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STYLISTIC CLASSIFICATION OF VOCABULARY

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Abstract

The article examines the stylistic differentiation of vocabulary. The reasons for ambiguity and contradiction in the positions of linguists are analysed. Literary and colloquial styles are distinguished, but their interrelation between each other is not excluded.

Keywords: stylistic differentiation, literary, colloquial and neutral vocabulary, species classification, oral and written form.

Stylistic referencing of words is based on the plural use of words in specific contexts related to a particular sphere of human activity. This certainly imposes a certain connotation on it, as a result of which it is perceived as peculiar to those particular contexts. With words used in different contexts, without any stylistic connotation, there are also equally significant lexical layers of limited usage. In speech, these words are used in different instances depending on the situation and conditions of communication, also in the affiliation of the speakers to certain social and professional groups.

The analysis of stylistic differentiation of vocabulary includes the study of peculiarities of lexical means usage in speech varieties, i.e. in those or other functional and speech styles, the nature of emotional-expressive qualities of different words, since the presence of stylistic limitations is mostly combined with emotional-expressive colorations.

The socially conscious and normalised totality of means of expression that has its own style and character of communication is called a functional-verbal style. As noted by I. Arnold, the functional speech style is based on the traditional selection of words, phraseology and, to some extent, grammar. It is called functional because its features are derived from the peculiarities of language function in this sphere of communication. The appropriateness or inappropriateness of certain stylistically coloured words in this or that situation is clearly felt by both the speaker and the listener [1, p. 265].

As M. Kanabekova explains, language norms that differ by functional style are stylistic norms, i.e. norms of word usage that are formed in accordance with the norm of the literary language. So in colloquial style it is possible to use such morphological figures as simple words, dialectisms, slang, alien language elements, etc. Artistic means of language are characteristic of the style of fiction, they are not used in business and scientific styles. It follows that stylistic norms are also formed in the language, which should correspond to each type of style [2, p. 25].

I. R. R. Halperin fixes the form of speech (written or spoken) to groups of vocabulary of a certain style,

and for the functional-stylistic classification of the English dictionary he uses the criterion of speech type - written literary and spoken colloquial speech. The category of literary and colloquial vocabulary "includes several lexical groups characterized by certain stylistic qualifications. The general property according to which all the components of the lexicon are combined within this category is called *species qualification*". [3, p. 71].

Linguists mainly classify the vocabulary of a language in terms of its stylistic affiliation and distinguish three groups: literary, colloquial and neutral vocabulary.

I. Arnold distinguishes between stylistically *neutral* English vocabulary, which is used in any context, and stylistically restricted vocabulary, *literary and colloquial, depending* on its use in certain spheres of human communication [1, p. 264].

Thus, the composition of the literary vocabulary is relatively constant. The composition of colloquial vocabulary, on the other hand, is "lively" and constantly changing. Neutral vocabulary has its own universal properties associated with the unrestricted use of different vocabulary.

Most classifications are based on contrasting the two main subsystems of the national language. These subsystems have been given different names in different classifications: by K.A. Dolinin normative and non-normative socio-genre colourings [4 p. 310], by I.R. Galperin written and oral speech types [5 p. 51], Lev Soudek Standard - Substandard [6 p. 18], etc. The essence of the contrast is to separate the two opposite layers of vocabulary. At the same time, the first group includes literary and colloquial subsystems, while the composition of the second group varies from classification to classification for lack of a generally accepted terminology. According to the classification of V.G. Gak, Y.S. Stepanov, V.A. Khomyakov, N. Alexander and others, such terms as *jargon, slang, argot, dialect, vulgarity, colloquialism*, etc., are found here.

However, the list of subgroups of colloquial vocabulary is distinguished by different authors according to different criteria. For example, P.A. Lecant and his

co-authors apply the criterion of social usability, describing slang as a limited-use lexicon [7, p. 47], and V.G. Kostomarov and V.I. Maximov, as we noted above, classify slang as a lowered vocabulary according to its stylistic connotation [8, p. 219].

The stylistic structure of the vocabulary may be different in different languages and at different stages of the history of a language, this is directly related to the specific historical conditions of the people who speak that language. The only thing common to all literary languages is the division into literary and colloquial speech.

The study of different language subsystems sometimes requires an excursion into history, but a clear distinction must be made between synchronic and diachronic approaches to the study of the problem. There is a focus by researchers on the features of a single language, although changes in functional and social differentiation are undergone by different modern languages. Most of the known stylistic classifications by linguists in different countries are concerned with the differentiation of national languages as a whole.

The stylistic classification of a lexical system is based on identifying the stylistic features of the meaning of words, on finding out the context and situation, as well as the social environment in which a particular lexical unit is found. A huge chasm separates the Literary layer of vocabulary from the colloquial layer. In colloquial vocabulary, the expressive and emotionally coloured meaning of a lexicon is easy to determine. But the literary layer of vocabulary is a word with a different service function. Traditionally, they include poetisms, terms, archaisms, neologisms and historicisms.

Literary speech is mostly presented as a monologue. The message is conveyed without any help from non-linguistic means. The author cannot immediately check his opponent's reaction, to see if he is being understood correctly. However, he has the opportunity to think beforehand, to choose the most appropriate words and statements, which in turn leads to a more accurate and elaborate presentation. The literary style is characterised by a rich and varied vocabulary and the most careful selection of synonyms.

In spoken language there is always direct two-way contact. It uses additional means of expression gesture, facial expression, pointing, pause, intonation. The situation acts as a context. Communication takes place in the form of a dialogue, without prior thought. The volume of words is narrower, often using designated words, words of wide semantics and emotionally coloured words, many concrete and figurative words, as well as a small group of verbs conveying different meanings. Word formation in the colloquial vocabulary is intensive and is often supplemented with situational neologisms. From the morphological structure of the

formation of colloquial vocabulary are characterized by abbreviations, words with diminutive suffixes, sound imitation, reduplication, the bulk of the one-syllable vocabulary [1, p. 266].

In addition to compression, the opposite method is widely used in colloquial speech - bringing into speech redundant words that do not carry subject-logical information. These words include the so-called "trash words": *well, I mean, so, you see* in English [9, p. 274]. Interjections and swear words also add redundancy. Colloquial vocabulary has a share of affectivity, this is also another feature of colloquial vocabulary. It manifests itself in a special arrangement of the utterance: words appear under the influence of emotions in the speaker's mind, in an abundance of exclamations, interjections and stylistically coloured vocabulary.

In English, the category of literary vocabulary includes lexical components that are traditional components of the English vocabulary and do not possess local, dialectal features. They include the following elements: common (traditional) literary words, terms, poetic words, archaisms, foreign words and borrowings; neologisms and occasional words. The lexical group of colloquial style, qualified by most English and American dictionaries, is not strictly-restricted to a particular language group and its territorial characteristic. The colloquial vocabulary is divided into appropriate classes of words: general colloquial vocabulary, slang, slang, professional words, dialects, vulgarisms, colloquial neologisms [10, p. 50].

Neutral words are a basic component of the main vocabulary of the English language and are used in literary and colloquial vocabulary. The stylistic features of neutral words in English are explained by the very structure of the language system. Thus, "most neutral words are single-syllable constructions, which is explained by the process of English language development (from the former to the modern variant), when most parts of speech have lost their distinctive affixes. This led to the development of conversion, the most productive mode of word formation. In contrast to Literary and colloquial vocabulary, which has a certain stylistic colouring, the category of neutral vocabulary as a whole lacks a special stylistic characteristic" [11].

General literary vocabulary, neutral words and general colloquial vocabulary are combined into one concept - the basic vocabulary. Note that the division into colloquial and literary vocabulary is not meant to imply that the former is used only in spoken form and the latter only in written form. On the contrary, in various works of fiction colloquial speech may be reflected in written form, while forms of public communication in the form of a report, lecture, etc. refer to the literary form of speech.

Let's look at this as an example:

Literary	Neutral	Colloquial
infant	from	kid
insane	mad	crazy
emerge	appear	Turn
youth	teenager	boy/girl
associate	fellow	chap

These synonyms have certain semantic and stylistic features. Stylistic features are expressed by the emotional coloring of the word, the sphere of use. Words of colloquial style have a pronounced emotional coloring than words of literary vocabulary. Neutral vocabulary words have no emotional characteristics, and there are no differences in the sphere of their use.

Colloquial vocabulary infiltrates the normative vocabulary, being considered its

The words of the general literary vocabulary, like the words of the general literary vocabulary, also lack homogeneity of meaning. Like the words of the common literary vocabulary, the words and expressions of the common colloquial category also lack homogeneity of meaning. Some lexemes in this category are close to words from the so-called non-normative groups: *slang*, *vulgarisms*, being on the border between the category of general colloquial vocabulary, reduced and non-normative colloquial vocabulary. Individual words, penetrating from the layer of profanity into the group of normative vocabulary, are neutralized in meaning and belong to the general colloquial vocabulary, for example: *teenager*, *hippie (hippy)*; *take (in 'as I take it' = as I understand)*; *to go for (to be attracted by)*.

One of the constituent elements of a special literary vocabulary is *terminology* or *words-terms*.

The main characteristic of a term is its direct belonging to a system of terms used in a particular sphere (science, culture, etc.). Having a functional scientific and stylistic characteristic, terms not only express a certain attitude towards a given concept (which is the most common), but can also convey two meanings - terminological and stylistic, emphasising the respective focus of a given word. Such words as **sort**, **creative**, **species**; the expression **to pass an existence** in a certain pseudobiological and medical aspect may reflect both stylistic features of the relevant concepts and a combination of stylistic and terminological meanings [10, p. 51].

In any language, "*kinship terms* occupy a special place, characterised by their "relativity" or relativity, which relies on a number of differentiated semantic elements" [12]. [12].

In the process of language development, with the emergence and ubiquity of information technology, some terms, having lost their basic characteristics, have become part of the *general literary* and *neutral vocabulary*, e.g. the concepts "*portfolio*, *diving*, *to credit*" [13], etc. (13), etc., no longer have any special terminological properties. Other components of this group of vocabulary are **poetic words** and *words with high ap-*

preciation. These are mainly obsolete words, or archaisms, and highly artistic vocabulary, which gives the speech a touch of sublimity.

Separated from the category of general Literary vocabulary, *poetic words* form a small layer of vocabulary, thus being peculiar *poetic terms*. The tradition of using archaic poetic words and forms became most widespread during the Classical and Romantic periods. The works of Shakespeare, Byron are striking examples of poetic traditions in which many of these forms are represented, for example: "**steed** or **charger** instead of the word *horse*; *welkin - sky*; *vale - valley*; *to proceed - to go*; *to clipian - to call*, *to name*; *to quoth - to speak*" [14].

As L.V. Shcherba wrote "... before considering... literary language, it is necessary to dwell a little on figuring out the nature of literary language in general. Every concept is best clarified by oppositions, and it seems obvious to everybody that the literary language, first of all, is opposed to dialects. And in general this is true; but I think that there is a deeper opposition, which, in fact, causes those which seem obvious. This is the opposition of literary and colloquial languages. [15, p. 117].

In this article we have examined the stylistic differentiation of vocabulary and analysed the stylistic qualifications of vocabulary. We have studied numerous foreign classifications of vocabulary and streamlined the criteria of vocabulary classifications of the language.

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