

REDUPLICATION IN MODERN ENGLISH

Reduplication as a productive linguistic means can be considered in grammatical (both morphological and syntactic), lexical, semantic and stylistic (or rhetoric) aspects. And though some linguists express doubts referring to the very term viewing the prefix re-redundant, it has established itself in linguistics and is traditionally treated as a language process in which a root, a stem a whole word (or a part of it) or a syntactic construction is repeated exactly or with a slight modification. Reduplicative elements are two repeating ones or the second one is a bit changed with some pragmalinguistic intention. Full or partial reduplication apply the same technique of doubling through rhyming or vowel change. In most cases, it is used in informal discourse to enhance the emphasis, make the statement sound playful, humorous and friendly, and add colour and shades of meaning. It is a powerful stylistic literary device that Charles Kauffman defined as “a form of seasoning that salts and peppers a language” [1].

Reduplication can be regarded as a language universal. It is common in most human languages notwithstanding the genealogical family, group or structural characteristics. Comparative studies of reduplicative constructions form a significant trend in modern linguistics [2]. Modern corpus based studies form an important tendency to analyze reduplicative functions on the level of discourse [3].

Reduplication is a highly productive stylistic device in Modern English and its lexical level analysis is the most traditional approach. The units considered here are stylistically marked as conversational, emphatic, expressive, conveying onomatopoeia, creating diminishing, endearing names. In this paper, we distinguish three groups of them:

1. repeating words;
2. rhyming constructions;
3. ablaut formations.

Units that fall into the first group are formed by means of exact repetition. For example: a no-no is “something forbidden”, hush-hush means “be quiet or secret”, night-night is “good night”, ha-ha means “something funny” (usually used sarcastically), a goody-goody is “somebody who always follows the rules”

(pejorative), a boo-boo means “a stupid mistake”. The following sentences show their contextual realization.

Cardigans are a fashion no-no this year. (CED)

The project's all very hush-hush. (CED)

“She's a very funny woman.” “Funny ha-ha or funny peculiar.” (CED)

That goody-goody will squeal at the first chance he gets. (Ph. Roth)

To the second group belong such units as arty-farty “somebody showing interest in arts and high culture” (ironically), willy-nilly “without a plan, haphazardly”, higgledy-piggledy “mixed together without system”, a chick-flick “a film or series particularly appreciated by women” (disrespectfully), teeny-weeny “tiny”, argy-bargy “a serious argument or conflict”, to hobnob “to mix with people of high social status”, double-trouble “twice as much trouble”, lovey-dovey “excessively affectionate and sentimental” a fuddy-duddy “a person who is too much old-fashioned”. The contextual illustrations are as follows:

He stood staring at the higgledy-piggledy line of homes. (M. Binchy)

There's always one arty-farty cuckoo in the nest, the one who won't listen to reason. (M. Binchy)

She often has her picture in the papers, hobnobbing with the rich and famous. (CED)

The new system is to be fairer, nicer, lovey-dovey and more feely – no doubt, it will also be more understanding. (CED)

It's the kind of instantaneously relatable saga that would make a great chick-flick. (NPR)

A number of lexical units are found in the third group. They are formed by means of ablaut, when the vowel in the second word is changed. For example: knick-knacks “worthless objects that decorate the room”, riff-raff “people with a bad reputation”, wishy-washy “not firm in ideas or principles”, a mishmash “a confused mixture of things”, chit-chat “informal conversation”, tittle-tattle “idle, insignificant talk or gossip”, to dilly-dally “to waste time”. They can be illustrated with some contexts:

I could hear the children's feet going pit-a-pat over the floor. (B.L.K. Henderson)

The candidate gave very few unsatisfactory wishy-washy answers. (CED)

She says that charging high prices will keep the riff-raff out. (CED)

The shelves were covered with ornaments and useless knick-knacks. (M. Binchy)

Reduplicative collocations are an efficient tool to make a statement more expressive, they are commonly used in Modern English and as such should be considered within any EFL course framework.

References

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3. Wang S. Corpus Based Approaches and Discourse Analysis. – Journal of Pragmatics, 2005, V. 37, p.p. 505-540.

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ОСОБЛИВОСТІ НАВЧАННЯ ІНОЗЕМНИХ МОВ СТУДЕНТІВ ВИЩИХ НАВЧАЛЬНИХ ЗАКЛАДІВ ТЕХНІЧНОГО ПРОФІЛЮ

Глобалізація світової економіки, розширення міжнародних зв'язків обумовлюють підвищення ролі іноземних мов у сучасному світі. З'являється попит на фахівців з вищою освітою технічних спеціальностей різного напрямку підготовки з належним рівнем знань іноземної мови, що стає невід'ємною складовою їх професійної компетентності і робить їх конкурентоспроможними на міжнародному ринку праці. Володіння іноземною мовою для кваліфікованих працівників є невід'ємним компонентом їх діяльності. Науково-технічний прогрес вимагає самостійного поповнення знань, їх оновлення, ознайомлення із закордонним досвідом, досягненнями світової науки та техніки, відбору наукової, технічної та іншої інформації, а особливо це стосується висококваліфікованих фахівців вищих навчальних закладів [2, с. 9].

Усе це обумовлює необхідність якісних змін у навчанні іноземних мов студентів немовних спеціальностей з метою покращення рівня їх знань