

LECTURE 2

STYLISTIC LEXICOLOGY

Stylistic Classification of the English vocabulary

1. Stylistic classification of the English language vocabulary. The problem of taxonomy and classification criteria
2. Standard English vocabulary and its constituents. Neutral words, their aspect and etymology.
3. Specific literary vocabulary: its layers and their functions . Terms, poetic and archaic words, obsolete and obsolescent words, literary coinages and neologisms, foreignisms and barbarisms
4. Specific colloquial vocabulary , its layers and their functions. Professionalisms, jargon and slang, vulgarisms and nonce-words, dialectisms.
5. Development of the English Standard.

Literature:

Galperin – pp 70-119

Мороховский – сс.93-128

Арнольд – сс.105-131

Stylistic classification of the English language vocabulary.

It is important to classify the English vocabulary from a stylistic point of view because some SDs are based on the interplay of different lexical components and aspects of a word.

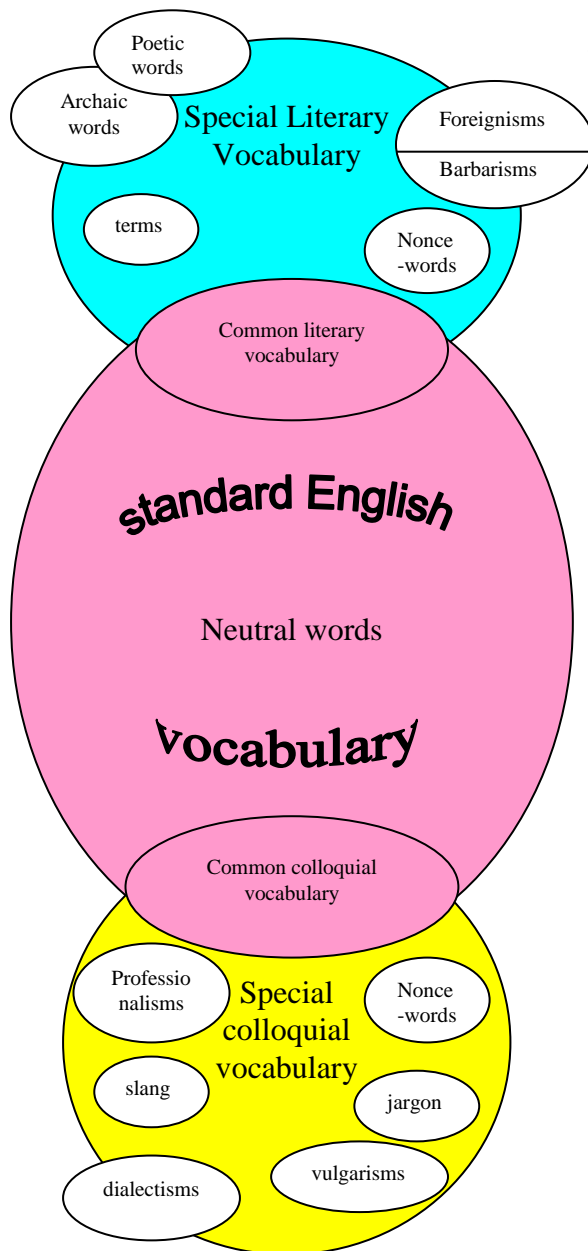
The word stock of any language may be presented as a system elements of which are interconnected, interrelated and yet interdependent. Lexicology suggests many ways of classifying any vocabulary but for the purpose of stylistic analysis we may represent the whole word stock of English language as the domain divided into two major layers: *the literary layer, the neutral layer and the colloquial layer.*

The literary and the colloquial layer contain a number of subgroups, all of which have a certain property, characteristic of the layer on the whole, that is called an *aspect*. Thus we say ‘the aspect of the literary layer is its markedly *bookish character*, the aspect of the colloquial layer is its lively spoken character. Both peculiarities make the first layer more or less *stable* and the latter – *unstable*, fleeting. The aspect of the neutral layer is its *universal character* which means that it is unrestricted in use.

The literary vocabulary consists of the following groups of words:

- Terms
- Poetical words
- Archaic words
- Foreignisms and barbarisms

- Literary nonce-words or neologisms



Colloquial vocabulary falls into the following groups:

- professionalisms
- slang
- jargonisms
- dialectisms
- vulgarisms
- colloquial nonce-words

The *literary* layer consists of the words accepted as legitimate members of the English vocabulary, without local or dialectal character.

While the colloquial layer is often limited to a definite language community or confined to a specific locality where it circulates.

The literary stratum of English vocabulary is used in both oral and written speech. Most literary words are neutral. But there are certain groups of literary words whose bookish character imbues them with a distinct coloring. Hence, they are frequently called “learned words”. For example: emolument, joyance, gladsome, bellicose, judicial, etc.

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

Other groups are regarded as consequently special literary and special colloquial vocabularies.

Neutral words, which form the bulk of the English vocabulary, are used both in literary and the colloquial language. Neutral words are the main source of synonymy and polysemy, they are very prolific in production of a new meaning and in generating new stylistic variations.

Neutral words are characterized by the following points:

- they can be used in any style of speech without causing a special stylistic effect
- they can be used not only in written speech which abounds in literary words but also in colloquial speech without causing any stylistic effect
- they are generally devoid of any emotional meaning, unless special means are employed for this purpose.

Neutral words have a monosyllabic character as in the progress of development from Old English to Modern English most of the parts of speech lost their distinguishing suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building or word-derivation where a word is formed because of a shift in the part of speech.

Unlike all other groups of words the neutral words have NO SPECIAL STYLISTIC COLORING.

Common literary words are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial one. The reason for this lies in certain objective features of the

literary layer of words, that is why literary units always stand in opposition to colloquial units, forming pairs of synonyms.

COLLOQUIAL	NEUTRAL	LITERARY
Kid	child	infant
Daddy	father	parent
Chap	fellow	associate
Go on	continue	proceed
Teenager	boy/girl	youth/maiden
Make a move	begin	commence

It goes without saying that these synonyms are not absolute, there is always a slight semantic difference in a synonymous pair but the main distinction between synonyms remains stylistic.

And it may be of different types- it may lie in the *emotional tension* (small-little-tiny) connoted in a word, or in the *degree of the quality* (fear-terror-awe) denoted, or in *the sphere of its application* (opponent-rival-foe). Colloquial words are always more emotionally colored than literary ones. The neutral group of words has no degree of emotiveness, nor have they any distinctions in the sphere of usage.

Both literary and colloquial words have their *upper and lower ranges*. The lower range of the literary words approaches the neutral layer and has a tendency to pass into it, while the upper range of the colloquial layer can easily pass into the neutral layer. So, the lines between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred.

Here the process of the stylistic interpenetration becomes most apparent.

Still, the extremes remain antagonistic and therefore are often used to bring about a collision of manners of speech for special stylistic purposes.

Let us analyze as an example of such stylistic usage of bookish words in the banal situation of everyday communication an anecdote once told by Danish linguist O.Esperson:

“A young lady on coming home from school was explaining to her grandma: Take an egg, she said, and make a perforation on in the base and a corresponding one in the apex. Then apply the lips to the aperture, and by forcibly inhaling the breath the shell is entirely discharged of its contents”. The old lady exclaimed: ”It beats all how folk do things nowadays. When I was a girl they made a hole in each end and sucked”.

The neutral vocabulary may be viewed as the *invariant* of the Standard English vocabulary. Such words are usually deprived of any concrete associations and refer to the concept more or less directly. Colloquial and literary words assume a far greater degree of concreteness, thus causing subjective evaluation, producing a definite impact on the reader or hearer.

In the diagram above you see that common colloquial vocabulary is overlapping into the Standard English vocabulary and borders both on the neutral and special colloquial vocabulary, which fall out of Standard English altogether.

Many general literary words in modern English have a clear-cut bookish character: *concord, adversary, divergence, volition, calamity, susceptibility, sojourn, etc.*

A lot of phraseological combinations also belong to the general literary stratum: *in accordance with, with regard to, by virtue of, to speak at great length, to draw a lesson, to lend assistance.*

The primary stylistic function of general literary words which appear in the speech of literary personages is to characterize the person as pompous and verbose. The speech of Mr. Micawber in “David Copperfield” may serve as a good illustration of it: My dear friend Copperfield”, said Mr. Micawber,” accidents will occur in the best-regulated families, and in families not regulated by that pervading influence which sanctifies while it enhances the – a – I would say, in short, by the influence of Woman, in the lofty character of Wife, they may be expected with confidence, and must be borne with philosophy”.

Sometimes bookish verbosity is used by the authors of parodies to create a humorous effect. For example, in the following version of a famous fairy tale:

“Snow White.

Once there was a young princess who was not at all unpleasant to look at and had a temperament that may be found to be more pleasant than most other people’s. Her nickname was Snow White, indicating of the discriminatory notions of associating pleasant or attractive qualities with light, and unpleasant or unattractive qualities with darkness. Thus, at an early age Snow White was an unwitting if fortunate target for this type of colorist thinking.”

Special literary words may be grouped under the following divisions:

- Terms
- Foreignisms and barbarisms
- Archaic and obsolete/obsolescent words
- Poetic words
- Neologisms

Terms

Learned words in English include not only scientific terms, but also special terms in any branch of science, technique or art.

A term – is a word (word-combination) denoting a scientific concept.

Terms may be divided into three main groups depending on the character of their etymology

- Terms formed from Greek, Latin, French, German or other foreign sources, e.g. Botany, anatomy, schedule (Greek); locomotive, chivalry, march, parliament, estate (Latin); facade, renaissance, retreat, maneuver, squad, coup d’etat, cliché (French); cobalt, zinc, quartz, sauerkraut (German).
- Terms formed from the common word stock, by means of semantic change, e.g. tank, company (milit.); wing (archit); fading, jamming (radio).
- Terms formed by means of special suffixes and prefixes: e.g. ultra-violet, antidote, transplant.

Usually these suffixes and prefixes (and sometimes word root components) are borrowed from Greek or Latin and as such have the same meaning in all the languages. See Table 1.

GREEK	LATIN
Auto	Amphi
Bio	Anti
Ge	Archi
Gen	Hypo
Hydro	Hiper
Gram	Dia
Graph	Cata
Cine	Meta
Cracy	Pano
Log	Tele
Mel	Epi
Man(ia)	Aqua
Metr	Act
Micro	Vit
Mono	Glob
Ortho	Dict

Pathos	Doc
Poly	Cap
Scope	Mar

Any term taken separately has the following peculiarities:

It has no *emotional value*. It is usually *monosemantic*, at least in the given field of science, technique or art.

One of the essential characteristics of a term is its highly *conventional quality*. It is very easily coined and accepted, new coinages replacing outdated ones. This sensitivity to alteration appears mainly due to the necessity of reflecting in language the cognitive process maintained by scholars in analyzing different concepts and phenomena. One of the most striking features of a term is its *direct logical relevance* to the system or set of terms used in a particular science, discipline or art. A term is directly connected with the concept it denotes; unlike other words it directs the mind to the essential quality of the thing, phenomenon or action. Terms frequently convey a concept or a notion in a concise form. They are mostly used in special works dealing with the notions of some branch of science and thus belong to the style of scientific language.

They may also appear in other styles: in newspaper style, in publicistic and practically, in all others. But their function in this case changes. The term will no longer serve for the exact reference to a given concept but to indicate the technical peculiarities of the subject dealt with or to make some reference to the occupation of a character whose language will naturally contain professional expressions.

Although terms are stylistically neutral, they may be used with a stylistic purpose. In a story or novel terms may acquire a certain expressive or emotional quality. They may enhance the realistic background of the work. For example, in “Live with Lighting” by M.Wilson, the author uses technical terms to give his readers a convincing portrayal of the work of nuclear physicists.

Terms must not be overused – in such case they hinder the reader’s understanding when the writer is demonstrating his erudition. It has been pointed out that those who are learning use far more complicated words than those who are learned.

IN any language with the increase of general education some terms are losing their original quality and are gradually passing into common literary or even neutral vocabulary. This process is called *de-terminization*. E.g.: radio, television, computer, network.

Poetic words

Poetic words are words and phrases calculated to imbue ordinary concepts with a poetic nuance. Their use is confined mainly to poetic style and by their very nature they are monosemantic.

Poetic words are rather insignificant in number. These are mostly archaic words that very rarely used to produce an elevated effect of speech, their main function being sustaining poetic atmosphere. Poetic tradition has kept alive such ancient words and forms as *yclept* (past participle of the old verb *clipian- to call*), *quoth* (past tense of *cweþan – to speak*); *eftsoons* - soon after, again.

The following is the list of poetical words most frequently used in English poetry:

NOUNS : billow (wave), swain (lover, suitor), yeoman (peasant), main (sea), maid (girl), dolour (grief), nuptials (marriage), vale (valley), steed horse)

ADJECTIVES: lone (lonely), dread (dreadful), lovesome (lovely), beauteous (beautiful), clamant (noisy), direful (terrible), duteous (dutiful).

VERBS: Wax (grow), quath (said), list (listen), throw (believe), tarry (remain), hearken (hear).

PRONOUNS: Thee, thou, thy, aught (anything), naught (nothing)

ADVERBS: scarce (scarcely), haply (perhaps), oft (often), whilom (formerly), of yore (of ancient times), anon (soon)

CONJUNCTIONS: albeit (although), ere (before), e'er (ever), 'neath (beneath), sith (since)

PREPOSITIONS: anent (concerning), amidst, betwixt (between)

Archaic words – are those that have either entirely gone out of use or some of whose meaning have grown archaic.

Archaic and poetic words are studied mostly by historical linguistics. Written works provide the best data for establishing the changes that happen to a language over time. For example, the following passage from Chaucer's *Canterbury Tales*, written in the English of the fourteenth century, has recognizable elements but is different enough from modern English to require a translation.

A Frere ther was, a wantowne and a merye,
A lymytour, a ful solempne man.
In alle the orders foure is noon that kan
So muche of daliaunce and fair language.
He hadde maad ful many a mariage
Of younge women at his owene cost.
Unto his ordre he was a noble post.

A Friar there was, wanton and merry,
A limiter (a friar limited to certain districts), a full solemn (very important) man.
In all the orders four there is none that knows
So much of dalliance (flirting) and fair (engaging) language.
He had made many a marriage
Of young women at his own cost.
Unto his order he was a noble post.

In this passage we can recognize several changes. Many words are spelled differently today. In some cases, meaning has changed; *full*, for example, would be translated today as *very*. What is less evident is that changes in pronunciation have occurred. For example, the *g* in *marriage* (marriage) was pronounced *zh*, as in French from which it was borrowed, whereas now it is pronounced like either *g* in George.

In the history of poetry there were such periods characterized by the protest against the use of conventional symbols. The literary trends of classicism and romanticism were particularly rich in the fresh poetical terms.

Poetical words in ordinary environment may produce a *satirical effect*. The verse by J.Updyke written as a parody, is a powerful example of such use of poeticisms:

POETESS

At verses she was never inept!
Her feet were neatly numbered.
She never cried, she softly wept,
She never slept, she slumbered.

She never ate and rarely dined,
Her tongue found sweetmeats sour.
She never guessed, but oft divined
The secrets of a flower.

A flower! Flagrant, pliant, clean,
More dear to her than crystal.
She knew what earnings dozed between
The stamen and the pistil.

Dawn took her thither to the wood,
At even, home she hithered.
Ah, to the gentle Pan is good
She never died, she withered.

Poetical words are like terms in that they do not yield to polysemy. They evoke emotive feelings, color the utterance with a certain air of loftiness, but they are too hackneyed and stale for the purpose – hence, protests. As far back as 16th century Shakespeare voiced his attitude to poeticisms as a means to embellish poetry. IN 1800 Wordsworth raised the question of the conventional use of words which to his mind should be avoided, because they do not as a rule create the atmosphere of poetry in true sense, being the substitute for the real art.

Poetic words are often built by compounding: e.g. *young-eyed, rosy-fingered*.

Arthur Hailey in his novel “In High Places” also used this means of word-building as a SD: *serious-faced, high-ceilinged, tall-backed, horn-rimmed*.

In modern English poetry there is a strong tendency to use words in strange combinations putting together sometimes old and familiar words in search for new modes of expression. “The sound of shape”, “night-long eyes”, “to utter ponds of dream”, “wings of because” – are only a few of “pearls” created by a fashionable British poet e.e.cummings. Modernists and representatives of avantgarde movement in art are ready to approve any innovation and deviation from the norm and this usually leads to extremes (See the lecture on English Versification).

Archaic, Obsolescent and Obsolete Words

The word stock of a language is always in an increasing state of change. Words change their meaning or sometimes drop out of the language altogether. New words spring up and replace the old ones, others stay a very long time gaining new meanings, becoming richer polysemantically. Dictionaries serve to register birth, aging and sometimes death of any lexical unit existing in a language. We shall distinguish three stages in aging process of words: when the word becomes rarely used it is called **obsolescent** – gradually passing out of general use: e.g. morphological forms *thou, thee, thy, thine*, verbal ending – *est*, verbal forms – *art, wilt*.

The second group of archaic words are those that have completely gone out of use but are still recognized by the English-speaking community – we call them **obsolete**, e.g. *methinks* – it seems to me; *nay* – no etc.

The third group which may be called **archaic proper** are words which are no longer recognizable in modern English though they were widely in use in Old English. Now they have dropped out of language entirely or have changed their appearance so much that have become unrecognizable: e.g. *throth* – faith; *bason* – tub; *descant* – melody; *hippocras* – wine with spices; *fortalice* – fortress; *lorel* – a lazy fellow.

In the figure above you can see that small circles of archaic and poetic words extend beyond the large one, which means that some of these words do not belong to the present day English vocabulary.

The borderlines between 3 groups are not distinct. In fact, all the groups interpenetrate. There is another class of words which is erroneously classed as archaic – **historical** words. By-gone periods of any society are marked by historical events, institutions, customs, which are no longer in use: *yeoman*, *goblet*, *baldrick*, *mace*. Such words never disappear from the language – they are historic terms. Archaic words are mainly used in creation of a realistic background of historical novels. Some writers overdo things in this respect, others underestimate the necessity of introducing obsolete and obsolescent elements into their narration and thus fail to convey what is called “local color”. Archaisms are frequently to be found in the style of official documents: in business letters, legal language, diplomatic documents – *aforsaid*, *hereby*, *therewith*, *hereinafternamed*. The function of archaic words in documents is terminological in character. Archaic words (and especially forms of words) are sometimes used for satirical purposes through what is called anticlimax when they appear in ordinary speech not in conformity with the situation. Archaic words also help to create an elevated effect.

Barbarisms and foreignisms

Barbarisms -are words of foreign origin which have not entirely become assimilated into the English language. They bear the appearance of a borrowing and are on the outskirts of the literary language.

Most of barbarisms have corresponding English synonyms: *chic* – stylish, *bon mot* – clever witty saying, *ad finitum* – to infinity; *beau monde* – high society.

It is very important stylistically to distinguish between barbarisms and foreignisms. Barbarisms have already become facts of English language and are given in the bodies of dictionaries, while foreignisms though used for certain stylistic purposes do not belong to English vocabulary, nor are they registered by dictionaries. Some foreign words fulfill terminological function: *ukas*, *udarnik*, *kolkhoz*, *solo*, *tenor*, *blitzkrieg*, *luftwaffe*. Terminological borrowings have no synonyms, while barbarisms - on the contrary have quite a few. Barbarisms can be labeled as a historical category resulting from the development of foreignisms until they become naturalized and merged into the native stock of words: *conscious*, *retrograde*, *scientific*, *methodical*, *penetrate*, *function*, *figurative*, *obscure* - these words are now lawful members of the common literary word stock.

Foreignisms and barbarisms are used with various functions: e.g. to supply **local color**, i.e. introduce language elements that reflect the environment as a background to the narrative. By local color we also mean the devices used to describe the conditions of life the customs, the morals, and the manners of a given country at a given period.

Another function of foreignisms is to build up a stylistic device of non-personal direct speech or represented speech of a local inhabitant which helps to reproduce his manner of speech and the environment as well.

Foreignisms and barbarisms are used in various styled but most often in publicist one. In fiction they sometimes help to elevate the language, because words which we do not understand have a

peculiar charm. A hero may pronounce whole phrases in a foreign language without translation, but frequently it is suffice to mention only 2-3- words to produce the effect of a whole utterance pronounced in a foreign language. The same effect is achieved by a slight distortion of an English word or a morphological word form so that grammatical aspect of a changed word will bear resemblance to the morphology of the foreign tongue.

For example, to render the speech of a German emigrant in the story "The Last Leaf" O'Henry uses the following distorted words with a slight German resemblance:

"Vass! Is dere people in de world mit der foolishness to die because leafs dey drop off from a vine? Vy do you allow dot silly pusiness to come in der prain of her..."

In publicistic style the use of barbarisms and foreign words is confined to coloring the passage with a touch of authority, a person who uses so many foreign words is considered to be a highly educated one.

It should be remembered that barbarisms and foreign words assume the significance of a stylistic device only if they display a twofold meaning, function or aspect, or their intention and perception are ambiguous.

This device may be likened to one used in painting by representatives of the Dutch school who made their background almost indistinguishable in order that the foreground elements might stand out distinctly and colourfully.

An example which is even more characteristic of the use of the local colour function of foreign words is the following stanza from Byron's "Don Juan":

... more than poet's pen Can point, — "*Cosi viaggino: Ricchil*"

(Excuse a foreign slip-slop now and then,

If but to show I've travell'd: and what's travel

Unless it teaches one to quote and cavil?)

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

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

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

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

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

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

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

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

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

No translation is given, no interpretation. But something else must be pointed out here. Foreign words and phrases may sometimes be used to exalt the expression of the idea, to elevate the language. This is in some respect akin to the function of elevation mentioned in the chapter on archaisms. Words which we do not quite understand sometimes have a peculiar charm. This magic quality in words, a quality not easily grasped, has long been observed and made use of in various kinds of utterances, particularly in poetry and folklore.

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

"*Epatant!*" he heard one say.

"Jargon!" growled Soames to himself.

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

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

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

The same effect is sometimes achieved by the slight distortion of an English word, or a distortion of English grammar in such a way that the morphological aspect of the distortion will bear a resemblance to the morphology of the foreign tongue, for example:

"He look at Miss Forsyte so funny sometimes. I tell him all my story; he so *sympatisch*." (Galsworthy)

Barbarisms have still another function when used in the belles-lettres style. We may call it an "exactifying" function. Words of foreign origin generally have a more or less monosemantic value. In other words, they do not tend to develop new meanings. The English *So long*, for example, due to its conventional usage has lost its primary meaning. It has become a formal phrase of parting. Not so with the French "*Au revoir*." When used in English as a formal sign of parting it will either carry the exact meaning of the words it is composed of, viz. 'See you again soon', or have another stylistic function. Here is an example:

"She had said '*Au revoir*!' Not good-bye!" (Galsworthy)

The formal and conventional salutation at parting has become a meaningful sentence set against another formal salutation at parting which, in its turn, is revived by the process to its former significance of "God be with you," i. e. a salutation used when parting for some time.

In publicistic style the use of barbarisms and foreign words is mainly confined to colouring the passage on the problem in question with a touch of authority. A person who uses so many foreign words and phrases is obviously a very educated person, the reader thinks, and therefore a "man who knows." Here are some examples of the use of barbarisms in the publicistic style:

"Yet *en passant* I would like to ask here (and answer) what did Rockefeller think of Labour..." (Dreiser, "Essays and Articles")

"Civilization" — as they knew it — still depended upon making profits *ad infinitum*." (Ibid.)

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

Barbarisms assume the significance of a stylistic device if they display a kind of interaction between different meanings, or functions, or aspects. When a word which we consider a barbarism is used so as to evoke a twofold application we are confronted with an SD.

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

Literary Coinages and Nonce-Words (Neologisms)

In the dictionaries the word *neologism* is usually defined as “a new word or a new meaning for an established word”. But this definition is rather vague because nobody knows for a how long period of time a word still remains new since after it was registered in the dictionary it can no longer be considered a neologism. But there are words coined to be used at the moment of speech, to serve the occasion. Sometimes especially with writers such inventions may be very durative and lucky, they may be established in the language as synonyms or substitutes for the old words.

Strangely enough the once new words, coined in 19th century by Belinsky, are now absolutely usual and ordinary words: *субъект, объект, тун, прогресс, пролетариат* etc.

The first type of newly coined words is connected with the need to designate new concepts resulting from the development of science – **terminological coinages**. For example, with the dissemination of computer technologies the terms connected with computing have become commonly used – they can be founding the Internet on the site entitled WWWebster: *multislacking* (playing at the computer when one should be working) and *open source* (the source code of software programs available to all), *emoticom* (*Emotional Smileys* - :-) ha ha ;|-) hee hee ;| -D ho ho ; :-> hey hey ; :- (boo hoo ; :-I hmmm ; :-O oops ; :-P nyahhhh!

You can even subscribe to World Wide Words and every now and then get acquainted with such “pearls” as *call centre* (designed to handle large numbers of phone calls), *domophobia* (hostility towards the Millennium Dome at Greenwich), *ecological footprint* (impact or damage to the environment caused by human activity), *euro-wasp* (a large European species becoming resident in Britain), *superweed* (one that's resistant to herbicides), and, perhaps inevitably, but also rather sadly, *Monicagate* (Monica Levinsky and Bill Clinton's notorious scandal and suchlike cases).

The Harper Collins appended list in 1998 included such coinages as *DVD, heroin chic, middle youth, Viagra, digital television, pharming, and Y2K.*

The second type arises when the creator of a new word seeks to make the utterance more expressive. Such words are called **stylistic coinages**.

New words are mainly coined according to the productive models of word-building in the given language – but in the literary style they may sometimes be built with the help of means which have gone out of use or which are in the process of going out. It often happens that the sensitive reader finds a new coinage almost revolting but if used successfully it may be repeated but other writers and remain in the language. Literary critics and linguists have manifested different attitudes towards new coinages both literary and colloquial. Those who objected to their existence united under the slogan of **purism**. The efforts to preserve the purity of the language should not always be regarded as conservatism. Throughout the history of the English literary language scholars have expressed their opposition to three main lines of innovation in the vocabulary:

- Irregular borrowings
- Revival of archaic words
- Too rapid process of new words creation that does not allow them to assimilate.

When the word is borrowed it sounds and means just as it does in the native language. When it remains in a different language for a long period of time it undergoes changes according to the laws of this language and becomes finally “naturalized” or “assimilated”. This process is very slow. But the greater and the deeper assimilation the more general and more common the word becomes. American English nowadays is especially rich in new words of all kinds and sometimes it causes a great protest among scholars and laymen.

The fate of literary coinages depends on the number of rival synonyms already existing in the vocabulary of the language as well as on the shade of meaning it expresses. Most of the literary coinages are built by affixation and word-compounding, and thus they are unexpected, even sensational. Strangely enough, conversion, most productive and popular means of word building in modern language is less effective just because it is too organic. But nevertheless, **conversion,**

derivation (affixation), change of meaning can be considered as the main means of word- building in the process of coining new words.

There seems to be something irresistibly droll about words in **-ee** which leads journalists and other writers to constantly create new ones. Perhaps it is the belittling or diminutive sense that makes it seem funny (by analogy with such words as 'bootee' or 'townee', using another sense of the **-ee** suffix) or perhaps it is the mouse-like squeak of the ending that attracts. Whatever the cause, dozens of such words are generated each year, most of them destined to be used once and never seen again. Here are some examples, mainly extracted from the British newspapers *The Guardian* and *The Independent on Sunday* over the past couple of years:

arrestee, assaultee, auditee, auditionee, awardee, biographee, callee, contactee, contractee, counsellée, dedicatee, defrosteed, detachee, electee, explodee, extraditee, fixee, flirtée, floggee, forgee, hittee, interactee, introducee, investee, lapsee, mentee, murderée, outee, ownee, phonee, pickee, rapee, releasee, rescuee, sackee, shortlistee, slippee, spinee, staree, tagee, ticklee, trampolee.

Most of these new words denote some person who is the passive recipient of the action concerned or is the one to whom something is done (for example, an **extraditee** is a person who is extradited; a **murderée** is the person who has been murdered). For these words the suffix is being used in the same way it was when it was first introduced in medieval times as a word-forming agent in legal English. The two suffixes **-or** and **-ee** formed a pair; the first indicating the person initiating the action, the second the one receiving it. So we have pairs like **appellor** and **appellee**, **lessor** and **lessee**, and **mortgagor** and **mortgagee**. When the suffix moved out of legal English into the wider world, it took this sense with it, so we have words like **trustee** (a person to whom something is entrusted), **addressee** (someone addressed), **referee** (one to whom something is referred), **transportee** (a person who has been transported to a distant colony as a punishment), and so on.

The trouble came when a number of words appeared, derived from French reflexive verbs (where the subject and object are the same), in which the person concerned appears not to be the object of the activity, but the one who initiates it; an **absentee** is someone who absents him- or herself, not someone who is 'absented' by another person; a **refugee** is actively seeking refuge, though that situation may have been brought about by others. These words have been used as a model for creating new ones and the result has been that we now have a number of words in which the useful distinction in the old legal terms has been lost or blurred. The example which is most often quoted is **escapee**, because the person who escapes is rarely a passive agent, but takes the initiative; a better word would be **escaper**. Similarly, **attendees** are people who attend meetings or conferences (also called **conferees**), but a strict interpretation of the suffix might suggest that in both cases those attending have had the experience inflicted upon them (often true, in my experience, but that's not the sense meant). If the meeting is full, such people may also be **standees** (people who are standing because there are no seats). Likewise, a **retiree** is a person who has retired (though this action may in fact have been involuntary).

An argument in favour of such words is that they have the nuance of denoting people for whom the action concerned has been completed: an **escapee** has actually escaped, whereas an **escaper** may merely be escaping; a **returnee** is someone who has actually returned, not just someone who is in the process of returning. But the context usually makes clear which is meant and this argument doesn't hold for all such words.

Terms in **-ee** are often unattractive as well as illogical or confusing and, because of the humorous undertones of many of them, can sometimes signal the wrong message. It would be better to be

cautious about inventing, or even using, words in *-ee* which are not part of the standard language, and even then, as in the case of *escapee*, to consider whether there is a better word.

Among other productive affixes one should mention:

-er – *orbiter*, spacecraft designed to orbit a celestial body; *lander*; *missiler* – person skilled in controlling missiles.

-ize – *detrribalize*; *accessorize*, *moisturize*; *plagiarize*, *villagize*.

Anti – *anti-novelist*; *anti-hero*; *anti-world*; *anti-emotion*; *anti-trend*.

-dom – *gangdom*; *freckledom*; *musicdom*; *stardom*.

-ship – *showmanship*; *brinkmanship*; *lifemanship*; *mitressmanship*; *supermanship*; *lipmanship*.

The word *man* is here gradually growing into a half-suffix of a complex *manship* with the meaning of “ability to do something better than another person”.

Suffix *-ese* colors the word with a strong bookish character. Its dictionary meaning is twofold:

- Belonging to a city, a country as inhabitant or language – *Chinese*, *Genoese*
- Pertaining to a particular writer or style – *Johnsonese*, *journalese*, *translatese*, *televese*.

There is another means of word-building that brings about a lot of new coinages – **blending** of two words by curtailing the end of the first and the beginning of the second: e.g. *musicomedy*, *cinemactress*, *avigation*.

Recently there appeared such interesting blending as *Denglish*. It's open to debate whether this is really an English word, though it has been seen in a number of English-language publications, because it was actually coined in German. Its first letter comes from *Deutsch*, the German for *German*, plus *Englisch*, the German for *English* (it is sometimes anglicised to *Denglish*). It refers to the hybrid German-English fashionable speech of younger Germans, heavily influenced in particular by American English.

It's perhaps only to be expected that *computerese* such as *e-mail* and *homepage* are standard. Outside computing, you may encounter *task force*, *party*, *shopping*, *goalgetter*, and *sales* among many others. On German railways, you will find *service points*, *ticket counters* and *lounges*.

Many Germans have been angered by what they see as the linguistic imperialism of such imports. Some, such as Eckart Werthebach, the regional interior minister in Berlin, have called for a language purification law to ban them; others have suggested an Academy for the Cultivation and Protection of the German Language, like the Académie Française. What annoys them especially is the way that English words infiltrate otherwise normal German sentences. An example was a notice seen at a German airport: "Mit dem *stand-by-upgrade-Voucher* kann das *Ticket* beim *Check-in* aufgewertet werden".

Denglish joins a variety of other words of similar kind, such as Japlish, Chinglish (Chinese), Konglish (Korean), Russlish, Hinglish (Hindi), Spanglish, Polglish (Polish), Dunglish (Dutch), Singlish (Singaporean English) and Swenglish (Swedish), not to mention Franglais, of course.

Another interesting example is the word *artilect* with a peculiar coining history. Since the 1950s, it has been the goal of workers in the field of artificial intelligence to create an autonomous thinking computer. This aim has always been ten years in the future, its attainment retreating as fast as we approached it. Many gave up hope of ever seeing it; indeed the very term *artificial intelligence* has become a joke in some circles. More recent projects, such as the Japanese drive to develop a Fifth Generation computer, have also failed to meet their ultimate aims. But the idea of a machine that can match or surpass the human brain in its ability to reason has recently resurfaced, along with a debate on the ethics of actually building one. Part of the resurgence in interest can be attributed to

Sony's toy dog Aibo, shortly to be joined by Poo-Chi from Sega. *Artilect* has started to be used as a term for devices that exhibit autonomous learning behaviour, a blend from *artificial intellect*. It was apparently coined by Professor Hugo de Garis, head of the Brain Builder Group at the Advanced Telecommunications Research Institute in Kyoto, Japan. Prof de Garis, who calls himself an *intelligist* (another word he seems to have invented), argues that by 2050 we shall indeed have computers of superhuman intelligence. At the moment, he's working on Robokitten, a device with the intelligence level of a kitten, a big step in computer terms, but hardly threatening to humanity's dominance as yet - well, not till it gets hung up on the curtains ...

A lot of new coinages appear by way of compounding or simple putting two word roots together like *chronopsycology* and *cobot*.

Chronopsycology is the scientific study of the way changes to our daily sleep-waking cycles can adversely influence our ability to work well. It applies mainly to shift workers, but also concerns airline pilots, who regularly move across time zones and who suffer what is grandly called transmeridian dyschronism (jet-lag to you and me). We may try to live in a 24-hour society, but chronopsychological research suggests our biological clocks stubbornly refuse to play ball. It seems that if we deliberately subvert our natural sleep patterns we potentially give ourselves a number of health problems, perhaps even chronic fatigue syndrome, and also reduce our ability to learn new skills. A number of chronopsychological laboratories have been established in various places to study these effects and suggest remedies. As a specialist term, *chronopsychology* has been around for several years; it seems slowly to be becoming more widely known (fans of M-Flo may recognise it as the title of one of their songs, for example). It has links with *chronotherapy*, featured here not long ago; the general term for the study of the influence of our body clock on biological function is *chronobiology*.

In the past decade a number of new words based on *robot* have appeared, including *cancelbot*, *knowbot*, *microbot*, *mobot* and *nanobot*. This is the most recent, a blend of *collaborative* and *robot*, which has been invented by two researchers, J Edward Colgate and Michael Peshkin, in the School of Engineering and Applied Science at Northwestern University in the USA. The stimulus for creating it has come largely from motor manufacturers, whose assembly line workers often have to place bulky or heavy components such as instrument panels or windscreens into very restricted situations where the risk of collisions, damage and injury are high. The control programs in *cobots* lay down limits beyond which they cannot be moved so that they and their loads can be directed precisely into position between invisible or 'virtual' walls without bumping into anything. Unlike other engineering robots, *cobots* don't have any motive power of their own and so reduce the risk of accidents still further.

In modern English new words are also coined by *contractions or abbreviations* which should be distinguished from *initialisms*, a sequence of the first letters of a series of words, each pronounced separately. Lexicographers make a careful distinction between these and the two other types of shortenings. An *acronym* is a word group created in a similar way to an initialism but which is pronounced as a word. So *HIV* is an initialism, but *AIDS* is an acronym. An *abbreviation* is any contraction of a word or phrase, but it's applied particularly to contractions such as *eg*. Signs for units of measurement, such as *kg*, are technically not abbreviations but symbols, though they commonly use alphabetic characters for ease of reproduction, and they never include stops. But some people just call them all *abbreviations*, though there's a tendency to use *acronym* instead, as being a more important-sounding word.

The Civil Service produces many of these small miracles of compression. For example, a minor member of Her Majesty's Government is a Parliamentary Under Secretary of State, frequently

abbreviated to *PUSS*. Some years ago the old Department of Health and Social Security was split in two; the new Department of Health presented no difficulty, and was immediately and officially abbreviated to *DoH*; the other half should have become *DoSS*, but the mandarin classes saw the headlines coming and decided instead on *DSS* (*doss* is British slang for a bed in a common lodging house, where down-and-outs would once have found a cheap place to sleep). When a kind of government lottery started up, the device that generated the winning numbers was named *ERNIE*, "Electronic Random Number Indicating Equipment" (to keep with personal names a moment, that nice Mr Major when Chancellor of the Exchequer brought in the *TESSA*, the "Tax Exempt Special Savings Account").

Civil servants may advise *BOLTOP*, "Better On Lips Than On Paper", that is, don't put anything in writing. *CBE* officially stands for "Commander of the Order of the British Empire", often a reward to minor civil servants for long service with egg-free faces, but is sometimes re-interpreted as "Can't Be Everywhere" as a reproof to over-zealous superiors. There is a set of long-service awards given only to very senior staff; in increasing order of seniority, they are *CMG*, "Companion of the order of St Michael and St George" (irreverently reinterpreted as "Call Me God"), *KCMG*, "Knight Commander of the order of St Michael and St George", ("Kindly Call me God") and *GCMG*, "Knight Grand Cross of the order of St Michael and St George" ("God Calls me God"). After a week of this, the more junior grades might be excused for observing *TGIF*, "Thank God It's Friday", or *POETS*, "Piss Off Early, Tomorrow's Saturday".

Speaking of "off", the British Government set up several regulatory bodies when utilities were privatised, including the Office of the Telecommunications Regulator, whose name one can't really blame anyone for abbreviating to *OfTel*. This worked well with *OfWat* for the water supply industry and *OfGas* for the gas companies, was stretched a little for *Ofsted*, the Office for Standards in Education, but came adrift when they privatised the electricity supply industry. To the chagrin of fun-loving acronym-watchers everywhere, they decided against *Offel* in favour of *Offer* (Office of the Electricity Regulator). Irreverent souls have suggested that a suitable term for the regulator of the sewage industry would be *OfPiss* and for the turf-laying business *OfSod*. Thank heavens there's no proposal to regulate brothels.

Which leads, with hardly a break of step, to *NORWICH*, a notation that was once common on the backs of envelopes containing letters home from Second World War servicemen: "kNickers Off Ready When I Come Home". A more polite version was *SWALK*, "Sealed With A Loving Kiss". Anyone seeking to enquire more closely might be told to *MYOB*, "Mind Your Own Business". The US and British forces in the same war respectively invented *FUBAR*, "Fucked Up Beyond All Recognition", and *SNAFU*, "Situation Normal, All Fucked Up", with several equally rude variants.

The computing and online communities have taken these last two acronyms to their bosoms, and have generated dozens of others, most of which - such as *BTW*, "By The Way", *RTFM*, "Read the Fucking Manual", and *YMMV*, "Your Mileage May Vary" - are initialisms, though a very few are pronounceable: *AFAIK*, "As Far As I Know", *IMHO*, "In My Humble Opinion", and even *YABA*, "Yet Another Bloody Acronym". But *FAQ*, "Frequently Asked Questions", is usually acronymised by Americans as "fack" but most British people spell it out, perhaps because it sounds ruder when said in a British accent. The influence of science fiction - always strong in computing - is apparent in *TANSTAAFL*, "There Ain't No Such Thing As A Free Lunch" (coined by Robert Heinlein in *The Moon is a Harsh Mistress*) and *TANJ*, "There Ain't No Justice" (invented by Larry Niven in *Ringworld*).

Those attending a party in Australia or North America may be advised to *BYOB*, "Bring Your Own Beer" (or possibly "Bring Your Own Bottle"), or even *BYOG*, "Bring Your Own Grog", though both terms have many other expansions there and elsewhere, including "Bring Your Own Books", or "Bring Your Own Girl", and there's even an example from Jamaica of "Bring Your Own Granny".

There is a whole series of joking terms for people of various kinds, of which the eighties original that has most firmly fixed itself in the language is *Yuppie*, the "Young Upwardly-mobile Professional". Others modelled on it include *YAPPIE*, "Young Affluent Parent", *OINK*, "One Income, No Kids", *DINKIE*, "Dual Income, No Kids", *RUBBIE*, "Rich Urban Biker", *HOPEFUL*, "Hard-up Older Person Expecting Full Useful Life", *DUMP*, "Destitute Unemployed Mature Professional", *SITCOM*, "Single Income, Two Kids, Outrageous Mortgage", *SINBAD*, "Single Income, No Boyfriend, Absolutely Desperate", *SINK*, "Single, Independent, No Kids" and *SCUM*, "Self-Centred Urban Male" (these last two are sometimes put together). I've even heard of the rather strained *NIPPLE*, "New Irish Professional People living in London Executive Suites". The US Census invented the famous near-acronym *POSSLQ* (pronounced "possle-q"), "Person of the Opposite Sex Sharing Living Quarters", which William Safire said was offensive to gays and which should instead be *PASSLQ*, "Person of the Appropriate Sex Sharing Living Quarters".

The environmental protester's equivalent of the *YUPPIE* is the *PANSE*, "Politically Active and Not Seeking Employment". There are many terms coined by those opposing development, including *NIMBY*, "Not In My Back Yard", originally a US invention but which is now common everywhere in the English-speaking world. In the US, environmentalists have coined several other useful acronyms: *NIMTOO*, "Not In My Term Of Office", *NIMEY*, "Not In My Election Year", *NOTE*, "Not Over There Either", *LULU*, "Locally Unpopular Land Uses", and the even more extreme *BANANA*, "Build Absolutely Nothing Anywhere Near Anybody", *NOPE*, "Not On Planet Earth", and *CAVE*, "Citizens Against Virtually Everything".

In the search for acronymic memorability, titles are often creatively pummelled into a better shape. Technologists are probably more guilty of this than anyone. There's *SERENDIP*, the "Search for Extraterrestrial Radio Emissions from Nearby Developed Intelligent Populations", a successor to the old *SETI* project. And there's *PERMANENT*, "Projects to Employ Resources of the Moon and Asteroids Near Earth in the Near Term" which is promoting the idea of colonies in space. Other examples are *ADROIT*, short for the "Adverse Drug Reactions On-Line Information Tracking" group of the British Medicines Control Agency, *ASH*, "Action on Smoking and Health", an anti-smoking campaigning body, *NICAM*, "Near-Instantaneous Companded Audio Multiplex", *BOSS*, "Bioastronautic Orbiting Space Station". Not to mention *DIAMOND*, "Dipole And Multipole Output from a National source at Daresbury", which is a proposed specialist synchrotron accelerator in Cheshire, and *ARISE*, "Associates for Research into the Science of Enjoyment", which sounds a jolly body to have around.

Sometimes the chosen shortening seems obtuse. British Telecom has helped to develop a navigation system for visually impaired people called *MoBIC*, which is supposedly "Mobility of Blind and elderly people Interacting with Computers". Shouldn't it therefore be *MoBEPIC*? Could it be that "elderly people" was wedged in by order of the marketing department after they'd trademarked the name, or was it thought to be too ugly an acronym, or the reference to the elderly in the acronym itself perhaps pejorative? They could have tried "Mobility of the Blind Interacting with eLectronic Equipment" and so achieved *MoBILE*. *MIRACL* is short for "Mid-InfraRed Advanced Chemical Laser", part of the Star Wars program, which makes me wonder why they didn't tack "Equipment" on the end and do the job properly. An older example is a computer system designed to help the British police track evidence in big investigations, which was almost inevitably named *HOLMES*

and then reverse-acronymised to the "Home Office Large Major Enquiry System"; if only it has been limited to investigating murders, they could have had a neater expansion.

Special Colloquial Vocabulary

It would be better to begin the analysis of this layer of English vocabulary from its most disputable constituent – that of *slang*. This term is very ambiguous and obscure due to the uncertainty of the concept itself. Much has been said but nobody has yet given more or less satisfactory definition for the term. There are some questions that are usually associated with the notion of slang:

- Is slang a specifically English phenomenon?
- Why was it necessary to invent a special term for something as vague as slang?
- Has slang any special features distinguishing it from other lexical groups?
- What are the distinctions between slang and other groups of unconventional English?

Webster in his "Third International Dictionary" gives the following definition for the term: slang is "1) *a language peculiar to a particular group as a) special and often secret vocabulary used by a class (thieves, beggars) and usually felt to be vulgar or inferior; b) the jargon used by or associated with a particular trade, profession, or field of activity;*

2) *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 below the level of standard educated speech and consisting either of new words or of current words employed in some special sense.*"

As is seen from these quotations slang is represented both as a special vocabulary and a special language and as such it should be characterized not only by its peculiar use of words but also by phonetic, morphological and syntactical peculiarities. Some linguists when characterizing the most conspicuous features of slang, point out that it requires continuous innovation. It never grows stale.

If a slang word does become stale it is replaced by a new slangism.

Galperin suggests using the term "slang" for those forms of English vocabulary which are either mispronounced or distorted in some way phonetically, morphologically or lexically, also it may be used to specify some elements which are usually called *over-colloquial*.

But only native speakers can place slang in its proper category because they are creators and users of their native language. Slang is nothing but a deviation from the established norm at the level of the vocabulary. The term slang is so broad that it includes many variants; cockney, public-house, commercial, military, theatrical, parliamentary, journalist, political, military and school slangs. For example, the following expressions belong to the school slang: *bully*, *to crib*, *to smoke* (to redden from shape), *Dame* (teacher), *play hookey* (truant). Common slang words and expressions: *banana oil* – flattery; *ball up* – make a mess; *angel dust* – drug; *answer the call of nature* – to relieve oneself; *brain bucket* – motorcycle helmet; *cherry farm* – penitentiary; *culture vulture* – sightseeing bragger; *go-go kind of a guy* – active vigorous young man.

There is a general tendency in England and the USA to overestimate the significance of slang which is regarded as the quintessence of colloquial speech and therefore stands above all the laws of grammar. In spite of being regarded by some purists as a low language, it is slightly praised as "vivid", "flexible", "picturesque".

Jargonisms

Jargon – is a group of words with the aim to preserve secrecy within one or another social group. Jargonisms are generally old words with new meanings imposed on them. They are absolutely incomprehensible to those outside the social group which has invented them. Jargon may be defined as a code within a code. E.g. *grease* – money; *tiger hunter* – gambler; *loaf* – head. Jargonisms are social in character. They are not regional. Almost any social group of people has its own jargon: jargon of thieves (cant); of jazz musicians, of the military men; of sportsmen. Slang, contrary to jargon, needs no translation. It is not a secret code. It is easily understood by native speakers. Both slang and jargon differ from ordinary language mainly in their vocabularies, while syntax and morphology remain practically unchanged. Some of jargonisms migrate and make their way into the *literary* language of the nation. They may be said to become dejargonized. There is a common jargon and also special professional jargons. It is hard to draw a fast line between slang and common jargon: e.g. man and wife – *knife* (rhyming slang); *manany* (naval jargon)– a sailor who is always putting off a job till tomorrow, from Spanish *manana*-tomorrow; *soap and flannel*(naval jargon)– bread and cheese.

Professionalisms

Professionalisms are words used in a definite trade, profession or calling by people connected by common interests both at work and at home. Professionalisms are correlated to terms. They name anew already existing concepts, tools or instruments and have the typical properties of a special code. The main feature of a professionalism is its *technicality*. Let us compare professionalisms and terms:

Terms	Professionalisms
Special words in the literary layer That are easily decoded because their semantic structure is transparent, they often enter the neutral stratum	Special words in non-literary layer whose semantic structure is dim, generally they remain in circulation within a definite community

e.g. tin-fish (shipping) – submarine

block buster (military)– a bomb especially designed to destroy blocks of big buildings

piper (cooking) – a specialist who decorates pastry with the use of a cream pipe

a midder case (judiciary)- a midwifery case

outer (boxing) – a knockout blow

Professionalisms should not be mixed with jargonisms. Like slangisms they do not aim at secrecy. They facilitate communication in professional sphere. When certain fields of human activity enjoy nation-wide popularity or interest (like sports in Great Britain) their terminology is often used in a transferred way to add emotiveness to common prose: e.g. from O’Henry’s “Duel”:

“Father Knickerbocker met them at the ferry giving one a *right-hander* on the nose and the other an *uppercut* with his left just to let them know that the fight was on...”

Professionalisms also help to depict the natural speech of a character, to show his occupation, education, breeding, environment, often even psychology.

Dialectal words

Dialectal words – those words which in the process of integration of the English national language remain beyond its literary boundaries and their usage is generally confined to a definite locality. When these words are used in emotive prose they are meant to characterize the speaker as a person of a certain local origin, breeding and education. Some dialectal words have become familiar in a good and standard colloquial English and are universally accepted.

e.g. *lass* (Scottish)– beloved girl; *lad* – young man; *daft* – silly mind; *dash* – trouble; *cutty* – naughty girl; *tittie* – sister; *hinny* – honey; Australian: *brekky* – breakfast, *mossie* – mosquito, *Oz* – Australia, *Pommie* – a Britisher, *postie* – postman.

Among other dialects used for stylistic purposes in literature one should mention Southern dialect (Somersetshire, in particular). It has a phonetic peculiarity: initial [s] and [f] are voiced and written in the direct speech as [z] and [v]: e.g. folk – *volk*, found – *vound*, see – *zee*, sinking – *zinking*.

Dialectal words are only to be found in the style of emotive prose and very rarely in other styles.

The unifying tendency of the literary language is so strong that dialects are doomed to vanish except those which are met in fiction. Some writers make an unrestrained use of dialects in the effort to color both the narration and the speech of characters thus making the reading and comprehending difficult. Others - use dialectisms sparingly, introducing only words understandable to the average intelligent reader.

Vulgar words or vulgarisms

His class represents a definite group of words of non-standard English. The term is rather ambiguous and vague. *Vulgar words*, according to the Shorter Oxford Dictionary, mean a) words or manes employed in ordinary speech, b) common, familiar words, c) commonly current or prevalent or widely disseminated words. In Webster’s New Internal Dictionary six meanings are repeating in variations the ones given above and only the seventh is different :”g) words marked coarseness of speech or expression; crude or offensive in nature; lewd, obscene, or profane in expression, indecent, indelicate”. The two last meanings are the foundation of what we here understand as vulgarisms.

Vulgarisms, thus, are: 1) expletives and swear words which are of an abusive character: damn, bloody, hell, goddam; 2) obscene words (4-letter words the use of which is banned in any form of civilized intercourse). Vulgarisms possess a strong emotional meaning which denotes the speaker’s attitude towards the object in question. They say in Middle Ages and down to the 16th century these words were accepted in oral speech and even in printed one. Vulgarisms are often used in conversation out of habit, without any thought of what they mean, or in imitation, not to seem old-fashioned and prudent. Their function is to express strong emotions, mainly annoyance, anger, vexation and the like – in fiction and only in direct speech. Not every coarse expression can be considered a vulgarism. Coarseness may result from improper grammar, non-standard pronunciation, misuse of certain words, and deliberate distortion of words. These are improprieties of speech but not vulgarisms. Some coarse words become vulgarisms only when used in a specific context:

<i>Coarse word</i>	<i>Refined term (literal)</i>	<i>Refined term (figurative)</i>
Bullshit	Excrement from a bull	False or exaggerated statement
Fart	Break wind	A person with stupid judgment
Shit	Feces	Unreasonable treatment
Bastard	Child born to unwed parents	Hateful, untrustworthy person
Son of a bitch	Male child born to unwed parents	Hateful, untrustworthy person
Kick ass (verb)	Kick someone in the buttocks	Soundly defeat a person or group

Colloquial coinages and nonce-words

Unlike those of a literary character colloquial coinages are spontaneous and elusive. Not all of them are fixed in dictionaries or even in writing and most disappear from the language leaving no trace. Colloquial coinages are not usually built by means of affixes but are based on certain semantic changes or contraction.

e.g. *aggro* – aggravation; *caff* – cafeteria; *combo* – combination; *info* – information; *promo* – promotion; *deb* – debutant; *trad* (itional) jazz, *sarge* - sergeant

Therefore they are not actually new words, but new meanings to existing words. Sometimes it is difficult to distinguish between nonce-words of bookish and colloquial origin. Some words undoubtedly sprung from the literary stratum have become popular in ordinary colloquial language and acquired new meanings in new environment. Some nonce-words may acquire legitimacy and become facts of the language. There are also such nonce-words which become noticeable and may develop into catch words then they are fixed as new colloquial coinages and cease to be nonce-words. They are labeled as *slang*, *coll.*, *vulgar* or something of this kind.

Some colloquial coinages are made by means of contamination: *S'long*, *c'mon*, *gimme*, *dee jay*, *hatta*, *gonna*, *donna*, *leggo* – and abbreviation *Ally-Pally* – Alexander Palace, *archie* – Archibald gun machine.