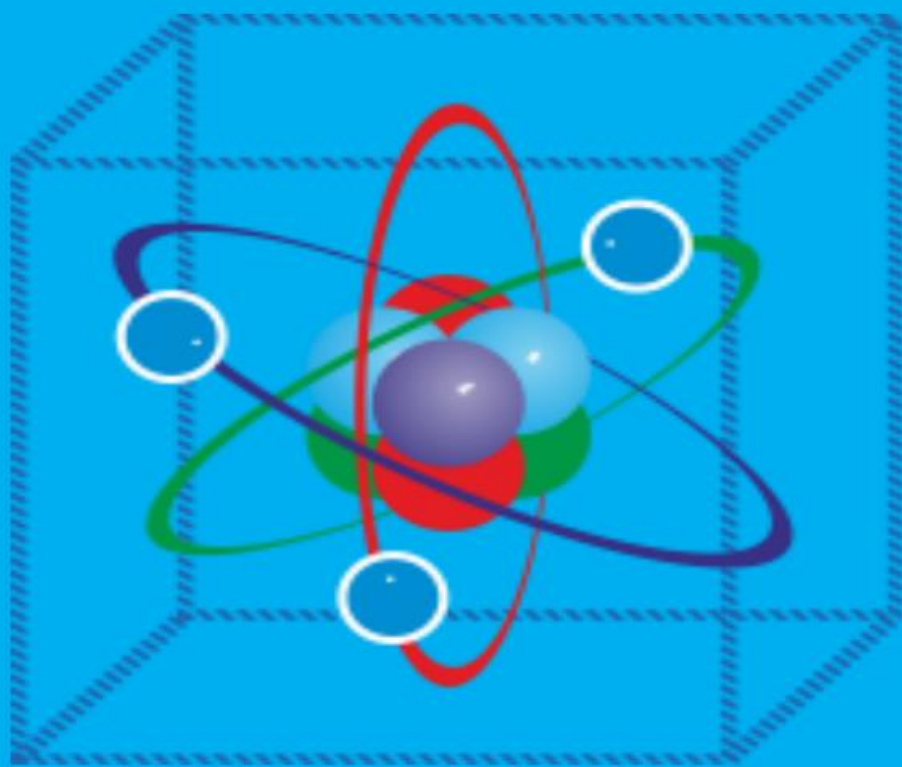


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LEXICOGRAPHIC ANALYSIS OF THE CONCISE OXFORD DICTIONARY OF LITERARY TERMS BY Ch. BALDICK

Abstract. The degree of study and significance of literary terms are carried out in the given article. The article also gives information about the dictionary of Chris Baldick “The Concise Oxford Dictionary of Literary Terms” and the significant aspects of literary terms. Research on terms that have been fully borrowed and introduced unchanged from other languages is described as well. The structure of dictionaries of some Uzbek literary terms is discussed in the article. “The Concise Oxford Dictionary of literary terms” by Chris Baldick contains 1060 literary terms. 118 terms from 1060 were borrowed from other languages without changing and most of them were taken from French, German, Latin and Greek languages. There are terms which were borrowed from Italian, Spanish, Russian and even Japanese.

Key words: terminology, literary terms, concept, etymology, dictionary, thesaurus, dictionary units, theory of literature, history of literature, borrowed terms.

The analysis and research of scientific literature indicates that the terms in all spheres were not studied identically. The study of terminology in former USSR was led off by D. Lotte in 1931 publishing his work on the technical terminology [see Lotte 1931], followed by E. Drezen in 1934, by G.Vinokur in 1939 and in 1986 by A. A. Reformatsky . On the basis of these studies, the main directions of working on terminology were defined: A.A.Reformatsky (1986), B.N Goloven (1981), N. P. Kuzkin (1962), L.Kapanadze (1965) and others studied the terminology, O.S.Akhmanova(1990), V.P.Karpovich (1978), R.Yu. Kobrin(1991), V.M.Leychik (1986), V.D.Tabanakova (1998), E.N.Tolikina and others worked on semantic features of terminology, A.S.Gelt (1991) based on the relationship between terminology and nomenclature units, M.V. Oganisyan (2003), O.V.Dovbysh (2003), S.V.Sakhneevich (1998) on translation problems of terminology and Z.M. Polyutina (2002) studied civilization approaches on terminology.

After much research on terms and nomenclature, the lexicographical foundations of terminology began to appear in the late twentieth century, with a good deal of linguists working to elaborate a taxonomy of terms, categorizing them, and incorporating them into a dictionary. As a result, a number of terminological dictionaries have appeared around the world. For example, zonyms by Shamledi, phloronyms by Repko, Barishnikova, Bulakh were studied separately, artifacts by Manerco, socio-political terms by Grebulskaya, Khalikova, Maskovich, sociological terms by Turushkova, economical terms by Konovalova, Sakhneevich, Burnistrova, Rakhimberdiev, law terms by Maximenko, Ivanenko, medical terms by Volfbekg, Ivanov, Oganisyan, anthroponyms by Kvartich were researched and studied. Besides, technological terms, media terminology, commercial, scientific literature, bureaucratic terminology, architecture, military, music, philosophy, theater, sports, relationship terminology, geography, mathematics, geology, mining, translation linguo-didactics, areas such as dialectological terminology have also been extensively studied by scholars. Since then, many scholars have researched terminology on different fields.



Materials and methods. The scientific and practical research and investigation about linguistic terms are founded on ideas of Akhmanova (1966, 1990), Vasileva (1998), Gwishiani (1986, 1990), Golovin (1976), Kulikova (2002), Petrosyants (2004), Podolskaya (1988), Slyusarova (1983, 2000), Shelov (1998) and others. In recent years, we can see the studies on linguistic terms published and learned Roman language terminology in works of Nikulina (1990), Utkina (2001), Emelyanova (2000), Vermeer (1971), Zakharenkova (1999), German (1990), Golovkina (1996) [7; 11-41].

If we take note to the a forementioned researches, we can witness that literary terms which is the object of our research work has been studied quite rarely in Slovenian, Roman and German languages. Therefore, the investigation of philosophical, cultural, religious, ethical and aesthetical, linguistic terms and especially terms of literature are one of the burning issues.

According to E.G.Petrosyants, currently there are more than 70 dictionaries, encyclopedias and reference books on linguistics. However, dictionaries, encyclopedias and reference books on literary terms are relatively rare. This situation shows that the literary terms have not been sufficiently studied and information on them is not systematized [7; 11-41].

The problem of literary term system has already been one of the most controversial issue that is not a completely new sphere of study. It has developed and is still developing from the simple human need to name and identify. Its precise definition and scope are, however, still not clearly defined. During the past several decades, the theory of terminology has been a subject of debates in various circles. According to certain sources there are four scholars can be identified as the intellectual fathers of terminological theory: “Alfred Schulman from Germany, the first one to consider the systematic nature of special terms; the Swiss linguist Ferdinand de Saussure, the first one to have drawn attention to the systematic nature of language; E. Dresen, a Russian, a pioneer in underscoring the importance of standardization; and J. E. Holmstrom, the English scholar from UNESCO, who was instrumental in disseminating terminologies on an international scale” [3; 56].

“The Concise Oxford Dictionary of Literary Terms” by Chris Baldick was first announced in 1990 and in a year it was republished by Oxford University Press. Revised edition of updated volume followed in 1996. The edition we chose for our research work is the second and it was announced in 2001. This dictionary of literary hard terms briefly explained and alphabetically organized. It does not imply to execute the functions of an expository guide book to literary concepts and does not attempt to catalogue the complete body of literary terms in use. The dictionary interprets those thousand terms that are most likely to cause the student or just a general reader some uncertainty in the context of literary theory, literary criticism or in other discussion of literary works. In the preface of the dictionary author gives these words: “Rather than include for the sake of encyclopedic completeness all the most common terms found in literary discussion, I have set aside several that I have judged to be sufficiently well understood in common speech (*anagram, biography, cliché* and many more), or virtually self-explanatory (*detective story, psychological criticism*), along with a broad category of general concepts such as *art, belief, culture, etc.*, which may appear as literary critical problems but which are not specifically literary terms”. The author mentions in the preface of the dictionary as well that along with these terms there are hundreds of terms from literary criticism, literary history, prosody, genres, drama and theatre. The assortment is weighted towards English literature, but there are many terms borrowed from other languages, and many more associated primarily with other literatures [2; 3].

Results and discussion. The terms in the dictionary we have analyzed, as mentioned above, consist of 1,060 terms, of which 118 terms were borrowed from other languages without any change. According to the definition given by the author in the introduction part, the terms in this dictionary are not ordinary terms found in everyday literature, but include less common literary terms that is not understandable to everyone. Most of the 1060 terms given in the dictionary have



been mastered by transliteration and transcription into English, among which the terms of ancient Greek, Latin, and French literature are very common. There are also terms borrowed from German, Italian, Spanish, Russian and Japanese. The information on their pronunciation and origin are also given. As noted above, the development of literary terms is closely connected with the development of literature, art, culture and language of this nation. That is the main reason we have analyzed the terms in "The Concise Oxford Dictionary of Literary Terms" etymologically and achieved the following results:

	Fully borrowed terms	89%
	Borrowed terms without any change	11%

Now let us see the terms that have been borrowed from other languages without any changes:

	French	57%
	German	19%
	Latin	9%
	Italian	5%
	Greek	3%
	Spanish	1%
	Russian	2%
	Japanese	4%

It can be seen from the tables that although most of the terms explained in Chris Baldick's The Concise Oxford Dictionary of Literary Terms have been fully borrowed in English, some of them have been borrowed without any changes. Most of the terms borrowed from French literature. They accounted for 57% of the total adopted layer terms. We can say that the influence of French literature on English literature has always been enormous. The culture, art and literature of these two nations developed in tandem with each other. Terms taken from German literature without any changing were also more than terms that came from other languages, accounting for 19% of the total. We believe that this is due to the commonality of the two languages and the fact that both languages belong to the Germanic language family. Layer terms borrowed from Italian and Japanese languages are mainly terms related to genres in the fiction of these languages. Below we consider the etymological categories of terms in this dictionary.

Terms borrowed from French language without any change: *aperçu, avant-garde, belles-lettres, bovarysme, bricolage, cenacle, chanson, chanson de geste, chant royal, claque, conte, coup de theatre, debat, differance, discours, dizain, donnee, double entendre, drame, ecriture, enonce and enonciation, epater les bourgeois, feuilleton, ficelle, fin de siecle, Grand Guignol, histoire, huitain, jeu d'esprit, jongleur, jouissance, lai, laisse, langue, lisible, litterateur, longueur, mise-en-abyme, mise en scene, negritude, nom de plume, le nouveau roman, nouvelle, oeuvre, parole, pastourelle, philosophes, la Pleiade, poete maudit, la preciosite, raisonneur, recit, reverdie, rime riche, roman a clef, roman a these, roman a tiroirs, roman-feuilleton, roman-fleuve, scriptible, success d'estime, trouvere, vers de societe, vers libre, vraisemblance.*

Terms borrowed from German language without any change: *Angst, Aufklarung, Bildungsroman, Encyclopedistes, erlebte Rede, Erziehungsroman, Fastnachtspiel, Knittelvers,*



Kunstlerroman, Marchen, Meistersinger, Minnesanger, Novelle, Rezeptionsasthetik, Schauerroman, Sturm und Drang, Tagelied, Urtext, Verfremdungseffekt, Weltanschauung, Weltschmerz, Zeitgeist.

Terms borrowed from Latin language without any change: *carpe diem, dramatis personae, fabula, in medias res, In Memoriam stanza, obiter dicta, rogatio, sententia, ubi sunt.*

Terms borrowed from Italian language without any change: *canzone, commedia dell' arte, ermetismo, ottava rima, terza rima, ut pictura poesis, verismo, volta or volte.*

Terms borrowed from Greek language without any change: *dues ex machina, eiron, hamartia, occupatio.*

Terms borrowed from Spanish language without any change: *entremes,*

Terms borrowed from French language without any change: *ostranenie, samizdat, sjuzet, syuzhet.*

Terms borrowed from Japanese language without any change: *haiku, hokku, kabuki, no' or noh, tanka.*

The formation and development of literary terms are inextricably linked with the development of word art and literary criticism, as well as literary language. The main purpose of The Concise Oxford Dictionary of Literary Terms by Chris Baldick does not to explain everyday terms, but to explain rare terms that are difficult to understand. The terms in this dictionary are arranged alphabetically, and the dictionary contains more than 1,000 terms. We can say that definitions and explanations given in "The Concise Oxford Dictionary of Literary terms" are plain and easy to understand, especially for those who are interested in literary terms. Most of the terms explained in Chris Baldick's The Concise Oxford Dictionary of Literary Terms have been fully borrowed in English, some of them have been borrowed without any changes. Most of the terms borrowed from French literature. They accounted for 57% of the total adopted layer terms. Terms taken from German literature without any changing were also more than terms that came from other languages, accounting for 19% of the total. Layer terms borrowed from Italian and Japanese languages are mainly terms related to genres in the fiction of these languages. Literary terms existing in the modern Uzbek literary language are a system of literary-theoretical concepts formed in the practice of Uzbek folklore and classical literature, new literary concepts born and developed in the process of formation and prosperity of Uzbek literature, including words and phrases that express literary phenomena specific to fraternal peoples and world literature. The "Dictionary of Literary Criticism" compiled by D. Kurbanov, Z. Mamajonov, M. Sheralieva corrected the drawbacks in the dictionaries published during the pre-independence and independence period and this is a dictionary that can explain the specific aspects of modern Uzbek literary criticism.

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