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Nevertheless, traditional system of weights and measures has fewer supporters, than adversaries. The majority of people considers the English system to be clumsy, entangled, confusing one, which not only confuses the rest of the world but perplexes Americans themselves. [2, p. 43] The adversaries' opinion can be best expressed by the following quotation: "If you go to buy carpeting, and you need 100 square feet, the carpet costs \$10 per square yard, could you, even given these simple numbers, ever figure out how much you'll pay? Which is more, 2 quarts, 5 pints or 36 fl oz? How many pints are in a gallon? How many pounds are 200 ounces? Which drill is the larger - the 13/64, the 1/4 or the 5/32? Two cities on a map are 10 inches apart - what is their real world distance? Do you have to default on these questions? Then you have a problem - a problem called English Imperial system." [3, 41]

The debate over metric conversion continues. The metric system is in official use in the United Kingdom. Although metric units have become more familiar and more widely used in the United States, it remains a "soft metric" country. The USA has failed to restrict or prohibit the use of traditional units in areas touching the ordinary citizen: construction, real estate transactions, retail trade, and education. Nowadays the USA tries hard to make the crucial transition from "soft metric" to "hard metric", so that "1 pint" becomes "500 ml", with the traditional equivalent fading into smaller type sizes and finally disappearing. [2, p. 340]

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UDC 811

WORD-BUILDING PATTERNS OF REDUPLICATED WORDS IN ENGLISH

N. SHULHA, V. STARICHONOK

The article describes word-building patterns of reduplicative compounds that fall into three main subgroups: proper, ablaut and rhyme reduplicative words.

Reduplication is one of the minor types of word-formation which presupposes the repeating of parts of words to make new forms. Reduplicated words consist of two elements: the base word and the modifying - element that in some way resembles the base word. The two elements of reduplicatives can be identical (exact or proper reduplicative compounds - *chi-chi* 'fussy'), differ in root vowels (ablaut reduplicatives - *blink-blunk* 'white wine') or initial consonants (rhyme reduplicatives - *cush-mush* 'whispering, muttering').

Reduplication is found in a wide range of languages and language groups, though its level of linguistic productivity varies. For example, Indo-European languages formerly used reduplication to form a number of verb forms, especially in the preterite or perfect. Nowadays the Malayo-Polynesian languages use reduplication to form plural forms (*rumah* 'house', *rumah-rumah* 'houses'). Afrikaans uses reduplication to emphasize the meaning of the word repeated (*krap* 'to scratch oneself', *krap-krap-krap* 'to scratch oneself vigorously'). Contemporary spoken Finnish uses reduplicated nouns to indicate genuineness, completeness, originality as opposed to being fake, incomplete, complicated or fussy (*ruoka* 'food', *ruoka-ruoka* 'proper food', as opposed to snacks). Reduplication is commonly used in French to create hypocoristics for names (*Louise* - *Loulou*, and many infantile words (*dada* 'horse', *ton-ton* 'uncle'). Reduplication in Slavic languages is used for various kinds of intensification (*белый-белый* 'very white') (see [1]).

The English use reduplicatives mostly in informal expressive vocabulary. All reduplicative words are stylistically coloured (they can be colloquial (*rat-tat* 'a knock at the door'), slang (*ding-dong* 'a penis') or nursery words (*choo-choo* 'a train')) and markedly expressive and emotional: emotion is not expressed in the constituents but is suggested by the whole pattern.

Thus the aim of this article is to describe the most common word-building patterns of proper, ablaut and rhyme reduplicatives found in modern English literature, newspapers and dictionaries of the English language

(the English dialect dictionary, the Oxford English dictionary, the New Oxford American dictionary, a dictionary of slang and unconventional English, the American thesaurus of slang).

The methods of research include derivational analysis, word-formation analysis and etymological analysis.

Derivational bases of reduplicative compounds that correspond to free forms are denoted in the following way: N_s – nominal derivational base, A_s – adjectival derivational base, V_s – verbal derivational base, In_s – interjectional derivational base. Besides, we also distinguish onomatopoeic derivational bases (O) and pseudo-morphemes (Y) that do not carry the underlying meaning in isolation.

We find it reasonable to examine the word-building patterns of reduplicative words within reduplicative sets identified while analyzing the phonetic structure of reduplicates. The latter seems to have an impact on its morphological structure (see [2]).

1) Reduplicative compounds proper contain free forms, onomatopoeic stems and pseudo-morphemes.

Table 1 shows that there is a great number of proper reduplicative compounds with onomatopoeic derivational bases and pseudo-morphemes. The inner valence of proper reduplicates is limited – there are no words motivated by adverbs, pronouns, gerunds, participles, prepositions or particles. Metonymical processes are rather active within this group of reduplicates – an object (animate or inanimate) or phenomenon is called by the name of something intimately associated with that object or phenomenon (it can be a gesture, a motion, a noise, an agent, etc.).

Table 1

Word-building patterns of proper reduplicated words

No.	Patterns	Quantity	Word and its meaning	Examples
1.	$N_s + N_s$	28	<i>night-night</i> 'good night'	Frank smiles and nods. "Okay, Heather. Night-night , Heather." (M. Cabot. <i>Size 14 Is Not Fat Either</i>).
2.	$V_s + V_s$	21	<i>go-go</i> 'connected with a style of dancing to pop music in which women dance wearing very few clothes'	Chili, from then until now, went with a succession of women, some on a serious basis, some not. There was one named Rose, a bartender, who lived with him a few years. One named Vera, a go-go dancer he fell in love with, but he couldn't stand other guys watching her and they broke up (E. Leonard. <i>Get Shorty</i>).
3.	$A_s + A_s$	12	<i>goody-goody</i> 'a person who behaves very well to please people in authority such as parents or teachers'	Anyway, completely safe option as no way diamond-pattern-jumpered goody-goody would have read five-hundred-page feminist treatise (H. Fielding. <i>Bridget Jones's Diary</i>).
4.	$In_s + In_s$	21	<i>hush-hush</i> 'secret and not known about by many people'	Pete Anglich lifted his manacled hands in the fighter's salute. "What, no news hawks yet?" he jeered. "Vidaury won't like hush-hush on this." (R. Chandler. <i>The Simple Art Of Murder</i>).
5.	$O + O$	111	<i>hoo-hoo</i> 'imitative of the sound of an owl'	"If he was a lion he'd have four paws, and a tail, and Whiskers!.. Aie, ooh, hoo-hoo! Help!" (C. S. Lewis. <i>The Horse and His Boy</i>).
6.	$Y + Y$	85	<i>ga-ga</i> 'lightly crazy because you are very excited about sb/sth, or very much in love'	"Best-case scenario: all the girls go ga-ga for him and lose focus, which I'm sure is very important at the Gallagher Academy," she said with mock reverence (A. Carter. <i>I'd Tell You I Love You, But Then I'd Have To Kill You</i>).

2) Ablaut combinations are twin forms consisting of one basic morpheme (usually the second), sometimes a pseudo-morpheme which is repeated in the other constituent with a different vowel. The typical changes are [i] – [æ]: *blib-blab* 'idle talk, chatter, gossip', *clit-clat* 'a talkative person, a gossip; gossip' and [i] – [o]: *mizzy-mozzy* 'perplexed', *ning-nong* 'a fool, a stupid person'. The free forms corresponding to the basic morphemes are as a rule expressive words denoting sound or movement (*fidge-fadge* 'a slow, easy pace in walking or riding, a motion between walking and running' from *fadge* 'a slow, irregular pace'; *shig-shog* 'see-saw' from *shog* 'to shake, jolt, jog, rock').

Table 2 shows that ablaut combinations possess a wider inner valence than proper reduplicated words. The most active derivational bases are nominal and verbal. Ablaut reduplicates with a free form and a pseudo-morpheme or both pseudo-morphemes are the most common, making the morphological category of ablaut words rather unstable. Denotational lexical meaning becomes too vague and general, while connotational lexical meaning becomes predominant.

3) Rhyme combinations are twin forms consisting of two elements (most often two pseudo-morphemes) which are joined to rhyme. The choice of the basic sound cluster in some way or other is often not arbitrary but motivated: a) in both parts: *love-dovey* 'term of affection between lovers' (from *love* and *dove* – a bird typically symbolic of peace and love); b) in the first part – *tiny-winy* 'very small'; c) in the second part *row* 'an uproar, hubbub, noisy disturbance'.

Table 2

Word-building patterns of ablaut reduplicated words				
No.	Patterns	Quantity	Word and its meaning	Examples
1	N ₁ + N ₁	14	<i>tip-top</i> 'excellent'	Nothing like a good blowout and a blow-up and a bit of balcony waving to keep the loyalty muscles in <i>tip-top</i> shape, that's what I always say (T. Pratchett. Mort).
2	N ₁ + Y	32	<i>swish-swash</i> 'a swishing sound'	The sea had a motion in it, up and down, <i>swish-swash</i> (M. Roberts. Salt of Sea).
3	Y + N ₁	88	<i>chit-chat</i> 'conversation about things that are not important'	Jude and Shaz flinched. Why do Smug Married girls do this, why? Casually launching into anecdotes about slashings, stitching and effusions of blood, poison, newts and God knows what as if making light and delightful social <i>chit-chat</i> (H. Fielding. Bridget Jones's Diary).
4	V ₁ + V ₁	23	<i>hip-hop</i> 'a type of popular music with spoken words and a steady beat played on electronic instruments, originally played by young African Americans'	"This is my partner, Marlis," Franklin said, and Joe turned to see a cute young black woman approaching in her plastic coveralls, <i>hip-hop</i> coming out of the jam box she was carrying (T. Shroder. Naked Came the Manatee).
5	V ₁ + Y	31	<i>tittle-tattle</i> 'unimportant talk, usually not true, about other people and their lives'	"So I can't sit around making mindless <i>tittle-tattle</i> with you and Suze." He shakes his head in frustration. "Do you realize how fucking hard I work? Do you have any idea how important this deal is?" (S. Kinsella. Shopaholic Takes Manhattan).
6	Y + V ₁	31	<i>dibble-dabble</i> 'an irregular course of dabbling or splashing'	It turned out such a <i>dibble-dabble</i> . We have had March weather before March came (C'tess. Cowper in Mrs. Delany's Life).
7	O + O	72	<i>bing-bong</i> 'the sound of the bell'	I've climbed the flagstone steps to the front door - leaded glass. Impressive - and rung the bell. It does one of those <i>bing-bong-bing-bong</i> , <i>bing-bong-bing-bong</i> numbers, and then an older-looking blond woman in a lime green sweater and riding jodhpurs - I am not even kidding - with a pink scarf tied all jauntily around her neck answers the door (M. Cabot. Big Boned).
8	Y + Y	95	<i>zig-zag</i> 'a line or pattern that looks like a series of letter W's as it bends to the left and then to the right again'	Most people think in curves and <i>zig-zags</i> . For example, they start from a thought like: I wonder how I can become very rich, and then proceed along an uncertain course which includes thoughts like: I wonder what's for supper, and: I wonder who I know who can lend me five dollars? (T. Pratchett. Moving Pictures).

Table 3

Word-building patterns of rhyme reduplicated words				
No.	Patterns	Quantity	Word and its meaning	Examples
1	N ₁ + N ₁	62	<i>beardy-weirdy</i> 'a Northern lad who likes to walk, and appears to be wearing a minge on his face'	"Ten years ago people who cared about the environment were laughed at as sandal-wearing beardy-weirdies and now look at the power of the green consumer," she was shouting, sticking her fingers into the tiramisu and transferring it straight into her mouth (H. Fielding. Bridget Jones's Diary).
2	N ₁ + Y	44	<i>fuddy-duddy</i> 'a person who has old-fashioned ideas or habits'	"Oh, my dear, you wouldn't want to talk in the lounge among all the <i>fuddy-duddies</i> , would you? I know, what about Victor's Piece?" (Ruth Rendell. Sins of the Fathers).
4	V ₁ + V ₁	18	<i>hurry-scurry</i> 'characterized by hurry and commotion'	"Sure, he played his part in the team's magnificent effort in winning the game." As for O'Hara's contribution, Ramos added: "I think it was a bit ' <i>hurry-scurry</i> ' in the first half." (Daily Mail).
5	A ₁ + N ₁	29	<i>hot-shot</i> 'a person who is extremely successful in their career or at a particular sport'	England <i>hot-shot</i> Walcott can rule the world for the next decade, says Hoddle (Daily Mail).
6	A ₁ + Y	28	<i>easy-peasy</i> 'very easy'	"What was wrong with her computer?" / "Nothing, really. These kids are usually brilliant at technology but she wasn't. She couldn't get the hang of it. She wanted me to help her find some website and I did. <i>Easy-peasy</i> , actually." (R. Rendell. End in Tears).
7	O + O	49	<i>boo-hoo</i> 'imitative of the sound of noisy weeping or laughter'	Later on, as a middle-aged optometrist, he would weep quietly and privately sometimes, but never make loud <i>boo-hooing</i> noises (K. Vonnegut. Slaughterhouse-Five or the Children's Crusade).
8	Y + Y	164	<i>nitty-gritty</i> 'the basic or most important details of an issue or a situation'	It had great, eye-catching visuals, because we had to sit in front of a lot of men in grey suits and convince them that we weren't just two mothers with determination, ambition and a good idea, but that we also understood the <i>nitty-gritty</i> of the business side (Daily Mail).

Table 3 demonstrates that about 40 % of rhyme combinations (a much higher percentage than ablaut combinations) are not motivated: *gurry-wurry* 'a brawl, a loud, angry disputation', *heckam-peckam* 'the name of an angler's fly'. A few are borrowed: *powwow* 'a priest, sorcerer, or medicine-man of the North American Indians' (an Algonkin (Narragansett) word, *powwow* or *po wah*, the two syllables of which in colonial English use were assimilated, and the stress transferred to the first syllable), but the type is purely English, and mostly modern.

The pattern is emotionally charged and chiefly colloquial, jocular, often sentimental in a babyish sort of way. The expressive character is mainly due to the effect of rhythm, rhyme and sound suggestiveness. It is intensified by endearing suffixes -y, -sie (*huggry-muggry* 'in a confused state', *holsie-jolsie* 'a confused mass of food, swine's meat, etc.') and the jocular -ty, -dy (*hippety-hoppety* 'in a limping and hobbling manner', *higgledy-piggledy* 'without any order of position or direction, in huddled or jumbled confusion or disorder'). Semantically predominant in this group are words denoting: a) disorder (*helter-skelter* 'in disordered haste; confusedly, tumultuously', *pell-mell* 'in disorder and hurry', *hobble-bobble* 'turmoil, confusion'); b) trickery (*fibber-gibber* 'a lying knave or sycophant', *handi-dandi* 'a juggling trick with the hands; a covert bribe or present', *hokey-pokey* 'deception, cheater'); c) teasing names for persons (*Clydie-Mydie*, *Georgie-Porgie*, *Lizzie-Mizzie-Wizzie*); and d) playful nursery words (*zeenty-teenty* 'a children's game', *winky-pinky* 'a nursery word for sleepy', *whisky-whasky* 'a nursery rhyme').

In conclusion we can state the following: 1) numerous data show that there is a predominance of reduplicative combinations with two free forms or a free form and a pseudo-morpheme. The most active derivational bases are nominal, verbal and adjectival. Adverbial, pronominal and exclamatory derivational bases are rare. Onomatopoeic derivational bases are most common for reduplicative compounds proper, while pseudo-morphemes characterize rhyme combinations;

2) Reduplication is often accompanied by: a) suffixation (*talkee-talkee* 'small talk; a talkative person'; *hunchery-munchery* 'the habit of eating at any time of the day instead of making stated meals'. From *hunch* 'a large slice, esp. of victuals', and *munch* 'something to eat, a meal'); b) abbreviation (*din-din* 'dinner', *stag-mag* 'a stage manager'); c) expansion of the derivational base by an onomatopoeic suffix (*clickety-clack* 'chattering or prating', *jiggety-jig* 'a jog-trot style of travelling'); d) jocular phonetic distortion of a derivational base (*foo-foo* 'a person of no account; an insignificant idiot' from *fofarraw* 'show-off, bluster, a loud disturbance or interruption'; *pishy-pashy* 'a card game' from a corruption of *peace and patience*; *kinch-pinch* 'breathing time, called in a contest' from a corruption of *king's speech*).

3) The above mentioned features prove that word-building patterns of reduplicated words in English are phono-morphological with the potential to combine derivative bases agglutinatively and generatively as well as to employ a two- and a three-step derivational synthesis.

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UDC 811

THEORETICAL GROUNDS FOR STUDYING LINGUOCULTURAL ASPECTS OF PHRASEOLOGICAL UNITS WITH AN ANIMAL COMPONENT

O. SMEKHOVSKAYA, E. KHRAMTSOVA

The article deals with the question of studying of linguocultural aspects of phraseological units with an animal component. In particular, it contains theoretical grounds for the description of animal category in phraseology as viewed by linguistics, cultural linguistics, cultural studies and philosophy.

One of the current tendencies of contemporary linguistics is the tendency towards anthropocentrism, i.e. to study language not just in order to register some linguistic laws, but to study linguistic phenomena with respect to a human being. In particular, this tendency can be observed in the sphere of phraseology where transfer of meaning is carried out regarding a human. As a rule, phraseological units (PUs) cover general beliefs, typical of all native speakers. The system of images fixed in phraseology is a kind of niche for accumulation of worldview and is connected with material, social and spiritual culture of the given language community, and that is why can prove its cultural and national experience and traditions [1, c. 214].

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