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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.

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Linguistic Peculiarities of Australian English Speech Etiquette

“English is a polycentric language in the sense that there are centers in states to which Britons moved and became the dominant group, in North America, Australia, and New Zealand” [3]. Australian English (AuE) is often referred to as being similar to British English (BrE). However, it has its own linguistic features, some of which can be found in etiquette units:

- g'day (a contracted form of good day) is still used in AuE when greeting someone in an informal way, whereas in BrE the phrase good day is used to express “good wishes on meeting or parting during the day” and considered old-fashioned [2, 5];
- hooray, which is used to express joy or approval in BrE (“This book has won all sorts of prizes. Hooray!”), changed its meaning to goodbye in AuE (“Hooray George, promise you’ll come back.”) [5];
- no worries is not only “used to tell someone that a situation is acceptable, even if something has gone wrong” (“Oh, I’m sorry I got your name wrong!” “No worries”); its meaning extended to refer to you’re welcome in AuE (“Thanks for buying me that concert ticket.” “No worries.”) [2, 4];
- she’s apples (an elliptical construction originating from the rhyming slang expression apples and spice for nice) is informally “used to indicate that everything is in good order and there is nothing to worry about” in AuE: “Is the fire safe?” “Yeah, she’s apples.” [1, 5].

Thus we can conclude that Australian English etiquette units have different linguistic peculiarities.

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Linguistic Features of Lyrics of Songs by English-Speaking Indie Rock Bands

Many believe that modern songs have a bad influence on our perception of language norms because their lyrics often include slang, violation of grammatical norms and even profanities. Previously it was believed that only in such a musical genre as rap the wrong language prevails. But recently there has been a tendency to deviate from linguistic norms in lyrics of songs of other musical genres, including indie rock.

Lyrics of songs of the American group R. E. M. and the British group The Smiths, which were formed in the 1980's and gave rise to indie-rock, were taken for analysis. Also, lyrics of songs of modern music artists were analyzed: the American band Imagine Dragons (founded in 2008) and the British band Arctic Monkeys (founded in 2002).

The following features were detected:

1) eye dialect:

- I don't wanna (=want to) hang out now. (R.E.M. "All the Right Friends");
- Coulda (=could have) shaped heartaches. (Arctic Monkeys "R U mine?");
- Cos (=because) I always do. (Arctic Monkeys "Do I wanna know?");
- Crawl'n' back to you. (Arctic Monkeys "Do I wanna know?")

2) contraction, shortening:

- I'ma (=I am going to) say all the words inside my head. (Imagine Dragons "Believer");
- Dreaming 'bout (=about) being a big star. (Imagine Dragons "Thunder");

3) skipping personal pronouns at the beginning of sentences:

- Beat on me. (R.E.M. "All the Right Friends");
- Had to lose my way. (Imagine Dragons "Roots");
- Been wondering if your heart's still open. (Arctic Monkeys "Do I wanna know?")

4) omitting the predicate or its part:

- Silence screaming over your words. (Imagine Dragons "Start over");
- Everybody hoping they could be the one. (Imagine Dragons "Whatever it takes")

5) incorrect use of tenses:

- Now I'm smiling from the stage while you were clapping in the nose bleeds. (Imagine Dragons "Thunder");

- You took me to the restaurant where we first met. (R.E.M. "The Outsiders")

From the analysis, it can be concluded that despite the fact that indie rock is a special genre of music which "generally presents more complex reflections about the world and thus usually contains poetically more challenging expressions of meaning" [1] the tendency of its change is noticeable. Performers use more colloquial forms and simpler lexical constructions, so we can say that nowadays indie rock is not an isolated genre of music as before and is becoming closer to the masses.

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Phraseological Units in Headlines of English-Language Newspapers

The mass media play an important role in modern society. With the invention of the Internet, information became more available and catchier. Trying to keep readers, pressmen resort to the help of different stylistic devices. The most popular and effective ones are phraseological units, which make a headline more expressive, vivid and attractive.

English-language print media use different types of phraseological units: phraseological fusions ('one and done' (NCAA's stance against one and done — 'We don't want you' — doesn't make sense / USAT, March 30, 2018), 'a dumpster fire' (Facebook gathered us all together — and then set a four-alarm dumpster fire / WP, March 30, 2018) [4], [3]), phraseological unities ('to go to the mat' (Health Official Willing to Go to the Mat Over Obesity and Sugared Sodas / NYT, April 4, 2010), 'to be in a bind' (Businesses Beg for More Low-Skill Visas, Putting White House in a Bind / WSJ, March 30, 2018), 'to be a spark plug' (Adam Eaton proved he's healthy and ready to be a spark plug for the Nationals / WP, March 31, 2018) [1], [2], [3]).

It is also worth remarking that pressmen often modify phraseological units in order that information in the headline corresponds to current events, e.g. the phrase 'kindle a flame' is changed to 'rekindle fears' in the headline 'The rapid global economic downturn has rekindled fears that Japan may be slipping back into a deflationary cycle' [2].

It can be said without any doubts that phraseological units are often used in newspapers. The aim of it is to arouse readers' interest in a certain article. They contain a minimal form and maximum content allowing the readers to select the most interesting article.

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Agatha Christie's Poirot: Linguocultural Image of a Foreigner in British Literature

Nowadays, the study of linguocultural images or archetypes is a relevant research issue for linguists and culturologists.

The theory prevails that the detective character, appeared in the English linguoculture, reflects both the universal features of professional occupation and the specificity of the national character.

The functioning of the linguocultural detective character includes a description of the physical characteristics, professional activity, personality traits and marital status.

The character of Hercule Poirot, created by the British writer Agatha Christie in 1920 and portrayed on television by various actors, is undoubtedly one of the most recognizable detectives throughout the entire world.

Being a Belgian, partially assimilated into British reality, Poirot, on the one hand, objectifies the stereotypical beliefs about the detective with all the set of characteristics proper to the English national character; on the other hand, he holds "alien" views generalizing hetero-stereotyped ideas about the English linguoculture like prejudiced attitude of the British towards foreigners, restraint and conformism.

Most protagonists of detective fiction possess unique and recognizable individual physical characteristics. The appearance of Poirot is also quite eccentric, but very "unbritish": «He was hardly more than five feet four inches but carried himself with great dignity. His head was exactly the shape of an egg, and he always perched it a little on one side» [1] His mustache as the main feature of his appearance is mentioned in all novels. The elegance of the detective is his sartorial statement, he embodies luxury and incomparable sense of style. The general description of the appearance can be characterized by epithets: well dressed, very neat, very spotless, spruce, dandified, etc.

Analyzing the novels of A. Christie, it is possible to detect a considerable number of lexical items related to the detective lexical field: mind, police, investigate, deduction, routine work, probabilities, false, passport, suspicion [2]. It means that inductive reasoning is the leading method of investigation. Intuitive reasoning and probability are contrary to Hercule's main postulate: "It is the brain, the little gray cells on which one must rely" [3]. The value characteristics of linguocultural image don't provide exceptions ("I never make exceptions") and do not allow personal qualities to influence the conclusion of the investigation.

Another significant characteristic of the detective's character is the marital status. Hercule Poirot is a bachelor sneering at lovebirds who come undone. Poirot does not trust women's beauty. He believes that innocence can be proved by brutal facts. The appearance of a woman, according to Poirot, is deceptive, since pathological propensities can easily be combined with the face of a Madonna: «A malformation of the grey cells may coincide quite easily with the face of a Madonna» [4]

There are undoubtedly "natural" barriers, such as language and national peculiarities, which cannot be easily overcome. Even though the Belgian detective carries the very same British mentality, his persona is perceived as "not one of us", in some degree, because of his French accent: «- You foul French upstart! - Madame, I am not a French upstart, I am a Belgian upstart» [5]

British mentality is characterized by two concepts: the capability to keep feelings under control and the capability to respond to circumstances properly. These features are very typical of English detectives and comply with the "principles of gentlemanly behavior". Hercule Poirot passes such behavior pattern through the prism of his own (Belgian) worldview, being an observer and an experimenter in some ways. He takes the liberty to judge the reality judge with a critical mind, subconsciously comparing and mixing two different cultures.

To sum up, it may be said, Agatha Christie managed to create a remarkably unique linguocultural image of the detective, combining both the aspects of the British cultural code, and the mentality of an immigrant existing within frameworks of different environment.

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