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Literary Vocabulary of Charlotte Bingham's Novels: Stylistic and Functional Aspects

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Abstract

The study focuses on the question of how literary vocabulary in Charlotte Bingham's novels performs stylistic and functional roles in the structure of the literary text. The aim of the work was to identify and classify literary lexical units, determine their stylistic and functional colorings, and analyze their influence on the overall stylistics of the works. The main material was a corpus of 10 novels with a volume of 5125 pages. The methodology included a continuous sample for selecting novels. In addition, the stylistic classification according to Morohovsky et al. and the functional classification according to Brandes were used. The results show that Bingham's works present all types of literary vocabulary according to Morohovsky et al., which have a national, social, temporal, or professional coloring; neologisms are an exception. Functional colorings directly determined the stylistic functions of vocabulary in Bingham's prose. Further research should be directed at analyzing the colloquial vocabulary of her works, comparing literary and colloquial vocabulary within one work, identifying the connection between the choice of vocabulary and genre-thematic features, as well as studying the dynamics of the lexical composition in the author's work during different stages of her career. Such approaches will allow creating a more complete picture of the writer's individual style and a deeper understanding of the patterns of functioning of her linguistic means.

Keywords: Charlotte Bingham's novels, functional coloring, lexical units, literary vocabulary, stylistic coloring, stylistic functions, vocabulary strata

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Introduction

A literary text serves as a kind of reflection of the author's vision of reality and a means of communication between the author and the reader, containing linguistic units formed by the writer's creative plan (Culler, 2011; Matsevko-Bekerska, 2019; Plesník, 2022; Raj, 2012). The growing interest in research closely related to the human factor has led to the establishment of an anthropocentric paradigm in the analysis of a literary text (Kauza, 2020; Korol, 2014). Supporters of this approach view the author as a linguistic personality who consciously selects a system of linguistic means to express his or her individuality and worldview (Muslat, 2012; Ramazan, 2022). Within the framework of anthropocentric analysis, a literary text appears as the result of creative activity, which cannot be fully understood without taking into account its connection with the personality of the creator (Xu & Li, 2018). Stylistically marked vocabulary acquires key importance as a means of conveying the author's style and artistic intention (Raj, 2012; Wang, 2025). Despite extensive scholarly attention given to the analysis of stylistically colored vocabulary in English-language literature, the work of individual authors remains almost unexplored in the linguistic aspect. In particular, the novels of Charlotte Bingham – a modern English writer, a member of the Writers' Guild of Great Britain and laureate of the Romantic Novel of the Year award (1995) – have not yet become the object of special linguistic analysis. Her prose is distinguished by its masterful reproduction of historical eras, mostly the mid-twentieth century, with careful attention to cultural and social details. Subtle descriptions of interpersonal relationships, social hierarchy, and gender roles characterize her works. The combination of a historically authentic atmosphere and a socially sensitive perspective makes the analysis of Bingham's vocabulary particularly interesting: her choice of words not only forms an authentic background, but also encodes additional meanings related to the psychology of characters, the dynamics of plot relationships, and cultural trends. It is these features that create a promising and relevant basis for studying the stylistic and functional potential of literary vocabulary within the anthropocentric paradigm.

Therefore, the aim of the article is to analyze the stylistic and functional aspects of literary vocabulary in Charlotte Bingham's novels.

The study corresponds to modern trends in linguistics, oriented towards the anthropocentric paradigm and the understanding of the writer as an "artist of the word," who forms an individual approach to linguistic material, in particular to stylistically marked vocabulary. The analysis of Bingham's work allows not only to supplement the idea of her author's style, but also to expand the scientific vision of how vocabulary can simultaneously perform aesthetic, semantic, and cultural functions. In addition, the work fills a gap in the study of English fiction, which combines a historical atmosphere with a deep social subtext.

To achieve the goal, the following tasks are planned:

1. To define the concept of "literary vocabulary" within the framework of anthropocentric analysis.
2. To describe the groups (strata) and functional colorings of literary vocabulary in Charlotte Bingham's novels.
3. To identify and analyze the stylistic functions performed by literary lexical units in her works.

The current study answers the following research questions:

1. What literary lexical units are present in Charlotte Bingham's novels and how many of them are there?
2. What functional colorings does literary vocabulary create in her novels and which ones predominate?
3. What stylistic functions do literary lexical units perform in Bingham's works?

Literature Review

Stylistic Strata of Vocabulary

The concept of vocabulary is complex and controversial, as it has different interpretations and areas of use. In the simplest sense, vocabulary should be defined as the set of words that make up a language, or as a set of words that a particular person owns and uses (Encyclopedia Britannica, n.d.).

Despite differences in terminology, most researchers agree that the lexical composition of any language can be systematized into groups (strata) based on common properties (Ćarkić, 2008). Many scholars have considered the problem of lexical stratification, but their approaches differ in the level of detail and methodological emphasis. In particular, Morokhovskyi et al. (1991) proposed one of the most detailed stylistic classifications, focusing on subtle differences in stylistic connotation. Instead, Brandes (1990) developed a more functionally oriented model, which became the basis of this study. Other authors, for example, Babenko (2014), Kukharenko (2014), Oniani (2020), and Yefremova et al. (2019), supported a three-layer division of vocabulary into literary, neutral, and colloquial layers; however, they distinguished them mainly by terminology and level of detail.

The role of vocabulary in literary writing has also been widely analyzed. In particular, Khajieva & Kendjaeva (2019), Kishchenko & Striy (2022), and Malii & Opanasenko (2022) identified the features of the use of vocabulary as markers of the individual style of the writer. Researchers have suggested that the predominance of certain lexical strata in the author's texts reflects his creative individuality and sociocultural position (Riaz, 2021; Sydorenko, 2018). At the same time, the vocabulary of Charlotte Bingham's novels has not yet been the subject of a separate linguistic analysis, which determines the scientific novelty of this study. This work uses the Brandes (1990) classification, which distinguishes five groups of vocabulary: literary, standard literary, colloquial, vernacular, and vulgar. This typology is based on the broader three-layer model of Kukharenko (2014), which distinguishes literary, neutral, and colloquial layers. As Nikolov (2016) notes, the common property that unites words within each layer is called aspect: "the literary layer has a pronounced bookish character and relative stability; the colloquial layer is characterized by a lively oral character and is more changeable; the neutral layer is universal and most stable, because it is used in any communicative situation" (Nikolov, 2016, p. 119). In turn, Kukharenko (2014) clarified that the difference between the layers is determined by the presence or absence of stylistic connotation and the sphere of use. Neutral words do not have such a connotation and are appropriate in any communication. Literary and colloquial words, on the contrary, carry stylistic shades: the former satisfy the needs of official, scientific, and poetic discourse, while the latter are used in informal everyday speech.

Functional Stratification of Literary Vocabulary

In the system of stylistic lexicology, the stylistic coloring of a lexical unit means its general stylistic affiliation within the three-layer stratification of the vocabulary – for example, the "bookish" character in the literary layer or the “spoken” character in the colloquial layer (Mao et al., 2024; Kukharenko, 2014). For the literary layer, stylistic coloring is determined by the elevated, official, or specialized character of the word, which distinguishes it from neutral and colloquial vocabulary.

Functional coloring, in contrast to stylistic, is a narrower semantic and pragmatic shade that arises within a broader stylistic category. It reflects additional semantic or contextual associations – territorial, temporal, professional, national, or social – that are determined by the origin of the word, the history of its use, or the scope of its application (Brandes, 1990; Halliday, 1964; Sydorenko, 2020). Moreover, as Ćarkić (2008) noted, functional coloring is formed under the influence of geographical, temporal and social factors that accompany the emergence and functioning of a lexical unit. Thus, if

stylistic coloring determines the place of a word in a particular stylistic layer, then functional coloring specifies its semantic and cultural shades in a specific communicative situation.

According to Brandes (1990), literary vocabulary is functionally divided into three main groups. The first group includes foreignisms, barbarisms, and exoticisms, that is, words and phrases whose lexical meaning indicates the origin of the referent or the nationality or social status of the speaker. The second group consists of archaisms, historicisms, and neologisms, i.e., words and phrases whose meaning "reflects the timeframe of their coinage and functioning" (Karachun et al., 2020). The third group includes terms with nomenclature distinguished as a separate subgroup. This group comprises words and phrases whose lexical meaning indicates a person's profession. The boundaries between the functional colorings of some literary vocabulary groups are blurred. This is because some literary lexical units (for example, foreignisms) can create several functional colorings simultaneously but bring out only one depending on the communicative situation and the speaker's intention (Brandes, 1990).

Although nomenclature is often perceived as a purely technical or administrative vocabulary, in the Brandes/Morokhovskyi classifications, it belongs to literary vocabulary due to its bookish, codified character and its main functioning in formal, specialized, and documentary contexts. In scholarly texts, such vocabulary can perform stylistic functions, creating credibility in the depiction of a professional sphere, emphasizing the profession of a character, or giving a passage an elevated tone.

Thus, within the framework of modern classifications of Morokhovsky et al. (1991) and Brandes (1990), nomenclature vocabulary is attributed to literature, since its attribution is determined not by origin, but by function in the literary text. Despite the technical or terminological source, in prose it is used to create the effect of documentary, accuracy of description, and intellectual richness of the narrative. In such a space, nomenclature acquires a "book" character: it takes the reader beyond the boundaries of everyday speech, raises the register, and often performs a figurative or symbolic role. This brings it closer to other groups of literary vocabulary in terms of stylistic and functional coloring. In addition, according to the anthropocentric paradigm, the choice and method of integrating such vocabulary into the text reflect the author's conceptualization of the world and conscious language strategies that form the narrative voice and influence the reader's perception of the work.

Functional Coloring of Literary Vocabulary: Categories and Roles

Brandes (1990) explained foreign vocabulary, i.e., foreignisms, barbarisms, and exoticisms, as non-assimilated or partially assimilated language units used to elevate the language of a specific text fragment (words that we do not fully understand have a certain charm) and supply it with a proper functional national or social coloring.

Foreignisms are words and expressions used primarily in literary speech and reproduced as foreign language interspersions. They do not undergo grammatical or phonetic transformations that violate the established norms of the donor language. Foreignisms do not enter into stylistic opposition with the native words of the language where they appear, as they remain non-assimilated and do not belong to its word stock and expressive means (Morokhovskyi et al., 1991). In literary texts, foreignisms usually perform several stylistic functions: they help realistically represent the speech of a foreign character or reflect a character's high social status or education level (Nikolov, 2018).

Barbarisms are words and expressions borrowed from other languages but only partially assimilated. They retain their foreign appearance and/or sound, so they are perceived as originating from another language. Holovach (2016) rightly stated that barbarisms have almost exact synonyms in the borrowing language but are deliberately chosen by fiction authors for specific stylistic purposes, for example, to indicate characters' nationality, culture, or education.

According to Boltayevna's (2022) definition, exoticisms are "words borrowed from foreign languages that are included in non-equivalent vocabulary and denote realities characteristic of foreign peoples and countries" (p. 7). In contrast to barbarisms, they do not have synonyms within the borrowing language. As their meaning is strictly nominative, exoticisms form a morphologically homogeneous class of words limited to nouns. They designate specific realities of the donor language and, as a result, do not belong to the lexical and stylistic paradigms and expressive means of the borrowing language. However, fiction authors use them to depict certain aspects of foreign cultures, lifestyles, clothing, and customs (Holovach, 2016).

Besides, literary vocabulary also consists of archaisms, historicisms, and neologisms used to display functional temporal coloring and create the effect of elevated language. Pearson Publishing (n.d.) defines an archaism as "a word or phrase that is no longer used." Linguists treat archaisms as words that have fallen out of use but are still understood by native speakers (Kukharenko, 2014; Morokhovskyi et al., 1991). Based on the classification by Yefremova et al. (2019), archaisms in this study are divided into lexical and grammatical. Lexical archaisms are either obsolete words for existing objects or archaic meanings of the words from the active vocabulary. Grammatical archaisms are outdated grammatical forms ousted by newer ones. In literary texts, archaisms are used for several stylistic reasons: to create an atmosphere of antiquity or to produce a humorous effect.

Lexical units related to archaisms are historicisms. In modern linguistics, historicisms are explained as words designating historical phenomena that are no longer in use. Like archaisms, historicisms appear in literary texts to draw the reader's attention to a particular historical era and to render the text historically authentic (Nikolov, 2018).

Lexical units whose stylistic effect is opposite to that of archaisms and historicisms are neologisms. Linguists treat neologisms as words distinguished primarily by their novelty (Babenko, 2014; Yefremova et al., 2019). Llopart-Saumell & Cañete-González (2023) define a neologism as "a lexical unit that is characterized by not being previously recorded in a given language" (p. 3). Yefremova et al. (2019) add that a neologism is a word recently created or an existing word used in a new way while still preserving its sense of novelty. According to Babenko (2014), neologisms fall into lexical and stylistic categories. Lexical neologisms are coined to denote new objects, concepts, and realities. Stylistic neologisms are new, alternative names for existing phenomena. Lexical neologisms are treated as new words of the language as they are designed to pass into its lexical system and become legitimate vocabulary units. In contrast, stylistic neologisms emerge to suit a specific communicative situation, so their wide distribution and incorporation into the vocabulary are not expected (Llopart-Saumell & Cañete-González, 2023). Understandably, stylistic neologisms are context-dependent, and one can adequately interpret their meaning only by considering all the factors of a communicative situation that originated them. Researchers noted that speakers coin stylistic neologisms for a special communicative situation based on existing lexical units or word-formation models. This means that a stylistic neologism is an asset of speech predefined by the language system (Karachun et al., 2020; Turchak, 2022). Thus, in literary texts, lexical neologisms describe the signified from a temporal perspective. Stylistic neologisms help express the author's subjective attitude to specific people or phenomena and create a sense of humor or playfulness (Nikolov, 2018; Gao & Huang, 2025; Musa et al., 2023).

Another group of literary lexical units comprises terms that imbue text fragments with functional professional coloring. Sheremeta (2021) defined a term as "a word or a phrase that expresses a specific concept of any branch of science, technology, art, public life" (p. 143). On the other hand, Kukharenko (2014) stated terms as the "words denoting objects, processes, phenomena of science, humanities, technique" (p. 16). Terms are a defining feature of scientific style, so they are primarily used in scientific

works, technical texts, etc. However, they are often found in contexts outside their typical usage, specifically literary texts, where they perform stylistic functions (Bilenko, 2019; Larsson et al, 2025). In this case, the stylistic purpose of terms may vary. Fiction authors mostly use terms to render a text fragment more scientific and informative. In addition, terms are used to create "the true-to-life atmosphere of the narration," describe details of technical progress, or portray characters' interests, occupations, preferences, etc. (Nikolov, 2018, p. 120).

Within the group of terms, nomenclature forms a separate subgroup. Nomenclature is "a set of names used in a specific branch of learning or activity, as in biology for plants and animals" (HarperCollins, n.d.). In contrast to terms that denote abstract concepts and categories, nomenclature is a set of names of specific objects in a particular field of science, technology, art, etc. Like terms, fiction writers use nomenclature to describe characters' hobbies and occupations.

Thus, as can be seen from the analysis of the literature, previous studies focused mainly on the stylistic role of everyday, poetic, and archaic vocabulary in literary texts. In contrast, nomenclatural vocabulary was often considered only within the framework of technical and terminological studies, without taking into account its artistic potential. At the same time, the main gap is the lack of a systematic analysis of nomenclatural vocabulary within the framework of a holistic stylistic and functional classification of literary speech.

This study will fill this gap and use an approach that integrates functional and stylistic typology based on the analysis of the corpus of various novels by Charlotte Bingham. Such an approach will make it possible to identify the role of the author in the use of nomenclature to form an artistic effect. This will also make it possible to clarify its place in the structure of literary vocabulary. The significance of the work lies in expanding ideas about the stylistic resources of a literary text and deepening the anthropocentric approach, which considers lexical choice as an indicator of a writer's style.

Method

At the lexical level, Charlotte Bingham's novels feature stylistically colored vocabulary, including literary, colloquial, vernacular, and vulgar. This article focuses on literary lexical units that constitute the largest group in the discussed literary works (see Figure 1).

This study used several methods described in Selivanova (n.d.). This allowed us to analyze the literary vocabulary of Charlotte Bingham's novels. The method of analysis and synthesis was used to collect, systematize, and summarize linguistic data on literary vocabulary and other linguistic phenomena related to the topic of the study. The continuous sampling method was used to isolate all stylistically colored lexical units from the selected novels, which ensured the completeness and representativeness of the corpus. The descriptive method was used to record each unit and describe its relevant characteristics.

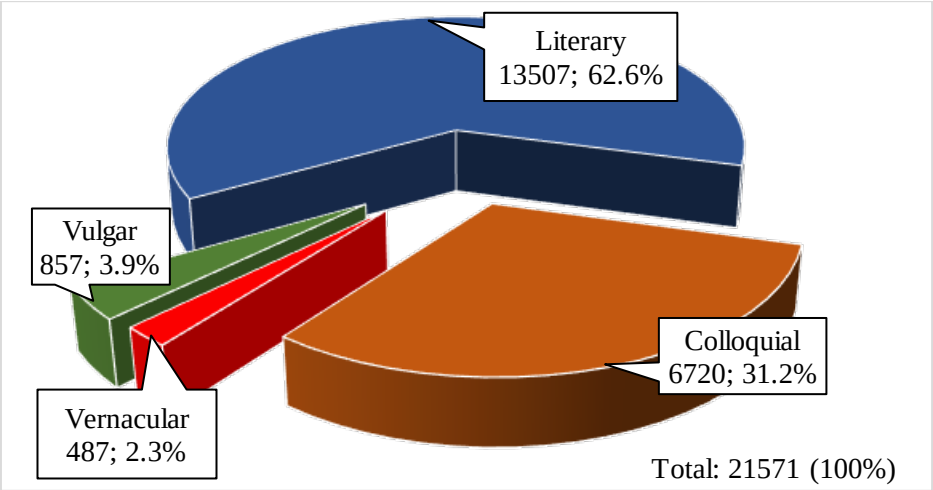


Figure 1. Stylistically colored vocabulary in Charlotte Bingham's novels: distribution

Operationalization of categories

To ensure clarity and consistency of the classification, the study adopted the Brandes (1990) scheme with refinements by Morokhovskyi et al. (1991), Kukharenko (2014), and Nikolov (2018). For each category, explicit inclusion and exclusion criteria were formulated:

Foreignisms – should contain completely unassimilated lexemes that retain the original spelling/phonetics and are not integrated into the morphological system of the recipient language; identified through etymological analysis and orthographic/phonological markers.

Barbarisms – included partially assimilated borrowings that retain foreign features but are not fully integrated into the recipient language; determined by comparing their morphology/phonetics with standard specific equivalents.

Exoticisms – non-equivalent borrowings to denote culturally specific realities, mainly nouns without functional synonyms in the recipient language; they are determined through semantic analysis and establishing a cultural referent.

Archaisms – words that have fallen out of use but remain understandable to native speakers. These categories are divided into lexical archaisms (obsolete words or meanings) and grammatical archaisms (obsolete grammatical forms).

Historicisms – lexemes that define fundamental historical realities that have entirely disappeared; they differ from archaisms in the absence of modern equivalents.

Neologisms – new words or meanings; they are divided into stylistic neologisms (created by the author for artistic effect) and lexical neologisms (new units that have entered general use).

Terms and nomenclature – industry-specific lexemes that function in a formal or professional register.

Each isolated unit was coded by two researchers who used a common code guide with definitions, examples, and decision-making rules. In controversial cases – for example, when distinguishing exoticisms from barbarisms or when defining stylistic vs. lexical neologisms – categorization was carried out by consensus based on clear operational criteria. At the same time, to check consistency, Cohen's kappa coefficient was calculated on a random sample of 15% of the data, which was 0.87. This indicated a high level of reliability.

Sample and Procedure

A study of the corpus of 10 novels by Charlotte Bingham, written in different periods of her work, with a total volume of 5125 pages: In Sunshine or Shadow (Bingham, 1991), Stardust (Bingham, 1993), Change of Heart (Bingham, 1994), Grand Affair (Bingham, 1997), The Kissing Garden (Bingham, 1999), Distant Music (Bingham, 2002), Magic Hour (Bingham, 2005), Out of the Blue (Bingham, 2006), The White Marriage (Bingham, 2007) and The Daisy Club (Bingham, 2009). The total volume of pages is 5125.

For this, a continuous sampling method was used. This means that the corpus of 5125 pages was manually reviewed, page by page, without gaps, in order to identify and record every instance of literary vocabulary. The selection was not random or partial – the process covered all texts in full.

The identification of literary vocabulary was carried out based on the classifications of Brandes (1990) and Morokhovskyi et al. (1991). Before the coding began, an operational list of categories was prepared with clear definitions and distinctive features of each subgroup (distinguishing foreignisms, barbarisms, and exoticisms; lexical vs. stylistic neologisms; lexical vs. grammatical archaisms).

At the same time, the attribution of a lexical unit to literary vocabulary was not based only on coincidence with the static dictionary. Each potential example was contextually evaluated within the novel to check whether it meets the defining and functional criteria of literary vocabulary — in particular,

whether bookish has a stylistic coloring and belongs to the literary layer according to the three-layer model of Kukharenko (2014). To confirm the classification, contextual features were taken into account: narrative style, speaker characteristics, and communicative situation. As a result of the procedure, 13507 units of literary vocabulary were recorded, which were entered into the database with an indication of the category, functional coloring, stylistic function, page number, and contextual notes. This made it possible to conduct both quantitative and qualitative analysis.

Procedures

The study of the literary vocabulary of Charlotte Bingham's novels was carried out in five successive stages. In particular, at the first stage, based on analysis and synthesis, the definition of stylistically colored and neutral vocabulary was clarified, and relevant classifications of the former were selected. At this stage, the concept of literary vocabulary was defined and its main groups, functional colorings and stylistic functions were described, relying on Brandes (1990), Morokhovskyi et al. (1991) and Kukharenko (2014).

At the next stage, a register of the literary vocabulary of Charlotte Bingham's novels was created, which was formed using the continuous sampling method and the descriptive method. The entire corpus of 5125 pages (10 novels) was reviewed manually, page by page, without gaps. As a result, 13507 units of literary vocabulary were identified, which were entered into the database with the page number, category, functional coloring, and contextual notes.

The third stage was componential. At this stage, componential analysis was applied to all 13507 units. For each lexeme, integral and differential semes were determined, and paradigmatic semantic relations (synonymic, antonymic, hyponymic) were established. The processing was carried out manually, and the results were arranged in tables for further comparison.

The fourth stage involved quantitative analysis, which covered the entire sample. The frequency and percentage distribution of categories were calculated in Microsoft Excel, and statistical testing was carried out in IBM SPSS Statistics. Graphs and charts were created in Microsoft Excel.

At the same time, an etymological analysis was also carried out. This method was used for all units using authoritative dictionaries (Oxford English Dictionary, Cambridge English Dictionary). This made it possible to establish the origin of the word, the type of borrowing, and the level of assimilation. Also, the method of word-formation analysis was applied to all units to determine the morphological structure, derivation patterns, and productivity of word-formation types. In addition, stylistic analysis was carried out for all units in order to determine the stylistic and functional coloring, as well as stylistic functions in the context of novels.

No partial sampling was used at any stage – all 13507 units of literary vocabulary were analyzed in full. Examples with unclear affiliation (for example, the distinction between exoticisms and barbarisms, or the definition of stylistic vs. lexical neologisms) were classified based on pre-established operational criteria after discussion between coders.

Results

The literary vocabulary of Charlotte Bingham's novels covers all lexical units defined in stylistic classifications. The largest category is nomenclature (9916 units; 73.5%), which reflects the author's frequent appeal to formalized, codified vocabulary from various professional spheres. For example, in "The White Marriage," the expression "registry office" is used, which functions in an official-administrative context. This group also includes words such as "probate", "curriculum vitae", "parish register", "quarterly report", "medical register", which not only perform a nominative function, but also

convey the social environment and professional status of the characters.

The second most frequent group is barbarisms (1714 units; 12.7%). This group expresses partially assimilated borrowings that retain the features of the source language. In particular, the work "In Sunshine or Shadow" features a "soirée", which lends the episode an atmosphere of sophistication. Also, found are "café", "château", "fiancé", "menu", "façade", which are used to denote objects and phenomena closely related to the culture of the donor country.

Archaisms (1042 units; 7.7%) in Bingham's works are both lexical and grammatical forms that refer to past eras. For example, in her works, the word "carriage" creates a sense of historical authenticity. Other examples: "drawing room", "attire", "courting", "shall not", "therewith", "hitherto", "perchance", allow to enhance the effect of ancient speech and correspond to the chosen period style.

At the same time, foreignisms (301 units; 2.2%) are represented by completely unassimilated foreign language units in their original form. In Stardust, "joie de vivre" is used, in Grand Affair, "faux pas", in Out of the Blue, "à la carte", and in The Kissing Garden, "bon voyage". Such usage gives the text a cosmopolitan flavor and accurately reproduces the speech of the characters.

The group Terms (209 units; 1.5%) includes specialized lexemes from narrowly professional fields: "tenancy agreement" (Out of the Blue), "by-laws", "statute", "contractual obligation", "trust fund". At the same time, historicisms (116 units; 0.9%) are words denoting objects or phenomena that have fallen out of use. In Grand Affair, "spats" is mentioned, an element of men's clothing of the early 20th century. Other examples concern the use of such words as "crinoline", "telegraph office", "gas lamp", "penny-farthing", and "powder horn".

Less common is the group of neologisms (116 units; 0.9%). They involved the use of new words in the general language. In the work "The Daisy Club", there is "designerwear", which refers to the modern fashion industry. The terms "microflat", "supermodeldom", "downsizing", "lifestyle guru", "glamping" are also distinguished, which reflect current social, economic and cultural trends.

The rarest group is exoticisms (93 units; 0.6%), which denote culturally specific realities without exact English equivalents. For example, in Magic Hour we use "kimono", in Stardust – "sari", in Distant Music – "fiesta", in Out of the Blue – "siesta", in Grand Affair – "poncho". Thus, the corpus of Charlotte Bingham's novels is characterized by a wide range of literary vocabulary (See Figure 2).

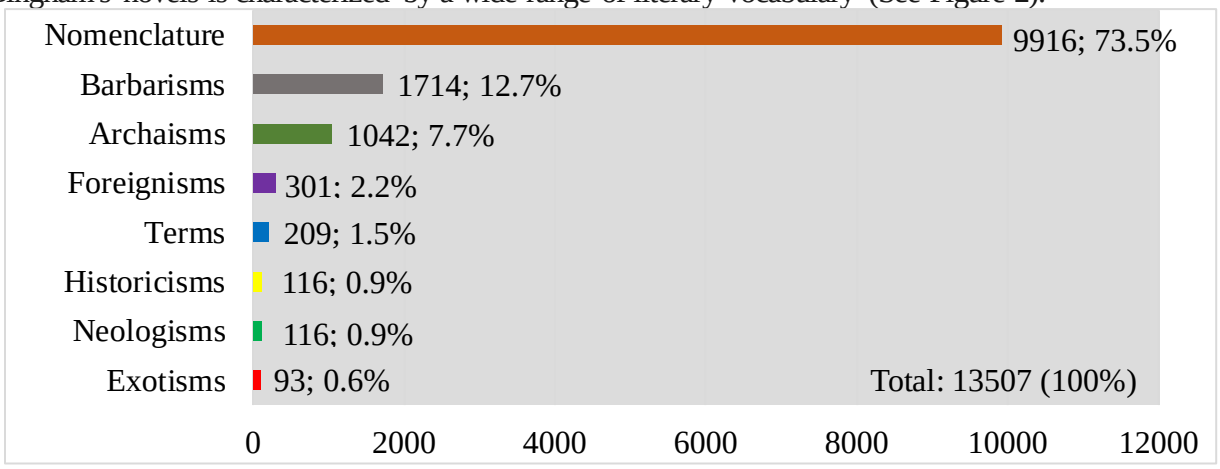


Figure 2. Literary vocabulary in Charlotte Bingham's novels: distribution

At the same time, it should be noted that neologisms, especially lexical neologisms, are extremely rare in the corpus (only 116 units; 0.9%). This may be an important factor that caused the lack of a statistically significant effect of their functional coloring on the stylistic functions they perform. Thus, this aspect should be considered as a potential limitation of the study and a direction for further testing

on a broader or more diverse material.

Research findings reveal that based on its functional coloring, the literary vocabulary of Charlotte Bingham's novels falls into three groups: 1) literary vocabulary of functional national and social coloring, 2) literary vocabulary of functional temporal coloring, and 3) literary vocabulary of functional professional coloring. Figure 3 shows the proportion of each group.

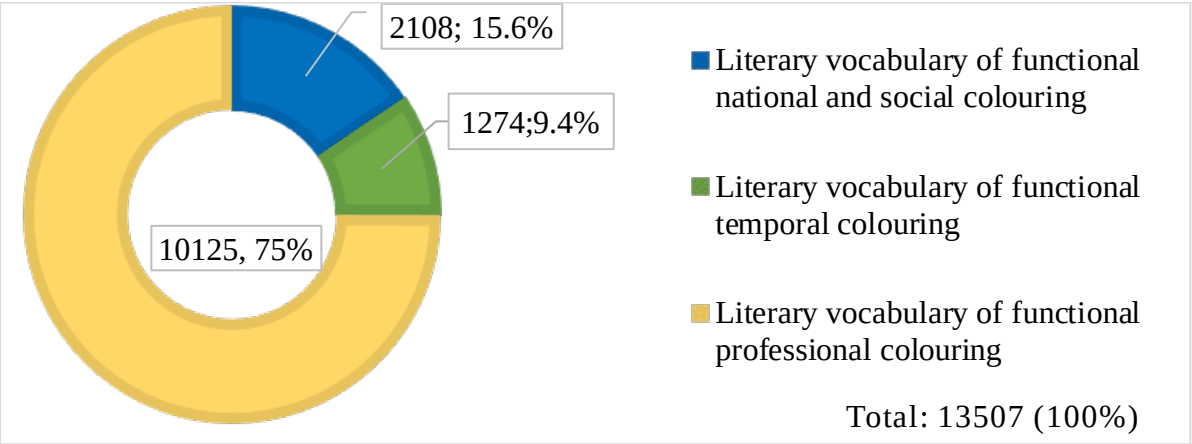


Figure 3. Literary vocabulary of functional coloring in Charlotte Bingham's novels: distribution

Figures 4-6 illustrate the distribution of word classes within each literary vocabulary group that renders functional coloring. Barbarisms are the most prevalent in the literary vocabulary of functional national and social coloring (1714 units; 81.3%). Archaisms constitute the majority of the literary vocabulary of functional temporal coloring (1042 units; 81.8%). Nomenclature (9916 units; 97.9%) dominates the literary vocabulary of functional professional coloring.

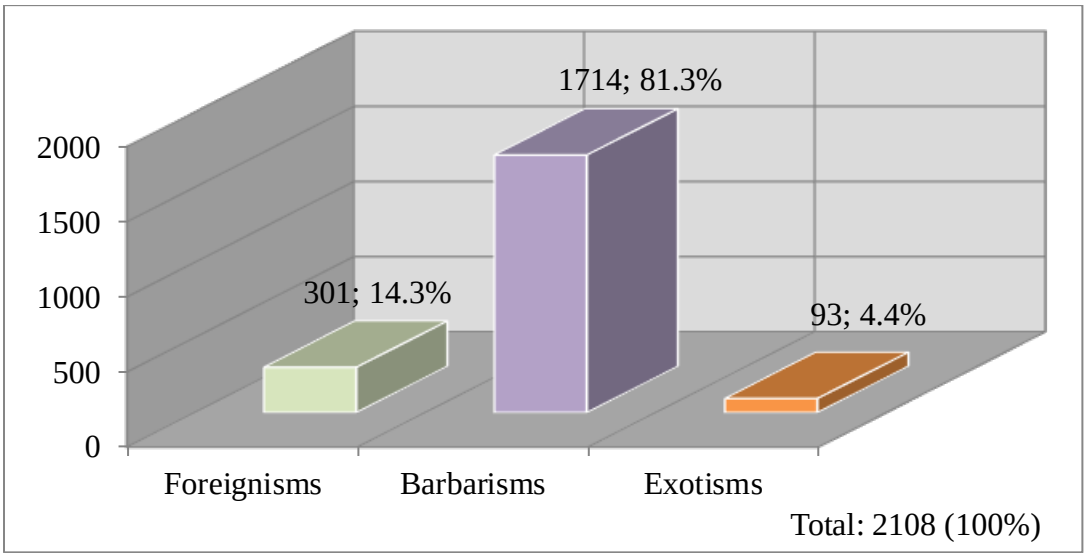


Figure 4. Literary vocabulary of functional national and social coloring in Charlotte Bingham's novels: distribution

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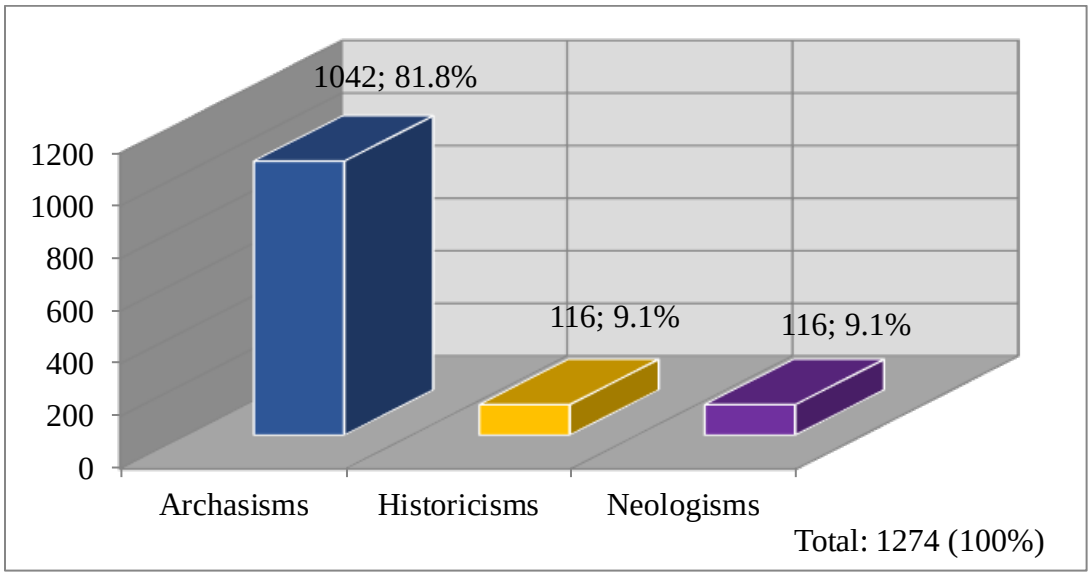


Figure 5. Literary vocabulary of functional temporal coloring in Charlotte Bingham's novels: distribution

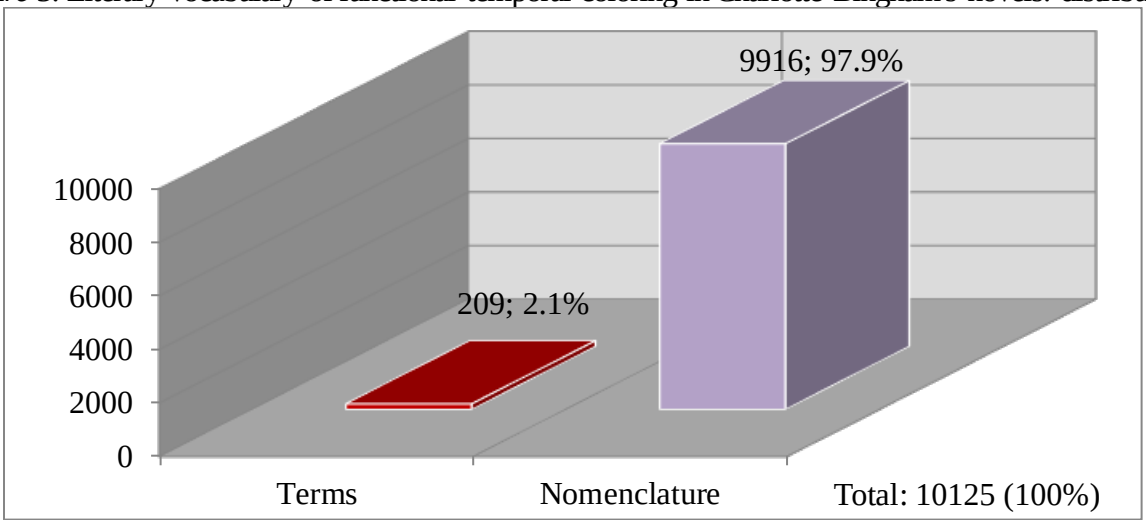


Figure 6. Literary vocabulary of functional professional coloring in Charlotte Bingham's novels: distribution

Table 1 reveals the stylistic functions of literary vocabulary in Charlotte Bingham's novels. The study results demonstrate that these stylistic functions are influenced by, but not limited to, the functional coloring of lexical units. The exception is neologisms whose functional coloring does not affect their stylistic functions.

Table 1. *Stylistic functions of literary vocabulary in Charlotte Bingham's novels*

Lexical units	Stylistic functions
Literary vocabulary of functional national and social coloring	
Foreignisms	1. Creating the effect of elevated language.
	2. Designating the characters' high social status and education level.
	3. Hiding the truth.
	4. Designating the characters' nationality or referents' origin.
Barbarisms	1. Designating the characters' nationality or the referents' origin.
	2. Expressing the characters' emotional and evaluative attitudes.
Exoticisms	1. Designating the referents' origin.

	2. Spatial orientation.
Literary vocabulary of functional temporal coloring	
Archaisms	1. Creating an atmosphere of antiquity.
	2. Expressing the characters' emotional and evaluative attitudes.
	3. Creating the effect of elevated language.
	4. Creating a humorous effect.
Historicisms	1. Rendering a text fragment historically authentic.
	2. Expressing the characters' emotional and evaluative attitudes.
Neologisms	1. Expressing the characters' emotional and evaluative attitudes.
	2. Creating a humorous effect.
Literary vocabulary of functional professional coloring	
Terms	1. Enhancing the authenticity of the narration.
	2. Creating a humorous effect.
	3. Designating the characters' occupation or profession.
Nomenclature	1. Designating the characters' occupation or profession.

Discussion

Concerning the first question proposed by the researchers, Charlotte Bingham's novels contain all groups of literary vocabulary. Nomenclature (9916 units; 73.5%), barbarisms (1714 units; 12.7%), and archaisms (1042 units; 7.7%) turned out to be the most numerous. Foreignisms (301 units; 2.2%) and terms (209 units; 1.5%) are less frequent. Historicisms (116 units; 0.9%), neologisms (116 units; 0.9%), and exoticisms (93 units; 0.6%) are rare.

Thus, this division showed a characteristic feature of Bingham's authorial style. The predominance of nomenclature and professional coloring indicated a constant desire to reproduce in detail material culture and specialized areas – from fashion and home crafts to military aviation and music. Such accuracy is typical of historical and social works, in which the effect of immersion depends mainly on the detailed naming of objects, tools, and professions. It also reflects the writer's anthropocentric orientation. In particular, she actively uses technical and professional vocabulary in her works. She thus fixes the characters in specific social roles and environments, making their personal and cultural identity more tangible for the reader.

Concerning the second question, the literary vocabulary of Charlotte Bingham's novels creates functional colorings such as national, social, temporal, and professional. Foreignisms, barbarisms, and exoticisms contribute to the functional national coloring of Charlotte Bingham's novels. Among these, only one subgroup – foreignisms – creates functional social coloring of the analyzed texts. Archaisms, historicisms, and neologisms add to the functional temporal coloring of Charlotte Bingham's novels, while terms and nomenclature form the functional professional coloring of the author's imaginative writing (Bingham, 1991; Bingham, 1993; Bingham, 1995).

The study's findings show that in Charlotte Bingham's novels, the group of literary vocabulary with functional professional coloring prevails (10125 units; 75%). Literary vocabulary with functional national and social coloring is less common (2108 units; 15.6%). The group of literary vocabulary with functional temporal coloring is the smallest in number (1274 units; 9.4%).

Concerning the third question, the literary vocabulary of Charlotte Bingham's novels performs several stylistic functions. These functions are related to but extend beyond the functional coloring of literary lexical units. Notably, in the analyzed texts, the stylistic functions of neologisms are independent of their functional coloring.

Foreignisms, barbarisms, and exoticisms represent the first group – literary vocabulary of functional national and social coloring – and perform several stylistic functions in Charlotte Bingham's novels.

In the analyzed texts, foreignisms appear as French lexemes. In the dialogues of fictional characters, they fulfill several purposes. Firstly, foreignisms create the effect of elevated language, indicating the characters' high social status and education level. For example, *'I adore old General Whiskers, but dear darling Louisa is sometimes too toffee-faced for words. Comme toute la haute bourgeoisie. Is that what is making you anxious?'* (Bingham, 1999, p. 40). Secondly, foreignisms may be associated with argot (a secret language of a closed social group invented to conceal the meaning of their conversations from outsiders) since the characters use them to hide the truth, as evidenced by the author's comments. For example, *'I am happy to hear it. Quatre ou cinq?' This was their code for meeting up at tea time* (Bingham, 2007, p. 88). Thirdly, foreignisms perform the characterological function, indicating the nationality of the speaking character. For example, *'My dear Ottilie, if you think that le tout Paris-le gratin as we call it in France – if you think that we know many, many people, I do assure you that we do not.'* (Bigham, 2002, p. 118).

There are rare instances of foreign proper names in Charlotte Bingham's novels. These are French, Italian, or German names of individuals or products that perform the characterological function, indicating the nationality or origin of the signified: *A La Fuite Des Heures* (Bingham, 2002, p. 277), *Verdi's Aida* (Bingham, 2002, p. 246), *Mein Kampf* (Bingham, 1999, p. 312).

The barbarisms of Charlotte Bingham's novels validate Holovach's (2016) idea that these are lexical units with near-exact synonyms in the borrowing language. For example, *Diane Smith-Werner was not the sort of woman who believed in kismet*. (Bingham, 1994, p. 42) (kismet = fate); *Finally, one morning, Amelia walked off into the garden, secateurs at the ready*. (Bingham, 1999, p. 273) (secateurs = pruning shears).

In the novels by Charlotte Bingham, this group is represented mainly by barbarisms from French: *protégée* (Bingham, 1994, p. 298), *cul-de-sac* (Bingham, 2002, p. 130). Barbarisms from other languages are less frequent. They are lexical units borrowed from Italian: *fiasco* (Bingham, 2002, p. 255), Latin: *paraphernalia* (Bingham, 2005, p. 349), Spanish: *vamoose* (Bingham, 2007, p. 348), Arabic: *kismet* (Bingham, 1994, p. 42), as well as Hindi: *pukka* (Bingham, 2007, p. 416).

Researchers (Holovach, 2016; Khajieva & Kendjaeva, 2019; Hossain, 2024) note that the primary stylistic function of barbarisms in the literary text is to indicate a character's origin, nationality, cultural or educational status. This is quite understandable since, due to incomplete assimilation, barbarisms are perceived as foreignisms. However, in Charlotte Bingham's novels, they are primarily used to express the characters' emotional and evaluative attitudes: *'A tall chap. Quite tall, dark-haired, tanned, handsome, dressed to the tens, absolutely pukka, not a whisker out of place.'* (Bingham, 2007, p. 416); *She plays the violin,' Freddie whispers again. 'She is a virtuoso.'* (Bingham, 1994, p. 421).

The exoticisms of Charlotte Bingham's novels are nominative lexical units marked by a strong connection with the donor language, as they designate realities specific to the daily life of its native speakers (Boltayevna, 2022; Holovach, 2016). In the analyzed texts, exoticisms indicate the foreign origin of the referents: 1) Arabic: *kasbahs* (Bingham, 2007, p. 280); 2) Greek: *pyramid* (Bingham, 2007, p. 248); 3) Italian: *spaghetti bolognese* (Bingham, 2002, p. 363); 4) Indian: *maharajahs* (Bingham, 2002, p. 342); 5) Spanish: *chili con carne* (Bingham, 1994, p. 91); 6) Latin: *toga* (Bingham, 2002, p. 527); 6) German: *dachshunds* (Bingham, 2009, p. 152); 7) Turkish: *turban* (Bingham, 2002, p. 107); 8) Scottish: *tam-o'-shanters* (Bingham, 2002, p. 459).

The empirical material shows that Charlotte Bingham uses exoticisms to display one of the chronotope (time-space) elements, particularly, as a spatial-characteristic method: *'When the basement was flooded in the winter, where was Nephew Sam? In Morocco, painting in kasbahs, smoking a hookah, and acquiring a taste for wearing a fez.'* (Bingham, 2007, p. 280).

The second group – literary vocabulary of functional temporal coloring – includes archaisms, historicisms, and neologisms whose stylistic functions in the analyzed texts vary.

The archaisms of Charlotte Bingham's novels are categorized as either lexical (archaic meanings of words still in active use or obsolete words for existing objects) or grammatical (outdated grammatical forms) as outlined by the classification of Yefremova et al. (2019).

Empirical material uncovered that the archaic meanings of the words from active vocabulary are context-dependent: *'You always did have the last word, didn't you, you rascal.'* (Bingham, 2002, p. 86) (rascal – [old-fashioned] a dishonest person (Cambridge Dictionary (n.d.))). *It was a blooming miracle that it was Father who had suggested that she have a motor car.* (Bingham, 2009, p. 122) (blooming – [old-fashioned] bloody (Cambridge Dictionary (n.d.)).

In Charlotte Bingham's novels, obsolete words are represented mainly by nouns: *curmudgeon* (Bingham, 2007, p. 115), *damsels* (Bingham, 2007, p. 164). Obsolete words functioning as other parts of speech in the writer's works are less frequent. They are verbs: *slay* (Bingham, 2007, p. 123), adjectives: *jolly* (Bingham, 1994, p. 205), or adverbs: *gaily* (Bingham, 1993, p. 239). The group of obsolete words also features outdated barbarisms and slang words where nouns dominate, and verbs are present to a limited extent: *mannequin* (Bingham, 1999, p. 71), *guvnor* (Bingham, 1993, p. 298), *dig* (Bingham, 1993, p. 523).

In the analyzed texts, obsolete words serve various stylistic functions. They are used to 1) create an atmosphere of antiquity and express the characters' emotional and evaluative attitudes: *'I should not have done that,' George muttered. – 'Of course, you should,' George's immediate neighbor assured him. 'Bounder asked for it.'* (Bingham, 1999, p. 222); 2) produce the effect of elevated language: *As he cantered faster and faster along the bridge to find Pippa, he laughed out loud as he saw himself, lance in hand, on a strong white charger, off to do battle, to joust for his lady's hand* (Bingham, 1993, p. 167).

Obsolete grammatical forms occur only sparingly in the researched works. The author uses them to 1) create the effect of elevated language: *'If we love in the other world as we do in this, I shall love thee to eternity.'* (Bingham, 1994, p. 499); 2) render specific text fragments humorous: *'All this summer heat must be making everyone crotchety, particularly husbands kicking their heels in the country with no one but their wives to talk to, and all the mistresses away picking up tans in the South of France. And not just tans, methinks.'* (Bingham, 2007, p. 273) (methinks – old use and humorous for *I think* (Cambridge Dictionary (n.d.)).

The share of historicisms in Charlotte Bingham's novels is modest. Two groups of lexical units contribute to the historical stylization of the analyzed texts and guide the reader through the timeline of events. The first group includes the names of objects or phenomena that have disappeared (Nikolov, 2018): *broadsword* (Bingham, 2002, p. 374), *guillotine* (Bingham, 2009, p. 412). The second group consists of the lexical units whose meaning refers to the contextually significant historical era. These include: 1) names of historical events or realities: *the Normandy landings* (Bingham, 2007, p. 351), *the Dig for Victory campaign* (Bingham, 2009, p. 224); 2) borrowed historicisms: *Communists* (Bingham, 1999, p. 190), *Gestapo* (Bingham, 2002, p. 117). The latter can express the character's emotional and evaluative attitudes: *'George —. He called you a Fascist.' – 'He called me a lot worse than that.'* (Bingham, 1999, p. 344); *'If you can rise above things, you will always be graceful and humane, you will*

never become a Nazi, or a lost cause, both of which have caused so much trouble in this world.' (Bingham, 2009, p. 450).

Few lexical units represent neologisms in Charlotte Bingham's novels. Following Babenko's (2014) classification, our research focused on lexical and stylistic neologisms. The quantitative analysis revealed no lexical neologisms; however, several stylistic neologisms appear in the studied texts. Stylistic neologisms are elements of speech, as they are created for a particular communicative situation. Nevertheless, their form and meaning are predefined by the language system since they follow its semantic, word-formation, and grammatical patterns (Turchak, 2022). Stylistic neologisms of the studied literary works are the elements of Charlotte Bingham's speech, represented by various word-formation structures: 1) affixal: *un-Cliffie-like* (Bingham, 2002, p. 292); 2) compound: *Gent's Relish* (Bingham, 2002, p. 52); 3) derivative: *an Uncle Randy-ism* (Bingham, 2007, p. 414) (word composition and suffixation: Uncle + Randy + ism); 4) conversive: *dear boying* (Bingham, 2002, p. 528) (conversion: $dear_{Adj}$ $boy_{N} \rightarrow$ dear boy_{V}); 5) telescoped: *blame-aholic* (Bingham, 1994, p. 491) (telescoping: blame + alcoholic); 6) abbreviated: *G.A.* (Bingham, 2009, p. 70) (abbreviation of the character's proper name *Guy Athlone*).

In Charlotte Bingham's novels, stylistic neologisms are more emphatic than words from an active literary vocabulary. This is because they result from the author's need to designate new concepts and are, therefore, fresh in form and context-dependent. The author uses stylistic neologisms to 1) convey the emotional and evaluative attitudes: *Clifton stood backstage at the little amateur theatre looking strangely un-Cliffie-like.* (Bingham, 2002, p. 292); 2) create a humorous effect: *Sam frowned. He knew that the reference to 'she' must mean Sunny Chantry, and that being so, he must now tread with the feet of the sanctified, be as stalky as he had ever been. He reached back in time to an Uncle Randy-ism* (Bingham, 2007, p. 414).

Therefore, the rarity of neologisms in the corpus, in particular lexical ones, to some extent explains why their functional coloring does not affect the stylistic functions they perform in the studied texts. Presumably, this feature is due to Bingham's orientation to the traditional lexicon, consistent with the frequent historical and period decorations of her novels, where anachronistic innovations could violate the authenticity of the narrative. Instead, the author introduces stylistic neologisms only when they have a clear communicative or humorous purpose, and not to expand the vocabulary of the language.

The third group – literary vocabulary of functional professional coloring – includes terms and nomenclature with the least diverse stylistic functions in Charlotte Bingham's novels.

The author uses terms for several stylistic purposes: 1) to enhance the authenticity of the narration (Nikolov, 2018): *Ottilie had quickly and promptly set about dealing with Mrs Tomber before the wretched woman could set about effecting any more 'shrinkage,' as it was known in the trade.* (Bingham, 2002, p. 283); 2) to produce a humorous effect: *She had never before realized that the definition of the theory of gravitation had been the result of some reprehensible inertia on the part of Isaac Newton.* (Bingham, 2007, p. 189); 3) to mark the character's occupation or profession: *By dusk, Freddie had sketched out the entire concerto, the opening allegro, the andante cantabile, and the concluding movement, which he designed to be composed as another allegro, this one andante grazioso – cadenza – allegro ma non troppo.* (Bingham, 1994, p. 87).

The nomenclature of Charlotte Bingham's novels comprises a set of names used in a specific area of human expertise or profession. These are the names of: 1) cars: *Hillman 6* (Bingham, 1999, p. 21); 2) car parts: *inlet over exhaust* (Bingham, 2007, p. 26); 3) military aircraft: *Sopwith Tiger* (Bingham, 1999, p. 272); 4) aircraft details: *elevators* (Bingham, 1999, p. 272); 5) military organizations: *VAD* (abbreviation of *Voluntary Aid Detachment*) (Bingham, 2009, p. 199); 6) fabrics: *Abraham's organza*

(Bingham, 2007, p. 141); 7) sewing machines: *Singer sewing machine* (Bingham, 2007, p. 228); 8) movie cameras: *newsreel cameras* (Bingham, 1993, p. 239); 9) musical instruments: *oboe* (Bingham, 1994, p. 93); 10) muscles: *calf muscles* (Bingham, 2007, p. 42); 11) medicines: *thiamine* (Bingham, 1993, p. 310).

The research findings show that Charlotte Bingham uses nomenclature primarily to depict the character's profession or occupation. In the novel "Change of Heart" (Bingham, 1994), for instance, this stylistic function is performed by the names of musical instruments. Thus, the high proportion of vocabulary with a professional connotation indicates that Bingham's artistic world is based on rich social and professional contexts. The use of specialized vocabulary not only clearly outlines the place of the characters in certain professional or cultural spheres but also serves as a means of thematic disclosure. Regardless of whether these are descriptions of social life, military service, or musical skill, professional words are actively used in these works. Such integration of professional terms corresponds to her anthropocentric narrative strategy, in which the life experience, career, and hobbies of the characters become the core of plot development and emotional involvement of the reader.

Limitations

Despite the large size of the corpus (5125 pages, 13507 units of literary vocabulary), the results should be interpreted taking into account several limitations. As can be seen from the analysis of the results, individual categories are rare, in particular, neologisms (0.9%). This, in turn, limited the possibility of drawing statistically significant conclusions about the influence of their functional coloring on stylistic functions. Secondly, the classification of individual units, particularly the distinction between barbarisms, foreignisms, and exoticisms, or the definition of types of archaisms, sometimes presented borderline cases. The resolution of these cases depended on the agreed-upon decisions of the researchers. Finally, it should be recognized that the analysis covered only novels by one author and one language environment; therefore, generalizing the conclusions to other genres, eras, or authors requires additional research. It is also worth noting that the lack of automated morphological and stylistic markup tools has led to a completely manual nature of the selection and classification of units, which, despite verification measures, may contain a human factor.

Conclusion

The novels by Charlotte Bingham feature an extensive palette of stylistically colored lexical units. Among these, the most common are literary, used primarily in formal communicative situations. All groups of literary vocabulary appear in the analyzed novels; however, nomenclature, barbarisms, and archaisms are the most frequent. The analysis reveals that the stylistic functions of Charlotte Bingham's literary vocabulary are related to but extend beyond the functional coloring of lexical units, and in some cases, bear no relation to the functional coloring. The above-mentioned features of the analyzed literary vocabulary reveal the linguistic choice and creative individuality of the contemporary English novelist Charlotte Bingham. The quantitative and qualitative analysis showed that Bingham mainly uses literary vocabulary – especially nomenclature and barbarisms – to precisely construct socially and professionally marked contexts, applying functional colorings. Instead, the author leaves archaisms, historicisms, and neologisms to achieve specific tonal and expressive effects.

Several functional colorings of literary vocabulary were revealed in the studied works, including national, social, temporal, and professional, with the professional dominating. It is important that the stylistic functions established in Bingham's prose are related to functional coloring, but are not limited to it; in several cases, they do not coincide with it at all, fulfilling broader narrative, emotional, or

characterological tasks. The totality of the obtained results made it possible to define Charlotte Bingham as a linguistic personality who makes conscious, contextually formed lexical choices, forming the stylistic individuality of her works.

Further research should be expanded to a detailed study of colloquial vocabulary in Bingham's novels. This, in turn, will allow us to more fully imagine her stylistic repertoire and show how the author combines literary, neutral, and colloquial layers of vocabulary in the formation of a narrative voice and the reproduction of the interaction of formal and informal registers in the social world of her works of art.

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