include lexical phonetic archaisms which differs only with the several sounds from modern variants and gives utterance a historic stylization:

"The ffirst of all my lord did call

A noble gunner hee was one. " (ffirst – first)

"This man was three score yeeres and ten,
Anr Peeter Simon was his name." (yeeres – years)
"Peeter," sais hee, "I must sayle the sea... " (sayle – sail)
"But ever he sighed, and sayd, "Alas!
Ffull well, my lord, I know that wight." (wight – man, person)
"He hath a pinnace, is deerlye dight,
Saint Andrews crosse, that is his guide." (dight – beautiful)

Or:

"But Eighty merchants of London cittye
Came kneeling before King Henery there."
Amongst his lords and barrons soe ffree
Of a hundred bowemen thoust be my head.

Further we will analyze archaisms in ballads which are considered to be one type of English folk.

Two versions of Lord Thomas and Fair Annet, one from Miller County and one from Gentry County, have as their opening lines respectively:

"Come mother, come mother, come riddle your **sword**."

(Journal of American Folk-Lore, xix, p. 237)

Or:

"And speak up, my bonnie brown **sword**, that winna lie."

(Professor Gummere. The Popular Ballad.)

The manifold perversions of the old formula for asking advice in the versions of this ballad printed by Child, some of them amusing, and it might be a relic of ancient popular belief in the soothsaying power of weapons.

Thus, the main peculiarity of language layer of English folk songs is its broad historical movement. We can conclude that the investigation of archaisms in folk songs gives opportunity to enlarge the lexical source, to increase the language culture and to make the utterance expressive and emotional.

CONCLUSION.

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

Archaisms have very important role in creation of literary work, i.e. their stylistic functions of giving ironic and humorous effect to the utterance, making the statement more expressive attract every writer. This phenomenon raised our interest in archaisms and their stylistic functions and influenced on choosing the theme of the diploma work “Stylistic functions of archaisms in the literary text in Modern English”.

In the process of this research we found out a definition of archaism - archaisms are words which are no longer used in everyday speech, which have been exiled by their synonyms. Archaisms remain in the language, but they are used as stylistic devices to express solemnity. Most of these words are lexical archaisms and they are stylistic synonyms of words which expelled them from the neutral style.

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

The aim the research paper is to analyze archaisms in literary texts in English, to investigate their stylistic functions and analyze their role in creation of poetic style of writers.

In fulfilling set tasks we have drawn the following conclusions:

I. According to I.R. Galperin stylistics is a branch of general linguistics, which deals with the following two interdependent tasks:

a) studies the totality of special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;

b) studies certain types of texts "discourse" which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles).

The object of stylistics is expressive functions and expressive means of different language levels, their stylistic meanings and connotations, communicative laws of discourse (speech peculiarities of the text or a certain type of texts). Tasks of this trend is analysis of the evolution of styles in connection with the history of literary standard, investigation into the language of fiction and its development, universal laws of literary composition (including poetics), genres of communication (pragmatic approach).

II. Archaisms are words which are no longer recognizable in modern English, words which 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. Archaisms remain in the language, but they are used as stylistic devices to express solemnity. Most of these words are lexical archaisms and they are stylistic synonyms of words which ousted them from the neutral style. Some of them are: steed (horse), slay (kill), behold (see), perchance (perhaps), woe (sorrow) etc.

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 ever 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.

III. Accordance with the division of language into literary and colloquial, we may represent the whole of the word stock of the English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer.

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.

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 & foreign words; 6) literary coinages including nonce words.

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

IV. Analysis of archaisms from stylistic point of view has shown the existence of the following stylistic functions of archaisms in the English language:

1. Imbuing the literary text with a poetic colouring;
2. Creating the expressiveness of the utterance;
3. Giving the ironic effect to the utterance;
4. to recreate the atmosphere of the past or historic stylization;

Thorough analysis identified the peculiarities of stylistic usage of archaisms and made clear that main features are explained with the usage of archaisms in the stylistic functions that was mentioned above.

Research of archaisms in folk songs has identified that English folk song had existed since the arrival of the Anglo-Saxon people in Britain after 400 CE. The Venerable Bede's story of the cattleman and later ecclesiastical musician Caedmon indicates that in the early medieval period it was normal at feasts to pass around the harp and sing 'vain and idle songs'. The linguists classify the following types of folk

songs: ballads, carols, hornpipes, work and protest songs, children's folk songs and others.

A ballad is a form of verse, often a narrative story and set to music. Many ballads were written and sold as single sheet broadsides. They are usually narrative in structure and make considerable use of repetition. There have been many different and contradictory attempts to classify traditional ballads by theme, but commonly identified types are religious, supernatural, tragic, love, historic, legends and humour.

A carol is a festive song, in modern times recognized as being exclusively associated with Christmas, but in reality there are carols celebrating all festivals and seasons of the year and not necessarily Christian festivals. They were derived from a form of circle dance accompanied by singers, which was popular from the mid-12th century. From the 14th century they were used as processional songs, particularly at Advent, Easter and Christmas, and to accompany religious mystery plays.

The earliest vernacular children's songs in Europe are lullabies from the later medieval period. From soon after we have records of short children's rhyming songs, but most nursery rhymes were not written down until the 18th century.

It is worth mentioning that the poetic, literary, folk speeches are needed archaic words to create imagery and to higher the expressiveness of the utterance, to give historical colouring for description of the past and to show the spirit of epoch, for example:

"My lord," sais **hee**, "if you have chosen **mee**
Of a hundred gunners to be the head,
Hange me **att** your maine-mast tree
If I **misse** my **marke** past three pence bread."

We can conclude that the investigation of archaisms in folk songs gives opportunity to enlarge the lexical source, to increase the language culture and to make the utterance expressive and emotional.

Speaking about the other functions which archaisms fulfill in literary texts in

English, it is necessary to emphasize that they have an important role in literature. Thus, analysis of language material showed archaic words and particularly archaic forms of words are sometimes used for satirical purposes or to give the humorous effect to the utterance:

If manners **maketh** man, then manner and grooming **maketh** poodle.

Thus we can draw a conclusion that archaisms are considered to be the source of lyrical works of writers participating in creation of poetic style, and are used for poetic function of speech, creation the ironic and humorous effect, making the utterance more expressive, serves as means of historic and folklore stylization. Besides that, they could point to the concrete literary work of the definite writer or are defined as markers of literary traditions of definite epoch.

THE LIST OF ARCHAIC WORDS

Original word	Meaning
abaft	toward or at the stern of a ship; further aft
afore	before
agone	ago
alack	expression of sorrow or regret
alee	on or toward the lee
alow	below
amain	to a high degree; exceedingly; at full speed
An	If
anent	about; concerning
anon	at once; immediately
aright	right; correctly
aroint	begone
Art	present second-person singular form of the verb be.
Astonied	to stun, amaze, or astonish; astound or bewilder
athwart	across; in opposition to; sideways; transversely
aught	anything at all; something
avaunt	away; hence
aye	yes
beforetime	formerly
belike	most likely; probably
betimes	in short time; speedily
Betwixt	Between
Bilbo	an obscure and seldom used word for a short sword
Bobbish	brisk, well
Bouncable	a swaggering boaster
Bridewell	A prison
Caddish	Wicked
cag-mag	decaying meat
Certes	in truth; certainly
chalk scores	a reference to accounts of debt, recorded with chalk marks
Clepe	to name; to call
Coddleshell	codicil; a modification to one's legal

	will
Coiner	a counterfeiter
Connexion	variant spelling of connection
Costermonger	a greengrocer, seller of fruit and vegetables
Cove	a fellow or chap
Craze	to shatter
Dost	present second-person singular form of the verb do
Doth	present third-person singular form of the verb do
Dream	Joy
Ducats	Money
eek, eke	Also
-est	suffix used to form the present second-person singular of regular verbs
-eth	suffix used to form the present third-person singular of regular verbs
eft	again; afterwards
eftsoons	soon after
egad	mild oath
eke	in addition; also; likewise
endlong	Lengthwise
enow	enough
ere	before
erelong	before long; soon
erewhile	until now
eyne	eyes
fain	happy; inclined; pleased
fie	expression of disgust or disapproval
fire a rick	to burn a stack of hay (rick), as a form of protest
forby	past; near
fore	at an earlier time or period
Forsooth!	Really!
forthwith	immediately
froward	turned away; self-willed; unreasonable; perverse; adverse
Fluey	Dusty
gadzooks	mild oath
gar	mild oath
gardyloo	warning cry
gramercy	expression of gratitude or surprise

Grinder	a tutor who prepares students for examinations
Hark	To listen
Hast	present second-person singular form of the verb have
Hath	present third-person singular form of the verb have
heretofore	until now
heyday	expression of elation or wonder
hight	named; called; to command or call
hist	expression used to attract attention
Hither	English accusative case form
howbeit	although
ifsoever	if ever
ilke	kind or nature
inly	inwardly; thoroughly
ivory tablets	paper for notetaking
Iwis	Surely
Kine	Cattle
lackaday	expression of regret or deprecation
lief	soon; gladly
marry	expression of surprised agreement
maugre	in spite of
mayhap	perhaps
meet	fitting; proper
meseems	it seems to me
methinks	I believe; I think
Nary	not a one; not at all
Natheless	nevertheless; notwithstanding
needs	of necessity; necessarily
Nigh	nearly; almost
Nowise	not at all
Od	mild oath
Or	Before
over the broomstick	to be married in a folk ceremony and not recognized by the law.
Parcel	Partly
Pardie	mild oath; certainly or truly
Parfay	by my faith; verily
Peradventure	perhaps; possibly; by adventure; by chance
Prithee	expression of wish or request
Puissant	powerful; mighty

Quantum	money to pay a bill
Quotha	expression of surprise or contempt
Rantipole	to behave in a romping or rude manner
read with	to tutor
Rede	to counsel or advise
Ruth	pity; remorse; sorrow
Shake-down	A bed
Shalt	used to form the future tense of verbs
Shew	Variant of show.
Siege	Seat or throne
Sith	Since
Semovedly	Separately
Smote	To strike hard, beat, inflict a blow
Someddeal	Somewhat
Somewhither	To some place, somewhere
Sooth	Truth; reality; in truth;
Soothfast	Truthful; honest; faithful
Smoothly	In truth; truly;
Speed	Prosperity; success
Stand high	to have a good reputation
Starit	Strict; rigorous; constricted
sweven	vision seen in sleep; a dream
swink	to toil; to labour
swith	instantly; quickly
swoopstake	in an indiscriminate manner
teen	injury; grief
Thee, thou, thy, thine	old 2nd person singular pronoun
Thereinto	Into that or it
thereon	thereupon
therewith	thereupon; forthwith
therewithal	besides
Thither	English accusative case form of indicative pronoun there
Thole	to bear; put up with; suffer
thro	through
tother	the other
twain	two
Twixt	Between
Unto	to, onto, upon
usward	toward us
verily	truly; certainly; confidently
wanion	ill luck; misfortune
weed	garment or outfit worn during mourning

wellaway	expression of sorrow or lamentation; alas
Wert	imperfect second-person singular form of the verb be
whenas	when
whencesoever	from whatsoever place or source
whereagainst	against which
whereinsoever	in whatsoever respect or place
whereinto	into which; into what
whereof	of what
whereon	on what
whereout	out of which
wherethrough	through which; through the agency of
whereuntil	to what
wherewith	with what
whichsoever	every one that
whilom	formerly; once; former
Whitesmith	A tinsmith
Whither	To where
whithersoever	to any place whatsoever
whitherward	toward what or which place
Whitlow	a sore or swelling in a finger or thumb
Whosoever	every one who
Wilt	used to form the future tense of verbs
wist	to know
withal	besides; therewith; nevertheless; with
Wittles	Food
Wood	mad; insane; wild
yare	marked by quickness and agility; nimble; prepared; easily handled
yede	to go
yoicks	expression of surprise or excitement
yon	yonder; that over there; those over there
yonside	on the farther side of
Zounds	Expletive

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