

## ***Lecture 3***

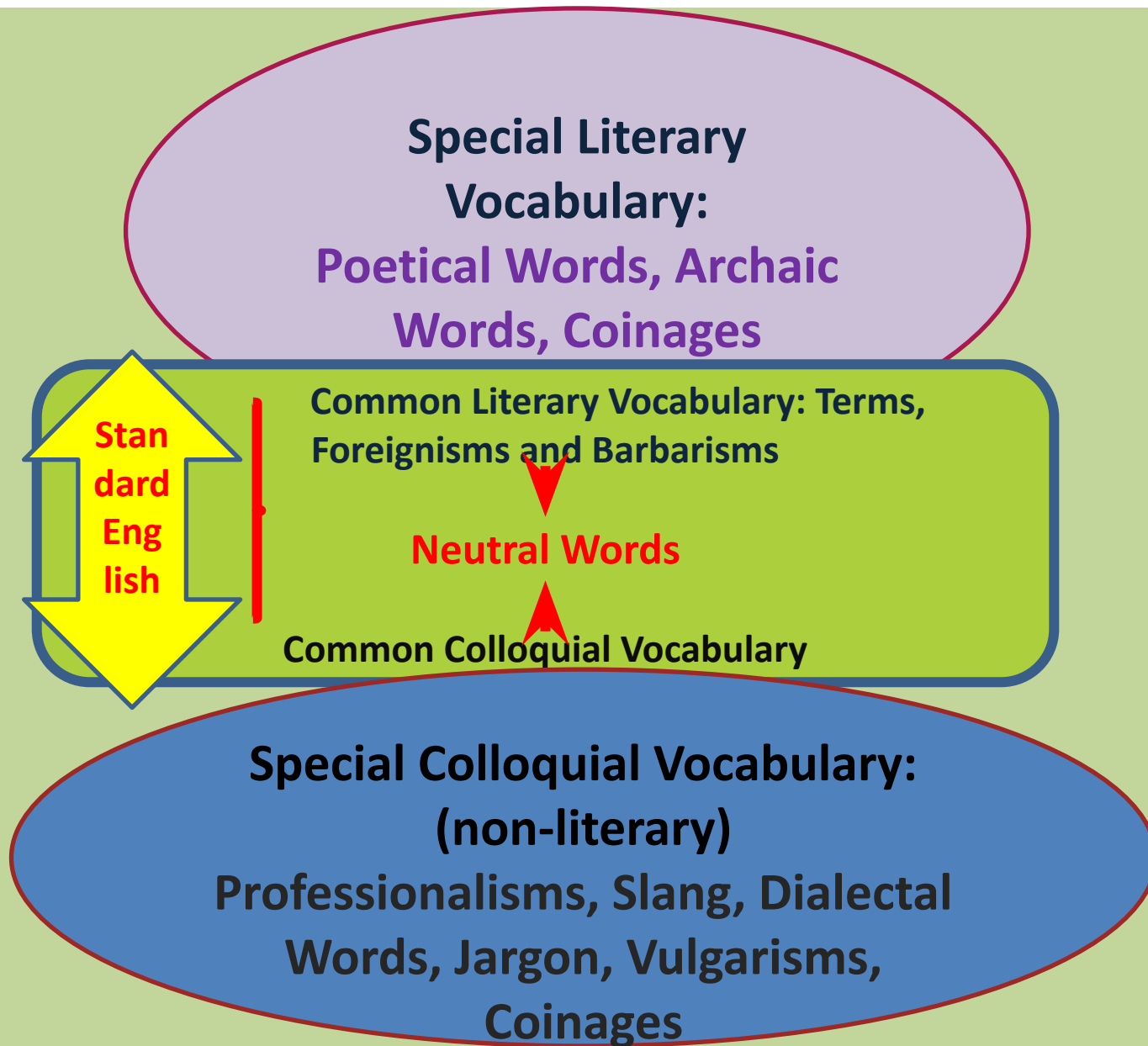
### ***Theme:***

# ***Stylistic Classification of the English Vocabulary (by I.R. Galperin)***

### ***Subthemes:***

- 1) Neutral, Common Literary and Common Colloquial Vocabulary**
- 2) Special Literary Vocabulary**
- 3) Special Colloquial Vocabulary**
- 4) Word Building Models of Word Coinage**

# Three Main Layers of the English Vocabulary



Layer	The common property	Groups of words
<b>The literary layer</b>	The markedly <b>bookish</b> character.	<i>1)Common literary words;</i> <u><i>Special literary vocabulary:</i></u> 2)Terms and learned words; 3)Poetic words; 4)Archaic words; 5)Barbarisms and foreign words; 6)Literary coinages
<b>The neutral layer</b>	The <b>universal</b> character: it is <b>unrestricted in its use</b> , it can be employed in all styles of language and all spheres of human activity, It is the most <b>stable</b> layer of vocabulary.	<u><i>Standard English vocabulary:</i></u> <i>1)Common literary words;</i> 2)Neutral words; <i>3)Common colloquial words</i>
<b>The colloquial layer</b>	The <b>lively spoken</b> character, it is <b>unstable, fleeting</b> . It is often <b>limited</b> to a definite language community or confined to a special locality where it circulates.	<i>1)Common colloquial words;</i> <u><i>Special colloquial (non-literary) words:</i></u> 2)Slangisms; 3)Jargonisms; 4)Professional words; 5)Dialectal words; 6)Vulgar words; 7)Colloquial coinages

## Neutral, common literary and common colloquial vocabulary

**Neutral** words form the bulk of the English vocabulary. They are used in both *literary and colloquial language*. Neutral words are the main source of synonymy and polysemy and are prolific in the production of new meanings. They are *not stylistically marked* whereas both literary and colloquial words have a *special stylistic colouring* (*degree of emotiveness, sphere of application or degree of quality denoted, etc.*). E.g. **to talk- to converse- to chat**. The *lines of demarcation* between common colloquial and neutral on the one hand, and common literary and neutral, on the other hand, are *blurred*. The process of *interpenetration and interdependence* of the stylistic strata becomes here most apparent, because the lower range of literary words and the upper range of the colloquial layer have a markedly obvious *tendency to pass into the neutral layer*. E.g. **teenager and flapper** are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized.

## Special literary vocabulary

- **Terms** (*social connotation in respect of various strata of a society*);
- **Poetic** and **highly literary** words (*social connotation in respect of the accepted literary norm; communicative-functional connotation*);
- **Archaic** words (*temporal connotation*);
- **Barbarisms** and **foreign** words (*territorial connotation*);
- **Literary coinages** (*including nonce-words*).

# Special Colloquial Vocabulary

- **Slangisms** (*social connotation in respect of various strata of society*);
- **Jargonisms** (*social connotation in respect of various strata of society*);
- **Professionalisms** (*social connotation in respect of various strata of society*);
- **Dialectal words** (*territorial connotation*)
- **Vulgar words** (*social connotation in respect of various strata of society*);
- **Colloquial coinages** (*word building*)

# Scale of the normative component of stylistic colouring

Normative stylistic colouring	Norm	Examples
<b><u>Bombastic</u></b> , High-flown, pompous	<b>Out of the norm</b>	
<b><u>Special-literary</u></b> , lofty, elevated, highly literary, poetic, learned words, bookish, formal	<b>Exalted norm</b>	<i>to inter, to precipitate, amplitude, demerit, decorous, espouse, rudiment; steed, charger; welkin; vale; devouring element, etc.</i>
<b><u>Standard English: Common literary</u></b>	<b>Basic norm</b>	<i>To eliminate; to assign, to allocate ;to fabricate, to concoct; to assist; to continue; to initiate, etc.</i>
<b><u>Standard English: Neutral</u></b>	<b>Basic norm</b>	<i>To destroy; to budget, to earmark; to invent, to make up; to help; to proceed; to begin, to start, etc.</i>
<b><u>Standard English: Common colloquial</u></b> , Literary-colloquial, informal	<b>Possible norm</b>	<i>To wreck, to dump; to set aside; to trump up; Mummy, dad, dorm, chap, rubbish, doc, monstrosity, rumbustious, to shut up, to pooh-pooh, down and out, to snuff it.</i>
<b><u>Special-colloquial</u></b> ,	<b>Out of the norm</b>	<i>Girl: bundle, duckling, fluff, plaything,</i>

# Word building models of word coinage

The word building level of the language can be considered as a special resource of expressiveness. In modern English new words are coined by means of *affixation, word compounding, contraction and conversion*. However, only those means of word coinage which provide **novelty + force** have stylistic marking.

**1) Affixation** is still predominant in coining new words. Suffixes and prefixes of *Latin or Greek origin* (pro-, anti-, super-, quasi-, post-, ex-,) traditionally create coinages of *literary-bookish* character, e.g. anti-census campaign; the pro-choice vs pro-life debate permeates politics; quasimilitary, etc.



Suffixes **-y**, **-ie** and **-er** are productive in the *colloquial speech*. E.g., seedy, weepy, hairy, smelly, nervy; bookie, yuppie, veggie; belly bomber; job-hopper, temp-worker, freelancer, etc.

Suffixes and prefixes borrowed from modern foreign languages create *ironical or slighting connotations* (German: -fest, Über-; French: -ville; Russian: -nik; Italian: -azzi, -ati, -ize).

E.g., refusenik, all-rightnik; dullville, dogville, disasterville; videorazzi, paperazzi, rumorazzi; soccerati, ligerati, illuminati; to picturize, to vacationize, to cityzenize; ubermodel, uberchief, etc.

Besides the effect of compression and economy, some traditional prefixes and suffixes may produce an *effect of surprise, irony* and add an *expressive-emotional colouring* to a word.

E.g. *unkissable, laughable, payable, certifiable; fatherless, childless, spineless, ageless, brainless, etc.*

**2) Word compounding** let combine different parts of speech to form new compound words with stylistic marking.

E.g. *brainwave, thinktank, blueblood Ivy Leaguer, to windowshop, to babysit, to blackmail, to pickpocket, to brainwash, to skyrocket, etc.*

3) **Contraction** is realized by clipping and abbreviation. Clipping appeared in the colloquial speech, the most productive way is **back clipping**, e.g. con (confidence): con-man, con-game, to con; showbiz (show business); glam (glamorous); diff (difference); ad (advertisement), etc.

**Fore-clipping**: in-laws (mother- in-law, father-in-law), mum (chrysanthemum), etc.

**Middle-clipping**: flu (influenza), etc.

**Blend**: stagflation (stagnation+inflation), Amerind (American+Indian), spam (spiced+ham), etc.

**Abbreviation**: initialisms (HIV, FBI, DIY, FAQ, PhD) and acronyms (AIDS, NATO, UNICEF, OPEC).

**4) Conversion** is formation of new words by transferring them from one part of speech to an other without any word building means. Conversion has a great stylistic potential. A new word acquires the paradigm of a new part of speech.

E.g. *a second pair of shoes/ a second in command / to second a motion;*

*local citizens → locals; to monkey sb; to bulldog sb to the ground; to scissor the cloth; to hook the reader; to mirror the opinions of common people, etc.*