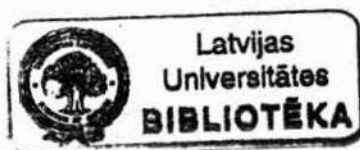114.

Вопросы ГЕРМАНСКОЙ ФИЛОЛОГИИ

Латвийский ордена Трудового Красного знамени
государственный университет им. П. Стучки

В О П Р О С Ы

Г Е Р М А Н С К О Й   Ф И Л О Л О Г И И
УЧЕНЫЕ ЗАПИСКИ
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АННОТАЦИЯ

В сборнике включены статьи, в которых рассматриваются актуальные вопросы теории словообразования в английском языке /Я.К. Рашкевича – " Verb-Adverb Nouns in Modern English," анализируется диалектизмы в ирландском английском языке /М.А. Андерсон – " Dialect Elements in the Works of Modern Irish-English Writers" , исследуется проблема дифференциации синонимов в немецком языке /К.Н. Карпова – "Об одном виде дифференциации синонимов "/, рассматривается проблема терминологии / Е.Р. Гуляне –" Borrowed Terms of Painting English"/, принципы отбора лексики на немецком языке по металлотехнологии и машиностроению / H.Läckēja" Leksikas atlases principi vācu valodā metālu teknologijas un masīnb.īves speciālitātē." и обсуждаются тенденции в локональном словообразовании современного немецкого языка /Т.В. Король –"К вопросу о некоторых тенденциях словообразования в современном немецком языке."/

Помещённые в сборнике статьи представляют интерес для студентов старших курсов, аспирантов и лингвистов, занимающихся проблемами германской филологии.

Все статьи были закончены в январе месяце 1969 года и поданы в научную часть ЛГУ им. П.Стучки.

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М.Венозол

J.RAŠKEVIČS

VERB-ADVERB NOUNS IN MODERN ENGLISH

Constructions consisting of a verb followed by an adverb[1] are widely used in Modern English today and their significance has been stressed by many lingu - ists.[2] And,indeed,if we analyse Modern English lang- uage material,especially colloquial English and news- paper language,we see that there is a strong tendency to combine the more commonly used,usually one-syllable,

1. In our paper we use the terms "adverb" and "adver- bial particle" for the 2nd element,as the latter are used by many linguists and we do not intend here to defy their correctness.

2 See L.P.Smith,The English Language.London,1934; L.P.Smith,Words and Idioms.London,1948; J.B.Greenough and G.L.Kittredge, Words and their Ways in English Speech.N.Y.,1961; H.Marchand,The Categories and Types of Present-day English Word-formation.Wiesbaden,1960; А.Ф.Гринблат, Глагольные постпозитивные сочетания в современном английском языке и их эквиваленты в латыш- ском языке.Автореферат,Рига,1960; С.Б.Берлизон,Сочета- ния типа make up,make for в современном английском языке.Москва-Ленинград,1964; Т.А.Соболева,Семантико - стилистические факторы,ограничивающие продуктивность конверсии глагол—существительное в современном англи- йском языке.В сб."Исследования по английской лексиколо- гии".Москва,1961, etc.

verbs such as break, bring, call,come, cut, do, fall,
get, give, hold, keep, let, make, put, set, take, turn,
etc. with some adverbs (about, back, by, down, in, off,
on, out, over, to, up, etc.) and it is possible to ex-
press a great variety of ideas with a relatively limi-
ted vocabulary.

And there is a growing avoidance of such words   of
foreign origin as deceive, detain, disappoint, examine,
exhaust,recover, etc., especially in colloquial   and
journalistic English,and the same notions are usually
expressed by the corresponding synonymic verb-adverb
constructions take in, hold up, let down, check up,use
up, get over, etc.

Sometimes these phrasal verbs[1] have the same sense
as the parent verb alone,the adverbial particle being
only an intensifier or denoting the direction of the
action,sometimes they have their own specific meaning
different from that of the parent verb.In these cases
the two notions are blended and undergo definite chang-
es both in meaning and function.

There are numerous verb-adverb constructions   in
Modern English,but it is very difficult to estimate
their exact number,as each day gives us new coinages
of this type.Already L.P.Smith[2] speaks of these "most
striking idiosyncracies of our language". L.P.Smith

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[1] A name given by Henry Bradley (The Making of English,
London,1927) to the combinations of a verb and an ad-
verbial particle from which "thousands of vivid collo-
quialisms and idiomatic phrases"(as Pearsall Smith puts
it) may be derived by means of which the greatest vari-
ety of human actions and relations can be described.

[2] See L.P.Smith's works mentioned in Footnote 2,p. 3.

stresses the fact that verb-adverb constructions are colloquial,idiomatic and very expressive.Other linguists[1] have also devoted much attention to this problem, stressing its different aspects. A.G.Kennedy[2] points out especially the stylistic colouring and expressiveness of these constructions that possess "warmth and colour and fire".

Verb-adverb constructions are important indeed because they

1/ are frequently used,thus adding much to the richness of the English vocabulary,

2/ are polysemantic,

3/ can be used figuratively,

4/ are idiomatic,

and 5/ are very expressive and stylistically coloured.

Verb-adverb combinations are of vital importance for lexicographers and students of English,especially for foreigners who study the English language. R.Dixon writes:

"The student may learn grammar and,with time,acquire an adequate vocabulary,but without a working know – ledge of such idioms as to put out, to get along, to call for, to look up, to look over,etc, his speech re – mains awkward and stilted".[3]

The same can be said about the numerous verb-adverb nouns [4] of the "make-up", "teach-in" type that deserve special attention.This type has become very productive

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[1] See W.J.Ball,Conversational English.London,1954;J.Hubert Jagger,English in the Future.London,1945,etc.

[2] A.G.Kennedy,The Modern English Verb-Adverb Combinations. Stanford University Press,192o.

[3] R.Dixon,Essential Idioms in English.N.Y.,1951,Preface.

[4] See U.Lindelöf,English Verb-Adverb Groups Converted into Nouns.Helsinki,1937; Р.С.Розенберг,Сложные существительные,образованные от глагольно-наречных сочетаний в

of late in all the variants of the English language,
and new nouns are continuously created by a method of
compounding a verbal root with an adverbial particle[1]
following it.

The aim of our investigation is on the basis of
newspaper material and other sources to trace (1) the
frequency of verb-adverb nouns and their semantic ty-
pes, (2) the ways of their formation, (3) the "occa -
sional" character of some of these constructions,(4)
the productivity of the second element (adverbial par-
ticle) in these nouns, (5) their derivative-forming
ability, (6) their ability to express activity, (7)
their polysemy,figurativeness and idiomaticity, (8)
their emotive charge and stylistic colouring and,fi-
nally, (9) the use of these nouns as attributes.

1. Verb-adverb nouns represent a frequent and
productive type of word-forming and they constitute
a considerable part of neologisms in Modern English,
with a more extensive range of applicability in Ame-
rican English [2], especially in newspaperese and col-
loquial speech. In newspaper headlines verb—adverb

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современном английском языке.В сб."Ученые записки
Рязаньского госуд. пед.института",I 51,т.22, etc.

[1] Term used by M.Schlauch,A.S.Hornby,etc.

[2] M.Schlauch correctly points out that American usage
inclines to a wider use of such verb-adverb nouns and
also displays a greater freedom in the use of them,if
compared to contemporary British English.(See her
work The English Language in Modern Times.Warszawa-
-London,1960,p.201.) Lev Soudek in his Structure of
Substandard Words in British and American English(Bra-
tislava,1967) speaks of the possibility to express the
same notion by a series of verb-adverb nouns.The sy-
nonymy of verb-adverb nouns also testifies to the wide
use of these constructions.

nouns are often preferred,e.g.:

<u>Cover-up</u> for Whitehall <u>Clean-up</u>

MS,January 3o,1969 (Headline)

<u>Follow-up</u> on <u>Cut-back</u>

DWld,November 26,1968 (Headline)

Verb-adverb nouns are also frequent in sports,
military and technical literature (e.g., <u>fade-away,</u>
<u>fall-out</u>, <u>feed-in</u>, <u>hold-out</u>, <u>kick-off</u>, <u>line-up</u>, <u>play-</u>
<u>-off</u>, etc.).

N.G.Oleksenko [1] points out that already among
the neologisms created in the World War II period
verb-adverb nouns are very numerous. And their number
is ever increasing since World War II.

E.R.Hunter [2] also discusses the problem of how
verb-adverb nouns become integral elements of the Eng-
lish vocabulary.

O.Mutt also notes that it is " a noticeable lexi-
cal development in Present-day English that more phrasal
verbs that ever before are being converted into nouns"[3].

[1] Н.Г.Олексенко, О некоторых средствах и способах обога-
щения словарного состава современного английского язы-
ка .В сб. Ученые записки 1 МГПИИЯ,том 25,"Вопросы язы-
кознания,грамматики,лингвистики и стилистики".Москва,
1961,стр.275.

[2] E.R.Hunter,Verb+Adverb = Noun."American Speech",1947,
XXII,pp.115-119.

[3] O.Mutt, Some Recent Developments in the Use of Nouns
as Premodifiers in English."Zeitschrift für Anglistik
und Amerikanistik",1967,No.4,p.4o4.

The use of verb-adverb nouns has "proved an invaluable method of enriching our vocabulary vigorously from native material instead of relying on foreign borrowing"[1] (i.e.,here we face the same problem as in reference to verbal verb-adverb constructions that replace some verbs of foreign origin).

A great part of verb-adverb nouns,especially those formed recently,are not given in dictionaries as yet.When selecting verb-adverb type entries for dic - tionaries,their frequency of usage should be taken into account first of all,[2] and those frequently used should be properly represented in dictionaries.

All verb-adverb nouns can be subdivided into the following semantic groups,or types:

1/ formations where the second element is a simple intensifier (e.g., check-up, hold-up, etc.);

2/ verb-adverb nouns that are rather idiomatic, with the second element as a kind of semi-suffix(e.g., read-in, teach-in,etc.);

3/ slang formations (e.g., chin-in, pal-up,etc.).

It is interesting to note that alongside older slang verb-adverb nouns new ones are formed that are colloquial or even standard,literary.Thus homonyms come into existence, e.g.:

carve-up [a] sl swindle

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[1] Fowler's Modern English Usage,2nd ed.ELBS & Oxford University Press,1968,p.451.

[2] J.Raškevičs,Some Problems of the Selection of Dictionary Entries. В сб."Вопросы лексикологии,грамматики и стилистики германских языков".Рига,1968, стр.52 — 60.

<u>carve-up</u> [b] split-up; division.

2. The coinage of verb-adverb nouns is realised in different ways.

(1) There exists an initial verbal source that is converted resp. substantivized, as in

to splash down $\longrightarrow$ splash – down
to check up $\longrightarrow$ check – up, etc.

Usually the noun is written as a solid word or hyphenated, although there are cases when some writers (journalists) spell them in 2 words, e.g.:

We want security on employment.
We want a substantial <u>slow down</u>
of colliery closures.

MS, October 1, 1968

Despite this snub, the delegates
who yesterday decisively rejected
his pay laws gave him a standing
ovation for his appeal for a
<u>fight back</u> to prevent the return
of the Tories.

MS, October 2, 1968

The new <u>clamp down</u> was introduced
by instructions of the Defense De-
partment......

Trib, October 9, 1968

(2) Some verb-adverb nouns are formed by analogy with group (1), but without having corresponding initial verbal sources.Later on special verbal constructions can be coined with the help of $N \longrightarrow V$ conversion. The following are the examples of this type:

> Teach yours_elf in – in the modern
> way (reading a book, etc. – J.R.).
> Trib, December 2o, 1967

> I find myself compelled to write
> in on Czechoslovakia,the role of
> the Warsaw Pact Countries and of
> the imperialist Powers.
> MS,October 1, 1968

> That evening Mike spoke to some
> young people who wanted to join
> the Communist Party and to learn
> how to write-in a Communist vote
> on Nov.7 in Michigan.
>
> DWld Mag,September 28-29,1968

(3) In some cases we deal with a bit more complicated process,as in

> sit-in strike$\rightarrow$a sit-in[1]$\longrightarrow$to sit in,

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[1] Sit-in (as a noun) is so widely used that sometimes the elliptical form sit is used instead, e.g.:

> 2o arrests in U.S. non-violent sit.
> MS,October 17,1967 (Headline)

In writing these new converted verbs can be spelt
in 2 words or hyphenated:

> ....A Total of 435 demonstrators
> were arrested when thousands
> attempted to sit-in at the Pen-
> tagon.
>
> Wkr,October 24, 1967

> An administration spokesman told
> The Worker that the students who
> sat in did not represent the stu-
> dent body at Stony Brook.
>
> Wkr,December 24,1967

> Students at Leicester University
> are still in possession of the
> university's administrative block ,
> where they have been sitting - in
> for three days.
>
> MS,February 29, 1968

> Brian MacDonald, 3rd Year adver-
> tising,who was among 5oo students
> sitting in, in the auditorium told
> the Tribune that it was "obvious
> these teachers were fired for oppos-
> ing Watson....."
>
> C Trib, March 4, 1968

3.Many of the verb-adverb nouns formed on the spur of the moment are occasional words, nonce formations, and as such very expressive and stylistically coloured. It is clearly seen in the following examples:

> The Y.C.L. will back the demonstra-
> tion,with a "bike-in" through Lon-
> don's main shopping centres urging
> support for the rally.
>> MS,June 18, 1968

> On Saturday...newsmen gathered....
> to watch....students and workers
> take off and burn their levi pants.
> The "burn-in",sponsored by the
> Southern Labour Action Movement
> (SLAM) mark-ed the kick-off of
> a nation-wide boycott of all Levi
> Straus' products.
>> Wkr,August 27, 1967

> A "buy-in" was conducted in a
> supermaket.Grocery carts were
> filled with unwanted merchandise
> and left in the aisles.
>> MASJ,1965,vol.6,No.1,p.12

> Last night was a bore.Several
> people dropped in for a chat,and
> what a chat-in it became.
>> MS,October 3,1968

A "guitar-in", with the Jimi
Hendrix Experience,Bert Jansch,
Paco Pena,Tim Walker and Sebas-
tian Jorgenson,will be held at
the Royal Festival Hall on Sep-
tember 25.
  . MS, September 14,1967

It is interesting to note the easiness with
which new verb-adverb nouns are coined and used:

We want big,fat love-in's,free-in's--
all well organised by young people
who know where it's all.
  MS,September 28,1967

In Leicester University,the students
have taken the offensive,with drive-
-in, sit-in, study-in,use-in.......
you invent the name and they will find
an action to match it.

  MS,March 1, 1968

These are vivid examples of the playfulness and
inventiveness of the makers of such nonce formations.

4. The productivity and the role of adverbial par-
ticles in the formation of verb-adverb nouns,as well as
the semantic changes adverbial particles undergo,differ.

The 412 examples that were analysed in the present
investigation have been drawn from a rather wide range
of newspapers and magazines covering the years 1961 -
1969 and representing both British and American usage

and all the main English-speaking countries (Great
Britain, USA,Canada,Australia,New Zealand,South Africa,
etc.).

Among the 412 verb-adverb nouns analysed the first
place is taken by the formation with -up (114 cases
or 28.16 %), second in productivity is -out(62 cases
or 15.05 %), then come   -in (58 cases or 14.08 %),
-off(41 cases or 9.95 %), -down (29 cases or 7.04 %),
-back (22 cases or 5.34 %), -over(also 22 cases   or
5.34 %), -away(14 cases or 3.39 %), -about(11 cases
or 2.67 %), -on (9 cases or 2.18 %), -through(6
cases or 1.45 %), -by (4 cases or 0.97 %), -around
(3 cases or 0.72 %), -past,round, -to (each represen-
ted by 3 cases,too,or 0.72 % only), -how (2 cases   or
0.48 %), and, finally, -ahead, -along, -between,-to-
gether, -under and -with (each represented by 1 case
or 0.24 %).

Some adverbial particles (especially -up,-out,
-in, -off, -down,etc.) already fulfil the role of
semi-affixes,while others (e.g., -how, -ahead,-along,
-between,-together,-under, -with) form only a few
verb-adverb nouns and cannot be looked up n as semi-
suffixes.

5. The frequent use of and the role played by
verb-adverb nouns make it possible for them to form
derivatives,too.The derivative-forming ability is an
important factor testifying to the fact that the com-
pound nouns of the verb-adverb type already have been
properly established in the language and are part and
parcel of it:

The sit-inners filed into a"crowd pen"

in the middle of Whitehall Street
directly opposite the entrance to
the induction center.

　　　　　Wkr,December 1o,1967

A spontaneous meeting of 4oo
sit-downers in the main build-
ing decided to completely block
the entrance for two hours.....
　　　　　MS, March 15, 1967

Sitters-in win service.
　　　　　DWk, May 24, 19oo (Headline)

　　　There is a rather large group of verb-adverb noun
derivatives of the comeback,layoffee,walkouter,etc.type,
including derivatives with reduplicated suffix,e.g.:
butter-inner (=intruder), whooper-upper(=liquor), etc.
Sometimes there are even synonymous derivatives, e.g.:
sit-inner and sitter-in,etc.

　　　6. J.Hubert Jagger [1], M.Schlauch[2] and others point
out that verb-adverb constructions (both verbal and nomi-
nal) come into being in great numbers and change the cha-
racter of the English language.In many cases verb-adverb

1 J.Hubert Jagger, English in the Future.London,1945.
2 M.Schlauch,The English Language in Modern Times (since
1400).Warszawa-London,1964,pp.2o1-2o2.

nouns are used to convey the notion of activity which
in conventional sentences is expressed by the verb,
while the verb in the constructions with verb-adverb
nouns is reduced to something meaning approximately
the same as be, have, give, make, etc.:

> The author gives the impression
> that at an impressionable period
> of his life he was given the brush-
> -off ly a Left-Wing woman.
>
> DWk,September 23,1965

> The only passing interest in the
> Cliff Richard film was that in his
> fictional pop star role he did a
> send-up of pop and religion.
>
> MS,December 2o, 1967

> And it won't be a walk-over. It
> will be a grim gloves-on battle
> against the huge sales pressure
> teams from America.
>
> DH,May 25,1961.

> They made a getaway in a car,but
> were rammed by the fire engine
> before they had gone 3oo yards.
>
> MS,May 17, 1967

If this tendency of forming verb-adverb nouns
goes on, the predicate can cease to express the acti-

vity ,as in sentences containing verb-adverb nouns
this function is performed by the latter, although
it is still too early to foresee the future develup-
ments here.

7. The frequency of verb-adverb nouns is con-
nected with their polysemy and figurative usage,too.
The latter phenomena can be illustrated by the follow-
ing :

(a)

The week-long talks with Malta
are expected to end today witr ut
any substantial change in the
plans for the run-down of British
forces on the island.

MS,March 8, 1967

(b)

The executive held a three-hour
meeting at Transport House yester-
day at which Mr.Cousins gave a
full run-down on the problem.

MS,January 25, 1968

In (a) run-down denotes "reduction", in (b)
"summary; survey".

(c)   2oo vehicle builders joined the walk-out.
MS,October 1, 1966

(d)   Speculation on Walk-ou[+] from Confe-
rence.
Ti,May 16,1961 (Headline)

(e)
The threat of a mass walk-out
by East Germany's toboggan
rivals fizzled out today.
        MS,February 15,1968

In example (c) walk-out denotes "strike", in
(d) and (e) "refusal to take part" (in a con-
ference and sports competitions respectively).

(f)
We are now preparing the launch-
ing pad for our enlarged paper.
Sending our Fund over the top
every month from now is the best
way of making sure that the
countdown ends in a successful
takeoff.
        DWk,January 29,1966

(g)
And the daughter of a professor
of Greek,Sue Grundy Bonner,edited
a take-off on The Inlander, our
staid campus literary magazine,
with her own shocking The Outlan-
der.
        DWld Mag,September 28-29,
        1968

In example (f) the aviation and rocketry term
take-off is used figurativey, in (g) take - off
denotes "caricature; imitation".

For the majority of verb-adverb nouns the motivation is clearly seen,e.g.:

> The Army said the drive-past, by
> troops from all services, was
> meant to emphasize that the mili-
> tary would crush anyone acting
> against the Constitution.
>
> MS,December 29, 1966

> It is said that the Shah himself
> has urged a slow-down/in purge-J.R./.
>
> DTMP,May 18,1961

> In a quick run-through I noticed
> that all persons were Negroes.
>
> Fdw,1968,Vol.8,No.3,p.271

> The blisters seen in some craters
> probably reflect gentle pressures
> without break-out.
>
> Nat,1963,Vol197,No.4864,p.273

> Who would accept responsibility
> for the drop-outs of society?
>
> MS,April 11, 1968

> A "speak-out" on race is being
> held at Friends House,Euston

Road,London,at 7 p.m. tonight.

MS,June 27, 1968

    In other cases the motivation is very vague or
is not to be felt at all.Here we can speak of the
idiomaticity of these constructions;

> The match was little more than
> a work-out (= practice, test)
> for the Kangaroos.
>
> MS,December 29,1967

> The gang-up (=organized move,
> drive) against the report has
> started.
>
> Wkr,March 12,1968

> Persecution of the Party is
> widely condemned as a carry-over
> from the cold war.
>
> WMR,1967,Vol.1c,No.12,p.12

    The motivation of the 2nd element is very vague
indeed,especially in numerous compounds with - in,
such as be-in, love-in, read-in, sing-in, sleep-in,
talk-in, teach-in, work-in, etc., where there are no
corresponding initial verbal constructions.These now
have been made up artificially,by analogy with the
usual V →N cases:

An all-Party teach-in on
Vietnam.....will be held in
Burnley (Lancs) tomorrow.

MS,February 23,1967

A call for a united Left
crusade for Socialist poli-
cies was made yesterday by
Morning Star Editor George
Matthews at the paper's
speak-in.....

MS,November 4,1968

Melbourne poets presented
their viewpoint in no un-
certain terms at a Read-in
organized by the Melbourne
Realist Writers' group.

Trib,August 31,1966

Vietnam,a Read-In edited by
Robin Murray....is presented
by the publishers in an inte-
resting new venture,as a kind
of written teach-in presenting
the important issues of the
war in Vietnam......

DWk,October 7,1965

In addition to the new tradi-
tional sing-in at the beginn-
ing of the Trafalgar Square
rally,they are also organising
half-hour shows at the stopp-
ing places on Sunday.....

MS,March 1o,1967

The coming fish-in Aug.29 at
Frank's Landing on the Nis-
qually River near Olympia....
deserves the overwhelming
backing of our workingmen...

PW,August 24,1968

Hundreds of brightly dressed
"hippies" staged a "love-in"
at a park in Los Angeles
yesterday playing guitars,
bongo drums and flutes,burn-
ing incense and passing
flowers to each other.

MS,May 29,1967

A talk-in organised by stud-
ents of the London School of Econo-
mics and other groups,on Student
Action,will take place at 6.p.m.
on Thursday......

MS,June 11,1968

Teach-in denotes a"meeting; discussion of topical problems", "speak-in a "discussion conference"; read-in is a "meeting where topical poetry is read" or (2) a kind of written teach-in; sing-in is a "get-together where topical songs are sung", and all that is done with some,usually political, aim in view. Fish-in is "Indians' fight for their fishing rights", love-in a "meeting of hippies (flower children) where songs are sung,love made",while talk-in is a "discussion;teach-in".

In the above-mentioned cases there is hardly any connection with the original lexical meaning of the 2nd component -in, as it is not a simple intensifier any more; it has already lost its original meaning and has turned into a kind of semi-affix,and,in some cases at least,acquires the meaning of "protest".

There are also substantivized verb-adverb construc-tions with -in where the motivation and the lexical meaning have been preserved more clearly,although here we do not deal with V ⟶ N conversion either,e.g.:

Roosevelt University students conducted a day long be-in with poetry readings and a folk-rock band.

Wkr,April 3o,1968

Young people from all over London will be taking part in a walk-in to St.Paul's

Cathedral on Sunday,July 21,
for freedom from racialism.

MS,July lo,1968

The students' union is to
discuss its next moves at a
meeting today.If they decide
to continue their action,it
may take the form of a work-
in in the college library.

MS,Februarÿ 29,1968

Challenge has opened its
columns for a "write-in"
on racialism.......

DWk,April 6,1966

An interesting linguistic phenomenon is the
combination of two verb-adverb nouns joined by a
fraction stroke and used as the same part of the
sentence:

The Teaching Assistants Association
voted to go on a walk-out/teach-in
for three days.

DWld,February 25,1969

8. The majority of verb-adverb nouns have some
emotive charge and are stylistically coloured.Usually

they are colloquial (e.g., <u>splash-down</u>,<u>touch-down</u>,etc.)
or belong to slang,i.e., are substandard (e.g., <u>butt-
in</u>, <u>chin-in</u>, etc.).But as all the layers of the voca-
bulary are closely interconnected,numerous originally
substandard verb-adverb nouns often make a rapid ad-
vancement into the more respectable spheres of collo-
quial or,later on, even standard English and are wide-
ly used by all English-speaking people.

Such nouns as <u>break-down</u>, <u>close-up</u>, <u>fall-out</u>,
etc. belong to the standard vocabulary.There are also
cases where some of the meanings of the same ord are
standard,others are substandard.Such is the case with
<u>blow-out</u>°,for example,which has the standard,neutral
meanings "burst (puncture) in a pneumatic tire" and
"blowing of a fuse", and a slangy meaning "abundant
meal".

9. Compound nouns of verb-adverb type are often
placed before other nouns and used as attributes,ful-
filling adjectival functions,e.g.:

Western Germany got the <u>go-ahead</u>
signal in London yesterday for
plans to put new teeth into all
three of its armed forces.

DM,May 25,1961

<u>Sit-in</u> students angry over photo-
graphs.

MS,March 16,1967(Headline)

Its (TU-lo4 - J.R.) <u>take-off</u> run
is 1,9oo metres,and the noise
level of its engines does not
contravene international regu-
lations.

NZ Trib,January 3o,1969

A <u>sellout</u> crowd will see top
black college football teams
clash when the Morgan State
Golden Bears of Baltimore take
on the Grambling Tigers of
Louisiana this afternoon....

DWld,September 28,1968

A **verb-adverb** noun can be used as an attribute
also to another **verb-adverb** noun,e.g.:

The 24-year-old Essex batsman
lost his partner Tom **Graveney**
almost immediately in a d's-
astrous <u>run-out</u> mix-up but
showed a cool nerve.....

MS,February 24,1968

But the Celtics have an un-
common knack for <u>playoff</u> comebacks.

DWld,March 25,1969

The concluding Supplement (pp.28-50) gives
a list of about 400 verb-adverb nouns that are widely
used today but,as a rule,have not been properly ref-
lected in English-Russian and English-Latvian dictio-
naries.

P U B L I C A T I O N S   Q U O T E D

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C Trib...........Canadian Tribune
DH...............Daily Herald
DM...............Daily Mirror
DTMP............Daily Telegraph and Morning
                 Post
DWk.............Daily Worker
DWld............Daily World
DWld Mag........Daily World Magazine
Fdw.............Freedomways
MASJ............Midcontinent American Studies
                 Journal
MS..............Morning Star
Nat.............Nature
NZ Trib.........New Zealand Tribune
PW..............People's World
Ti..............The Times (London)
Trib............Tribune (Australia)
WMR.............World Marxist Review
Wkr.............Worker
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S U P P L E M E N T

In the present Supplement the 412 verb-adverb nouns that were under analysis in our investigation, together with their main meanings,[1] are included.

Abbreviations used in the Supplement:

> esp. - especially
> etc. - et cetera
> smb. - somebody
> smth. - something

Stylistic and geographical labels (coll, sl for colloquial, slang and Am,Br for American,British) are not given.

> back-down submission; abandoning of a claim
> back-out withdrawal;submission

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[1] In order to state the main meanings of the words given in the Supplement,the following lexicographical reference books have been used: (1) Concise Oxford Dictionary of Current English.Oxf.Univ.Press,1966; (2) Webster's New International Dictionary of the English Language.Springfield,Mass.,1967; (3) Eric Partridge, A Dictionary of Slang and Unconventional English.London,1957; (4) L.V.Berrey and M.van den Bark, The American Thesaurus of Slang.London,1967; (5) H.Wentworth and S.B.Flexner, Dictionary of American Slang.London,1967. Besides,some technical,military and other special dictionaries have also been consulted.In some cases (especially those where the corresponding words have not been registered as yet in the dictionaries available) the interpretations are those given in the sources (newspapers,etc.) from which these words come.

back-up	support
ball-up	muddle
barge-in	intrusion
bed-down	going to bed
be-in	being somewhere in protest against smth./smb. or celebrating smth.
bike-in	protest demonstration on bicycles
black-out	1/ blacking out (of light); 2/ temporary failure of memory; 3/ see fade-out
blast-off	take-off (esp. of a rocket)
blot-out	murder; extermination
blow-back	recoil; return kick
blow-in	1/ arrival; 2/ newcomer
blow-off	discharge (of steam, air, etc.)
blow-out	burst (in a tire)
blow-up	1/ enlargement of a picture; 2/ explosion
boil-over	1/ overflow; 2/ agitation (of feelings)
boil-up	argument
booze-up	spree; drinking-bout
bounce-along	trailer
bounce-up	rebounding ball
bowl-over	(in cricket) see knock-down [1]
bow-off	departure·
bow-out	1/ departure; 2/ death
breakaway	breaking away

break-down	collapse; failure (of power, health)
break-in	breaking in; burglary
break-out	breaking out; escape
breakthrough	forcing one's way through; dash; thrust
break-up	collapse; disintegration; dispersal
brush-off	refusal; rejection
brush-up	1/ furbishing; 2/ renewing (of one's knowledge)
buck-up	happiness; cheerfulness
build-up	1/ favourable publicity designed to popularize a person, etc.; 2/ building up (of forces, etc.); 3/ preparation (of a team) for a competition
bung-up	injury
burn-in	burning of some produce in protest against smth./smb.
burst-out	discharge
butt-in	intruder
buy-in	staged buying (of smth.) as a kind of protest against smth./smb.
call-back	calling (or taking)back
call-over	reading aloud (a list of prices etc.)
call-up	conscription; enlisting.
camp-in	camping (at a definite place) (in protest against smth./smb.)

camp-out	lodging in the open (in a tent, etc.)
can-up	hiding-place
carry-over	remains; remnant; survival
carve-up	1/ split-up; division;
	2/ swindle
cash-in	profit
castaway	1/ shipwrecked person;
	2/ reprobate
cast-off	smth. or smb. cast off
catch-out	1/ act of catching out;
	2/ circumstance that upsets calcul-
	ations
cave-in	1/ collapse;
	2/ failure
change-over	reversal (of the situation in affairs,
	of opinions, etc.)
chat-in	chat
check-in	arrival at a hotel
check-off	deduction (of trade union dues, etc.)
	from a salary
check-out	1/ departure from a hotel;
	2/ cash desk (in a supermarket, etc.)
check-up	examination; checking up
chin-in	intrusion
chirp-up	happiness
chop-up	split-up; division
clampdown	restriction; suppression
clam-up	refusal to talk
clean-up	1/ purge; 2/ cleaning up
clear-out	escape; leaving
climbdown	abandonment of declared intentions

close-down	1/ closure; 2/ suppression
close-in	in - fighting;close combat
close-up	part of a cinema film taken at a short range and showing person(s),etc. on a large scale
comb-out	1/ thorough search; 2/ getting recruits from among those previously exempted from military service
come-about	unexpected happening; turn of events
come-back	1/ return; reinstatement in one's former position; 2/ return match won
come-down	downfall; degradation
come-off	accomplishment;fulfilment
come-round	recovery
conk-out	ruin; break-down
cook-up	concoction
cool-off	cooling-off period (when trade unions are supposed to ballot their members before a strike)
count-down	counting of seconds before a missile etc. is fired
cover-up	1/ disguise; pretence; 2/ piece of garment (swimming-suit,jacket,etc.); cover
crack-down	breaking of resistance; taking of severe measures(against)

crack-up	1/ accident; destruction; crisis (of currency,etc.); 2/ failure
crossunder	traffic tunnel
crush-on	infatuation
curtain-up	beginning; opening
cutaway	coat with skirt cut back from the waist
cutback	1/ reduction; 2/ repetition,for dramatic etc. reasons,of some scenes already shown on the screen
cut-off	cutting off; bringing to an abrupt end
cut-out	1/ smth. cut out; 2/ safety fuse
cut-up	carve-up; split-up
date-up	lover
dim-out	black-out
dish-down	disappointment
divvy-up	share
doll-up	dressing up smartly
doss-down	cheap lodging-house
drawback	1/ disadvantage; 2/ deduction
drink-up	hard drinking; drinking-bout
drive-in	cinema or restaurant in the open air
drive-past	military parade of armoured vehicles, tanks,etc.
drop-out	1/ schoolchild who has dropped out of school; 2/: d.-outs of society-the underworld
duck-out	desertion;evasion

dug-out	1/ underground shelter; 2/ retired officer etc. recalled to service
ease-out	escape
even-up	tie; bond
fade-away	fading away (of sound in broadcasts or view on the screen)
fade-in	gradual increase (of sound in broadcasts and soundfilms or view on the screen)
fade-out	gradual disappearance (of sound in broadcasts and sound-films or view on the screen)
fake-up	fake; concoction
fall-back	retreat
fall-out	1/ quarrel; 2/ disintegration of radioactive materials
feedback	return of the output signal to the input (radio, etc.)
fence-off	additional fencing bout to decide a draw
fess-up	confession
fightback	fighting back; opposition
fish-in	fight for fishing rights
fit-out	equipment; fitting out
fit-up	1/ see fit-out; 2/ temporary or portable stage and stage fittings
fizzle-out	fiasco
flare-up	1/ sudden breaking into a flame; 2/ short popularity; 3/ display, burst of anger
flashback	recapitulation of an earlier scene
flesh-up	increase

flow-back	flowing back; traffic in the opposite direction
fluff-off	haughty person
fly-by	flying by; passing
fly-over	1/ viaduct; 2/ see fly-past
fly-past	air display; ceremonial flight of aircraft past some person or place
follow-on	going in again out of turn after getting less than opponents (in cricket)
follow-out	succession
follow-through	carrying of smth. through to the fullest possible extent
follow-up	continuation (of an action)
foul-up	fine mess
frame-up	conspiracy; staged trial
free-in	meeting,party,etc. where everybody can do whatever he/she wants
freeze-out	variety of poker (in which each player drops out as soon as he loses his capital)
freeze-up	freezing up(of soil,etc.)
gadabout	person given to gadding; idler
gang-up	1/ union; alliance; 2/ organized move,drive; 3/ : g.-u. act-deliberate wounding of a player
getaway	1/ escape; 2/ breaking (tearing) off (in sports,etc.)
get-out	way out
get-together	(social) assembly; meeting; party
get-up	see make-up 1

give-away	exposure (of a secret, betrayal, etc.)
give-in	submission
go-ahead	1/ progress; proceeding; 2/ signal or permission (to go on with smth.)
go-around	evasion
go-back	1/ return; 2/ reply
go-between	mediator; intermediary
go-by	evasion; disregard; slighting
go-down	degradation
go-off	start
go-up	ladder
go-with	addition
guitar-in	get-together where also guitar-players perform
gum-up	stoppage; walk-out; work-to-rule
hand-off	pushing off of the opponent (in rugby)
handout	1/ information handed out to the press, etc., 2/ food or money given to the indigent
handover	passing (of smth. or smb.) over (to smb.)
hang-out	usual place of meeting
hangover	1/ unpleasant after-effects of drinking spirits; 2/ vestiges (of the past)
happen-in	chance visit
have-on	trick; deception
hide-out	hiding-place

hide-up	see hide-out
hike-up	improvement
hitch-on	addition
hit-off	imitation
hold-back	hindrance
hold-out	resistance; persistence
hold-over	vestiges (of the past)
hold-up	1/ detention (of a person, train, etc.); 2/ stoppage or delay by traffic, fog, etc.
hole-up	hiding-place
hook-up	link-up
hop-off	take-off (of a plane)
hush-up	cessation of speech
jam-up	traffic hold-up
jazz-up	activity
join-up	1/ call-up; 2/ combination; joining; hook-up
jump-off	1/ start; take-off; 2/ starting point
key-down	moderation
key-up	1/ stimulation; 2/ stimulus; stimulant
kick-back	stormy reaction; opposition
kick-off	1/ kick with which the game is started; 2/ start; beginning
kick-up	1/ row; scandal; 2/ drinking-bout
kiss-off	death
knockabout	1/ boisterous performance (in a music-hall, etc.); 2/ person leading an irregular life
knock-down	1/ overwhelming blow; 2/ k.-d. prices-minimum, reduced prices

knock-out	1/ blow that knocks the boxer out; 2/ outstanding person or thing
know-how	faculty of knowing how;technical expertness
lace-up	lace shoe
lash-up	makeshift; temporary substitute
layabout	habitual loafer
lay-by	portion of a road widened to permit a vehicle to stop there without interfering with traffic
lay-out	arrangement; make-up;plan(of a book, newspaper,park,etc.)
lay-off	temporary dismissal of workers
lay-over	stop,halt (en route to...)
lay-up	illness; confinement to bed
lead-in	conducting wire joining wireless receiver with the external aerial
lead-off	1/ commencement; 2/ one who starts a game
lean-to	pent-house; building with rafters resting against a side of another
leap-about	dance
leg-up	help to get over an obstacle
let-down	disappointment
let-off	excuse ; pardon
let-up	cessation; diminution
lie-in	sleep
lift-off	take-off
line-out	arrangement; lining out
line-up	1/ formation; arrangement; line (of soldiers,etc.); 2/ composition of a team (of sportmen)

link-up	joining; docking(of spaceships, etc.)
lip-in	intrusion in a conversation
listen-in	1/ listening in; 2/ tapping of telephonic communication
lock-out	coercing workmen by refusing them work
lock-up	1/ time of locking up (a factory, school,etc.) for night; 2/ room (prison cell,garage,etc.) that can be locked up
look-in	1/ short,informal call or visit; 2/ (in sport) :he will have a l.-in — he will come near winning and perhaps win
look-out	watch; looking out
love-in	meeting of hippies (where songs are sung,love made,etc.)
make-up	1/ structure; type made up; 2/ person's character and temperament; 3/ cosmetics; disguise of actors,etc.; 4/ composition of a team (of sportmen)
march-in	marching into (work,a place,etc.)
march-off	marching off
march-past	march of troops in line past a saluting point at a review
mark-up	amount added by shopkeepers to the cost price of goods to cover overhead charges and profit
mash-on	infatuation

match-up	match; competition
mix-in	scuffle; brawl
mix-up	1/ confusion; jumble; 2/ see mix-in
mock-up	special model showing the appearance of a proposed object
mop-up	1/ completion of the occupation (of a district) by capturing or killing the troops left there; 2/ capture or killing of stragglers
muscle-in	intrusion (by violent means)
neat-up	clean-up
nip-up	acrobatic act
nod-out	dismissal
nose-over	nosing over (of planes)
own-up	confession
pal-up	friendship; association
pass-out	pass (given to a person leaving a place of entertainment temporarily so that on presenting this he is re-admitted without payment)
pay-in	1/ instalment; 2/ payment, amount paid; donation
pay-off	pay-out; paying
pay-out	paying
peg-out	deterioration; ruination; failure
perk-up	improvement
pick-up	1/ pick-up car; 2/ pick-me-up (a stimulating drink); 3/ device replacing the sound-box in a gramophone; 4/ a passenger picked up; 5/ bargain; profitable purchase

pile-up	heap; piling up (of cars after a crash,etc.)
pin-up	picture of some favourite person (esp.a beautiful girl)pinned up on the wall
playback	reproduction of the sound or picture from a magnetic tape
play-off	1/ additional match to decide a draw; 2/ finish of an adjourned (chess,etc.) game
plug-in	insertion of a plug
police-up	clean-up
pop-off	departure
pull-back	1/ obstacle; hindrance; 2/ pulling back (of troops,etc.)
pull-out	1/ page or plate in a book that folds out from the front edge of leaves; 2/ withdrawal (of troops, etc.)
pull-over	sweater (put on over the head)
pull-through	cord with which a cleaning-rag is drawn (through a rifle,etc.)
pull-up	house of call for travellers
punch-up	fist cuffs; punching up with fists
push-around	fight; brawl
push-off	pushing off; repulse
pushover	1/ easy problem; 2/ opponent easily defeated
push-up	gymnastics; exercises
put-away	appetite
put-off	evasion; postponement

rake-in	acquisition
rake-off	commission; rebate; share of profits
read-in	1/ meeting where topical poetry is read; 2/ kind of written teach-in (article,book)
ready-up	1/ conspiracy; 2/ cheat
roll-back	retreat; return
roll-out	rolling-out (a plane for a test flight,etc.)
root-about	promiscuous football practice
rough-up	rough tre-atment
roundabout	1/ circuitous way; 2/ merry-go--round
round-up	1/ (press,news) summary; 2/ gathering up (of criminals,cattle,etc.)
rub-down	1/ search; 2/ : give it a r.-d. rub (polish,abrade,clean) it
rub-out	elimination
runabout	1/ loafer; 2/ light motor-car
run-around	evasion
runaway	fugitive; deserter
run-down	1/ reduction (in number); 2/ survey; summary
run-in	1/ short visit; 2/ running in (of combatants to close quarters-in sport); 3/ flight (of an aircraft) on a straigh course before or while dropping bombs
run-off	deciding race after a dead heat
run-out	1/ recuperation; counter-recoil; 2/ dis charge, exhaustion (of steam,air,etc.)
run-over	examination; glancing over

run-through	cursory examination
run-up	1/ race between greyhounds up to the hare's first turn; 2/ see run-in; 3/ approach (in sports)
scrub-up	thorough clean-up
see-through	transparent clothes (etc.)
seize-up	hold-up; jam
sell-out	1/ betrayal; 2/ selling of all tickets (for a show, etc.); commercial success
send-off	1/ seeing-off (of a person); 2/ laudatory review (of a book, etc.)
setback	reversal or arrest of progress; relapse
set-down	rebuff; snub
set-off	1/ thing set off against another; counterpoise; 2/ thing that embellishes; adornment
set-out	commencement; start
set-to	combat (esp. with fists)
set-up	1/ structure; arrangement (of an organization, etc.); 2/ carriage; erectness (of body)
shade-off	decrease
shake-down	straw or blankets etc. on the floor for bed
shake-out	crisis in which the weaker speculators are driven out of the market (stock Exchange term)

shake-up	shaking up;reorganization
share-out	distribution (of dividends,etc.)
shoot-up	shooting
show-down	1/ laying down of cards with faces up; 2/ disclosure of possibilities, achievements,etc.;open exchange of opinions; 3/ final test
show-how	demonstration (how to use smth.)
show-off	display to advantage; showing off
shut-down	closure
shut-in	sick person,invalid
shut-out	lock-out;exclusion from work
sign-in	signing; subscription
sign-off	end of a broadcast
sign-on	beginning of a broadcast
sign-up	volunteering for military service
sing-in	get-together where topical songs are sung
sit-down	1/ sit-down strike; 2/ sit-down protest demonstration
sit-in	sit-in protest demonstration
size-up	estimation;scrutiny
skip-out	escape; disappearance
sleep-in	staying (in a college,etc.) at night (in protest against sm th/smb.)
slick-up	clean-up
slip-on	1/ sweater; pullover; 2/ loose garment
slip-over	1/ see slip-on 1; 2/ case (for furni re,etc.)
slip-up	blunder

slow-down	slowing down; delay
smack-up	fight
snarl-up	hold-up; jam; entangle.ient
sort-out	sorting out; selection
speak-in	discussion conference
speak-out	discussion; expression of one's opinion
speed-up	1/ increase in the productivity or tempo of work; working at a greater speed; 2/ travelling at illegal or dangerous speed
splash-down	touch-down; landing (of an aircraft) on water
split-up	carve-up; division
spread-over	1/ spreading; expansion; 2/ elasticity in accommodating restricted work-hours to special needs
squat-in	illegal occupation of empty living houses(by so-called squatters)
stand-by	1/ thing or person that one can depend upon; 2/ machine,etc. kept for emergency
stand-in	substitute; deputy; reserve
stand-off	(in rugby) half-back who forms a link between the scrum-half and the three-quarters
stand-to	fighting trim; readiness for action
stand-up	1/ :s.-u. collar-upright collar; 2/ : s.-u.fight-fair and square fight; 3/ :s.-up meal - snack taken standing

stay-away	walk-out; staying away (of workers)
stay-down	stay-down strike
stay-out	1/ night life; 2/ strike; walk-out
step-in	garment put on by being stepped into
step-up	1/ platform; 2/ escalation; stepping up
stick-up	stand-up collar
stir-about	porridge
stop-off	break in one's journey
stop-over	see stop-off
stowaway	1/ person getting free passage by hiding aboard a ship; 2/ pocket-sized magazine
strike-out	strike; walk-out
study-in	studying (in a library,etc.) as a protest against smth./smb.
suck-in	1/ swindle; 2/ disappointment; fiasco
suck-up	toady
swear-in	ceremony of swearing in (a new president,etc.)
swing-away	swinging away;departure
switchback	1/ switching back; return;regress; 2/ zigzag railway for ascending or descending steep slopes; 3/ railway (for amusement at fairs,etc.) in which trains ascend solely by the momentum acquired in previous descents

switch-over	change-over; passing over. (to smth.)
take-in	fraud; deception
take-off	1/ becoming air-born;taking off (of a plane); 2/ caricature; imitation; 3/ spot from which one takes off (in jumping,etc.)
take-over	taking over (of a firm,etc.); merger
take-up	device (in a machine) removing material that has been operated on;tightening band,etc.
talkback	television equivalent of a week-ly correspondence column (special TV programme)
talk-in	discussion of topical problems; see also speak-in ,teach-in
teach-in	meeting;discussion of topical problems
team-up	cooperation;team-work
throwaway	1/ advertising announcement (given to shoppers); 2/ guide-book (to a store)
throw-back	reversion;regress;return
throw-down	refusal;rejection
throw-in	throwing (of the ball) in
throw-off	1/ discard; 2/ start (in hunting, races)
throw-out	smth. discarded; smth.thrown out
thumb-up	consent
tidy-up	clean-up

tie-up	1/ joining; combination; 2/ standstill;stoppage (esp. a strike of railwaymen)
tip-off	1/ hint; 2/ (in racing) secret information (about a horse,etc.)
toss-up	1/ doubtful question; 2/ tossing up of a coin (in order to solve a doubtful question)
touch-down	landing (of an aircraft); splash-down
try-on	1/ trying on (of a dress,etc.); 2/ attempt to deceive
try-out	experimental trial;test of popularity, player's abilities, etc.
tuck-in	full meal
tuck-out	see tuck-in
turnabout	1/ turn; turning; 2/ merry-go--round
turnback	1/ coward; 2/ deserter; turn-coat;renegade
turn-down	1/ turn-down collar; 2/ rejection; refusal
turn-out	1/ quantity of goods manufactured; 2/ assembly of people to see a spectacle,to take part in a demonstration,etc., 3/ strike
turnover	1/ amount of money turned over in business; 2/ semicircular pie or tart
turn-round	1/ turning round; 2/ process (of

	a ship) entering a port, discharg-ing the cargo, reloading and **leav-ing**
turn-up	1/ thing turned up; 2/ commotion; 3/ smth. unexpected; success; piece of good luck
use-in	using of smth in protest **against** smth./smb.
walk-away	see walk-over
walk-down	basement
walk-in	march, demonstration (leading **to a** definite place)
walk-on	walking part
walk-out	1/ strike; 2/ refusal to take **part** (in a conference, sports competition, etc.)
walk-over	walk-away; easy victory
walk-up	house without a lift
walk-through	room giving access to another
warm-up	warming up (in sport, etc.)
wash-out	1/ failure; 2/ failure; unlucky wretch! 3/ erosion
wash-up	1/ washing up of dishes; 2/ **smth.** washed ashore
watch-out	watching out
weigh-in	1/ weighing before a competition (in sports); 2/ weighing of one-self on a slot-machine **scales**
weigh-up	estimation; assessment
whip-round	appeal circulated among **friends,** members of a club or society, **etc.** for contributions (usually for some charitable aim)

whirlabout	1/ whirligig; spinning toy; 2/ whirling
whoop-up	clamour;uproar;outcry
winchback	hoisting (winching) back
wing-over	roll (made by an aircraft)
wipe-out	destruction;annihilation
workaway	person who works to earn his fare(esp. aboard a ship)
work-in	staying in a library,etc.after its closure (a kind of protest demonstration)
work-out	practice, test (esp. in sports)
write-in	1/write-in voting system or ▬▬ campaign (system of voting where the names of candidates are written in); 2/ written discussion (in a newspaper,etc.)
write-off	smth, useless; spoilage; rejects
write-up	1/ praise in writing; elaborated account; 2/ written account

M. A n d e r s o n e .

Dialect Elements in the Works of
Modern Irish-English Writers.

The development of Standard English is a long and
complicated process the beginning of which reaches back to
the 13th but mainly the 14th century. It is the time when
national English literature was taking its first steps,
when London Dialect, the language of the court and Chau-
cer, was gaining prevalence over other dialects and thus
became the forerunner of modern English. Yet the formation of
a united national language does not mean an immediate dis-
appearance of dialects. They have proved to be very per-
sistent and viable, and even in our century when via radio
and press the normalised standard language penetrates into
the most distant parts of the country, certain dialect pe-
culiarities continue to exist, and are even reviving.

However, they refer mainly to colloquial speech. And
yet a certain knowledge of dialects provides a vital key
to an understanding of literary language too. Modern dia-
lects throw light on Old and Middle English texts, help to
understand Shakespeare's plays.

There is, of course, dialect literature, which is a
linguistic problem in itself; our present concern, however,

is dialect in a stylistic function, the employment of die
lect elements in literature.

This literary device has old traditions. G.L.Brook[1]
considers that already G.Chaucer in his "Reeves Tale"
employs dialect elements not because there were no corres
ponding literary words in the language but to achieve a
certain stylistic effect, to individualize his characters
Though aware of how careful one should be in applying the
standards of our 2oth century sense of humour to the li-
terature of the past, G.L.Brook still thinks that Chaucer
has made his two clerks speak the Nothern dixx dialect fo
comic effect.

In the second half of the 16th century dialect ele-
ments appear in the English drama. Yet their application
testifies neither to great subtlety in use, nor purpose-
ful selection, nor any definite principles. Verisimilitu-
de was not aimed at. In the subsequent years playwrights
commonly resort to the pronounciation and language pecu-
liarities of Scottish, Irish and Welsh dialects /Shakes-
peare's "King Henry V", "The merry wives of Windsor"/.

In the English novel dialect elements appear in the
18th century, and the first to use them were H.Fielding
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[1] G.L.Brook, English Dialects, Oxford University Press,
1963. p. 2o3.

and T.Smollett. In H.Fielding's writing dialect is closely integrated into the language texture, and he is considered to be the pioneer in this field. He most probably drew in-spiration from the English drama[1] and the necessity to use dialect elements was dictated by his realistic method and the specific vitality he imparted to his characters. Be-sides, he was a great playwright himself.

It is interesting to note, that in his first works, e.g., in his novel "Joseph Andrews", there are very few dialect elements. It is only in his novel "Tom Jones, the History of a Foundling" /1749./ that marked a turning point in the development of the English novel, that this stylistic device becomes an important aspect of Fielding's style. Of all the characters that speak dialect in the no-vel "Squire Western" is the most vivid and convincing. In H.Fielding's latest works dialect elements again gradual-ly disappear.

A similar phenomenon can be observed in the works of T.Smollett, though less graphically. He followed the examp-le of English Drama and H.Fielding, and his last and most significant novel "Humphrey Clinker" /1771./ is richest in dialect elements.

E.Eckhardt, Die Dialect- und Ausländertypen des älteren englischen Dramas. Bd. I, Löwen, 1910.

Since the end of the 18th century and the beginning of the 19th century the application of dialect elements alongside with literary Standard English became an indispensable stylistic means in the English realistic novel. We can follow it up in the works of all the major novelis of the 19th century - Walter Scott, Charles Dickens, William Thackerey, George Eliot, Charles Kingsley.

There is an obvious link between the historic development of the novel and the application of dialect elements in it. In the period before H.Fielding, with the exception of Defoe, the novel is characterized by a certain detachment from reality, from everyday life, by clearly felt romaticism. As the novel of that time is not "a copy of life", no realistic means of expression are required. And only in the 18th century when the novel makes its first attempts at being realistic, when begins the entry of character, dialect elements take their place amor other stylistic means. As soon as writers strive at depic ing life truthfully, the employment of dialect elements be comes quite natural and understandable. T.Smollett in the preface to his novel "Roderick Random" says: "Of all kind of satire, there is none so entertaining and universally improving as that which is introduced, as it were, oceasic nally in the course of an interesting story, which brings every incident home to life; and by representing familiar scenes in an uncommon and amusing point of view, interest

them with all the graces of novelty, <u>while nature is appeal-</u>
<u>ed to in every particular!"</u>

In the hands of a realist⌠dialect elements are, by
all means, a very effective and handy means of character
drawing, because the speech of a person may be much more
eloquent than long pages of description. This refers par-
ticularly to those personages who, according to their so-
cial standing, might not be expected to use popular speech.
As a striking example here can serve Squire Western in
H.Fielding's "Tom Jones,the History of a Foundling". His
speech is partly ~~is partly~~ his biography, it implies his
education, his place of origin and similar factors refer-
ring to his background.

While there is no difference of opinion about dialect
elements as a realistic means of character drawing, diffe-
rent opinions have been voiced as to their comic effect.
Panning[1] considers that dialect elements never fail to
produce this effect. Lowack[2] tries to deny it all together.
Here, it seems, Fielding[3] has found the golden mean diffe-
rentiating between the ludicrous and the ridiculous and
stressing that under given circumstances dialect can be
ludicrous, but it is never ridiculous. That it is really

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[1] E.Panning, Dialektisches Englisch im Elisabethanischen
Drama,Halle, 1884.

[2] Lowack, Die Mundart im hochdeutschen Drama. Breslauer
Beitr. zur Literaturgeschichte, Bd.VII.1905.

[3] H.Fielding, Preface to "Joseph Andrews".

so can be well seen in the works of Sean O'Casey and George
Bernard Shaw.

Thus dialect elements, as a rule, add to the realism
of a literary work but produce a comic effect only if the
situation allows for it and if such has been the author's
intention.

As to the principles of employing dialect elements in
literary works, these may vary in accordance with the res-
pective author's aesthetic method and purpose.

Most of them, however, do not try to reproduce the
dialect fully, resorting mainly to dialect spelling and
leaving the rest to the imagination of the reader or actor.
They are governed more by the duty of being intelligible
to the speakers of the standard language than by the lin-
guistic duty of presenting a close and faithful picture of
provincialisms.

Let us try now to follow up the employment of dialect
elements in the works of Irish writers using English as the
vehicle of their writing.

The development of the kind of English used in Ireland
and known also as Irish English is closely connected with
the history of the country.

As is commonly known, Ireland was once a Celtic terri-
tory, which the English got under only as late as the 12th
century. Although England still possesses very firm strong
holds in Ireland to-day, still the Irish people can claim

an exceptional position among all the Celtic peoples that
have survived - it is the only one to live in its own so-
vereign state.

Ireland has very old cultural traditions. The Irish
people became Christian a whole century before Christiani-
ty was introduced to England. It is also known that some
Irish influence can be traced ih the Anglo-Saxon alphabet.

English first spread in Ireland in the 13th century
subsequent to the invasion in the 12th century and the es-
tablishment of the English colonies in the South-West. In
the following centuries however it declined. Later in the
17th century fresh efforts were made for the colonization
of Ireland. And it is just this latter stream of immigra-
tion in which the Irish English of our time takes root.

National persecution under English rule was coupled
with religious oppression. The Irish, who were staunch
Catholics, refused to acknowledge Protestantism and were
consequently deprived of elementary human rights. The re-
covering if these rights was a long and slow process, da-
ting from the latter half of the 18th century. One century
and a half were needed to bring the struggle of the Irish
people to a victorious end, and only in 1921 Ireland was
granted the status of a free country, though for some
time within the limits of the British Commonwealth of Na-
tions. After World War II even this formal link was abo-
lished. Now only the northern part of Ireland, Ulster, still

forms a component part of the United Kingdom.

Though all these centuries of struggle, despite the existence of a society for the preservation of the Irish language, English gradually gained sway, so that after the national independence of Ireland had been restored, a great majority of the Irish people no longer knew their origins Celtic tongue. And though it is the state language in Ireland now, the number of people who speak English or both. English and Irish, is much greater than of those who speak only Irish.

But the kind of English that is generally spoken in Ireland differs to a certain extent from standard English. It has its own peculiar features in pronunciation as well as in grammer, vocabulary and phraseology, with a marked emotional colouring, traditional imagery, accent. And this gives us sufficient ground to regard it as dialect of the English language.

Irish English comprises the following three principal elements in addition to standard forms: 1. non-standard forms that have gradually arisen in Ireland under the influence of the Irish language, 2. surviving forms of older English, and 3. non-standard forms introduced or originated from low colloquial expressions of other districts[1].

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[1] P.W.Joyce, English as we speak it in Ireland, London, 19?

It is of course quite natural, that, when first adopt-
ing English, the Irish unconsciously kept their speech-ha-
bits in many cases with regard to grammatical structures,
to say nothing of pronounciation. This gave rise to many
peculiar phrases and idioms that are direct translations
from Irish.

All these forms are well reflected in the works of
Irish writers writing in English. Having experpted a num-
ber of them, Sean O'Casey's plays "Behind the Green Cur-
tains", "Figaro in the Night", "The Moon Shines on Kyle-
namoe", and "The Drums of Father Ned", "Modern Irish Short
Stories" including the stories of nine authors, Brendan
Behan's plays "The Quare Fellow" and "The Hostage", his
novel "Borstal Boy" and "Brendan Behan's Island") we may
say, that the Irish authors are very generous in using all
kinds of dialect elements. They seem to find pride in the
fact that their dialect is so markedly different from
standard English, because "the English, God love them, ex-
pect every language to be like their own"[1].

In the above mentioned works dialect elements occur
mainly in dialogues, though not exclusively so. Especial-
ly in the stories of Frank O'Connor as well as in the writ-

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[1] Brendan Behan, Brendan Behan's Island, London, 1962,
p. 171.

ings of Brendan Behan they may be found in the author's
text too, e.g.:

Toma's laughing leprechaun cauntenance gleamed under
the bellying sail. /E.O'Connor, My Oedipus Cᵐplex, p.197./
"Leprechaun" is a pigmy sprite.

Or:... where ladies who were ladies could have their
jorums without the rude gazes of the men... /Brendan
Behan, Brendan Behan's Island, p.24./ "Jorumᵉ" is a
large jug or the contents, of it.

To judge about the way these dialect elements have
been introduced in literature and about the peculiarities
of each writer when using them, we shall try to analyse
seperately the vocabulary and phraseology as well as
dialect diviations in grammar.

Of the above mentioned Irish writers Sean O'Casey uses
dialect vocabulary least of all. And the little of it we
find in his plays is either very popular or can be easily
understood from the context.

She nearly got me. Buying blue ribbons for to tie up
her bonnie brown hair.
                    /Sean O'Casey, Figuro in the Night, p.9

I'm not goin' to harass little Jinnie out of her well-
earned sleep for that boyo, or any other laddo.
                    /Sean O'Casey, The Moon Shines on Kylenamoe, p.14

As to the last example, P.W.Joyce mentions similar
instances, supposing that the English practice of putting
-o at the end of some words is borrowed from

Irish[1].

Brendan Behan and Frank O'Connor use dialect vocabula-
ry much more freely, in fact all their writing is so satu-
rated with dialect words, that the reader who is acqainted
with the dialect, may find himself disconcerted. These
writers do not make any attempts to explain the dialect
words to the reader, as it is done by Walter Scott or Thomas
Hardy.

... and he with the long hours of darkness forninst him...
/Frank O'Connor, My Oedipus complex, p.1o7/
"Forninst" is a preposition used in Ireland, Scotland and
the nothern countries and meaning "in front of", "before".

"...will you stop your old cimeens," boomed Tom.
/ibid. p.2o29/
"kimmiens" in Ireland mean "sly tricks".

"Oh, I didn't mean a bowsy the like of that."
/Brendan Behan, Brendan Behan's Island, p.1oo/
"Browsy" is a huge hairy monster to frighten children.

"Curse a God on you, you low Dublin jackeen."
/ibid. p.1o3/
"Jack" is used in Ireland and Scotland as a half-contempt-
uous term for an individual, -een is a diminutive suffix.

Very commonly appear interjections "wisha" and

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[1] W.P.Joyce, English as we speak it in Ireland, London, 191o.

Amusha", terms of endearment "allana" /my child/ and
"asthore" /Irish vocative of stór, meaning "treasure"./

Quite a number of words, common also in standard En-
glish acquire different meanings in Irish English, e.g.:

... we should be shut of them in a few more hours.
/Sean O'Casey, The drums of Father Ned, p.52/

"To be shut of" here has the meaning of "to be ready with"

Angel:... I'll be off. Ta, ta.
Sergeant: What did he say ta, ta for? I didn't give
him anything.
Looney: That's his English way of saying "goodbye".
Sergeant: Taah, taah.
/Brendan Behan, Brendan Behan's Island, p.98/

As can be well seen from the dialogue, "ta, ta" is used in
Irish English to express thanks.

Dialect vocabulary is much more emotional than stan-
dard words, it makes a dialogue colourful, sparkling. This
is particularly striking in Bredan Behan's plays, of which
Kenneth Tynan wrote in the "Observer": Brendan Behan's lan-
guage is out on a spree, ribald, dauntless and spoiling for
a fight."

One of the elements that help to build up this emotio-
nal whole is an abundant use of diminutives. In the Irish
language there are many diminutive terminations, all giv-
ing the idea of "little". Of these only one, namely -in or
-een, has found its way into Irish English. - een is used
everywhere, it is even attached to christian names. Thus,

we read:

> Wasn't I the fooleen to forget?
>   /B.Mac'Mahon, Exile's return, p.229/

> Her speech was full of diminutives: childeen, handeen,
> boateen.
>   /F.O'Connor, My Oedipus Complex, p.199/

> Sure a bitteen of a song won't take them so easy.
>   /Brendan Behan, Brendan Behan's Island, p.96/

But Irish English is rich not only in separate expres-
sive words. It can boast of a very original phraseology
which is well represented in the works of all Irish En-
glish writers, especially those of Brendan Behan, who very
often coins his own comparisons and sayings, not content with
what the language offers him. A few examples of how he makes
use of the existing language material:

> Pat: Yes, indeed, as the Scotchman says, "Many a mickle
>   makes a muckle!"
> Monsewer: And as we Irish say, "It's one after another
>   they build the castle."
>   /Brendan Behan, The Hostage, p.6/

> Teresa: He was crying like the rain.   /ibid. p.69/

> I ran up the stairs like the hammers of hell.
>   /Brendan Behan, Brendan Behan's Island, p.152/

> ....I was born less than an ass's roar from Nelson's
> Pillar.   /ibid. p.12/

His own creations are not less picturesque.

> Yes, the one with a face like a plateful of mortal sins.
>   /ibid. p.103/

...that fellow's as cute as a shit-house rat.
/Brendan Brehan, Borstal Boy, p.189/

One cannot help observing the hyperbolic element here, the markedly Irish spirit. In dialect phraseolog. as well as in the English traditional simile, there is a tendency toward alliteration and rhyme, as can be seen from the above mentioned examples already. But there are many more, that prove the same, e.g.:

...and your hair all tats and taws.
/Mary Lavin, The Will, p.241/

Phrases like "to toil and smoil", "plump and plain" are very musical indeed.

And yet not all writers are fond of them. Sean O'Casey for example, is very restrained in this respect.

In such synonymic word pairs as "tats and taws", "toil and moil" the second element is conditioned by the first, it does not add any new shade of meaning but only marks a higher degree of intensity.

Dialect phraseology as compared to that of the literary language is much more concrete and tangible, if we may say so. As even in literary works it is mainly the simple people who use it, it in some cases may be characterized by a certain degree of rudeness.

"Listen", I said, "I think they are holding a Rosary Rally."
"Look here," said the...Trainer, "it's no skin off your nose what they are holding."
/Brendan Behan, Brendan Behan's Island, p.43/

Or: ...dheres more in your head than the comb will take
    out.
                /Bernard Shaw, John Bull's other Island, p.94/

    One of the features in the Irish English dialect, that
first catches the reader's eye and the listener's ear is
the abundance of parenthesis. In direct speech there is
hardly a sentence without it, and dialect speakers show
great inventiveness in this respect. In some cases the use
of a parenthesis is motivated. Roman Catholics, when they
metion the name of the deceased or make reference to him,
invariably utter a little prayer, which often forms a pa-
renthic word group. The Irish do this very often.

    The poor fellow was dead enough. There was no doubt
    about that - God rest his soul.
            /Eric Cross, The Jury Case, p.2o4/

    When I was coming from his funeral last week - God
    have mercy on him - I recalled that wintry day...
        /Michael Mc'Laverty, The Poteen maker, p.215/

    The influence of catholicism, probably, explains also
the frequent parenthetical use of such words as God, Jesus,
Mary, Mother of Christ, Holy Moses, etc. Irish speakers
lavishly bestow upon their interlocutors such wishes as
"God be with you", "God and Mary be with you" /Frank O'Connor,
My Oedipus Complex, p.194/, "God bless you and save you"
/Brendan Behan, Brendan Behan's Island, p.23/, "God go,
with you" /Brendan Behan, The Hostage, p.1o3/. It is not
infrequent, that the name of God forms part of a hearty curse:

Curse a God on you, you low Dublin jackeen /Brendan Behan,
Brendan Behan's Island, p. 103/. Occasionally these words
appear also as euphemisms, e.g.: "Be cripes", meaning "by
Christ" or "Bedad", meaning by God /Sean O'Faolain, The
Trout, p.169/.

Brendan Behan's characters, though their speech is
teeming with similar parenthesis, do not seem to feel any
awe or reverence towards the divinities. They speak and
behave with a hair-raising jocularity, phrases like a
"dear dilapidated Jasus" /Borstal Boy, p.87/ come tripping
from their tongues. Apart from being a rich source for
linguistic investigation, Brendan Behan's plays are a wit-
ty and often profound comment on Anglo-Irish relations and
on the Irish themselves. A working class writer, he is par-
ticularly acutely aware of the language different classes
speak. Language distinctions are, in his concept, a matter
of difference between classes rather than difference betwee
nations. In "Brendan Behan's Island" the writer says:
"There is no such thing as an Anglo-Irishman, as Shaww
pointed out in the preface to "John Bull's Other Island",
except as a class distinction.

The characteristic exuberance of Irish speech finds
expression in another peculiarity - predilection for repe-
tition and redundant words. Both seem to have entered the
Irish version of English under the influence of Irish.

Repetition imparts a peculiar rythm to the speech of
the characters, as can be well felt in the following
examples:

> "They were, Dempsy, they were. They were stiff.
> They were so."
>> /Frank O'Connor, My Oedipus Complex", p.198/

> You are thresspassers, so you are."
>> /Sean O'Casey, The Moon Shines on Kylenamoe, p.136/

> "Tis not he knows about land at all, at all,...
> but he knows the world and all about cattle."
>> /Brendan Behan, Brendan Behan's Island, p.99/

As to redundance in Irish English some authors think, that
it is due to the absence of a special word in Irish for 'yes'
and 'no', and therefore the answer must necessarily contain
the verb[1]. There are, however, many more cases of redundan-
ce, which cannot be explained in this way. This refers
particularly to the redundant use of the conjunction "and",
which makes the speech very emphatic.

> "Indeed, and I do." /Brendan Behan, The Quare Fellow,
>> p.18/

> "...every leaf as fresh an' green... as the sun an'
> itself can make it."
>> /Sean O'Casey, The Drums of Father Ned, p.5o/

Adverbs are also frequently used redundantly.

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[1]Jiro Taniguchi, A Grammatical Analyses of Artistic
Representation of Irish English, Tokio.

"What was that then?" or "What was that now?" /ibid.

"They gave me the warrant." - "Did they so?"

/Frank O'Connor, My Oedipus Complex, p.158/.

If the sentence structure in Irish English seems pe-
culiar it is, in many cases, due to a peculiar kind of
inversion, which may have a variety of functions. It
attracts attention not only by its exceedingly great fre-
quency but also by the extreme to which the principle is
carried, e.g.:

"It's getting ready they are for the play of th'
Tosthal."

/Sean O'Casey, The Drums of Father Ned, p.56/

"It was next morning that we found it so hard to fac
Belchu and Hawkins,"

/Frank O'Connor, Guests of the Nation, p.179/

This is a Gaelic construction carried over into the
English language and not derived from the English form,
though it bears some similarity to it. The English const-
ruction is emphatic. The Irish English form as a rule em-
plies no emphasis, though it may have it as well.

The grammar structure of Irish English has been
thoroughly described in Jiro Taniguchi's book "A Grammati-
cal Analyses of Artistic Representation of Irish English."
It has been dealt with also in P.W.Joyce's book "English
as we speak it in Ireland." Here we shall mention only
those cases which have not been discussed in the above-men-
ioned works.

The usage of the article in Irish English very often
differs from that of Standard English. This can partly be
explained by the fact that in Irish there is only one art-
icle 'an', which is equivalent to the English definite
article 'the'. 'An' is much more freely used in Irish than
'the' in English. This accounts for the redundant use of
'the' in Irish English, e.g.:

"...no one would say the bad word about her."
    /Frank O'Connor, My Oedipus Complex, p.122/.
"...worse than th'r̄ō̆f them."
    /Sean O'Casey, The Drums of Father Ned, p.6?/.

It is interesting to note, that the pronominal "one"
in Irish English may be accompanied by either the definite
or indefinite article.

"The one morning...the shop door opened gently..."
    /Frank O'Connor, My Oedipus Complex, p.211/.
The combination "ne'er a one" is used in the meaning of
"no one".

"Ne'er a one in sight."
    /Sean O'Casey, Figuro in the Night, p.89/
There are also cases when the article is omitted, though
in Standard English it should be used.

"...sooner you know, th' betther."
    /Sean O'Casey, Behind the Green Curtains, p.39/
"What wan is it, Terry? - Yella one."
    /Sean O'Casey, The Drums of Father Ned, p.?2/.

Adverbs and adjectives in Irish English are very often

used indiscriminately, e.g.:

> "she near got me."
> /Sean O'Casey, Figuro in the Night, p.92/
> "Hows yourself? - Fincly."
> /ibid./

Next to double comparative and superlative degrees for ad-
jectives we can find also such queer forms as "at oncest"
/ibid., p.118/

The system of verbs is, certainly, the richest in dif-
ferent deviations, but as these have been thoroughly inves-
tigated before we do not consider it mecessary do deal with
the problem here[1].

It is not only the morphology of Irish English that
makes it so colourful and attractive. To a considerable
extent it is also syntax that is responsible for it. And
one of the most widespread sentence constructions is 'and
+subject+predicate without verb', e.g.:

> "Isn't it a strange thing and the world as wicked as
> it is, that no one would say a bad word about her."
> /Frank O'Connor, My Oedipus Complex, p.112/

In Irish English every possible kind of subordination is
expressed by connecting two propositions by a conjunction
'and'. The second one, following "and", which is felt as
subordinate, is composed of the subject and predicative
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[1]Jiro Taniguchi, A Grammatical Analysis of Artistic Re-
presentat on of Irish English, Tokio.

adjective, participle, infinitive, noun or pronoun, jux-
taposed without a connecting verb.

"I'd hate to be making a lot of money and Robert gone
where he couldn't profit by it."
/Mary Lavin, The Will, p.240/

"Wasn't my own father excommunicated and him in Kil-
mainham Prison in twenty two?"
/Brendan Behan, Borstal Boy, p.75/

"It's not very nice to have people coming back from
the city saying that they met you, and knowing all
the time the old clothes you were likely to be wear-
ing, and your hair all tats and taws."
/Mary Lavin, The Will, p.241/

This appositional type of clause after 'and' was a common
construction in Gaelic. Hence it became thoroughly estab-
lished in Irish English.

As can be seen from the examples quoted the stylistic
functions of dialect elements are not confined to creating
a local colouring only. Very often they carry a lot of
emotional stress as well, helping to bring out the thought
more clearly and sharpening the reader's attention. This
is particularly evident in the numerous interjections.

"Oye, whisht, girl," says I."
/Frank O'Connor, My Oedipus Complex, p.11/

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[1]P.W.Joyce, English as we speak it in Ireland, London, 1910.

"Whisht" means "hush". Very common are "och", "ach",
"aysey", "sha" and others.

Looking back upon the way the quoted authors have use
dialect elements in their works we see a marked differen-
ce among them.

Sean O'Casey's Dublin dialect is in constant contact
with the standard form of English. He uses dialect voca-
bulary as well as grammatical forms characteristic of it
very sparingly. The speech of his characters is rather
restrained and causes no difficulty to readers who are not
familiar with the dialect.

Brendan Behan and Frank O'Connor differ from him con-
siderably. Their writing abounds in all possible dialect
elements and gives a fairly good idea of the dialects
spoken in the remote provinces of Ireland. and generally
regarded as the main current of Irish English. We feel
that these writers are proud of their dialect and find
pleasure in using it. But at times it takes them too far,
for if the form is too elaborate it takes the reader's
attention away from the content. Brendan Behan's langu-
age in particular sparkles with humor but at the same time
is not devoid of certain poetic pathos.

К. К а р п о в а

Об одном виде дифференциации синонимов

Синонимический ряд можно рассматривать как некую субсистему лексико-семантической системы языка, все члены которой объединены лингвистической связью. За наличие подобной связи говорит, в частности, дифференциация синонимов, явление, в результате которого наступает размежевание значений синонимов.[I] Приводятся примеры данного явления в диахронном плане.[2] Но важно проследить, как проявляется дифференциация синонимов в синхронном сечении, к которому собственно относится синонимия. Приведем пример одного вида дифференциации синонимов.

Поскольку нет единого принятого определения синонимов, мы будем исходить из традиционного представления о синонимах как о словах с тождественным или близким значением, но обнаруживающих те или иные различия. Соответственно этому представлению мы можем рассматривать значение синонимов как некий комплекс семантических признаков, часть которых так или иначе совпадает с соответствующими признаками в значении другого слова. Общность и различие признаков значения могут быть обнаружены в валентных связях синонимов, так как в синхронной плоскости "значение слова можно определить как потенциальную его сочетаемость /валентность/ с другими словами, подчиненную правилам действующей нормы."[3] Валентные связи мы рассматриваем как реализацию потенциальной способности определенных разрядов и форм слов сочетаться с другими разрядами и формами.[4] Признается, что "при некоторых различиях в сочетае -

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I Д.Д.Апресян. Проблема синонима. ВЯ 1957, № 6, стр.84
2 Там же
3 В.А. Звегинцев. Теоретическая и прикладная лингвистика. М., 1968, стр.130.
4 В.Г.Адмони. Завершенность конструкции как явление синтаксической формы. ВЯ 1958, № I, стр.III

мости синонимы обязательно должни иметь хотя бы какой-то ми
нимум равноценных сочетаний."[I]

Если представить себе совокупность валентных связей си
нимов одного ряда в виде поля, то в случае дифференциации
нонимов мы будем иметь такое положение, когда связи отдель
ных синонимов покрывают те или иные участки поля, не распро
страняясь на него целиком. На каких-то участках поля связи
подобных синонимов совпадают. Но наряду с этим каждый си
ноним имеет еще и свой "индивидуальный" участок связей, ко
торый другими синонимами не затрагивается. Пример обособле
ния связей представляют собой синонимы Meer и See. При по
ном предметно-понятийном тождестве они обнаруживают тенден
цию к размежеванию в употреблении[2]. Оба синонима имеют общи
евязи в левой позиции глагола, например:

(1) Das Meer (die See) glänzte, wogte, tobte.

Но в правой позиции глагола связи данных синонимов не совп
дают:

(2)
wohnen	am Meer	stechen	in See
baden	im Meer	gehen	in See
segeln	auf dem Meer	reisen	an die See
fliegen	übers Meer		
ertrinken	im Meer		

Общими данные синонимы имеют связи с согласующимся определе

(3)
	Meer	See
offen	+	+
unendlich	+	+
stürmisch	+	+
ruhig	+	+
bewegt	+	+

Но их связи с несогласующимся определением не совпадают:

(4) ein Meer von Blumen, Tränen , Blut.

Не совпадают и связи синонимов в устойчивых сочетаниях:

[I] В.Н. Цыганова. Синонимический ряд. В сб.:"Очерки по синон
мике современного русского литературного языка " М.-Л.1966
стр.174.

[2] Под левой и правой позицией понимается положение существи
тельного в отношении глагола/при прямом порядке слов.

das Schwarze Meer, das Rote Meer, das Adriatische Meer.

детерминант в сложных словах: (6) Meerbusen, Meerenge,
Meeresspiegel, Meeresstille; Seehafen,Seeweg, Seemann,

а также при отборе своих детерминант: (7) das Mittel –
meer, das Eismeer; die Nordsee, die Ostsee.

В поле связей данных синонимов преобладают участки
расхождения связей, что может графически быть отобра –
жено следующим образом:

(1)	(2)		(3)	(4)	(5)	(6)			(7)
Meer See	Meer	See	Meer See	Meer	See	Meer	See	Ost	See

Это доказывает, что в значениях синонимов наличест-
вуют признаки, по которым синонимы могут дифференциро-
ваться в употреблении. В то же время налицо понятийное
тождество синонимов, оба они обозначают море. Следова-
тельно для выражения данного понятия немецкий язык
пользуется двумя обозначениями, которые содержат как
общие, так и различительные признаки, но не охватыва-
ют, каждый в отдельности. всех признаков, необходимых
для обозначения понятия "море" . Таким образом оба си-
нонима дополняют друг друга и совместно обеспечивают
возможность выражения данного понятия на немецком языке.
Такие примеры не единичны. Расхождение в связях наблю-
дается и у ряда: Platz – Stelle – Ort – Stätte: j-m
Platz geben; Platz suchen, finden; auf seinem Platz
sitzen; etw. auf seinen Platz legen, stellen; einen
guten Platz (im Theater) haben; ein Platz zum Sitzen,
zum Spielen; der Platz ist frei, besetzt; hier ist we-
nig Platz; keinen Platz haben; der Arbeitsplatz; der-

Fensterplatz; den ersten Platz (die erste ...
Wettkampf belegen; ein(e) windgeschützte(r) Platz (Ort,
Stelle); eine Stelle im Buch; eine gerötete Stelle
(an der Hand); schadhafte Stellen am Anzug; an dieser
Stelle tut der Fuß weh; bis zu einer bestimmtem Stel-
le lesen; zu derselben Stelle (demselben Ort) zurück-
kehren; von dieser Stelle (diesem Platz Ort) aus
sieht man alles; der Stempel steht nicht an der richt-
tigen Stelle (am richtigen Plart); sich an einem bestimm-
ten Ort treffen; Ort und Zeit angeben; die Einheit von
Zeit und Ort; ein berühmter, verlassener, historischer
Ort (eine berühmte , historische Stätte); der Beburts-
ort; die Geburtsstätte); der Ort (die Stätte) seines
Wirkens; an Ort und Stelle sein; die geweihte Stätte
(der geweihte Ort); die Kunststätte; die Gedenkstätte.

В поле ряда преобладают участки несовпадения связей
синонимов. В то же время бесспорно предметно-понятийное
тождество их. Однако это только кажущееся противоречие.
Ограничение круга валентных связей сужает границы значе-
ния синонима, закрепляя за ним одни признаки и оставляя
за его границами другие, которые входят э значения дру-
гих синонимов. Так синоним Platz обозначает место, пред-
усмотренное для какой-нибудь цели - сидячее, стоячее,
место для игры и т.п., а также место, отведенное какому-
либо предмету яхи лицу и порядковое место; Stelle
обозначает место на теле или предмете, а также место
нахождения чего-либо и порядковое место; Ort и
 Stätte —   место нахождения, действия, встречи и т.п.
Таким образом комплекс семантических признаков, состав-
ляющий значение "место", располагается на четыре лекси-
ческих единицы. Разграничивая сферу употребления, все
четыре синонима в совокупности образуют значение, соот-
ветствующее русскому слову "место" и в переводном словаре
могут выступать только совместно.

Для обозначения понятия, заключенного для русского
в слове "звук", немецкий язык также имеет несколько сино-

нимов.   Например, звук человеческой речи или издаваемый животным обозначается синонимом Laut, музыкальный звук - синонимом Ton, звук голоса или звук, издаваемый предметом - Klang, звук, отдающийся в пространстве, и звук как понятие физики Schall.

Laut	Ton	Klang	Schall
hören			
hervorbringen			
von sich geben			
artikulieren			
bilden			
betonen			
hell			
dumpf			
zart			
menschlich			
tierisch			
falsch			
bekannt			
	gut		
	halb		
	voll		
		angenehm	
		schrill	
		metallisch	
		laut	
d. Sprache			
	d.Glocke		
	d.Geige		
	d.Musik		
	d.Liedes		
	d.Empfängers		
		d.Saiten	
		d.Gläser	
		d.Stimme	

–	–	+	der Schritte
–	–	–	des Schusses
–	–	–	Schallwelle

Приведенная таблица показывает, что наряду с совпадающими связями, которых не так уж много у них, синонимы данного ряда имеют и свои "индивидуальные" участки связей. Иными словами, они обладают своими индивидуальными признаками значения, которые в значениях остальных синонимов не содержатся, но тем не менее необходимы, чтобы воспроизвести понятие '"звук". Утрата одного из синонимов лишит немецкий язык возможности выразить данное понятие столь же полно, как это имеет место в русском слове "звук". Таким образом, синонимы дополняют друг друга и в своей совокупности выражают определенный целостный смысл, который в их индивидуальных значениях отражен лишь в той или иной степени.

Подобная констатация делается не впервые. Первым ее высказал А.Иоллес.[I] Опираясь на данные греческой грамматики, А.Иоллес приходит к выводу, что не каждый смысл может быть выражен одним словом, т.е. одним фонетическим комплексом. Имеются значения, для выражения которых необходима целая группа слов. Все члены подобной группы направлены как в отдельности, так и в совокупности на выражение смыслового ядра ряда. В таком случае синонимами будут не члены группы, а смысловое ядро будет представлять собой некий "синонимон", чье значение располагается на отдельные члены группы. Иными словами, А.Иоллес приходит к выводу, что в языке есть группы слов, образующие семантические системы в том смысле, что члены группы, семантически дополняя друг друга, в совокупности выражают определенное значение, которое каждый из членов в отдельности не состоянии выразить лишь частично.

I A.Jolles. Antike Bedeutungsfelder. "Beiträge zur Geschich e der deutschen Sprache und Literatur",Bd. 58, 1934.

Такого рода системами можно считаь и рассматриваемые сино -
нимы. Подобные системы не закрыты, наоборот, они могут,
подчеркивает А.Иоллес, изменяться и расширяться, вовлекая
норых членов, в зависимости от того, насколько значимо для
общества выражаемое ими понятие. Подобные примеры встре-
чаются и в современном немецком языке. Например, ряд Ge-
nosse - Kamerad - Gefährte членит понятие "товарищ" следую-
щим образом: Genosse _ это товарищ, с которым объеди-
няют общие взгляды, суждения, деятельность, поприще, или то-
варищей, которые объединены организационно, территориально
или временным фактором и т.п. - Bundesgenosse, Parteige-
nosse, Gesinnungsgenosse, Arbeitsgenosse, Volksgenosse,
Hausgenosse, Altergenosse, Zeitgenosse, Tischgenosse, Stu-
diengenosse, Leidensgenosse, Lebensgenosse ; Kamerad обоз-
начает членов единого коллектива, объединяемых общей дея -
тельностью, но не трудовой _ Spielkamerad, Schulkamerad,
Klassenkamerad, Frontkamerad, Lebenskamerad, Jugendkame -
rad, Sportkamerad, Klubkamerad; Gefährte - лиц, с которы-
ми объединяет какой-либо пройденный путь, долговременное
совместное пребывание в одинаковых условиях: Schulge -
fährte, Studiengefährte, Reisegefährte, Spielgefährte,
Lebensgefährte, Leidensgefährte, Schicksalsgefährte, Ju-
gendgefährte, Kindheitsgefährte. Данный ряд пополнился
словом Kumpel обращением друг к другу немецких горняков,
ставшим теперь обращением друг к другу нем ецких рабочих
вообще. Ряд mutig-tapfer-kühn, в котором mutig обоз-
начает "смелый", tapfer - "храбрый", а kühn-"отважный",
пополнился более поздними образованиями furchtlos
"бесстрашный", unerschrocken - "не знающий боязни", beherzt
и herzhaft - "смелый", решительный в действиях".

Постоянно расширяющиеся системы представляют собой
слова оценочного характера, например, группа ausge -
zeichnet - herrlich - großartig - wunderbar - tadellos-

glänzend – hervorragend – prima – perfekt – kolossal

и т.п., общее значение которых настолько расплывчато,что
может быть зафиксировано лишь как признак отличной оцен-
ки. Члены группы привлечены из различных вертикальных сис-
тем[1], но вступив в группу, они обретают общие связи, в
которых нейтрализуют свое значение и могут быть использо-
ваны для выражения положительной оценки, придавая ей не-
который индивидуальный оттенок, поскольку сами сохраняют
индивидуальные связи.

Отличительным признаком описанных синонимических ря -
дов является наличие индивидуальных участков связей у
каждого члена ряда. Распределяя между собой валентные свя-
зи, синонимы дифференцируют и закрепляют за собой те или
иные признаки значения.Они находятся, следовательно, в от-
ношениях семантической дифференциации. Семантическая диф-
ференциация представляет собой явление, когда члены одной
семантической группы, связанные тождеством предметно-поня-
тийной отнесенности, наряду с совпадением валентных связей
обнаруживают также расхождения в них. Объем совпадающих и
несовпадающих связей синонимов может быть различным, могут
преобладать как первые, так и вторые.

Присутствие в значении одного синонима признака /приз-
наков/, которого /которых/ нет в значении других, создает
у него некоторый дополнительный смысл, отсутствующий у
других синонимов. Подобный дополнительный смысл восприни-
мается как оттенок значения. Последний может быть очерчен
достаточно четко, но может и с трудом поддаваться формули-
ровке, как, например, у синонимов Meer – See.   В лекси-
кографической интерпретации рассмотренные синонимы полу-
чают дифференцированное описание. Объективная трудность
лексикографического описания состоит в том, что среди них
не всегда легко выделить головной синоним ряда.

L.Вертикальной системой обозначается система значений слова.

I. Gulyane

BORROWED TERMS of PAINTING in ENGLISH

Terms which constitute a part and parcel of the word stock of any language appear in the same way other lexical units do; they are created by means of word-formation (derivation, composition, etc.), emerge as the result of semantic extension, or are borrowed from other languages.

The latter device is rather frequently used to replenish different terminologies in the English language, over a half of its vocabulary being of foreign origin. Despite the generally decreasing role of borrowing as a means of vocabulary extension of modern languages, in terminology it still retains a certain importance. Thus, excluding terms pertaining to various arts, scientific and technical terminologies alone comprise about 41% of all words loaned from French to English during the 19th century.[1]

Also in the terminology of painting borrowing is not the least significant of ways of enriching its stock.

In the given article an attempt is made to trace some ways of borrowing in painting terminology and dwell on some problems connected with assimilation of loaned terms.

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1. see Крейн.И, М. Французские заимствования Х1х в. в английском языке, Автореферат диссертации,М.,1963 г

The influence of a foreign language does not
always manifest itself in adoption of a word in its full
meaning and form by the recipient language. Several ways
are possible in borrowing from other languages into
English: 1) the meaning is original, the form is created
of foreign elements; 2) the meaning is borrowed - the form
is created either of native or foreign elements; 3) the
meaning is borrowed together with the form.

1. Words of this group cannot be considered true
borrowings[1] since in the majority of cases the language
avails of foreign elements already existent in the language
This refers not only to prefixes and suffixes but also to
roots, therefore such terms as 'pre-Raphaelite'and
'vorticism' should be regarded as new words created by means
of word-formation.

2. A rather widespread way is borrowing of the
meaning which may be rendered by several means in the
adopting language:

a) by literal translation; these are the so called
translation-loans[*], new words or expressions coined in the
given language according to its own rules and after the
existing patterns under the influence of a foreign word or
expression; however there is rather a strict correspondence
between the composites of the original terms and those of the
new equivalents formed in the borrowing language.

There are quite a few English terms of painting
created in this way:

English	bladder green	Italian	verde vessie
"	futurism	"	futurismo
"	futurist	"	futuriste

1. see R.S.Ginsburg,S.S.Khidekel. G.Y.Knyazeva, A.A.Sankin
   A Cours' in Modern Engli h Lexicology, Moscow,1966,p.247
* the term'loan-translations'is also used.

English	self-portrait	Italian	autoritratto
"	translucid painting	"	pittura translucida
"	Vandyke brown	"	bruno Vandyck
"	Verona brown	"	bruno di Verona
"	found objects	French	objets trouves
"	impressionism	"	impressionnisme
"	miniature painter	"	peintre en miniature
"	painting	"	peinture
"	palette knife	"	couteau a palette
"	picture gallery	"	galerie des tableaux
"	Berlin blue	German	Berlinerblau
"	painterly	"	malerisch
"	Prussian blue	"	Preussischblau
"	soft style	"	Weicherstil
"	still life	Dutch	stilleven

etc.

b) by coining a new word or expression for the
borrowed meaning, in which the close correspondence between
the lexical and grammatical elements of the source word
and the new one, typical of translation-loans , is absent:

English	direct printing	Italian	alla prima
"	malachite green	"	verde azzuro
"	body colour	French	gouache
"	pen-and-ink (drawing)	"	dessin a la plume
"	itinerant artists	Russian	

etc.

c) the borrowed meaning may be also embodied
in an already existent word:

formalism
mannerism

etc.

In English painting terminology we come across translation-loans forming synonymous pairs with the original terms[*]. Thus the meaning of 'verde vessie' can be expressed by 'bladder green' and the term 'painterly' used instead of 'malerisch' or vice versa. Such coexistence is rather frequent in case of borrowing from Italian.

The terms 'formalism', 'mannerism' emerged as the result of narrowing of the meaning of a common word, in the first case and an art term, in the second. Both meanings of 'mannerism' pertain to painting terminology: the more general meaning implying 'excessive addiction to a distinctive manner in art or literature', the more specific meaning defining 'the manner of painters of a certain period of history (namely -European painting style -especially in Italy- between 1530-1600)'.

3. Another group of terms is constituted by 'borrowings proper' - loan-words taken over into the recipient language in their semantic and formal entity.

Loans of this kind are numerous and various are the sources painting terminology draws on.

The source languages include Italian, French, Dutch, German, Latin, Greek and others.

Many French borrowings can be traced back to their Italian, and both, often, to their Latin origin:

English aquarelle - French aquarelle - Italian aquarello
   "   gouache -   "   gouache   -   "   guazzo
   "   pastiche -   "   pastiche -   "   pasticcio
   "   to paint -   "   peindre - Latin pingere
   "   miniature - Italian miniatura - Latin miniatura
                                              etc.

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[*] all the terms underlined are recorded in terminological dictionaries and used in texts dealing with problems of art.

Being Romanic languages, Italian and French are closely related to Latin. But Latin was the language of the learned people for centuries.

The influx of numerous Latin words during the 14 th and 15th centuries[1], the long periods of immediate contacts between the two coexisting languages- English and French, resulting in infiltration of many French elements into English - all these facts helped towards establishing certain traditions facilitating adoption of foreign elements into the English language, so that the forces counteracting adopting of borrowed elements were overcome already by the beginning of the Renaissance period[2].

Italian and French provide the bulk of loaned terms in painting terminology. Both countries, Italy and France, have made considerable contributions to the development of fine arts during centuries up to modern times.

Although some important terms, such as 'painting', 'colour', etc. had entered the language before the 16th century, the flourishing of arts during the Renaissance period caused an extensive enrichment of the word stock of the English language in general and that of painting terminology in particular.

The beginnings of modern painting as an independent genre was refl sted in the appearance of new terms.

Numerous Italian terms penetrated into English not only as the result of the universal impact of Italian Renaissance culture; they are brought to England by Italian painters, quite a few of them, among the foreign masters invited and employed by the court.

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1. see O.Jespersen. Growth and Structure of the English Language, Oxford, 1935, p. 105
2. see В.П.Секирин. Заимствования в английском языке, Киев, 1964, стр. 27

Italian terms continued to infiltrate English
also in the following centuries, however the bulk of them,
pertaining mainly to painting technique , symbols, etc.,
entered English painting terminology during the 16th and
17th centuries The Oxford Dictionary gives the first
recordings of some of them :

Mariola	1299-1300
verdaccio	1450
terribilita	1471
gesso	1596
fresco	1598
morbidezza	1624
Agnus Dei	1629
ancona	1644
Pieta	1644
putto	1644
chiaroscuro	1686
capriccio	1694
aureola	1727-51
giallorino	1728
impasto	1784
sfumato	1847
graffito	1851
secco	1852
mandorla	1883

etc.

As the Oxford dictionary embraces only a small
part of terms of painting, further investigation is
necessary to fix at least the approximate date of
appearance of many other Italian borrowings current
in modern English painting terminology.

Quite a few Italian borrowings have parallel French variants stemming from the Italian terms. Usually both are preserved in English, sometimes with marked difference in the meaning, in other cases denoting the same.

It is possible that the French variant of Italian 'modello'- 'model' was used before the Italian term penetrated into English. 'Model' is first registered in 1575, meaning 'representation of structure'; in 1622 a new meaning is recorded-'a small portrait'; in 1686 it came to denote'a model in clay, wax, or a sketch for a painting' while in modern art dictionaries ' model' is given with only one meaning - 'a male or female person who poses or sits for artists'. The Italian term 'modello' denotes 'a small version of a large picture' and has another Italian term 'modelletto' of the same meaning exsistent in English. In fact there are two more synonymous borrowings of this term; one, Italian - 'bozzetto' the other French - 'maquette'

Italian 'pasticcio'(first recorded in 1706), and French 'pastiche' (1878), form two terminological variants meaning the same-'a faked picture', a work which is a professed imitation of the style of another artist. Italian 'bambociatta' and the French 'bambochade' provide another example of absolute terminological variants. However such cases are not frequent. Italian 'chiaroscuro' (1686) and the French 'clair-obscure' (1706), the latter being anglicized into 'clear obscure'.

In the terminology of painting French borrowings reach back to the period after the Norman conquest (to paint, colour a.o.); some important terms (portrait a.o.) entered the language during the Renaissance epoch, but the influx of French terms increased in the epoch of Enlightenment and during the 19th century and continued to penetrate also in the 20th century.

Names of colours, techniques, specific genres, etc. are borrowed from French:

terre verte	1658
cartoon	1671
caricature	1682
clair-obscure	1706
fete champetre	1774
atelier	1840
motif	1848
chic anglais	1856
gouache	1882
orphisme	1912
	etc.

These are only some of the numerous loans from French which include also many expressions like 'a deux crayons', 'a trois crayons', ' section d'or', 'trompe-l'oeil', 'peinture a l'essence', etc.

Borrowings from Dutch are scarce but all of them quite essential:

landscape	1603
easel	1634
mahlstick (maulstick)	1658
	etc.

It is just the 17th century- the period of flourishing of painting in the Netherlands - that leaves perceptible traces in English painting terminology.

Among the other loans there are a few terms taken over from German, they include: 'malbutter', 'malerisch', 'Vesperbild', 'Zopfstil', etc.

R.G. Haggar in his Dictionary of Art Terms presents several borrowings from Japanese, referring to Japanese art, having rather local meaning, a few Chinese, Spanish, Latin and Greek terms.

Borrowings of the terminology of painting differ greatly as to their place and functioning in the system of this particular terminology and also the language taken at large.

This difference is closely connected with the processes of assimilation which are determined by such factors as: the period of adoption, the way it penetrated into the language and the extent to which the term is used. As a rule these three main factors are interdependent. The longer the period a word functions in a language the sooner the phonetic, structural and semantic differences are levelled to a corresponding native standard, but, on the other hand, a word that is introduced together with a basic notion, as for instance, 'painter','colour', 'landscape', which may also turn out to be the only name for a given phenomenon, can be naturalised in a very short time, especially if the word enters the language through oral channels or from cognate languages as is the case of 'landscape'. Here not the period of time, but the frequency of use plays the decisive role.

Such words as 'fresco', 'modello', 'gouache', 'atelier', 'aquarelle' are still felt as foreign elements though some of them have entered the language several centuries ago, and others have been in frequent use for more than a century. Here the foreign flavour is rendered mainly by the form - the spelling and structural elements of these words, alien to native English or naturalised foreign elements in the language.

More often than not it is just these structural elements that indicate the source of borrowing. The suffixes -ello, -o, -iata pointeto their Italian origin: 'modello', 'putto', 'bambociata'; suffixes -ais, -aise, -isme, in 'chic anglais','craquelure anglaise', 'tachisme' refer to French source, a graphically indicated stress

may help to trace **the** origin of such terms as -'pietà,'
'terribilità'(Italian),'fête champetre;'draperie
mouillée;'moyen-âge'(French).

The sound combinations and unusual structural
elements of the Japanese terms 'hitsu', 'hoso-ye','beni-
ye' will be recognized as foreign by any layman.

The degree of assimilation of a term is also
expressed in its functioning in the language; not only
its frequency value but the ability of producing new
derivatives, developing additional meanings.

Applying this criterion 'fresco' and 'landscape'
will appear assimilated to the same extent - both have
numerous derivatives:

fresco	fresco-painting	1683
	to fresco-paint	1842
	fresco-plaister	1843
	to fresco	1849
	frescoed	1849
	frescoist	1859
	frescoer	1882
	frescoing	1885
landscape	landskip work	1632
	to landscape	1661
	landskip painter	1793
	landscape gardner	1806
	landscapist	1843
	landscape painting	1841
	landscape lover	1852
	landscape art	1874

By analogy with 'landscape' the terms 'seascape'
'townscape', 'city scape' were created.

Some of the new creations exceed the limits of
painting terminology. The activity of 'fresco' and 'landscape

scape coinciding with the 19th century can be explained
by the immense popularity of landscape art in the early
19th century and the revived interest in medieval ~rt,
which caused abundant writings on these problems.

From the point of their further development in
the English language terms of painting borrowed from
different sources at different times fall into three basic
groups: not naturalised, fully assimilated .nd partially
assimilated.

1. Terms not naturalised ,   when included in
the Oxford Dictionary, are specially marked. Here belong
first of all terms of "local colouring" such as the
Japanese 'uchiwa-ye'-'fan-shaped pictures', 'hitsu'-
a brush of a special kind', 'tan-ye'-'japanese pictures
that are handcoloured with red lead pigments, 'T'ao t'ieh'
- Chinese for the ogre's mask motif' or 'korte gaardjes'-
a Dutch term meaning in painting - 'the guard room subjects
such as soldiers playing cards or drinking, quarreling,etc!!
subjects popular in Dutch 17th century art. These terms
and the like are used chiefly or almost exclusively in
texts dealing with specific themes to which they pertain.

As a rule such terms are easily recognised as
'not naturalised' by their distinct foreign forms.

2. Practically, as regards terminology of
painting, classification of borrowed terms as to their
degree of assimilation in English is more convenient
according several aspects or levels: orthographic, phonetic,
structural and semantic.

Terms which on all these levels have been adjust-
ed so as to fit into the system of the English language
may be regarded 'full assimilations'; such are not many:
'painter' from French 'peintre', 'landscape' from Dutch
'landschape', etc. Terms of this kind are used in common
language and are rich in derivatives, thus:

<u>painter</u>	to paint, painting, painterly,paint
<u>colour</u>	to colour, colourless,colourable,
	colouring, colourist, primary colours
	etc.

Many of the 'full assimilations' have developed
meanings reaching beyond the narrow limits of painting
terminology, penetrating not only into the literary
language but also the bordering terminologies.

3. Apart from these and those 'not naturalised'
even semantically of the type of 'hitsu' and 'korte
gaaardjes', the bulk of borrowings in painting terminology
fall into the group of'partially assimilated', in one
aspect or other retaining its foreign characteristics.

Among them we find such as 'aquarelle' from
French 'aquarelle', which except spelling has otherwise
been naturalised in English; in pronunciation the stress
shifted to the first syllable as in the case of another
French borrowing - 'model'. A new derivative -'aquarellist'
appeared soon (1882) after the introduction of the French
term in 1869.

To this group belong also terms of widespread
use, dating from different centuries, still preserving
their original form and meaning, with very slight if any
pronunciation changes: 'Chiaroscuro', 'fresco','imprimatura'
etc.

V.P. Sekirin[1] points out as the probable reason
for such tenacity of form and meaning their international
character and the fact that,as a rule, there are native
equivalents or at least translation-loans existing
simultaneously in the language concerned. Indeed we find
'mural Painting', 'wall painting' used alongside with
'fresco', 'priming', 'ground' - with 'imprimatura',
clear-obscure'- with 'chiaroscuro', 'malbutter' - with
'megilp', etc.

1. see В.П,Секирин. Заимствования в английском языке,Киев,
1964, стр.84

The greatest tenacity is noticed in the orthographic
forms of the loan words, except the Dutch terms.Thus
we have :'modello', 'fresco','alla prima', 'impasto',
bambociatta', etc.(Italian), 'aquarelle', 'art nouveau!',
'atelier', 'fete galante', 'grisaille', etc.(French),
'Zopfstil','Jugendstil', 'Vesperbild', 'malerisch', etc.
(German), 'kakemono', 'makemono', etc.(Japanese) and
others.

There is an interesting case where a spelling
hybrid is created from the French and Italian variants:
English -'bamb<u>occia</u>de', Italian - 'bambocciata', French -
'bambochade'.(all the three current in painting terminology).

oA general conservatism of English orthography
and the international character of many borrowings partly
account for the preservation of their original spelling.
Therefore,as far as assimilation of borrowed painting
terms is concerned functional and formal criterions are
not always compatible.Of the two, the former is the
decisive one. Despite their obvious foreign form and
'local character' the Japanese terms 'kakemono'('a
Japanese unframed picture for hanging on a wall')and
'makimono'('a scroll picture mounted on a roll, contain-
ing a series of pictures arranged horizontally) may be
defined as partially assimilated because of their growing
circulation in the language. The Dictionary of Foreign
Terms include them among the "words and expressions which
appear with increasing frequency in today's magazines,
novels, scientific works, the daily press."[1]

A remarkable feature of painting terminology
is the abundance of terminological variants and synonyms,
created partly through borrowing, but quite often by
using borrowed elements existing in the language,thus,
English 'ground'(OE grund) has an Italian synonym

1.C.O. Sylvester Mawson.Dictionary of Foreign Terms,New York,
1961,p.I

'imprimatura' and an English one - 'priming' (formed of a
Latin root + ing).

The synonyms are mainly introduced for precision's
sake, thus, the term 'aquarelle' denotes not any 'water
colour painting' but a 'water colour executed in trans-
parent colours', while the term 'gouache' will stress the
opacity of the water colour. There is a slight difference
between French 'atelier' (a special type of studio for
artists) and Italian 'studio'(of a more general meaning
of a place were the artist paints his pictures).

However, Haggar's Dictionary of Art Terms gives
about 70 Italian borrowings of which only a few have
corresponding English or French variants or synonyms. The
majority of them are direct loans from Italian, although
some of them were introduced through French among the 80
and odd French borrowings.

They are largerly used for stylistic purposes
to avoid descriptive rendering of a notion.

Most of these Italian and French terms have
preserved both their formal shape and original meaning.
As a matter of fact there are practically no changes in
the meaning of the borrowed terms.

On the other hand, quite a few loan words
participate actively in the process of formation of new
words. In the case of 'landscape' a new suffix has emerged
which is used to form new terms (seascape, townscape, etc.).

Leksikas atlases principi vācu valodā metālu
tehnoloģijas un mašīnbūves specialitātēm

Diferenciācija un specializācija visās zinātņu nozarēs prasa no mūsdienu inženiera apgūt jaunus terminus un
plašu vārdu krājumu, lai varētu sarunāties par tehnikas
jautājumiem un, lasot speciālo literatūru, vai klausoties
radio, iegūt informāciju attiecīgā tehnikas nozarē. Mūsdienu plaši izvērstajos starptautiskajos sakaros nevar
vairs iztikt tikai ar dzimto valodu vien, jāapgūst, ja ne
visā pilnībā, tad vismaz līdz noteiktai pakāpei arī kāda
svešvalodā. Svešvalodas prašanas vajadzību nosaka pasaules sabiedriski politiskās, saimnieciskās, kultūras dzīves un tehnikas jaunumu izzināšanas nepieciešamība. Par
svešvalodas apgūšanas lielo nozīmi liecina arī PSRS Ministru padomes 1961.g. 27. maija lēmums, kas prasa svešvalodas mācīšanas darba radikālu uzlabošanu vidējās un
augstākajās mācību iestādēs. Arī tehnisko augstskolu
svešvalodu programmas augstās prasības rāda, cik nopietns
darbs svešvalodu mācīšanā jāveic šinīs mācību iestādēs.
    Svešvalodu programmā tehniskajām augstskolām šādas
prasības:
a) jāzina 2500 leksisko vienību; 1200 leksisko vienību
    jāprot lietot sarunā par tehnisko literatūru; 500
    leksisko vienību jāapgūst ikdienas sarunu valodai un
politiskās literatūras (laikrakstu) lasīšanai;
b) jāizveido tehnisko tekstu tulkošanas prasme informācijas iegūšanai savā specialitātē;
c) jāievingrina runas iemaņas līdz tādai pakāpei, ka
    students var vienkāršā vācu valodā sniegt informāciju par savas specialitātes tematiem.
    Pats pirmais un svarīgākais uzdevums šo programmas
prasību īstenošanai ir leksikas atlase attiecīgajai spe-

cialitātei.

Leksikas un vispār valodas materiāla atlasi sveŝva-lodas mācīšanai padomju, kā arī aizrobežu metodiķi uzskata par vienu no svarīgākajiem valodas intensificētas mācīšanas priekšnoteikumiem.

Arī sveŝvalodu pasniadzēji praktiķi atzīst valodas materiāla atlases lielo praktisko nozīmi. Tā, piem., augstskolu zinātniski metodiskajā konferencē Rīgā 1964. gadā tika izbirzāta sveŝvalodu mācīšana arī tehniskajās augstskolās. Referātos un debatēs izteiktos uzskatus varētu apkopot dažās tēzes, kurās kā galvenais sveŝvalodu sekmīgas mācīšanas noteikums dominē valodas materiāla atlase attiecīgās specialitātes vajadzībām:

1) Vispirms jāiemāca prakse nepieciešamais leksikas minimums;

2) valodas mācīšanas darbs jāorganizē pēc vienotas shēmas no pirmās līdz pēdējai mācību stundai ar noteiktu, atlasītu valodas materiālu;

3) atlasītajam leksikas materiālam jābūt uzskaitē, lai to varētu parocīgāk un pēc iespējas biežāk visādās variācijās atkārtot un nostiprināt;

4) jāvingrina atlasītas valodas struktūras – kā vārdu darināšanas, tā arī teikumu modeļi.

Pilnā mērā varam pievienoties šīm domām, jo, mācot, noteiktu, norobežotu valodas materiālu, to labāk nostiprinām, tādējādi radot stingru zināšanu bāzi. Sevišķi svarīgs šāds valodas bāzes nostiprināšanas darbs ir I un II mācību posmā tehniskajā augstskolā, kad sagatavojam studentus patstāvīgam darbam III posmā.

Leksikas atlases problēma nodarbinājusi jau sen valodnieku metodiķu prātus. Mūsdienās šī problēma savu atrisinājumu atradusi statistiskajā valodniecībā. Daudzās atlasītās leksikas vārdnīcas liecina par vārdu atlases problēmas aktīvu risināšanu. Leksikas atlases principi laika gaitā ir mainījušies. Pirmie atlasītās leksikas vārdnīcu autori, ieskaitot arī H. Palmeru, savos darbos

balstījušies uz vārda atkārtošanās biežuma (frequence)
principu. Vēlākos autorus vairs neapmierināja šis prin-
cips, jo, atlasot leksiku pēc atkārtošanās biežuma, vār-
du krājumā neiekļuva visi nepieciešamie vārdi aiz tā ie-
mesla, ka vārdā kārtas numurs vārdu sarakstā nebija pie-
tiekami augsts. Lai vārdu krājumā iekļautu visus nepie-
ciešamos vārdus, autori savos darbos izmantoja loģisko
principu. Šis princips izmantots Ogdena un Ričardsona
(Ogden, Richardson) vārdnīcā "Basic English", kas pama-
tojas uz visu kādas valodas vārdu nozīmju izteikšanu ar
līdz minimumam ierobežotu vārdu skaitu. Viņu vārdnīca,
kas iznāca 1928. gadā, aptver 850 vārdu. Šis vārdu
skaits pēc autoru domām dod runātājam iespēju izteikt sa-
vas pat sarežģītākās domas vienkāršiem vārdiem. Savas,
samākslotības dēļ šī vārdnīca nav izturējusi laika pār-
baudi.

Izmantodams to pašu loģisko principu M. Vests
(M. West) sastādīja vārdnīcu ar 1490 bāziskiem elemen-
tiem (basic elements), kas dod iespēju izteikt 24 000
angļu vārdu nozīmes.

Franču valodnieki G. Gugenheima (Gougenheim) vadībā
sastādījuši atlasītās leksikas vārdnīcu "Francais Fonda-
mental", kur vārdu atlasē bez atkārtošanās biežuma prin-
cipa izmantots arī tematu skaita princips.

Vācijā no 19. gadsimta beigu lielākajiem,darbiem №i
leksikas pētīšanas jomā visur tiek minēts F.K.Kēdinga
(F.K.Käding) darbs "Häufigkeitswörterbuch der deutschen
Sprache". Šo darbu pieskaita plašākajiem statistiskās
valodniecības pētījumiem, kas veikti līdz tam laikam,
kad vārdus sāka skaitīt ar mašīnām. Leksikas atlase ši-
nī darbā izdarīta no 11 miljoniem vārdu, piedaloties ap
6000 līdzstrādniekiem. Šai vārdnīcā apkopoti vārdi, kas
visbiežāk sastopami tirdzniecības darījumu rakstos, par-
lamenta diskusijās un militāra rakstura dokumentos
Vārdnīca bija domāta stenografu darba racionalizēšanai.

Vārdu atlasē tika izmantots vārda atkārtošanās biežuma princips.

Par mūsdienu statistiskās lingvistikas pamatdarbu uzskata J.B.Estū (J.B.Estoup) darbu "stenografiskās gammas", kas izdota 1916. gadā. Šis darbs ievērojams ar to, ka tanī vārdu atlase nebalstās vairs tikai uz vārda atkārtošanās biežuma principu, bet ievērota ļoti svarīgā attiecība: vārda atkārtošanās biežums un tā kārtas numurs vārdu sarakstā.

Valodu mācīšanas prakse arvien skaidrāk parādīja, ka vārdu atlasē jāievēro vairāki faktori, ne tikai vārda atkārtošanās biežums. Vārda atkārtošanās bieži vien nebūt nav tik stabila parādība, jo tā saistīta ar noteiktiem tematiem. Izrādās, ka visstabilākie valodā ir palīgvārdi un visnestabilākie ir lietvārdi. Svarīgāks par vārda atkārtošanās biežumu ir tas, lai atlasīto vārdu krājumā būtu ietverts zināms skaits kā lietvārdu un darbības vārdu, tā arī īpašības vārdu. Lai sastādītu praktisku atlasītas leksikas vārdnīcu ir nepieciešama empiriskā atlase. Vārdu atlasei var būt divējāds mērķis un līdz ar to arī divējāda rakstura vārdu krājuma minimums:

a) no vispārīgā valodas vārdu sastāva izvēlamies pašus nepieciešamākos vārdus valodas pamatkursa apguvei,

b) no speciālās literatūras atlasām vārdus, kas nepieciešami attiecīgās specialitātes tekstu saprašanai un sarunām par šo specialitāti.

Izvēloties leksiku no speciālās literatūras, jāievēro tās īpatnības, kas raksturīgas šīs specialitātes valodai..

V. Šmits un J. Šercberga (W. Schmidt, J. Scherzberg) savā apcerējumā "Fachsprachen und Gemeinsprache" norāda, ka valoda kā domas materiālā čaula un kā sabiedriskās saprašanās līdzeklis ir kompleksa parādība un tātad piemērojusies sabiedriskās komunikācijas u. žādām rasībām. Tā izveidojušās valodas īpatnējās izpausmes formas: vispā-

rīgā valoda (Gemeinsprache) un profesionālās valodas
(Fachsprachen). Valodas izpausmes formu atšķirību vei-
do valodas lietotājs, valodas izmantošanas joma un iz-
teikšanās veids (Art der Äußerung).

Vispārīgo valodu minētie autori raksturo šādi: "Wir
verstehen unter Gemeinsprache die in einem größeren Gebiet
(meistens dem Siedlungsgebiet eines ganzen Volkes) über
vielen Mundarten und gegebenenfalls auch mehreren Dialek-
ten gültige gemeinsame Sprachform." Visas pārējās valo-
das izpausmes formas tiek apzīmētas ar vārdu speciālā va-
loda. Speciālā valoda netiek uzskatīta par patstāvīgu va-
lodu ar savu struktūru un savu pamatleksiku. Tā pēc viņu
atzinuma ir tikai vispārīgās valodas sevišķa izpausme (ei-
ne besondere Ausprägung der Gemeinsprache), kas atšķiras
no vispārīgās valodas galvenokārt ar izteikta novirziena
leksiku un dažkārt arī ar gramatiskām un stilistiskām
īpatnībām. Speciālā valoda sadalās grupu un profesionā-
lajā valodā. Grupu valodas izveidojušās atsevišķu sociā-
lu grupu cilvēkiem lietojot savu īpatnēju izteiksmes for-
mu un leksiku. Šādai sociālo grupu valodai varētu, piem.,
pieskaitīt mednieku, skolnieku, studentu, karavīru utt.
valodu.

Profesionālās valodas nosaka nevis atsevišķu cilvēku
grupa, bet specialitāte. Par šo valodu minētajā V. Šmita
un J. Šercbergas apcerējumā teikts: "Es handelt sich um
Erscheinungsformen der Sprache, die der sachgebundenen
Kommunikation unter Fachleuten in den verschiedenen Be-
reichen von Wissenschaft und Technik, Wirtschaft, Politik
und Kultur dienen."

Grupu valodas nerada jaunus vārdus ar jauniem jēdzie-
niem. Šo valodu lietotāji nosauc lietas, parādības ar
kādu citas nozīmes vārdu, piem., skolēn' vārd: "der Lehrer"
vietā savā žargonā saka "der Pauker". Profesionālajām
valodām turpretim raksturīga metaforizācija, un proti,
nevis poētiskā metafora, kas kalpo tikai kā stila līdzek-

lis un arī neienes valodā jaunus jēdzienus, bet leksiskā
metafora, kas dod vārdam jaunu nozīmi, tā bagātinot va-
lodas vārdu sastāvu. Leksiskā metafora dara bagātāku ne
tikai profesionālo valodu, tā vairo arī visp.rīgās valo-
das vārdu krājumu, jo, plašām tautas masām izglītojoties,
daudzi profesionālās valodas vārdi ieiet vispārīgajā va-
lodā.

Bez leksiskās metaforas profesionālās valodas izce-
ļas ar terminoloģiju, kuras sastāvā ir daudz internacio-
lo vārdu.

Daži valodnieki tomēr uzskata, ka profesionālās va-
lodas raksturīgas galvenokārt ar funkcionālo stilu, nevis
vārdu krājumu. Tā čehu valodnieks M. Jelineks (M. Jeli-
nek) uzskata, ka profesionālais stils no visiem rakstu
valodas stiliem visspilgtāk izteikts un ka tā uzdevums
kalpot domu apmaiņai zinātnes, tehnikas un politikas lau-
kā. Tādi paši uzskati par profesionālo valodu ir E. Be-
nešam. Ar funkcionālo stilu viņš saprot valodas līdzek-
ļu kopumu, kas lietots kādas speciālās literatūras jomā
un tādēļ uzrāda attiecīgu funkcionālā stila nokrāsu.

Ja profesionālo valodu analizē raugāmies tikai uz
valodas sintaktiskajām īpatnībām, tad varētu teikt, ka
šo valodu stils atšķiras no vispārīgās valodas stila.
Tomēr, salīdzinot vispārīgo valodu ar profesionālo valo-
du, redzam, ka lielāko atšķirību starp tām veido leksis-
kais sastāvs. V. Šmits un J. Šercberga apgalvo: "Eine
vollständige Charakteristik der Fachsprache ist ohne ent-
sprechende Berücksichtigung des Fachsprachlichen Wort-
schatzes unmöglich." Tātad profesionālo valodu savdabī-
gums meklējams galvenokārt vārdu krājumā, kas sastopams
kādas specialitātes literatūrā. Lietvārdu skaitu šinīs
valodās sastāda lielākoties zinātniskie termini, kas
raksturīgi ar savu viennozīmīgumu un precizitāti. Par
šo leksiku minētajā V. Šmita un J. Šercbergas apcerēju-
mā teikts: "Das Fachwort ermöglicht die präzise und dif-
ferenzierte Bezeichnung der Sachverhalte, die bei der

sprachlichen Kommunikation unter wissenschaftlichem und
fachbezogenem Aspekt nötig ist." Profesionālās valodas
vārdu krākims, pēc viņu uzskatiem, raksturīgs ar preci-
zitāti (Genauigkeit), lakoniskumu (Knappheit), nepārpro-
tamību (Eindeutigkeit) un precīzu jēdziena izpratni.

Profesionālās valodas tomēr nesastāv tikai no ter-
miniem vien. To vārdu krājumā ietilpst daļa vispārīgās
valodas vārdu. Profesionālajām valodām nav arī savas
speciālas gramatikas.

Pievēršoties aparātu būves un mašīnbūves speciali-
tātēm atlasītajai leksikai, redzam, ka šai vārdu krāju-
mā pārsvarā ir termini. Tāpat lielāko vārdu skaitu sa-
stāda saliktēni un atvasinājumi. Lietvārdu saliktēnos
dominē vispārīgās valodas vārds kā motivētājs, piem.,
ar vārdu "die Stirn" speciālajos tekstos sastopam salik-
teņus das Stirnrad, die Stirnfläche, die Stirnschneide,
die Stirnseite, der Stirnzahn u.c. Bieži vien sastopami
saliktēni ar īpašības vārdu kā motivētāju, piem., "kalt"
dod šādus saliktēņus: der Kaltbruch, der Kalteinsatz,
die Kaltformung, das Kaltpressen, das Kaltrecken, der
Kaltriß; die Kaltschweißung, die Kaltsprödigkeit, das
Kaltwalzen, die Kaltverfestigung u.c. Arī darbības vār-
di sastopami lietvārdu saliktēnos kā motivētāji, piem.,
"ziehen": die Ziehbank, das Ziehblech, der Ziehdorn,
die Ziehdüse, die Ziehkraft, der Ziehring, der Ziehstem-
pel, die Ziehstufe, die Ziehtrommel, der Ziehvorgang u.c.

Darbības vārdiem speciālajā literatūrā pārsvarā ir
atvasinājumi, piem., "laufen" sastopams gan atvasināju-
mos, gan saliktēnos: ablaufen, auflaufen, auslaufen,
durchlaufen, einlaufen, herumlaufen, hinauslaufen, leer-
laufen, mitlaufen, nachlaufen, rundlaufen, umlaufen, ver-
laufen, vorbeilaufen, vorlaufen, zulaufen, zurücklaufen.

Sekmīgai svešvalodu mācīšanai tehniskajā augstskolā
nepieciešama leksikas atlase katrā atšķirīgā speciālitā-
tē. Arī franču valodnieks metodiķis R. Mišeā (R. Michea)

uzsver, ka sevišķi nozīmīga leksikas atlase ir noteiktai
specialitātei. Šādā leksikas atlasē par pamatu ņemams
tematu skaits, un tā var praktiskajā valodas mācīšanā dot
labus rezultātus. Leksikas atlase pamatota vēl jo vai-
rāk tādēļ, ka ierobežotais mācību stundu skaits nevar no-
drošināt valodas pilnīgu apgūšanu, un ka svešvaloda teh-
niskajā augstskolā ir palīgpriekšmets, kas dod studentam
iespēju papildināt zināšanas speciālajos priekšmetos, la-
sot literatūru svešvalodā.

Tā kā lietvārdi un darbības vārdi visspilgtāk parā-
da profesionālo valodu atšķirību no vispārīgās valodas,
tas šīm vārdu šķirām jābūt dominējošām leksikas atlasē
attiecīgā specialitātē.

Aparātu būves un mašīnbūves specialitātēm leksikas
atlase pamatota uz vairākiem principiem. Leksikas atla-
sē minētajām specialitātēm ievērots vārda atkārtošanās
biežuma princips, loģiskais princips un jo sevišķi tema-
tu skaita princips. Dažos gadījumos ir bijis nepiecie-
šami ievērot arī empirisko atlasi. Minētais vārdu krā-
jums ir papildu materiāls tai vielai, ko students vācu
valodā apguvis skolā, kaut gan tanī ir uzņemti arī vi-
dusskolā mācītie vārdi, ja tie noder jaunu vārdu un jē-
dzienu veidošanai. Atlasītais vārdu krājums domāts spe-
ciālās oriģinālliteratūras lasīšanai.

Leksikas atlase izdarīta saskaņā ar speciālajiem
priekšmetiem, kādus mācās studenti minētajās fakultātēs.
Tie ir:

1) metālu tehnoloģija,
2) materiālu mācība,
3) metālu griešanas instrumenti,
4) aparātu būves tehnoloģija,
5) aparātu elementi,
6) mašīnas un mašīnu elementi,
7) mērīšana un mērinstrumenti.

Pamatojot leksikas atlasi uz tematu skaita principa,

ekscerpētas 3082 lapas puses tehniskās literatūras par
šādiem tematiem:

1) metalurģija,
2) velmēšana,
3) veidošana un kausēšana,
4) liešana,
5) kalšana,
6) metināšana,
7) virpošana,
8) ēvelēšana,
9) urbšana,
10) vilkšana,
11) frezēšana,
12) ẑtancēšana,
13) slīpēšana,
14) atslēdznieka darbi,
15) ķīmiski-termiskā apstrāde,
16) virsmas apstrādes un pārklājumi,
17) mašīnu elementi,
18) vārpstas, asis, gultņi,
19) pārvadi,
20) automatizācija un mērīšana.

Klasificējot atlasīto leksiku, izdalām vārdus informantus, kuru iemācīšanās nodrošina daudzu citu vārdu saprašanu. Ja arī šie pamatvārdi paši nebūtu ar sevišķi
augstu frekvenci, tad tie tomēr noder citu, biežāk sastopamu vārdu darināšanai, piem., vārds "die Arbeit" nav
sevišķi bieži sastopams minētajos tematos, bet tas sastopams kā motivētājs daudzos lietvārdu salikteņos: die
Arbeitsfläche, der Arbeitsgang, die Arbeitsgūte, die Arbeitsgeschwindigkeit, der Arbeitshub, die Arbeitsspindel,
der Arbeitstakt u.c.

Atlasītā leksika dota pa vārdu šķiram: lietvārdi,
darbības vārdi, īpašības un apstākļa vārdi.

Lai atvieglotu studentam vārda atrašanu vārdnīcā,

lietvārdu salikteņi sakārtoti ar pamatvārdiem kā motivē-
tāj.em alfabeta kārtībā otrajā ailē, bet pamatvārdi un
atvasinājumi ar priedēkļiem un piedēkļiem atstāti pirma-
jā ailē, kur tie perpendikulārā virzienā papildina horī-
zontālā virzienā dotās vārdu ligzdas. Atlasītā leksika
vārdnīcā izkārtota šādi:

L i e t v ā r d i

Pamatvārds un atvasinājumi	Salikteņi ar motivētāju vārdu
Halt, m	Halteeinrichtung, f
Halte, f	Haltegurt, m
Halter, m	Halteklammer, m
Haltung, f	Haltekraft, f
Haltbarkeit, f	Haltering, m
halten	Haltescheibe, f
	Halteschraube, f
	Haltestift, m
	Haltevorrichtung, f
Hammer, m	Hammerbär, m
Hämmern, n	Hammerkopfschraube, f
	Hammergeschwindigkeit, f
hart	Hartlöten, n
	Harmetall, n
	Hartguß, m
	Hartholz, n
	Hartmetallbestückung, f
Härte, f	Härtegrad, m
	Härteprüfung, f
	Härteofen, m
	Härteträger, m
	Härteunempfindlichkeit, f
Härten, n	

D a r b ī b a s   v ā r d i

Pamatvārds	Atvasinājumi un salikteņi
pressen	anpressen
	einpressen
	festpressen
	zusammenpressen

Īpašības vārdi un apstākļu vārdi doti alfabeta kārtībā bez grupējuma. Īpašības vārdu sarakstā ietilpst daļa vidusskolā mācīto vārdu, jo tie noder jaunu vārdu darināšanai, piem.,"warm" - die Wärme, hart - die Härte, gut - die Güte, groß - die Größe u.c.

Vārdu skaits izvēlēts saskaņā ar tehnisko augstskolu svešvalodu programmu - 2000 leksisku vienību tehnisko tekstu lasīšanai, saprašanai un sarunām par savu specialitāti. Šinī vārdu krājumā ir 849 lietvārdi, 928 darbības vārdi, 168 īpašības un apstākļu vārdi. Obligātās leksiskās vienības kopskaitā 1945.

Lietvārdu salikteņi ar semantiski patstāvīgiem elementiem, kas patur savu nozīmi arī jaunajā vārdā, nav ieskaitīti vārdu sarakstā, jo šie vārdi, zinot to elementu nozīmes, uzlūkojami par jau zināmiem. Piemēram, ja zinām vārdus "der Hammer" un "der Schlag", saprotam vārdu "der Hammerschlag".

Turpretim vārdi, kas radušies uz citu vārdu bāzes, bet nav saglabājuši elementu nozīmi, jāmācās kā jauni vārdi, piem., "der Block" un "die Straße" - die Blockstraße - blumings (atspaidu stāvs, kad runa ir par velmēšanu). Šādu salikteņu otrajā ailē nav daudz.

Saņemot kopā teikto, varam secināt, ka leksikas atlase pa specialitātēm svešvalodu mācīšanas racionālam darbam tehniskajā augstskolā ir nepieciešama. Ar leksikas atlasi specialitātē mēs dodam noteiktu, norobežotu leksisko vie-

nību skaitu, kas jāapgūst studentam, lai viņš ar vārdnī-
cas palīdzību pietiekami veikli orientētos savas specia-
litātes literatūrā.

Ar vārdu loģisko grupējumu atvieglojam studentam .
leksikas iemācīšanos. Šādu vārdu grupējumu tā saucama-
jās ligzdās atzīst arī V. A. Kondratjeva. Vārdu atce-
rēšanās šinī gadījumā balstās uz vārda jēgas un semantis-
ko sakaru, kas ir ļoti svarīgi no psiholoģiskā viedokļa.

H. Lāčkaja

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Т.В.КОРОЛЬ

К ВОПРОСУ О НЕКОТОРЫХ ТЕНДЕНЦИЯХ СЛОВООБРАЗОВАНИЯ В СОВРЕМЕННОМ НЕМЕЦКОМ ЯЗЫКЕ.

нение этих моделей различным, подчас даже неожиданным /по своему сочетанию/ лексическим материалом.

В преломлении языка отдельных писателей единицы речи получают доступ к широкому читателю. Это – или уже бытующие в речи или образованные самим писателем словарные единицы. Такое положение ни в коей мере не свидетельствует о о некоей языковой недостаточности, т.к. каждому человеку свойственно выражать свои чувства индивидуально, т.е. видеть в явлении, предмете или лице ту черту, которая, возможно, незаметна для других.

Следует ли восставать против таких слов? Ни в коей мере, т.к. они являются лингвистической реакцией на современность. Возникая, они сами собою предопределяют свою дальнейшую судьбу. Часть из них безусловно отомрет, но останется как памятник эпохи в произведениях писателей/ см. в частности образования в языке Г. Лескова/, но часть войдет в язык, станет полноправными членами словарей данного языка.

Целью нашей статьи является показать на некоторых примерах тенденции словообразования в современном немецком языке. Исходным материалом послужат для нас имена прилагательные.

Л.Вейсгербер, Г.Меллер и другие лингвисты отмечают, что для современного немецкого языка характерно номинальное словообразование, т.е. словообразование в области существительных и прилагательных.

Г.Меллер в частности говорит о том, что пришел "великий час прилагательных". Прилагательное является качественным показателем существительного, дающее возможность из ряда аналогичных предметов/ лиц или явлений/выделить одно, существенное для данной ситуации. Г.Меллер отмечает необыкновенно широкий диапазон в употреблении и сочетании прилагательных, в особенности в области наименования цвета. При этом используется характерный для немецкого языка способ словообразования – словосложение. Вторым компонентом сложного при-

лагательного может быть или определенное наименование
цвета / . rot,-gelb,-braun,-grün,-gelb,blau и т.п./
или неопределенно-обобщающее – farben,-bunt и т.п.
Если вторые компоненты являются традиционными обозна-
чениями цвета, то тем более неожиданными часто являют-
ся первые компоненты, выступающие в качестве уточнителя
оттенка цвета, обозначенного вторым компонентом. Срвн.:
maigrün,brillantenkalkorange,siegelblauviolett,tropen-
blau,südseeblau,hummerrosa,kamelfarbener Mantel.
При этом надо отметить, что иногда не совсем ясным яв-
ляется принцип, по которому сочетается первый и второй
компонент – срвн.: tropenblau и südseeblau , tabak-
braun и tabakgrün.
Эту неясность в сочетании компонентов авторы часто ста-
раются " мудро" обойти, усекая сложные прилагательные,
очевидно полагаясь на знание и вкус читателя.Усечен-
ные прилагательные как бы вновь возвращаются в ряд су-
ществительных согласно своего правописания, но функцио-
нируют по прежнему в качестве прилагательных. Срвн.напри-
мер – Anthrazit / schwarz или – farben ? /, Asphalt
/ grau или schwarz?/, Lava (?!), Zement (?!).
Такие обширные возможности для обозначения цвета
используют и писатели, в свою очередь пополняя список
новыми образованиями. Для анализа фактического материала
мы использовали язык одного из популярнейших писателей
ГДР – Э.Штриттматтера. Источником служили 2 его романа –
" Der Wundertäter " и " Ole Bienkopp ".Надо
заметить, что Э.Штриттматтер использует необыкновенно
продуктивную возможность в образовании прилагательных
не только для обозначения оттенков цвета, но и для по-
яснения особенностей характера человека и его отношения
к явлениям действительности.Поэтому мы упомянем здесь,
кроме прилагательных-цветообозначений и некоторые другие.
Если сравнить наиболее популярные цвета, то на первое
место претендует красный -rot - krebsrot , mohnrot,

ziegelrot,blaurot,paprikarot,zornrot,stumpfrot,möhren-
rot, kußrot ;

зэтем следует синий - blau-dünnblau,taubenblau / или в
качестье I компонента - blaubunt,blauseiden /.
Далее следуют такие образования как - knusperbraun,
kaffeebraun; frostgrün,mildgrün,scheugrün,lodengrün;weiß-
lichgelb,goldgelb,löwenzahngelb;wurzelgrau; fremd-
schwarz, vornehm - schwarz.

Интересно отметить, что большинство упомянутых прилага-
тельных, выступая в контексте, не только указывают на
качественное отличие одного лица / предмета, явлении/ от
другого, но и заставляют читателя читать между строк.
Напр.: scheugrün -"Pinkende Finken in den scheugrünen Bäumen"
нежная,скромная, как-бы "пугливая" листва деревьев воз-
можна только весной; или - " Da steht er, stattlich und
lodengrün"(ОВ)   - речь идет о преступном хозяине лесо-
пильного завода, нациста по убеждениям и по наружности.
На этих и им подобных примерах Э.Штриттматтер как бы
доказывает действенность закона экономии языковых средств.
В частности он сам придерживается того мнения, что совре-
менному писателю не следует описывать то, что заведомо
знакомо каждому читателю.Поэтому, по его мнению,следует
придерживаться максимальной экономии в использовании язы-
ковых средств выражения. [1]/

К числу обозначения цвета следует отнести и прилага-
тельное - bleich , blaß , являющиеся в известной мере
синонимами прилагательного - weiß . В языке Э.Штритт-
маттера встречаются следующие соединения - bäckerbleich,
wäschebleich; ehrgeizblaß,stubenblaß, zartblaß.
при этом первые компоненты прилагательных - bäckerbleich
и stubenblaß   указывают на постоянное состояние
человека, связанное с родом его занятий, в то время как
первые компоненты прилагательных - wäschebleich   и
ehrgeizblaß   указывают на временное, зависимое от ситу-

1) W.Nowojski.Schriftsteller an der Basis.NDL 1963/6
С. 65 - 76.

ации состояние человека. Вторые же компоненты - bleich
и blaß , обозначают как бы результат действия /ду-
ховного состояния / , обозначенного первыми компонентами,
напр:ehrgeizblaß- blaß aus Ehrgeiz; stubenblaß - blaß
vom Stubensitzen,wäschebleich - bleich(wie)и т.п.
Отдельно следует рассматривать прилагательное - zart-
blaß . Первый компонент " zart " обычно обознача-
ет " нежно - " срвн.: - zartrosa - нежнорозовый.
В данном же случае это - копулятивное сложное прилага-
тельное, где " zart " и " blaß " равнозначны,т.е.
" нежный" и " бледный". Срвн.: " Da aber hätte jemand
anders als der verliebte Stanislaus sehen können,was in
Marlen, dieser zartblassen Hühnerfeder, steckte. (W 119).

С продуктивным в настоящее время суффиксом " - farben "
в языке Э.Штриттматтера встречается одно интересное об-
разование - wollgrassamenfarbene - "Selbst der Abend-
wind fühlt sich zu schwach, der Bäuerin in das wollgras-
samenfarbene Haar zu fahren." (OB 106).

Как уже было сказано, прилагательные в языке Э.Штритт-
маттера обозначают также и различные стороны поведения че-
ловека или явлений природы. Таковы например: -starr - lei-
chenstarr,plankenstarr,steinstarr,froststarr,knochenstarr,
bierstarr; -dumm-balzdumm,lammsdumm , strohdumm
/ и близкое по своему значению в контексте слово -frühlings-
toll и maiwild ; -fromm-bibelfromm,rotfromm
и в качестве первого компонента - fromm-willig,fromm-
traurig . Срвн. в частности данные слова в контекстуальном
окружении. "Ein Liebesbeweis.Anngrets Herz hüpft lamms-
dumm."(OB 178)."Die Försterin, balzdumm und erregt:"Keine
Not.."(OB 201)."Die Meisen zirpen,und die Krähen krächzen
schon frühlingstoll."(OB 86) "..er spürt das Leben in ihrem
maiwilden Busen."(OB 303). "Märtke soll nicht so rotfromm
sein und aus der Freien Jugend austreten.(OB 274).

"..die ringgesohmückten Hände des Barons hielten seinen fromm-willigen Vormann.(W 32) Herrmann Weichelts fromm-traurige Augen schauen ihn an.(OB 128) "Die Kuh ist bibel-fromm!" (OB 122).

Если сравнить компонентный анализ сложных прилагательных с вторым компонентом - **grün** , то согласно данным обратного словаря Э.Матера получим следующую картину:

I. первый компонент обозначает предмет,цвет которого сравнивается с основным цветом, обозначенным вторым компонентом, типа **-erbsengrün,beergrün** / I7 единиц/.

2. первый компонент обозначает признак,усиливающий или ослабляющий значение второго компонента/ в данном случае интенсивность цвета/, напр.: **fahlgrün** - / блёкло зеленый и **sattgrün** - сочно зеленый/. / 6 единиц/.

3. первый компонент связан со вторым копулятивно, напр.: **graugrün,grau und grün** / 3 единицы/; при этом оба компонента обозначают цвет.

4. первый компонент указывает на место происхождения данного цвета / краски/ - **persischgrün** - I единица или из чего добывается данный цвет /краска/ - **saft-grün** / I единица/.

5. слово **-immergrün** , где значение второго компонента несколько ослаблено и слово в целом обозначает определенный вид растений - вечнозеленые.

В образованных Э.Штриттматтером сложных прилагательных семантико- синтаксические отношения между компонентами будут следующими.

Наиболее часто встречаемыми окажутся слова,где в основе отношений между компонентами лежит сравнение,как например в словах - **wurzelgrau-grau wie Wurzeln,wäsche-bleich-bleich wie Wäsche** и т.п. Первый компонент, как правило, обозначает предмет. Однако такие слова как **kußrot,zornrot,ehrgeizblaß,stubenblaß,bierstarr**

показывают несколько другие отношения между компонентами, а именно: первый компонент обозначает предмет, являющийся п р и ч и н о й возникновения явления,- в данном случае - цвета - , обозначенного вторым компонентом: **rot vom Küssen,Zorn; blaß aus Rhrgeiz,vom ständigen Sitzen zu Hause;starr vom Biertrinken.**

Почти неограниченная возможность сравнения,очевидно, приводит к тому, что слова, в которых первый компонент обозначал бы с т е п е н ь интенсивности цвета, не образуются писателем.

В свою очередь эта же причина влияет и на слова, в которых оба компонента выступают в копулятивных отношениях друг к другу. Интересно, что в таких случаях оба компонента редко обозначают цвет / типа - **blaurot- blau und rot** /, но, как правило, обозначают разные, иногда противоположные, признаки одного и того же явления / предмета, лица/. Напр.: **stumpfrot - stumpf und rot; blaubunt - blau und bunt; zartblaß- zart und blaß.** Некоторые из подобных слов без контекста не могут быть истолкованы правильно, сравни в частности слово - **blau- seiden - blau und seiden - " Der blauseidene Pompon auf ihrem Hausschuh war wie ein großer Schmetterling (W. 49).**

Пограничным явлением, где качество,обозначенное первым компонентом, может рассматриваться и как признак, указывающий на увеличение / уменьшение/ интенсивности качества, обозначенного вторым компонентом, или же компоненты следует рассматривать как копулятивно связанные между собою, представляют собою слова типа - **scheu- grün - "Pinkende Finken in den scheugrünen Bäumen."(W 461) dünnblau - "Der dünnblaue Qualm umwalmte das Haupt des Dichters." (W 409).**

Широко применяется Э.Штриттматтером уже упомянутая экономия языковых средств сообщения.Это происходит

путем элиминирования или отдельных слогов слова или
частей предложения. Срвн:

        **frostgrün -frostig(kalt)grün -"Die
Sterne zwinkerten frostgrün."(W 374).lodengrün - ein Mann
im grünen Lodenmantel -"Da steht er,stattlich und lodengrün."
(OB 139). fremd-schwarz-die Försterin,die schwarzhaarig,wie
eine Fremde aus Italien aussieht."Sie zerschneidet Julian den
Autoreifen und versokafft ihm höchsteigen eine Nacht mit
diesem fremd-schwarzen Weibe." (OB 105).**

Несколько сложнее происходит процесс элиминирования
в слове - knochenstarr -"Das Dachgebälk der Häuser ragte
knochenstarr zum Himmel." (OB 53).
Простое сравнение - starr wie Knochen   здесь неуместно,
на что достаточно точно указывает контекст. В данном слу-
чае контекстом подчеркивается два явления - разрушенная
до основания крыша, от которой остались только балки , и
неподвижный / окоченелый/ вид этих балок, похожих на кос-
ти скелета.

Учитывая, что образование подобных прилагательных
зависит от стиля писателя, следует заметить, что послед-
ние свидетельствуют о многогранных возможностях харак-
теристики одного и того же явления, лица или предмета.
В частности, это можно пояснить на примерах, где прилага-
тельные, имеющие один и тот же или близкий по значению
второй компонент, в целом могут рассматриваться как некото-
рые синонимы, раскрывающие свое значение только в контекс-
те. Например:

mildgrün
scheugrün **- hellgrün**

maiwild
frühlingstoll - leidenschafts-
balzdumm   **betäubt**
lammsdumm

Рассмотренные нами словарные единицы в подавляющем
большинстве являются образованиями Э.Штриттматтера. Обра-
зование по моделям немецкого языка, они относятся к речи.

Однако, сосуществуя с традиционными прилагательными в языке писателя, они не только не преуменьшают роль последних, но, как видно из примеров, расширяют рамки возможностей варьирования и сочетания словарных единиц. Их лингвистическая судьба пока что тесно связана с контекстом и еще нельзя предугадать, войдет или не войдет данное слово в традиционный лексикон языка, т.е. станет ли оно единицей языка. Но потенциальные возможности такого исхода существуют. Поэтому лексикографам следует уделять внимание единицам речи, выделяя их в словниках языка отдельных писателей, т.к. они отображают эпоху, в которой возникли, являются наиболее яркими показателями живого языка народа.

ОГЛАВЛЕНИЕ