

Lexico-Semantic Word Production as a Way of Forming Theater Terminology of the English Language

Tasheva nafisa Zayniddinovna

Bukhara state medical institute, English chair

ABSTRACT: The given article deals with the issue of the place of lexico-semantic word production in the formation of theatrical terminology of the English language. In this regard, the semantic, morphological and etymological characteristics of units that develop terminological meanings, as well as their thematic relevance, are studied. The main methods of theatrical term formation are described and the internal and external factors that determine the productivity of certain methods are identified.

KEYWORD: lexical-semantic word production; theatrical terminology; terminology; lexical-semantic variant; original vocabulary; borrowing; metonymy; metaphor; narrowing the meaning.

Introduction

Lexico-semantic word production as a way of vocabulary development has become widespread in the English language [3, p. 65]. It is also used in terminology. Thus, the formation of new lexico-semantic variants of words is one of the leading ways of developing the English terminology of electronic computers [8, p. 12]. Among the ways and means of forming English theatrical terminology, lexical-semantic word production occupies the second place in terms of productivity - 18% of card index units.

The study of the features of this method of term formation, linguists usually begin with a comprehensive analysis of the vocabulary involved in the formation of terms. The study of the semantic characteristics of the units involved in the lexico-semantic word production showed that terminological meanings develop in nouns of three categories: 1) abstract or abstract nouns - 54% of units, 2) names of persons - 25% of units, 3) subject nouns - 21% units [4, p. 82].

Materials and methods

Calculations show that, first of all, lexemes that do not have a large semantic load are subjected to terminology. Thus, 62% of the words that develop terminological meanings are unambiguous: "narration – Theatre. 1509 (hereinafter, the numbers before the interpretation mean the year the word appeared in the English language - T.N.). A narrative passage in a drama" [14, p. 130]. Pit - Theatre. 1640. That part of the auditorium of a theater which is on the floor of the house" [Ibidem, p. 110] / "parterre – 1640. That part of the auditorium in the theater, which is located on the floor of the building"; Tragedian-Theatre. 1592. A tragic actor" [Ibidem, p. 130] / "tragedian – 1592. Tragic actor", etc. The semantic structure of other words includes from 2 to 7 lexical-semantic variants: "history – Theatre. 1596. A drama, especially a historical play" [Ibidem, p. 78]. / "History – 1596. Drama, especially a historical play"; Shape-Theatre. 1603. A stage

dress or suit of clothes" [Ibidem, p. 99] / "stage clothes - 1603. Stage dress or costume"; actor-theatre. 1581. A stage - player" [Ibidem, p. 65] / "actor - 1581. The one who plays on the stage", etc.

Further analysis of the vocabulary involved in lexico-semantic word production showed that terminological lexico-semantic variants develop in 81% of words with a simple morphological structure: "plaudit – Theater. 1567. The customary appeal for applause made by Roman actors at the end of a play" [Ibidem, p. 105] / "applause - 1567. The usual call for applause from Roman actors at the end of a play"; Comedy-Theatre. 1570. That branch of the drama which adopts a humourous or familiar style and depicts a laughable character and incidents in real life" [Ibidem, p. 34].

Only 11% of nouns are derived units. These derivatives are formed according to two structural models: "verb + suffix" and "noun + suffix". At the same time, the first structural model has two varieties: "intransitive verb + suffix -al" and "transitive verb + suffix -er". Each variety is represented by one suffix derivative: "rehearsal - Theater. 1693. The practicing of a play or a musical composition preparatory to performing it in public" [Ibidem, p. 72] / "rehearsal – 1693. Work on a play or musical composition before presenting it to the public"; Prompter - Theatre. 1604. A person stationed out of sight of the audience to prompt any actor at a loss in remembering his part" [Ibidem, p. 111]. / "prompter - 1604. A person who is out of sight of the audience, whose task is to prompt the actor the words he has forgotten." The second structural model has one variety: "borrowed noun + suffix -er". According to this variety, one word is formed: "stager - Theater. 1580. A stage-player" [Ibidem, p. 82] / "experienced actor – 1580. Experienced actor". Consideration of the etymological features of words involved in lexico-semantic term formation allows us to conclude that mainly borrowed vocabulary is subject to rethinking in this group. Thus, terminological meanings appear in 60% of French borrowings: "prologue ME. The preface or introduction to a discourse or performance / MIDDLE ENGLISH. An introduction or preface to a speech or presentation. - 1579. Theater. Who speaks the prologue to a play" [Ibidem, p. 88]. / "prologue - 1579. The one who speaks the prologue of the play." Terminological lexico-semantic variants also develop in 40% of Latinisms: "pastoral ME / pastoral MIDDLE ENGLISH. pastoral. - 1584. Theater. A poem or a play in which the life of shepherds is portrayed, often in a conventional manner" [Ibidem, p.87]. / "plot - 1649. Plan or sketch of a play, poem". On the basis of thematic relevance, the units under consideration form the following groupings: a) theatrical concepts: "cue – Theatre. 1553. The concluding word or words of a speech in a play serving as a signal to another actor to enter or begin his speech" [Ibidem, p. 4] / "remark - 1553. The final word or words of one actor in a play, serving as a signal for another actor to appear on stage or make his speech"; "interlude – Theatre. 1660. An interval in the performance of a play: the pause between the acts" [Ibidem, p. 10] / "intermission - 1660. Break during the performance of the play: a pause between acts"; b) literary concepts: "epilogue – Theatre. 1659. A speech or short poem addressed to the spectators by one of the actors after the play is over" [Ibidem, p. 6] / "epilogue - 1659. A speech or a short poem addressed to the audience by one of the actors after the end of the play"; underplot-theatre. 1668. A (dramatic or literary) plot subordinated to the main plot" [Ibidem, p. 114] / "secondary plot – 1668. (Dramatic or literary) plot subordinate to the main plot"; c) the names of persons working in the theater: "tragi-comedian - Theatre. 1579. An actor who performs in tragi-comedies" [Ibidem, p. 111]. / "tragicomic actor - 1579. An actor who plays in tragicomic plays"; Dresser-Theatre. 1670. One who helps to dress an actor or actress" [Ibidem, p. 8] / "Costume maker – 1670. One who helps an actor or actress dress."

Acquaintance with the specialized literature shows that science knows such types of semantic changes as narrowing and expanding the meaning, metaphorical and metonymic transfers, enantiosemy, synecdoche, changing the transitive meaning of the verb into intransitive, changing the meaning of place in the meaning of time, contamination, semantic assimilation and dissimilation, oscillation, weakening of the intensity of emotion, catachresis, displacement, radiation, and some others [1, p. 24; 2, p. 52; 5, p. 135; 6, p. eighteen; 10, p. 301; 11, p. 72; 12, p. 208; 13, p. 391; 15, p. 195; 16, p. 110; 17, p. 201; 18, r. 201; 19, p. 317].

In order to streamline the identified semantic changes, various linguists developed classifications of types of semantic changes [8, p. 25; 15, p. 180; 18, r. 201; 19, p. 255]. The most famous is the classification of G. Paul [10, p. 301-305], which is based on logical relationships that connect newly emerged values with old values. In accordance with this classification, four main types of semantic changes are distinguished: 1) narrowing (or specialization) of meaning; 2) expansion (or generalization) of meaning; 3) value shift by similarity; 4) shift of value by adjacency [Ibid.]. Subjected to constant criticism for excessive logicism and inconsistency of a single classification criterion, this classification, however, was reproduced many times and only with minor changes by other researchers in their classifications. In this paper, when considering the actual material, we also use the classification of types of semantic changes by G. Paul.

Results and discussion

The analysis showed that the formation of theatrical terms by the method of lexico-semantic word production occurs as a result of: a) metaphorical transfer, b) metonymic transfer, c) meaning narrowing. Theatrical terms are not created by expanding the meaning of the word, as this contradicts the very essence of terminology. The peculiarity of lexico-semantic word production as applied to terms is that its individual types in different terminologies are characterized by an unequal degree of productivity. The most common type of lexico-semantic term formation, as shown by the results of many studies, is the narrowing of the meaning [6, p. 67].

At the same time, following I. V. Arnold, we recognize that in this case, the narrowing of the meaning should be understood not as a historical narrowing itself, but as a professional narrowing, a specialization of the meaning of a commonly used word, leading to the formation of a term [3, p. 79]. The analysis showed that in our material the dominant type of lexical-semantic word production is metonymy - 58% of theatrical terms. The identified metonymic transfers are based on the following types of contiguity: a) action - the purpose of the action: "rehearsal ME. The act of rehearsing. - 1579. Theater. The practicing of a play or musical composition preparatory to performing it in public" [14, p. 116] / "rehearsal - 1579. Theatre. Working on a play or musical composition before presenting it to the public"; b) part - whole: "drama 1515. A composition in prose or verse adapted to be acted on the stage in which a story is related by means of dialogue and action / drama 1515. An essay in prose or in verse, intended for performance on stage, in which the plot is conveyed through dialogue and action - Theater. The dramatic branch of literature, the dramatic art" [Ibidem, p. 12] / "drama - 1515. Theatre. Dramatic part of literature, dramatic art"; c) quality is the bearer of quality: "iniquity 1581. Want of equity / injustice 1581. Lack of justice, injustice. - Theatre. 1594. The name of a comic character in the old morality plays, also called the "Vice" [Ibidem, p. 129] / "evil - 1594. Theatre. The name of a comic character in old morality books, also called "Vice". 21% of theatrical terms are formed metaphorically based on similarity: a) in form: "narration ME. the action of retelling or recounting; that which is narrated / MIDDLE ENGLISH narration. Retelling or recounting; that which is retold or recounted. - Theatre. 1596. A narrative passage in a drama" [Ibidem, p. 78] / "Theatre. 1596. The narrative part of the drama "; b) by characteristic: "boor 1430. A husbandman, peasant / redneck 1430. Farmer, peasant. - Theatre. 1598. Rustic; a clown" [Ibidem, p. 20] / "Theatre. 1598. Ignorant, clown. The cases of narrowing the meaning in the research material are 21%: "socks - Theatre. 1597. Light shoes worn by comic actor on the ancient Greek and Roman stage" [Ibidem, p. 109] / "sandals - Theatre. 1597. Light shoes that in ancient Greece and ancient Rome the comic actor wore on stage.

As you can see, unlike many terminologies, English theatrical terminology at the stage of its formation is not so typical of the formation of new units by narrowing the meaning. The thematic classification of theatrical terms formed in a semantic way includes the following sections: a) characters of dramatic works: "harlequin - Theatre. 1590. A character in Italian and French light comedies" [Ibidem, p. 16] / "harlequin - Theatre. 1590. A character in Italian and French light comedies"; "Pantaloon - Theatre. 1590. The Venetian character in Italian comedy, represented as a lean and foolish old man, wearing spectacles, and slippers" [Ibidem, p.

127] / “Pantalone – Theater. 1590. Venetian character in an Italian comedy: a thin and stupid old man with glasses and slippers”; “jack-pudding - Theatre. 1648. A buffoon, clown, or merry-andrew” [Ibidem, p. 41] / “clown – Theatre. 1648. Buffon, clown or buffoon”; b) compositional elements of a dramatic work: “dumb-show - Theatre. 1561. Formerly a part of a play represented by action without speech” [Ibidem, p. 15] / “silent show – Theatre. 1561. Formerly part of the play, represented only by movement, without words”; Exit-Theatre. 1538. The departure of a theater player” [Ibidem, p. 16] / “Theatre. 1538. Departure - (departure) from the stage of a theatrical actor. With the emergence of professional drama theater in England in the 16th century and the appearance of objects peculiar only to it, requiring a nomination, English theatrical terminology began to take shape. Replenishment of theatrical terminology took place both at the expense of foreign language material, and on the basis of the use of a fairly wide range of methods of term formation of the English language itself, including lexico-semantic word production. Since the nominative needs of this terminology were largely satisfied by attracting foreign vocabulary [11, p. 74], then the actual English mechanisms of term formation were not widely used. In particular, a little more than a hundred theatrical terms were formed using the method of lexical-semantic word production. The linguistic factor that determined the use of the lexico-semantic method of forming theatrical terms is the underdevelopment of the nominal apparatus of the English language and the impossibility, as a result, of establishing a one-to-one correspondence between the signified and the signifier [4, p. 9]. Another linguistic stimulus that contributes to the relative productivity of the lexico-semantic method of term formation is the ability of nouns to easily change their meaning, which is not so pronounced in other parts of speech [2, p. 20].

The participation of lexico-semantic word production in the development of English theatrical terminology has a double extralinguistic conditionality.

First, the evolution of professional theater in England from amateur theater was slower than in other European countries. Even during the period of its greatest upsurge, it still retained some features inherent in the theater of a medieval city, which manifested itself, in particular, in relation to the arrangement of the theater building and newly created dramatic works [11, p. 71]. Therefore, some of the elements of the areal theater, having changed their content in relation to the new conditions of theatrical reality, organically entered the new theatrical culture, and their designations developed terminological lexical-semantic variants.

Secondly, the synthetic nature of the Old English theater contributed to the emergence in it of concepts from spheres of human activity previously removed from the stage. Being used in the drama theater, they acquired a different meaning, and their names acquired terminological meanings.

Many of these concepts were once borrowed into these areas of human practice, previously far from the theater, along with the corresponding designations from France and Ancient Rome, which is an extralinguistic factor involving predominantly Latin and French vocabulary in the processes of lexico-semantic term formation. origin.

The predominance of non-derivative unambiguous vocabulary among units that develop terminological meanings is predetermined by the communicative requirements of unambiguity and simplicity of the morphological structure imposed on any term [6, p. 12]. The low productivity of narrowing as one of the types of lexico-semantic word production is caused by an extralinguistic reason - active participation in the rethinking of theatrical and literary terms, that is, words that already have a terminological meaning.

The underdevelopment of narrowing should have served as a linguistic stimulus for the spread of metaphor and metonymy. However, with regard to metaphor, this assumption was not justified. As you know, the metaphor is based on a comparison, albeit hidden. The theatrical culture of England in the period under review was much more developed than other varieties of the material and spiritual culture of the country, so it

turned out to be difficult to compare highly organized objects, phenomena and processes of the theater sphere with the products of other areas of human activity.

Conclusion

Thus, the peculiarities of the formation of English theatrical terminology are mainly due to the following intralinguistic factors: 1) the presence of certain ways and means of lexical development in the English language system by the 16th century; 2) the asymmetry of the linguistic sign at the noun level. Extralinguistic factors are: 1) the flourishing of the Renaissance culture in Europe and England; 2) professionalization of the English theater; 3) the diversity of forms of existence and the synthetic nature of the professional theater in the country; 4) the requirements for accuracy and simplicity of the morphological and semantic structure imposed on the term by the emerging scientific communication.

The ratio of external and internal factors in the formation of English theatrical terminology at the stage of its formation should be considered as a relationship of necessity and possibility. Extralinguistic factors dictate the need for the emergence of new theatrical terms, while intralinguistic ones provide linguistic opportunities for their formation. At the same time, it is almost impossible to clearly distinguish between the spheres of influence of those and others.

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