

sexually attractive companion accompanying a person, especially a celebrity, at social events') и семья (*boomerang kid* 'a young adult who goes back to live with parent after a period of independence'). Нужно также подчеркнуть, что большой пласт новой оценочной лексики представляют наименования лица, которые обладают явно выраженным экспрессивным характером и многоаспектностью. Преобладание оценочных неологизмов-наименований лица является также ярким доказательством того несомненного факта, что познавательная и номинативная деятельность носителя английского языка может быть квалифицирована как, главным образом, антропоцентрическая.

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COCKNEY ENGLISH AS HISTORICAL PHENOMENON

Cockney, compact and vivid, awakes imagination and gives new life to old and abstract ideas. Many Cockney words have become the active strength of

the English language. Hundreds of books and TV-programs are published and shown in the UK. More than 3 million of Londoners use Cockney regularly and it is used to describe anyone with a certain type of London accent. A lot of people still consider it to be the language of convicts and beggars. So, where is the truth? What is Cockney indeed?

The term “Cockney” refers to both the accent as well as to those people – London East Enders, who speak it. Cockney is characterized by its own special vocabulary and usage, and traditionally by its own development of “rhyming slang”. It is supposed to be created as the language of the criminals. A Cockney is considered to be the one, born within the sound of St. Mary-le-Bow church.

What is the origin of the word? The term was in use in this sense as early as 1600, when **Samuel Rowlands** in his **satire** *The Letting of Humours Blood in the Head-Vaine*, referred to 'a Bow-bell Cockney'. **John** or **Minshew** defined the word in such a way: 'A cockney or cockny, applied only to one born within the sound of Bow bell that is in the City of London'. However, the **etymologies** he gave (from 'cock' and 'neigh', or from Latin *incoctus*, raw) were just guesses, it was later explained the term as originating from cock and egg, meaning first a misshapen egg (1362), then a person ignorant of country ways (1521), then the senses mentioned above. The traditional definition is that in order to be a Cockney, one must have been born within earshot of the Bow Bells. Who can be called “A Cockney”? The use of a literal definition produces problems, for traffic noise and the current lack of a hospital with a maternity ward in earshot of the church would also severely limit the number of 'true' cockneys that could be born.

But traditional Cockney is disappearing because of population shifts, according to researchers. A study by the British Broadcasting Corporation found that young people in the East End of the city speak in a dialect combining elements of Bangladeshi and Cockney, reflecting the changing make-up of the area.

Cockney, although partly forgotten and mixed with other London accents and Asian languages nowadays, has its appreciable trails in classical literature. For example, in the 14th century it was used by William Langland and Geoffrey Chaucer, in the 15th – by John Heywood (1497-1580) and Thomas Middleton (1580-1627) in the 16th century. The best examples were given by William Shakespeare (1564-1616): Mistress Quickly in Henry IV reveals Cockney features rendered through spellings unusual even for that time and the Fool in King Lear, Act II Scene IV line 117, example of the word cockney was used in the sense of “city-dweller”: “Cry to it, nuncle, as the cockney did to the eels when put'em i' th' paste alive.” Cockney can also be found in the private writings of Londoners. E.g.: Henry Machyn’s Diary (1550-63): spellings of place-names, in particular of streets and buildings of the City: Smytfeld, Vestmyster, Mynsyon lane, Kanwykstrett (Candlewick Street), Lumbarstrett (Lombard Street), Wostrett (Wood Street), etc., and in the London parish books kept in the Guildhall Library: dealing with the upkeep of churches, the administration of their properties, the relief of the poor and the like, documents written by anonymous scribes. In the 18th century the first signs of Cockneyisms in letters contained in great novels Henry Fielding *The Life of Jonathan Wild the Great* (1743): the protagonist is himself a Cockney; George Smollet *The Adventures of Roderick Random* (1748); Samuel Foote (1720-77) parodies of Irishmen, Scotchmen and City merchants; are the *Taste* (1752) and the first scholar to openly defend Cockney was Samuel Pegge, who in his *Anecdotes of the English Language* (1803), tries hard to prove that the so-called London vulgarisms had indeed been used by such writers as Chaucer, Shakespeare, Milton, Pope, Dryden, Swift and many others. The first writer to make wide use of this new kind of Cockney dialect launched by Punch was A. W. Tuer in *The Kawkneigh Awlminek* of 1883 (Wright, 1981: 17).

George Bernard Shaw’s *Pygmalion* (1912) contains reach Cockney vocabulary. In the Preface to the play, Shaw wrote: “The English have no

respect for their language, and will not teach their children to speak it (...). It is impossible for an Englishman to open his mouth without making some other Englishman despise him” [2: 128-131].

Among the famous Cockney performances shown on British TV at our time include TV comedy series “Porridge” (Ronnie Barker as ‘Fletch’); TV police drama “The Sweeney” (John Thaw as Regan); “Mary Poppins” (Dick Van Dyke’s famously bad attempt at a Cockney accent).

Thus, Cockney is one of the main features of London and its inhabitants, practically all London accents include trails of Cockney, although Cockney itself isn’t used purely nowadays and is slowly vanishing as that very literary and historical phenomenon which we could notice in Shakespeare’s and Shaw’s plays. Cockney is also currently used in politics as a special kind of political weapon to rephrase words of political leaders. So, it is integral part of modern English culture and a good historical example of the first attempts on the territory of the United Kingdom to create a special language for individuals.

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