

**Ethnolinguistics. Ethnic Group. Dialect. Language and Dialect.  
Sociolect. Ethnolect. Idiolect**

**Ethnolinguistics** (sometimes called cultural linguistics) is a field of anthropological linguistics which studies the relationship between language and culture, and the way different ethnic groups perceive the world. It is the combination between ethnology and linguistics. The former refers to the way of life of an entire community, i.e., all the characteristics which distinguish one community from the other. Those characteristics make the cultural aspects of a community or a society.

Several controversial questions are involved in this field: Does language shape culture or vice versa? What influence does language have on perception and thought? How do language patterns relate to cultural patterns? These questions, which had been posed earlier by the German scholars Johann Gottfried von Herder and Wilhelm von Humboldt and their followers in the idealist-romanticist tradition, emerged again in the United States as a result of the discovery of the vastly different structure of American Indian languages, as delineated by the American anthropological linguists Edward Sapir and Benjamin L. Whorf. They noticed, for example, that Eskimo has many words for snow, whereas Aztec employs a single term for the concepts of snow, cold, and ice. The notion that the structure of a language conditions the way in which a speaker of that language thinks is known as the Whorfian hypothesis, and there is much controversy over its validity.

**Cultural Linguistics** refers to a related branch of linguistics that explores the relationship between language, culture, and conceptualization. Cultural Linguistics draws on, but is not limited to, the theoretical notions and analytical tools of cognitive linguistics and cognitive anthropology. Central to the approach of Cultural Linguistics are notions of "cultural schema" and "cultural model". It examines how various features of language encode cultural schemas and cultural models. In Cultural Linguistics, language is viewed as deeply entrenched in the group-level, cultural cognition of communities of speakers. Thus far, the approach of Cultural Linguistics has been adopted in several areas of applied linguistic research, including intercultural communication, second language learning, and World Englishes.

Ethnolinguists study the way perception and conceptualization influences language, and show how this is linked to different cultures and societies. An example is the way spatial orientation is expressed in various cultures. In many societies, words for the cardinal directions east and west are derived from terms for sunrise/sunset. The nomenclature for cardinal directions of Inuit speakers of Greenland, however, is based on geographical landmarks such as the river system and one's position on the coast. Similarly, the Yurok lack the idea of cardinal directions; they orient themselves with respect to their principal geographic feature, the Klamath River.

**Ethnicity or ethnic group** is a socially defined category of people who identify with each other based on a perceived shared social experience or ancestry. Membership of an ethnic group tends to be associated with and ideologies of shared cultural heritage, ancestry, history, homeland, language or dialect, and with

symbolic systems such as religion, mythology and ritual, cuisine, dressing style, physical appearance, etc.

**Ethnicity** is an important means by which people may identify with a larger group. Many social scientists, such as anthropologists Fredrik Barth and Eric Wolf, do not consider ethnic identity to be universal. They regard ethnicity as a product of specific kinds of inter-group interactions, rather than an essential quality inherent to human groups. Processes that result in the emergence of such identification are called **ethnogenesis**. Members of an ethnic group, on the whole, claim cultural continuities over time, although historians and cultural anthropologists have documented that many of the values, practices, and norms that imply continuity with the past are of relatively recent invention.

**Ethnic groups** differ from other social groups, such as subcultures, interest groups or social classes, because they emerge and change over historical periods (centuries) in a process known as ethnogenesis, a period of several generations of endogamy resulting in common ancestry (which is then sometimes cast in terms of a mythological narrative of a founding figure); ethnic identity is reinforced by reference to "boundary markers" - characteristics said to be unique to the group which set it apart from other groups.

The largest ethnic groups in modern times can comprise hundreds of millions of individuals (Han Chinese, Arabs, Bengali people) and the smallest can be limited to a few thousand individuals (numerous indigenous peoples worldwide). The larger ethnic groups will tend to form smaller sub-ethnic groups (historically also known as tribes), which over time may undergo ethnogenesis and become separate ethnic groups themselves; ethnic groups derived from the same historical founder population often continue to speak related languages and may be grouped as ethno-linguistic groups or phyla (e.g. Iranian peoples, Slavic peoples, Bantu peoples, Turkic peoples, Austronesian peoples, Nilotic peoples, etc.).

#### **Fifteen largest ancestries in the United States**

Rank	Ancestry	Number	Percent of total population
1	German	42,841,569	15.2%
2	Irish	30,524,799	10.8%
3	African	24,903,412	8.8%
4	English	24,509,692	8.7%
5	American	20,188,305	7.2%
6	Mexican	18,382,291	6.5%
7	Italian	15,638,348	5.6%
8	Polish	8,977,235	3.2%
9	French	8,309,666	3.0%
10	American Indian	7,876,568	2.8%
11	Scottish	4,890,581	1.7%
12	Dutch	4,541,770	1.6%
13	Norwegian	4,477,725	1.6%
14	Scotch-Irish	4,319,232	1.5%
15	Swedish	3,998,310	1.4%

The term **dialect** (from the ancient Greek word διάλεκτος *diálekto*s, "discourse", from διά *diá*, "through" + λέγω *legō*, "I speak") is used in two distinct ways, even by linguists. One usage refers to a variety of a language that is characteristic of a particular group of the language's speakers. The term is applied most often to regional speech patterns, but a dialect may also be defined by other factors, such as social class.

A dialect that is associated with a particular social class can be termed a **sociolect**, a dialect that is associated with a particular ethnic group can be termed as **ethnolect**, and a regional dialect may be termed a **regiolect** or **topolect**. The other usage refers to a language that is socially subordinate to a regional or national standard language, often historically cognate to the standard, but not a variety of it or in any other sense derived from it.

**Sociolects** involve both passive acquisition of particular communicative practices through association with a local community, as well as active learning and choice among speech or writing forms to demonstrate identification with particular groups.

**The main distinction between a sociolect and dialect**, which are continually confused, are the settings they are created in. A dialect's main identifier is geography where a certain region uses specific phonological, morphosyntactic, or lexical rules. Asif Agha expands and specializes this concept by stating that, "the case where the demographic dimension marked by speech are matters of geographic provenance along, such as speaker's birth locale, extended residence and the like". On the opposite side, a sociolect's main identifier is things such as socioeconomic class, age, gender, and ethnicity spoken in a certain speech community. For example, things such as the deletion of the copula "-s" in AAVE, or African American Vernacular speech, which is restricted to a specific ethnic group within the United States.

A framework was developed in 1967 by Heinz Kloss, to describe speech communities, that while unified politically and/or culturally, include multiple dialects which though closely related genetically may be divergent to the point of inter-dialect unintelligibility.

A dialect is distinguished by its vocabulary, grammar, and pronunciation (phonology, including prosody). Where a distinction can be made only in terms of pronunciation (including prosody, or just prosody itself), the term accent is appropriate, not dialect. Other speech varieties include: standard languages, which are standardized for public performance (for example, a written standard); jargons, which are characterized by differences in lexicon (vocabulary); slang; patois; pidgins or argots.

The particular speech patterns used by an individual are termed **an idiolect**.

**American English** is a set of dialects of the English language, used mostly in the United States.

### **Dialect or language**

There is no universally accepted criterion for distinguishing a language from a dialect. A number of rough measures exist, sometimes leading to contradictory

results. Some linguists do not differentiate between languages and dialects, i.e. languages are dialects and vice versa. The distinction is therefore subjective and depends on the user's frame of reference.

**Language varieties are often called dialects rather than languages:**  
if they have no standard or codified form,  
if they are rarely or never used in writing (outside reported speech),  
if the speakers of the given language do not have a state of their own,  
if they lack prestige with respect to some other, often standardized, variety.

Anthropological linguists define dialect as the specific form of a language used by a speech community.[citation needed] From this perspective, everyone speaks a dialect. Those who identify a particular dialect as the "standard" or "proper" version of a language are seeking to make a social distinction. Often the standard language is close to the sociolect of the elite class.

The status of language is not solely determined by linguistic criteria, but it is also the result of a historical and political development. Romansh came to be a written language, and therefore it is recognized as a language, even though it is very close to the Lombardic alpine dialects. An opposite example is the case of Chinese, whose variations such as Mandarin and Cantonese are often called dialects and not languages, despite their mutual unintelligibility.

An example of a **dialectal difference** based on region can be given by the use of soda or pop and coke. As Thomas E. Murray states, "coke is used generically by thousands of people, especially in the southern half of the country". Contrastively, pop is known to be a term that is used by many citizens in the northern half of the country.

An example of a **sociolect difference** based on social grouping can be given by the deletion of copulas in AAVE, not just in the north or south, but all areas of the United States. As William Labov gives an example, "he here" instead of "he's here".

## **American Literature of the 2<sup>nd</sup> half of the 20<sup>th</sup> century – the Beginning of the 21<sup>st</sup> century Multiculturalism**

### **1. Multiculturalism or cultural pluralism**

**Multiculturalism or cultural pluralism** is a term describing the coexistence of many cultures in a locality on equal terms without any one culture dominating the region. By making the broadest range of human differences acceptable to the largest number of people, multiculturalism seeks to overcome racism, sexism, and other forms of discrimination.

So multiculturalism is defined as policy governance in multi-ethnic society that promotes mutual respect and tolerance of different cultures within the same

country. The main focus is on recognizing the uniqueness and originality of each culture and conditions of their coexistence. For the first time the term "multiculturalism" was taken in 1957 with respect to Switzerland, but in the 60th years of the last century has become extremely popular in Canada, where it was adopted by other English-speaking countries.

M. Harrison believes that today the term "multiculturalism" is used in the broad and narrow sense [Harrison 1990: 99]. Broadly it is usually used to describe those societies, and especially nations that due to immigration processes are the only common place of coexistence for many extremely different cultures. In a narrow sense the term is used in relation to specific areas of certain cities, countries where people of different nationalities coexist.

Multiculturalism is not limited to official policy. As a philosophy it began its evolution, first as part of philosophy's [pragmatism](#) movement at the end of the nineteenth century in Britain and in the United States, then as political and cultural pluralism by the turn of the twentieth.

The term 'multiculturalism' emerged in the 1960s in Anglophone countries in relation to the cultural needs of non-European migrants. It now means the political accommodation by the state and/or a dominant group of all minority cultures defined first and foremost by reference to race or ethnicity; and more controversially, by reference to nationality, aboriginality, or religion.

In the Western English-speaking countries multiculturalism as an official national policy started in [Canada](#) in 1971 and followed by [Australia](#) in 1973. It was quickly adopted by most member-states in the [European Union](#), as official policy.

### **United Kingdom**

Under the Conservatives (1979-1997), multicultural rhetoric and policies were confined to left-leaning councils. Since the election of the Labour government in 1997, multiculturalism has influenced government policies and statements. Precursors of present policy include the *Race Relations Act*, and the *British Nationality Act* of 1948.

### **Typical multicultural policies**

Government multicultural policies can include:

- recognition of [multiple citizenship](#) (the multiple citizenship itself usually results from the [nationality laws](#) of another country)
- government support for [newspapers](#), [television](#), and [radio](#) in [minority languages](#)
- support for minority festivals, holidays, and celebrations
- acceptance of traditional and religious dress in schools, the military, and society in general
- support for music and arts from minority cultures
- programs to encourage minority representation in politics, SET (Science, Engineering and Technology), Mathematics, education, and the work force in general.

**2. "Melting pot" as a leading characteristic feature in American literature of the 50-70<sup>th</sup> years of the 20<sup>th</sup> century.**

In the [United States](#), continuous mass immigration had been a feature of economy and society since the first half of the 19th century. There was no fiction that the immigrants would return: immigration was seen as a permanent choice for a new country. The absorption of the stream of immigrants became, in itself, a prominent feature of the national [myths](#), along with the [expansion westwards](#).

In the early twentieth century, the playwright Israel Zangwill coined the phrase “melting pot” to describe how immigrants from many different backgrounds came together in the United States. The “melting pot” metaphor assumed that over time the distinct habits, customs, and traditions associated with particular groups would disappear as people assimilated into the larger culture. A uniquely American culture would emerge that would accommodate some elements of diverse immigrant cultures, such as holiday traditions and language phrases, in a new context.

[Melting Pot](#) is the idea of the society where all the immigrant cultures are mixed and amalgamated without state intervention. The Melting Pot implied that each individual immigrant, and each group of immigrants, assimilated into American society at their own pace, improving their income and [social status](#) on the way. It reflected and influenced official policy: although language courses were offered, they were rarely compulsory. As a result, several immigrant communities maintained a non-English language for generations. The nature of American national identity, with its emphasis on symbolic [patriotism](#), allegiance, national values and national myths, facilitated the assimilation of immigrants. The Melting Pot attitude did not require a detailed knowledge of American history, acquisition of a complex [cultural heritage](#), or English with an American accent. It allowed interest in the culture of the country of origin, and family ties with that country. In practice, the original culture disappeared within two generations. An Americanized (and often stereotypical) version of the original nation's cuisine, and its holidays, survived.

The Melting Pot concept has been criticized, as an idealized version of the assimilation process.

### **3. Multiculturalism as one of the leading trends in American literature of the 2<sup>nd</sup> half of the 20<sup>th</sup> century – the Beginning of the 21<sup>st</sup> century.**

Since the 1960s, scholars and political activists, recognizing that the “melting pot” concept fails to acknowledge that immigrant groups do not, and should not, entirely abandon their distinct identities, embraced multiculturalism and diversity. Racial and ethnic groups maintain many of their basic traits and cultural attributes. The curriculum, which had for decades relied upon the “melting pot” metaphor as an organizing framework, began to employ the alternative notion of the “American mosaic.” Multiculturalism, in the context of the “American mosaic,” celebrates the unique cultural heritage of racial and ethnic groups, some of whom seek to preserve their native languages and lifestyles. In a sense, individuals can be Americans and at the same time claim other identities, including those based on racial and ethnic heritage, gender, and sexual preference.

In the [United States](#) multiculturalism is not an official policy at the federal level. At the state level, it is sometimes associated with English-Spanish bilingualism. However, the government, in recent years, has moved to support many multiculturalists' policies. For instance, California drivers can take their exams in a number of languages as they can in most Canadian provinces.

The word "multiculturalism" appeared in the American press in the early 1970s, and multiculturalism became [commonplace](#) by the 1980s. Multiculturalism has been [provocative](#) because it represented intensely held, conflicting perceptions of American society, principles, and standards. Many viewed it as the fulfilment of America's quest for equality of racial and ethnic groups and women. Many others have seen it as the [subversion](#) of the nation's unifying values.

**Conclusion.** **American** identity has been a contested notion since the nation's founding. Because of its immigrant heritage, **American** identity has been associated with a commitment to an ideology and an acceptance of core values more so than a sense of shared ancestry and history. The challenge of answering the question of what it means to be an **American** has perhaps never been as great as in the present, as the country faces a monumental shift in the composition of its population. It is clear that **American** identity and citizenship is being reconfigured by immigration and **multiculturalism**.

**American** political culture has historically been an adaptive culture, and it appears that this tradition will continue. The preliminary examination of the orientations of the nation's most recent generation to come of age politically seems to indicate that young people generally are accepting of core **American** values, and perhaps will be responsible for recasting them in light of changing demographic, social, and cultural trends.

So multiculturalism is believed to be a public policy for managing cultural diversity in a multiethnic society, officially stressing mutual respect and tolerance for cultural differences within country's borders.

#### **4. The types of multiculturalism:**

–**Conservative multiculturalism** reflects views that are "embedded in the self-serving, self-congratulatory and profoundly imperialist" attitudes of colonialism. Basically, this is the view that reflects the idea of the white man's burden, to educate and improve the lesser being.

–**Liberal multiculturalism** focuses on cultural diversity, celebrating ethnic variety, and teaching tolerance. It assumes the existence of pre-existing cultures, which relate to, and interact with, each other, but does not examine the hierarchies of power underpinning these interactions.

–**Left-liberal** multiculturalism "emphasizes cultural difference" and that these differences are important in defining who Americans are.

–**Critical multiculturalism** sees multiculturalism as concerning 'majorities' as much as 'minorities', and is concerned with the institutions and practices forming the whole society. It sees inequalities of power, and racism, as central, emphasizes recognition and rights, and advocates the 'multiculturalization' of society.



## **Multiculturalism from the literary point of view.**

Multiculturalism can be analyzed from different points of view such as social, racial, political. As we are philologists we are interested in the analysis of multiculturalism from literary and linguistic points of view.

Postmodernism and realism are literary trends that form the basis from literary point of view.

**The main representatives of the multiculturalism, its classification**  
(see the table)

**5. Literary activity of Afro-American multiculturalists such as Toni Morrison, Alice Walker, Gloria Naylor, James Baldwin, Toni Cade Bambara, Ralph Ellison etc.**

African American literature is the body of [literature](#) produced in the [United States](#) by writers of [African](#) descent. Among the themes and issues explored in African American literature are the role of African Americans within the larger American society, African-American culture, [racism](#), [slavery](#), and [equality](#), a sense of home and more. African American writing has also tended to incorporate within itself oral forms such as [spirituals](#), sermons, [gospel music](#), [blues](#) and [rap](#). This oral poetry also appears in the African American tradition of [Christian sermons](#), which make use of deliberate repetition, cadence and alliteration. African American literature—especially written poetry, but also prose—has a strong tradition of incorporating all of these forms of oral poetry.

**7. Literary activity of Maya Angelou** (born Marguerite Ann Johnson on April 4, 1928) is an [American poet](#), [memoirist](#), [actress](#) and an important figure in the [American Civil Rights Movement](#). She has been called "America's most visible black female autobiographer". Angelou is known for her series of six [autobiographies](#), starting with [I Know Why the Caged Bird Sings](#) (1969) which was nominated for a [National Book Award](#). Her volume of poetry, *Just Give Me a Cool Drink of Water 'Fore I Diie* (1971) was nominated for the [Pulitzer Prize](#). She has been highly honored for her body of work, including being awarded over 30 honorary degrees.

### **Literary activity of Susan Nunes (born 1937)**

**1. The literary Activity of Asian-Americans such as Gish Jen, Frank Chew Chin, Amy Tan, Milton Murayama, Dwight Okita.**

"Asian person" in the United States is thought of as a person of Asian descent.

Although immigrants from Asia and Americans of Asian descent have been writing in the United States since the 19<sup>th</sup> century, Asian American literature as a category of writing only came into existence in the early 1970s.

Since then, the field of Asian American literature and of Asian American [literary criticism](#) has grown remarkably. But defining "Asian American literature" remains a troublesome task. Most critics who have written about Asian American literature define it as being written by Asian Americans, and usually about Asian Americans.

A common topic is the challenges, both inner and outer, of assimilation in mainstream, white American society by Asian Americans.



## 2. **Literary activity of Susan Nunes (born 1937).**

**Susan Miho Nunes** is very interested in the mix of cultures that make up American life. Nunes, a native of Hawaii and now a resident of California, has Japanese and Portuguese ancestry. Her son and nephews share this background, as well as different combinations of Jewish, Persian, African American, and American Indian ancestry.

Her interest in blended cultures is reflected in Nunes's book *The Last Dragon*.

## 3. **Literary activity of Natives in the context of American Literature: Leslie Marmon Silko (Laguna Pueblo Tribe), Thomas King (Cherokee), N. Scott Momaday (Kiowa), Lance Henson, Louise Erdrich.**

Native Americans in the United States are the indigenous peoples in North America within the boundaries of the present-day continental United States, parts of Alaska, and the island state of Hawaii. They are composed of numerous, distinct tribes, states, and ethnic groups, many of which survive as intact political communities.

Contemporary Native Americans today have a unique relationship with the United States because they may be members of nations, tribes, or bands of Native Americans who have sovereignty or independence from the government of the United States. Their societies and cultures flourish within a larger population of descendants of immigrants (both voluntary and slave).

–**Leslie Marmon Silko** (born Leslie Marmon on [March 5, 1948](#) in [Albuquerque, New Mexico](#)) is a [Native American](#) writer of the [Laguna Pueblo](#) tribe, and one of the key figures in the second wave of the [Native American Renaissance](#).

–**Thomas King** (born [24 April 1943](#)) is a noted [novelist](#) and broadcaster who most often writes about Canada's [First Nations](#) and is an outspoken advocate for First Nations causes. He is of [Cherokee](#) and [Greek](#) descent.

–**Navarro Scott Momaday** (born [February 27, 1934](#)) is a [Native American \(Kiowa\)](#) writer. He is the son of the writer Natchee Scott Momaday and the painter Al Momaday, and was born on the Kiowa Reservation in [Lawton, Oklahoma, United States](#). His novel *House Made of Dawn* led to the breakthrough of Native American literature into the mainstream. It was awarded the [Pulitzer Prize for Fiction](#) in [1969](#). Momaday is the [Poet Laureate](#) of [Oklahoma](#). He has most recently been awarded a [2007 National Medal of Arts](#) by President George W. Bush.

## **Mexican Literature. Pat Mora, Garry Soto as representatives of Mexican-American Literature. S. Cisneros, R. Anaya as representatives of Ibero-American Literature**

– **Sandra Cisneros** (born **December 20, 1954**) is a [Chicana](#) author and [poet](#) best known for her [novel \*The House on Mango Street\*](#). She is also the author of [Caramelo](#), published in 2002, [Woman Hollering Creek and Other Stories](#) (1991), [My Wicked Wicked Ways](#) (1987) and a collection of poems, *Loose Woman*. Her books and poetry have been translated into over a dozen languages, including Spanish, Ukrainian, French, German, Dutch, Italian, Norwegian, Japanese,

Chinese, Turkish, and, most recently, into Greek, Thai, and Serbo-Croatian. Much of her writing is influenced by her Mexican heritage.

Cisneros is well known for her incorporation of Spanish into English texts.

– **Gary Soto (born April 1952)** is an [American poet](#), a representative of Mexican-American Literature.

Soto was born and raised in [Fresno, California](#), to working-class Mexican-American parents. He had an older brother named Rick, and a younger sister named Debra. Soto lived in Fresno where he worked as a factory laborer.

He had very bad grades throughout school, but became interested in poetry in high school and began writing poetry while he attended [Fresno City College](#). Soto moved on to [California State University, Fresno](#) for his undergraduate degree, and then to the [University of California, Irvine](#), where he earned a [Master of Fine Arts](#) degree in 1976.

### **Literary Activity of European-American Multiculturalists**

**1. The literary activity of European-American writers in the context of American mainstream such as K. Vonnegut, HC. Bukovski (Germans); C. Messud (French); O. Hijuelos (Hispanic); Saul Bellow, Bernard Malamud, Tillie Olsen, Jonathan Safran Foer (Jew); Vladimir Nabokov, Joseph Brodsky (Russian); Askold Melnyczuk, Irene Zabytko (Ukrainian).**

–**The literary activity of Jonathan Safran Foer (born 1977)**

Jonathan Safran Foer is an [American](#) writer. He lives in [Brooklyn, New York](#), with his wife, the novelist [Nicole Krauss](#), and their son, Sasha. Born in [Washington, D.C.](#), Foer attended [Georgetown Day School](#) and [Princeton University](#), where he studied philosophy and literature. Foer is the middle child of three sons. His older brother, [Franklin](#), is the editor of [The New Republic](#). His younger brother, [Joshua](#), is a freelance journalist specializing in science writing. Foer married Nicole Krauss in June 2004. Their first child, Sasha, was born in 2006.

He travelled to [Ukraine](#) in 1999 to research his grandfather's life. This trip resulted in the inspiration for his debut novel, *Everything Is Illuminated*, published in [2002](#). The book garnered him a National Jewish Book Award and a [Guardian First Book Award](#). *Everything Is Illuminated* was adapted to film in 2005 by the director [Liev Schreiber](#), with [Elijah Wood](#) in the lead role.

In his second novel, *Extremely Loud and Incredibly Close*, published in [2005](#), Foer uses [9/11](#) as a backdrop for the story of 9-year-old Oskar Schell learning to deal with the death of his father in the [World Trade Center](#). *Extremely Loud and Incredibly Close* utilizes many nontraditional writing techniques. It follows multiple but interconnected storylines, is peppered with photographs of doorknobs and other such oddities, and ends with a 12-page flipbook. Foer's utilization of these techniques resulted in both glowing praise and harsh censure from critics. Despite diverse criticism, the novel sold briskly and was translated into several languages.

In spring of 2008 he taught writing for the first time, as a visiting professor of [intermediate fiction](#) at [Yale University](#).

–**The literary activity of Irene Zabytko (b. 1954).**

American short story writer Irene Zabytko was born in Chicago's Ukrainian neighborhood and took her undergraduate and graduate study at Vermont College. A proficient speaker of Ukrainian, she has lived in Ukraine and taught English language courses there. She is a past winner of the PEN Syndicated Fiction Project and has held fellowships at the Helene Wurlitzer Foundation, the Hambidge Center, the Virginia Center for the Creative Arts and Sciences, and the Millay Colony for the Arts. She has been heard on "The Sound of Writing" program of National Public Radio. Her fiction has appeared in *Catholic Girls* (1992) and *Earth Tones* (1994). She is the author of *The Sky Unwashed* (2000), a novel based on people affected by the nuclear accident in Chernobyl during the 1980s. Recently she has published *When Luba Leaves Home: Stories* (2003), a collection of unified stories centered on a young Ukrainian-American woman and her connections with her home in Chicago.

## **2. Literary activity of Askold Melnyczuk (born 1954)**

Askold Melnyczuk has been director of creative writing at University of Massachusetts-Boston since Fall 2002. He is the author of three novels. His first, *What Is Told* was a New York Times Notable Book for 1994. His second novel, *Ambassador of the Dead*, published in May 2001, has been called "exquisite, original" by The Washington Post. The third novel *The House of Widows* was published in 2006.

Winner of the McGinnis Award in Fiction, he has also been awarded grants from the Massachusetts Cultural Council in fiction, poetry, and non-fiction. He has published stories, poems, translations, and reviews in many popular newspapers. He has also taught at Harvard University and Boston University, where he edited *AGNI*, which he founded in 1972, until July 2002. Askold Melnyczuk founded *AGNI* in 1972 as an undergraduate at Antioch College.

Askold Melnyczuk has been interested in Buddhism (see *Glossary*) since the early seventies. He's published several novels and edited a number of books, and currently teaches Creative Writing at the University of Massachusetts, Boston. He is married a famous short story writer and essayist Alexandra Robertson.

### **The novel *What Is Told* (1994)**

*What Is Told* is a masterful novel that sprints across generations, centuries and continents. In a spirited narrative that travels from old Ukraine to New Jersey, Askold Melnyczuk follows his characters through the betrayals of war and the promises of marriage.

Zenon and Natalka Zabobon marry the day Archduke Ferdinand is shot in Sarajevo. When Natalka wins the battle of the bedroom, Zenon throws his energies into making sure his country doesn't completely disappear from the map. His brother Stefan, meanwhile, renounces the abstractions of nationalism for the certain pleasures of Paris and his two mistresses, a mother and her daughter.

Transplanted to the strange soil of the new world by the upheavals of World War II, the family finds itself unprepared for the subtle sabotages of peacetime suburbia. With the ghosts of their extraordinary past never far away, the voyagers

resort to strategies learned in the struggle against the Tartars, Nazis, and Communists. The results are as comic as they are unexpected.

In *What Is Told* Melnyczuk reinvents, with humor and compassion, the story of a people long hidden behind the Iron Curtain. His novel is a reminder that history is not something that happens only to others.

#### **The novel *Ambassador of the Dead* (2001)**

One Sunday morning, Nick Blud, a successful Boston physician, is home in bed when he receives a phone call from Adriana Kruk, the mother of a boyhood friend. The beautiful Adriana, who once vacationed at her family's luxurious summer home on the Black Sea, now lives in a run-down apartment in New Jersey. Abandoned by her husband and estranged from her sons, she summons Nick back to his old neighborhood, where something unspeakable has happened – exactly what, no one is willing to say.

*Ambassador of the Dead* is a harrowing tale of ambitions gone awry, and an unflinching meditation on exile and assimilation and the cost of love.

#### **The novel *House of Widows* (2006)**

In the wake of his father's suicide, James keeps three items--his father's military uniform, a glass jar, and a letter in a foreign language--and goes on an odyssey around the world in search of his father's past.

A novel of intrigue that is played across decades, continents, and generations by Melnyczuk “Late one night, a week after Father's suicide, I finished sweeping the bulk of my inheritance into four giant trash bags, and heaved them into the Dumpster at the construction site around the corner from his apartment. Then I sat down at the two-person coffee table in the middle of his kitchen, the fluorescent light loud as cicadas, and examined the three things I'd kept”.

The three things that James kept become the keys to unlocking the door on a past James never imagined while growing up amid the security of Boston's north shore, and they send him on an odyssey across England, Austria, and Ukraine. Along the way, he meets his dying aunt Vera, the matriarch of a mysterious branch of the family. His mission puts him face-to-face with the international sex trade, a displaced Palestinian girl with streaked pink hair and attitude to spare, and a violent world in which he is ultimately implicated. From old America, new Europe, and the timeless Middle East, James learns what it means to live in the webbed world of the twenty-first century.

In *The House of Widows*, Askold Melnyczuk offers a searing exploration of the individual's role in the inexorable assault of history

### **GRAMMATICAL FEATURES of African-American language**

African-American version of the language is called African-American vernacular, colloquial non-standard language, “black” language. Some scholars called it as African- American dialect of spoken language. Quite often they think that African- American language is a “deviation” from the standardized English language, its spoken option.

Other researchers believe that all "non-standard" cases of African-American English do not prove that it is a dialect, and vice versa point to its uniqueness as a

linguistic system , i.e. "cognitive system of words, meanings and syntactic rules that form the knowledge and certain language."

It should be noted that quite often bilingual Americans in their speech use grammar rules and Afro-American language. Although African-American Grammar violates some statutory rules, it is compatible with the descriptive rules necessary for the formation of permanent systematization of African American speech practice. These grammatical differences of African American language are the most visible. R. Burling believes that non-standard grammatical forms are often "branded". Even now there is discrimination against those whose speech is based on custom rules. Grammars of both standard and non-standard languages are so different that they are often considered to be separate languages, rather than two variants of one language. Some believe that non-standard English - is "illogical, flawed language that is not suitable for clear, intelligible conversation or even thinking".

- **The use of suffixes in singular and plural.** One of the most characteristic features of African American language is the loss of the suffix -s in the third person singular: "*She say* she's had l-..)". "And a **boy need** a man's hand". "**She carry** some of the blame". "Never mind what he want". "She could be dead for all **he know**". "Then **he lift** his head, turn over, and put his hand on my waist". "**He say** he got two bushes for me". "**He come** home for supper every day"...

This aspect is particularly noticeable in the negative form:

"**That thought don't** cross they mind". "**She don't** take so much Bible study and don't lime me having visitors [...]". "**She don't** know I go". "**She don't** bother nobody" [BE, 82]. "Besides **doctor don't** know what he talking about" [BE, 97]. "**Henry Ford don't** need three quarts of milk" [BE, 17]. "Christine **don't** have any people left.

African-American speakers often change grammar rules, so it might seem to the ordinary speaker that this is due to the lack of education or knowledge. Often irregular verbs **be, have, do** are used in the singular when the sentence refers to the number of persons or objects. Therefore, we can notice the following:

"thought **they** was some kind of stocking cap" [BE, 41]. "Where **was Mama and Daddy?**" [BE, 77]. "Mama said **we was** never to cross the tracks by ourselves?" [BE, 77]. "You know **they** makes them greedy sounds" [BE, 97]. "Sometimes **things wasn't** all bad" [BE, 100]. "Yours wasn't" [L, 111]. "Things was bad" [S, 68]. "**Niggers was** dying like flies" [S, 68]. "**Boys is** hard to bear". "**We was girls** together" [S, 174]. "They all was" [P, 32]. "Most scary things is inside" [P, 39]. "And **yours was** blue" [P, 47]. "Macon kept telling me that the things we was scared wasn't real" [SS, 45] "Even his **balls was** tasty" [SS, 57].

African Americans Speakers tend to add the suffix -s when there is the first person singular:

"**I sees** the palms of his hands calloused to granite" [BE, 100]. "I reckon I **knows** a lying nigger when **I sees** one [...]" [BE, 120]. "**I doubts** that" [BE, 111]. "They puts something in it" [S, 169].

The above grammatical features arise from the fact that large numbers of African Americans follows the idea that the correct (standard) English language requires suffix *-s* in the third person singular. In their native language such rules do not exist, then African Americans Speakers begin to add this suffix, where it is not needed, and therefore is false. This process is called "**hypercorrection**".

In linguistics or usage, hypercorrection is a non-standard usage that results from the over-application of a perceived rule of grammar or a usage prescription. A speaker or writer who produces a hypercorrection generally believes that the form is correct through misunderstanding of these rules, often combined with a desire to appear formal or educated.[1][2]

Linguistic hypercorrection occurs when a real or imagined grammatical rule is applied in an inappropriate context, so that an attempt to be "correct" leads to an incorrect result.

So **hypercorrection is** irregular use of grammar rules in order to avoid mistakes. Then rules are used for other purposes. Speaker, using Standard English, hearing a "hypercorrected" speech notice only those aspects that differ from their rules but ignore cases where the rules of both languages are the same. Therefore, the conclusion is that African Americans simply change the rules of Standard English.

- **Peculiarities of the use of possessives.** Possessive suffix commonly used in Standard English, often is lost in the African-American version. However, this lost is not as wide-spread as the suffix of the third person singular. However, the suffix indicating the possessive case is more important than the third person singular, so possessiveness must be nevertheless expressed. A characteristic feature of African American language is that possessiveness is expressed by simply putting the owner's name in front of the object, which is owned.

Two possessive pronouns in Standard English are replaced in the speech of African Americans. So, a word *your* changes into *you*, *their* – *they*. You can also see the use of *them* instead of *their*.

*"White men taking such good care of **they** women [...]" [11, c. 95]. "**Them** pictures gave me a lot of pleasure" [11, c. 957]. "I seed him talking to **them** white women" [11, c. 97]. "I got edgy, and when **them** pains got harder, I was glad" [11, c. 97]. "If **they** sees in her eyes and see **them** eyeballs /.../" [11, c. 97]. "You know **they** makes **them** greedy sounds" [11, c. 97]. "**Them** little old furry tails am'I going to do you no more good [...]" [12, c. 91]. "Who makes wine with **they** feet?" [13, c. 42]. "What **they** telling you in **them** schools?" [13, c. 42].*

It is difficult to explain the choice of the speaker of a pronoun to indicate possessive case. However, it is possible to understand the sentence.

- **Tense form. The formation and use of the past tense.** As the grammar of any language, African-American grammar also has its own grammatical rules as for tense forms.

It should be mentioned that not always a form of the past tense verb forms differ from present tense of the verb. English irregular verbs such as *hit*, *put*, etc. have only one form of the present and future tenses. In Afro-American language there are several ways of forming the past tense forms of the verb:

1. Speakers do not change the form of some verbs in the past tense, dropping

-ed to the verb (as it happens with most irregular verbs in standard English):

*"Hoover give it to me" [11, c. 40]. "So when Cholly come up and tickled my foot [...]" [11, c. 90]. "He come there drunk wanting some money" [11, c. 93]. "When that white woman see him, she turned red" [11, c. 93]. "They'd cut off the lights, and everything be black" [11, c. 95]. "[...] but my mama give me ten dollars" [11, c. 120]/ "He give you your baby" [13, c. 24].*

2. African Americans form the past tense of irregular verbs adding -ed to the verb: *"He used to whistle, and when I heerd him, shivers come on my skin" [11, c. 90]. "When I first seed Cholly, I want to know it was like all the bits of color [...]" [11, c. 90]. "The ones I seed before was something hateful [...]" [11, c. 91]. " [11, c. 93]. "He begin to make me madder than anything I knowed [...]" [11, c. 96]. "On up to till the end I felted good about that baby" [11, c. 96]. "I seed him talking to them white women". "That just 'cause I knowed how to have a baby with no fuss [...]"*. Note that the suffix -ed is not always omitted. In most cases, it cannot be heard in the pronunciation of African Americans. R. Burling argues that African Americans generally take it more often than the speakers, using the standard version of the language.

- **Formation of continuous tenses.** Among all the grammatical features of African American language compound tenses take important place (which is one of the main aspects of any other language). They include progressive (continuous) tenses, formed by the auxiliary verb *be* before the main verb and the suffix -ing (is going, are crying, and were walking). African Americans take those forms of tenses freely. They tend to avoid the auxiliary verb *be*, so these tenses become slightly different from the standard language forms. Even if *is* or *are* omitted, the suffix -ing (which is pronounced as-in ' ) almost always remains. For example:

*"You \_ telling me" [BE, 8]. "Where \_ you going" [11, c. 20]. "Then why \_ you crying" [11, c. 78]. "You \_ lying" [11, c. 83]. "And you\_ complaining" [14, c. 43]. "You\_ taking her side!" [14, c. 126]. "You\_ preaching, Reverend".*

- **The Future tense.** In colloquial standard English future tense is indicated by reduction - 'll (by will or shall) or using the construction *to be going to*. These options are used by Afro-Americans, but with some differences in their pronunciation. It should be emphasized that African-American language is characterized by almost constant omitting -'ll when speaking. The loss of this "future" particle is caused by the loss of suffixes and other final -l in the speech. However, in this case a word with future meaning fully disappears, but not just a part of it. So often you will notice the following sentence:

*"She be lucky if it don't live" [11, c. 149]. "I be strong, I be pretty, I be young"*

As for the construction *going to*, African Americans use it quite often, however, in this case, not without changes. Often, instead of using the above phrases a nominative unit *gonna* is used. So often you can notice the following sentence:



*"You gonna make me?" [15, c. 168]. "You don't know what you gonna do" [11, c. 20]. "You gonna make another pie?" [11, c. 83].*

In the novels of Toni Morrison *gone* or *gotta* is used more often:

*"You gone get one" [11, c. 51]. "Mama gone get us" [11, c. 81]. "Chine gone take to Cleveland to see the square and Poland gone take me to Chicago to see the Loop" [11, c. 83]. "I'm gone get the wash" [11, c. 83]. "Mama gone wheep me" [11, c. 112]. " I gone do it" [11, c. 120]. "One day you gone need it" [ 12, c. 93].*

*Say he gotta kill him somebody before morning*

- **Negative form.** Multiple negation is one of the defining features of African-American speech.

Negative particle *not* of non-standard English changes into *ain't* for all persons singular and plural. Often *ain't* is the synonym of *didn't* in standard English. One of the features of African-American language is the ability to use two or more negative forms in one sentence:

*"She wasn't never right" [17, c. 8]. "Well, I hope don't nobody let me roam around like that when I get senile" [11, c. 9]. "You don't do no work" [11, c. 40]. "He didn't owe me nothin" [11, c. 42]. "Don't nobody never want nothing till they seem me at the sink" [11, c. 20]. "I ain't never got old" [11, c. 39]. "Well, you ain't never been dry" [11, c. 40]. "Can't nobody say I ain't" [11, c. 17]. "It ain't nothing if there's nothing you can control" [14, c. 154]. "Ain't, nobody's business if I do" [14, c. 172]. "I ain't never coming down" [12, c. 60]. "Ain't out j ' for nobody in particular" [13, c. 29]. "Don't nobody know nothing about them anyway" [11, c. 148]. "Ain't no woman got no business floatin' around without no man".*

- **Asking questions** is an important part of the grammar of any language. African American Grammar differs in this aspect as well. Simple questions in African-American English are the same as in the standard language. The most noticeable difference is in the complex interrogative constructions.

**General questions** (yes/no questions) in African-American vernacular are formed only by intonation, word order is the same as in the affirmative sentence:

*"She believed you?" [13, c. 46]. "He go to work today?" [13, c. 29]. "Someone saw us?" [15, c. 232]. "You told somebody?" [15, c. 232]. "You hear that?" [15, c. 181]. "You work here?" [15, c. 39]. "You a drinking woman?" [15, c. 38]. "You all right?" [12, c. 82]. "He bother you?" [14, c. 47]. "You have a name?" [ 14, c. 20].*

As you can see the structure of the general questions in African-American language is identical to their structure in the conversational English standard version.

**Special questions (wh questions)** causes more difficulties. African Americans make up special question often missing auxiliary verb. It is interesting that the inversion is not always used. For example:

*"What you want, girl?" [11, c. 20]. "What you all doing?" [11, c. 22]. "Where your socks?" [11, c. 39]. "Where you get it from?" [11, c. 40]. "What we gone do, Frieda?" [11, c. 150]. "Why you ask me that? " [11, c. 151]. "When that school start up?" [15, c. 61 ].*

We proved the use of verb tense, a negative form, possessive, and loss endings to be not so rare. African- American vernacular language is a well-established and well-developed language system, which uses its own linguistic rules and laws. Unlike standard speakers of English, African Americans are trying to bring the standard established rules to their own understanding of language, employing the rules of their language. Therefore grammatical features of African American Language seem somewhat simplistic.

An important aspect is the fact that it is impossible to consider African-American language apart from the standard one. It was only transient and the existence of so many intermediate forms should convince us that we are dealing with two main dialects (i.e. the spoken version of Standard English and Afro-American language). The more we explore African-American grammar, the more convinced that all the differences are fairly superficial. Indeed, we see that the "standard» and «non-standard» grammatical forms refer to all the speakers.

Although African- American language is widely used for the majority it is still a sign of poor education and lack of knowledge of the "correct" language.

Analyzing the characters in fiction, we see that the rules of grammar African American language, which they use are considerably different from the rules of standard English, though, at first sight, is similar. The African-American writers apply the rules of African-American English in order to make his characters realistic, show the environment in which they live, to portray their culture and bring readers to their linguistic traditions. They managed to combine the literary language with the writer's language characters.

### **Multiculturalism: a pragmatic and nominative aspect**

Changes in the lexical structure of language are supposed to be primarily the emergence of new lexical items that associated with the emergence of a new reality, a new concept of life, consciousness of linguistic community representatives. But words do not only fulfill a nominative function and do not have only a denotative meaning, but a connotative one that have a great impact on the speaker's choice of specific lexical items from a number of synonymous words during communication. Some of the topics are so uncomfortable, sensitive in everyday life that it is difficult to discuss with a close friend. **So words that are formed to replace those lexical items which are not acceptable in a particular communicative situation are called euphemisms** [Katsev 1988:4].

Traditionally uncomfortable topics for a Western man that demanded the formation of euphemisms considered themes of death, sex life, and excretory system of the body [Chystal 1995:8]. For the peoples with the mythological consciousness extreme caution in nominating supernatural forces, spirits, deities, etc was one of the main characteristics. [Kazakevych 2000:339].

**There are a few reasons of creating new euphemisms in modern English-speaking world such as:** etiquette limitation, realizing that it is embarrassing to talk about some things, political and commercial factors that can manipulate the consciousness of citizens.

The defining features of the existence of modern Western society are English individualism, anthropocentric approach and philosophy of multiculturalism that emerged as a result of intensive migration processes and awareness of the impact of national and cultural factors in the communication of representatives of different cultures and languages [Leader, Kshischuk 2004.102]. Accordingly, more than ever discrimination, the coexistence of several ethnic groups in one country, people of different social status, religion and worldview are main problems of the modern society. These processes can be reflected in the language, which today is seen as a means of oppression [Thick http]. In this regard, an important role in modern English society plays a movement for "political correctness" (hereinafter - PC), whose members are opposed to economic inequality, discrimination on ethnic and sexual characteristics, humiliation of women. They launched a campaign for equal rights in all spheres of social and cultural life. This movement had a significant outpouring on the development of the English word-stock.

Ideological position and pragmatic goals of PC movement are reflected in some **areas of semantic PC models, among which there is feminism, multiculturalism, the movement for the rights of sexual minorities and marginalized groups in the society.**

Today we can say that the most successful of all areas of PC feminism lies not only in promoting their ideas, but in their codification of Innovation. Issues codification is particularly important in practical terms because the language policy is now supported by institutions of government in all English-speaking countries and resonates with sufficiently large segments of society. Therefore, the recommendations of leaders of the movement are taken into account by compilers of dictionaries, authors' grammars and manuals in English for students and officially encouraged in the documents of government institutions.

Main focus is on those portions of the PC dictionary that develop its race-ethnic, ethical and human issues in light of the ideas of multiculturalism.

As far as we know, interracial and inter-ethnic conflicts often arise over language in the unequal position of marginalized groups in relation to the dominant one. Pressed groups as a usual particularly are sensitive to evaluative connotations of words which are used for their nomination in the dominant culture. These words often become symbols of hatred and oppression. PC Movement that reflected egalitarian aspirations of racial and ethnic minorities in English-speaking countries gave impetus to the creation of new nominations euphemistically designed to enhance their prestige. Among them there are those that can already be considered as codified. Social determinant of euphemism process in vocabulary of multiculturalism reassessment was ethical, moral and cultural values. In English, euphemistic vocabulary of multiculturalism includes items related to the name of the ethnic groups living in English-speaking countries (USA, UK, Canada and Australia).

**Among them there are several distinct sub-lexical units that are used for the nomination of ethnic cultures:**

1. Native English-speaking population, which is usually, designated word **Indian**: *Native American, Native Canadian, Native Australian, American Indian, Amerindian, Afro-Caribbean, Black-Caribbean, Black-African, Caribbean, Afro, U.S. Indian, Hopi, Sioux, Anishinabe, Chinook, Desi, First Nation, indigeneous people, aboriginal people, native people, early inhabitants, Koorie, Cithabul, Melanesian*;

As for the term **Indian** (s), it is worth noting that its application is correct only in relation to those people who are living in India. To refer to the **indigenous population of America** instead the term **Native American** is used, and people in general - **Indigenous people**. By analogy to the indigenous **Native American population of Canada** are **Native Canadians, and Australia - Native Australians**. In Canadian English, instead of the Indigenous people, the term First Nation and aboriginal people are used. Apart from the above lexical items neutral in all variants of English phrases are also **native people and early inhabitants**. The general trend in modern English, especially in its American version, is the use of more precise terms that indicate the origin of different ethnic groups: *American Indian, Amerindian, Afro-Caribbean, Black-Caribbean, Black-African, U.S. Indian, Caribbean, Afro, Pakistani, Bangladeshi..* We also may include lexical items that are the names of the tribes of indigenous people of America and Australia, which today are considered to be neutral designation of their representatives: *Hopi, Sioux, Anishinabe, Chinook, Desi, Koorie, Githabul, Melanesian* [Formal or Informal? Avoiding Racist Language].

2. Residents of the UK, America, Canada, natives of Asian countries, which have long been in the English language called **Asian** адо **Oriental**: *Pacific Islander, British Asian, Japanese-American, Chinese-American, Americanese, Korean-American, Asian-American, Chinese, Japanese, Issei, Nisei, Sansei, Korean, Indonesian, AJA (American of Japanese ancestry)*;

The word *Oriental*, in accordance to its definition indicates *Hispanics Eastern countries (Eastern (s))*, is now considered to be peyoratyvnyim representatives of the ethnic groups in relation to which it is used. As in the previous group of lexical items, there is a noticeable trend towards the use of clarifying names: *Asian-American, Chinese-American, Korean-American, Japanese-American*, as well as words indicating the country of origin: *Chinese, Japanese, Indonesian, Korean*. Recently, the term *Japanese-American* was replaced by newly formed acronym *AJA (Americans of Japanese Ancestry)*. In order to refer to natives of Japan three terms are used, each of which has instructions for generations and place of birth. So, the word *Issei* nominates immigrants born in Japan: *Nisei* indicates children born to *Issei*, i.e the second generation; *Sause* is used to refer to the third generation, the children of *Issei* alternative names of which is *Japanese-Americans* [US Racial Groups: General & Spycule terms].

3. Comers from Spanish-speaking countries, used to refer to the word **Hispanic**: *Mexican-American, Cuban-American, Puerto Rican-American, Latino / Latina, La Raza, Chicano / Chicana, Mexican*;

A word *Hispanic*, which means people from Spain or Spanish-speaking countries, has long been considered politically correct in relation to this ethnic population. Today, however, it is out of usage but instead borrowed from the Spanish terms such as *La Raza*, *Latino* та *Chicano* for male and *Chicana* and *Latina* for female are used. In addition, there is also a common double nomination, indicating the country of origin such as *Mexican-American*, *Cuban-American*, *Puerto Rican-American*.

4. (**Eskimo**): *Inuit*, *Yupik*, *Aleut*, *Alaska native*;

The word Eskimo has long been considered as an insult to the people to whom it is meant. Today, in relation to the Eskimos more specific terms were made to use for representatives of the people who are Arctic natives (northern Canada, Greenland, Alaska, Siberia, the Aleutian Islands): *Inuit*, *Yupik*, *Aleut*. Term *Alaska natives* can be used to refer to each of them.

5. **Gypsy**: *Roma*, *traveler*,

6. **Jew**: *Jewish person*.

7. a group of lexical items related to the nomination of black people (**Negro**, **Nigger**, **black**): *African-American*, *Blackamerican*, *Africana*, *Afro-American*, *African-American*, *coloured*, *people of colour* [U.S. Racial Groups: General & Specific terms].

As for the nomination of the largest group of black Americans the authors note that the terms used to describe Americans of African descent (*African-Americans*) have changed in the course of U.S. history. Although the terms *Negro* and *coloured* were taken at different times, today they are unacceptable. Since 1960 the terms *Black* and *Afro-American* began to use, as well as the newly formed *people of colour*. All other names such as *nigger* should not be used. Different generations prefer different terms, but the most favorite and acceptable today is *Black*, *African-American* [Wikipedia]. Thus, it is apparent that for some reformers the positive sign is the link with the historical homeland. Others prefer the color, which in turn is associated with afro-centrism ideology, which proclaimed the slogan *Black is Beautiful*.

8. The last group of lexical items is euphemisms that emerged to describe immigrant people.

According to reformers, terms such as *immigrant*, *illegal alien* is demeaning, so a *soft newcomer*, *illegal immigrant* and *undocumented immigrant* are suggested to use. A word *ghetto* which was used to denote the district where Jews lived deliberately, and then other ethnic races is not used. Instead, *inner city* and *ethnically homogenous area* are politically correct.

According to the above examples, the basic principle of nomination, on which the investigated vocabulary is studied, is a specification that is manifested in the use of lexical units for specifying the category of different ethnic, racial groups. One of the new trends is the use of lexical items that accurately indicate the country of origin, race from various ethnic cultures that reside in English-speaking countries: *Japanese-American*, *Chinese-*

*American, Amencanese, Korean-American, Asian-American, Pakistani, Bangladeshi, Korean, Chinese. Japanese, Caribbean, Mexican-American, Cuban-American, Puerto Rican-American.* Indicative examples of this principle are the names of the tribes that are now considered to be politically correct term to identify the indigenous population of America, Australia and Canada: *Inuit, Yupik, Melanesian, Hopi, Sioux, Chinook, Desi, Issei.*

Innovation, created and implemented by the PC movement is artificial units constructed under influence of social order. Because they are designed to reflect the main slogans of the ideology that gave birth to them. This conceptual system that covers everything related to self-determination rights in today's society regardless of their individual characteristics, aims to uphold the principles of diversity, equality and ethnocentrism as the driving forces of humanity.

**Conclusion.** Political correctness is a term used in English-speaking countries to describe real or perceived attempts to impose limits on the acceptable language and notions used in public discussion. PC movement is believed to have made a great impact on the development of the English language.

Terms that refer to multiculturalism are euphemisms used to describe people of different races and ethnicities instead of those that are treated as politically incorrect 'Negro', 'Eskimo', 'black', 'Hispanic', 'Asian' etc. The main tendency of this group lexis formation is the creation of terms that specify the origin a person comes from. Thus instead of broad terms like 'Hispanic', 'Asian', for example, a number of new ones are given, such as Chinese-American, Mexican-American, Puerto Rican-American, Korean, Japanese etc.