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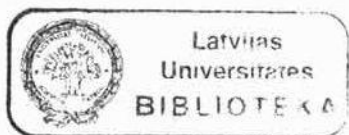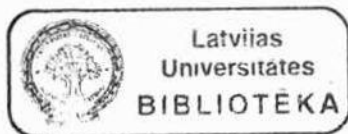
СБОРНИК ТРУДОВ КАФЕДРЫ
АНГЛИЙСКОГО ЯЗЫКА

РЕДАКЦИОННАЯ КОЛЛЕГИЯ

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ФИЛОЛОГИЧЕСКИЕ НАУКИ

ОЧЕРКИ ПО ВОПРОСАМ АНГЛИЙСКОЙ ФИЛОЛОГИИ

ОТ РЕДАКЦИОННОЙ КОЛЛЕГИИ

Предлагаемый выпуск Ученых записок факультета иностранных языков Латвийского государственного университета является сборником статей по вопросам английской филологии.

В данном выпуске представлены восемь статей, отражающие основные направления научно-исследовательской работы членов кафедры английского языка факультета иностранных языков. Очерки соответствуют насущным научным и практическим запросам в республике.

В статье М. Андерсон «Некоторые особенности диалектов современного английского языка» рассматриваются характерные особенности диалектов современного английского языка. Проблема диалектов актуальна, так как диалекты влияют на дальнейшее развитие национального языка. Данная статья является частью кандидатской диссертации.

В статье Е. Арс «К истории словообразовательной модели существительных с исходом на -er в английском языке» рассматривается структурная модель существительных со значением действующего лица. В основу анализа модели положён морфологический критерий. Автор показывает исторические изменения самой модели и причины, вызывающие эти изменения.

В статье М. Нейланд «Характеристика физико-акустических особенностей дифтонгов английского языка» рассматриваются физико-акустические особенности дифтонгов — долгота компонентов, их качественное соотношение и физико-акустическое образование интонации. При исследовании были использованы методы экспериментальной фонетики. Данная статья является частью кандидатской диссертации.

Статья Л. Орловской «Лексические и семантические архаизмы в составе фразеологических единиц» посвящена вопросу архаизмов в составе фразеологических единиц. Ана-

лиз примеров, лексический и семантический, проведен глубоко и разносторонне. Проведен также статистический анализ.

В статье А. Гринблата «Отбор иллюстративного материала для англо-латышского словаря» освещаются важные проблемы лексикографии и составления словарей. В статье рассматриваются основные принципы, которыми необходимо руководствоваться при отборе иллюстративного материала и его размещении в англо-латышских словарях.

Статья Т. Бабчиной «Третий акт драмы Байрона «Каин» в переводе Райниса» посвящена стилистическому сопоставлению оригинала и перевода и представляет большой интерес с точки зрения проблемы теории перевода, а также стилистического разбора.

Статья М. Янсон «Примечания о стиле критических обозрений К. Мэнсфилд» посвящена анализу стиля К. Мэнсфилд в ее критических обозрениях, которые до сих пор оставались вне поля зрения литературоведов. В ее критических обозрениях выявлены и проанализированы те эстетические принципы, которые были положены в основу ее творчества.

В статье «Характерные синтаксические конструкции прозы К. Мэнсфилд» М. Янсон касается вопроса стилистического синтаксиса. Автор выявляет синтаксические конструкции, которые особенно часто встречаются в прозе К. Мэнсфилд и придают ее языку характерное ритмичное звучание.

Редколлегия и авторский коллектив просят направлять критические отзывы об опубликованных в данном сборнике статьях редколлегии «Ученых записок» (г. Рига, ул. Горького, 48).

M. Anderson

SOME PECULIARITIES OF DIALECTS
IN CONTEMPORARY ENGLISH

The relation between the national language and dialects in various periods of history, the evolution of individual dialects and their place in the modern language, the prospects of further development of dialects — all these are problems of supreme interest to linguists. The present paper is an attempt to give a brief comprehensive picture of the state of English dialects today, in relation to the general development of the English language.

The origin and development of a language is an exceedingly complex process that comprises two opposite tendencies — differentiation and integration.[1] These two tendencies or processes occur, at different periods of history, with varying intensity and scope, and not always is it possible to draw a clear line of demarcation between them. The differentiation process, viz., the formation of dialects, subsided gradually only under capitalism, when the integration process gained distinctive sway. The formation of a national language does not, however, imply a disappearance of dialects. They retain vitality, receding but reluctantly under the impact of the official press and literary language.

Dialects offer a rich source for investigations into the history of the language, since they frequently preserve ancient forms no longer extant in literary language. It does not necessarily follow, however, that the dialect is older than the national language, whose fixed orthography and authorized grammatical framework may prove to be more conservative than the spoken, more pliant dialect.

[1] Р. М. Аванесов. Общенародный язык и местные диалекты. Москва, 1954, стр. 6.

Discrepancies between the dialect and the national language, as well as those between individual dialects, predominate in the phonetic aspect. Phonetic divergencies are the first to spring up in the differentiation process, and remain in the integration process. Simultaneously, it is the pronunciation norms that are the last to be established by the national language. However, peculiarities of both grammar and word stock mark individual dialects as well.

Each of these aspects offers an interesting field for linguistic investigation.

The earliest documents of literary English show the existance of a variety of dialects on the territory of Great Britain. In the Old-English period, these fall into four groups: West Saxon, Kentish, Mercian, and Northumbrian. In the Middle-English period, the picture is similar, and the same dialects prevail, on the main, during the Norman conquest, though called differently by dint of established tradition: West Saxon and Kentish were named the Southern dialect, Mercian became the Midland dialect, Northumbrian — the Northern dialect. The river Humber formed the borderline between the Northern and Midland dialects, while the Thames divided the Midland dialect from that of the South. The Midland dialect in its turn, comprised two dialect groups — West Midland and East Midland.[2]

The Northumbrian dialect predominated until the IX century, when during the Danish invasion all its literary documents were destroyed after which the dialect never really recovered. Since the days of King Alfred (849—900) and up to the XIII century the West Saxon dialect rose to predominance in literary language. Literary documents written in this dialect have provided rich material for studies of the history of the English language.

During the XIII century, the Midland dialect came increasingly to the fore, until, in the XIV century, it ascended to prevalence. During that period of time, it spanned, as it were, the gap between North and South, a gap that had grown so considerable that the inhabitants of the two parts could barely communicate. The dialect of the City of London, situated on the banks of the Thames, bore, during this period, the imprint of both the Midland and the Southern dialects. As London developed into the country's main economic, political, and cultural centre, its dialect steadily gained sway until it became the

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[2] Б. А. И л ь и ш. История английского языка. Москва, 1958, стр. 160.

basis of the future national language. It was a basis of a mixed texture, with even Scandinavian elements infiltrating via the Northern dialect. Scandinavian elements, absent from contemporary literary English, abound in the Northern dialects even today, e. g., *frosk* for *frog* (Scand. — *froskr*); *hag* for *chop* (Scand. *höggva*) etc.[3]

A national language is a historical category, whose prerequisites are urban industry and trade. In other words, its formation is linked with the development of a bourgeois society. The fact that, as a result of economic and political concentration, dialects also concentrated within the framework of a nation, was already pointed out by Marx and Engels.[4]

By 1377, the population of London amounted to 35,000, and was fairly mixed in composition. French, which had been the state language for several centuries, was being partly superseded by English, and a turning point was marked in 1362, with Edward III implementing a law raising English to the status of official court language. To the XIV century belong also the beginnings of English national literature. The establishment of literary language norms was furthered by Geoffrey Chaucer's (1340—1400) authority and Caxton's (1422—1491) printing press lent them stability.

Purity of pronunciation soon became an issue with the English aristocracy; nevertheless, as was pointed out by Prof. H. Wyld[5], pronunciation remained largely arbitrary in Queen Elizabeth's days. Thus the queen's favourite Sir Walter Raleigh used broad Devonshire, while in the northern parts of the country even the language of the landed gentry differed notably from the newly established literary forms.

Though the existence of numerous dialects is generally speaking characteristic of a feudal social order, dialects linger even while a national language is taking shape. In a capitalist society, it is mainly the peasantry, — to a lesser degree, the lower strata of the bourgeoisie — that preserves territorially differentiated dialects. Legally emancipated, the peasants remain economically speaking tied down to their land, and their

[3] В. Н. Я р ц е в а. Об изменении диалектной базы английского национального литературного языка. Труды института языкознания, том X, Москва, 1960.

[4] К. М а р к с и Ф. Э н г е л ь с. Немецкая идеология. Соч., том IV, стр. 414.

[5] H. C. W y l d, A History of Modern Colloquial English, Oxford, 1936, p. 103.

contact with the inhabitants of other territories is considerably
limited. Thus, their dialects stay practically unaffected by the
general tendency towards a uniform language. In view of this,
the Soviet linguist V. Zhirmunsky considers the dialects of the
peasantry and the petty bourgeoisie under capitalist conditions
as a social category, distinguishing between these social dia-
lects and what he terms the territorial dialects of the feudal
period, spoken by the entire population of some district or
other.[6]

V. Zhirmunsky specifies, that the term «social» applies to
capitalist England only in regard to the central and southern
dialects, whereas the Scottish dialect could claim the prero-
gatives of a literary language even in the XVI century. As is
evident from Walter Scott's novels, it served all classes late
into the XVIII century.

For this reason, and also to bring out the difference bet-
ween dialects rooted more or less deeply in the Old- and
Middle English period, on the one hand, and genuine social
dialects (such as Cockney) on the other, it may be advisable
to use the term «territorial dialects» not only with reference to
the period of feudalism for reasons of specification, but in deal-
ing with the capitalist period as well.

Since oral and written speech exert a mutual influence
the one upon the other, the existence of dialects largely deter-
mines the tortuous path of the development of a language.
Existing as they do alongside the literary language, the dia-
lects contain not only the older language forms, but also the
inception of new ones. This accounts for the paramount impor-
tance of dialectology among the various branches of linguis-
tics.

Interest in problems of dialectology has always been pro-
minent among English linguists. In 1873, the English Dialect
Society was inaugurated by Prof. W. Skeat, with the purpose of
compiling and publishing a dictionary of English dialects.
About eighty medium-sized volumes appeared in the course
of the subsequent twenty years — each devoted to a certain
district dialect. The authors were local enthusiasts of dialecto-
logy, frequently lacking in knowledge even with regard to prac-
tical phonetics, not to speak of linguistic theory. As a result,
Prof. Joseph Wright of Oxford University, compiler of the dic-

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[6] В. Жирмунский. Национальный язык и социальные диалекты,
Ленинград, 1936.

tionary, found himself taxed with the unduly difficult and responsible task of not merely basically revising, but also considerably complementing the material in hand. However, he discharged himself of his duties with all honour, and in the period between 1898 and 1905 six volumes of the English dialect dictionary left the printing press, the last volume comprising an English dialect grammar. As a point of interest, characteristic of capitalist society, it may be added here that Prof. Wright was compelled to shoulder the financial burden as well, the publishers doubting his ability to complete his task, and hence unwilling to embark on a financial risk.

Unfortunately, the English Dialect Society, considering their task accomplished with the compilation of the dictionary, disbanded in 1896. Desultory local organisations still continued with research work in the Northern districts, such as the Yorkshire Dialectological Society centred in Leeds, the Commission for the Investigation of Scottish dialects, and others.

The period after the second World War witnessed a revival of interest in dialects, and work in this direction was resumed by Prof. Harold Orton of Leeds University, and Prof. Eugen Dieth of Zürich University. Questionnaires were compiled, comprising 1092 questions covering different language aspects — phonetics, morphology, syntax, vocabulary. Specially trained assistants, nine in all, took these questionnaires all over England, selecting for their objects of interest old country people, preferably men — it having been ascertained that dialects were used with greater purity in Great Britain by men than by women.[7] The initial stage of the work, the culling of material, was commenced in 1950, — with the help of tape-recorders as from 1953 — and accomplished by 1961. Publication, under the common title «Survey of English Dialects», is envisaged according to the following plan:

  A. Introduction by H. Orton
  B. Four volumes of Basic Material in tabular form, each in three parts
    1. The six Northern Counties and the Isle of Man
    2. The West Midland Counties
    3. The East Midland Counties
    4. The Southern Counties
  C. Four «Companion volumes» of Selected Incidental material

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[7] Survey of English Dialects. Introduction by H. O r t o n. Leeds, 1962.

D. Linguistic Atlas of England showing the distribution of various lexical, phonological, morphological, and syntactical features over the whole network

E. Phonetic transcriptions.

The unfortunate death of Prof. E. Dieth in 1956 has caused considerable delay, in consequence of which only the introduction and the first volume of the basic material has so far appeared in print.

It is not possible to determine with any precision the exact boundaries of individual dialects before the completion of the envisaged linguistic atlas. Hence Prof. J. Wright's classification and distribution of dialects remains, as the professor himself admits, merely approximate. According to his classification, the dialects of Great Britain fall into five large groups: Northern, Western, Midland, East Country, Southern, with the Scottish and Irish dialects as separate groups.

It may be noted here that the problem of contemporary English dialects has been barely dealt with by Soviet linguists; no more than a few slender articles have appeared on this question.[8]

The Scottish Dialect

When, at the opening of our era, the Romans entered Great Britain as its conquerors, Scotland was Celtic territory, and Celtic elements are extant in the dialects of Scotland even in our day. Beginning with the V century, the Angles, a Germanic tribe, began to penetrate into Scotland, to settle there alongside the Celtic tribes — the Picts, the Scots, and the Britains. Their influence increased steadily, especially after the anglification of the ruling Scottish dynasty. The withdrawal into Scotland of large numbers of Anglo-Saxons after the Norman conquest furthered the spread of this influence. Scotland's southern part spoke at that time a dialect that had developed from the Old-English Northumbrian dialect, while in the northern Highlands Gaelic, a Celtic tongue, continued to prevail.

Politically, on the other hand, both these parts of Scotland

[8] М. М. Маковский. Структурные особенности современных английских диалектов. «Иностр. яз. в школе», 1961, № 5.

Л. Н. Соловьева. Некоторые грамматические особенности языка «Уэссекских романов» Т. Гарди. Исследов. по англ. фил., II, Л., 1961.

В. Н. Ярцева. Об изменении диалектной базы английского национального литературного языка. Труды Института языкознания, том X, Москва, 1960.

were united already in the X century into one kingdom that was frequently engaged in bitter warfare with its neighbour, England. The two above-mentioned dialects gradually merged into a national Scottish language in which many remarkable works of literature have been recorded. At the time when national language was taking shape in England, Scotland's political independence guarded her against participation in this process. However, the blossoming period of the Scottish language was of short duration. With the unification of England and Scotland after Queen Elizabeth's death in 1603, England's political hegemony began to lay its imprint upon the language. The influence of the London dialect in particular made itself increasingly felt, until even the Scottish literary language began to recede into the background. The Scottish poet William Drummond, the philosopher David Hume, the political economist Adam Smith, all wrote in English. True, the XVIII century witnessed revived interest in ancient Scottish poetry, under the influence of which a large number of Scottish elements reentered the language in the later part of the century, from which sprang a peculiary poetic, yet unmistakably artificial language often resorted to by poets and playwrights even today. Termed «Modern Scots», this language has been closely investigated from the phonetic and grammar aspects by William Grant and James Main Dixon in their «Manual of Modern Scots», Cambridge, 1921. Information on the Scots dialects is also furnished in Jame Wilson's monographs.

The language taught in Scotland's schools today hardly differs from the literary norms of Standard English, and «Modern Scots» remains a record of the past. Nevertheless, some peculiarities do mark the literary language in Scotland, especially its phonology, so that the «Scottish accent» is easily detected.

As to the vowel system, some specific properties are shared by the Scottish and Northern dialects.

The entire sound system of all English dialects cannot be adequately discussed within the framework of this paper; we shall therefore confine ourselves to those sounds which, in dialect, are most distinctively at variance with the corresponding sounds in Standard English.

The [r] sound, fricative in Standard English, is trilled in the Scottish and Northern dialects alike. In addition, the [r] sound is encountered in these dialects in positions where the literary language has dropped it long since, e. g., before vowels and pauses. Thus, where the English has [ha:d] and [gə:l],

the Scottish sound [hard] and [gʌrl]. Whereas the fricative [r] is gradually infiltrating into the Northern dialects, it remains alien to the Scottish dialects.

The Scottish and Northern dialects also share the voiceless pronunciation of the written *wh,* so that *what, which* sound [hwɔt], [hwitʃ]. This is proof to the conservative nature of the Scottish dialect, since this pronunciation was current in the south till the XV century.

Typical of the Scottish dialect is also a peculiar pronunciation of the [l] sound. Standard English is known to have two [l] sounds: before vowels and the consonant [j] it is pronounced by raising the middle part of the tongue, thus lending it a slightly palatalised sounding. It is known as the «light» [l]. Before consonants, or at the end of the word, [l] is pronounced by raising the back part of the tongue, thus lending it a dark shade. In Scotland the dark [l] occurs before vowels at the beginning of the word as well.

The final [t] sound is not pronounced in Scotland, e. g., *strict* [strik], *corrupt* [kə'rʌp].

The past tense and past participle suffix *-ed* is pronounced as [t] after the consonants *p, t, k, b, d, g,* for example, *rubbed* ['rʌbət], *ragged* ['ragət].

Typical of the vowel system is the [uː] sound, which has remained unmodified since the Middle English period. During the vowel shift that started in the XV century [uː] changed into [au], yet in the Scottish dialects the words *house, out* are still pronounced as [huːs], [uːt]. Similarly, the [ɔː] sound has not changed into the diphthong [ou] as might have been expected after the vowel shift, so that the word *hope,* for example, is pronounced [hɔːp] in Scotland.

The diphthongs [iə], [uə], [ɛə] which evolved in the XV century from long vowels followed by [r], are unknown in Scotland, where both the long vowels and the [r] sound have lingered, e. g., *beard* [biːrd], *poor* [puːr].

In view of the above, the Scottish dialects are considerably poorer in diphthongs than Standard English.

The [æ] sound, which developed in English during the XVI century from [a], is alien to the Scottish dialects, where the sound [a] occurs, e. g. in *man* [man], *cat* [kat]. Neither has it the vowel [əː], which developed in English during the same period from fusions of the vowels [i], [e], [u] or [o], and the consonant [r]. Owing to its peculiar pronunciation, the Scottish [r] did not fuse with the preceding vowel.

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Where the literary pronunciation has the [ɔ:] sound, formerly followed by the [r] sound — e. g., *course, four,* the Scottish pronunciation is more complex. The Scottish dialects distinguish here between two cases, which in the southern parts have fused into one. The first group comprises words which during the Middle English period were pronounced in the Scottish dialects with the [or] sound, i. e., the closed [o], e. g. *or, four,* etc. The second group comprised words which in the Middle English period had a short root vowel, with another consonant following the *-r-,* e. g. *record, short, horn, order.* These are pronounced in Scotland as [ɔr].[9]

As to grammar system, the Scottish dialects form the future with the help of the auxiliary *will* in all persons.

The Northern Dialects

The Northern dialects deviate from Standard English mainly phonologically. The phonetic peculiarities of these dialects have been described in great detail by Richard Lloyd, in his book «Northern English», Leipzig, 1899. The author specifies, that the English he dwells upon is spoken by the educated, born and bred in Northern England, approximately between Birmingham and Durham, a territory considerably larger than South England.

Viewed historically, the Northern dialects are close to the London literary English of two, three centuries ago. The dialects proved, however, more impervious to the vicissitudes of time than the language of the metropolis, which changed continuously.

The discrepancies in the consonant system between Standard English and the northern dialects are few but most significant, e. g., the articulation of the vibrant [r] sound which differs notably from the fricative [r] sound of the South. It may be noted that the vibrant [r] is not pronounced in common colloquial speech.

Another characteristic point is the pronunciation of written *wh-.* As is common knowledge, Standard English does not distinguish between the pronunciation of *wh-* and *w-;* so that *witch* and *which, wine* and *whine, weal* and *wheel* etc. are phonetically identical. In the North, however, *wh-* is voiceless, so that the corresponding pairs of words sound differently.

[9] I. C. W a r d, The Phonetics of English, § 163; K. L u i c k, Historische Grammatik, § 568.

The vowel systems differ to a greater extent. Thus, in the words *man, cat, have,* the Northern dialects have a short [a] sound, where Standard English has [æ]. The Northern dialects seem to have retained the pronunciation familiar in the South till the XVI century.

The diphthong [ei] is pronounced in the North only if followed by a voiced consonant, e. g. in the words *made, laid,* or as a final sound, e. g. *way.* In front of voiceless consonant the [e:] sound is commonly pronounced, e. g., in *bake, cape, gate.* Qualitatively, this sound may be compared with the German [e:] in the word *leben.*

The qualitative difference between stressed and unstressed vowels is considerably less marked in the North than it is in the South.

The tendency towards monophthongisation notable in the pronunciation of *bake* and *gate* appears even more clearly in the diphthong [ou]. As was pointed out by R. Lloyd, it is commonly pronounced as [o:], e. g. [bo:t], [ro:d], [lo:d], for [bout], [roud], [loud].

The vowel sound [ʌ] does not exist in the North. Instead, there is a modified [u] sound.

The [u:] sound often supersedes the southern [ju:], as in the word *sue,* and sometimes the [u] sound as in the word *cook.*

A phenomenon characteristic of the Northern dialects is the so-called coronal vowel, the articulation of which is terminated by raising the tip of the tongue as though to pronounce the subsequent coronal [r] sound. This we find in words like *hair, hard, first, short,* etc.

It is noteworthy that the North has preserved characteristics of a more ancient stage of development than has the South, where the [r] sound has left no trace.

The above goes to show that the Northern dialects have been throughout resistant to all kinds of ambiguities in pronunciation, elisions and assimilations.

As regards grammar structure, there are no essential differences between the Northern dialects and Standard English.

English in Ireland

At the opening of our era Ireland was inhabited by the Celts, and the English penetrated into Irish territory comparatively late. Ireland's cultural traditions reach back into ancient history. Christianity was known there as far back as

the V century, and Irish missionaries set out for England already then, forestalling the Roman missionaries by a whole century. It is held that elements of the Anglo-Saxon alphabet were also borrowed from the Irish.

At the time of the Scandinavian invasions, Ireland, then divided into four or five kingdoms, resisted successfully. In the XI century, however, when King Henry II was called upon to intervene in a frontier feud, the king made use of the situation to turn Ireland into his dominion. Yet the people's vitality proved strong enough at the time to defy assimilation with the English immigrants. The position deteriorated in the XVI century, when under the reign of Henry VIII religious pressure was added to the hazards of national persecution. The Irish refused to resign from the Catholic church and acknowledge the Church of England. The religious wars reached a climax during Queen Elizabeth's reign. The union of England and Scotland brought a flood of immigrants into Ireland. As a result, protestantism took root in the Northern part of Ireland, the protestants soon gaining the status of a privileged class, while the Catholics in the South of Ireland were subjected to increasing persecutions. Ireland's struggle against England for equal rights went on for centuries, and was crowned with success only in 1921, when Ireland became an independent country within the British Commonwealth. Finally, after World War II, even these formal ties were severed, and Ireland attained to full political independence, Ulster alone retaining the status quo.

A country's political history invariably leaves an imprint upon its language. The discrepancies between the standard norms of English and their Irish varieties may be divided into two groups.

I. Peculiarities springing from the current Gaelic

While adopting the English language, the Irish frequently strove, subconsciosly perhaps, to retain the grammar structure of their own language, not to speak of articulation and intonation. Numerous constructions are thus traceable directly from the Gealic, and are commonly termed as «Irishisms». Among them may be mentioned superfluous repetitions of «and», ommission of the conjunction *that,* intricate sentence constructions, and a number of phonetic peculiarities.
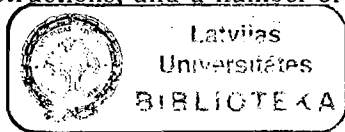
II. Forms rooted in more ancient stages of development of the English language

It is common knowledge that archaisms frequently remain alive in dialects long after they have become obsolete in the modern language. This refers fully to Irish English that is largely akin to English as spoken in the XVI century. English first penetrated into Ireland in the XIII century — when England gained dominance, turning Ireland into a colony. However, during the subsequent century the English drifted back, leaving little or no trace. The language constructions extant in our day belong to the XVII century, a time when a new wave of imigrants entered Ireland, whose descendants implanted a version of English that remained there, stinted like ar broken branch, while the mother-tree continued to blossom and ramify. These XVII century language forms, which belong largely to both the Irish and Scottish dialects, predominate in Northern Ireland, though some prevail throughout the country, such as the archaic perfect tense construction, long vowels that have remained untouched by the vowel shift, etc.

It may be noted here, that the phenomena peculiar to the live Irish dialect have fused so closely that it is difficult to attribute some of them with any certainty to either of the above-mentioned two groups.

Irish English today shows a marked tendency towards increasing modification under the impact of Standard English, a process assisted by school-teaching, radio, cinema, and modern means of communication.

Irish English differs from the standard language not only phonetically, but also grammatically and lexically (including phraseology). We shall dwell only on the most characteristic peculiarities.

Since phonetic differences predominate, we shall first mention these.[10]

The English explosive [t] and [d] sounds differ from their Gaelic equivalents, in pronouncing which the tongue touches the teeth, and a more or less distinctively aspired [h] sound follows. This Gaelic sound has been carried over into English, especially before an [r] sound. Thus, words like *true* or *trap* are pronounced *thrue* and *thrap*. The same occurs in the middle of a word: *bitter* and *butter* are pronounced *bitther, butther*. In

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[10] P. W. J o y c e, English as we speak it in Ireland, London, 1910.

Sean O'Casey's plays, e. g., in «Behind the Green Curtain», we read *thry, betther, glitther, dhrum, wandher, afther,* etc.

The fricative [θ], on the other hand, if it occurs as a final sound, is often dropped and superseded by the [t] sound, e. g., in the word *bath* [ba:t].

In the past forms of some verbs, such as *told, held,* the [t] and [d] sounds are interchangeable. This phonetic peculiarity applies also to the prepositions *beyond* and *behind.* The past form of the verb *kill* is pronounced arbitrarily as [kilt] or [kild], as may be seen in Bernard Shaw's play «John Bull's Other Island» Act IV, (B e r n a r d S h a w, Selected Works, Moscow, 1958, p. 435):

Aunt Judy: It's a mercy you weren't killed.

Dorian: Kilt.

The [r] sound has, in Irish English, the same strong vibration as it has in the Scottish dialects, whereby it is pronounced in this way throughout, even if it follows vowel sounds.

At the end of an unstressed syllable, the velar [ŋ] sound is superseded by the alveolar [n]. This phenomenon is common to all dialects, hence characterizing all common popular speech.

The [dj] sound unit, if followed by [u:], is changed, in a number of words, into [dʒ]. Thus, *duke, produce* sound *juke, projuce* a phenomenon termed assimilation.

The English language generally tends to pronounce the unstressed *-en* as [n], sometimes even as [in] — e. g., *women, kitchen.* In Irish English, this tendency is even more pervasive, and we frequently hear words like *suddin* ('sudden'), *ivir* ('ever'), *iviry* ('every'), *nivir* ('never'). At times the [i] sound may be replaced by the [e] sound even in stressed syllables, e. g., *git* ('get'), *yit* ('yet'), *agin* ('again'), etc.

A characteristic phenomenon of the vowel system is the substitution of the [e:] sound in Irish English for the [i:] sound in the standard language, e. g., in *easily* [e:zɪlɪ], or *clean* [kle:n]. Since in the XV century, before the vowel shift, these words were also pronounced with the [e:] sound, this may well be a case of phonetic survival.

The words *my* and *by* are pronounced throughout Ireland as [mi:] and [bi:], or, if unstressed, as [mɪ] and [bɪ].

The standard English [aɪ] sound in words like *like*, or *five* is substituted by the [oi] sound in a large part of Ireland, but rarely in the Dublin district. In Sean O'Casey's play «The Plough and the Stars», for example, the Dubliners pronounce

these words correctly, while the English captain says *moight, moi, loike.*

The dropping of individual sounds is a frequent occurrence not only in dialects, but also in common colloquial speech. The unstressed vowel often remains unpronounced in words like *before,* pronounced — b'fore, *company* (comp'ny), *suppose* (s'pose). The [t] and [d] sounds are also frequently dropped, e. g., *an'* ('and'), *oul'* ('ould'), *behin* ('behind'). Similarly, the sounds [i], [u], [w], [l], [v], [f] sometimes remain unpronounced.

The grammar system of Irish English is exceedingly peculiar. The plural ending -s is often omitted, e. g., *forty year ago, fifteen pound ten,* etc. Thus, we read: «Goin on six year, is it?» «That's it, Paddy. Six year.» (Modern Irish Short Stories, London, 1957, page 223.) Some nouns have retained their archaic plural forms, such as *eye — een, shoe — shoon.* Vulgar plural forms, such as *newses* for *news* also exist.

The pronoun system deviates considerably from Standard English. We find, for example, alternative forms for the second person singular *you — yer, yeer, yeh;* and for the plural form of the same pronoun — *yous, yees, yes, yis.*

The personal pronouns *she* and *her* may refer to things, e. g., «... an' th' thrain's waitin' for you to start her.» (Three Plays by Se a n O'C a s e y, London, 1961, p. 131.)

The construction preposition-pronoun-gerund is most typical, e. g., ... after me doing it.

The usage of the possessive pronoun *me* for the standard *my* is another typical attribute, e. g., «I'm goin after you, me ... lass». (Three Plays by S e a n O'C a s e y, London, 1961, p. 24.)

The demonstrative pronoun *that* occurs in adverbial meaning, e. g., *I was that mad.* However, it is a usage popular in colloquial English throughout Great Britain today.

The interrogative pronoun *whose* is not used in the Irish dialect, so that the question «Whose is it?» would sound «Who is it belonging to?»

The suffix *-like* is often found attached to an adjective, e. g., *gay-like.* The comparative and superlative are sometimes doubled, e. g. *most powerfullest.* In comparisons, *as* or *nor* replace the usual *than.* «Oh, the villainous thought worse nor the villainous action!» (Three Plays by S e a n O'C a s e y, London, 1961, p. 16.)

The Continuous Tenses are used where Standard English requires the Perfect Continuous (I'm harbourin' no grudge

agen you these past years — O'N e i l l, Lost Plays, 1958.)
Archaic perfect constructions also occur, e. g., He has my heart
broken.

In the subjunctive the Irish dialects have *was* in the first
person, where Standard English has *were*. (And I wisht I was
in Ireland the livelong day — O'N e i l l, Lost Plays, 1958.)

Will and *would* are used in the first person plural, future
tense.

A number of peculiarities characterize the sentence con-
struction of Irish English. The indirect question, for example,
often retains the word order of a direct question (I will go
see did he do it). Double negations are in use. Negation can
also be expressed lexically by using words like *devil, deuce,
sorrow*. (The devil does it = it does not.)

Devil is one of the most frequent parasytic words in Irish
English, — as *hell* is in American English, or *bloody* in Eng-
land.

Repetitions are a favourite construction («I cant' go a step
further without restin' me old bones, so I can't». S e a n
O'C a s e y, Behind the Green Curtains, London, 1961, p. 4).

«Oh man» is the most commonly used exclamation. *«Never
fear»* is used in many parts of Ireland to express an ascertion
or an assurance. The habitual form of greeting *«Good morrow»*
is answered with *«Good morrow kindly»*.

Phrases with the noun *like* are in wide use: *one's like, the
like of one or a thing, the like of oneself,* e. g.: «Don't whine
the like of a beggar in the street», or: «Ye must write down
tobacco or fruit or something the loike of that». (O' N e i l l, The
Moon of the Carribèes, 1918.)

Tentative and cursory though this review may be, it ne-
vertheless demonstrates the relatively archaic and conservative
nature of Irish English.

The Southern Dialects

The roots of the present-day Southern dialects are sunk in
the Old-English period Wessex or West-Saxon dialect, in which
King Alfred wrote in the IX century. These dialects differ today
from Standard English phonetically as well as grammatically.

Phonetically, the broad, open [e] sound is characteristic of
the Southern dialect. Thomas Hardy attempted to reproduce
this sound by writing *lag, stap, yallow* — for *leg, step, yellow,*
to imply the [æ] sound where the English has [e]. As has been

pointed out by Kruisinga E.[11], the difference between short and long vowels is rather blurred in the Southern dialects, so that we find in Thomas Hardy's writing *kip* ('keep'), *leetle* ('little'), and similar words. Unstressed vowels are often dropped before stressed syllables, e. g., *'prentice* ('apprentice'), *b'lieve* ('believe'), *'magined* ('imagined').

A voiced pronunciation of the unvoiced sounds [s], [f], [θ] is typical of the Southern dialects, e. g., «...we zid the girl's mother coming up to the door...» (Th. H a r d y, Tess of the D'Urbervilles. London, 1937, p. 173), or «No doubt a mampus of volk... will be down here...» (ibid, p. 22). The consonant [ŋ] is mostly pronounced as [n].

Many diversions from Standard English belong to the system of pronouns. Thus, *he* may denote an unanimate object. The second person singular pronoun in both nominative and accusative is *thee* or *ee.* («I can't think why master should have set ee at it.» ibid, p. 371.)

Instead of the pronoun *you* for the second person plural the frequent usage is *ye,* e. g., «Ye don't say so». (ibid, p. 3). The accusative for *he* is *en* or *un,* e. g., «I have said fifty times... that I don't believe in en. But I shall have to go to 'n if he's alive.» (ibid, p. 172). These are survivals of the old English accusative form *hine*[12], just as the third person feminine *a* has evolved from the Old English *heo.*

The Southern dialects apply the pronoun in its nominative form to the accusative, e. g., «I have a big bone to pick with he» (ibid, p. 173).

The demonstrative pronouns *this* and *that* are often replaced by *thik.*

The verb system contains considerable discrepancies with the Standard English norms. The past of irregular verbs is often formed after the pattern of regular verbs: *to see — seed, to know — knowed,* etc. (For I zid you kissing his shade/ibid, p.176/.) Sometimes both past forms are used simultaneously, e. g., «'Tis thoughted that great things may come o't» (ibid, p. 22). These forms are not a legacy of Old English, but rather point to a later tendency towards unification in the language.

First and second person pronouns sometimes link with a verb in the third person, or vice versa, e. g., «...we was

[11] E. K r u i s i n g a, A Grammar of the Dialect of West Somerset, Bonn, 1905, p. 12.

[12] Л. Н. С о л о в ь е в а: Некоторые особенности языка «Уэссекских романов» Т. Гарди. Исследования по англ. фил., II, Л., 1961.

here...» (ibid, p. 173), or «Do Jack Dollop work here?» (ibid, p. 173). Two negations are permitted, e. g., «But she couldn't find him nowhere at all» (ibid, p. 174). The verb *to be* retains the *be* form in all persons, except the third person singular. Thus, we read «Who be you, then,... to order me about...?» (ibid, p. 7). «Don't tell her where I be...» (ibid, p. 173). «Perhaps somebody in the house is in love» (p. 173).

The prefix *a-* is often attached to the gerund, e. g., «I've got to go a-skimming», (p. 220). This *a-* is a weakened form of *on*, the construction *on* + verbal nouns being common usage in the XV century, especially with verbs denoting motion.

The grammatic and phonetic peculiarities of the Southern dialects can be roughly divided into three groups:

I. Those rooted in the Old English period Wessex dialect, or in the Middle English period of the Southern or South-Western dialects (for example, the personal pronoun *a* (she) has sprung from Old English form *heo*, not from the *she* form).

II. Those carried over from more distant historical periods, though not from corresponding territorial dialects (double negations, the second person pronoun *thee*, and others).

III. Those testifying to the tendency towards unification in the language, and occurring in all dialects (irregular verbs with the regular verb past ending, the pronunciation of the [ŋ] sound as [n] in unstressed syllables, and others).

In our time, with radio, press and general education gaining increasing sway, the normalised standard language is steadily penetrating into territories where dialects used to prevail. The distinguishing peculiarities of different dialects are gradually disappearing, and yet the spoken language is far from uniform even now. Pure dialect is, perhaps, spoken today only by people of the older generation, and in remote country districts at that, but what is called «modified standard language», i. e., a variety of language that fully complies with the morphological and syntactical norms of the standard language, but whose pronunciation is clearly tinted with dialect influences, is common occurrence.[13]

True, dialects are in a way barriers between populations of various districts, or between different layers of society; barriers that crumble with the passage of time. Yet their vivifying influence upon the development of a language cannot be de-

[13] H. C. W y l d, A Claim for the Superiority of Received Standard English, London, 1934, p. 604.

nied. Dialect words often enter the standard language to stay, filling an essential gap. Here the merit often belongs to the writers. To quote but some examples, the words *outcome* and *feckless,* belonged exclusively to Scottish literature, until Thomas Carlyle (1795—1885) adopted them; a number of poetic words owe their general usage to Walter Scott (1771—1832). Only with the spreading railway-network did the word *shunt* cross over from the northern regions and establish itself for general usage, while the word *output,* so commonly employed today, was a narrow technical term belonging to the metal industry of the North as late as 1880. A number of other words, such as *swank* and *wangle* became common property at an even later date.[14]

The disappearance of dialects is, socially speaking, a welcome phenomenon, yet linguists view it with certain regret, for it involves for them the irrevocable loss of rich linguistic material that has largely remained uninvestigated.

М. А. Андерсон

О НЕКОТОРЫХ ОСОБЕННОСТЯХ ДИАЛЕКТОВ СОВРЕМЕННОГО АНГЛИЙСКОГО ЯЗЫКА

Аннотация

В статье дается краткий обзор развития английских диалектов, включая их классификацию, а также приводятся некоторые данные о работах по изучению диалектов, проведенных в Англии. Северный и южный диалекты, а также английский язык, на котором говорят в Ирландии и Шотландии, исследуются более подробно. Специфические черты, отличающие северный диалект от общенационального языка, наблюдаются только в фонетике, в то время как английский язык в Ирландии и Шотландии отличается от общенационального языка и в области морфологии, синтаксиса и словарного состава. Особо подчеркивается относительная архаичность и консервативность английского языка в Ирландии.

В настоящее время в связи с распространением образования, радио и телевидения все территориальные диалекты понемногу исчезают. С социальной точки зрения это преиму-

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[14] E r n e s t W e e k l y, The English Language, London, 1952, p. 43.

щество, а для исследователей языка — печальный факт, так как это не дает возможности изучать архаичные формы в живом языке и сокращается некоторое оживляющее влияние диалектов на современный английский язык.

Е. Арс

К ИСТОРИИ СЛОВООБРАЗОВАТЕЛЬНОЙ МОДЕЛИ СУЩЕСТВИТЕЛЬНЫХ С ИСХОДОМ НА -er В АНГЛИЙСКОМ ЯЗЫКЕ

Словообразовательный процесс строится на определенном соотношении, которое существует между исходными морфемами, с одной стороны, и результатом словообразовательного процесса, то есть образованным словом, с другой. Словообразовательная модель раскрывает сущность этого соотношения и выявляет взаимодействие между левым и правым звеньями модели. В основу анализа модели в английском языке представляется целесообразным положить грамматический, точнее морфологический критерий. Лексико-семантический критерий мы в данном случае будем рассматривать как вторичный фактор и соответственно его учитывать.

При рассмотрении и определении словообразовательной модели принципиально важным является вопрос о соотношении производящей и производной основ, что помогает выяснить связь между исходным и соответствующим производным словом.

Словообразовательная модель не является абстрактным понятием, стоящим вне языка. Это понятие историческое, изменяющееся во времени. Изменение любого языкового явления, а значит и явлений словообразования, происходит в тесной зависимости от лексико-морфологической системы всего языка.

Одной из задач словообразования вообще и словообразования английского языка в частности является выявление предрасположения какой-либо определенной категории слов к какой-либо словообразовательной модели, для чего необходимо определить специфику действующих в языке моделей.

Другой задачей, представляющей непосредственный интерес, является изучение исторических изменений самой модели, выяснение причин, вызывающих данные изменения (как морфологического, так и семантического порядка).

Как известно, в древнеанглийском языке словообразование в сфере существительных в основном осуществлялось путем соединения двух морфем и шло по структурным моделям двух основных типов: 1) соединение двух знаменательных основ (так называемое словосложение, которое точнее было бы назвать основосложением) и 2) соединение знаменательной основы с аффиксом (так называемая словообразовательная аффиксация).

Разберем особенности и отличия этих двух общих моделей. Сначала рассмотрим частные модели словосложения.

Частные модели словосложения представляют собой конкретизацию общей ее формулы посредством лексико-морфологической детализации ее составляющих. Например, частные модели словосложения могут быть следующими:

1) субстантивная основа	+	субстантивная основа	—	сложное имя существительное
bōc 'книга'	+	cræft 'искусство'	—	bōccræft 'литература';
2) адъективная основа	+	субстантивная основа	—	сложное имя существительное
eald 'старый'	+	sprǣc 'речь'	—	ealdsprǣc 'предание';
3) адвербиальная основа	+	субстантивная основа	—	сложное имя существительное
nither 'вниз'	+	gang 'ход'	—	nithergang 'спуск'.

Таким образом, частная модель словосложения строится на определении лексико-грамматических типов слагаемых основ.

Частные модели словообразовательной аффиксации строятся на сочетании и распределении знаменательной основы определенного лексико-грамматического типа с конкретным аффиксом и включают в себя указание на тип основы и на вполне определенный аффикс. Например:

| 1) именная основа | + | суффикс -incel | — | существительное с уменьшительным значением |
| thēow 'раб' | + | -incel | — | thēowincel 'молодой раб'; |

2) глагольная + суффикс -estre	— суффиксальное существительное, обозначающее женщину-деятеля
lǣr-an 'учить' + -estre	— lǣrestre 'учительница';
3) глагольная + суффикс -ing основа	— отвлеченное имя существительное
grēt-an 'приветствовать' + -ing	— grēting 'приветствие'.

Первое различие между этими двумя общими моделями (словосложения и аффиксации), на которое можно указать, — это степень абстрактности, которая преобладает в модели аффиксации и которая отсутствует в модели словосложения. Это различие влечет за собой второе существенное отличие, а именно: существительные, образованные по модели словосложения, нельзя свести ни к какому единому и общему для них типовому значению. Среди них есть и имена лица́, и имена нелица́, и абстрактные существительные, обозначающие болезни и др. Например:

āclēaf	'дубовый лист',
æfenmete	'ужин',
bāncofa	'туловище',
brōðersunu	'племянник',
cornhūs	'амбар',
rīmcræft	'арифметика',
wæteradl	'водянка',
campstede	'поле боя',
æppelwīn	'яблочное вино' и др.

В словах, созданных по второй общей модели (аффиксальной, особенно суффиксальной), мы находим наличие определенного типового значения новообразований. Тип значения производного существительного определяется суффиксом.

Таким образом, в синхронном плане общая словообразовательная модель может выявить степень абстрактности и типовое значение вновь образованных слов.

Однако модель не является чем-то застывшим и окостенелым. Ее составные части изменяются как в морфологиче-

ском, так и в лексико-семантическом отношении. Определить эти изменения можно, лишь проследив ее историческое развитие, то есть в диахронном плане. Для этого мы выбрали одну частную словообразовательную модель.

В английском языке большую и все возрастающую продуктивность имела и имеет словообразовательная модель имен деятеля с суффиксом -er. Ее продуктивность на протяжении всей фиксированной истории английского языка делает ее особенно интересной для исследования.

Имена деятеля являются словами с определенным типовым значением. Очевидно, этим можно объяснить тот факт, что большинство существительных с данным значением образовалось именно по суффиксальной модели, отличительной особенностью которой, как мы пытались доказать, является точность типового значения образованных по ней слов.

Проблема возникновения модели имен деятеля с исходом на суффикс -er теснейшим образом связана с проблемой происхождения самого суффикса. Попробуем вкратце рассмотреть его историю.

Именной древнеанглийский суффикс -ere имеет этимологические параллели в других древнегерманских и — шире — в индоевропейских языках: в готском, древневерхненемецком, нижнефранкском, древнескандинавском, латинском, древнеболгарском, литовском языках. О происхождении германского суффикса -ere высказывались разные соображения. Ф. Клуге[1] выдвинул мысль, что происхождение суффикса -ere следует искать в санскритских основах настоящего времени на -ary. Тем самым он предполагал, что суффикс -ere является исконно германским и унаследован от времен индоевропейской языковой общности. Однако другие германисты[2] считают -ere суффиксом, заимствованным из латинских образований на -ārius.

В пользу данной теории говорит очень многое. Во-первых,

[1] Fr. Kluge, Nominale Stammbildungslehre der altgermanischen Dialekte, Halle, 1886, § 8.

2. В. М. Жирмунский. История немецкого языка, М., 1956, стр. 344; W. Wilmanns, Deutsche Grammatik, 2-e Abt. Worthildung, Strassburg, 1896, стр. 283; L. Sütterlin, Geschichte der Nomina Agentis im Germanischen, Strassburg, 1887, стр. 86; H. Möller, Zur althochdeutschen Alliterationspoesie, Kiel und Leipzig, 1888, стр. 142; E. Sievers, Angelsächsische Grammatik, Halle, 1951, стр. 143; F. H. Stratmann, Altenglisches-ere (aere, are). Englische Studien, III, 1881. стр. 273; B. ten Brink, Das altenglische Suffix-ere. Anglia, 5, 1882, стр. 1—3.

количество и характер существительных с суффиксом -ere. Количество заимствований в ранних древнегерманских памятниках очень невелико, являются они названиями профессий, причем большинство из них такие, для которых у древних германцев, очевидно, не было своих названий и с которыми они познакомились в процессе общения с римлянами. Во-вторых, количество и качество звука, предшествующего звуку r в суффиксе. В-третьих, косвенным подтверждением того, что суффикс -ere является заимствованным, может служить также отыменный характер ранних образований на -ere. Как в готском языке, так и в древнеанглийском древнейшие имена деятеля на -ere являются отыменными образованиями, что можно объяснить фактом их образования по латинской модели. Так по образцу древнеангл.: tolnere 'сборщик налогов' (лат. tolonārius), mynetere 'монетчик' (лат. monetārius), notere 'писец' (лат. notārius) впоследствии были созданы wudere 'лесоруб' (лат. lignārius), bōcere 'писец', 'книжник' (лат. librārius), scōhere 'сапожник', hafecere 'сокольник'. Число имен деятеля с суффиксом -ere, заимствованных в древнеанглийском языке из латинского языка, было невелико. Однако они прочно вошли в его словарный состав. В новых образованиях исходные существительные, за очень малым исключением, принадлежат к сильному склонению и все являются словами исконно английского происхождения.

Таким образом, в древнеанглийском языке появилась новая частная словообразовательная модель — «именная основа+суффикс -ere — суффиксальное существительное со значением деятеля».

Однако эта модель, очевидно, в самый ранний период (возможно, еще в дописьменный) начала подвергаться определенным модификациям под воздействием общей лексической и словообразовательной системы древнеанглийского языка. Особенностью этой системы, определившей данную модификацию, явилось наличие в древнеанглийском языке большого количества однокоренных слов, принадлежащих к разным лексико-грамматическим рядам. Такие пары слов были очень обычны, особенно среди существительных и отыменных глаголов слабого спряжения. Например: hwistle 'флейта', hwistlian 'свистеть', feoht 'битва', feohtan 'воевать', sǣd 'семя', sǣdian 'сеять'. Встречаются они также среди прилагательных и глаголов, но гораздо реже. Например: open 'открытый', openian 'открывать'. В результате на основе двойственной корреляции с двумя словами, имеющими тождест-

венную основу (глагол и имя), возникает определенное осложнение самой модели. Эта осложненная модель может быть сформулирована следующим образом: «субстантивно-глагольная основа+суффикс -ere — имя деятеля». По ней образованы такие имена деятеля, как hwistlere 'флейтист', feohtere 'воин', sædere 'сеятель'.

Такое осложнение модели сделало ее менее четкой с точки зрения морфологической характеристики основы. Однако связь имени деятеля с глагольными основами укрепляется и расширяется, и тем самым увеличивается значимость нового варианта модели в образовании имен деятеля. Связь с глагольными основами укрепляется также лексической спецификой имен деятеля. Они ведь являются наименованиями лица, определяемого по признаку его действия, занятия или состояния. Обязательное наличие значения действия или состояния семантически сближает имена деятеля с глаголами, выражающими либо одно, либо другое. Это привело к дальнейшему изменению первого члена модели. Основа могла быть не только субстантивно-глагольной, но и чисто глагольной, и модель принимала следующий вид: «глагольная основа+ +суффикс -ere — суффиксальное имя деятеля». Например: blāwan 'трубить' — blāwere 'трубач', fullian 'белить' — fullere 'белильщик'.

Подводя итоги, можно сказать, что в древнеанглийском языке на основании общей словообразовательной модели «основа + суффикс — суффиксальное существительное» была создана частная словообразовательная модель для образования имен деятеля. Она включала суффикс, извлеченный из имен деятеля, заимствованных из латинского языка, и прошла несколько стадий развития, при котором изменялся морфологический характер ее левого звена. В результате образовались три варианта модели:

«субстантивная основа + суффикс -ere — суффиксальное имя деятеля»;

«субстантивно-глагольная основа + суффикс -ere — суффиксальное имя деятеля»;

«глагольная основа + суффикс -ere — суффиксальное имя деятеля».

Однако морфологической характеристикой не исчерпываются особенности модели. Следует рассмотреть также ее семантику и изменение в значении ее звеньев. Для этого первым долгом необходимо проследить семантические отношения между исходным словом и производным именем существи-

тельным. В целом можно констатировать, что значение исходного слова в основном определяет значение имени деятеля. Имена деятеля, образованные по модели «именная основа + суффикс -ere — имя деятеля», всегда отражают значение исходного слова, которое является существительным. Но в значении имени деятеля, кроме понятия о предмете, всегда еще присутствует понятие о действии, производимом деятелем. Как видно из разбора, действия, выраженные в данных именах деятеля, бывают очень разнообразными, и определенную закономерность в этом отношении установить не представляется возможным. Например: tannere 'дубильщик' обрабатывает кожу, tollere 'сборщик налогов' собирает налоги, tunglere 'астроном' изучает звезды, waegnere 'возчик' перевозит вещи в телеге. Исходное же слово в той или иной мере выражает объект этого действия, например: burthere 'носильщик', burthen 'тяжесть', или результат деятельности действующего лица, например — scóh 'башмак' для scóhere 'сапожника', или орудие труда, например — tann 'корье' для tannere 'дубильщика'.

В существительных, созданных по модели «субстантивно-глагольная основа + суффикс -ere — имя деятеля», как предмет, так и действие, выраженные в имени деятеля, не случайны, а всегда точно определены и закреплены исходными словами. Например — hwistlere 'флейтист' играет на флейте (hwistlian 'играть на флейте' и hwistl 'флейта'), feohtere 'воин' (feohtan 'воевать', feoht 'битва').

В именах деятеля, образованных по третьему варианту: «глагольная основа + суффикс -ere — имя деятеля», исходным словом — глаголом — определено только действие деятеля. Предмет же, на который обращено это действие, не определен ничем. Обычно он выражен очень общо, и его можно только предполагать. Например: mammlere 'бормотун', bakbitere 'клеветник'.

Таким образом, можно отметить известную разницу между именами деятеля, образованными по первому варианту модели, и именами деятеля, образованными по второму и третьему вариантам модели. У имен деятеля, образованных по первому варианту модели, значение определено только предметом, на который обращено действие, само же действие не определено; у имен деятеля, образованных по второму варианту модели, определены и действие, которое производит действующее лицо, и предмет, на который данное действие обращено; а в именах деятеля, образованных по

третьему варианту, определено только действие деятеля, предмет же не определен ничем.

Сравнивая между собой сами имена деятеля, образованные по разным вариантам модели, можно заметить, что во всех трех группах существительных встречаются такие, которые обозначают лиц, производящих какое-либо действие: 1) профессионально, 2) обычно и 3) от случая к случаю. Но соотношение между этими видами деятельности внутри каждой группы разное. Так, среди имен деятеля, образованных по первому варианту, по которому основа имени деятеля соотносится с существительным, около 90% существительных обозначает лиц, производящих постоянное или профессиональное действие; среди имен деятеля, образованных по второму варианту, по которому основа имени деятеля соотносится и с существительным, и с глаголом, около 75% существительных обозначает лиц, производящих постоянное или профессиональное действие; среди имен деятеля, образованных по третьему варианту модели, по которому основа имени соотносится только с глаголом, около 25% существительных обозначает лиц, производящих постоянное или профессиональное действие. Таким образом, можно прийти к выводу, что чем яснее и определеннее в существительном выражено понятие предмета, тем чаще действие лица является профессиональным. Если же понятие предмета не выражено, то в большинстве случаев признак действия обозначенного лица является не профессиональным, а либо ситуативным, проявляющимся от случая к случаю, либо обычным, характерным для данного лица.

В среднеанглийский период группа суффиксальных имен деятеля сохраняется и продолжает развиваться. Имена деятеля подвергаются закономерным фонетическим изменениям, причем суффикс -ere постепенно принимает форму -er (в северных диалектах иногда -ar).

Из древнеанглийских существительных, обозначающих деятеля, основы которых соотносятся с существительным, в среднеанглийском языке нами обнаружено 50% слов со значением лица, производящего профессиональное действие. Из древнеанглийских имен деятеля, основы которых соотносятся с существительными и глаголами, в среднеанглийском языке нами обнаружено более 50% слов, которые в основном обозначают лиц, производящих профессиональное или постоянное действие. Из древнеанглийских имен деятеля, основы которых соотносятся с глаголами, в среднеанглийском языке

нами обнаружено 75% слов. Как и в древнеанглийском, большинство из них обозначает лиц, производящих непрофессиональное действие.

Таким образом, и абсолютно и пропорционально большинство среднеанглийских имен деятеля, сохранившихся от древнеанглийского периода, соотносится с глаголами.

В среднеанглийском языке отмечается расширяющаяся продуктивность словообразовательной модели «основа + + -er — имя деятеля». Она проявляется в количественном увеличении суффиксальных имен деятеля, ранее в текстах не зарегистрированных. Всего, по нашим подсчетам, в среднеанглийский период от исконно английских основ образовано более 250 новых имен деятеля.

В соотношении между значением исходного слова и значением имени деятеля в среднеанглийский период продолжает наблюдаться тенденция, проявившаяся в древнеанглийское время. Как и тогда, исходное слово, если оно является существительным, определяет тот предмет, на который направлено действие, выраженное в производных именах деятеля. Однако круг существительных, служащих в качестве исходного слова, в среднеанглийский период ограничен. Они обозначают конкретные предметы, многие из которых произведены человеком. Действие, так же как и в древнеанглийском языке, не определено. Однако в то время, как в древнеанглийском языке в этих действиях наблюдается довольно большое разнообразие, в среднеанглийском языке в этом отношении наблюдается известная унификация. Большинство лиц, выраженных в именах деятеля, **производят** предмет, обозначенный в исходном слове, или каким-либо другим образом связаны с ним профессионально. Следует отметить наличие двух единичных семантических результатов аффиксального словообразования с суффиксом -er. Один наблюдается в существительном Brūtoner 'бретонец', образованном от существительного Brūtene 'Бретань'. В данном случае исходным словом является название страны, выходцем или жителем которой является данное лицо. Второй семантический результат можно отметить в слове widower 'вдовец' от существительного widow 'вдова'. Суффикс -er здесь изменяет признак принадлежности к биологическому полу лица. Забегая вперед, можно отметить, что значение 'выходец или житель какой-либо местности' получило дальнейшее развитие в английском языке, например Londoner 'житель Лондона', Highlander 'житель северной части Шотландии', Newfound-

lander 'житель Ньюфаундленда', а изменение признака пола дальнейшего развития в английском языке не получило.

Основную массу существительных с суффиксом -er, образованных в среднеанглийском языке по модели «глагольная основа + суффикс -er — имя деятеля», составляют имена, обозначающие лиц, производящих ситуативное действие, а также имена со значением действующего лица, производящего действие по привычке, пристрастию, склонности, что привело к его повторяемости и к тому, что лицо, производящее это действие, названо по нему. Например: strouter 'хвастун', flafetter 'льстец'. Однако в некоторых существительных наблюдается один вид семантического изменения, который можно считать как бы общей тенденцией и который вносит существенное изменение в правое звено нашей модели — то есть в имя деятеля. Более того, он вносит изменение в само понятие имени деятеля. Здесь имеется в виду значение орудия, растения, животного или птицы, производящих какое-либо действие. В древнеанглийском языке мы отметили такое изменение только в одном существительном: sceawere означало не только лицо: 'зритель', 'шпион', 'наблюдатель', — но и нелицо, а именно: 'башня', 'зеркало'. В среднеанглийский период эта тенденция получает дальнейшее распространение, и нами обнаружено десять слов с подобной семантической характеристикой. Проследив изменение в семантике этих существительных, можно заключить, что понятие о деятеле — не лице, а предмете или животном, развивалось добавочно к понятию о лице. Например: spinner 'прядильщик' и 'паук', loder 'вождь' и 'магнит' (по которому моряки вели корабли), loker 'слесарь' и 'ларец', 'механизм для запирания', flyar 'летящий' и 'часть растения, семена'.

В конце среднеанглийского периода мы обнаружили существительные, обозначающие нелицо, но в которых отмечается переносное значение. Например: barker 'тот, кто лает', 'собака'; biter 'тот, кто кусает', 'заяц'; glydar 'тот, кто ползает', 'змея'; hopper 'тот, кто скачет', 'саранча'; heler 'тот, кто укрывает', 'веко'. Для выражения этих понятий в древнеанглийском и среднеанглийском языках были также прямые названия, но эти переносные значения начинают входить в обиход.

Все вышеприведенные существительные обозначают деятеля, но не лицо, а предмет, животное, растение, производящие определенное действие. Вполне вероятно, что в этих случаях начинает проявляться развитие нового значения самого

суффикса -er, и это может привести к семантическому изменению в правом звене модели. Опять-таки, забегая вперед, мы можем отметить, что данное изменение получает широкое развитие в современном английском языке.

Мы здесь старались проследить изменения и развитие одной частной словообразовательной модели английского языка. Эта модель в древнеанглийском языке, очевидно, была заимствована из латинского языка. По ней образовывались в основном имена деятеля со значением профессии от именных основ. Под влиянием морфологического строя английского языка она затем начала расширяться, и по ней начали образовываться существительные не только от именных, но и от глагольных основ. Произошло также некоторое изменение в семантике имен деятеля. Они стали обозначать деятеля, выполняющего не только профессиональное, но и случайное действие, а затем уже, в позднесреднеанглийский период, начали приобретать значение не только деятеля-лица, но и деятеля — предмета, животного или растения, а также лица, но не деятеля, а жителя какой-либо местности.

E. Arsa

A HISTORY OF THE WORDBUILDING MODEL OF NOMINA AGENTIS

Annotation

The paper traces the history of the wordbuilding model «stem + - er — nomen agentis». The model has presumably been borrowed from Latin and nomina agentis expressing professional doers were formed from nominal stems (wudere 'woodcutter'). Under the influence of the morphological structure of the English language it began to develop and nomina agentis were formed not only from nominal, but also from verbal stems (fullere 'bleacher'). Semantic changes in the nomina agentis resulted in nouns, expressing not only professional but also occasional actions (drincere) and since Late Middle English they began to acquire the meaning of an object (loker 'box'), animal (barker 'dog') or plant (flyar 'seed'), performing an action, or an inhabitant of some locality (Brütener).

М. Нейланд

ХАРАКТЕРИСТИКА ФИЗИКО-АКУСТИЧЕСКИХ ОСОБЕННОСТЕЙ ДИФТОНГОВ АНГЛИЙСКОГО ЯЗЫКА

Большинство фонетистов английского языка, а также советские германисты считают, что в английском языке наблюдается 9 дифтонгов: 5 обыкновенных (closing) [eɪ], [ou], [aɪ], [au], [ɔɪ] и 4 центральных дифтонга [ɪə], [ɛə], [uə] и [ɔə]. (Последний дифтонг младшее поколение англичан заменяет монофтонгом [ɔ:], и поэтому здесь мы его не рассматриваем.)

Согласно классификации дифтонгов Л. Щербы в изложении М. Матусевич[1], дифтонги английского языка принадлежат к ложным нисходящим дифтонгам, т. е. только один из его компонентов — первый ударный — образует центр слога. Второй компонент безударный, ненапряженный и слога не образует.

Дифтонги английского языка исследовались главным образом в физиологическом аспекте методом непосредственного наблюдения (данные некоторых экспериментальных исследований будут упомянуты далее). В трудах зарубежных лингвистов можно найти противоречивые высказывания в отношении артикуляции дифтонгов английского языка. Этот вопрос рассматривался в статье «Спектральный анализ дифтонгов современного английского и латышского языков» (Ученые записки ЛГУ, т. 42, Рига, 1961, стр. 41—43).

Правильное преподавание английского языка в школе требует определения физических свойств дифтонгов английского языка, для выяснения которых следует рассмотреть: 1) частоту колебания тона в герцах[2] (что мы воспринимаем как

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[1] М. И. Матусевич. Введение в общую фонетику. Л., 1948, стр. 60.

[2] Частота — это полное число колебаний в 1 секунду. Единицу частоты — одно колебание в 1 сек. — называют герцем. См. К. Путилов. Курс физики. М., 1949, стр. 295.

высоту основного тона³), 2) интенсивность в миллиметрах, 3) продолжительность произнесения дифтонга (что мы воспринимаем как долготу дифтонга) и 4) структуру формантов (что мы воспринимаем как тембр).

Исследование физических свойств дифтонгов позволяет выяснить физическое образование слоговой интонации в дифтонгах английского языка, а также долготу и качественные отношения компонентов дифтонгов.

Эти вопросы можно решить только с помощью экспериментальных методов. Экспериментальные данные получены при записи дифтонгов английского языка электромагнетическим рекордером (кимографом) и спектрографом в лаборатории экспериментальной фонетики 1 Московского государственного педагогического института иностранных языков (техническое описание этих аппаратов см. в работе: В. А. Артемов. Экспериментальная фонетика. М., 1956, стр. 111—131).

Дифтонги английского языка исследовались в четырех позициях: 1) в изолированном произношении, 2) между эксплозивными смычными согласными [п], 3) в односложных словах в закрытом слоге между глухими согласными [h] и [t] (центральные дифтонги исследовались в открытом слоге, ибо в закрытом слоге они редко встречаются) и 4) в предложении.

Учитывая сложный характер спектрального анализа, на спектрографе мы записали только изолированные и произнесенные между глухими смычными [п] дифтонги английского языка. Дифтонги английского языка произносили дикторы отделения «Moscow Radio» Московского радиокомитета — англичане А. Вистин, Э. Менинга и Д. Мексина (сокращенно В., Мг. и М).

В общем получено 105 кимограмм и 32 спектрограммы дифтонгов английского языка.

В данной статье вкратце рассмотрим дифтонги английского языка и разделим их по сходным физическим свойствам.

1. Дифтонги [eɪ] и [оu]

Гласные переднего и заднего ряда среднего и высокого подъема языка образуют дифтонги [eɪ] и [оu]. Качества компонентов данных дифтонгов мало различаются, поэтому с

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³ Основным тоном называют самый низкий тон. В дальнейшем термин «основной тон» заменим термином «тон».

точки зрения артикуляции расстояние между обоими компонентами дифтонгов [eɪ] и [oʊ] незначительно.

Как указывает датский лингвист Э. Круйсинга, дифтонги английского языка [eɪ] и [oʊ] (которые Э. Круйсинга называет «half-diphthongs») произносятся отлично от других обыкновенных дифтонгов английского языка.

«The first and the final stage of these half-diphthongs are
not very different, and it seems that the tongue is only
raised slightly towards the end of the vowel which forms
its initial sound»[4].

Из-за малого движения языка между обоими компонентами дифтонгов [eɪ] и [oʊ] зарубежные лингвисты их называют также «partial or imperfect»[5] или «narrow diphthongs»[6].

Направление тона в дифтонгах [eɪ] и [oʊ] чаще восходяще-нисходящее или нисходяще-восходящее, реже восходящее или восходяще-нисходяще-восходящее.

При произнесении дифтонгов [eɪ] и [oʊ] с восходяще-нисходящим тоном тон повышается в первом компоненте данных дифтонгов и падает во втором компоненте, а при произнесении этих дифтонгов с нисходяще-восходящим тоном получается наоборот.

Интервалы повышения и понижения тона в данных дифтонгах разные: интервал повышения тона может быть больше интервала понижения тона и наоборот, или они могут быть примерно одинаковы.

Мужскому голосу более свойственны ровный тон и меньшие интервалы повышения и понижения тона.

В 1-й позиции (в изолированном произношении) интервал повышения тона (который колеблется от 7 до 11 полутонов или от чистой квинты до большой септимы) в дифтонге [eɪ] больше интервала повышения тона в дифтонге [oʊ] данной позиции (который колеблется от 4 до 9 полутонов или от большой терции до большой сексты), а интервал понижения тона в дифтонге [eɪ] 1-й позиции, который образует полутон или малую секунду, меньше, чем в дифтонге [oʊ] данной позиции (интервал понижения тона колеблется от 1 до 3 полутонов или от малой секунды до малой терции).

Во 2-й позиции (между глухими смычными [п]) интервалы

[4] E. K r u i s i n g a, A Handbook of Present Day English, Keminsk an Zoon, 1925, p. 80.

[5] J. K e n y o n, American Pronunciation, Michigan, 1937, p. 204.

[6] O. J e s p e r s e n, English Phonetics, Copenhagen, 1950, p. 136.

повышения тона в дифтонгах [eı] и [ou] одинаковы (колеблются от 3 до 8 полутонов или от малой терции до увеличенной квинты), а интервал понижения тона в дифтонге [ou] (который колеблется от 1 до 5 полутонов или от малой секунды до увеличенной кварты) на 2 полутона больше, чем в дифтонге [eı].

В 3-й и 4-й позициях (в слове и в предложении) интервал повышения тона в дифтонге [ou] (который колеблется от 1 до 12 полутонов или от малой секунды до октавы) на полутон больше, чем в дифтонге [eı], а интервалы понижения тона (которые колеблются от 1 до 10 полутонов или от малой секунды до малой септимы) в обоих дифтонгах одинаковы.

В дифтонге [eı] кульминация интенсивности находится в первом компоненте, кроме 4-й позиции, в которой в двух случаях кульминация интенсивности образуется в момент перехода с одного компонента на другой компонент дифтонга [eı]. С точки зрения физиологии напряжение органов речи в первом компоненте дифтонга [eı] больше, чем во втором компоненте, или первый компонент дифтонга [eı] произносится громче, чем второй компонент.

В дифтонге [ou] кульминация интенсивности реже находится в конце первого компонента данного дифтонга (в 1-й позиции), чаще она образуется в момент перехода с одного компонента на другой компонент дифтонга [ou].

Д. Джоунз, считая дифтонги английского языка односложными, пишет:

«The qualification 'monosyllabic' implies that the force of the breath must not undergo a diminution followed by an increase during the glide»[7].

Другими словами: дифтонги английского языка произносятся одним выдохом, поэтому в них образуется только одна кульминация интенсивности. В ложных нисходящих дифтонгах (в дифтонгах английского языка) кульминация интенсивности должна находиться в первом компоненте дифтонга.

Изучая дифтонги удейского языка, Л. Зиндер и М. Матусевич[8] причисляли их к редко встречающейся группе истинных дифтонгов, принимая к сведению, что в них единственная кульминация интенсивности находится в середине дифтонга, т. е. оба компонента дифтонга самостоятельны и фонетически равноценны в границах одного слога.

[7] D. Jones, An Outline of English Phonetics, Cambridge, 1956, p. 83.
[8] Л. Р. Зиндер. Общая фонетика. Докт. дисс. Л., 1954, стр. 437.

Принимая упомянутый критерий, следует сделать вывод, что дифтонг английского языка [ou] чаще всего артикулируется как истинный дифтонг, а [eɪ] — как ложный нисходящий дифтонг.

В спектрах дифтонгов [eɪ] и [ou] наибольшей интенсивностью выделяются три-четыре составные части (форманты), из которых две составные части находятся в области низкой частоты (в спектрограмме расположены слева), а две — в области высокой частоты (в спектрограмме расположены справа). Такая структура спектра характерна для гласных высокого подъема языка[9].

Интенсивные составные части спектров дифтонгов [eɪ] и [ou] находятся в следующих областях частот (в *гц*):

	[e]				[I]			
	I	II	III	IV	I	II	III	IV
В.	300—415	—	1687—2382	3937	193—300	806	2382	3937
Мг.	415—666	806—956	1687—2652	3252—3937	300—536	806—956	1687—2652	3937

	[o]				[u]			
	I	II	III	IV	I	II	III	IV
В.	415—536	806	1902—2652	3937	193—415	806—956	1687—2652	—
Мг.	536—666	806—1119	1687—2652	3252—3937	300—536	806	1687—2652	4322

С целью сравнения достаточно сопоставить частоты составных частей компонентов дифтонгов [eɪ] и [ou][10].

Полученные спектрограммы свидетельствуют о том, что дифтонги английского языка характеризуются постоянным движением в ходе артикуляции. Такой же вывод сделали Р. Стетсон[11] и Р. Уроева[12] в отношении гласных. Происхо-

[9] R. Jakobson, G. Fant, M. Halle, Preliminaries to Speech Analysis, Massachusetts, 1955, p. 27.

[10] G. Fant, Acoustic Theory of Speech Production, 1958, p. 189.

[11] R. H. Stetson, Motor Phonetics, Amsterdam, 1951, pp. 22, 38, 92.

[12] Р. М. Уроева. Длительность гласных в современном немецком языке Дисс., М., 1951.

дящие во время фонации дифтонгов [eɪ] и [ou] в деятельности органов речи изменения плавны, и часто нельзя определить границы компонентов дифтонгов [eɪ] и [ou], ибо последние очень неясно выражены[13]. (Границы компонентов в дифтонгах можно определить по изменениям направления и интенсивности составных частей компонентов в спектрах. Методика чтения спектрограмм здесь не рассматривается. Она дана во 2-й части диссертации автора статьи.)

Спектрограммы дифтонгов [eɪ] и [ou] в 1-й и 2-й позициях, произнесенных двумя дикторами, иллюстрируют, что знаменательные составные части компонентов спектров данных дифтонгов находятся в обеих позициях приблизительно в области тех же частот. Это свидетельствует о том, что в произнесении гласных форманты у каждого диктора имеют стабильные величины.

Частоты составных частей компонентов спектров дифтонгов [eɪ] и [ou] показывают, что основным фактором, который отличает первые компоненты данных дифтонгов от вторых и дает слушателю возможность воспринимать их качественное различие, являются первые (низшей частоты) составные части этих компонентов, которые у каждого компонента дифтонга различны.

[eɪ] и [ou] являются самыми короткими дифтонгами английского языка. Средняя долгота [eɪ] — 317 *мсек,* а [ou] — 322 *мсек.*

В дифтонге [eɪ] первый компонент длиннее второго компонента (кроме [eɪ] в 1-й позиции в артикуляции В., где второй компонент данного дифтонга в 1,8 раза длиннее первого компонента).

В 1-й позиции первый компонент дифтонга [eɪ] в 1,1 раза длиннее второго компонента.

Во 2-й позиции первый компонент [eɪ] в 1,1 (М.) и в 1,3 (В.) раза длиннее второго компонента или оба компонента [eɪ] одинаковой долготы.

В 3-й позиции первый компонент [eɪ] в 1,7 (В., М.) или в 2 (Мг.) раза длиннее второго компонента.

Так же, как в 3-й позиции, в 4-й позиции первый компонент [eɪ] в 1,7 раза длиннее второго компонента (М.) или оба компонента [eɪ] одинаковой долготы.

Момент перехода с одного компонента на другой компонент дифтонга [eɪ] в 1-й и 2-й позициях составляет 10—18%,

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[13] H. S w e e t. Primer of Phonetics. 1906, p. 80.

в 3-й позиции — 18—23%, а в 4-й позиции — 20—25% долготы данного дифтонга.

Первый компонент дифтонга [ou] длиннее второго компонента и наоборот. В фонации В. во всех позициях второй компонент [ou] длиннее первого компонента.

В 1-й позиции второй компонент [ou] в 1,6, а в остальных позициях — в 1,3 раза длиннее первого компонента.

В произнесении [ou] остальными двумя дикторами первый компонент [ou] длиннее второго компонента.

В 1-й и 2-й позициях первый компонент [ou] в 1,4 (М.) или в 1,8 (Мг.) раза длиннее второго компонента.

В 3-й позиции первый компонент [ou] в 1,3 раза длиннее (М.) второго компонента или оба компонента данного дифтонга одинаковой долготы (Мг.).

В 4-й позиции первый компонент [ou] в 1,7 раза длиннее второго компонента.

Момент перехода от одного компонента к другому компоненту дифтонга [ou] в 1-й и 2-й позициях составляет 10—16% долготы данного дифтонга, а в 3-й и 4-й позициях момент перехода одинаков с моментом перехода от одного компонента к другому компоненту дифтонга [ei], т. е. составляет 18—22% и 20—25% долготы данного дифтонга.

Точный вывод в отношении артикуляции дифтонга [ou] в слове «toe» [tou] уже в 1903 году сделал Э. Мейер[14], который экспериментально изучал долготу компонентов дифтонгов [ou] и [au] по положению губ во время фонации. Автор указывает на весьма постепенный и трудно разграничиваемый переход между обоими компонентами [ou]. В результате эксперимента Э. Мейер заключает, что второй компонент [ou] значительно длиннее первого компонента. Суммируя данные 12 экспериментальных записей [ou], Э. Мейер констатирует, что средняя долгота первого компонента [ou] — 12,6 *мсек,* а второго компонента — 13,6 *мсек,* т. е. второй компонент [ou] в среднем приблизительно в 1,1 раза длиннее первого компонента.

Принимая к сведению соотношения дифтонгов [ei] и [ou], Э. Мейер называет их «Stellungs-Gleit-Stellungs Diphthonge».

«...wo zwei Vokale, die durch ein Gleiten verbunden werden, wirklich einige Zeit gehalten werden»[15].

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[14] E. Meyer, Englische Lautdauer, Uppsala, 1903, S. 59—72.
[15] Там же.

Данные наших исследований свидетельствуют, что термин «устойчивые дифтонги» (Stellungs Diphthonge), который употребляет Вахек[16], лучше всего характеризует природу артикуляции дифтонгов [ei] и [ou].

2. Дифтонги [ai], [au] и [ɔi]

Данные дифтонги образуют гласные переднего и заднего ряда низкого и среднего подъема языка. Качества обоих компонентов дифтонгов [ai], [au] и [ɔi] очень различны, поэтому с точки зрения артикуляции расстояние между обоими компонентами данных дифтонгов больше, чем в дифтонгах [ei] и [ou]. Дифтонги [ai], [au] и [ɔi] зарубежные лингвисты называют полными (full)[17], быстрыми (fast)[18] или широкими (wide)[19] дифтонгами.

Д. Джоунз (An Outline of English Phonetics, p. 83) утверждает, что, артикулируя дифтонги [ai], [au] и [ɔi], язык скользит с первого компонента данных дифтонгов на второй компонент, ни на мгновение не останавливаясь ни на одном из них. Имеются также и другие взгляды в отношении более медленных изменений в артикуляции первых компонентов данных дифтонгов (эти взгляды подробнее рассмотрены в 1-й части диссертации).

Это утверждение Д. Джоунза, которое как будто бы противоречит природе ложных нисходящих дифтонгов (первые компоненты данных дифтонгов произносятся с ударением, вторые — без ударения), проверено экспериментальными методами.

Движение тона в дифтонгах [ai], [au] и [ɔi] (так же как в дифтонгах [ei] и [ou]) чаще восходяще-нисходящее или нисходяще-восходящее, реже — восходящее или восходяще-нисходяще-восходящее.

При произнесении дифтонгов [ai], [au] и [ɔi] в восходяще-нисходящем тоне тон повышается в первом компоненте данных дифтонгов и понижается во втором компоненте, а при произнесении их в нисходяще-восходящем тоне — наоборот.

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[16] J. Vachek, Über die phonologische Interpretation der Englischen Diphthonge mit besonderer Berücksichtigung des Englischen, Studies in English by Members of the English Seminar of the Charles University, Vol. 4, 1933, p. 152.

[17] E. Kruisinga, A Handbook of Present Day English, p. 80.

[18] O. Jespersen, Modern English Grammar, Heidelberg, 1928, p. 141.

[19] W. Ripman, English Phonetics, London, 1947, p. 115.

В 1-й позиции (в изолированном произношении) интервал повышения тона (который колеблется от 1 до 11 полутонов или от малой секунды до большой септимы) в дифтонгах [aɪ] и [ɔɪ] на полутон больше, чем в дифтонге [au]. Это же можно сказать и в отношении понижения тона в данных дифтонгах.

Во 2-й позиции (между глухими смычными [п]) интервалы повышения и понижения тона в дифтонгах [aɪ] и [ɔɪ] на полутон или малую секунду больше, чем в дифтонге [au].

В 3-й и 4-й позициях (в слове и в предложении) интервал повышения тона в дифтонгах [aɪ] и [ɔɪ] колеблется от полутона до 10 полутонов или от малой секунды до малой септимы, а в дифтонге [au] — от полутона до 11 полутонов или от малой секунды до большой септимы.

Интервал понижения тона в каждом из данных дифтонгов немного отличается.

В дифтонге [au] интервал является наименьшим и колеблется от полутона до 4 полутонов или от малой секунды до большой терции.

В дифтонге [ɔɪ] интервал понижения тона колеблется от полутона до 5 полутонов или от малой секунды до чистой кварты.

В дифтонге [aɪ] интервал понижения тона наибольший и колеблется от полутона до 6 полутонов или от малой секунды до увеличенной кварты.

Во всех позициях кульминация интенсивности находится в первых компонентах дифтонгов [aɪ], [au] и [ɔɪ] (кроме дифтонга [au] во 2-й позиции в фонации В. и Мг., где более интенсивны середина данного дифтонга или конец и середина первого компонента). С физиологической точки зрения в ложных нисходящих дифтонгах [aɪ], [au] и [ɔɪ] напряжение органов речи в первых компонентах данных дифтонгов большее, чем во вторых компонентах, т. е. первые компоненты дифтонгов [aɪ], [au] и [ɔɪ] произносятся громче, чем вторые компоненты.

В спектрах первых компонентов дифтонгов [aɪ] и [au] большой интенсивностью выделяется широкая область частот от 806 гц приблизительно до 2000 гц. Это характерно для гласных низкого подъема языка[20]. В спектрах второго компонента данных дифтонгов интенсивными являются одна или две составные части низкой частоты и две составные части высоких частот.

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[20] R. Jakobson, G. Fant, M. Halle, Preliminaries to Speech Analysis, p. 27.

Спектр первого компонента дифтонга [ɔɪ] образует одна составная часть низкой частоты, одна составная часть центральной частоты и две составные части высоких частот. Второй компонент данного дифтонга образуют две составные части низкой частоты и две составные части высоких частот.

Артикуляция дифтонгов [aɪ], [aʊ] и [ɔɪ] во 2-й позиции отличается от артикуляции этих дифтонгов в 1-й позиции, что показывают также величины частот составных частей спектров.

Интенсивные составные части спектров дифтонга [aɪ] находятся в следующих областях частот (в *гц*):

	[a]				[I]			
	I	II	III	IV	I	II	III	IV
В. 1-я поз.	806—956	1295	1687—2942	4322	102	—	1902—2382	3582
2-я поз.	956	1119	1687—2652	3937	536—415	—	2132	3937
Мг. 1-я поз.	806	1119—1295	1902—2942	3582—4322	415	666	1687—2652	3937
2-я поз.	956	1119	1902—2942	3582—4322	415	806	1687—2382	3937

Анализ спектрограмм дифтонга [aɪ] показывает, что в 1-й позиции качество первого компонента изменяется медленно. Это позволяет уточнить качество данного компонента и вычислить долготу [a]. В спектрах первого компонента дифтонга [aɪ] наблюдаются два различных качества [a], которые зависят от разной степени подъема языка:

 а) низкого подъема языка (В.) — 120 *мсек*,
   „   „   „ (Мг.) — 200 *мсек*,
 б) более высокого подъема языка (В.) — 120 *мсек*,
   „   „   „   „ (Мг.) — 80 *мсек*.

В середине дифтонга [aɪ] чаще наблюдается сдвиг формантов спектра, поэтому в момент перехода между компонентами дифтонга [aɪ] нельзя определить качество составных частей гаммы звуков.

Во 2-й позиции (между глухими смычными [п]) первый компонент дифтонга [aɪ] артикулируется аналогично дифтонгу [aɪ] в 1-й позиции, но в отличие от первого компонента дифтонга [aɪ] в 1-й позиции для первого компонента дифтонга

[aı] во 2-й позиции характерно одно устойчивое качество. В этой позиции В. второй компонент дифтонга [aı] артикулирует более низким подъемом языка, чем в изолированном дифтонге.

Составные части спектра второго компонента дифтонга [aı] имеют небольшую интенсивность. Это свидетельствует о том, что данный компонент неударный и ненапряженный.

Интенсивные составные части спектров дифтонга [au] находятся в следующих областях частот (в гц):

	[a]				[u]			
	I	II	III	IV	I	II	III	IV
В. 1-я поз.	536—956	—	1483—2942	3582—4322	102—415	—	—	—
2-я поз.	666—956	—	1687—2942	3937—4322	300	—	1687—2382	3582—4322
Мг. 1-я поз.	806—956	1295	1902	2382—4322	600—300	806—956	1687—2652	3937
2-я поз.	806	1119—1295	1902	2652—3582	666—536	806	1687—2652	3582

Первый компонент дифтонга [au], судя по довольно устойчивой первой составной части спектра, некоторое время выдерживается. В середине и в конце дифтонга [au] артикуляция меняется быстрее. Подобно дифтонгу [aı] в 1-й позиции, в первом компоненте дифтонга [au] также наблюдаются два различных качества:

1. (Дикт. В.) а) низкого подъема языка   — 180 мсек,
                  б) более высокого подъема
                  языка   — 100 мсек,
2. (Дикт. Мг.) а) низкого подъема языка   — 160 мсек,
                  б) более низкого подъема
                  языка   — 120 мсек.

Оба оттенка первого компонента дифтонга [au] ухо воспринимает как звук типа [a], ибо знаменательные составные части их спектров находятся в областях частот, характерных звуку типа [a].

Артикулируя первый компонент [au], Мг. немного шире открывает рот в середине данного компонента, чему соответствует более низкий подъем языка. На такую возможность указывает также Э. Мейер[21].

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[21] E. Meyer, Englische Lautdauer, S. 69.

Второй компонент дифтонга [au] (в изолированном произнесении) очень короткий, неударный и ненапряженный. Он может иметь оттенок звука типа [о] (Мг.), что подтверждается анализом на слух записанного на магнитофонную ленту дифтонга [au].

Во 2-й позиции (между глухими смычными [п]) качество первого компонента [au] устойчиво. Так же как в изолированном произнесении дифтонга [au], второй компонент образуется только в конце артикуляции и является коротким и неударным. Качество второго компонента [au] неотчетливое и, судя по спектрограмме дифтонга [au] (Мг.), более напоминает звук типа [о].

Интенсивные составные части спектров дифтонга [эі] находятся в следующих областях частот (в *гц*):

	[ɔ]				[I]			
	I	II	III	IV	I	II	III	IV
В. 1-я поз.	300—415	806	1687—2652	3937	102—415	—	1902—2382	—
2-я поз.	536	956—1119	1687—2652	3937	666—300	956	1687—2652	3937
Мг. 1-я поз.	666—536	956	1483—2652	3252—4322	536—300	806	1687—2652	3937
2-я поз.	806	956	1687—2942	3937—4322	666—300	—	1483—2652	3582

Как и в дифтонгах [aı] и [au] в 1-й позиции, первый компонент дифтонга [эі] в ходе артикуляции известное время также выдерживается. В спектрах данного компонента наблюдаются два качества [э]:

а) более низкого подъема языка   (В.)   — 100 *мсек*,
    „   „   „   „   (Мг.)   — 140 *мсек*,
б) более высокого подъема языка (В.)   — 120 *мсек*,
    „   „   „   „   (Мг.)   — 120 *мсек*.

В фонации дифтонга [эі], в процессе перехода органов речи от первого компонента ко второму, образуется довольно продолжительный момент перехода, который можно отграничить. Второй компонент дифтонга [эі] в спектрограмме 1-й позиции очень слабо выражен (малой интенсивности). В спектрограмме [эі] в конце глайда образуется [ı] (В.) высокого подъема языка, или конец второго компонента более похож на звук типа [е] (Мг.).

Во 2-й позиции дифтонга [ɔɪ] тембр первого компонента устойчив. Его артикулируют более низким подъемом языка, чем дифтонг [ɔɪ] в 1-й позиции. Во 2-й позиции второй компонент данного дифтонга краткий и неударный.

О. Есперсен[22] отмечает, что первый компонент [ɔɪ] нередко бывает длинным. Он дифтонг [ɔɪ] причисляет к медленным дифтонгам.

Е. Кеньен[23] считает, что дифтонг [ɔɪ] легче разделить на два компонента, чем дифтонги [aɪ] и [au], ибо первый компонент дифтонга [ɔɪ] немного удлиняется перед [ɪ]. Артикуляция [ɔɪ] немного отличается от артикуляции [ɔ] + [ɪ], ибо оба компонента данного дифтонга произносятся ясно и между ними находится короткий переходный звук.

Экспериментальные данные нашего исследования подтверждают упомянутые заключения в отношении артикуляции дифтонга [ɔɪ].

Средняя долгота дифтонгов [aɪ], [au] и [ɔɪ] больше средней долготы дифтонгов [eɪ] и [ou]. Дифтонг [au] произносится длиннее всех трех данных дифтонгов. Его средняя долгота — 342 *мсек*. Средняя долгота дифтонга [ɔɪ] — 338 *мсек*, а [aɪ] — 336 *мсек*.

Долгота компонентов в дифтонгах [aɪ], [au] и [ɔɪ] также различна. Обычно первый компонент данных дифтонгов значительно длиннее второго компонента.

В 1-й и 2-й позициях первый компонент дифтонга [aɪ] приблизительно в 2 раза длиннее второго компонента. Последний в дифтонге [aɪ] короче вторых компонентов в дифтонгах [eɪ] и [ou].

Переходная часть между обоими компонентами дифтонга [aɪ] составляет 15—19% (В., М.) или 33% (Мг.) долготы дифтонга.

В 3-й и 4-й позициях (в слове и в предложении) первый компонент дифтонга [aɪ] в 1,3 (В.), в 1,5 (М.) или в 1,7 (В.) раза длиннее второго компонента.

В артикуляции Мг. второй компонент дифтонга [aɪ] в 1,5 раза длиннее первого компонента в данных позициях.

Переходная часть между обоими компонентами дифтонга [aɪ] в 3-й позиции составляет 17—20%, а в 4-й позиции — 17—26% долготы дифтонга.

Первый компонент дифтонга [au] длиннее первого ком-

[22] O. Jespersen, Lehrbuch der Phonetik, Leipzig, 1926, S. 209.
[23] J. Kenyon, American Pronunciation, p. 209.

понента дифтонга [aı], а второй компонент дифтонга [au]͏ часто короче второго компонента дифтонга [aı].

В 1-й и 2-й позициях (в изолированном произнесении дифтонга и между эксплозивными смычными [п]) первый компонент дифтонга [au] в 2 или 3 раза длиннее второго компонента[24]. В 1-й позиции второй компонент составляет 14% (Мг.) или 28—29% (В., М.) долготы дифтонга. Во 2-й позиции второй компонент составляет 13—18% (В., Мг.) или 28% (М.) долготы дифтонга.

Переходная часть между обоими компонентами дифтонга [au] составляет в 1-й позиции 16—21% (В., М.) или 36% (Мг.) долготы дифтонга, во 2-й позиции — 18—28% (В., М.) или 47% (Мг.) долготы дифтонга.

В 3-й и 4-й позициях первый компонент дифтонга [au]͏ в 1,6 раза или в 2 раза длиннее (М.) и в 2,3 раза или в 2,5 раза длиннее (В.) второго компонента.

В фонации Мг. оба компонента дифтонга [au] одинаковой долготы, или второй компонент в 1,3 раза длиннее первого компонента.

В 3-й позиции переходная часть между обоими компонентами дифтонга [au] составляет 18—20%, а в 4-й позиции — 22—29% долготы дифтонга.

Первый компонент дифтонга [ɔı] в отношении долготы более похож на первый компонент дифтонга [aı].

В 1-й и 2-й позициях первый компонент дифтонга [ɔı] в 1,2 (В.,), в 1,6—1,7 (М., Мг.) или в 2 раза (Мг.) длиннее второго компонента.

Переходная часть между обоими компонентами [ɔı] в данных позициях составляет 15—19% (В., М.) или 24—31% (Мг.) долготы дифтонга.

В 3-й и 4-й позициях (в слове и в предложении) первый компонент дифтонга [ɔı] в 1,1 (М., Мг.), в 1,5 или 2,7 (В., М.) раза длиннее второго компонента. В фонации Мг. в 4-й позиции оба компонента этого дифтонга одинаковой долготы.

В 3-й позиции переходная часть между обоими компонентами [ɔı] составляет 13—15% (Мг., М.) или 22% (В.) долготы данного дифтонга.

В 4-й позиции переходную часть между обоими компонентами [ɔı] нельзя определить.

Исследовав долготу компонентов дифтонга [au] и констатировав, что первый его компонент некоторое время выдер-

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[24] E. M e y e r, Englische Lautdauer, S. 70.

живается, а второй компонент имеет природу переходного звука, Э. Мейер назвал [au] дифтонгом «Stellungs-Gleit».

Этот термин можно отнести также к дифтонгам [aı] и [ɔı], соотношения долготы компонентов в которых подобны.

«Der Diphthong [au] besteht aus einem längeren Stellungs-Vokal mit gleichbleibender oder etwas sich erweiternder Lippenöffnung und einem kürzeren Gleit-Vokal mit zunehmender Lippenverengerung; [au] also ein Stellungs-Gleit-Diphthong»[25].

Принимая к сведению то, что переходная часть между обоими компонентами дифтонгов [aı], [au] и [ɔı] длиннее, чем в дифтонгах [eı] и [ou], Е. Вахек первые три дифтонга называет «скользящими» дифтонгами (Bewegungs Diphthonge)[26].

Экспериментальные данные нашего исследования свидетельствуют о том, что при тщательном произнесении дифтонгов изменяется также качество первых компонентов данных дифтонгов, а позиции гласного, обозначенного [ı] или [u], язык достигает только в конце артикуляции.

Поэтому термин «скользящие дифтонги» лучше характеризует природу артикуляции [aı], [au] и [ɔı].

3. Центральные дифтонги [ıə], [ɛə] и [uə]

Данные дифтонги образуются гласными переднего, смешанного и заднего ряда высокого и среднего подъема языка. Артикуляция дифтонгов [ıə], [ɛə] и [uə] отличается от артикуляции уже рассмотренных дифтонгов английского языка. Центральные дифтонги произносятся более длительно, поэтому качества их компонентов меняются постепенно. В дифтонгах [ıə] и [ɛə] в открытых слогах переходная часть между обоими компонентами данных дифтонгов часто составляет приблизительно третью часть долготы [ıə] и [ɛə]. Нередко конец первых компонентов центральных дифтонгов трудно определить, ибо язык должен проделать небольшое расстояние от первого компонента до второго.

В ходе артикуляции язык достигает места фонации второго компонента дифтонгов [ıə], [ɛə] и [uə], но качество этого компонента неустойчиво.

Направление тона в центральных дифтонгах [ıə], [ɛə] и [uə]

[25] E. M e y e r, Englische Lautdauer, S. 111.
[26] J. V a c h e k. Über die phonologische Interpretation... S. 160—162.

чаще восходяще-нисходяще-восходящее, реже восходяще-нисходящее, нисходяще-восходящее или восходящее.

Модуляция данного тона (восходяще-нисходяще-восходящая) в дифтонге [uə] наблюдается в произнесении дифтонгов дикторами-женщинами, а в дифтонгах [ɪə] и [ɛə] — в произнесении дифтонгов дикторами обоих полов.

При произнесении дифтонгов [ɪə], [ɛə] и [uə] восходяще-нисходяще-восходящим тоном тон обычно повышается в первых компонентах данных дифтонгов, понижается в переходной части между обоими компонентами и вторично повышается во вторых компонентах данных дифтонгов.

В артикуляции В. (мужчины) интервалы повышения и понижения тона в центральных дифтонгах очень малы и колеблются от 1 до 2 полутонов или от малой до большой секунды. В акустическом отношении в произнесении дифтонгов диктором В. эти дифтонги кажутся ровными.

В произнесении дифтонгов Мг. и М. интервалы повышения и понижения тона в [ɪə], [ɛə] и [uə] больше и очень сходны.

Интервал повышения тона в первых компонентах дифтонгов [ɪə], [ɛə] и [uə] во всех позициях одинаков и образует полтона (в одном случае два) или малую секунду.

Самое большое понижение и вторичное повышение тона наблюдаются в дифтонге [ɪə].

Понижение тона в конце первого компонента дифтонга [ɪə] и в переходной части между обоими компонентами колеблется от 5 до 13 полутонов или от чистой кварты до увеличенной октавы. Вторичное повышение тона во втором компоненте [ɪə] колеблется от 10 до 12 полутонов или от малой септимы до октавы.

Интервал понижения тона в конце первых компонентов дифтонгов [ɛə] и [uə] или в переходной части одинаков и колеблется от 4 до 12 полутонов или от большой терции до октавы.

Интервал вторичного повышения тона в дифтонге [ɛə], который колеблется от 5 до 10 полутонов или от чистой кварты до малой септимы, больше интервала вторичного повышения тона в дифтонге [uə], который колеблется от 1 до 10 полутонов или от малой секунды до малой септимы.

Направление интенсивности в центральных дифтонгах [ɪə], [ɛə] и [uə] не зависит от направления тона. Кульминация интенсивности находится в разных компонентах данных дифтонгов в зависимости от фонации диктора.

В произнесении дифтонгов В. и М. во всех позициях

кульминация интенсивности находится в середине первых компонентов [ɪə], [ɛə] и [uə] (М.) или в переходной части между обоими компонентами данных дифтонгов. В последнем случае интенсивность чаще уменьшается только в начале или в середине вторых компонентов [ɪə], [ɛə] и [uə] (В.).

Кульминация интенсивности в произнесении дифтонгов Мг. находится во втором компоненте центрального дифтонга [ɪə] во всех позициях, а в дифтонгах [ɛə] и [uə] — в 3-й и 4-й позициях (в слове и в предложении).

Кульминация интенсивности 1-й и 2-й позиций [ɛə] и [uə] в произнесении дифтонгов Мг. образуется в переходной части между обоими компонентами данных дифтонгов, но, так же как в произнесении дифтонгов В., интенсивность уменьшается только в начале или — чаще — в середине вторых компонентов.

С точки зрения физиологии центральных дифтонгов [ɪə], [ɛə] и [uə], М. артикулирует их как л о ж н ы е н и с х о д я-щ и е дифтонги, произнося с большим напряжением органов речи первые компоненты данных дифтонгов, а с более слабым напряжением органов речи — вторые компоненты данных дифтонгов.

В. и Мг. артикулируют центральные дифтонги [ɪə], [ɛə] и [uə] как л о ж н ы е в о с х о д я щ и е дифтонги, произнося вторые компоненты данных дифтонгов (Мг.) или переходную часть между обоими компонентами дифтонгов и первую часть вторых компонентов (В.) с бо́льшим напряжением органов речи, чем первые компоненты данных дифтонгов.

Д. Джоунз дифтонги [ɪə] и [uə] причисляет к в о с х о д я-щ и м (rising) дифтонгам, учитывая то, что второй компонент данных дифтонгов [ə] более звучный, чем первый компонент [ɪ] или [u][27].

С точки зрения ударения Д. Джоунз [ɪə] и [uə] причисляет к н и с х о д я щ и м дифтонгам, ибо ударение на первых компонентах данных дифтонгов возмещается бо́льшим звучанием вторых компонентов[28].

О. Есперсен восходящими дифтонгами (increasing diph-thongs)[29] называет такие дифтонги, в которых пункт кульминации находится во втором гласном данных дифтонгов.

Наши экспериментальные данные свидетельствуют, что в произнесении дифтонгов двумя дикторами второй компонент

[27] D. J o n e s, The Pronunciation of English, Cambridge, 1956, p. 67.
[28] Там же.
[29] O. J e s p e r s e n, English Phonetics, p. 136.

дифтонгов [ɪə]· и [uə] не только более звучный, но и **более ударный и напряженный**, поэтому данные дифтонги (в произнесении В. и Мг.) причисляем к л о ж н ы м в о с х о д я щ и м дифтонгам.

Полученный экспериментальный материал по произнесению дифтонгов М. показывает, что дифтонги английского языка [ɪə], [ɛə] и [uə] артикулируют так же, как л о ж н ы е н и с х о д я щ и е дифтонги.

В спектрах центральных дифтонгов [ɪə], [ɛə] и [uə] большей интенсивностью выделяются ·3—4 составные части, из которых одна или две находятся в области более низких и две — в области более высоких частот.

В дифтонгах [ɪə] интенсивные составные части спектров находятся в следующих областях частот (в *гц*):

		[I]				[ə]		
	I	!I	III	IV	I	II	III	IV
В. 1-я поз.	102—193	—	1687—2652	3937	415—536	—	1483—2652	—
2-я поз.	300	—	1902—2382	3937	666—536	—	2132	3937
Мг. 1-я поз.	415—536	806—956	1687—2652	4322	666—536	806—956	1687—2652	4322
2-я поз.	(415—666) 536	806	1687—2652	3937	415	806—956	1687—2652	3937

Как и в дифтонгах [aɪ] и [au], во 2, 3 и 4-й позициях в спектрах [ɪə] наблюдается устойчивость качества первого компонента. Трудно точно определить границы компонентов в дифтонге [ɪə], ибо изменения в спектре дифтонга постепенны. Первый компонент дифтонга [ɪə] является гласным высокого подъема языка, что подтверждает низкая частота первой составной части [ɪ].

Д. Джоунз[30] считает, что в английском языке имеются три варианта нейтрального [ə]: звук [ə]$_1$ подобен гласному [ɜ:] и его находим в словах: along, attempt и др.; [ə]$_2$ является гласным с более высоким и оттянутым положением языка, чем [ə]$_1$, и его встречаем в словах: condemn и др.; [ə]$_3$ является более открытым звуком, чем [ə]$_1$, и он имеет тембр [ʌ] в конечной позиции, напр. в словах: China, actor и др.

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[30] D. J o n e s, An Outline of English Phonetics, pp. 92—93.

Второй компонент дифтонга [ɪə] под влиянием [ɪ] имеет тембр [ə]₁, поэтому в спектрах между обоими компонентами [ɪə] имеется слабо выраженный переход. Учитывая распределение составных частей [ə] и интенсивность, констатируем, что язык достигает места артикуляции второго компонента дифтонга [ɪə].

Более высокая частота первой составной части обоих компонентов дифтонга [ɪə] в сравнении с 1-й позицией свидетельствует о том, что [ɪə] во 2-й позиции В. и Мг. артикулируют более низким подъемом языка. Слушая запись [ɪə] на магнитофонной ленте в положении между эксплозивными смычными [п] в произнесении дифтонга Мг., второй компонент дифтонга [ɪə]—[ə] воспринимаем как звук типа [ʌ]. Это впечатление может вызвать вторая составная часть интенсивного [ə] в области 806—956 гц, что входит в структуру спектра гласного заднего ряда типа [ʌ].

Интенсивные составные части дифтонга [ɛə] находятся в следующих областях частот (в гц):

	[ε]				[ə]			
	I	II	III	IV	I	II	III	IV
В. 1-я поз.	300—415	—	1902—2282	—	666—806	1119—1295	1902—2942	—
2-я поз.	415—536	—	2132	4322	536—666	1482	2382	3252
Мг. 1-я поз.	806—956	—	1687—2942	3937—4322	415—666	806	1687—2652	3937
2-я поз.	666	806	1687—2382	3937	415	956	2132—2382	3582

Спектрограммы [ɛə] в 1-й и 2-й позициях свидетельствуют о разной артикуляции данного дифтонга в этих позициях. В 1-й позиции качество первого компонента [ɛə] в произнесении дифтонга диктором В. более подобно качеству звука типа [е], а в произнесении дифтонга диктором Мг. — качеству звука низкого подъема языка типа [æ].

В трудах фонетистов английского языка находим указания в отношении вариантов первого компонента [ɛə]. Д. Джоунз[31], разбирая произношение центрального дифтонга [ɛə], констатирует, что часть говорящих на южном диалекте начинает этот дифтонг очень открытым вариантом [ɛ]. Во

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[31] D. J o n e s, The Pronunciation of English, p. 64.

многих местностях, в том числе и в Лондоне, дифтонг [ɛə] часто заменяют [eə], первый компонент которого узкий. Х. Свит дифтонг [ɛə] транскрибирует как [eə][32]. О. Есперсен[33] добавляет, что первый компонент [ɛə] произносят также более низким подъемом языка, поэтому он транскрибирует данный дифтонг как [æə].

Спектрограммы [ɛə] нашего исследования подтверждают упомянутые варианты [ɛə].

По сравнению со вторым компонентом дифтонга [ɪə] второй компонент дифтонга [ɛə] в 1-й позиции в произнесении дифтонга диктором В. имеет первую составную часть более низкой частоты, что свидетельствует о том, что в дифтонге [ɛə] тембр второго компонента более глухой. Переходная часть между обоими компонентами дифтонга [ɛə] в 1-й позиции плохо выражена.

Во 2-й позиции (между эксплозивными смычными [п]) второй компонент дифтонга [ɛə] артикулируют более высоким подъемом языка, чем в изолированном произнесении дифтонгов. В этой позиции оба компонента [ɛə] легче разграничить.

Интенсивные составные части спектров дифтонга [ʊə] находятся в следующих областях частот (в *гц*):

		[ʊ]			[ə]			
	I	II	III	IV	I	II	III	IV
В. 1-я поз.	415	806	1687—2652	3937—4322	666—300	806—956	1687—2382	3937—4322
2-я поз.	415—536	806	1687—2652	3937	666—415	956—1119	1687—2382	3937
Мг. 1-я поз.	300—536	806—956	1687—2652	3937—4322	(300—666)536	—	1245—2652	3937
2-я поз.	806—956	—	1687—2652	3937	806—956	—	1902—2652	3937

Первый компонент дифтонга [ʊə] артикулируют высоким подъемом языка. Второй компонент данного дифтонга в 1-й позиции имеет светлый тембр [ə]. В этой позиции качество второго компонента [ʊə] неустойчивое. В нем наблюдается непрерывное скольжение органов речи, что вызывает изменения в каждом кадре. В артикуляции Мг. качество второго компонента дифтонга [ʊə] более устойчивое.

Во 2-й позиции качество первого компонента [ʊə] в про-

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[32] H. S w e e t, The Sounds of English, 1907, p. 11.
[33] O. J e s p e r s e n, English Phonetics, p. 144.

изнесении дифтонга диктором В. не изменяется, а в произнесении дифтонга диктором Мг. [u] имеет тембр, подобный неясному звуку низкого подъема языка типа [ə], который образует первая составная часть большой интенсивности в области 806—956 *гц*. Второй компонент дифтонга [uə] в этой позиции в произнесении дифтонга диктором В. имеет тембр [ə]₁, а в произнесении дифтонга диктором Мг. — [ə]₃, т. е. тембр [ʌ].

В обеих позициях переходную часть между обоими компонентами дифтонга [uə] можно точнее определить в спектрограммах В. В спектрограммах Мг. (особенно во 2-й позиции) изменения очень плавные, и границу первого компонента дифтонга [uə] в данной позиции нельзя определить.

У центральных дифтонгов [ɪə], [ɛə] и [uə] с р е д н я я долгота одинакова: средняя долгота [ɛə] и [uə] — 401 *мсек.*, а [ɪə] — только на 2 *мсек* меньше, т. е. 399 *мсек*.

В закрытом слоге между эксплозивными смычными [п] (в этой позиции центральные дифтонги имеют наименьшую длительность) наибольшую среднюю долготу имеет дифтонг [ɛə] — 300 *мсек,* а наименьшую долготу — дифтонг [uə] — 258 *мсек.* Средняя долгота дифтонга [ɪə] в данной позиции — 267 *мсек.*

В дифтонгах [ɪə] и [ɛə] соотношения долготы компонентов разные: первый компонент данных дифтонгов длиннее второго компонента и наоборот, или оба компонента одинаковой долготы.

Во 2-й позиции (между эксплозивными смычными [п]) первые компоненты [ɪə] и [ɛə] длиннее вторых.

В 3-й позиции (в слове) первый компонент [ɪə] длиннее второго компонента в 50% записей, а первый компонент [ɛə] длиннее второго в 67% записей.

В 4-й позиции (в предложении) вторые компоненты [ɪə] и [ɛə] обычно длиннее первых компонентов данных дифтонгов.

В дифтонге [uə] первый компонент обычно длиннее второго компонента, но имеются также исключения.

Рассмотрим соотношения долготы компонентов дифтонгов [ɪə], [ɛə] и [uə] по позициям.

В 1-й и 2-й позициях первый компонент дифтонга [ɪə] в 1,3 (В.) или 1,4 (Мг., М.) раза длиннее второго компонента, второй компонент [ɪə] в 1,2 раза длиннее первого компонента (В.) или оба компонента [ɪə] одинаковой долготы (Мг.). Переходная часть между обоими компонентами [ɪə] в данных позициях составляет 13—19% долготы данного дифтонга.

В 3-й позиции (в слове) в 50% записей фонаций дифтонга [ɪə] первый компонент в 1,1 (Мг.) или в 1,8 (В., Мг.) раза длиннее второго компонента, в 17% записей — второй компонент в 1,8 раза длиннее первого компонента (В.), а в 33% записей — оба компонента одинаковой долготы (М.).

В 4-й позиции (в предложении) в 50% записей фонаций дифтонга [ɪə] второй компонент в 1,1 или в 1,3 раза длиннее первого компонента (Мг., М.), в 17% записей — первый компонент в 1,3 раза длиннее второго компонента (В.), а в 33% записей — оба компонента одинаковой долготы (В.).

В 3-й и 4-й позициях переходная часть между обоими компонентами дифтонга [ɪə] составляет 18—35% долготы данного дифтонга.

Интересно отметить, что Б. Макдональд, анализируя в 1926 году произношение английского языка своего времени, констатировал:

«...слова: here, dear — всегда транскрибируют [ʰhiːə], [diːə], но часто [ə] более выраженный. Эти слова обычно произносят [hiə:], [diə:]»[34].

Экспериментальные данные нашего исследования подтверждают, что в английском языке употребляют оба варианта.

В 1-й и 2-й позициях первый компонент дифтонга [ɛə] в 1,2 (В.), в 1,4 (Мг.) или в 1,8 (М.) раза длиннее второго компонента, второй компонент в 1,1 раза длиннее первого компонента (В.) или оба компонента одинаковой долготы (М., Мг.).

В 1-й и 2-й позициях переходная часть между обоими компонентами дифтонга [ɛə] составляет 12—23% долготы данного дифтонга.

В 3-й позиции (в слове) в 67% записей фонаций дифтонга [ɛə] первый компонент в 1,2 (В.), в 1,4 (Мг., М.) или в 1,7 (В.) раза длиннее второго компонента, а в 33% записей этого дифтонга второй компонент в 1,4 раза длиннее первого компонента (Мг., М.).

В 4-й позиции (в предложении) в 60% записей фонаций дифтонга [ɛə] второй компонент в 1,1 и в 1,4 (М.) или в 1,5 (Мг.) раза длиннее первого компонента, а в 40% записей первый компонент в 1,3 (Мг.) или в 2 (В.) раза длиннее второго компонента.

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[34] B. P. M a c d o n a l d, English Speech Today, London, 1926, p. 62.

В 3-й и 4-й позициях переходная часть между обоими компонентами дифтонга [ɛə] составляет 19—34% долготы данного дифтонга.

В 1-й и 2-й позициях первый компонент дифтонга [uə] в 1,1 (М.), в 1,3 (Мг.), в 1,6 (В.) или в 1,7 (М.) раза длиннее второго компонента, а второй компонент [uə] в 1,2 раза длиннее первого компонента (В., Мг.).

В 1-й и 2-й позициях переходная часть между обоими компонентами дифтонга [uə] составляет 16—20% долготы данного дифтонга.

В 3-й и 4-й позициях (в слове и в предложении) первый компонент дифтонга [uə] в 1,2 (М.) или в 1,7 (Мг.) раза длиннее второго компонента, второй компонент в 1,5 раза длиннее первого компонента (В.) или оба компонента одинаковой долготы (Мг.).

Переходная часть между обоими компонентами дифтонга [uə] составляет 20—24% долготы данного дифтонга.

Ученики Д. Джоунза — И. Ворд (The Phonetics of English, 1939) и З. Аренд (O wymawianiu anglieskem, Poznań, 1928) центральные дифтонги [iə], [ɛə] и [uə] также причисляют к скользящим, с чем можно согласиться с добавлением, что изменения в начале артикуляции данных дифтонгов более медленные, чем в конце.

Нельзя согласиться с Е. Вахеком[35], что дифтонги [iə], [ɛə] и [uə] не являются истинными скользящими дифтонгами. К такому выводу Е. Вахек приходит, анализируя тенденции развития английского литературного языка и «cockney». Автор утверждает, что в обоих языках сочетания с [ə] исчезают. Дифтонг [ɔə] уже стал звуком [ɔ:], [iə] в литературном языке часто преобразуют в [jɜ:], а [uə] — в [ɔ:]. Только [ɛə] в английском литературном языке остался нетронутым. В литературном языке и «cockney» тенденция преобразовывать дифтонги проявляется иначе, но в обоих случаях сочетания с [ə] считают неудобными. Сказанное Е. Вахек пытается объяснить с точки зрения физиологии.

В своей монографии чешский лингвист отмечает, что в дифтонге [iə], второй компонент (неслоговой) которого звучнее первого, не наблюдается тенденция преобразовывать [iə] в [iə]. В данном дифтонге второй компонент преобразуется в гласную фонему [ɜ:], т. е. качественно изменяется, искореняя [ə]. Поэтому в конце монографии Е. Вахек заключает, что [iə],

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[35] J. V a c h e k. Über die phonologische Interpretation ... S. 132.

а значит, также [ɛ̈ə] и [uə] состоят из двух самостоятельных фонем, поэтому их нельзя причислять к скользящим дифтонгам, оба компонента которых образуют одну фонему.

Экспериментальные материалы (спектрограммы и кимограммы) доказывают, что каждый компонент дифтонгов [ɪə], [ɛə] и [uə] артикулируют по-разному: первые компоненты артикулируют как устойчивые гласные, а вторые — как скользящие звуки (с неустойчивым качеством), которые иногда нельзя разграничить и нельзя вычислить долготу их произнесения. (X. Свит второй компонент центральных дифтонгов транскрибировал символом [ʌ] и назвал «voice-glide».)[36]

Рассмотренные соотношения долготы компонентов дифтонгов [ɪə], [ɛə] и [uə] свидетельствуют, что, вопреки утверждению Е. Вахека, вторые компоненты данных дифтонгов (особенно первых двух) нередко произносят длиннее первых компонентов.

В своей монографии[37] Е. Вахек добавляет: не исключено, что [ɪə], [ɛə] и [uə] являются скользящими дифтонгами и самостоятельными фонемами.

Данные экспериментального анализа подтверждают, что оба компонента дифтонгов [ɪə], [ɛə] и [uə] произносят в одном слоге, ибо их артикулируют одним выдохом. В кимограммах данные дифтонги имеют одну кульминацию интенсивности, которая находится в первом или втором компоненте дифтонгов [ɪə], [ɛə] и [uə].

В первом случае [ɪə], [ɛə] и [uə] являются л о ж н ы м и н и с х о д я щ и м и дифтонгами (как это утверждают фонетисты английского языка), а во втором случае эксперименты доказывают, что в английском языке данные дифтонги артикулируются так же, как и л о ж н ы е в о с х о д я щ и е дифтонги, второй компонент которых произносят с бóльшим напряжением органов речи или громче первого компонента.

ВЫВОДЫ

Экспериментальные данные исследования свидетельствуют, что утверждение Д. Джоунза и представителей его школы, будто бы в артикуляции дифтонгов английского языка происходят непрерывные изменения с начала и до конца артикуляции дифтонга, противоречит природе ложных нисходящих дифтонгов (в этих дифтонгах первый компонент акцентирован

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[36] H. S w e e t, A Handbook of English Phonetics, p. 66.
[37] J. V a c h e k, Über die phonologische Interpretation ... S. 128.

и образует центр слога) и не относится ко всем дифтонгам английского языка.

Исследование доказывает, что качество первых компонентов более устойчивое, чем качество вторых компонентов данных дифтонгов, т. е. изменения в начале артикуляции дифтонгов английского языка более медленные, чем в середине или в конце артикуляции.

Анализ физических качеств дифтонгов английского языка (высота тона, интенсивность, долгота произнесения и форманты) свидетельствует, что данные дифтонги делятся на две группы:

1) у с т о й ч и в ы е дифтонги, напр. [eɪ] и [ou], и

2) с к о л ь з я щ и е дифтонги, напр. [aɪ], [au], [ɔɪ], [ɪə], [ɛə] и [uə].

Направление тона в устойчивых дифтонгах [eɪ] и [ou] и в скользящих дифтонгах [aɪ], [au] и [ɔɪ] одинаковое (чаще восходяще-нисходящее или нисходяще-восходящее), а в скользящих дифтонгах [ɪə], [ɛə] и [uə] — различное (чаще восходяще-нисходяще-восходящее).

Дифонг английского языка [eɪ] обычно артикулируют как ложный нисходящий дифтонг, а [ou] — как и с т и н н ы й дифтонг с двумя фонетически равноценными компонентами.

Дифтонги [aɪ], [au] и [ɔɪ] артикулируют как ложные нисходящие дифтонги, а дифтонги [ɪə], [ɛə] и [uə] в английском языке артикулируют двояко: как ложные нисходящие или ложные восходящие дифтонги.

Устойчивые дифтонги короче скользящих дифтонгов.

В устойчивых дифтонгах [eɪ] и [ou] оба компонента сохраняют свое качество, т. е. оба компонента произносятся полностью. Первый компонент дифтонга [eɪ] длиннее второго компонента, а первый компонент дифтонга [ou] может быть длиннее второго и наоборот, или оба компонента могут быть одинаковой долготы.

В скользящих дифтонгах качество первых компонентов более устойчивое, а вторые компоненты имеют природу скользящего звука.

В скользящих дифтонгах [aɪ], [au] и [ɔɪ] первые компоненты длиннее вторых компонентов, а в дифтонгах [ɪə], [ɛə] и [uə] соотношения долготы обоих компонентов разные.

Оба компонента дифтонгов английского языка произносятся в одном слоге и имеют одну кульминацию интенсивности.

M. Neiland

CHARACTERIZATION OF PHYSICAL QUALITIES OF ENGLISH DIPHTHONGS

Annotation

The article presents the analysis of physical qualities of English diphthongs based on the data obtained by oscillographic and spectrographic methods. The investigation comprises the comparison of the motion of the fundamental pitch, intensity, formant structure, duration of diphthongs as well as the quantitative and qualitative relations of their components. The article gives a survey of different view points held by some foreign phoneticians with regard to the manner of articulation of English diphthongs.

The investigation testifies that the quality of the first component in English diphthongs is more stable than that of the second component, e. i., the changes at the start of articulation are slower than either in the middle or at the end of it. In view of this English diphthongs can be divided into two groups: 1) stable diphthongs, e. g. [ei], [ou], and 2) gliding diphthongs, e. g. [ai], [au], [ɔi], [iə], [ɛə]] and [uə]. The duration of stable diphthongs is smaller than that of the gliding diphthongs.

The stable diphthong [ei] is pronounced like an imperfect falling diphthong, whereas [ou] whose two components are of equal worth, is pronounced like a perfect (true) diphthong. The duration of the first component of [ei] exceeds that of the second component whereas in [ou] it may also be vice versa.

English diphthongs [ai], [au] and [ɔi] are pronounced like imperfect falling diphthongs but [iə], [ɛə] and [uə] can be pronounced like both imperfect falling or rising diphthongs.

The second component of stable diphthongs retains its quality and is fully pronounced. In gliding diphthongs the second component is formed only at the end of articulation. In [ai], [au] and [ɔi] the duration of the first component always exceeds that of the second component, but in [iə], [ɛə] and [uə] the quantitative relations of both components present greater variety.

All English diphthongs have one intensity culmination point. Hence, they are monosyllabic.

L. Orlovska

LEXICAL AND SEMANTIC ARCHAISMS WITHIN THE STRUCTURE OF PHRASEOLOGICAL UNITS

The question of archaic words in Modern English has not, so far, been treated as extensively as it deserves. No thorough-going analysis to investigate their obsoleteness and the various causes for their obsolecence has been made; neither has any systematic attempt been made to define the features of archaisms.

The vocabulary of the English language has evolved directly from man's activity in society.

The constant changes in a language bear witness to its continual development towards perfection. On the one hand, in the process of the development of a language, new words and new word-combinations come into being and words undergo different semantic changes; on the other hand, a certain number of words become obsolete: are in the process of dying out and eventually die out, passing from the active vocabulary into the passive.

Words drop out of the word-stock of a language, either because they denote phenomena which have disappeared from reality or because they are ousted by other words having the same meanings: e. g. O. E. 'niman' was replaced by Sc. 'taka' — Mod. E. take; O. E. 'beorg' by O. F. 'montaigne' from L. 'mons' — Mod. E. 'mountain'; O. E. 'eam' by F. 'uncle' from L. 'avunculus' meaning 'maternal uncle'; in the Middle English period, the O. E. verb 'swincan' was ousted by the borrowing 'labouren' from O. F. — 'labourer', L. — 'laborare' and M. E. 'travaillen' from O. F. 'travailler', L. 'tripaliare'; O. E. 'mere' — Mod. E. 'sea'; 'galan' — Mod. E. 'to sing'; 'wyrhta' — 'wright' (Mod. E. 'worker'). These survive in the Mod. E. words: mermaid, nightingale, shipwright.

But a far larger number of words come into the word-stock than drop out. The New Oxford Dictionary records nearly half

a million words including more than 50,000 obsolete ones, while the Anglo-Saxon vocabulary recorded amounted to almost 30,000 words: this means that the English vocabulary has increased by almost 420,000 words in a time span of nearly eleven centuries.

Not all archaic words drop out of a language. Obsolete and out-of-use words are often preserved in a number of stable word-combinations. In the study of the phraseology of modern literary English, one should take into account the character of the lexical structure of phraseological units, or, in other words, of the specific features of the words which form phraseological units that are definite language entities.

All phraseological units may fall into two groups. Phraseological units of the first group consist of words which belong to the active vocabulary of Modern English: the words are known outside the phraseologisms and are used in free word-combinations. This group comprises the overwhelming majority of the existing phraseological units in the English language. In the phraseological units, the components are linked together in accordance with the norms of Modern English grammar, for instance: «And that's the branch which **didn't turn a hair,** when I won the dispute against Wilkins — a decision that affected over thirty per cent of its members...» (J. Lindsay, «Betrayed Spring»). **«Not to turn a hair»** means «not to show signs of being affected, disturbed, excited, etc». «I know that you're really not guilty. I know that now. I believe it. See! So **keep a stiff upper lip** before Mason and everybody.» (Th. Dreiser, «An American Tragedy») **«To keep a stiff upper lip»** denotes «to endure misfortune with firm courage». «'Let's put our cards on the table, Father Schlemm.' 'Yes, gladly!' The benevolence was gone from the priest's rosy face.» (S. Heym, «The Crusaders») **«To put (lay or throw) one's cards on the table»** — to disclose one's plans, to be frank.

Such phraseological units as **«old salt»** or **«old whale»** — «an experienced seaman», **«dark horse»** — a person whose capabilities are unknown, and whose future career cannot be surmised; **«white elephant»** — a possession that is burdensome in expense or trouble; **«a wet blanket»** — one who by criticism discourages the plans or enthusiasm of a person or persons who were feeling cheerful and hopeful; as well as many others, consist of words which materially coincide with homonymous free word combinations.

Phraseological units are ready-for-use language units; and

their transferred meaning, their idiomatic character, is fully dependent on the contextual and situational indications outside them.

For instance:

1. «The brute! The old brute, and nothing but the brute!» thought Val suddenly. «He **smells a rat!**...» (J. Galsworthy, «The Forsyte Saga»)

2. On several occasions we were all awoke by frightful noises, Pinch... being discovered scratching up the earth close to the stable partition with a ferocity altogether foreign to his weak nature. — «**He smells a rat,**» said Sam; «Good dog! Fetch it out! There is rats in the stable...» (J. Greenwood, «The True History of a Little Ragamuffin»)

In both examples whether the word combination «**to smell a rat**» is free or stable is disclosed on the basis of the situation. The situational indications differentiate free word combinations from stable word combinations. In the first example «**to smell a rat**» is a phraseological unit and means «to suspect something unpleasant or wrong»; in the second — a free word combination.

The second group comprises phraseologisms in which some of the components are archaic for present-day English. There is a comparatively small number of phraseological units with lexical archaisms in Modern English.

The fact that some phraseological units contain archaisms may first of all be explained by the lexical and syntactical integrity of phraseological units. Secondly, phraseological units are a peculiar survival of the earlier historical stage of the development of the English language word-stock.

V. Vinogradov states that indecomposable word combinations are the archeological survival of very early stages of language development in the structure of a modern language.[1]

Many phraseologisms formed in the early epochs bear the imprint of the epoch in which they came into being. In these structures we find lexical, semantic archaisms, historisms and obsolete grammar forms which are no longer the norms of Modern English. For example: in **bounden** duty; on **bended** knee; give every man **thine** ear, but few **thy** voice; **ill-gotten** wealth never thrives; say (or know) neither buff nor **styl** (Scottish dialectism); **yeoman's** service and others.

[1] В. В. В и н о г р а д о в. Об основных типах фразеологических единиц в русском языке. Сб. статей и материалов, вып. 3, изд. АН СССР, М.—Л., 1947, стр. 339.

Phraseological units constitute an essential element in the system of every language. Therefore despite the archaic element in the structure of certain phraseological units most of them are part of the active vocabulary; they are met with in colloquial speech, journalese and the language of fiction.

The study of phraseological units with archaic lexical components presents a certain interest for historical lexicology, and also establishes the sphere of their usage in different styles of speech and whether they belong to the active or the passive vocabulary of Modern English.

The investigation of phraseological units with archaic lexical units bears a direct relation to the problem of classifying phraseological material. This is a very disputable question and there is much work for linguists to do.

According to V. V. Vinogradov's classification, all phraseological units are divided into three groups: traditional combinations, phraseological unities and phraseological fusions and stable word-combinations with archaic lexical units constitute only one of the several sub-groups of phraseological fusions.[1] But, in the viewpoint of P. Y. Chernikh, all phraseological word-combinations make up only two groups, that is: 1) «lexicalized» word-combinations of nominative and expressive character and 2) indecomposable «non-free» word-combinations which differ from the stable word-combinations of the first group by containing lexical archaisms, historisms, dialectisms, obsolete professionalisms, etc. in their construction.[2]

N. N. Amosova writes that idioms including a necrotism or a formal anomaly reflect their idiomatic nature irrespective of whatever outer speech factors might be involved. N. N. Amosova goes on to say that in such idioms as «in the howe of the night», «in the nick of time», «to cudgel (one's) brains» and others, the very presence of the components «howe», «nick», «cudgel» signalize that there is direct evidence of a constant context which contains some idiomatic sense. The fact that a necrotism is fixed only in a particular unit of the context serves as an outer sign of the idiomatic character of the given word-combination. Hence it follows that the quality of the components may define an idiom.[3]

[1] В. В. Виноградов. Русский язык. М.—Л., Учпедгиз, 1947, стр. 21—28.

[2] П. Я. Черных. Очерк русской исторической лексикологии. Изд. МГУ, 1956, стр. 23.

[3] Н. Н. Амосова. Основы английской фразеологии. Издательство Ленинградского университета, 1963, стр. 73—75.

L. P. Smith states: «One curious characteristic of many of our commonest idioms is the survival in them of obsolete words — words which are never used except in some special phrases. Examples of these fossil words are: **hue** and cry, humming and **hawing,** rank and **file,** waifs and **strays,** to **chop** and change, etc...»[1]

There is an insignificant number of phraseological units the components of which, according to L. P. Smith's words, «are meaningless by themselves». He writes: «In the phrases **'spick and span', 'tit for tat'** and **'not one jot or tittle'** two words which are meaningless by themselves combine together into idioms which all of us understand.»[2]

Distorted words may also serve as components of phraseological units, e. g. «by gad», «begad» (interjection of surprise, asseveration, etc.; the word **«gad»** is a distortion of «god»; in **«begad»,** «be» comes from «by»), **«gee whiz»** (interjection of asseveration, discovery, etc.; **«gee whiz»** originates from the distorted words «Jesus Christ») etc.

It follows from the foregoing, that archaisms and anomalous words help as outer signs to distinguish phraseological units from free word combinations.

V. V. Vinogradov says that an isolated, single word, which is known only in the structure of idioms and therefore devoid of nominative function, is not always a feature of the full semantic integrity of an expression.[3]

Not always does the transferred, expressive meaning of phraseological units break off the tie with the concrete meanings of the individual words. For instance, **«to fall into a snare (or a trap)», «to follow upon the heels of somebody», «to live by one's hands», «to get (be) on (one's) feet», «to follow in somebody's steps»,** etc.

Very often, the motivation of phraseological units is brought out by the meanings of the particular words which form the phraseological units. In such cases, few phraseological units can be regarded as phraseological fusions or idioms despite the fact that they contain lexical archaisms in their structure. For instance, the motivation is clear in the following phraseological units: **«in one's behoof»** (O. E. «bīhof» in «bīhōf-līc» — use-

[1] L. P. S m i t h. Words and Idioms. Studies in the English Language. London, 1933, page 184.

[2] ibid.

[3] В. В. В и н о г р а д о в. Русский язык. М.—Л., Учпедгиз, 1947, стр. 23.

ful) — in one's use, to one's advantage; «sleight-of-hand» — dexterity, quickness of hand (M. E. sleigh from O. N. slægr); **«a murrain upon you»** (O. F. morine from L. morina — plague) — a plague, pestilence on you; **«of malice prepense»** (O. F. purpense — intention, purpose) — with an intention to injure; **«to take in the toils»** («toil» is an archaic word for «net, snare»; the word originates from O. F. «toile» — cloth, L. tela — web) — to take into a snare; **«to delve into the mind»** (O. E. delfan — to dig), **«to dwell in thought, to dwell in somebody's memory»** (O. E. dwellan — to stay, linger) etc.

Hence, the above phraseological units cannot be considered indecomposable, as their components preserve their motivation. Therefore they might be regarded not as phraseological fusions, but as phraseological unities.

Lexical archaisms, as well as grammatical ones, only preserve the stability of phraseological units; they do not create it.[1]

Many words and phraseological units of modern currency in the English word-stock contain archaic elements though the speaker, unless he is also a linguist, is not conscious of using them.

Not only archaic words (lexical archaisms) have been preserved in the word-stock of the English language, but also words with old, obsolete meanings (semantic archaisms). The amount of lexical archaisms is much greater than that of semantic archaisms.

Lexical Archaisms

Lexical archaisms are archaisms which, at the present stage of the development of the English language, belong to the passive word-stock and have been supplanted by synonyms with other stems. Most lexical archaisms occurring within the structure of phraseological units are not used outside the phraseological units, nor are they found in derivative words of the active word-stock of contemporary English.

The meaning of many lexical archaisms themselves is not at all clear to the speaker of Modern English, and special explanations are needed for complete understanding or non-understanding of lexical archaisms within the structure of phraseological units today may be dependent upon the degree of their

[1] Р. Н. Попов. Лексические архаизмы в устойчивых словосочетаниях современного русского языка Научные доклады высшей школы. Филологические науки, 1959, № 3, стр. 53.

obsoleteness, that is, the length of time they have been dropped from the active word-stock (i. e. out of currency).

Such, for instance, are lexical archaisms which occur within the structure of phraseological units:

The O. F. «abai» meaning «barking» lives on in the stable word-combinations **«to be (hold, keep or stand) at bay»** — to be in a difficult and dangerous position. This phraseological unit corresponds to the Mod. F. phrase «etre aux abois» meaning «to be at close quarters with barking dogs».

He had the aspect of a man found out and held **at bay.**

(Ch. Dickens, «Martin Chuzzlewit»)

She was **at bay,** like a chased vixen taking advantage of every corner.

(J. Galsworthy, «Over the River»)

He was an animal trapped; he was a runaway slave **brought to bay.**

(H. Fast, «Freedom Road»)

In the following phraseological units, the word «beck» descended from the O. E. verb «biecnan» f. O. Teut. baukno — beacon, meaning «a nod, a significant gesture, especially one indicating assent or a command» lives on in the expressions **«(to be) at somebody's beck and call, to be at the beck and call of somebody»** — to be in a state of entire dominion or obedience.

Unless he is **at their beck and call** they sigh and with a shrug of the shoulders say:

«Ah, well, I suppose you're like everyone else. I must expect to be dropped now that you're a success.»

(Somerset Maugham, «Cakes and Ale»)

If we let the monkeys get away with a trick like that, they'd **have us at their beck and call** the whole time!

(J. Lindsay, «Rising Tide»)

The archaism «blithe» (O. E. blithe, Goth. bleiths) in the meaning of «gay, joyous» continues to live in the phraseological unit **«as blithe as a sandboy»** = as gay as a sandboy.

ond thā freolic wīf ful gesealde
ǣrest East — Dena ēthelwearde,
bæd hine **blīthne** æt thǣre beorthege.

(Beowulf)

He was precisely in the same position, only worse, because married; and yet she felt as **blithe** as a sandboy.

(J. Galsworthy, «The End of the Chapter»)

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«To dree one's weird» — meaning «to submit to one's lot», «to endure one's fate», contains the lexical archaism **«dree»** which comes from the O. E. verb «drēogan» and means «to endure». The verb «dree» is not now in common usage and it is replaced by «endure» in Modern English.

... fyrenthearfe ongeat

thā hie ǣr **drugon** aldor (le) ase,

lange hwīle.

(Beowulf)

«Ohon! **we're dreeing a sair weird;** we have had a heavy dispensation.»

(W. Scott, «The Antiquary»)

The archaic adjective «fell» (from O. F. fel, It. fello in the meaning of «fierce, ruthless, terrible») is found in the phraseological unit **«at one fell swoop»** — with one terrible attack.

And earth from **fellest** foemen purge.

(Byron, «Childe Harold's Pilgrimage»)

The word **«fiddle»** (O. E. fithele; Mod. G. Fiedel; Late L. vidula > viola; O. F. viole, whence **viol** = medieval 6-stringed musical instrument, the predecessor of the violin) is to be found in such phraseological units as the following: **«(as) fit as a fiddle»** = to be in good condition and spirits; to be well and cheerful; **«to hang up one's fiddle»** = to retire from one's work, to give up an undertaking; **«to hang up one's fiddle when one comes home»** — to be witty abroad and dull at home; **«to play first fiddle»** = to take a leading position; **«to play second fiddle»** = to take a subordinate position; **«to have one's face made of a fiddle»** — to be irresistably charming; **«to have a face as long as a fiddle»** = to look dismal, etc. Now, the word «violin» is in common usage, whereas the word «fiddle» is archaic from a modern point of view but is used for stylistic purposes.

How could I help it? **His face was made of a fiddle.**

(W. Scott, «Old Mortality»)

«Have you had any news of your horse this morning?»
«Yes, he's **fit as a fiddle.**»

(J. Galsworthy, «The Country House»)

... for even little John could see that she was not merely his mother and that he **played second fiddle** to her in his father's heart.

(J. Galsworthy, «In Chancery»)

Foe, foeman (O. E. fāh, adj. and noun, fāhman, old words for «enemy» are preserved in the phraseological unit **«a foe (or a foeman, an enemy) worthy of somebody's steel»** — meaning «a serious adversary, opponent».

In present-day English the word «foe» occurs in poetry and is used for special stylistic purposes.

Mē tō grunde teah
fāh feondscatha, . . .
(Beowulf)

The larger men faced squarely the fact that here was **an enemy worthy of their steel.**
(Th. Dreiser, «The Titan»)

The French word **«fine»** meaning «end» (O. E. fin < L. finis) survives only in the phraseological unit **«in fine»** (to sum up, finally, in short).

The noun «fine» does not exist in the Modern English active vocabulary at all.

Old Livermore, old Soy, old Chutney, the East India Director, old Cutler, the Surgeon, etc. — that society of old fogies, **in fine,** who give each other dinners round and round, and dine for the mere purpose of guttling — these, again, are Dinner-giving Snobs.
(W. M. Thackeray, «The Book of Snobs»)

The word «fro» (comes from the O. N. preposition «frā» = O. E. «from») has gone out of use, except in a single phrase **«to and fro»** in the meaning of «backwards and forwards».

Frā thiss daʒʒ thu shallt ben dumb.
(Ormin)

They laid him out upon the floor,
To work him further woe;
And still as signs of life appear'd,
They tossed him **to and fro.**
(R. Burns, «John Barleycorn»)

The words **«hither»** (O. E. hider, Mod. E. here) and **«thither»** (O. E. thider; Mod. E. there) form a phraseological unit **«hither and thither»** meaning «in various directions; everywhere». The words «hither» and «thither» are employd in contemporary English for purposes of stylistic effect.

. . . hord ys gesceawod,
grimme gegongen; wæs thæt gifethe to swith, the thone (theodcyning) **thyder** ontyhte.
(Beowulf)

«Sunu mīn, ʒanʒ **hider** and cysse mē»
(Aelfric's Old Testament Translations)

In the hour of battle, I have heard the Prince of Savoy's officers say, the Prince became possessed with a sort of warlike fury; his eyes lighted up; he rushed **hither and thither,** raging; ...
(W. Thackeray, «The History of Henry Esmond»)

The noun «gad» (O. N. gaddr «spike, nail»; Goth. gazds; O. H. G. gart, gerta; Mod. G. Gerte; L. hasta; the O. E. form is «gerd, gierd, gyrd» the original sense of which is probably that of «spike») is preserved only in the phraseological unit **«upon the gad»** meaning «suddenly, at once, all of a sudden». In Modern English the synonymous expression is «on the nail» where the word «gad» is substituted by its synonym «nail».

Kent banish'd thus! and France is choler parted!
And the king gone to-night! subscrib'd his power!
Confin'd to exhibition! All this done
Upon the gad!
(Shakespeare, «King Lear»)

Gear, (probably from O. N. gervi = O. H. G. garawi f. O. Teut. garwu = ready) meaning «harness for draught animals before the 19th century» is preserved in the following phraseological units: **«to be in gear»** — to be ready for work; **«to get into gear»** — to start working; **«to be out of gear»** — to stop working well (in the sense of «well, smoothly»).

The work went on until the noon-bell rang ... The looms, and wheels, and hands all **out of gear** for an hour.
(Ch. Dickens, «Hard Times»)

The word «ka» (of obscure origin) found in the word combination **«ka me, ka thee»** (or **«ka me and I'll ka thee»)** (the synonymous «claw me, claw thee» is found earlier) which implies mutual help, service, flattery, or the like.

Ka me, ka thee — it is a proverb all over the world.
(W. Scott, «Kenilworth»)

The phraseological unit **«kith and kin»** — aquaintance and kinsfolk — preserves the O. E. words «cyththu», «cythth» originally meaning «knowledge» from O. E. cunnan — to know and the O. E. word cyn(n) (O. H. G. chunni, Goth. kuni, L. genus) denoting a tribe, a people, a family and so on.

Thā hine Wedra **cyn**
for herebrōgan habban ne mihte.
(Beowulf)

Daughters, brothers, sisters, **kith and kin.**
<div align="center">(G. Byron, «Don Juan»)</div>

«Kith and kin» may also mean «akin» — related by blood ties or in character.

My lady's white, my lady's red,
And **kith and kin** O'Cassilis' blude.
<div align="center">(R. Burns, «My Lady's Gown»)</div>

My grandfather is his cousin, so he is **kith and kin** to me somehow, if you can make that out, I can't.
<div align="center">(Ch. Dickens, «Martin Chuzzlewit»)</div>

He looked at MacAllister, and suddenly he had a new and different feeling about the lawyer. MacAllister was his **kith and kin.**
<div align="center">(H. Fast, «Silas Timberman»)</div>

The archaism **«loggerhead»** (the word probably comes from the dialectism «logger» denoting a block of wood for hobbling horses) means «a blockhead, a stupid person, a fool» and survives in the stable word-combinations — **«(to be) at loggerheads with»** — disagreeing or disputing with, **«to come (fall, get or go) to loggerheads»** (probably from the notion of trying whose head is harder) — to start fighting.

A stupid thing this wretched man Rivarez sent in to yesterday's committee. I knew we should **come to loggerheads** with him before long.
<div align="center">(E. Voynich, «The Gadfly»)</div>

«Lord and loon» — a person of noble birth. The word «loon» is of obscure origin, earlier «lowne» denoted a scamp, an idler, a sluggard; of a woman: a strumpet.

«... Thou art too low to be their lawful love, and too high to be their unlawful **loon.**»
<div align="center">(W. Scott, «Maid of Perth»)</div>

«To leave somebody in the lurch» means «to abandon, desert somebody in difficulties». The word «lurch» formerly meant a state of score in some games in which the winner was far ahead of the loser, f. F. «lourche» meaning a game like backgammon, also a bad defeat in this (C. O. D., p. 714).

How does he come not to have been taken too? Did he run away and **leave** Rivarez **in the lurch?**
<div align="center">(E. Voynich, «The Gadfly»)</div>

In the phraseological unit **«to put (or set) somebody on (or upon) his mettle»,** meaning «to test somebody's powers of endurance or resistance», the Greek word «mettle» (originally the same word as «metal»; perhaps from the Greek word

«metallon» — mine, «metallaθ» meaning «seek after») denotes «quality of disposition; natural ardour; spirit, courage». «Mettle» is also used in the phrases **«to be on one's mettle»** = to be incited to do one's best; **«to give mettle to»** — to encourage; **«to put somebody off his mettle»** = to daunt somebody's courage. The word «courage» is in common usage in Modern English.

When you have done a fault, ... behave yourself as if you were the injured person; this will immediately **put your Master or Lady off their mettle.**

(J. Swift, «Direct. Serv.»)

Then, with a start, as one who throws off preoccupation and **puts energy upon its mettle,** she broke into a rapid and decisive walk.

(R. Stevenson, «New Arabian Nights»)

Events had **put him on the mettle.**

(R. Greenwood, «Wagstaff's England»)

The words **«might»** (O. E. miht; Mod. G. Macht; Russ. мочь and **«main»** (O. E. mæʒen, mæʒn) meaning «physical force, strength» are used in the following phraseological units: **«with might and main»** = with all energy that one can command; **«over might»** — beyond one's powers; **«with all one's might»** — to the utmost of one's ability. **«Main»** survives only in the phrase **«with might and main».**

Nū scealc hafath

Thurh drihtnes **miht** dæd gefremede, ...

(Beowulf)

sē wæs moncynnes **mægenes** strengest

on thæm dæge thysses līfes, ...

(Beowulf)

That when the knight he spide, he gan advance

with huge force and insupportable **mayne,** ...

(Spenser, «Faery Queene»)

Such people there are living and flourishing in the world — faithless, hopeless, charityless; let us have at them, dear friends, **with might and main.**

(W. Thackeray, «Vanity Fair»)

In the smaller public-houses fiddles **with all their might and main** were squeaking out the tune to staggering feet ...

(Ch. Dickens, «The Old Curiosity Shop»)

«Nay» (O. E. nā) is an archaic word for «no» — preserved in the phraseological units **«not to take nay»** = not to take

a refusal; **«to say somebody nay»** (or «nick somebody with nay») = to deny, refuse, forbid. In Modern English «nay» is replaced by «no» in the phrase **«not to take no».**

John se33de: na33, lef Laferrd, na33. Ne darr i the nohht fullhtnenn.

<div align="center">(Ormin)</div>

I have but one boon to ask, I trust you will not **nick me with nay.**

<div align="center">(W. Scott, «The Abbot»)</div>

It should be also mentioned in passing that in the structure of phraseological units some lexical archaisms are replaced by their modern synonyms: «nay» by «no», e. g.

I'm **not** used to **taking no** for an answer.

<div align="center">(J. Lindsay, «Runaway»)</div>

The archaism **«cudgel»** (O. E. cycgel — a short thick stick used as a weapon) meaning «to beat with a cudgel» may be substituted by the verbs «beat, drag, puzzle, rack» in the phraseological unit **«to cudgel one's brains about something».** The archaic noun **«whit»** (O. E. wiht) is sometimes replaced by the noun «bit» in the phraseological unit **«never a whit (no whit or not a whit)».**

«Naught» (O. E. nāwuht, nāwiht, nāht < nā = no + wiht meaning «creature, person, thing»), an archaism of «nothing» survives in the phraseological units **«to bring to naught»** meaning «to ruin, defeat»; **«to call (or speak) all to naught»** = to scold; **«care naught for»** — have no interest in; consider worthless or useless; **«to set at naught»** — to put an end to.

... ic **nāht** sin3an ne cūthe.

<div align="center">(Historia Ecclesiastica)</div>

Her feeling that Cowperwood needed her **was** hereby **set at naught.**

<div align="center">(Th. Dreiser, «The Financier»)</div>

«Nether» (O. E. neothera, nithera; OHG nidari; Mod. G. nieder) an old word for «lower», is found in the phraseological units **«nether garments»** — trousers; **«between the upper and the nether millstone»** — to find oneself in difficulty; **«nether (or lower) regions (or World)»** — meaning «hell or cellar, kitchen, a room for servants».

... thær fyrgenstream
under næssa genipu **nither** gewiteth,
flōd under foldan.

<div align="center">(Beowulf)</div>

...a society, that has conjured up such gigantic means of production and of exchange, is like the sorcerer who is no longer able to control the powers of **the nether world** whom he has called up by his spells.

(K. Marx and F. Engels, «Manifesto of the Communist Party», translated by S. Moore, edited and annotated by F. Engels, 1888.)

I took a quick swig of brandy from my flask, and then felt equal, at the worst, to a charge of buck shot in my **nether regions.**

(A. Farbes and H. Allen, «The Fighter Boys»)

«Nick» (the word is of unknown origin) occurs in the phraseological unit **«in the nick of time»** meaning «just at the right moment».

...and as he rode along the lines to battle or galloped up **in the nick of time** to a battalion reeling from before the enemy's charge or shot, the fainting men and officers got new courage...

(W. M. Thackeray, «The History of Henry Esmond»)

The archaism **«poke»** (M. E. poke, F. poche) is preserved in the phraseological unit **«to buy a pig in a poke»,** meaning to buy a thing without examination or knowledge.

Pigs carried to the market in a poke (bag) could not be examined till taken out of this. (V. H. Collins, A Book of English Idioms, p. 55)

The next evening Rollie told me everything was fixed up with the master mechanic but he couldn't be expected **to buy a pig in a poke.**

(J. Conroy, «The Disinherited»)

We find the archaism **«rote»** (mere habituation, knowledge got by repetition, in a mechanical manner, unintelligent memory, by the mere exercise of memory without understanding the matter in question) only in the expression «by rote» — mechanically, as **«to say, know, do by rote».** The word is of obscure origin; there is no evidence to confirm the suggestion that it comes from the O. F. word rote, route (route, way).

Take hackney'd jokes from Miller got **by rote.**

(Byron, «English Bards»)

«Rue» as a substantive, in the meaning of «repentance», is still found in the phraseological unit **«to take the rue»** meaning to repent, regret; (O. E. «hreow», O. H. G. (h)riuwa, Mod.

G. Reue — repentance) denotes «sorrow, distress; repentance, regret».

Thæt wæs Hröthgāre **hreowa** tornost.
(Beowulf)

Tom Halliday **took the rue,** and told me all about it.
(W. Scott, «Old Mortality»)

The word **«scot»** comes from the Old French word «escot» meaning «share, contribution» and corresponds to the modern word «tax». The word «scot» is not an element of the word-stock of Contemporary English, it is a completely dead word and has fallen out of use. The word «scot» survives only in the phraseological units **«to pay scot and lot»** — to share pecuniary burdens of; **«scot-free»** — not having to pay (rare); unharmed, unpunished, safe and **«to go (or to get off) scot-free»** — to be unpunished, safe, unharmed.

It's all very well now — it keeps one on somehow, and you know it — but I'll **pay you off scot and lot** bye and bye.
(Ch. Dickens, «Martin Chuzzlewit»)

If we could do that, she might **go scot-free** ...
(Ch. Dickens, «The Old Curiosity Shop»)

«Slay» (O. E. slēan; Goth. slahan, M. H. G. slachen, slahen; Mod. G. schlagen = strike) an old word for «kill» survives in the phraseological unit **«to slay the Nemean lion»** meaning «to accomplish a feat» ...

ond thær wæs micel wæl **geslæ3en** on gehwæthre hond, **ond** Aethelwulf aldormon wearth ofslae3en; ond thā Deniscan āhton wælstöwe gewald.
(The Anglo-Saxon Chronicles, 872—892)

No true boy feels: he would rather go and **slay the Nemean lion,** or perform any round of heroic labours, than endure perpetual appeals to his pity, for evils over which he can make no conquest.
(George Eliot, «The Mill on the Floss»)

The verb **«scotch»** (the etymology of the word is unknown) meaning «to make incisions in, score, wound without killing, slightly disable» is used only in the expression **«to scotch the snake»** = «to be safe for some time».

We **have scotched the snake,** not kill'd it;
She'll close, and be herself; whilst our poor malice
Remains in danger of her former tooth.
(W. Shakespeare, «Macbeth»)

The Spanish word «tris» meaning «clink of breaking glass» survives in the phraseological unit «in a trice» (Sp. en un tris) — in a moment.

I'll make you decent in a trice.
(Ch. Bronte, «Jane Eyre»)

«Troth» (O. E. trēowth, trywthu, trēowthu), an old word for «truth» occurs in the following phraseological units: by my troth» — upon my word, «in troth» — truly and «to plight one's troth» — to pledge one's word. Here, the phraseological units themselves are out of currency, but may be used jocularly; the last, stylistically.

Hi hadden him manred maked and athes suoren, ac hi nan treuthe ne heolden . . .
(The Anglo-Saxon Chronicles)

By my troth, my Lord, I cannot tell what to think of it . . .
(W. Shakespeare, «Much Ado About Nothing»)

«Welkin» (O. E. wolcen, O. H. G. wolkan, wolchan; Mod. G. Wolken — clouds) is an archaic word for «clouds» (poet.), «sky». It is kept only in the phraseological unit «to make the welkin ring (or rend the welkin)» meaning to make a big noise. In Old English, especially in poetry, the phrase «under wolcnum» (under the sky or heaven) was often used.

Scaduhelma gesceapu, scrīthan cwōman,
wan under wolcnum: werod ēall ārās.
(Beowulf)

If a sail but gleam'd white 'gainst the welkin blue.
(W. Scott, «Harold»)

Thy hounds shall make the Welkin answer them
(W. Shakespeare, «The Taming of the Shrew»)
When storms the welkin rend
(W. Wordsworth, «Hermit's Cell»)

The French word «venger» — avenge from L. vindicāre survives in «with a vengeance» which may mean firstly in a higher degree than was expected or desired. For instance,

He could be logical with a vengeance, — so logical as to cause infinite trouble to his wife, who with all her good sense, was not logical.
(A. Trollope, «The Last Chronicle of Barset»)
Secondly, the phrase may mean «in the fullest sense of the word», «fully»; «thoroughly»; «and no mistake».

. . . you have noticed my tender penchant for Miss Ingram:

don't you think if I married her she would regenerate me **with a vengeance?**

(Ch. Bronte, «Jane Eyre»)

...he jumped at the chance of accommodating your desire **with a vengeance.**

(J. Conrad, «Chance»)

«Woe» in the meaning of «affliction, bitter grief, distress» (O. E. wā, wǣ originally meant «cry of pain», Goth, wai, O. H. G. we, Mod. G. Weh; the Latvian «vai» as an interjection expresses «pain, distress») survives in **«woe betide you!»** meaning «a curse upon you», **«in weal and woe»** — in prosperity and misfortune, and in the proverb **«one woe doth tread upon another's heels».**

... **Wā** bith thǣm the sceal
thurh slīthne nīth sāwle bescūfan
  in fȳres fǣthm, ...

(Beowulf)

Go to the sick man's chamber...; and **woe betide you** if you again quit it without my permission.

(W. Scott, «Ivanhoe»)

If you're not sharp enough I'll creak the door, and **woe betide you** if I have to creak it much.

(Ch. Dickens, «The Old Curiosity Shop»)

Ernest Everhard was a great soul, and my chiefest regret is that he is not here to witness tomorrow's dawn. We cannot fail. **Woe to** the Iron Heel!

(J. London, «The Iron Heel»)

«Wont» (probably descended from the O. E. «gewunod» — the past participle of the verb «wunian» — dwell; Mod. G. wohnen) is preserved in the phraseological units **«use and wont»** meaning «established custom»; **«according to somebody's wont»; «it is my wont to»** used in the meaning of «according to somebody's custom», «it is my custom to»; **«contrary to one's wont»** — contrary to one's custom.

... ond thā cearwylmas cōlran wurdath,
oththe ā̇ syththan earfoththrāge,
Threanȳd tholath, thenden thǣr **wunath**
on heahstede hūsa sēlest.

(Beowulf)

Indeed? I heard it not; then it draws near the season Wherein the spirit **held his wont** to walk.

(W. Shakespeare, «Hamlet»)

'Tis not **his wont** to be the hind most man.

(W. Shakespeare, «Hamlet»)

Her lodger ... gave her, **contrary to his wont,** a signal to leave the room.

(W. Scott, «The Fortunes of Nigel»)

The word **«yore»** is not used in free word combinations in Modern English. The stable word combination **«of yore»** means «formerly, in or of old days, long ago». The word «yore» comes from the O. E. geara, geare, gearo — long ago, a long time ago.

geare ic thæt onȝeat ...

(Historia Ecclesiastica)

Here hunted **of yore** the fabulous Dragon of Wantley.

(W. Scott, «Ivanhoe»)

Sometimes an archaic word is retained in a phraseological unit in which it is associated with a modern word of the same meaning. Thus both components express the same meaning. Such, for instance, are the following phraseological units:

The archaic preposition «betwixt» (O. E. be-twēonan, be-tweox,-twux,-twix,-tweohx; Goth. tweihnaim; G. zwischen) for the Modern English «between» is used in the phraseological unit **«betwixt and between»** meaning «neither this nor that, so-so, approximate».

... ac hē nyste, ne ic thā ȝit, hū micel tōdāl ys **betweohx** thære ealdanæand thære nīwan.

(Aelfric's Old Testament Translations)

«And you ... should be a Whig?» **«Betwixt and between»,** said I, not to annoy him ...

(R. Stevenson, «Kidnapped»)

«Hale» (O. E. hāl — healthy, well; Mod. E. wholesome, Mod. G. heilsam) retains its old meaning in the phraseological unit **«hale and hearty»** — healthy and vigorous.

... gódfremmendra swylcum gifethe bith,

thæt thone hilderæs **hāl** gedīgeth.

(Beowulf)

On the memorable morning of my flight from my birthplace, as I ran out of the alley in such a tremendous fright, I passed her enthroned on the coke-measure, humming as was her wont, and looking as **hale and hearty** as her best friend could wish.

(J. Greenwood, «The True History of a Little Ragamuffin»)

«Hue» retains its old meaning «outcry, noise» (from O. F. hu, hui — outcry, from «huer» — shout) in **«hue and cry»** meaning «clamour of pursuit or assault; outcry».

But now by this, with noyse of late uprore,
The **hue and cry** was raysed all about.
>   (Spenser, «Faery Queene»)

But the old gentleman was not the only person who raised the **hue and cry.**
>   (Ch. Dickens, «Oliver Twist»)

I was at the market-town today to sell some oats for my master, and there was a **hue and cry,** some of them thought they had got him, but it was a false alarm.
>   (W. Godwin, «Caleb Williams or Things as They Are»)

In the phraseological unit **«without let or hindrance»** (without hindrance) the word «let» fell out of use in the XV century (OED). The noun «let» descends from the Old English verb «lettan» (to hinder) and is retained only in the above phraseological unit, current today only in the language of legal documents. Dreiser uses it in this sense.

> ... thæt syththan nā
> ymb brontne ford brimlīthende
> lāde ne **letten** ...
>   (Beowulf)

Just let an elected official disobey his corporation or the boss who represents the corporation which pays for this and that! If you doubt this, take a look at the State of New York. Quite anything can be done to the voters there, and **without let or hindrance.**
>   (Th. Dreiser, «Tragic America»)

«Mete», a dead word for «boundary» (O. F. «mete» from L. «meta» meaning «goal») is preserved in the phraseological unit **«metes and bounds»** = boundary, a boundary stone or mark. The word went out of use in the XIV century (OED).

The phraseological unit **«metes and bounds»** originated from the French phraseological unit «metes et boundes».

«Part and parcel» means «an essential part». «Parcel» (comes from the French noun «parcelle» from L. «particella») is obsolete in the meaning of «part». The meaning of «parcel» in Modern English is «a bundle of things wrapped up in a single package».

In the phraseological unit **«rack and ruin»** (Du. rek, rekke; Sw. räck, räcke; G. Recke) the component «rack» means «ruin, destruction». The noun «rack» is used in a very limited appli-

6 — 1510

cation: «to go to rack and ruin» or «to go to rack and manger» — to ruin, to perish; «at rack and manger» — in abundance, in luxury.

The worst of all University snobs are those unfortunates who go to rack and ruin from their desire to ape their betters.

<div align="center">(W. Thackeray, «The Book of Snobs»)</div>

Most of the lexical archaisms within the structure of phraseological units are words which have now disappeared from the active word-stock of the English language and lie outside the bounds of the common vocabulary. First to be mentioned are archaic noun-components in phraseological units. These nouns may be of native origin or be borrowings (e. g. O. E. origin — such archaic nouns as «beck», «foeman», «rue», «troth», «welkin», etc. The nouns «bay», «fine», «lurch», etc. come from the French language. The noun «trice» descends from Spanish, etc.). The same can be said about archaic verbs, adjectives and adverbs in the structure of phraseological units. The interpretation of the meanings of these archaisms require special explanation and study.

Some lexical archaisms which are in the structure of phraseological units are sometimes used deliberately, e. g. in poetry, rhetoric, by authors for their artistic purposes (e. g. slay, woe, foe, fiddle, rue, nether, nay, mettle, vengeance etc.).

On the other hand, there are some archaisms which are used only in these phraseological units: ka, fine, gad, trice, scotch, mete, welkin, etc.

It should also be mentioned that a number of phraseological units contain two components with the same meaning: one of which is an archaism, a desemantised element, and the other is a word of modern currency (e. g. **betwixt** and between, **hue** and cry, without **let** or hindrance, **metes** and bounds, **rack** and ruin, etc.). The motivation of these phraseological units is quite obvious and clear through the meanings of the components «betwixt», «hue», «let», «metes» and «rack». Therefore a question arises whether the above phraseological units can be regarded as phraseological fusions or idioms. The presence of a lexical archaism in a phraseological unit is not the only feature by which to define the idiomatic character of the latter.

Some, phraseological units, however, are absolutely stable

in legal terminology, a language layer that undergoes practically no change.

Semantic Archaisms

Words of modern currency, which are not archaic in Modern English but which retain one or more archaic meanings, are known as semantic archaisms. E. g.

The original meaning of the word «bead» (M. E. bede from O. E. bedu, gebed — prayer; Mod. G. beten) is «prayer». This meaning of the word has been retained in the phraseological units **«to bid beads»** and **«to count (pay or tell) one's beads»** — to pray; **«to pray without one's beads»** — to be out of one's reckoning.

Thæt he sceolde tha **bedu** anescian.

(Historia Ecclesiastica)

In the English word-stock there is a number of phraseological units in which one of the components retains its archaic meaning. Its meaning once participated in the motivation of the given phraseological unit and was fixed in it, but now it is archaic outside the bounds of the phraseological unit.

It should also be mentioned that semantic archaisms do not exhibit themselves in language as clearly as lexical archaisms do, because the first ones are in common usage, that is, are used in free word combinations, whereas the same cannot be said of lexical archaisms.

The number of semantic archaisms in the English word-stock is not so great as that of lexical archaisms. Most of them are retained in Modern English only, because they are involved in the structure of stable word combinations.

The word «blush» (M. E. blusche, blosche, blysche; O. E. ablisian) preserves the meaning of «glimpse», «glance», «gleam», or «sight» in the phraseological unit **«at the first blush»** (at first sight).

. . . the thing, **at the blush,** was undiscoverable.

(R. Stevenson, «The Wrecker»)

The noun «board» (O. E. bord, «board, plank, table»; Goth. baúrd in fótubaúrd «footstool»; Mod. G. Bort) preserves its old meaning of «table» in a very limited number of phraseological units: **«to sweep the board»** — take all the cards or stakes; to defeat everybody in a competition or contest; **«above board»** or **«open and above board»** — straight forward, without conceal-

ment. (The expression comes from gamesters, gamblers; who, when they put their hands under the table, exchange cards.) «To begin the board» — (to take precedence at table).

Iesus thair **bordes**
ouerkest, thair penis spilt.
<div align="right">(Cursor M.)</div>

Fful ofte tyme he **hadde the bord bigonne.**
<div align="right">(Chaucer, «Prologue»)</div>

... the sitting gamester **sweeps the board.**
<div align="right">(W. Scott, «The Fortunes of Nigel)</div>

I know that you know there is something between Alleen Butler and me, and we might as well have it **open and above board.**
<div align="right">(Th. Dreiser, «The Financier»)</div>

The word «brown» (O. E. brūn, O. H. G brun, Mod. G. braun, Lith. brunas Latvian brūns) preserves its old meaning of gloomy in the phraseological unit **«a brown study»** meaning «dark reverie». The French words «sombre» and «brun» both mean «sad, melancholy, gloomy, dull».

Where the highest words, spread their umbrage broad,
And **brown** as Evening ...
<div align="right">(Milton, «Paradise Lost»)</div>

Ros. His very hair is of the dissembling colour.
Cel. Something **browner** than Judas's ...
<div align="right">(W. Shakespeare, «As You Like It»)</div>

She begins to pace up and down the garden **in a brown study.**
<div align="right">(B. Shaw, «Arms and the Man»)</div>

Her mother was inaccessibly entrenched **in a brown study.**
<div align="right">(J. Galsworthy, «To Let»)</div>

«Chop» (the etymology of the word is dubious, Some linguists hold that it comes from the M. E. chappen, Mod. G. kappen, Mod. Sw. kappa — to cut) preserves its old meaning «to barter, to exchange one article for another» in the phraseological units **«to chop and change»** — to vacillate, to be inconsistent, **«chops and changes»** — variations; **«to chop round, about»** (especially of the wind) to change the direction suddenly.

«I marry her!» Dobbin said, blushing very much and talking quick. «If you are so ready, young ladies, **to chop and change,** do you suppose that she is?»
<div align="right">(W. Thackeray, «Vanity Fair»)</div>

The word «ghost» (O. E. gāst; Mod. G. Geist) preserves its old meaning «spirit», «soul» in the phraseological unit **«to give**

up (or give away, yield up) the ghost», «to die». The old meaning of «spirit» in the noun is lost; its modern meaning is «spectre, apparition».

God wuldriende heo ageaf hire gāst.

<p align="right">(Genesis)</p>

There was nothing that a beetle could have lunched upon. The pinched and meager aspect of the place would have killed a chameleon; he would have known, at the first mouthful, that the air was not eatable, and must **have given up the ghost** in despair.

<p align="right">(Ch. Dickens, «The Old Curiosity Shop»)</p>

The phraseological unit **«to be meat and drink to somebody»** — to be a great pleasure, to be a source of intense enjoyment to somebody, contains the old meaning «food» in the word «meat» (O. E. mete, Goth. mats = food).

Tha hē thone **mete** brōhte, hē brōhte him ēac wīn.

<p align="right">(Genesis)</p>

The word «meat» was also used to denote «meal», as «before meat», «after meat».

At **mete** wel y-taught was she with alle:
 She let no morsel from hir lippes falle, ...

<p align="right">(Chaucer, «The Canterbury Tales»)</p>

 Your soldiers use him as the grace 'fore meat',
 Their talk at table, and their thanks at end; ...

<p align="right">(W. Shakespeare, «Coriolanus»)</p>

The meaning «food» in the word «meat» survives in the phraseological units **«meat and drink»** (food in general) and **«to carry off meat from the graves»** — to be as poor as a church mouse. The Greeks and Romans used to make feasts at certain seasons, when spirits were supposed to return to their graves, and the fragments were left on the tombs for the use of the ghosts. Hence, to be as poor as to descend to robbing the tombs of offerings. (Brewer's Dictionary of Phrase & Fable, p. 726.)

«Give me meat and drink», he answered ... «The very marrow of my bones is cold with wet and hunger.»

<p align="right">(Ch. Dickens, «Barnaby Rudge»)</p>

It is meat and drink to me to see a Clowne.

<p align="right">(W. Shakespeare, «As You Like It»)</p>

The Old English word «rǣdan» (Mod. E. read) had many meanings: e. g. to advise (O. H. G. radan, Mod. G. raten), guess, to lead, to consider, to read, to foresee, etc. Goth. (ga)-rēdan = to supply with; Skr. radh — accomplish.

In the following lines of Beowulf the verb «rǣdan» is used in the meaning of «to take care of»:

Wolde dom godes dædum **rædan**
gumena gehwylcum, swā hē nu gēn d(ō)eth.
for — than — the ic ondrǣde, ʒif sum dysiʒ man thās bōc
oththe rǣdan gehyrth; ...

(Genesis, «rǣdan» — to read)

«There, by my word, ... The riddle is already **read.»** (to read — to guess)

(W. Scott, «The Lady of the Lake»)

«I **read** you for a bold Dragon» (take for).

(W. Scott, «Rokeby»)

«To read» in the meaning of «to guess» survives in the phraseological unit **«to read somebody's mind»** meaning «to know what somebody thinks».

Thā ongann he ... thencean and **rǣdan**, thætte nān ōther intinga **wǣre** ... («rǣdan» — to consider)

(Historia Ecclesiastica)

Iudei ... heton hine **rǣdan** hwā hine hreopode («rǣdan» — to guess, to make out).

(Aelfric's Old Testament Translations)

For he mongst Ladies could their fortunes **read** («to read» — to predict, foretell)

(Spenser, «M. Hubberd»)

The word «quick» (O. E. cwic, Goth. qius, L. vīvus, Russian живой) used in the archaic sense «living, alive» survives in the phraseological units **«the quick and the dead»** and **«go down quick into hell».**

... **cwico** wæs thā gēna,
wīs ond gewittig, worn eall gespræc
gomol on gehtho ond eowic grētan, hēt, ...

(Beowulf)

He thatt fedethth enngletheod and alle **cwike** shaffte.

(Ormin)

I thought at first that sheep was dead, but I found it was **quick** still.

(Sussex Glossary)

She was the first dead person he had ever seen, and he remembered how strangely it had affected him. There was an immeasurable distance between **the quick and the dead.**

(Somerset Maugham, «Of Human Bondage»)

We find the old meaning of the word «speed» (O. E. spēd — prosperity, abundance, success, good fortune, Russian успех) in the phraseological units **«to bid (or wish) somebody God speed»** meaning «to wish somebody success»; **«to come bad (or no) speed»** — to be unsuccessful, **«to come good speed»** — to be successful and the much misunderstood proverb **«more haste, less speed».**

Hē wæs swȳthe spēdig man on thæm æhtum the heora spēda on bēoth, thæt is, on wildrum. («spēdig» — rich; «spēd» — property.)

(King Aelfred's Orosius)

Need I say more, Lord Essex, and need I **wish you God speed** and good luck in this vital mission you are undertaking?

(J. Aldridge, «The Diplomat»)

«Sundry» (O. E. syndrig — «separate, special, exceptional». In the 13th century the word began to mean «various, different») is used only in the phraseological unit **«all and sundry»** which means «each and all; everybody, collectively and individually».

Ic me **syndrig** eom.

(Genesis)

He spared no pains in trying to see **all and sundry** who might be of use to him.

(Th. Dreiser, «The Financier»)

He advised **all and sundry** to stay away from the war, which was being fought over trade.

(F. Hardy, «Power Without Glory»)

As we have seen, not all archaic words completely drop out of a language. They may be preserved in a number of phraseological units. This phenomenon may first of all be explained by the lexical and syntactical integrity of phraseological units. Secondly, phraseological units are a peculiar survival of the earlier historical stage of the development of the word-stock of the English language.

Phraseological units constitute an essential part in the system of every language. Therefore, despite the archaic elements in the structure of phraseological units, the majority of phraseological units enter the active word-stock of the English language.

In the study of phraseology in modern literary English, one should take into account the character of the lexical structure

of phraseological units; that is, the specific features of the words which form stable word-combinations as definite language units.

The investigation of phraseological units with archaic lexical components bears a direct relation to the problem of classification of the whole phraseological material of the English language.

For example, out of 25,000 phraseological units (on the material of the dictionary Англо-русский фразеологический словарь, под редакцией А. В. Кунина, М. 1955) there are approximately 938 phraseological units which contain archaisms in their structure. These 938 phraseological units, in their turn, comprise about 794 phraseological units with historisms, 109 containing lexical archaisms and approximately 35 phraseological units in whose structure there are semantic archaisms. The percentage in relation to the 25,000 phraseological units is as follows: 3.28% phraseological units with historisms, 0.44% phraseological units with lexical archaisms and phraseological units with semantic archaisms — 0.14%.

These statistical calculations prove the opportunity of drawing the conclusion that from 938 phraseological units containing archaisms in their structure, there are: historisms 84.6%; phraseological units with lexical archaisms 11.6% and phraseological units with semantic archaisms 3.8%.

In most cases phraseological units with lexical archaisms do not express idiomaticness, and they do not contain at least one component which outside the phraseological units has another translation, therefore they cannot be regarded as fusions (idioms).

The investigation of phraseological units, in whose structure there are archaic elements, presents great interest for the study of historical lexicology and the history of the English language.

Л. Орловская

ЛЕКСИЧЕСКИЕ И СЕМАНТИЧЕСКИЕ АРХАИЗМЫ В СОСТАВЕ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ

Аннотация

В настоящей статье рассматриваются некоторые лексические и семантические архаизмы, сохранившиеся в фразеологических единицах современного английского языка.

Статистический подсчет дает возможность сделать вывод, что во фразеологических единицах современного английского языка преобладающими являются историзмы. Например, из 25 000 фразеологических единиц на материале «Англо-русского фразеологического словаря» А. В. Кунина. (М., 1955) около 938 имеют в своем составе архаизмы, в том числе 794 историзма, 109 лексических архаизмов и только 35 семантических архаизмов. В процентном отношении они составляют: историзмы — 3,28%; лексические архаизмы — 0,44%, а семантические архаизмы — 0,14%.

Изучение фразеологических единиц, включающих в свой состав архаизмы, дает возможность наблюдать изменение и развитие словарного состава английского языка.

Исследование фразеологических единиц с архаичными лексическими компонентами имеет прямое отношение к общей классификации всего фразеологического материала английского языка, где еще до сих пор много неясного и нерешенного. Наличие архаизма в составе фразеологических единиц является не единственным, а лишь одним из многих признаков, указывающих на его идиоматичность.

Фразеологические единицы с лексическими архаизмами в большинстве случаев не содержат в себе идиоматичности, и их компоненты вне фразеологических единиц не имеют другого перевода.

Изучение фразеологических единиц, в состав которых входят архаизмы, представляет большой интерес для изучения исторической лексикологии.

| A. Grinblats |

CHOICE OF ILLUSTRATIONS
FOR AN ENGLISH-LATVIAN DICTIONARY

The aim of a bilingual dictionary is not only to supply equivalents to headwords, but also to indicate how to use them.

This should be the basic principle in selecting illustrations for an English-Latvian dictionary.

Expressions, free and restricted collocations, phraseological units, idioms, sayings, proverbs may serve as illustrations. They should conform to the norms of contemporary English and present different styles.

Phraseology occupies a prominent place in the word-stock of a language. The system of synonyms comprises words, collocations, phraseological units, etc., e. g.:

... he felt that he had *cast the die,
burned his boats, crossed the Rubicon.*

(A. Bennett)

Hence the second underlying principle in selecting illustrations: **a bilingual dictionary should comprise phraseology as a system.**

Phraseological units should be drawn from this system, so that the main links within the strings of synonyms (such as, e. g., *after dinner mustard; prophesy after the event; after death, doctor,* etc.) are represented in the illustrations.

The strings of synonyms should be proportionately dense in the system of illustrations.

In the course of time the vocabulary of the English language has expanded and is still expanding, lexical units often turn polysemantic, some meanings become obsolete, new meanings come into being. The latter should be illustrated.

Hence the fourth underlying principle: **the selection of illustrations and their form depend on the polysemy of the lexical units** represented in the new edition of 1966.

Illustrations are indispensable

(1) in order to reveal the meaning of a word, its use, particularly in colloquial speech;

(2) in order to disclose the figurative meaning of a word in a collocation, e. g.:
    he's a brick;

(3) when the literal rendering of a phraseological unit does not give the clue to the transferred meaning of the unit:
    to cross somebody's lines — stāties kādam ceļā,
    a cat in the pan — nodevējs,
    in borrowed plumes — (vārna) pāva spalvās, kveksis,
    to have an ax to grind — censties sasniegt savtīgus mērķus,
    donkey's carrot — tukši sapņi,
    a white elephant — lieta, no kuras grib tikt vaļā;

(4) when the word appears as a constituent of a compound or complex term:
    nuclear power — kodolenerģija,
    expectation of life — mūža ilgums u. tml.;

(5) when the word is a component of an ideologically significant collocation:
    peace dove — miera balodis,
    to turn swords into ploughshares — pārkalt zobenus lemešos;

(6) when the word is a component of a polysemantic word collocation:
    there's no love lost between them — 1) viņi nav mīlējuši viens otru; 2) viņi vēl mīl viens otru;

(7) when a term is used in a transferred sense:
    to find a common denominator — atrast kopējo saucēju resp. kopēju valodu;

(8) when one component of a comparison is not motivated or is exclusively used in a phraseological unit:
    black as a Newgate knocker — melns kā piķis,
    thin as a Banbury cheese — tievs kā skals,
    fight like Kilkenny cats — cīnīties uz dzīvību vai nāvi.

Proverbs that have no corresponding equivalents in Latvian may serve as illustrations:
    (a) *there's many a slip between the cup and the lip* — nesaki hop, iekams neesi grāvim pāri;

(b) *every day is not Sunday* — ne jau katru dienu māte raušus cep.

In selecting illustrations for an English-Latvian dictionary we must observe the principle of c o n t r a s t. In the first edition of the dictionary compiled by an authors' collective (and published in 1957) this principle is observed in some places, e. g., under the headword **stage**:

stage fright (lampu drudzis) is followed by **stage fever** (tieksme uz teātri). This is very important, because the component **fever** might be misleading. However, in the presentation of the headword *fever* **stage fever** has wrongly been rendered **lampu drudzis**. Thus, the principle of contrast has been observed, but in the latter case a serious blunder has been committed.

The principle of contrast must be implemented

(a) when structurally and lexically homogeneous phraseological units have different meanings:

to come to the end of one's rope

(= to be punished);

to be at the end of one's rope

(= to be utterly at a loss).

The distributional formula in both cases is:

$V + P^1 + T + N^1 + P^2 + A + N^2;$

cf. *to cross the line* — šķērsot ekvatoru,
to cross somebody's lines — stāties kādam ceļā;

(b) when transformation brings about another type of collocation:

(1) *to get on well* (= to do well),
(2) *to get well on* (= to become intoxicated).

The distributional formulas in examples 1 and 2 differ:

$V + \pi + D$ (1)
$V + D + \pi$ (2).

The immediate constituent (IC) analysis also gives different solutions:

$V\| + \pi| + D$ (1)
$V| + D\| + \pi$ (2);

c) when the type of article or its omission has a semantic value:

(1) *he has no heart* — viņš nevēlas *(kaut ko darīt vai pateikt),*

(2) *to have the heart* — uzdrošināties,

(3) *have a heart!* — apžēlojieties!

The principle of contrast may be applied when we come across *«false friends»* of the translator (cf. French — les faux amis du traducteur, Russian — ложные друзья переводчика).

The phraseological unit *stage fever* till the middle of the XIX century was equivalent to the present-day Latvian *lampu drudzis:*

«Some of the young chaps ... get *the stage-fever.*
We've had to shove them on the scene». —
Daži jauni zēni ... sasirgst ar *lampu drudzi.*
Mums bija tie jāizgrūž uz skatuves.

(OED, 1861)

In the second half of the XIX century a new phraseological unit **stage fright** (lampu drudzis) came into being:

«I proved to them that I was not liable to *stage-fright»* —
Es pierādīju viņiem, ka nesirgstu ar *lampu drudzi.*

(OED, 1878)

Subsequently the phraseological unit *stage fever* lost its original meaning and acquired a new one «tieksme kļūt par aktieri».

«He caught *stage fever,* ran away from school and joined the theatre at Dublin.» — Viņu pārņēma *tieksme kļūt par aktieri,* viņš aizbēga no skolas un iestājās teātrī.

(OED, 1882)

Stage fright invariably means *lampu drudzis* in present-day English:

«... throws away an apparently unbeatable case in a divorce action because of *the stage fright»* — «(kāds advokāts) *lampu drudža* dēļ atsakās vest acīmredzami drošu laulības šķiršanas prāvu».

(D. W., March 2nd, 1957, p. 2.)

A «false friend» of the translator may become a «true friend» if we disclose its meaning, referring to the original phraseological unit from which it has been derived.

E. g., (a) the phraseological unit *the last straw* (pēdējais piliens)

is erroneously associated with the Latvian expression «turēties pie pēdējā salmiņa».

The full form

the straw that broke the camel's back will explain the splinter idiom;

(b) *a rolling stone*

may be semantized from the proverb *a rolling stone gathers no moss*

(= change of calling does not pay. C O D) whose literal rendering in Latvian has quite another meaning:

akmens, kas ripo, neapsūno.

In selecting phraseological units preference should be given to the dominant variant: from this point of view the authors of the Ist edition of the Dictionary are right giving the phraseological unit *to carry someone off one's feet*

(nogāzt gar zemi) under the headword **foot.**

However, we shouldn't neglect the variant *to rush smb. off one's feet* too, which is more dynamic and occurs more frequently in present-day English.

For the same reason *to come loose* (atraisīties) and *to break loose* (izrauties) should be supplemented with their variant *to shake loose* (atkratīties).

The question arises whether to present an illustration in its shortest possible or full form.

If the expression in its full form is phraseologically restricted by the headword, it should be presented both in its full and contracted forms:

to win hands down,
hands down,
to be down on one's luck,
down on one's luck,
to be on the beach,
on the beach, .
to be between the beetle and the block,
between the beetle and the block, etc.

Verbal collocations should be included if they are used both in a direct and a transferred sense:

to be at a loss — 1) būt neziņā,
2) pazaudēt pēdas.

Illustrations in the Ist person are permissible if they are quoted from original sources. Therefore

  I see through his game,
I shall fit my study with a telephone
should be replaced by

to see through smb's game,
to fit one's study with a telephone.

The form of an original phraseological illustration should be varied to suit the phraseological equivalent in Latvian. Thus *«To teach one's grandmother to suck eggs* — ola māca vistu» —

is not quite correct. Accordingly the form of the original expression should be modified. In this particular case the imperative is preferable:

teach your grandmother to suck eggs —
kas to būtu redzējis, ka ola vistu mācīs
(or: cālis grib vistu mācīt).

List of Abbreviations

1) C O D — Concise Oxford Dictionary.
2) O E D — Oxford English Dictionary
3) D. W. — Daily Worker.

A. Гринблат

ОТБОР ИЛЛЮСТРАТИВНОГО МАТЕРИАЛА ДЛЯ АНГЛО-ЛАТЫШСКИХ СЛОВАРЕЙ

Аннотация

В статье рассматриваются основные принципы отбора и размещения иллюстративного материала в англо-латышских словарях. Подвергаются разбору случаи, когда необходимо дать иллюстративный материал.

T. Babchin

ACT III OF BYRON'S DRAMA «CAIN» IN RAINIS'S RENDERING

The Latvian People's poet Janis Rainis has devoted a significant part of his creative work to translating the classics of world literature into Latvian, so as to bring them close to Latvian culture, and at the same time, to stimulate the development of Latvian literature.

Rainis' best translations are those made from the Russian and German, of which languages he had as good a command as of his native tongue. At the same time his literary heritage also includes several noteworthy translations from the English — Shakespeare's «Julius Caesar» and «Anthony and Cleopatra», and Byron's «Cain».

Rainis' poetic translations are known to be free and creative rather than accurate; yet he invariably recaptures the spirit, ideas, and poetic beauty of the original. This fully applies to his translation of Byron's drama «Cain».

The choice of this particular drama was in all probability conscious and deliberate. Like Rainis' own tragedies, «Cain» is above all a drama of ideas pervaded by a passionate anticlerical and revolutionary spirit and thus close to Rainis' heart. Despite his somewhat critical attitude regarding Byron's pessimism and the vagueness of the latter's philosophical outlook, Rainis was an ardent admirer of Byron's devotion to revolution and his magnificent depiction of proud rebellion, in which, as Rainis puts it, Byron was surpassed only by Milton in his «Paradise Lost». (See Rainis' article «Alexander Pushkin».)[1]

Rainis considered Byron to be the greatest champion of rebellion even from the point of view of the 20th century.[2]

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[1] J. R a i n i s, Kopoti raksti, Rīga, 1951, 403. lpp.

[2] Literārais mantojums, I, Rīgā, 1961, 235. lpp., Latvijas PSR Zinātņu akadēmijas J. Raiņa Valsts literatūras muzejs.

Rainis' vision of the world led him to develop his method of revolutionary romanticism, modified by the conditions of the 20th century with its conscious working class struggle. Rainis' manner of writing was particularly akin to Byron's during this last, Italian, period of the English poet's literary development, when more than ever before all his stylistic devices were directed towards bringing to the fore his revolutionary ideas, discarding the frequently ornamental devices of his early works.

All stylistic means of the drama «Cain» stress the distinction and contrast between God, the embodiment of religious and political tyranny, and, opposed to him, Lucifer, image and bearer of daring protest and fearless rebellion. Contrast and antithesis thus become the main device in the drama, not only stylistically but also structurally. This finds its most striking expression in Act III, which forms the climax of the action and simultaneously its philosophical culmination, Cain's pure altar of fruits and herbs being contrasted here with the bloodstained sacrifice of Abel, the humble servant of God.

The present article concerns itself with the stylistic means applied by Byron in Act III, and Rainis' rendering of these in Latvian.

It may be pertinent here to point out that Rainis started the translation of «Cain» in the year 1900, during his Slobodsk exile, then abandoned it for a long time, resuming it only in 1924, for the forthcoming hundredth anniversary of Byron's death, when the drama was completed and staged at the Riga National Theatre. Thus the translation of Act III belongs to 1924 and stands out as the finest part of the whole, at once precise and artistically creative.

As the merits of a poetic translation comprise not only, or not so much, separate lexical or stylistic devices, but are rather evident in the common flow of poetic speech, the analysis will frequently embrace simultaneously whole passages of the drama.

In depicting Cain's and Abel's altars, Byron creates two contrasting pictures by respectively applying contrasting lexical means and imagery of deeply revolutionary significance. Thus the portrait of a God thirsting for blood is achieved by

the image of Abel's sacrifice, which in its turn is characterized
by a series of synonymous or partly synonymous words, all of
them repeating the same concepts, those of blood and fire, the
acknowledged revolutionary symbols of political despotism.
Both ideas are fused into one inseparable unit of great force in
which an epithet signifying blood qualifies a noun expressing
the notion of fire, or vice versa, e. g.:

«His! His pleasure! What was his high pleasure in

The fumes of scorching flesh and smoking blood.»[1]
Rainis:

«Labpatika! Ķas viņa augstā labpatika bij
pie degtās gaļas, siltās asins dūmiem!»[2]

The construction «scorching flesh», in which the sense of
fire is rendered literally by the participle «scorching», and
«blood» paraphrased as «flesh» is intensified by the noun «fu-
mes» equally associated with the idea of «fire». The impression
of cruelty and destruction is additionally heightened by poetic
means, through a succession of the sharply hissing sounds «s»
and «f» throughout the phrase. Rainis' translation gives both
notions in «degtā gaļa». The second attributive construction of
the same kind «smoking blood» is rendered by Rainis as «siltās
asins» («siltās» ir weaker than «smoking», but is suggests the
same idea). Rainis has also created the subtle shade of satirical
intensification that is achieved by Byron by opposing the above
expressions to the twice repeated words «with pleasure» referred
to God.

Verbs, so significant in Byron's dynamically charged poet-
ry, serve the same purpose as do nouns and adjectives in the
scene of sacrifice: they tend to throw into greater relief the
idea of bloodshed and burning. Thus, e. g. the expression

«The shepherd's shrine ... smokes»,[3]
which in Rainis' exact translation sounds «gana altārs ...

[1] The Works of Lord Byron, ed. by E r n e s t   H a r t l e y   C o l e r i d g e.
London, 1898—1904, vol. V. III, 1, 1. 298. (All quotations from Byron's «Cain»
are cited from this edition, the act being marked by a Roman numeral, the
scene by an Arabic, the line by the letter «l».)

[2] B a i r e n s, «Ķains», tulkojis J. R a i n i s, Rīga, 1946, p. 80 (the
quotations from Rainis' «Cain» are cited from this edition).

[3] III, 1, 1. 255.

kūp».[1] Particularly expressive are the verbs «to reek» and «to lick up» used by Byron to quicken the sense of horrible destruction:

«whose limbs now reek
In sanguinary incense to thy skies».[2]

The notion of «blood» is enclosed in «limbs» and «sanguinary», that of «fire» in «incense», while the verb «reek» (implying the semantic shade of blood still hot and smoking, and thus comprising both ideas of blood and fire) joins all these words into a metaphorical whole of supremely vivid expressiveness. The same ideas predominate in the second metaphorical image, close to the above:

«How heav'n licks up the flames, when thick with blood!»[3]

Both verbs — «reek» and «lick up» — express an active motion towards heaven, with the distinction that «reek» signifies an upward tending movement, while the action of «licking up» emanates from above, thus lending great power of personification to the word «heaven». We actually seem to visualize God greedily licking up the blood-soaked flames.

Both passages, so important in their underlying atheistic and revolutionary meaning, are reproduced by Rainis with extraordinary mastership. In the translation

«tā maigo miesu asiņainais vīrāks
pie tevis augšup kāpj pret debesīm».[4]

«Sanguinary incense» has been brilliantly rendered by «asiņainais vīrāks», «limbs» means literally «miesas». At the same time Rainis freely adds the epithet «maigas» (tender) to «miesas». Thus stressing the tender youth of the innocently murdered animal, Rainis lends force to the author's own intention. He contrasts the youthful life of the animal and the cruelty of death imposed on it. The verb «reek», reproduced more weakly in the Latvian «augšup kāpj», conveys the same upward motion, but fails to express the shade of blood still warm with recent life. However, the Latvian language possesses no equivalent here.

The verb in the second above-mentioned picture — «lick up» — is rendered with great force:

«Lok debess asinsslacinātās liesmas.»[5]

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[1] p. 78.
[2] III, 1, 1. 257—258.
[3] III, 1, 1. 285.
[4] p. 78.
[5] p. 79.

The verb «lok» (from «lakt») implying greedy gulping, intensifies the action of licking, it is also more poetical and phonetically similar to «lick», than would have been the literal equivalent «laizīt». The adjective «asinsslacināts» (blooddrenched), a compound of Rainis' own creation, combines four words (when thick with blood) of the original into one lexical unit; along with other similar compounds («lūgšandūmu herolds»[1] for Byron's «smoky harbinger of thy... prayers»[2], «mākoņglaimotājs»[3] for «flatt'rer of the clouds»[4]) it testifies to Rainis' creative gift for expressive word-building and his condensed and semantically dramatized manner of expression. The purposefully political impact of such compounds is self-evident.

Rainis' searching for compact expression is also apparent in the terse abruptness of the above-mentioned sentence, in which he surpasses even Byron, whose style in «Cain» also tends to great conciseness. The repetition of the «s» sound in Rainis' sentence achieves a phonetic intensification similar to that frequently applied by Byron himself.

The essence of Byron's entire delineation of Abel's altar is summed up in one meaningful phrase, hard and clear as though carved in stone, its abruptness enhanced by pauses, —

«— thy God loves blood»[5] — (tavs dievs mīl asins)[6].
It retains its effect in Rainis' translation. The juxtaposition of such diametrically opposed notions as are «love» and «blood», is characteristic of Byron. Similarly, Byron's striking oxymorons also knit together seemingly contradictory conceptions; yet it is the very contrast that lends them satirical force, especially where Byron expresses antireligious and political ideas. This is brilliantly exemplified in the oxymoron, which completes the picture of the sufferings of the sacrificial animal and its mother:

«To the pain of the bleating mothers, which
Still yearn for their dead offspring? Or the pangs
Of the sad ignorant victims underneath
Thy pious knife?»[7]

Emphasis by means of repetition is characteristic of Byron's style; thus, in the given instance, the notion of suffering is

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[1] p. 80.
[2] III, 1, l. 291.
[3] p. 80.
[4] III, 1, l. 290.
[5] III, 1, l. 310.
[6] p. 81.
[7] III, 1, l. 300—303.

strengthened by the synonyms «pain» and «pangs» and also by the verbs «bleat» and «yearn», which have a connotation of something pitiful and heartrending. The word «victim» brings out the sense of violence perpetrated, and the epithets «sad» and «ignorant» the bewilderment of the innocent animal. All these words link together to build up an indictment of God's cruelty that is forcefully summed up in the closing oxymoron «underneath thy pious knife». The impact of this fusion of «pious», which stands for religion, and «knife» is one of biting sarcasm. As in all politically significant passages, Rainis' reve· lation of the thought equals the original in power. The Latvian equivalent for the nouns conveying the concept of suffering are «mokas»[1] (tortures) and «sāpes»[2] (pain); the verbs are translated as «vaidēt»[3] (moan) and «brēkt»[4] (cry out), both also appealing to our sense of compassion. The oxymoron is rendered as «zem svētā naža»[5] — a magnificent instance of Rainis' compact political sarcasm, characteristic of his epigrammatically poignant style.

The antithesis of the picture of Abel's bloodstained altar is that of the altar erected by Cain, painted by a whole series of words semantically antonymous to those expressing the destructive processes of bloodshed and conflagration. Thus,

«the sweet and blooming fruits of earth,
And milder seasons, which the unstain'd turf
I spread them on now offers in the face
Of the broad sun which ripen'd them»[6].

The idea implicit in the words «earth» (zeme), «sun» (saule), «fruits» (augļi), «turf» (maurs) is that of life-generating fruition and beatitude. This feeling is quickened by the following epithets rendered by Rainis very poetically:

«sweet» — «saldie», «unstained» — «netraipītais», «blooming» and «mild» are not translated literally, but semantically close and very beautifully expressed as «laipni maigā» (kindly tender). Byron's «in the face of the broad sun» is lyrically reproduced by Rainis in the Latvian set expression «saules vaigā». Rainis found Latvian equivalents at once precise and poetic, for the verbs «spread» and «ripen'd» — «klāju» and «plaucējusi».

[1] p. 80.
[2] ibid.
[3] ibid.
[4] ibid.
[5] ibid.
[6] III, 1, 1. 259—262.

The whole passage
«Bet kad tev patīkami saldie augļi
no laipni maigās zemes, kā tos dod
tev netraipītais maurs, kur es to klāju
šai saules vaigā, kas to plaucējusi»[1]
is a poetical and exquisitely melodious Latvian version of the English original, which by its softly drawn out diphthongs resembles even phonoepically the similarly leisurely drawl of the English vowel sounds. In particular «maigi laipnā» is very close in its sounding to the original «mild».

Contrasting by antonyms is complemented by grammatical means, morphological (negative pre- and suffixes) and syntactical (negative prepositions, order of words, opposition of separate parts of the sentence). Thus, rejecting the most characteristic attributes of Abel's altar, Byron characterizes that of Cain by the words:

«a shrine without victim,
And altar without gore»[2] —
which is reproduced by Rainis without observing the paraphrastic repetition as «bez asins ziedojumiem altār(i)s»[3]. Byron frequently extends his methods of contrast to a combination of several means, as is the case in the following passage:

«Thine (Abel's — T. B.) altar, with its blood of lambs and kids,
Which fed on milk, to be destroy'd in blood»[4].
In this example the double semantic contrasts of blood contra milk, and fed contra destroyed, is enforced by opposing the infinitive of purpose (to be destroyed) to the finite verb (fed).

«Tur tavu asins altāri, kur jērs,
kas piena barots, asinīs top kauts»[5]
wholly retains the double semantic antonymy (piens — asinis, barots — kauts).
As in the original the antithesis is effected by verbs, and only the grammatical form of the infinitive of purpose is not reflected in the translation, since the passive infinitive is an awkward construction in Latvian, while «top kauts» does not leave so clumsy an impression. The particle «tur» added by Rainis,

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[1] p. 78—79.
[2] III, 1, 1. 266—267.
[3] p. 79.
[4] III, 1, 1. 292—293.
[5] p. 80.

fits in perfectly, for it serves to stress the contempt Cain feels for Abel's shrine.

The crux of the action and its underlying revolutionary thought is revealed in Cain's appeal to God to choose one of the shrines and thus show his real face. In accepting Abel's and destroying Cain's sacrifice, God identifies himself with bloodshed and cruelty. Cain's adress to God may serve as another example of forceful contrast:

«Strike him, or spare him, as thou wilt! Since all
Rests upon thee; and good and evil seem
To have no power themselves, save in thy will.»[1]

Rainis renders the full impact of this contrast and also the implication that only God lends force to good and evil:

«tad saudz' (spare) vai sodi (punish); viss ir tavā rokā,
un labs (good) un ļauns (evil) par sevi ir bez spēka,
jo spēks tiem nāk caur tavu gribu vien.»[2]

It is not fortuitous that the ideas of the scene of sacrifice, its revolutionary satire and proud rebellion, should have been reproduced by Rainis with such pathos and such subtle poetic insight. It is due to a certain underlying kinship between the two poets in manner of thinking and writing, as well as in style. Like Byron's, Rainis' was also sharply satirical, compact, charged with contrast and antithesis, rich in meaningful epithets and verbs.

The scene of sacrifice develops into the scene of murder, in which the motif of Cain's action was in no way personal hatred, — Cain kills Abel because the latter is God's humble servant. In the laconic and simple form characteristic of this drama Byron's Cain utters, as he strikes Abel:

«Then take thy life unto thy God,
Since he loves lives.»[3]

It is in these words that Cain's action of violence is motivated as an action of rebellion against a cruel God. In Rainis' rendering it reads:

«Nu nes
tad dzīvību kā ziedojumu dievam,
kurš tādu mīl.»[4]

The final subordinate clause sounds in Rainis' translation just as abrupt as in the original, consisting of four syllables only,

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[1] III, 1, 1. 273—275.
[2] p. 79.
[3] III, 1, 1. 316.
[4] p. 81.

each resounding like a hammer blow. This short phrase echoes the central thought of the sacrifice scene — God's love of blood.

In the further development of the drama the active revolutionary pathos of the foregoing scene breaks off. Adhering to the Scriptural plot, Byron depicts the night of despair that envelops Cain after the deed is committed. It shows that while Byron was the most powerful poet of rebellion, he could not, in the historical conditions of the early 19th century, envisage a clear way into the future. In this respect, too, Rainis has appraised him correctly.

At the same time the reader is deeply moved by the tragic grandeur and emotional tension of the last scene. The mystery of death, with which the author himself seems to wrestle, is one of the most important problems of the drama, and in the final scene it acquires predominant significance. The notion of death keeps recurring all over again, directly, in derivatives such as «deadly» and synonymous periphrases. To lay purposeful stress on some particular notion, Byron frequently reverts to personification. In the scene of the murder Byron even capitalizes the word «death». It is Abel's wife Zillah who cries out briefly, yet with tragic pathos:

«Death is in the world!»[1]

In compliance with Latvian usage, the Latvian rendering is even briefer:

«Nāve pasaulē!»[2]

The same word «death» reechoes in Cain's monologue, in which he calls himself the author of death. Rainis introduces here a subtly poetical metaphor for «death» —

«I have led him here, and giv'n
My brother to his cold and still embrace.»[3]

Rainis' lines can well equal the original in poetic beauty:

«Es nāvi ievedu un brāli devu
tās klusos, ledus aukstos skāvienos.»[4] —

By adding the epithet «ledus» (icy) to «aukstos skāvienos» (cold embrace), Rainis intensifies the impression of complete wintry peace, bringing out the tragic yet majestic power of death, a notion prominent in romantic poetry. The same con-

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[1] III, 1, 1. 370.
[2] p. 83.
[3] III, 1, 1. 374—375.
[4] p. 83.

cept recurs in the words «death is like sleep»[1], translated by Rainis literrally as «nāve ir kā miegs»[2].

In poetical periphrasis Byron lends the notion of death one more appelation — «stony lifelessness»:

«His hands drop down from mine

With stony lifelessness»[3] —

to emphasize its contrast to life, Byron applies his characteristic method of negation — a negative suffix. Rainis fuses both words into one adjective — «stinga» (frozen, stiff)[4] — which is both close to Byron's image and poetic in Latvian, yet to some extent lacks Byron's stress on denial of life.

The lucid, majestic style of Byron's Cain does not allow for the richly embellished manner of the poet's early, more exuberantly written verse. Epithets and other imagery are used sparingly, but are each time very subtly chosen and purposeful. Among the expressive and meaningful epithets colours play a significant role — not for adornment, but integrated throughout into the very texture of the poem. Colour painting, interplay of light and shade bring out a definite thought or emotion, or mood. Thus, the epithets «pale» and «livid» frequently serve to create an atmosphere of death, e. g.:

«Yet one kiss on yon pale clay»[5]

is subtly translated by Rainis as «skūpstu vēl šiem bāliem pīšļiem»[6], whereby «pīšļi» (dust, ashes, remains) expresses the very essence implied by «clay» in the given context. In the exclamation «but could I with my own death redeem him from the dust... let him return to day, And I lie ghastly»[7] Byron circumscribes the concept of death by the use of «ghastly». Hence Rainis' translation by the word «die» is a correctly rendered free interpretation: «Bet ja es spētu to no pīšļiem pestīt ar savu nāvi — ļauj tam atdzīvoties, es labprāt mirstu.»[8] Its verbal usage (pīšļi, pestīt), the construction with «ļauj» turns this exclamation into a highly poetical recreation of Byron's thought equal in impact and beauty to the original.

Colours help Byron to intensify the mood pervading the

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[1] III, 1, 1. 338.
[2] p. 82.
[3] III, 1, 1. 364—365.
[4] p. 83.
[5] III, 1, 1. 453.
[6] p. 87.
[7] III, 1, 1. 512—513.
[8] p. 90.

scene of murder, as the fact is revealed to Eve's perception that her son has become a fratricide.

«Ah! a livid light
Breaks through, as from a thundercloud! Yon brand,
Massy and bloody! Snatch'd from off the altar, And black
with smoke and red with —»[1]

All epithets in this description serve to stress the destructive sight of the burning stump instrument of death. The livid reflection of it is seen through the trees of the forest. The black and red colours of a burning tree symbolize at the same time the notions of violence and blood. Rendering the colour sentence with great precision, Rainis retains even Byron's omission of «blood», which lends greater emotional emphasis to «red»: «red with» — Rainis «sarkans — no»[2]. The epithets «massy» and «bloody», while directly conveying bloodshed, also underline the menacing heaviness of the murderous tool. Rainis' rendering of «yon brand massy and heavy» is brilliant: «tur liesmu šautrs, tik asins smags...»[3] «liesmu šautrs» (flaming arrow) rings poetic and passionate; «asins smags», almost a compound, meaning «heavy with blood», is more concise and expressive than Byron's ordinary construction of two adjectives joined by «and»; «thundercloud», a peculiar and rare compound, characterizes Byron's creative manipulation of language, especially as regards forming expressive compounds. Rainis, also a great word builder, whose poetic Latvian is characterized by a similar creative approach, has recaptured in one word the mood of the dark heaviness of a thunderstorm, the sky rent by a flash of lightning — «pērkondebess» (thundersky). At the same time in Rainis' text the «thundersky» is not presented as a simile, but turned into the metaphorical subject of the whole sentence, which though diverting from the original, yet renders its image in meaning. Rainis has also preserved the abrupt sounding of Byron's verbs expressing passionate and impetuous action — «snatch» and «break» — in rendering them by the Latvian «raut» and «šaut». The whole passage has an elevated and tragic ring due to an interlaced repetition of the [s] and [ʃ] consonants and the diphthong [au]:

«Ak, kā pērkondebess stars
caur mani izšaujas! — Tur liesmu šautrs,

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[1] III, 1, 1. 390—393.
[2] p. 84.
[3] ibid.

tik asins smags un rauts no altāra,
no dūmiem melns un sarkans — no —»[1]

The speech of the acting personages in the scene of the murder conveys grief and despair not only through the actual words expressing suffering, horror and death, but also largely by syntactical means which bring out the passionately emotional flow of speech. Cain's, Zillah's, Adah's monologues in this concluding scene of the drama consist of short almost clipped exclamatory and interrogatory clauses, frequently a whole line of elyptical phrases torn apart by pauses. Rainis has recreated the very emotional tension of this scene retaining its structure and the shades of feelings. Thus, the action of murder is followed by Cain's monologue — an outcry of ultimate despair, consisting of a series of short—cut, perplexed and confused questions that turn into exclamations in the second part of the monologue:

«Where am I? Alone?	«Kur esmu? Vientulis!
Where's Abel? Where Cain?	Kur Ābels? Kur Kains? Vai
Can it be that I am he?	tas ir iespējams? Es pats!
My brother	Ak, celies, brāl'!
Awake! — why liest thou so on the green earth?	Ko zaļā zemē guli?
'Tis not the hour of slumber:	Nav tagad dusas laiks —
— why so pale?»[2]	ko tu tik bāls?»[3]

And then follow two exclamations:
«What hast thou! — thou wert full of life this morn!»[4]
Rainis has correctly joined these exclamations, the first of which is actually a question, into one interrogative:
«Kas kait tev, vēl nesen tik dzīves pilnais?»[5] —
It is the deliberate gaps, which mainly lend the following words their deeply moving pathos:
«Stir — stir — nay, only stir!
Why, so — that's well! — thou breath'st!
breathe upon me! Oh, God! Oh, God!»[6]
The Latvian reproduction does not give the threefold repetition of the verb, but the fully reflected broken and torn structure of speech and the choice of highly poetic vocabulary (jel,

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[1] p. 84.
[2] III, 1, l. 322—325.
[3] p. 82.
[4] III, 1, l. 326.
[5] p. 82.
[6] III, 1, l. 331—333.

dvašo, dvaša) render the emotional pitch of the original in full:

«— ā — celies jel — tā labi —
tu dvašo — uzpūt dvašu man — ak dievs, — ak dievs —»[1]

The subsequent lines of the monologue with their emotional pauses, their simple but heartfelt terse vocabulary are recreated by Rainis very closely, e. g.:

«His heart! — his heart! —
Let me see, doth it beat?»[2] . . .

rendered most poetically as

«— Un sirds? —
Nez' vai tā pukst?» —[3]

methinks — no — no!»[4] «Man šķiet — nē, nē!»[5]

The verb «swims» in the phrase «the earth swims round me»[6] is beautifully rendered by «līkst» (ap mani zeme līkst[7]). The brief «What is this?» «— 'tis wet,»[8] rings even more laconic in Latvian by omission of the auxiliary verb: «— kas tas? — Kas valgs?»[9]. The poetic impact is quickened by the beautiful epithet «valgs».

As is seen from the above line, one expressive exclamatory word at times substitutes a whole sentence (Alone! His heart!), frequently it is a negation (No!). Rainis, who generally translates freely, is yet always very exact in reproducing Byron's negations, negative exclamations and the semi-negative and adversitive words «but», «save», «yet», for he fully realizes their significant function in Byron's style, that of lending emphasis to protest, emotion, grief, doubt. Thus the following lines serve as an example of a semantically, syntactically, emotionally highly adequate rendering:

«No; he will wake . . .	«Nē; viņš vēl modīsies . . .
What shall I say to him? . . .	— Vai saukt to? Manu brāli!
— My brother — No;	Nē. Viņš uz tādu vārdu ne-

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[1] p. 82.
[2] III, 1, 1. 340—341.
[3] p. 82.
[4] III, 1, 1. 341.
[5] p. 82.
[6] III, 1, 1. 344.
[7] p. 82.
[8] III, 1, 1. 344.
[9] p. 82.

He will not answer to that na-
me;
for brethren Smite not each ot-
her!»[1]

atbildēs, jo brālis brāli ne-
nosit.»[2]

«But he can not be dead! — Is silence death?»[3] is translated
as:

«Un tomēr viņš nevar miris būt, vai klusums — nāve?»[4]
By way of negative contrast Byron opposes the idea of life to
that of death giving expression to Cain's bitter remorse. Rainis
deepens the impression by adding «tomēr» (yet) thus intensi-
fying the negation.

Byron's words «'t was a blow — And but a blow»[5] are
correctly translated as «tas jau bij viens sitiens vien»[6] («but» —
«vien»).

«yet — yet — speak to me»[7] by which Cain addresses his
dead brother reads in Rainis' text:

«Ak, runā jel uz mani!»[8] the translation is not formally
precise but the particles «ak» and «jel» with their specific emo-
tional connotation render the effect equivalent to that of By-
ron's touching lines.

The material discussed above shows that Rainis has indeed
captured and recreated the very essence and spirit or Byron's
drama. Though his command of the English language was in-
sufficient, yet his poet's intuition helped him to overcome this
difficulty. Rainis is likely to have used a dictionary, read the
whole work in German and Russian and taken recourse to such
intermediary translations; yet at the same time the rendering
testifies not only to a deep understanding of the broadly gene-
ralized revolutionary ideas of the work, of its passionately tra-
gic sounding, but also to an intimate feeling for Byron's style.
This emanates from the fact that the traits most characteristic
of Byron's style in his «Cain» are also akin to Rainis' pen.

The underlying stylistic device of the whole drama — con-

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[1] III, 1, 1. 350—355.
[2] p. 83.
[3] III, 1, 1. 349.
[4] p. 82—83.
[5] III, 1, 1. 330—331.
[6] p. 82.
[7] III, 1, 1. 855.
[8] p. 83.

trast and antithesis in content and form in close interrelationship of both — has been reproduced by Rainis with a revolutionary pathos, which is equal to the ardour of Byron's masterpiece. This is evident in the choice of vocabulary, of epithets and metaphors characterizing, on the one hand, notions of blood and fire, cold cruelty, and on the other, those of life, and spring, and vegetation. Rainis rendered with equal mastership Cain's staunch and grim rebellion and the passages of lyrical tenderness that fall caressingly on the ear (pages 98, 99, 101).

Rainis also found the very words to create in each respective instance an exact reproduction of Byron's contrast by way of antonyms and grammatical means, of his sarcastic oxymoron (100, 102).

In Rainis' poetry contrasts play an even more significant role than in Byron's. The social and humanistic philosophy permeating Rainis' play «I played, I danced» and his greatest poetic dramas «Fire and Night», and «Joseph and His Brethren» is brought out mainly through contrast of a broadly generalized symbolical meaning. Antithesis is purposefully used in Rainis' political poems (e. g. «Broken Pine Trees») and also in his intimately lyrical ones (e. g. «This Life Was Empty»). The very title of the drama «Fire and Night» reveals that Rainis' contrasts are frequently drawn from the concepts of light and darkness as symbolizing two radically opposed forces in nature and man's life. His dramatic work and his poetry are interspersed with sketches built on masterful interplay of varying hues and colours, integrated in each case with the emotional mood or political idea of the given context. («Ave Sol», «Golden Smoke», «Separate Roads» etc.) That is the reason why Rainis has so brilliantly conveyed all the finest shades of Byron's shiarascuro, which is particularly evident in the sombre scene of Hades and the picture of luminous Paradise. To some degree it also appears in the scene of the murder analysed above, where Byron applies various denominations of palour and black and red colours to signify the atmosphere of death.

Both poets introduce highly expressive vocabulary, the impact of which is quickened by altogether new derivatives, in particular compounds. Thus, both made their own word material favouring a condensed, saturated manner of expression. In this respect Rainis' creative activity surpasses that of Byron, which is to be explained by the fact that Rainis was one of the founders of the Latvian literary language, in particular of the

medium of poetic speech. To render the conceptions he encountered in the specimens of classical literature he translated, he was compelled to create new words and unexpected word collocations. In the above text several of the compounds introduced by Rainis are a successful rendering of Byron's compounds, others join a whole group of words used by Byron into one unit (page 100), thus heightening its political poignancy. The laconic sentence structure characteristic of Byron's style in his Cain is in individual instances even surpassed by Rainis (page 104). Belinsky's words regarding the extraordinarily condensed nature and powerful energy of Byron's style, which he compares to firm Damask steel (on Zhukovsky's rendering of «The Prisoner of Chillon»)[1] fully apply to Rainis' translation of Cain.

The dynamic quality of Byron's style is to a great extent due to his usage of expressive verbs denoting passionate and violent action, movement, feeling. Rainis, in whose style dynamic verbs and participles are also prominent, always found semantical equivalents of equal force. With a few exceptions Rainis has, however, not been able to reproduce the vocal effect of the verbs, which with Byron are mostly one syllable verbs containing sharp hissing consonants.

The vast phonetic dissimilarity between both languages does not allow for sound imitation on a broad scale, yet Rainis' subtle ear for sound effects enabled him to create a version close in its melodious beauty to the English original. Rainis introduces alliteration and assonance according to the phonetic laws of the Latvian language, which is in the spirit of Byron's Cain. As is seen from the above passages, Rainis uses sound devices not only to achieve sonority but to build up a definite mood or colouring, be it tender, or lyrical, or gloomy and sinister.

The rhythm of Byron's pentametre iambic blank verse, grand and majestic in its elevated parts, broken and rugged in passages of high emotional tension, is reflected throughout in Rainis' text. Like in the original, it goes straight to the reader's heart.

Thus all the components of this poetic rendering unite and fuse into one highly artistic entity reflecting the wholeness of the original picture even if one or the other less significant particular in this portrait is lost.

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[1] Белинский. Статьи и рецензии, том III. Москва, 1948, стр. 383.

Т. Бабчина

ТРЕТИЙ АКТ ДРАМЫ БАЙРОНА «КАИН» В ПЕРЕВОДЕ РАЙНИСА

Аннотация

Статья посвящена анализу перевода народным поэтом Латвии Я. Райнисом драмы Д. Байрона «Каин». Разбор проводится на материале третьего, кульминационного акта этого произведения, состоящего из сцены жертвоприношения и сцены братоубийства. Рассматриваются стилистические особенности поэтической драмы Байрона и способы выражения их Райнисом на латышском языке. При этом выявляется близость наиболее характерных черт байроновской революционной драмы стилю Райниса: различные виды противопоставлений, в частности, использование контрастных обозначений света и мрака; широкое применение эмфатического отрицания, выразительная лексика и самостоятельное словотворчество, идейно насыщенная образность, динамизм глаголов, лаконизм изложения, величавая простота, сочетающаяся с эмоциональной обрывистостью речи. В силу близости революционной тематики «Каина» своему творчеству, поэт латышского пролетариата Райнис сумел передать революционную сущность этого произведения с исключительной яркостью, используя характерные выразительные средства самого Байрона.

M. Janson

NOTES ON THE STYLE OF KATHERINE MANSFIELD'S CRITICAL REVIEWS

From April 1919 to the beginning of December 1920, Katherine Mansfield regularly wrote book-reviews for the «Athenaeum». During this period of little more than a year and a half, she reviewed 154 books, frequently writing up to seven reviews a month. In 1930, seven years after the death of the author, these reviews were published in book-form under the title «Novels and Novelists».

This collection is generally only mentioned in passing by Katherine Mansfield's critics and biographers, their main attention being focused on her stories, personality and life.

However, Katherine Mansfield's book-reviews are of twofold interest to the student of her work. They contain many remarks on writers and creative writing illuminating Katherine Mansfield's views on literary creation and permitting to trace how far these views found their application in her own practice.

Secondly, these reviews are a welcome addition to her literary output, and as such offer new material for the exploration of her style.

It is with the latter aspect of K. M.'s reviews that the present paper is mainly concerned. To avoid reiteration of views and observations put forward in an earlier paper[1], remarks on the style of the reviews will be confined to singling out modifications of certain features typical of the style of her creative writing, and to other divergencies brought about by the functional nature of the reviews.

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[1] M. J a n s o n, Notes on the Style of Katherine Mansfield. Ученые записки Латв. гос. университета, т. 32, 1959, стр. 191—237.

It may be assumed as self-evident that the first and fore-most concomitant of creative literary style, whatever individual physiognomy that style may assume, is a perfect command of the language. But in this context the term denotes, of course, not the ordinary proficiency of the educated, but an all-embracing assimilation of the resources of the language. It is a command of the language in this sense, that lends effortless flow to each sentence, and gives access to the latent responses exactly suited to each contingency. It enables the writer to handle language artistically, whether his chosen form be the exuberance of Dickens, the bare and vigorous lucidity of Stendhal, the complicated simplicity of Hemingway. Having this command, the writer can form the language to his liking: it becomes a pliant material in his hands which he can fit to the mould of his thought and sensibility.

This first concomitant of style, Katherine Mansfield undeniably possesses; and it is present in her reviews no less than in her stories. It is the perfect command of her medium which enabled K. M. to find the exact tone in her reviews that would combine the quiet authority of the serious critic with the piquant flavour of imaginative writing.

Conforming to the requirements of publicist prose as one of the functional styles of the language, K. M. frequently uses the impersonal constructions, the editorial «we», the set phrases and formulas constituting the professional terminology and indispensible tools of the reviewer:

The question does not present itself ... (P. 5)[2], But the abiding impression is ... (P. 55), ... a common practice among authors ... (P. 60), ... makes her appeal to a very different public ... (P. 103), It is impossible to refrain from comparing ... (P. 113).

Turns of phrase like these form a marked contrast to K. M.'s style as we find it in her Stories, Journal and Letters, singularly free as these are from ready-made expressions and cliché. K. M. shows us, as it were, that the dignity and sobriety of self-conscious literary disquisition (and its routine!) is quite familiar ground to her, and if she chooses to by-pass it in her creative writing, it is not for lack of knowledge.

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[2] K a t h e r i n e M a n s f i e l d. Novels and Novelists, ed. by J. M i d d l e-t o n M u r r y, Alfred A. Knopf. New York, 1930. (Unless otherwise indicated, all further page references within the text are to this edition.)

Yet, in spite of the fact that these phrases are interspersed on almost every page, and critical though K. M. was of the material she had to deal with, she always kept clear of that pompous and tutorial tone that is the bane of most minor review-writers. She manages to preserve a conversational tone and instead of pontificating, she brings the impact of her irony and ridicule to bear on the authors and books which fall below her literary standards. And as many of the books submitted for her consideration invited negative criticism, she could give full rein to the irony that came natural to her and that had informed the spirited sketches and stories of her first book, «In a German Pension». In her creative writing subsequent to «In a German Pension» K. M. deliberately tried to restrain her inclination to be ironical.

But for K. M., the reviewer, irony was a necessary and most effective tool. It gave an edge to her summaries of the most banal plots:

And as, no doubt, always happens, with the dead still unburied, the «indescribable» horrors scarcely a day old, Valentia and Charles shut the door and shut the window again, and vow that they and Love shall dwell together until... (P. 174—175)

This, when the mother arrives on the scene, is, needless to say, very awkward, and might well have ended in catastrophe had not the happy ending intervened to unclasp the wrong hands and join for happy ever the right ones. (P. 263)

Sometimes the irony is conveyed by one or two aptly chosen words:

Ethel was married to Jim, a very architectural architect, and a modern house with all conveniences. (P. 180)

This, bien entendu, is the cue for the great war, and he stalks on... (P. 183)

In these examples the ironical effect is achieved by a convergence of diverse elements, ranging from subtly conveyed attitude, syntactical structure, and words used in an unusual setting, to the purely external aids of typographical emphasis.

The initial attitude of crediting all absurdities — «as, no doubt, alway happens with the dead still unburied», «This... is, neddless to say, very awkward and might well have ended in catastrophe» — is instantly contradicted and revealed as mock-seriousness by the quotation marks — «indescribable», by the capitalisation of «Love», and by the slightly archaic

«dwell together» and «happy ever». The incongruous coupling of the insignificant with the melodramatic — «shut the door and shut the window again and vow» — is no less a show-down of the happy ending triviality than the personification of this very phenomenon in the second example, implied in the verb «intervene» and kept up in «unclasp». The ludicrous effect is enhanced by the use of «intervene» in this totally unidiomatic collocation.

In the third example a similar effect is produced by the semantic strain of «architectural» in conjunction with «architect»: due to the deviation from idiomatic usage, the adjective acquires a pejorative colouring, and hence an expressive force, not ordinarily inherent in it.

The ironical effect is enhanced by the zeugmatic construction. And as the concrete and figurative meanings of «married» are more remote than is usually the case with zeugma, their simultaneous application amounts to a newly created metaphor. On the other hand, «architect» and «modern house with all conveniences» are linked by a common associative field; and thus the device has less of the arbitrariness usually attaching to it in cases like the following:

The customs man cleared his face as well as the suitcase.[3]

When they departed she had taken a deep breath and her telephone receiver from the China tea-chest.[4]

In the fourth example, it is the tension resulting from the conjunction of semantically remote words like «cue» and «great war» that produces the ironical effect. «Cue» with its strongly pronounced theatrical connotations, deflates the emotional charge of «great war», and thus the immediate target of K. M.'s ridicule — the cheap device of using the War as a makeshift to solve compositional problems — is effectively mirrored in the linguistic means she employs. The personification implied in «the cue for the great war» and made more explicit in «and he stalks on» is only ancillary to the effect.

The parenthetical interpolations «no doubt», «needless to say», «bien entendu» — a frequent feature in K. M.'s reviews — serve a threefold purpose. They help to preserve a conversational tone, they sustain the feigned sympathetic attitude, and they ease the syntactic structure.

Often K. M.'s irony takes the form of an analogy, enhanced

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[3] J. B. P r i e s t l e y, The Shapes of Sleep, Heineman, London, 1962, p. 159.

[4] J o h n G a l s w o r t h y, The White Monkey, Moscow, 1956, p. 61.

by the peculiar fanciful imagery typical of her stories. The shortcomings of the mediocre books she had to review were mostly identical, yet had to be treated anew within the framework of separate and unconnected reviews. K. M.'s ability to convey her meaning through variagated images helped her avoid the dilemma of having to say the same thing in exactly the same way. This also accounts for the fact that sustained metaphors and similes are far more frequent in her reviews than in her stories. Some aspect of the novel she is analysing sparks off an association in her mind, and elaborating the analogy. K. M. conveys her evalution in terms of this analogy.

There are numerous instances of this procedure — as many almost as there are reviews. The examples quoted below, while illustrating K. M.'s use of imagery for ironical effect, also show some of the shortcomings she felt bound to criticise.

Repulsed by the sentimentality, the shopworn situation, the undisguised catering to the lowest taste, of Compton Mackenzie's book «The Vanity Girl», K. M. entitles her review «Mr. Mackenzie's Treat» and presents the author as giving a tea-party. This analogy affords her an opportunity to introduce, in their natural setting, the component parts of the expressive English term «a pot-boiler». Phrases like «set the pot boiling», «make the pot boil», together with other concrete details connected with the preparation of food illustrate, as it were, the original association from which the expression «a pot-boiler» has been derived. And thus, by revitalization[5], the hackneyed metaphor receives new force, the aptness of the term, as applied to the book in question, is brought out.

In amusing analogies, K. M. shows up the author's cheap tricks: the deliberate humourless jokes — «a delicate crackle or two, the exploiting of moderately shocking or tricky situations — «a handful of sparks», the insignificant thought — «half a dozen bubbles», the unashamed sentimentality — «a spread of pastry and general jamminess and stickiness», which can appeal only to the literary taste of flappers:

> Mr. Compton Mackenzie has set the pot boiling and invited all the flappers in the United Kingdom to tea. It is not so easy at any time to make the pot boil, even when the author is content with a delicate crackle or two, a handful of sparks, a jet of quick flame — and the whole

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[5] See Stephen Ulmann, The Principles of Semantics, Glasgow, 1951, p. 179.

ending in half a dozen bubbles and a plume of waving steam. But here's a great «wessel» filled with heavy cream and slow-melting chocolate slabs, and here's, while they slowly dissolve, such a spread of pastry and general jamminess and stickiness that t'is a sight, as Betsy might declare, «to make the 'Evings themselves look down!» Nothing is missing; we hardly dare think how those mock appetites will be gorged, or of what Mr. Mackenzie, with his talent extraordinary for producing chocolate-pot boilers, will have left to put upon the table next time. (P. 193)

The variations in level of speech style add to the overall effect. Thus the comment in true cockney manner «To make the 'Evings (Heavens, M. J.) themselves look down» is set off, a few lines further on, by the highly literary construction «talent extraordinary», reminiscent of the formulas used in official and ornate style, e. g. «heir presumptive», «church triumphant», «time immemorial», etc.

Sometimes, however, the sustained metaphors tend so become somewhat overelaborate, as if K. M. were embroidering upon the analogy at the expense of verbal economy. This is the case in a review discussing two books by literary adepts of Freud. Opposed as she was to the application of psycho-analysis to literature[6], K. M. wanted to ridicule this approach in her review. She clearly realized that the two authors in question had turned to psycho-analysis not because they appreciated its merits or fallaciousness, but only because it offered what they deemed unlimited opportunities of creating situations breathing modernity — «the garden-city of literature». And K. M. elaborates this analogy at length:

Mr. Beresford and Mr. Bretherton, two of our more thoughtful writers, turning from the crowded noisy town where everybody knows everybody else, and there is not a house to be had or even a room that is bare of associations, turning equally from the vague outlines and spaces of the open country, have chosen to build their new novels in what might be called the garden-city of literature. It is only recently that the possibilities and the attractions of this desirable site have been discovered by the psychoanalysts, and the houses are still scattered and few, but there is no doubt as to its dawning popularity with the novel-

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[6] K. M.'s attitude to this problem has been discussed by the present author in another context.

ists. They do not seem to mind the chill hygienic atmosphere of a garden-city; the garden in which poor Adam and Eve never could find a hiding place from the awful eye of God or man; the asphalt roads with meek trees on either side standing up, as it were, to an «artistic» dance; the wire receptacles ready to catch the orange or banana peel of some non-resident savage, and the brand-new exposed houses which seem to breathe white enamel and cork linoleum and the works of Freud and Jung, which seem to defy you to find in them a dark corner or a shadowy stair, which seem to promise you that there never shall be a book upside down on the shelves or an unclaimed tooth-brush in the bathroom, or a big summer hat — — belonging to whom? — — on the top of the wardrobe, or a hat under the bed. All is «carefully thought out», «arranged for», all is in admirable order, and we imagine Mr. Beresford and Mr. Bretherton throwing open the doors of their new houses and declaring them ready for inspection. (P. 177—178)

K. M. has here singled out many aspects of a «garden-city» for comment, but the associative links between these and Freudian ideas are sometimes rather blurred. The «chill hygienic atmosphere» probably refers to the tendency of these authors to treat their personages as clinical cases; «the wire receptacles ready to catch the orange or banana peel of some non-resident savage» might be taken to symbolize the deftness with which the authors fit human emotions to suit the labels of psychoanalytical conceptions. But what the «asphalt roads», «meek trees», «unclaimed tooth-brushes» and «hat under the bed» stand for, is anybody's guess. All this might, of course, be taken as contributing to the general idea that psychoanalysis professes to have found an explanation for all human emotions; or it might be intended to convey the general atmosphere of a «garden-city». For the evocative effect of an image is not contingent on an exact correspondence of all its implications to some definite quality of the object it is intended to illuminate. But it is just in this context that the superabundance of detail detracts from the overall effect and renders the image, as well as the idea that prompted it, diffuse rather than exact. The result is that K. M.'s attack misses the mark. The reader is aware that K. M. is not enthusiastic about garden-cities, but her objections to psycho-analysis remain to him nebulous.

Besides, the image K. M. has selected is somewhat inadequate. The connotations of «garden-city» are not restricted to «modernity» in its derogatory sense, but include many things that are pleasant and desirable: space, freedom from the inconveniences of city life, etc. Therefore the analogy is misleading in itself and cannot produce the desired effect of a denunciation of the psycho-analytical approach to character portrayal.

From a purely formal point of view, K. M.'s blunder might appear a matter of unsuccessful choice of metaphor, in the sense Ch. Brook-Rose had in mind when she pointed out that:

> In a word in ordinary use (the rose) we can, but need not be aware of all its attributes (thorns, leaves). In metaphor (the roses of her cheeks), we must make total abstractions: i. e. only fragrance, colour, etc. Most bad metaphors are due to secondary attributes not being eliminated owing to a divergence of domain . . .[7]

In fact, however, K. M.'s mistake has deeper roots. The stylistic imperfection, in this case, clearly springs from K. M.'s imperfect grasp of her material.

For though K. M. consistently repudiated the Freudian approach to literature, her objections were actuated by purely aesthetical considerations. That is why the review in question was less effective than it might have been, if K. M. had recognized the true nature of Freudian ideas and the debasement of humanity they can be made to imply.

Again and again K. M. must strain her imagination, squander her creative talents on inventing diverse ways of stating the same fact: that the books under review are bad. The same types crop up in all of them like «hired furniture» (p. 230). And enumerating these wellworn types, K. M. makes them seem like the ingredients of a cooking recipe:

> Enter lodgings at Brixton, the cockney maid, the usual theatricals on the ground floor, the melancholy landlady, and the old, old London herring across the trail for comic relief. Enter also, for love interest, a pair of blue eyes. (P. 231)
> . . . the comic landlady, the swearing parrot, the ranting old actor roaring of Shakespeare and whiskey glasses, the handsome young man whom the bright girl loves, but whom the reckless beautiful woman, married to a brute of a husband, adores. (P. 171)

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[7] C h r i s t i n e   B r o o k - R o s e, A Grammar of Metaphor, Secker and Warburg, London, 1958, p. 12.

The syntactical structure of these and many similar examples not only recalls a cooking recipe, but the indiscriminate stringing together of the items of enumeration suggests a hurried piling up of detail, as if the author were eager to get it over and have done with it. The end of the enumeration is marked by a break in the sentence rhythm due to the parenthetical «for love interest», «married to a brute of a husband» — both clichés which deftly round off the irony of the whole.

The plots and situations construed by these authors are as trite and familiar as the types they portray. They can only hold the interest of those who enjoy «the charm of knowing what is coming, of beating the tune and being ready with the smile and the laugh at just the right moment» (p. 152).

The well-worn plot concerned with misunderstandings in love is held up to ridicule as

> The Law by which all popular novelists are governed, and it is — whatever comes in at the door, let the door but be shaken, the handle rattled, a voice heard without — Love flies out of the window. It would seem there is no other adventure in life but hunting the sweet terrible boy. Shall we be amazed then if one or the other of his captors, their first fine fatigue over, tiptoes to the window and softly opens it? (P. 173)

Here the irony of the image is intensified by K. M.'s skilful exploitation of the resources of English phraseology. The faded metaphor in the proverbial saying «When poverty comes in at the door, love flies out of the window» is revitalized by adding relevant components — let the door but be shaken, the handle rattled, a voice heard without — and the resulting new variation of the proverb is made the starting point of a sustained metaphor.

The revitalization of dead or faded metaphors by expanding, truncating or otherwise altering accepted idiomatic expressions, is a device rooted in ancient tradition. Shakespeare used it abundantly and so did many other English authors, each in his own peculiar way. Among K. M.'s contemporaries J. Galsworthy's predilection for this device is common knowledge.[8]

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[8] See: Е. Л. Майская. Лексико-стилистические средства характеристики персонажей в романах о Форсайтах Д. Голсуорси. Автореферат, Москва, 1953.

Д. И. Федосеева. Стиль авторского повествования в романе Голсуорси «Собственник». Ученые записки Ленинградского гос. университета. Выпуск 48, 1958, стр. 153.

The device is, of course, also found in other languages, as pointed out i. a. in E. Riesel's interesting remarks on «Individuelle Ausdeutung oder Ausgestaltung der Phraseologie»[9], in A. Yefimov's analysis of the language of Saltykov-Shtschedrin[10], and in V. Vinogradov's comments on «Сопоставление фразеологического оборота с ономомическим сочетанием слов».[11]

In the English language the tendency seems to be stimulated, on the one hand, by the wealth of English phraseology, whose great expressivity or, as L. P. Smith says, «radio-active quality»[12] challenges the linguistic creativity of the writer. On the other hand, as the fanciful manipulation of idiomatic expressions mostly involves some form of play on words — the idiom being contrasted to a homonymical word collocation, its figurative meaning set off against its concrete meaning, etc., — it is obviously connected with the general English enjoyment of puns, stemming, perhaps, from the profusion of homonyms and polysemantic words in the English language, and notable already in English folklore, viz. the many riddles based on paranomasia.

Revitalization of dead or faded metaphor of common currency, or any other modification of established idiom, increases the expressive force of the speech event where it occurs. The following phrase (from a letter by K. M.) illustrates this effect:

Having got that off my chest (which is at this moment more like a chest of super-sharp edged cutlery) let me say how I appreciate all you feel about craft.[13]

K. M.'s reference to the acute discomfort and pain caused by her lung-trouble is made, as it were, in passing, and thus tinged by a stoic humour. But this casual way, which makes light of her own profound suffering, is more poignant than insistent complaining could be.

The process of revitalization is here achieved in two consecutive stages: by being made the antecedent of an attributive clause, the word «chest» re-assumes its independent and con-

⁹ E. Riesel, Stilistik der Deutschen Sprache, Moskau, 1963, S. 158.
¹⁰ А. И. Ефимов. Язык сатиры Салтыкова-Щедрина, Москва, 1953, глава 7.
¹¹ В. В. Виноградов. Стилистика. Теория поэтической речи. Поэтика. Москва, Изд-во АН СССР, 1963, стр. 52.
¹² Logan Pearsall Smith, Words and Idioms, Constable, London, 1948, p. 269.
¹³ The Letters of Katherine Mansfield, ed. J. Middleton Murry. The Albatross, Hamburg, 1935, p. 295.

crete meaning,[14] almost totally obliterated in the figurative expression «to get something off one's chest». The ensuing simile brings into play the dead metaphor which is at the root of this meaning of «chest» as a derivative, by extension, from «chest»-box.

At the same time, the device of revitalization, here as in other cases, suggests deliberate manipulation by the writer or speaker. This is obviously the reason why it rarely occurs in authorial narrative in K. M.'s stories, as it would entail overt intervention by the author.

The use of detail, so conspicuous in K.M.'s stories, is one of the aspects of her style, that undergo a certain modification in her reviews. K. M.'s handling of detail of setting is one of the devices contributing to the vividness and sense of immediacy inherent in her stories. She is immersed in the scene she is creating, her vision is complete, and by bringing into play some suggestive detail, she engages the visual, tactile and auditory perceptions of the reader — he gets, as it were, an inside feel of the scene. This gift of finding the essential detail is present in her reviews as well. But here it is transformed to suit the exigencies of her task. The selection of the detail proceeds from the outside, and it is used, as an instrument of attack. K. M. unerringly singles out a detail in the structure of the book under discussion that will show up, like a magnifying glass, the weakness of the whole. She may pick out a trifling detail, but it will be one that epitomizes the quality, in the style, plot, or attitude of the author, that she wants to stress.

The attempt of an author to imbue his hero with the truly «Russian» spirit (Bloomsbury fashion, of course), is summed up as follows:

> Here is the Russian revolutionary... appearing and disappearing in the Russian way we have learnt to accept,... plucking out of the air at the appropriate moment that steaming glass of tea with a slice of lemon floating in it. (P. 182)

Thus, putting her finger on the weakest link in his presentation, K. M. exposes the crudity of the author's conception of national character: all he has to offer are hackneyed stock situations. This is brought out by innuendo in the phrase «the Russian way we have learnt to accept», but still more emphatically

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[14] i. e. «The part of the body enclosed by the ribs containing the hearts and the lungs».

by investing the pronoun «that» with the semantic load of its unexpressed but implied antecedent: it gathers up, as it were, all the innumerable past occasions when other authors have exploited the same hackneyed device.

The linguistic «short-cut» by which K. M. achieves this effect is an illustration of the fact that grammatical words can be rendered expressive in a literary context, as pointed out by V. V. Vinogradov[15] and other linguists. Even Marouzeau, who expresses the opposite view, makes a cautious reservation:

> En fait, **le plus souvant,** les mots grammaticaux sont de peu de volume et passent inaperçus dans l'énoncé.[16] *(Emphasis added. M. J.)*

Another author, reiterating with an air of profundity, that his hero was following the unknown heroine down the street, keeping exactly fifteen yards behind her, finds his bubble smoothly pricked by:

> These be no common garden fifteen yards. May they not be the shy beginning of a courtship between Science and Literature — the measurement of fifteen yards of soul? ... Our tentative question is almost answered on the very next page: «... he was ... made happy by such a little thing as the scent and sweetness of a nosegay of fresh roses» ... How far away? Come, we all know it by this time. Now, ladies and gentlemen, please, once more, and all together, «fifteen yards away». (P. 27)

K. M. makes the phrase «fifteen yards away» the butt of her irony as, in the book under review, it is a detail representative of the author's tendency to register irrelevant facts and imbue them with exaggerated significance. The phrase is held up to ridicule in successive incongruous combinations, each more ludicrous than the preceding one: coupling it first with «common garden» — a traditionally facetious synonym for «ordinary», next with abstract words from entirely different spheres — the climax being «fifteen yards of soul», and finally making it the refrain of a worn-out tune. And the invocation of the imaginary chorus rehearsing it, is given dramatic vividness by the direct form of address (Now, ladies and gentlemen), and suggested dialogue.

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[15] В. В. Виноградов. Стилистика. Теория поэтической речи. Поэтика. Москва, Изд-во АН СССР, 1963, стр. 141—146.

[16] I. Marouzeau, Précis de Stylistique Française, Masson et Cie, Paris, 1946, p. 85.

Sometimes the detail is whittled down to a stark statement of fact:

> ...he has two sisters, one with spectacles and one without ... (P. 178)

But the implication that the author's character portrayal is found wanting, is quite unmistakable.

In her reviews, as in her stories, K. M. keeps predominantly to the vocabulary of common currency. Pretentious or ornate words are avoided, and if there is a sprinkling of foreign words and archaisms (mostly parodying biblical language), these are used exclusively for purposes of irony:

> Women of England — **ye** who have the vote — of course Roddy wins, and there is **naught** for the lily-white, white-as-snow Clare but to go out into the dark ... (P. 185)
>
> The war had been **unto** him and **unto** that woman whom he took for his mate a cleansing fire. And **(courage, mes enfants, courage)** in a vision that comes to Peter's cousin God promises that ... (P. 164)
>
> **Sic transit gloria** Marlingate. (P. 77)
>
> Making a kind of **Oberhund** of him ... (P. 257)
>
> **Chi lo sa?** as D'Annunzio's heroines were so fond of murmuring. (P. 310)

In these as in other cases, the archaisms or foreign words impart a tone of parody to K. M.'s ironical comments, a parody of the pompousness, sentimentality, snobbishness she is denouncing. Yet, K. M. was well aware that this tone of ironical superiority could easily be vitiated into cynicism and arrogant condescension. That was one of the reasons why, in her mature creative writing, she eschewed this satirical tone, except for purposes of speech portrayal. It is only to add an accent of conceit to the speech of sophisticated, supercilious intellectuals, that archaisms or foreign words are used in her stories, not in authorial narrative.

Incidentally, the use of archaisms for ironical or humorous effect is a well-established tradition in the English language and constitutes a striking contrast to the use of the same stylistic means for poetical purposes. This is another illustration of the fact that «one cannot prove that specific figures and devices must have specific effects or 'expressive values'».[17] Thus Byron, who, like other romantic poets, employed archaisms in his poetry for evocative effect, e. g.

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[17] R e n é W e l l e c k a n d A u s t i n W a r r e n. Theory of Literature, J. Cape, London, 1955, p. 182.

> For friend or leman I had none
> Because I could not love but one —

occasionally tapped the opposite potentialities of this stylistic means. In his private correspondence we find instances of archaisms used to impart a flippant, nonchalant tone to the utterance. In a letter to Thomas Moore, he writes:

> There is to be a thing on Tuesday **ycleped** a national fête ... Let me hear from you **anon**.[18]

Ever since Edmund Spenser, inspired by admiration for Chaucer, first set the example of adorning romantic narrative with archaic or pseudo-archaic forms[19], the stylistic function of archaisms in the English language has undergone repeated re-evaluation. In modern times, the use of archaisms as a means of poetical expressivity has fallen into disrepute. At the other end of the scale, however, their application for derogatory purposes has become more prominent. To trace the different stages of this development would call for an idependent study. In the present context it is sufficient to recall that, for certain circles among educated English people, the use of archaisms in everyday speech has become an almost conventional signal of cynical nonchalance, frivolity, lack of reverence for the old traditions and conventions, etc.

This was certainly true for K. M.'s contemporaries, for we find the habit reflected in the books of many prominent authors of the time. Somerset Maugham's novels provide numerous examples, e. g.:

> You'll find me eating modestly any evening between seven and eight at a restaurant **ycleped** «Au Bon Plaisir» in Dean Street.[20]
> ... made a good income by painting pictures of young women in eighteenth century costume dallying with young men similarly **dight**.[21]

John Galsworthy repeatedly uses archaisms in the speech of Michael Mont:

> Almost **thou** persuad**est** me to be a capitalist.[22]

Aldous Huxley makes one of his personages say:

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[18] The Letters and Journals of Lord Byron, ed. M. Blind, The Camelot Classics, London, 1886, p. 63.

[19] See E. W e e k e l y, Something about Words, J. Murray, London, 1936, p. 74.

[20] S o m e r s e t M a u g h a m, Of Human Bondage, Vintage Books, New York, 1961, p. 502.

[21] S o m e r s e t M a u g h a m, Christmas Holiday, Albatross, 1947, p. 8.

[22] J. G a l s w o r t h y, The White Monkey, Moscow, 1956, p. 123.

Will they suffer you to continue your quiet **delving** in the
mines of futile knowledge?[23]

The tradition persists into the second half of the century,
especially in the form of archaic distortions. The following in-
stance occurs in one of John Steinbeck's latest books:

Joey Morphy staggered in, clutching his throat. «For God's
sake», he groaned. «Succor — or at least Pepsi—Cola,
for I **dieth** of **dryth.** Why is it so dark in here? Are **mine**
eyes **failething** too?[24]

Perhaps one may venture the suggestion that this use of
archaisms, often reminiscent of some biblical pronouncement,
is, to some extent, connected with the great influence the so-
called Authorised Version of the Bible has had on the English
language. The young people, no longer inclined to affect rever-
ent awe for biblical teachings, in revolt against convention
and tradition, find a certain defiant pleasure in using the ar-
chaic, unctuous tone of the bible for ironical purposes.[25]

Thus, occasionally introducing archaisms in the speech of
her personages, K. M. truthfully reproduced the current idiom
of her time. In this particular, too, her dialogue has the ring
of authenticity.

Means of expressivity like archaisms or foreign words and
the like, are obviously only external and accidental adjuncts of
K. M.'s style — easily assumed, easily discarded. The intrinsic
features of her peculiar style are of a different order — they
are the manifestations of her individual talent. Among these
are her image making verve, the fanciful associations that ani-
mate her imagery, her eye for detail, the lightness of touch
with which she handles the resources of the language. The lat-
ter quality finds expression in the easy, effortless flow of her
sentences enhanced by variations of rhythm that preclude mono-

[23] A l d o u s H u x l e y, Crome Yellow, Penguin Books, 1936, p. 89.
[24] J o h n S t e i n b e c k, The Winter of our Discontent, The Viking Press,
New York, 1961, p. 30.
[25] It is to the credit of Somerset Maugham that he did not hesitate
to voice his protest against the archaic language and bombastic imagery
of the bible at a time, when it was still held up as an example of perfect
prose. In his autobiographical book «The Summing Up», he makes his
opinion quite clear:

To my mind King James's Bible has been a very harmful influence on
English prose... I cannot but think that not the least of the misfor-
tunes that the Secession from Rome brought upon the spiritual life of
our country is that this work for so long a period became the daily
and with many the only reading of our people. (Somerset Maugham,
«The Summing Up», Mentor Book, New York, 1961, p. 25.)

tonousness, and also in her flair for fitting a word into an unusual context, giving it an unexpected twist, straining the hyperbolic implications of a familiar saying. This has been illustrated in the quotations analysed above. Many more examples might be added, f. i.:

... picturing a path one simply cannot see for lions ... (P. 7)
... the soul no sooner flies from the body than the will takes parchment wings unto itself and flies ... (P. 105)
[A comparison between Dostoyevsky and modern novelists] ... might very well end in the majority of our young writers finding themselves naked and shivering without a book to clothe themselves in. (P. 117)
... dip her [any famous young society beauty, M. J.] in and out of poker parties, scandals, coroners' courts ... (P. 296)
[the author] still believes he has only to shake a coral island at us to set us leaping. (P. 312)

The sense of animation and variety conveyed by K. M.'s reviews is also sustained by the frequent transition from one level of speech to another: literary speech alternates with colloquial and even familiar speech, sober discourse with flippant remarks, monologue shades off into dialogue, impersonal exposition into direct speech. The reader is rarely held at a distance. Sometimes K. M. seems to identify herself with the unsophisticated reader of popular novels:

... we knew it was bound to come; we knew Lord Duckingsfield with his £ 60.000 a year was bound to marry the governess. (P. 297)

thus pressing home the triviality of the happy ending. Mostly the conversational tone invites the reader as an intelligent partner on an equal footing. The «we» of the reviews is not always the editorial «we». It is often the first person plural proper. Referring to an author who imagines some conventional attributes can suggest character, K. M. writes:

«And there's Ann. There's Sam's mother. There's a woman for you», [the author] declares, setting down before us a pair of elastic-sided boots, an umbrella and a black bonnet. (P. 188)

In this context «us» includes reviewer and reader alike. The reader is no longer an outsider who must be instructed and informed, but one who shares the discernment of the reviewer, or of the «implied author».

For K. M.'s reviews differ from routine professional reviews

in that they convey a sense of «the implied author» — what in Russian literary terminology is so aptly called «образ автора». Any literary review, if it expresses a personal opinion, affords the reader a glimpse of the author's way of thinking or aesthetic commitments. But mostly no more than that. K. M.'s reviews, however, convey to the reader not only her opinion of the book under discussion, not only an understanding of her general views on literature, he conceives the author as a tangible personality, a witty causeur, a stimulating companion in the exploration of new literary territory, an author whose biting satire and occasional flippancy conceal an impassioned concern for the fate of literature.

The implied author of the reviews is different from the implied author of the «Garden Party» and also from that of «In a German Pension», though he shares with the former the quest for the aesthetic ideal, and with the latter the delight in mockery.

As noted before, the abundance of set phrases, clichés even, is one of the features distinguishing the style of K. M.'s reviews from that of her stories. There is also a distinctly different flavour about the imagery used in her reviews. In both, stories and reviews, the imagery is mostly derived from various spheres of everyday life. But in the reviews the connotations are mostly sordid and vulgar, conveying to the reader K. M.'s disgust with the inferior books she had to review. It is the greed of the glutton, the shoddiness of worn-out clothes, the monotony of cookery recipes that is suggested. The bird and the flower, images frequently appearing in K. M.'s stories, are entirely absent from the reviews. When butterflies are mentioned, it is only as lifeless objects stuck on pins to gratify a collector's hobby.

The prevalence of sustained metaphors in K. M.'s reviews, and the use she made of these to suggest her meaning by an ironical analogy, has been illustrated in the preceding pages. But there is more to it. These sustained metaphors were a sort of relief to K. M., offering her an opportunity to exercise her verbal fancy. Elaborating a general idea, her views on some aspect of literary activity, was a means to put off the sheer boredom of the moment when she would have to deal with another book that was, in fact, not subject to serious consideration.

This desire to escape for a little from her immediate irksome task, resulted in another essential difference between her

stories and her reviews. The absence of anything reminiscent of the general observations favoured by most earlier and some contemporary writers, is one of the distinguishing features of K. M.'s mature style. The reviews, however, contain numerous instances of digressions on various themes that have little or no connection with the book in hand — little essays on the effect of external atmosphere on the human mind (p. 53, 54), the nature of the «sweetly pretty novel» (p. 56), the concern of the American novel with sex (p. 81), the chances of success for writers of humorous books (p. 92), the price and binding of novels (p. 207), and many others. These digressions, standing at the beginning of the reviews, as needs they must, form a departure from K. M.'s usual practice in her stories also in another sense. The abrupt beginning, the plunge straight into the heart of the matter, without preliminary introduction or exposition, almost universally characteristic of her stories, is rarely to be found in her reviews.

It goes without saying, that in itself there is nothing surprising in the fact of general observations or digressions occurring in a critical review. It is, however, worth stressing this point of difference between K. M. the reviewer and K. M. the creative writer, because it throws additional light on the conscious craftsmanship and consistency of principle which she applied to the composition of her stories.

The typically Mansfieldian qualities of K. M.'s reviews do not preclude some minor flaws, due on the one hand to pressure of time and space, on the other hand to the difficulty of coping with uncongenial material.

In the first place, as shown above, the sustained metaphors tend to become somewhat overelaborate. Moreover, we sometimes get the feeling, that the analogies appearing in one review might easily be interchanged for those of another, whereas, in her creative writing, the imagery is closely integrated into the narrative. The sentence structure is sometimes rather involved, and there are protracted periods such as are never found in K. M.'s earliest stories even.

It is true that even in her longer sentences K. M. does not lapse into pomposity or sheer journalese. But still, these sentences seem to mark a certain surrender of the artist to the journalist.

In some cases, though rarely, K. M.'s attention may be found flagging, and as a result, constructions appear, such as she would never have permitted to slip into her stories. Thus, f. i.

a pleonastic sentence occurs in one of her reviews — «the reason why» being followed by «is because of»:

> The reason why Mr. Couperus can afford to dismiss the question, to wave it aside and to take everything for granted, is because of the strength of his imaginative vision. (P. 214)

On another occasion the euphony of the sentence is impaired by placing the emphatic construction «it is» side by side with the personal pronoun «it»:

> If we listen deeply enough we can hear this unquiet heart of the Van Lowe family throbbing quickly, and it is because it is never for a moment still that the author succeeds in keeping our interest passionately engaged. (P. 215)

An offence held up to ridicule by H. W. Fowler as «German ponderousness»[26], i. e., the separation of a noun from its article by a long expression, occurs in the following sentence:

> This, we feel, is a true contribution to the number of retorts one can make to a silly, and certainly intended to be rather insulting, remark of that kind. (P. 235)

On at least one occasion K. M. contradicts herself, stating at the beginning of her review of George Moore's «Esther Waters»:

> There is not a page, paragraph, sentence, word, that is not right, the only possible page, paragraph, sentence, word. (P. 243)

and objecting to Moore's use of some image or adjective at the end:

> ....«tremulous» is never the word for Esther — «trembling» or «all of a tremble» — the other word reveals nothing. (P. 245)

Even in this case K. M.'s meaning is quite clear in the context — in the first instance she wanted to stress Moore's laborious, scrupulous method, in the second — his lack of emotional vision. The contradiction is due to inaccuracy of formulation, not to faulty logic.

Now and then we also find a reminder of K. M.'s early preoccupation with Oscar Wilde. This influence had asserted itself in such juvenile sketches as «Die Einsame» and «In a Café» (publ. 1907), but K. M. outgrew it very quickly. In her reviews, however, no doubt because the temptation was so very

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[26] H. W. Fowler, A Dictionary of Modern English Usage. Oxford University Press, 1959, p. 206.

great, there are some pronouncements in which the alliterative pattern, the antithetical construction, the deliberate attempt to create a bon mot, are clearly reminiscent of Wilde:[27]

> Reading, for the great majority — for the reading public — is not a passion but a pastime, and writing, for the vast number of modern authors, is a pastime not a passion. (P. 4)

> To the pure all things are impure. (P. 181)

As was stated at the outset, K. M.'s reviews bear the unmistakable imprint of her personality. And yet the style of the reviews differs in many ways from the style of her stories. In the first place there are the external differences like set phrases, general observations, etc., conditioned by purpose and subject-matter. Besides there are the more subtle differences, the modifications some of the aspects of her style undergo due to the same reasons. In her stories K. M.'s skill in handling the language as her artistic medium is much more unobtrusive. The reader falls under the spell of her language, but there is no sense of deliberate manipulation by the author. The form of expression is so integral a part of the whole, that the mind accepts it as the natural and only form of expression. In the reviews the reader is much more conscious of the skill displayed by the author, though he follows the pattern with amusement and admiration. This applies to linguistic as well as to non-linguistic aspects of the style: the use of archaisms, the modification of idiomatic expressions, the use of detail, the ironical tone. The most telling difference of all is, perhaps, to be discerned in the quality of the imagery. In K. M.'s stories we find a close integration of the imagery into the narrative. In the reviews the imagery, though mostly appropriate and illuminating, is felt more as an instrument used to illustrate a thesis, than as an indispensable part of the whole.

All this is, of course, not to say, that the style of the reviews strikes us as forced or artificial. On the contrary, K. M.'s imaginative and often unconventional way of presenting her evaluation imparts to her reviews a spontaneity and literary distinction far beyond the level of usual newspaper criticism. But, on the background of the reviews, the quality of K. M.'s

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[27] O. Wilde's predilection for these devices is common knowledge. See also the detailed analysis in A a t o s O j a l a, Aestheticism and Oscar Wilde, Part II: Literary Style, Helsinki, 1955.

creative style stands out in better relief as that true originality which, in Hegel's opinion, is attained only when the subjective and the factual in presentation are merged into an entity.[28]

М. Янсон

ЗАМЕТКИ О СТИЛЕ К. МЭНСФИЛД В ЕЕ КРИТИЧЕСКИХ СТАТЬЯХ

Аннотация

В статье рассматриваются критические работы К. Мэнсфилд, изданные посмертно под заглавием «Романы и романисты».

До сих пор этот сборник не получил всестороннего освещения в критической литературе о К. Мэнсфилд. Однако для общей оценки творчества писательницы этот сборник имеет значение в двух отношениях: он предоставляет дополнительный материал для изучения ее стиля и освещает взгляды писательницы на литературу, позволяя нам судить об эстетических концепциях, которыми она руководствовалась в своем собственном творчестве.

В статье подчеркивается, что стиль Мэнсфилд в ее критических очерках является своеобразным сочетанием трезвого тона серьезного критика и вдохновенной образности художника слова. Анализируется также модификация некоторых аспектов индивидуального стиля Мэнсфилд в связи со спецификой критических статей.

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[28] G. W. F. H e g e l, Aesthetik, hg. von B a s s e n g e, Berlin, 1955; S. 291: «Die Originalität... schliesst das Subjektive und Sachliche der Darstellung in der Weise zusammen, dass beide Seiten nichts Fremdes mehr gegeneinander behalten.»

M. Janson

SYNTACTICAL PATTERNS TYPICAL
OF KATHERINE MANSFIELD'S PROSE

The commonly acknowledged poetical quality of Katherine
Mansfield's stories is, to no small extent, due to the natural,
effortless flow of her prose. In an earlier paper the present
author has discussed the rôle of inversion and repetitive de-
vices in Katherine Mansfield's sentence construction.[1] The unob-
trusive rhythm of her phrase is also enhanced by other syntacti-
cal patterns, some of which are singled out in the following
pages.

K. M.'s characteristic sentence is simple or compound. Co-
ordination is much more frequent than subordination. This is
not simply a consequence of the absence of argumentative com-
ment on the part of the author, or of philosophical discussions
between the personages. The predominance of paratactical sen-
tence construction in K. M.'s stories is clearly connected with
her method of presentation. She conveys to the reader a picture,
the sensations of her personages, the atmosphere of a scene, by
unfolding it graphically before his eyes, filling in the details
one after the other in additive strokes, each singled out from
the other and all merging into a whole.

In her critical writings K. M. made ample use of complex
syntactical structures and even elaborate periods. Thus the
relative scarcity of hypotaxis in the syntactical pattern of her
stories is in no way indicative of a natural ineptitude for ana-
lytical thought. In general, as W. Kayser has pointed out, it is
a mistake to regard parataxis as a «Symptom geistiger Primi-
tivität und eines Mangels an Ordnungs- und Gliederungsver-

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[1] See M. J a n s o n, Notes on the Style of Katherine Mansfield. Уче-
ные записки Латвийского государственного университета, т. 33, 1959,
стр. 191—237.

mögen ... Cäsars Intelligenz war gewisslich nicht geringer als die des Titus Livius».[2]

In fact, paratactical structure is greatly conducive to the prevalent emotional tone of K. M.'s prose. The affective value of parataxis as against hypotaxis is a wellknown fact. H. Spitzbardt's remarks are of particular relevance here:

> So ist es auch zu verstehen, dass die parataktische Redeweise viel kräftiger, affektvoller sein kann als die hypotaktische, weil die Nebenordnung gegenüber der Subordination naturgemäss analytisch-detaillierten, vermannigfachend-emphatischen Charakter trägt.[3]

K. M. often uses sentences which fall into several parallel sections. The successive sections elaborate a single idea or add new strokes to the description involved and have a mutually intensifying effect:

> Every note was a sigh, a sob, a groan of awful mournfulness. (The Singing Lesson, p. 346)[4]
> She wanted to run, she wanted to hang on his arm, she wanted to cry every minute, «Oh, I am so frightfully happy.» (The Little Governess, p. 186)

On the grammatical level, the construction constitutes a sentence with homogeneous parts or a compound sentence, as the case may be. But owing to the great variety in the arrangement of the parallel sections, and to the appropriateness of the device in the immediate context, the reader is scarcely awar of the identical grammatical skeleton to which the recurring constructions can be reduced.

Sometimes the parallel sections are arranged asyndetically:
> There were glimpses, moments, breathing spaces of calm ... (At the Bay, p. 222)

Sometimes Polysyndeton is used:
> Her whole time was spent in rescuing him, and restoring him, and calming him down, and listening to him. (At the Bay, p. 222)

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[2] W o l f g a n g K a y s e r, Das Sprachliche Kunstwerk, Francke Verlag, Bern — München, 1960, S. 143.

[3] H a r r y S p i t z b a r d t, Lebendiges Englisch, Max Niemeyer Verl., Halle (Saale), 1962, S. 198.

[4] Collected Stories of Katherine Mansfield, Constable, London, 1956. Unless otherwise indicated, all further page references within the text are to this edition.

And then there were books, and there was music, and she
had found a wonderful little dressmaker, and they were
going abroad in the summer, and their new cook made the
most superb omlettes. (Bliss, p. 96)
Sometimes Anaphora reinforces the emotional quality:
If only one had time to look at these flowers long enough,
time to get over the sense of novelty and strangeness, time
to know them. (At the Bay, p. 221)

As is evident from the examples quoted, monotony is avoid-
ed by the varying length of the separate sections. They often
also differ in syntactical structure and in stress pattern, so that
a variation of rhythm is achieved:
The tide was out; the beach was deserted; lazily flopped
the warm sea. (At the Bay, p. 224)

Here the change in stress pattern (The tide, the beach —
lazily) in conjunction with the repetition of the sonants [l],
[m], and the inversion in the third section, bring about a mar-
ked contrast between the clipped tone of the first two sections
and the leisurely rhythm of the third which seems to echo the
slow stirring of the calm sea.

In the following example, too, the interplay of syntactical
structure, auditory effect and changing stress, creates variety,
while it helps to convey a sense impression:
And plain to be heard in the early quiet was the sound of
the creek in the paddock running over the brown stones,
running in and out of the sandy hollows, hiding under
clumps of dark berry bushes, spilling into a swamp of yel-
low water-flowers and cresses. (Prelude, p. 24)

The consecutive parallel sections, the first two bound togeth-
er by the anaphoric repetition of «running», the next more loose-
ly following one another, yet subtly linked by the common
participle form (running, hiding, spilling), the recurring sound
clusters (rk), (kr), the touch of alliteration, suggest the pre-
cipitate, spreading movement of the little stream.

The parallel sections division and the various repetitive pat-
terns form the groundwork of the characteristic cadence of
K. M.'s prose. The parallel construction is most frequent in pas-
sages giving an inside view of a character's state of mind,
when the emotional quality is dominant:
Although Bertha Young was thirty she still had moments
like this when she wanted to run instead of walk, to take
dancing steps on and off the pavement, to bowl a hoop, to
throw something up in the air and catch it again, or to

stand still and laugh at — nothing — at nothing, simply.
(Bliss, p. 91)

. But IT was just behind her, waiting at the door, at the
head of the stairs, hiding in the passage, ready to dart out
at the back door. (Prelude, p. 15)

. But it is also frequent in descriptive passages of authorial
narration, especially in descriptions of natural scenery, where it
serves as a unifying element holding together the successive
impressions unfolded before the reader's eyes:

Dazzling white the picotees shone; the golden-eyed mari-
golds glittered; the nasturtiums wreathed the veranda poles
in green and gold flame. (At the Bay, p. 221)   .
Underneath waved the sea-forest — pink thread-like trees,
velvet anemones, and orange berry spotted weeds. (At the
Bay, p. 224)

And the homeward-going crowd hurried by, the trams clan-
ked, the light carts clattered, the big swinging cabs bowled
along with that reckless, defiant indifference that one
knows only in dreams ... (An Ideal Family, p. 368)

This sentence structure is particularly effective in certain
contexts, where a sense of precipitate motion, urgency and
perturbation is being conveyed.

In «Marriage à la Mode», when Isabel has read to her cyni-
cal friends her husband's tender and most personal letter, she
suddenly realizes the vulgarity of her action, her shameful be-
trayal of William, and wants to escape from the gloating and
jeering of her friends:

And before they could recover she had run into the house,
through the hall, up the stairs into her bedroom. (P. 320)

The sense of hurried motion brought out by the asyndetic
enumeration of the stages of Isabel's flight, is still reinforced
by the increased semantic independence of «through», «up»,
«into», which seem to convey not only direction in space but
also action. This variation of the parallel sections pattern is
mostly used in similar contexts of nervous agitation, sometimes
of overwhelming joy:

On the wings of hope, of love, of joy, Miss Meadows sped
back to the music hall, up the aisle, up the steps, over
to the piano. (The Singing Lesson, p. 349)

Probably due to the very emphatic nature of this particular
variant of the parallel sections pattern, K. M. employed it rare-
ly. It does not occur in the volume «Bliss», and only a few

times in the stories contained in the volume «The Garden Party».

However, K. M. also uses a further modification of this variant, in which the semantic load of the adverb (or preposition) is pushed to its extreme by the total absence of the verb. The adverb (or preposition) is thus the sole bearer of the action concept.

Kezia, having been permitted by her grandmother to carry the lamp, is completely absorbed and filled with joyous trepidation in accomplishing this coveted task:

> The old woman bent down and gave the bright breathing thing into her hands and then she caught up drunken Lottie. «This way.»
>
> Through a square hall filled with bales and hundreds of parrots (but the parrots were only on the wall-paper) down a narrow passage where the parrots persisted in flying past Kezia with her lamp. (Prelude, p. 18)

But for this one instance, this variant occurs only in a single one of the stories in «Bliss», and not at all in «The Garden Party». No doubt, K. M. considered this variant as well too emphatic for frequent use. In the one story where it occurs several times, i. e., «The Man Without a Temperament», this construction has a special function to perform: conveying as it does strain, urgency, precipitation, it occurs always in connection with the title hero at focal points in the compositional design of the story, underscoring each particular aspect of his dilemma as it is revealed to the reader.

Robert, the man «Without a Temperament», a writer by profession, has abandoned his creative work and all public activity to dedicate his time, his energy, his life, to the task of restoring the health of his wife, who is fatally ill. He is outwardly calm, composed and solicitous, and concentrates, with a sort of savage resolution, on Jinnie and her need for comfort, encouragement and sympathy. He seems impervious to the cutting, sneering remarks of the other hotel inmates, who see in his devotion only the abject and fussy subservience of a doting husband ministering to the whims of his wife. His harrowing thoughts and sense of frustration, concealed behind a mask of defiance, are never stated or described. The only outward indication of his restlessness is his habitual gesture «turning the ring, turning the heavy signet ring upon his little finger».

The pent-up agitation under which he labours, breaks through only occasionally in violent reaction to some trifling

obstacle that may threaten the slightest delay in providing for Jinnie's needs: it may be a hitch in the lift service when he hurries to get the medicine that can temporarily relieve Jinnie's suffering; or failure to find quickly enough the shawl to protect her from the chilly air.

K. M. never states or describes, in so many words, the dilemma in which Robert is caught up — being forced by his devotion and compassion for Jinnie to renounce his own life and work. But Robert's nervousness, the stress and feverish compulsion that drive him on, are conveyed by the whole structure of the story: the tense shifts from the past of the general narration to the present in Robert's visions of his former life — the time when he still lived a normal active life, — the associative links which provoke these reveries, the contrast between his actual personality and the distorted image of him as he appears to the other hotel guests. And of no minor importance in this structural design is the thrice repeated pattern of a sentence falling into a chain of parallel sections, with the initial adverb carrying the semantic charge of the unstated verb, and gathering up the headlong, strenuous motion.

On each of these three occasions the construction is used to mirror a different aspect of Robert's condition. The first time it occurs in the story, the construction forms the framework of a hurried catalogue of the uninspiring surroundings to which Robert, by his own volition, is now confined.

Robert is hurrying to get a shawl for Jinnie, driven on by frantic anxiety, for a chill may prove fatal to her. And the stereotype and boring set-up of the hotel passes in review before our eyes as Robert registers each nauseating detail:

And he turned and swiftly crossed the veranda into the dim hall with its scarlet plush and guilt furniture — conjurer's furniture — its Notice of Services at the English Church, its green baize board with the unclaimed letters climbing the black lattice, huge «Presentation» clock that struck the hours at the half-hours, bundles of sticks and umbrellas and sunshades in the clasp of a brown wooden bear, **past** the two crippled palms, two ancient beggars at the foot of the staircase, **up** the marble stairs three at a time, **past** the life-size group on the landing of two stout peasant children with their marble pinnies full of marble grapes, and **along** the corridor, with its piled up wreckage

of old tin boxes, leather trunks, canvas hold-alls to their room. (P. 130)

Although a verb denoting forward motion occurs at the beginning of the passage — crossed the veranda —, its reference is clearly restricted to the first stage of Robert's progress. The adverbs or prepositions, introducing the respective parallel sections of the second half of the sentence, are completely dissociated from it, logically and spatially, and thus clearly acquire independent force carrying the semantic charge of motion.

Later in the story, Jinnie insists that Robert take a walk by himself, because he cannot «drag after [his] invalid wife every minute», as she says.

Robert goes off to take a walk. But there is no relaxation for him, no relief from his inner restlessness. And again it is through the syntactical structure that the hurried pace of a man driven is suggested:

On — on — past the finest villas in the town, magnificent palaces, palaces worth coming any distance to see, past the public gardens with the carved grottoes and statues and stone animals drinking at the fountain, into a poorer quarter. (P. 137)

There is no verb at all referring to Robert's movements in this sentence, nor in the passage immediately preceding it. It is only through the words «on — on», «past», «into», that the action is implied.

And in a subtle way, the reader is made aware that the sights and beauties which attract the tourists remain unheeded and are altogether outside Robert's preoccupations. Only when he has left behind all that recalls the health resort, the beauty spot, does he come to a standstill. Viewing the ordinary, everyday life of the working people, he has a moment of respite and becomes aware of the landscape:

The late sunlight, deep, golden, lay in the cup of the valley; There was a smell of charcoal in the air. In the gardens the men were cutting grapes. (P. 138)

The construction occurs for the third time in this story in one of the passages when Robert is remembering things past. He sees himself hurrying to catch the train home. This time only the bare landmarks on his way are mentioned. There are no disturbing overtones. He is simply a man anxious to catch a train, because he wants to get home:

Jove! he had to hurry if he was going to catch that train home. Over the gate, across a field, over the stile, into the lane, swinging along in the drifting rain and dusk... Just home in time for a bath and a change before supper. (P. 138)[5]

The parallel sections division and the repetitive patterns which form a prevailing trait of K. M.'s sentence structure, impart to her prose a lyrical rhythm, a persuasive insistence as of incantation almost. This musical cadence of her phrase is greatly conducive to the emotional intensity suffusing her stories in spite of the general authorial reticence in her manner of presentation.

М. Янсон

ХАРАКТЕРНЫЕ СИНТАКСИЧЕСКИЕ КОНСТРУКЦИИ ПРОЗЫ К. МЭНСФИЛД

Аннотация

В статье отмечается, что поэтичность рассказов К. Мэнсфилд в большой мере связана с ритмичным звучанием ее языка. Некоторые синтаксические приемы, часто употребляемые писательницей, — инверсия, повтор, соединение параллельных конструкций, — способствуют своеобразной лиричности ее прозы.

Ненавязчивый ритм, а также тесная связь между синтаксической формой и эмоциональным и смысловым содержанием мэнсфилдской фразы усиливают воздействие ее рассказов на читателя.

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[5] W. Lang draws attention to the syntactical structure of this particular passage. He does, however, not refer either to the expressive function this construction has in the immediate context and in the story as a whole, or to the syntactical pattern (the parallel section division) of which it is a variant. (See W. L a n g, Sprache und Stil in Katherine Mansfields Kurzgeschichten, Tübingen, 1936, S. 16.).

СОДЕРЖАНИЕ