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Subneutral Vocabulary in the English Literature

Subneutral vocabulary differs from the speech of literature. We can distinguish the following groups of subneutral vocabulary: colloquialisms, Argo, and vulgarisms.

Many dictionaries tell us that vulgarisms are rude words or expressions used only in colloquial speech, especially in speech of uncultured people. Vulgar speech is often interpreted as a variety of spoken languages. Webster's Dictionary give a definition vulgarism as "a vulgar phrase or expression, or one used only in colloquial in unrefined or low, speech." [1] But vulgarisms do not necessarily express coarseness. Many people designate vulgarisms as expletives or swear-words and obscene words. Such words have nothing to do with words in common use nor can they be classified as expressions. The term vulgarism brings together not only lexical, but also morphological, syntactic and phonetic phenomena of the English language literature. [2]

In the English language subneutral vocabulary can be subdivided into the following categories:

- contracted colloquial forms like ain't;
- spoken variant formed with the replacement of the alveolar [ŋ] by the rear nasal [n] as in raisin'(instead of raising);
- tautological use of like which is particularly typical of London's cockney, for instance: it ain't like as if I was a black fellow or a kanaka; or Bad luck your crockin' up like this, I says, very affable like.[3];
- improper coordination, for instance I says;
- using possessive pronoun 'me' instead of 'my', etc.

There are some colloquial contractions which are popular and widely spread in informal situations of communication: gonna (going to), gotta (got to), ain't (am not / is not / are not / have not / has not), wanna (want to), gimme (give me), outta (out of), shoulda (should have), etc.

There are vulgarisms which have a gross value: the filthy (вот свинья!); a beast of a job (неприятная, трудная задача). [4]

Vulgarisms may be encountered in literary works. We can see such an example in work by Somerset Maugham: "I knew the missus'd start on me, and she'd give me a bit of cold mutton for me supper, though she knows it's the death of me, and she'd go on and on, always the lady, if you know what I mean, but just nasty cuttin' and superior-like, never raisin' her voice, but not a minute's peace. An' if I was to lose me temper and tell 'er to go to hell, she'd just draw 'erself up and say: none of your foul language 'ere, Captain, if you please." [3]

Thus, it can be noted that there are many different types of subneutral vocabulary. People can identify the level of expressiveness of the speaker's speech, the ways of characterization in the artwork using subneutral vocabulary.

Литература

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