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MARITIME ENGLISH IN CLASSICAL LITERATURE

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АНОТАЦІЯ

Наша робота присвячена аналізу використання морської англійської в класичній англомовній художній літературі XVIII–XX століть. У межах дослідження англомовна морська лексика розглядається як лексико-семантичне поле, яке активно функціонує в художніх текстах і водночас відображає особливості жанрової приналежності творів. З огляду на багатогранність морської тематики в літературі, в роботі виділено чотири основні жанри наративу: китобійна література, піратські наративи, оповіді про морські подорожі та військово-морська література.

У процесі дослідження були проаналізовані вісім літературних творів, зокрема Мобі Дік Германа Мелвілла, Старий і море Ернеста Гемінґвея, Червоний корсар (The Red Rover) Джеймса Фенімора Купера, Острів скарбів Роберта Луїса Стівенсона, Діти моря Джозефа Конрада, Робінзон Крузо Даніеля Дефо, Лоцман (The Pilot) Джеймса Фенімора Купера та Містер Мічман Ізі (Mr. Midshipman Easy) Фредеріка Марріата. Особлива увага приділялася виявленню ключових морських термінів, їх структурним характеристикам, частоті вживання, ролі в побудові тексту та взаємозв'язкам із іншими термінами в лексико-семантичному полі морської пригоди. За допомогою описового, порівняльного, лексико-семантичного та кількісного аналізів вдалося класифікувати 122 терміни, що належать до морської лексики, та зіставити їх з жанровими особливостями творів.

Робота складається з двох розділів, теоретичного та практичного. Результат дослідження виявив жанрові та кількісні особливості морських творів.

Ключові слова: морська лексика, лексико-семантичне поле, жанр, морська художня література, структурні особливості, морський термін, ядро, периферія.

ABSTRACT

This paper is dedicated to the analysis of the use of Maritime English in classical Anglophone fiction of the 18th–20th centuries. Within the scope of the research, Maritime English is examined as a lexical-semantic field that actively functions within literary texts and reflects the genre-specific characteristics of the works. Given the multifaceted nature of maritime themes in literature, the study identifies four major narrative genres: whaling narratives, pirate narratives, sea voyage narratives, and naval warfare narratives.

The research analyzes eight significant literary works, including *Moby-Dick* by Herman Melville, *The Old Man and the Sea* by Ernest Hemingway, *The Red Rover* by James Fenimore Cooper, *Treasure Island* by Robert Louis Stevenson, *The Children on the Sea* by Joseph Conrad, *Robinson Crusoe* by Daniel Defoe, *The Pilot* by James Fenimore Cooper, and *Mr. Midshipman Easy* by Frederick Marryat. The main focus was on identifying key maritime terms, analyzing their structural features, frequency of use, role in narrative construction, and their interrelations within the lexical-semantic field of maritime adventure.

Through descriptive, comparative, lexical-semantic, and quantitative analyses, the study classifies 122 maritime terms and correlates them with the genre-specific features of the analyzed texts.

The work consists of two chapters: theoretical and practical. The results of the research reveal both genre-related and quantitative features of maritime literature.

Keywords: Maritime English, lexical-semantic field, genre, maritime literature, structural features, maritime term, core, periphery.

CONTENTS

INTRODUCTION

The language of the sea has long fascinated linguists, literary scholars, and historians alike. Maritime English is a special type of English used in sailing, shipping, and sea life. It is a technical variety of English, shaped by the history, culture, and human experience connected to the sea. Its presence in classical literature reflects the realities of seafaring life and reveals how professional terminology permeates and shapes fictional narratives. Although the process of standardizing Maritime English began in the 1970s and reached a formal stage with the adoption of the Standard Marine Communication Phrases (SMCP) in the early 2000s, the topic remains **relevant** today. As global maritime industries continue to rely on clear and effective communication for safety and coordination, the study of Maritime English, including its historical and literary roots, offers valuable insights into how professional language evolves, spreads, and functions in both practical and cultural contexts.

The object of this study is Maritime English as a specific lexical-semantic field, while **the subject** is the representation and use of Maritime English in classical Anglophone sea narratives of the 18th to 20th centuries. **The aim** of the paper is to analyze Maritime English as a lexical-semantic field and classify its vocabulary into subfields based on the genre of sea narratives in which it occurs.

To achieve this aim, the following **research tasks** were set:

- To define Maritime English and outline its scope and development within English;
- To present the theoretical framework of lexical-semantic fields;
- To identify structural features of maritime-related vocabulary, such as lexical hierarchies and core-periphery structures;
- To analyze the occurrence and distribution of Maritime English in selected literary works;

- To classify maritime vocabulary into genre-specific subfields (whaling, pirate, voyage, naval warfare) based on Foulke's literary paradigms;
- To conduct a comparative and quantitative lexical analysis of maritime terminology across genres.

This study builds upon the works of several prominent scholars. The theoretical foundation for analyzing Maritime English as a lexical-semantic field draws significantly on the research of Geeraerts and Cruse, and their study of lexical semantics. Maritime English is examined through the frameworks provided by Bocanegra-Valle, Pritchard, and Demydenko, whose contributions clarify its definition, scope, and usage in both professional and literary contexts. The genre-based classification of sea narratives proposed by Foulke and further developed by Klein, whose typology offers a useful model for organizing maritime texts according to thematic and structural characteristics.

The methods used in the research include descriptive analysis, textual analysis, comparative analysis, lexical-semantic analysis, and quantitative lexical analysis.

The paper consists of two chapters. Chapter One provides the theoretical and historical background for the study: it explores the theory of lexical-semantic fields, defines the scope and development of Maritime English, and outlines the literary context of Anglophone sea narratives. Chapter Two presents the core linguistic analysis: it investigates the structural features of maritime-related lexicon and classifies genre-specific vocabulary into four main literary categories—whaling literature (*Moby-Dick, The Old Man and the Sea*), pirate narratives (*The Red Rover, Treasure Island*), voyage narratives (*The Children on the Sea, Robinson Crusoe*), and naval warfare fiction (*The Pilot, Mr. Midshipman Easy*).

1. LINGUISTIC ASPECTS OF ENGLISH MARITIME-RELATED LEXICON

1.1 The Theory of Lexical-Semantic Fields

The study of lexical-semantic fields is fundamental to understand how vocabulary is organized and interconnected within a language. When we study the theory of lexical-semantic fields it is important to define lexical semantics first, which is the study of the meanings and relations of the word (Geeraerts, 2017).

Structuralist semantics made a major change in lexical semantics by saying that language is a clear system, rather than a bunch of words. Before structuralist semantics there was a historical-philological approach, which focused on the diachronic aspect, the change of meaning and its physiological reasons. However, this approach was criticized for heading the wrong direction in linguistics, since taking the psychological approach misleads scholars into viewing meaning as an individual cognitive phenomenon rather than understanding language as a structured system of interrelated symbols.

Ferdinand de Saussure was one of the founding fathers of the structuralist perspective. He transformed lexical semantics, when he introduced the idea that words acquire meaning through their position and relationships with other words within the linguistic system rather than in isolation. (Geeraerts, 2010, 48) This shift in perspective led to the understanding that words are not isolated entities but are defined in relation to one another, forming networks of meaning. Such networks are called semantic fields, which, according to the Literary Encyclopedia by Kovaliv (2007, 376), are sets of lexical units combined by meaning and, which belong to the same thematic group. These lexical units are related in terms of conceptual, subject and functional proximity, which implies the constancy of meanings within one semantic field. Unlike polysemy, where a

word's meaning can shift in different contexts, semantic fields maintain a more structured set of associations. According to Mansouri (1985, 56) a semantic field is a subset of the lexicon that is organized both paradigmatically and syntagmatically.

The classical concept of this phenomenon was introduced by L. Weisgerber and J. Trier views it as an organized system of expressions that function within a particular language (Ковалів, 2007, 376).

One of the most influential contributions to the study of lexical fields, is Trier's theory of semantic fields, which further develops the concept introduced earlier by Guido Ipsen in 1924 (Kleparski & Rusinek, 2007, 190). Trier's main idea was based on the concept that language is stable and is analyzed synchronically. Based on the studies of Saussure and Humbold he stated that if the words are not isolated their meaning depends solely on the meanings of neighboring words (Mansouri, 1985, 42).

Jost Trier's notable work *Der Deutsche Wortschatz im Sinnbezirk des Verstandes: Die Geschichte eines sprachlichen Feldes* in 1931. Trier studied how terminology related to mental properties evolved in the German language from Old High German to the early 13th century. His research demonstrated that words do not exist in isolation but form interconnected semantic fields that shift over time, and laid the foundation for further studies in lexical semantics and language change, as he argued that we understand words based on their relations and connections to other words in the same semantic field (Geeraerts, 2010, 53). A famous example given in describing his study is the word 'wise', which would not have its acclaimed meaning, if it were not for its neighbors in the field such as 'intelligent' or 'shrewd' (Miller, 1968, 68). He also tried to distinguish between lexical and conceptual fields, for his view of language was quite idealized. He wanted language to be perfect, with no lexical gaps or overlaps. This is clearly shown in his perception of the field theory, where conceptual fields are a broader notion, which stands for general area of meaning

related to a particular concept. Theoretically, a conceptual field is universal and the same for all languages. If we take our previous example—'intelligence' is an abstract conceptual field, and a lexical field of 'intelligence' is defined by the lexical units it consists of (such as wise, clever, shrewd, cunning) and that a language uses to divide up a conceptual field. Every part of the conceptual field is covered by a distinct word, which leaves no room for mentioned overlaps, no word covers the same meaning as another word, for instance, the meaning of *wise* is not the same as of *clever*; there are no missing words to describe a part of the concept, hence no lexical gaps—we don't need a new word to describe something between *wise* and *clever* (Mansouri, 1985, 43). Nevertheless, this theory was not favoured (even by Trier, who did not himself always keep lexical and conceptual fields separate in his work), since language is neither stable nor ideal, overlaps happen, the prove of this are full synonyms; and lexical gaps exist, for that reason we are borrowing words from other languages (Lyons, 1977).

Based on this idea, the theory of lexical-semantic fields suggests that vocabulary is not just a random collection of words, but rather a system of interrelated and contiguous meaning units, much like pieces of a puzzle, which are organized into specific semantic fields through paradigmatic relations—such as synonymy, hyponymy, and antonymy—as well as syntagmatic relations, which govern how words combine in context (Wang, 2023, 31).

This structured organization of vocabulary can be further examined through lexical-semantic categories (paradigmatic, or semantic, relations), which reveal different types of meaning relationships between words. Polysemy refers to words with multiple related meanings. Unlike homonyms, which are completely unrelated words that sound the same, polysemous words share a common semantic core. This proves that one word can function in different contexts, or different fields while maintaining a connection to its primary sense. Synonymy demonstrates the interconnection within vocabulary, as words with

similar or overlapping meanings belong to the same semantic field, for meaning relationships are not arbitrary. And antonymy, that shows us how lexical fields are not just clusters of similar words, but also include contrastive relationships. Antonyms provide semantic boundaries that define meaning by opposition (Кочерган, 2001, 194).

Arthur Jolles was another scholar to study field theory, and his view differed from Trier's. He suggested the idea of 'semantic groups', based on this particular concept of opposition. Jolles focused on 'correlation pairs'—words that exist in oppositional relationships, such as: 'left and right' or 'hot and cold'. He argued that these oppositional relationships had been recognized as early as Dionysios Thrax (an ancient Greek grammarian), which proves that they were a stable part of language structure (Mansouri, 1985, 46).

Syntagmatic relationships, in turn, form a syntagmatic semantic field by means of collocation (Wang, 2023, 37), which means that instead of combining words randomly, languages have patterns that dictate which words are commonly used together.

One of the scholars who studied the word field through syntagmatic relations between lexical units was Walter Porzig, who claimed that words are related not only in grammar, but also in meaning (Wang, 2023, 36). His concept of semantic field deferred from that of Trier's, as he focused on 'essential' and 'unessential' connections between lexical units. He singled out elementary semantic fields, which create strong word associations, that is, nouns have natural, 'essential' connections with adjectives and verbs. However, adjectives and verbs can be used with a noun in a way that is not typical, like a metaphor, which still makes sense, as it creates an unessential connection (Öhman, 1953, 129). For example, in the phrase 'a heavy silence,' the adjective 'heavy,' typically associated with physical weight, is unexpectedly applied to the abstract noun 'silence,' thus it is an unessential connection. This proves that elementary fields exist because if words had no natural connections, metaphors wouldn't be

noticeable — we wouldn't recognize when words are being used in unexpected ways.

Despite the fact that Trier's theory was rooted in paradigmatic relations, and Porzig's in syntagmatic relations, they are not mutually exclusive (Mansouri, 1985, 46).

As we established the concepts of lexical and semantic fields, we can dwell into two main methodological approaches to analyzing word meaning. First, being semasiology, which starts with a word and studies its meaning and how it can have multiple meanings (polysemy). Second, onomasiology, which deals with a concept and examines how to express a specific idea, and how different words can express the same concept (synonymy; lexical overlaps). Geeraerts (2017) defines two approaches to studying these perspectives; the so-called qualitative and quantitative approach. The first focuses on relationships and connections between words and meanings and the second dwells into how some meanings or words are more important or more commonly used than others. We can combine the two perspectives and the two approaches and get four ways to analyze the words meaning:

1. Qualitative Semasiology - examines different meanings of the same word and how they connect.
2. Qualitative Onomasiology - looks at how words form groups (lexical fields).
3. Quantitative Semasiology - studies how some meanings are more central than others.
4. Quantitative Onomasiology - studies how some words are more common in vocabulary than others.

Therefore, we understand how words within semantic fields are interconnected, however semantic fields themselves are also related (Кочерган, 2001, 212). As a result, we witness lexical change and semantic change, because of which, if one of the words in one semantic field undergoes a change, it will affect other fields as well. Adrienne Lehrer in her 1974 work *Semantic*

fields and lexical structure explored how semantic field theory helps explain semantic extension — how words expand their meanings into new contexts. She illustrated this with temperature-related words like hot, warm, cool, and cold. These words originally describe physical temperature but have been extended to areas like emotions (*hot temper, cool person*), color (*warm colors*), news (*hot news topic*), and conflict (*cold war*). However, not all possible combinations exist, for example *warm war* is uncommon. Lehrer argued that because these words have a structured relationship in the temperature field, their meanings can shift logically into new areas. For instance, hot is associated with new and exciting, so cold becomes linked to stale and uninteresting. This structured relationship makes new word uses predictable and understandable if they ever appear (Mansouri, 1985, 58).

According to Kleparski & Rusinek, (2007, 195) these changes in meaning have always been present in the language history, new words appear when the need rises, and the ones that are no longer in demand go. Semantic change also occurs when a word's meaning expands, or when it starts to refer to something new or takes on a different perspective. For example, a word may acquire new meanings or begin to describe something in a new way. There are two types of semantic change: internal and external. When we compare two different time periods, we can observe how the same concepts are represented by different words or meanings in the lexical fields.

This proves that vocabulary is a complex, intertwined lexical semantic system (Кочерган, 2001, 212). Language is never stable, it constantly evolves to meet the needs of its speakers, for that reason to trace the evolution of meaning of the word scholars distinguish between synchronic and diachronic analysis.

Although Trier's monograph was a remarkable achievement for structuralist semantics and the term 'field', the first major theoretical work on that matter belongs to Leo Weisgerber in 1927, who studied the influence of

language on thought. His ideas and perspective were heavily influenced by Saussure and Humboldt, who thought of language as a bridge between the minds of people and the world, and who were the founders of structuralist semantics, which saw language as a system (Geeraerts, 2010, 51). Thus, we can attribute lexical field theory as a research programme mostly thanks to Weisgerber and his three major advantages of the semantic field study over previous approaches. First of all, he presented the idea that words derive their meaning from interconnected relationships within vocabulary, thus, studying individual word changes in isolation gives us an incomplete picture. This concept will be further explored in modern approaches, such as Lyons' distinction between conceptual and lexical fields, which reinforce that meaning must be examined within its structured environment before considering its historical transformations. Next, he argued that meaning is not a psychological, but rather a linguistic phenomenon, that is, instead of analyzing meanings based on human thought processes, we should study them within the language system itself. And lastly, to understand how meanings change over time (diachronic analysis), we first need to analyze how they are structured at a given moment (synchronic analysis). Weisgerber argued that meaning change should be seen as a transformation of the overall system rather than just isolated word shifts (Geeraerts, 2017).

Over time Weisgerber and Trier's approach faced criticism, due to certain ambiguities, particularly regarding whether semantic fields include only words or both words and expressions. Furthermore, they regarded the terms lexical field, semantic field, and word field as synonyms, and later scholars argued that in their works (Geeraerts, 2010, 57). In 1977, previously mentioned John Lyons introduced important distinctions within lexical semantics. He differentiated between conceptual fields, which are structured areas of concepts, and lexical fields, which are the sets of words covering those concepts, and acknowledged the idea of lexical gaps, where a conceptual distinction exists without a

corresponding word. Additionally, he distinguished lexical fields, which consist only of words, from semantic fields, which also include idiomatic expressions. Lyons further rejected the rigid conceptualist interpretation of meaning, which Trier and earlier scholars adhered to, and instead emphasized that meaning should be studied through linguistic structures rather than mental categories. He also placed great importance on context, and argued that the meaning of a word is not solely determined by its position in a structured field but by its use in different linguistic situations. Furthermore, he extended Trier's focus on sense relations and incorporated both sense and denotation into his theory. Instead of treating the semantic structure of a language as a closed system, Lyons proposed that language is more open-ended and flexible, which was entirely different from Trier's perception of language as strict and perfect (Mansouri, 1985, 47).

This study was further investigated by Leonhard Lipka, who focused on word formation, and differentiated word fields from lexical fields, with the first containing only morphologically simple words, and the later including both simple and complex lexemes (Geeraerts, 2010, 57).

1.2 Definition, scope and development of Maritime English

English is one of the most widely spoken international languages, and English proficiency is considered essential in many parts of the world now. However, it is valued not only on land, sea requires it too. British colonization and expansion, from the 16th century onwards, was largely the reason for its prominence in the maritime world. The British Empire expanded its influence all across 'the seven seas' to colonize and set dominance. They inhabited non-English-speaking territories such as Australia and North America, and built strategic relationships in Asia (Caine, 2008, 2). Besides wars, they also created extensive trade networks. British merchants connected distant ports and

exchanged goods, requiring a common language. Maritime commerce had a great impact on the formation of naval terminology; due to its dealing with various lands and their languages, such as Latin, Spanish or French, it underwent certain changes and excepted borrowings, which helped its shaping (Kivenko, 2023, 80). In addition to trade, piracy also played a role in the spread of English, as many pirates were native English speakers, and naval conflicts further enforced English terminology and commands (Čulić-Viskota & Kalebota, 2013, p. 111). As a result, all these factors, which can be viewed as aspects of the British Empire's 'sea power' (Blakemore, 2013, 143), collectively contributed to the establishment of English as the standard language in the maritime industry, a status it retains today.

Although the British Empire started the spread of English and played an important role in its distribution across the world, it was not the only contributor to its status as a global language. After World War II, the United States had gained a solid economic and political power, which they demonstrated on the international scale. The US became a leader in global commerce, diplomacy, and technology. This made English the language of technological progress and business, and established it as the primary language of science, education, and international communication (Hutchinson & Waters, 1987, 6).

Nowadays, as English is a language of international trade, business, politics, science, and surely seafaring, individuals across different regions of the world need it to ensure efficient communication in various fields, from education, to business, travel, or maritime work. This created the need for studying English as a Foreign Language (EFL). However, to meet the specific needs of a speaker and to enable them to communicate freely in their chosen field, EFL splits into two main branches: General English (GE) and English for Specific Purposes (ESP) (Kovačević Pejaković, 2015, 115).

ESP as a teaching approach gained prominence in the 1960s, when the rise of globalization and the growth of international industries created a demand

for targeted language instruction (Hutchinson & Waters, 1987, 5). The term ESP speaks for itself. It focuses on meeting the communication needs of professionals in various industries. Unlike General English, which covers broad language skills and is mostly used in everyday life. ESP is tailored to specific fields such as business, aviation, law, medicine, or seafaring, to make sure that learners acquire the vocabulary, grammar, and discourse, which is relevant to their profession (Čulić-Viskota & Kalebota, 2013, 112). One specialized type of ESP is Maritime English.

Maritime English (ME) is a specialized vocabulary in the area of 'workplace English' (Bocanegra-Valle, 2013) used by seafarers in maritime and shipping operations to allow clear and effective communication onboard, between ships, and in ship-to-shore interactions.

Most crews, around 80% of commercial ships globally (Bocanegra-Valle, 2013, 3), are of multinational composition, hence a shared linguistic standard is essential for ensuring mutual understanding when working under high-pressure conditions, particularly in emergency situations. A good example of international work in the sea industry is given in a work by Bocanegra-Valle (2013). A ship could be built in one country, by a company from second, to carry cargo belonging to the third, and is operated by a crew from fourth. This exemplifies the exact reason for the need of a lingua franca at sea.

Before the establishment of standardized Maritime English, communication among seafarers was shaped by the practical demands of life at sea and relied heavily on improvisation. Since ship crews were often multinational, especially in merchant navies, verbal communication was frequently a challenge. Sailors came from various linguistic backgrounds and had with them different languages, dialects, and speech habits. While there was no common maritime language yet, seafarers used a mixture of simplified English and local pidgins, together with non-verbal strategies such as gestures, body language, or pointing to objects. These improvised systems helped

establish a basic level of mutual understanding during daily tasks, however, they could also lead to confusion and dangerous consequences due to misunderstandings (Demydenko, 2012, 250). Notably, almost half of the world's maritime disasters happen due to miscommunication and misunderstanding (Bocanegra-Valle, 2013, 3). This is why the urgent need for a standardized form of communication occurred.

The standardization of ME as we know it now came from two factors.

First, with the work of educators who taught seafarers English. According to Pritchard (2002, 4) educators view standardization as a way to ensure high levels of linguistic performance in real-world communication in Maritime Education and Training (MET). The idea of ME as a standard variety is important as it allows consistent, safe, and effective communication among seafarers from diverse linguistic backgrounds. Standard ME is a variety of English shaped by context, purpose, and training and it follows the rules of language variation. Proper training is essential for clear communication in maritime settings. Since miscommunication in this field can result in serious consequences such as property damage, environmental disasters, or even loss of life, effective communication is vital (Demydenko 2012, 252).

MET uses a linguistically centered concept for teaching ME (Demydenko 2012, 249). The language instructions need to be based on thorough linguistic analysis rather than on solely technical content. With this approach educators design teaching materials that focus on vocabulary, grammar, and communication skills needed for real-life situations at sea. This method better equips cadets with the communicative competence required in the international maritime industry by prioritizing language use in context, especially for multilingual crews.

The second factor, which contributed to the standardization of ME is the International Maritime Organization (IMO). They introduced official guidelines

and regulations, such as the Standard Marine Communication Phrases (SMCP), to create clear and uniform communication worldwide (Demydenko 2012, 252).

The International Maritime Organization (2000) states that English onboard is a safety language, and SMCP supports this idea. The IMO recognized that the absence of a standardized linguistic system in high-risk environments like maritime operations has historically led to communication breakdowns, which could escalate into severe incidents, which put at risk human lives and marine ecosystems. Especially when a ship as an environment is of multilingual nature. Maritime communication is used for a wide range of contexts, from routine navigation to emergency situations. The diversity of these interactions requires a structured linguistic system to maintain operational safety. Consequently, the IMO initiated efforts to provide seafarers with a unified communicative tool that would function reliably across linguistic boundaries among crew members. They designated English as the default working language for maritime communication in the early 1970s. To support this decision, the IMO first introduced the Standard Marine Navigational Vocabulary (SMNV) in 1977. However, SMNV was not efficient enough for communication on board to provide a sufficient level of safety and understanding; and taking into account the dynamic nature of maritime operations and the rapid development of the technical progress, they required a more adaptable tool, therefore the Standard Marine Communication Phrases (SMCP) were introduced. The SMCP were able to enhance essential verbal exchanges at sea. It was a significant step toward in the maritime training, which created a new communicative competence as a professional standard. For example, the Standards of Training, Certification and Watchkeeping for Seafarers (STCW) made it compulsory for officers operating heavy vessels to demonstrate mastery of SMCP (International Maritime Organization & Rijeka College of Maritime Studies, 2000, 2).

SMCP is composed to make it easier to train maritime personnel, both in their work and in language, although it certainly does not replace Maritime English completely, but rather supports it. SMCP can be divided into the language used internally, onboard the vessel (Intra-ship or Onboard Communication Phrases) and externally (External Communication Phrases), which include inter-ship, ship-to-shore, shore-to-ship communication (International Maritime Organization & Rijeka College of Maritime Studies, 2000, 10), (Bocanegra-Valle, 2013, 2).

It is often the case when ME learners already have a foundation in English and now need language specific to their field, thus the SMCP builds on the basic understanding of English, it is specifically designed as a simplified version of ME to minimize variations in grammar, vocabulary, and idiomatic expressions. Some other features of SMCP, which ensure clarity include: deliberately simplified phrases, avoiding the use of synonyms, contractions, and unnecessary grammatical fillers that might confuse non-native speakers; responses to yes/no questions are required to be complete and explicit; each expression matches a specific communicative scenario; a predictable format of the construction of many phrases, typically combining a fixed introductory element and a context-dependent variable (International Maritime Organization & Rijeka College of Maritime Studies, 2000, 11).

Although ME forms its own jargon with certain traits and features, it is important to understand that it cannot exist without General English, for ME is built on its basis (Demydenko, 2012, 112). The relationship between ME and GE is dynamic and bidirectional. As ME has developed as a specialized subset of English that requires clarity and precision to ensure the safety and efficiency of maritime operations, it is evident that it favors certain lexical choices that are harder to misunderstand, even when synonymous terms exist in GE (Demydenko, 2012, 113). For example, the words ‘change’ and ‘alter’ are mostly synonymous in GE, however ME prefers using ‘alter course’ over

‘change course’, as according to Marriam Webster online dictionary ‘alter’ has the meaning of changing slightly and staying essentially the same, on the contrary ‘change’ means to become completely different. Thus, if we use the first it will provide more clarity in this case.

Additionally, as it was already mentioned seafarers work under pressure and in a tough and demanding environment, hence the language they use should restrict them in emotional expression (Franceschi, 2014, 85). For instance, saying ‘Somebody help me!’ might cause panic and alarm onboard, which could eventually lead to dangerous situations. In such a case, ‘I require assistance’ would be used as more appropriate and less damaging, because this phrase is not as emotionally charged (Saunders, 2020).

Similarly to any other linguistic structure ME comprises oral and written language (Franceschi, 2014, 79). Oral, or spoken ME is a way to pass a message among crew members on a vessel, from crew on one ship to the crew on another, and from sea to land. Essentially, the majority of Maritime English discussed in existing literature and previous sections primarily refers to its spoken form. Its most distinct characteristic is omission and simplification. Passages must be concise and precise (Franceschi, 2014, 83). For example, English modal verbs ‘Can’, ‘May’, ‘Might’, ‘Should’ and ‘Could’ might cause miscommunication due to their ambiguous nature. To avoid such a situation, SMCP requires to avoid using ‘Can’ and 'May’ for asking or giving permission; not to use ‘Might’ for intention; not to use ‘Should’ for advice; and not to say ‘Could’ for warning. Instead, one introduce their intention in the beginning of the passage stating: ‘QUESTION’, ‘ANSWER’, ‘INTENTION’, ‘ADVICE’, ‘WARNING’, accordingly (International Maritime Organization & Rijeka College of Maritime Studies, 2000, 16).

Written maritime English can also be called technical, as it is most often found in the legal field, marine engineering and marine electronics. An important part of written ME is its accuracy, clarity and comprehensibility.

Ambiguity is avoided in technical texts to prevent misunderstandings, so texts will prefer unequivocal terminology. Frequently, this terminology is derived from Latin, which supports its formal nature. As it was previously mentioned, similarly to oral speech, ME tends to simplify language. In written form it is specifically the case to avoid functional words, which hold no necessary additional information. Interestingly, written ME would also leave out pronouns replacing nouns, it would rather repeat the noun multiple times in the text, for the same reason of avoiding misinterpretation (Franceschi, 2014, 80).

Sirbu (2013) also distinguishes between ME for Deck and Engine units.

Based on a 2015 study by Kovačević Pejaković we can identify such features of Maritime English. It is different from everyday communication as it is designed to be precise and unambiguous. Unlike General English, ME does not accept variation to minimize misunderstandings in the professional field. Next, ME is classified as a 'restricted language,' a concept, which was introduced by British linguist J.R. Firth. It is a highly specialized subset of language with a fixed structure, limited vocabulary and context of use. It is primarily used in specific situations in the maritime industry, which gives little room for variation or creative expression. We can attribute the existence of ME only to its practical necessity. ME consists of standardized phrases and routine expressions, which are structured and conventionalized in order to follow a format all users are expected to understand. This way any ambiguity is reduced and seafarers from different linguistic backgrounds are able to communicate effectively. From this also follows that ME contains vocabulary and technical terms, which are essential for maritime operations, but may be incomprehensible to outside of maritime industry. Interestingly, Maritime English prefers feminine pronoun 'she' when referring to the ship (Bocanegra-Valle, 2013, 1).

To further understand the essence of ME, we can identify subcategories of the nautical lexicon: English for maritime commerce, English for maritime law, English for marine engineering and English for shipbuilding.

- English for maritime commerce can be understood as the specialized use of English in the negotiation and establishment of contracts involving the operation of ships for the transportation of cargo and/or passengers. It also includes the terminology and communicative practices related to auxiliary services such as insurance, port operations, and freight handling, thus, the nature of its use makes it very close to Business English (Bocanegra-Valle, 2013, 2).
- English for maritime law, similarly to legal English, deals with legal issues in shipping, including contracts, liability, insurance, and environmental concerns (Varykasha, 2021), which on the other hand makes it distinct from other types of ME (Franceschi, 2014, 79). Given the global nature of maritime operations, this variety of English enables professionals to effectively engage with legal matters that often involve multiple countries and legal systems.
- English for marine engineering is a highly technical branch of ME, which combines electrical and mechanical vocabulary. It focuses on explaining visual aspects of engineering such as technical drawings, dimensions or shapes. This vocabulary uses complicated grammatical constructions such as passive voice or complex groups of nouns; it is also often unambiguous and lacks synonymy, which makes it inaccessible to those who have not studied it professionally (Sirbu, 2013).
- English for shipbuilding, largely similar to English for marine engineering, as it also includes technical and mechanical components, but also comprises construction, design and architecture terminology (Popescu, 2016, 4).

To conclude this part and based on what we understood about the notion of the lexical-semantic field, we can claim that Maritime English forms its own Semantic field and shares some vocabulary with broader nautical field (Franceschi, 2014, 85) due to several factors:

- It is a structured vocabulary with words that belong to the same area of meaning, related to seafaring;
- Maritime vocabulary is interconnected and has its paradigmatic relationships;
- With the course of time the ME semantic field has undergone changes under the development of knowledge and technology, and adopted new correspondent terms.

1.3 Anglophone Sea Narratives of the 18th-20th centuries

The sea fascinated humans throughout our long existence; as did the sea voyages; as did the stories of those voyages. Sea literature existed since the beginning of the literature itself, and it belongs to the broader category of travel literature. In western culture the sea became a frame for stories due to geographical reasons, seas were easier to cross than deserts or mountains. However, as a genre it started to gain popularity in the 18th century, developed further throughout the 19th, and fully formed in the 20th century (Klein, 2016). Foulke (2002) states that it is challenging to shape the universal definition of the sea narrative as it comprises too vast of a range of genres and forms, which also can fall into general categories. It includes various works from the tales told at sea, to the tales told at shore, both true or biographical stories and made up fantasies. Besides, these stories vary in spirit and narrative; it could be a tragic ballad of a warrior gone at sea, a comic adventure novel, or a quiet reflection on life through the lens of seascape (Bobaru, 2023, 20; Foulke, 2002, 12).

Such a diverse genre requires a special approach to its study. First of all, the perspective of maritime history has to be taken into account. However, older approaches to maritime history focused mainly on economics, heroism, and adventure. It is incomplete and possibly outdated, as later studies show more

interest in cultural and social history (Klein, 2016, 6). The ship's nature became diverse and multifaceted and not purely masculine or homogenous. Focus on Shipboard Communities shifted to the ethnic diversity and complex social dynamics of life aboard ships, challenging the old image of an all-male, uniform environment. Maritime space became a mirror of society and the ship and sea started reflecting broader social realities—including race, gender, power, and global interactions. Second, the image of the sea cannot be studied through a single perspective, as both its cultural significance and literary representation demand an interdisciplinary approach. Scholars combine history and literature as it creates a full understanding of maritime life and narrative emerges only when insights from both fields are combined (Klein, 2016). As Klein argues, studying the sea exclusively through historical or exclusively through literary analysis may limit our grasp of its complexity, while integrative methods show the true richness of maritime experience. Foulke (2002) adds that traditional academic boundaries may be inadequate for capturing the fluid, multifaceted nature of sea literature, which resists rigid categorization and reflects the vastness and unpredictability of the sea itself.

As mentioned earlier, the 19th century marked a significant peak in the development of nautical fiction as a major literary genre, though key works also appeared before and after this period. According to Iglesias (2006), the genre was profoundly influenced by James Fenimore Cooper, whose novels, such as *The Pilot* (1824) were among the first to focus on life at sea and influenced many writers who came after him. One important figure was Frederick Marryat, who served as a captain in the British Royal Navy. His naval career gave authenticity and detail to his depictions of shipboard dynamics and seafaring challenges in his works such as *Mr. Midshipman Easy* (1836) (Bobaru, 2023, 22). Another major author was Joseph Conrad, who also had personal experience with the sea. He worked on merchant ships for many years, and, as Allen (1967) explains, Conrad believed that these voyages had a deep impact on

his writing. Same stands for Herman Melville, who served in the U.S. Navy, which influenced his writing and produced works as the *White-Jacket* (1850) (Peck, 2024).

Apart from purely geographical reasons for the acclaim of nautical literature, there were also political reasons. We already mentioned how the British Empire expanded by projecting 'sea power.' The Royal Navy extended and did all in its power to maintain imperial control. Britain's dominance took over trade routes and colonized parts across Asia, Africa, and the Caribbean (Hyam, 2002). Thus, in the 18th century, the age of global commerce and colonial expansion, maritime activity was deeply tied to trade and profit. The 19th century was rich in political events happening at sea. The Napoleonic Wars were an important point in both naval history and literature. War literature that focused on personal experience, emotion and mental effects of war made the romantic movement more profound (Lorca, 2025). As it was stated before, authors like Frederick Marryat turned their naval experiences of those times into popular fiction (Bobaru, 2023, 22). Moreover, Britain's reliance on naval superiority during conflicts such as the Opium Wars helped form a national identity centered around maritime strength. The sea became a literary stage where cultural encounters, trade, and colonial violence were depicted (Lambert, 2023). For instance, Joseph Conrad's *Heart of Darkness* (1899) draws directly from his own maritime experience in the Congo; he exposed the moral and psychological impact of colonial exploitation as it was (Allen, 2008). Imperial navies in the Caribbean actively enforced colonial order and made the sea a battleground of power and resistance (Mulic, 2020). However, the sea was also a space of forced migration and trauma, particularly in times of the transatlantic slave trade. During that period, sea passages turned into symbols of suffering and dislocation (Baderoon, 2009). In the 20th century, maritime narratives responded to global conflicts such as World War I and World War II, during which naval warfare became more technological and far-reaching. Literature

began reflecting not only the industrial scale of violence at sea but also the psychological effects of war. Hence, we can state that political changes throughout centuries shifted the dynamics and senses of the sea literature.

As human experiences at sea varied, so too did new subgenres of maritime literature emerge. Foulke defines four categories or literary paradigms of sea voyage fiction, which helps us structure the thematic and symbolic diversity of maritime narratives in Anglophone literature.

The first of these, the ship as a reflection of society, presents the vessel not merely as a setting but as a condensed version of humanity, in which systems of power, labor, and discipline are exposed and intensified (Johnson, 2021, 4). This is evident in Herman Melville's *White-Jacket* (1850), where the naval frigate functions as a floating society governed by rigid authority and violence. It shows a critique of power structures and the dehumanizing effects of military life. The second category is the sea voyage or coming-of-age experience, which Foulke named a maritime Bildungsroman (Foulke, 2002, 11). In such narratives, the protagonist is fundamentally changed by hardships, danger, and moral testing of the sea. Richard Henry Dana Jr.'s *Two Years Before the Mast* (1840) documents the author's personal growth through exhausting labor, illness, and the brutal realities of a sailors life. These trials, such as surviving storms and starvation, are both physical and existential, as the sea becomes a literal and metaphorical space of transformation. The third paradigm centers on the obsessive hunt for a 'big fish'—the whale, which often blurs the line between heroic quest and psychological collapse (Foulke, 2002, 11). *Moby-Dick* (1851) stands as the classical archetypal example, where Ahab's chase of the white whale evolves into a consuming fixation, which ultimately dooms the ship and its crew. This narrative type emphasizes themes of human ambition and the destructive potential of obsession. The fourth and final category is the shipwreck narrative, which foregrounds catastrophe and survival (Foulke, 2002, 11). In Edgar Allan Poe's *The Narrative of Arthur Gordon Pym*

of Nantucket (1838), the disintegration of the ship leads to a radical stripping away of social norms and exposes the fragility of human life when confronted with nature's indifference. These four paradigms, while distinct, often overlap and interact within sea fiction, which enables writers to explore questions of identity, authority, transformation, and mortality in the extreme environment of the ocean.

In addition to those literary paradigms, many sea narratives across the 18th to 20th centuries might have also been shaped within the broader framework of voyage narratives. These works are defined by Foulke as the stories of exploration, discovery, and return. They do not simply describe maritime life but examine the experience of the journey itself.

The wide range of sea fiction in the 18th-20th century can be better understood through the most prominent genres. Though they often overlap with literary paradigms and among one another, we can identify recognizable patterns. Among these, the whaling narrative (hunt for the 'big fish'), the pirate narrative, the naval fiction, and the voyage of return or exploration stand out as distinct yet interconnected literary categories.

One of the most influential genres of the period is the whaling narrative. This genre often combines documentary details with philosophical reflection on life. For example, Metzger-Andersen describes the progression within Herman Melville's work from entertaining tales to psychologically and philosophically rich narratives. Melville's *Moby-Dick* remains the quintessential example of a whaling voyage with a psychological study of obsession. As Bobaru notes, this hunt can be romantic or tragic, and in Captain Ahab's case, it is less about the whale than about the man hunting it (Bobaru, 2023, 20). A later example, which reflects many core elements of the whaling genre, though centered on another 'big fish', is Ernest Hemingway's *The Old Man and the Sea* (1952). The novella portrays a lone fisherman's epic struggle with a giant marlin. Like earlier whaling tales, it focuses on realism with symbolic depth. Santiago's quiet

struggle and the loss of the marlin reflect the genre's theme of both victory and defeat. The story shows a modern shift in sea narratives, focusing less on empire and more on personal strength and inner struggle (Sinha, 2022, 1213).

The pirate narrative, though not explicitly categorized in Foulke's paradigms, forms another crucial genre of sea fiction. As Peck (2001, 22) observes, the distinction between pirate and sailor becomes more defined in the Victorian imagination, where pirates are cast as grotesque and morally depraved. It is a stark contrast to earlier depictions in which they were distinguished from merchants more by degree than by kind. By the nineteenth century, pirate literature had evolved into a popular genre in its own right, rich with symbolic meaning. James Fenimore Cooper's *The Red Rover* (1827) and Robert Louis Stevenson's *Treasure Island* (1883) illustrate how pirate figures became not just historical roles but literary archetypes. In these novels, piracy becomes a metaphor for rebellion, danger, and lawlessness, often opposed by characters representing social order, rationality, and moral codes.

In contrast to the ambiguity of pirates, the naval narrative depicts the reality of sea life. These stories often center on historical conflicts. Cooper's *The Pilot* (1824) and Captain Frederick Marryat's *Mr. Midshipman Easy* (1836) represent this genre well. In The Pilot, the historical figure of John Paul Jones functions as a symbol of American maritime ambition. He was a celebrated naval commander of the Revolutionary War, who embodied the virtues of courage and commitment to the emerging nation. (Iglesias, 2006)

The next is the voyage narrative, or 'nostos' tale (homecoming narrative), which is often about the journey away from home and the long, often transformative, return. Foulke (2002, 10) highlights this genre as a central Western literature tradition, from Homer's *Odyssey* to Conrad's *The Children of the Sea* (Foulke, 10). These stories frame the voyage as both literal and metaphorical. In *The Children of the Sea* the voyage's meaning is deeper than its literal plot, as it is rich in themes of community, mortality, and human

resilience. The genre's literary legacy can be traced back to the early 18th century, to the *Robinson Crusoe* by Daniel Defoe. In his work Defoe introduced a figure who is not a professional sailor but a gentleman and trader. Crusoe's journey is framed by shipwreck and survival, but it is also driven by colonial ideology of the 18th century mentioned earlier. This is how Defoe adopts traditional seafaring identity to the new commercial British world (Peck, 2001, 18).

The dynamic of sea history and its influence on the literature gave us an understanding of literary genres, which we will use as a field for study of the Maritime language.

CONCLUSION TO CHAPTER 1

Chapter 1 outlined the key theoretical concepts relevant to the study of Maritime English in classical literature. First, we discussed the principles of lexical-semantic fields. We explained how the theory of lexical-semantic fields had emerged with the works of prominent scholars such as Ipsen, Weisgerber and Trier. The main contribution of their works was the idea that the language is not a collection of random words, but is a system of lexemes interrelated by context. Lyons (1977) explained how words do not exist in isolation, thus their meaning strongly depends on the context, which is formed by the words nearby. This and the fact that meanings often overlap creates ambiguity, which in turn, contributes to semantic relations, polysemy, synonymy and antonymy.

Next, we studied the notion of Maritime English vocabulary. We defined how the British Empires 'sea power' led not only to the establishment of English as a major language on land, but also at sea. Due to this fact English became a shared (and safety) language for the crews of multilingual composition. Nowadays, Maritime English is a necessity for seafarers to obtain, which was made easier with the standardisation and creation of SMCP by IMO.

The last part dwells into the relation of human sea-voyage and literature, as well as genre-specific characteristics of sea narratives. The works of Foulke and Klein gave us an understanding of the themes prevailing in the literature of the sea. Namely, whaling or the hunt for 'big fish' narratives, pirate narratives, voyage and return (nostos) narratives, and naval warfare narratives. We also present literary works that would serve as a material for our research, and explain how the direct connection of the majority of authors to the sea helped them create such vivid and linguistically diverse and accurate view of the sea.

By defining the theoretical framework, this section has laid the groundwork for the practical analysis of selected literary texts in the next chapter.

2. MARITIME ENGLISH IN SEA NARRATIVES

2.1 Structural Features of Maritime-Related Lexicon

2.1.1 Hierarchies in maritime-related vocabulary

Maritime literature comprises diverse genres that reflect the seafaring world through different narrative and linguistic lenses. Among these, whaling, pirate, exploration (or voyage), and naval narratives exhibit varied degrees of lexical and social hierarchy in their portrayal of shipboard life and maritime environments.

In whaling narratives, particularly Herman Melville's *Moby-Dick*, we can see how encyclopedic approach to maritime vocabulary stands out. The novel constructs extensive lexical hierarchies through chapters such as "CHAPTER 32. Cetology," which classifies whales into groups ('Folio Whale', 'Octavo Whale', and 'Duodecimo Whale') in a mock-scientific way. Additionally, the ship's anatomy ('forecastle', 'try-works', 'mainmast') and whaling tools ('harpoon', 'spade', 'cutting tackle') are meticulously itemized. Social hierarchy aboard the Pequod is equally detailed: Captain Ahab, the mates (Starbuck, Stubb, Flask), harpooners (Queequeg, Tashtego, Daggoo), and general crew are not only named but linguistically distinguished by their speech, duties, and narrative focus.

On the other hand, naval fiction, exemplified by Frederick Marryat's *Mr. Midshipman Easy* and James Fenimore Cooper's *The Pilot,* similarly employs structured hierarchies, especially in delineating naval ranks and chain of command. The Royal Navy's internal system, such as 'captain', 'lieutenants', 'midshipmen', and 'boatswain', is clearly reflected in both terminology and character interactions. Yet the technical detail tends to focus more on action and discipline than categorization. Pirate literature, such as *Treasure Island* by Robert Louis Stevenson, has a more romanticized and jargon vocabulary. James

Fenimore Cooper's *The Red Rover* attempts a more serious maritime vocabulary, but remains less intricate than naval fiction. And lastly, exploration narratives such as *The Life and Adventures of Robinson Crusoe* largely eschew complex hierarchies, and maritime vocabulary is quickly replaced by survival discourse.

Hence, we can state that among these genres and works, *Moby-Dick* stands out for its especially rich and structured use of maritime vocabulary, which makes it a valuable example for deeper linguistic analysis.

In semantic theory, lexical hierarchy creates a lexical relation between hyponymy, a more specific term (hyponym), and a more general term (hypernym). A hyponym denotes a subset of the class referred to by its hypernym (Кочерган, 2001, 207). For example, 'captain', 'sailor', and 'boatswain' are hyponyms of the broader term 'crew'. A 'captain' is a type of member of the 'crew', however not every member of the 'crew' is a 'captain', therefore, this relationship is hierarchical and asymmetrical.

A taxonomic hierarchy refers to a structured organization of such lexical items based on hyponymy, particularly when the classification follows a system of specialized knowledge or domain, in this case, maritime terminology. The term 'taxonymy' has been proposed to describe this structured form of hyponymy within a domain-specific taxonomy (Cruse, 1986, 137). Thus, taxonymy can be viewed as a subtype of hyponymy, where the lexical items (referred to as taxonyms) are organized systematically into vertical (hypernym-hyponym) and horizontal (co-taxonym) relationships. In the lexical taxonomy of maritime vocabulary, terms such as 'captain', 'bosun', 'sailor', and 'midshipman' function as taxonyms of the hypernym 'crew', which means they represent specific subcategories within a hierarchical structure. When these terms are compared at the same hierarchical level and are conceptually incompatible (a person cannot simultaneously be both a captain and a midshipman), they are referred to as co-taxonyms. As Cruse (2006) explains,

co-taxonymy highlights the mutual exclusivity between lexical items that belong to the same semantic field and share a common superordinate term. This structure allows for the analysis of maritime vocabulary in terms of lexical hierarchy (crew member - officer - captain) and categorical opposition (e.g., ‘captain’ and ‘boatswain’ as co-taxonyms under ‘crew’). We illustrated the branches of hierarchical vocabulary in Moby Dick in Appendix 1. to visualize these concepts.

We can pursue with the already set example, and look at the hierarchical vocabulary in *Moby-Dick* by Herman Melville in the quotes below:

(1) *“... a whale-ship will be completely fitted out, and receive all her* ***crew*** *on board, ere the* ***captain*** *makes himself visible by arriving to take command…*(Melville, 1851/2021, 120)*”*

(2) *“They didn’t tell much of anything about him; only I’ve heard that he’s a good* ***whale-hunter****, and a good* ***captain*** *to his* ***crew****.* (Melville, 1851/2021 137)*”*

(3) *“The bar-room was now full of the* ***boarders*** *who had been dropping in the night previous… . They were nearly all* ***whalemen****;* ***chief mates****, and* ***second mates****, and* ***third mates****, and* ***sea carpenters****, and* ***sea coopers****, and* ***sea blacksmiths****, and* ***harpooneers****, and* ***ship keepers****…* (Melville, 1851/2021, 58)*”*

The hypernym ‘crew’ is one of the basic lexemes of the maritime vocabulary and refers to the seafarers operating the ship. In these quotes from *Moby-Dick*, ‘crew’ refers to the collective group of ship workers. In the first quote, it denotes the entire operational staff of the ship, and implies that the ‘crew’ belongs to the ship. In the second, the ‘crew’ are those under the captain's leadership, and the relationship between the captain and his subordinates is clearly seen. In third, the word ‘crew’ per se, is not mentioned but in the very context of the quote hyponyms ‘chief mates’, ‘second mates’, ‘third mates’, ‘sea carpenters’, ‘sea coopers’, ‘sea blacksmiths’, ‘harpooneers’, and ‘ship keepers’ are under the hypernym ‘boarders’ or ‘whalemen’, but

generally we would be able to put all of them under hypernym ‘crew’, based on lexical-semantic field theory, as all of those words belong to the subfield of ship’s crew members, and fit the notion of contextual synonymy, thus ‘boarders’ and ‘whalemen’ may have the same meaning as ‘crew’.

From the novel we understand that the ‘crew’ comprises 30 members, out of which we can distinguish such roles as ‘captain’, ‘chief mate’, ‘second mate’, ‘third mate’, ‘harpooneers’, a ‘whale-hunter’, a ‘ship-keeper’ and ‘helmsman’, which act as the hyponyms (or taxonyms). Interestingly, in the quote (2) we see a semantic relationship between the hyponyms ‘captain’ and ‘whale-hunter’, which are types of a shared superordinate (hypernym ‘crew’). However, in this particular case they are not mutually exclusive, as they both are used to describe the same person (Captain Ahab). Thus, we can suggest that this is the case of contextual synonymy, where the meaning of a lexeme is shaped by its usage in a particular lexical environment (Diachuk, 2024, 24). Although, ‘captain’ and ‘whale-hunter’ generally do not mean the same thing, here they function together to define one person.

The hyponym ‘captain’ in quotes (1) and (2) presents contrasting perspectives on his role and status. In the first quote, the captain is portrayed as occupying a position of clear hierarchical authority. He is represented as a figure who stands not only above the crew but symbolically above the vessel itself. At this point in the narrative, Ishmael has not yet seen or met Captain Ahab; his perception is based on assumptions, which contributes to an image of Ahab as remote and powerful. In contrast, the second quote offers a more grounded view: the captain is described with respect, but also as someone known for his practical skills and fair leadership. This perspective is shaped by hearsay and reports from others, which begin to humanize Ahab and position him as a capable and experienced seaman rather than a distant authority figure. Thus, we see not only semantic hierarchy, but also a pragmatic or sociolinguistic angle: social and functional hierarchy aboard a ship.

2.1.2 Core and peripheral vocabulary

The lexicon of Maritime English can be divided into core and peripheral vocabulary. Core maritime vocabulary consists of the most essential and frequently used words, such as those that are universally understood among all seafarers regardless of their field of work. This vocabulary may also be comprehensible even by readers without much maritime experience. It is used consistently over time, and necessary in all standard maritime contexts. This lexicon demonstrates high stability and rarely changes or disappears from the language. In contrast, peripheral maritime vocabulary includes more specialized, low-frequency words that are often used within specific professional or situational contexts. This includes more domain specific professional jargon (or professionalisms) used by seafarers, which may not be familiar to people outside this context. For instance, vocabulary for Marine Engineers may be understood by Maritime Lawyers. Peripheral vocabulary also differs from core, as it encompasses new terms, obsolete words, and domain-specific expressions that may shift more rapidly over time (Кочерган, 2001, 214). Peripheral vocabulary in the same way differs throughout genres. In the previous section we discussed whaling terminology, though it may have some similarities with other genes as they all belong to the same semantic field, largely lexicon presented in whaling narratives will, for example, vary from naval or pirate one.

We identified core and peripheral vocabulary by calculating the amount of times a specific term was used in a particular work of literature. This quantitative visualisation helps us differentiate between frequently used and more rare terminology within the semantic field of sea. For example, the terms ‘ship’, ‘vessel’, ‘deck’, ‘stern’, ‘forecastle’, ‘hatches’, ‘topsail’, ‘quarter-deck’, ‘cabin’, ‘yards’, ‘stern’, ‘helm’, ‘course’, ‘onboard’ and ‘overboard’, ‘a sail’ and ‘to sail’, ‘an anchor’ and ‘to anchor’, are connected to parts of ship and its

operating and are frequently used in all of the presented novels. Same stands for the titles of synonyms for crew members: ‘hands’, ‘mates’, ‘seamen’, ‘capitan’, ‘boatswain’, ‘officer’ and ‘crew’; names of popular sea creatures such as ‘sharks’; wind directions: ‘windward’ and ‘leeward’; words denoting land: ‘port’, ‘ashore’, ‘bay’ and ‘coast’; and marine essentials: ‘chest’ (meaning sea chest), ‘compass’ and ‘glass’ (meaning spyglass or a telescope).

The regular use of these terms in all analyzed works, regardless of genre or narrative focus, shows us their universality, and the presence of synonyms among them represents interchangeability. Therefore, we can state that they form the core of sea vocabulary. The context of use of these terms can often be the same. For example, ‘deck’ or ‘captain’ have only one meaning, however these terms are general and represent any kind of ship; be it a whaling, pirate or navy vessel, a ‘deck’ would be a part of it and a ‘captain’ would always be onboard. Multifunctionality of the core vocabulary also allows the lexic to be used in different situations. Let us take ‘passage’, for instance: in *Moby Dick* we see the use of it in relation to the North West Passage, as a water route or the sea lane: *“Hence, by inference, it has been believed by some whalemen, that the Nor’ West* ***Passage****, so long a problem to man, was never a problem to the whale.* (Melville, 1851/2021, 248)*”* However in *Treasure Island* we stumble upon another meaning. *“The whole schooner had been overhauled; ... and this set of cabins was only joined to the galley and forecastle by a sparred passage on the port side.* (Stevenson, 1883/2021, 57)*”* Here the ‘passage’ means a gangway or a walkway.

The use of peripheral vocabulary, on the other hand, directly and strongly depends on the specifics of the environment and the characteristics of the speaker. In whaling literature we can trace the use of terms connected to whaling: ‘harpoon’, ‘hook’, ‘lance’, ‘line’ (a rope used in fishery); ‘whale’, ‘leviathan’, and ‘marlin’, which are connected to the fish hunt; and crew members of a whaling ship: ‘whale-hunter’, ‘whalemen’ and ‘harpooneer’.

Such vocabulary is mostly found in whaling narratives, and in cases where it is used in other genres, they still serve to illustrate concepts related to whaling. For example, we can find the use of ‘harpoon’ in *The Pilot*, which is not primarily a story about whale-hunting, however, one character, Long Tom Coffin, the cockswain of the American privateer Ariel, was also a seasoned seaman with a background in whaling, bore and used the tool frequently throughout the novel: *“The cockswain stood erect, poising his* ***harpoon****, ready for the blow.* (Cooper, 1823/2021, 236)*”* But found the use of it not only as intended: *“Without speaking, he poised his* ***harpoon****, and, with a powerful effort, pinned the unfortunate Englishman to the mast of his own vessel.* (Cooper, 1823/2021, 257)*”*

In addition, some peripheral vocabulary is used in works due to their focus, purpose or target audience. Specific maritime phrases, such as ‘to sail before the mast’, ‘alow and aloft’, or ‘a watch below and a watch on deck’, are more commonly found in narratives, which aim to illustrate all the intricacies of seafaring. The main purpose of novels such as *Moby Dick, The Red Rover, The Children of the Sea and Mr. Midshipman Easy* is to show nautical life and tradition in detail, so to say, to bring the readers onboard themselves. *Treasure Island*, for example, is also full of such expressions. The line *“...and I’ll trick ’em again. I’m not afraid of ’em. I’ll shake out another reef, matey, and daddle ’em again.* (Stevenson, 1883/2021, 21)*”* is said by Billy Bones when he is speaking with Jim Hawkin. He uses vivid nautical slang like ‘shake out another reef’, meaning to add more sail to go faster, by which he wants to express his readiness to take action. Another case: John Silver is one very extravagant character with ‘the sea in his veins’, which we see in his speech: *“You’ll perhaps batten down your hatches till you’re spoken to, my friend.* (Stevenson, 1883/2021, 163)*”* A phrase said by Silver in a rude manner to another buccaneer, which was meant as an order to stop talking until you are asked to, but originally referred to securing ship parts during a storm. Interestingly,

‘betten down’ now means ‘to prepare for something bad’ (Merriam-Webster). Such vocabulary reflects the characters’ identities as sailors and pirates, even when used metaphorically, as they are used by seamen even when not on duty, this reflects how deeply rooted the sea is into the characters personality.

In Appendix 2 we organized the core and peripheral maritime vocabulary from the novels and tracked the frequency of their occurrence within each text. This method allowed us to distinguish between central nautical lexicon and more decorative or genre-specific terms. Including frequency helped us assess how deeply embedded maritime terminology is in each narrative, which reveals the degree of linguistic authenticity and genre focus.

2.1.3 Relational structure of maritime-related lexicon

As we have already discussed in the section about lexical semantic fields, semantic structures include such types of lexical relations as synonymy and antonymy, which are central to the organisation of vocabulary within a given field. All of these relations play a role in the formation of a specific semantic field (Карпенко, 2006, 204), shaping how meaning is structured and how terminology is used across maritime discourse. Thus, relational lexical structure refers to how words relate to one another in terms of meaning or function within a given lexical field. In the context of sea-related narratives, these relations become especially significant, since shipboard communication and descriptive language often depend on precise and functionally motivated word choices. We have already mentioned the lexeme ‘crew’ as an example of hierarchical vocabulary within the maritime field. In *Moby Dick*, we can define such synonyms as ‘ship’s company’, ‘men’, ‘hands’, and ‘sea-officers’. These variations, although referring to the same general concept, the group of people working on board, carry subtle nuances depending on rank, formality, or narrative perspective, which makes them partial synonyms.

We will examine relational structure in Joseph Conrad's *The Children of the Sea*, as the novel's seafaring environment provides a rich field for observing relational structures. Joseph Conrad's precise and context-sensitive language use highlights how words in maritime vocabulary shift in meaning depending on setting, speaker, and narrative tension.

In the narrative, we see plenty of synonymous terms, such as 'ship', 'vessel,' and 'craft'; 'sailors,' 'seamen,' and 'mariners'. All these are examples of full synonyms, as they can be used interchangeably in most contexts (Кочерган, 2001, 202).

The words 'storm', 'gale', and 'tempest' are examples of stylistic (or emotive) synonyms, which have a similar basic meaning but differ in their emotional connotations (Кочерган, 2001, 203). 'Storm' is a neutral and general term for severe weather; 'gale' is a specifically nautical term, which refers to a strong wind; and 'tempest' carries a dramatic and poetic tone. In the novel we also see the difference in emotions behind these words, it is slightly different from the usual understanding, which makes the phenomenon more deep and nuanced. The word 'storm' often appears in moments of existential dread and spiritual vulnerability, such as when the cook prays during the height of the tempestuous night, symbolizing the characters' fear of death and helplessness before nature. *"In every short interval of the fiendish noises around he could be heard there, without cap or slippers, imploring in that* ***storm*** *the Master of our lives not to lead him into temptation. ... In all that crowd of cold and hungry men,..., not a voice was heard; they were mute, and in sombre thoughtfulness listened to the horrible imprecations of the* ***gale****.* (Conrad, 1897/2021, 72)*"* In contrast, 'gale' is frequently used during the peak of the ship's physical struggle, emphasizing the violent, almost personal aggression of the wind, which mocks the sailors' hope. Meanwhile, 'tempest' carries a more metaphorical and stylistically elevated weight. It was first used ironically to describe a harmless outburst of sailor banter: *"****a tempest*** *of good-humoured and*

meaningless curses. (Conrad, 1897/2021, 14)*"* But also once to evoke haunting imagery in the description of oilskins swinging like ghosts. These differing emotional contexts show that the terms are not used interchangeably but rather employed to intensify or nuance the atmosphere, which makes them clear examples of emotive or stylistic synonyms.

Such synonymous and antonymous pairs are found in any genre or work within nautical literature. The most obvious examples of antonyms related to the maritime field are ‘sea’ and ‘land’, which are the core of such relational structure.

In pirate narratives we can often see the use of ‘pirate’, ‘buccaneer’, ‘privateer’ and ‘rover’ as partial synonyms. According to Merriam-Webster dictionary, ‘pirate’ is a more generic term for sea-robbery, and ‘rover’ can be named as its full synonym; ‘buccaneers’ and ‘privateers’, on the other hand, were committing acts of piracy on vessels of their nation's enemies, which was allowed by their employee government. This makes the two pairs partially synonymous.

In the novel we see the use of such antonym pairs as for example: the sea is described as ‘calm’ at one moment and ‘restless’ at another. This is the example of gradable antonyms (or contrary antonyms), which suggest the existence of graduale scale from ‘calm’ or ‘smooth’ to ‘restless’ or ‘roaring’. In the nautical vocabulary of *The Children of the Sea* we also encounter ‘a watch below’ and ‘a watch on deck’, from the context of the story we understand that the first is an officer off-duty or resting, and the next denotes the one working.

We can also trace how many maritime expressions and terms create anonymous pairs. The titles onboard the vessel such as ‘captain’ and ‘cabin-boy’ are binary opposites, as they have other mid titles in between, such as ‘mates’ or ‘boatswain’ (Кочерган, 2001, 205). Speaking of ‘onboard’, its absolute antonym is ‘overboard’. Same stands for the wind directions:

‘windward’ and ‘leeward’, where ‘windward’ is the side the wind is coming from, and ‘leeward’ is the side the wind is blowing toward (Merriam-Webster).

In *The Red Rover*, we encounter another example: *“After every thing was set to advantage,* ***alow and aloft****, and the ship was brought close upon the wind, his eye scanned every yard and sail, from the truck to the hull...* (Cooper, 1827/2024, 192)*”*

While the expression itself means to do something thoroughly, from the beginning to the end, but taken separately the words are antonyms. ‘Aloft’ means up high on the ship (like in the masts or rigging), and ‘alow’ means down low on the deck or below.

Appendix 3 presents a table of all the analyzed pairs classified according to their type of relation, based on the approach suggested by the Ukrainian linguist Kochergan (Кочерган, 2001, 202-205).

2.2 Vocabulary within genres of Sea Literature

2.2.1 Whaling narratives

In previous sections we outlined four main genres of sea literature: whaling, pirate, exploration or voyage, and naval warfare narratives. Although all of them belong to the same general semantic field of the sea, each genre forms its own subfield with specific themes, vocabulary, and narrative focus. These differences are often reflected in the language used by the authors, especially in the types of maritime vocabulary that appear in their works. In addition to lexical variety, this approach allows us to consider how each genre constructs its own symbolic meaning of the sea. We would like to explore these differences more closely by identifying and analyzing the key lexical features of each genre. This will help us better understand how language functions within

different types of sea narratives and how vocabulary reflects the unique characteristics of each literary tradition.

Whaling literature often focuses on the relationship between humans and the sea, and shows the physical and psychological struggle involved in hunting big fish. As a result, the language in these narratives tends to include terms connected with sea life, fishing or whaling tools, navigation, and weather.

We categorized the whaling vocabulary into further subcategories within the lexical-semantic field in order to better understand how specific types of words function in the narrative. This allows us to see how different lexical groups contribute to building the world of the text, and to the reader's perception of the sea. Such classification also helps highlight the distinctive features of the whaling genre compared to other sea literature genres. Diagram 4.1 in Appendix 4 shows which terms prevail in whaling narratives among all singled out. 'Bait', 'harpoon', 'lance', 'whale', 'leviathan', 'stern', 'cross-trees', 'swell', 'line', 'gaff', 'marlin', 'whale-hunter', 'whalemen', 'cutting tackle', 'spade' and 'try-work', are the whaling terms used only or primarily in whaling narratives.

Diagram 4.3, in turn, gives us understanding of the percentage of terminology used. Table 4.2 supports that, and shows sums of all the terminology used. We see that the majority of terms are from the whaling category, however other categories also help shape the story. Second most used category is pirate terms. Among these are 'avast', 'pipe', 'before the mast', 'cabin-boy', 'handspike', 'ashore', and 'watch-coat'. For voyage and naval warfare narratives, which hold the smallest parts, are 'chest', 'capsize', 'buoy', 'helm', 'overboard', 'voyage'; 'mariner', 'captain', 'come aft', 'cook', 'ship's company', 'battle', 'compass', 'doubloon', 'passage' and 'crew'. All these terms contribute to the diversity of the narrative. Based on the data, we can also note that whaling vocabulary is often found in pirate and naval narratives, and least in exploration ones. This hints that whaling literature often focuses not on

the adventure or the journey and return, but rather on what happens during it. What is important is life at sea, its peculiarities and dangers.

It is worth mentioning, that although being under the same category, whaling literatures may also differ. The analyzed *Moby Dick* and *The Old Man and the Sea,* despite both being a metaphorical spiritual journey for the characters, and being a 'hunt for a big fish' narratives, are essentially very different on several layers. First of all, the main antagonist, for the crew of Pequod it is Moby Dick, the Whale, while for Santiago it is a big Marlin. If we take a look at Table 2.1 (Appendix 2) we may notice that *Moby Dick* is much richer in terminology than *The Old Man and the Sea*. *Moby Dick* has 8.5 times more terms than *The Old Man and the Sea*. This indicates a significantly higher terminological diversity of the text. However, to be more precise, (as Moby Dick has more pages accordingly) we can calculate term richness per page, and consequently get ~11,73 terms a page for *Moby Dick*, and ~7,97 for *The Old Man and the Sea*. This further supports our argument, therefore we can state that Hemingway's narrative does not focus, nor intends to tell a story about ship's operation or peculiarities of fish hunting. Still 'bait', 'harpoon', 'hook', 'stern', 'furl', 'line', 'dolphin', 'shark', 'skiff', 'current', and 'breeze' make up essential vocabulary for both narratives.

2.2.2 Pirate narratives

The literary representation of pirates in sea narratives is rich with specific terminology, which contributes to the atmosphere, and reflects the cultural identity of piracy within the maritime world. James Fenimore Cooper's *The Red Rover* and Robert Louis Stevenson's *Treasure Island* both are emblematic examples of pirate fiction, with unique vocabulary and expressions that anchor their narratives in the world of piracy. While both novels fall within the broader

genre of maritime literature, their linguistic choices contribute to a more vivid, distinct portrayal of piracy that sets them apart.

In *The Red Rover*, Cooper integrates specialized pirate vocabulary to deepen the reader's immersion into the world of lawless seafaring. The term 'the rover' itself, for instance, serves as the alias of the pirate captain and as a symbolic title for a vessel that wanders the seas outside lawful bounds. This term, used repeatedly in the novel to represent the pirates.

Stevenson's *Treasure Island* similarly uses pirate-specific vocabulary, much of which has become iconic in the popular imagination. Words such as 'buccaneers' and 'black spot' are deeply rooted in pirate lore. However, a lot of phrases and terminology are fictionalized and made up, this way only appear in fiction. The 'black spot', for instance, is a fictional term used as a warning by pirates to tell their captain or fellow sailor they do not agree with his action. It emphasizes the pirates' last for justice and democracy. We also see the use of nautical slang such as 'walking the plank', or 'dead men tell no tales'. 'To walk on the plank', although also lacks historical accuracy, still is a very specific pirate term used in maritime literature, for its high recognition and association with pirate tradition of the execution of a betrayer on a ship.

Furthermore, *Treasure Island* makes frequent use of direct pirate speech and dialect. Characters like Long John Silver speak in a vernacular rich with informal contractions, and maritime idioms. Importantly, Stevenson often contrasts this vocabulary with that of the 'civilized' characters, to emphasize on a linguistic and moral divide.

The cumulative effect of this vocabulary in both novels is to create a sub-language of piracy that is distinct from general nautical language due to its emphasis on illegality and violence.

In Appendix 5 Diagram 5.1 and supportive Table 5.2 illustrate how pirate narratives for most part comprise pirate terms. However, voyage terminology takes a significant part as well. This proves that pirate and voyage narratives are

closely related, which is also apparent from the perspective of voyage narratives in Appendix 6. As we mentioned in previous sections, the entirety of sea literature and consequently its vocabulary is interconnected, and some genres may blend into one another. This also happens here. For example *Treasure Island*, although being a pirate story in the first place, can also be called an adventure or voyage narrative. In *Treasure Island* we see the use of many voyage terms such as 'chest', 'course', or 'cabin'. *The Red Rover* can also be classified as adventure, as it includes 'vessel', 'seamen', 'calm' (meaning windless and waveless point in which a ship can not sail (Merriam-Webster)), 'stern', 'course' and 'cabin', typical for voyage stories.

Out of vocabulary that belongs purely or mostly to pirate narratives are 'before the mast', 'fog-horn', 'blocks', 'buccaneer', 'black spot', 'cutlass', 'scuppers', 'jolly boat', 'cabin-boy', 'harbour', 'alow and aloft', 'port', and 'ashore'. Calculation helped establish that, although *The Red Rover* uses more pirate terminology (*The Red Rover:* 758 times; *Treasure Island*: 689), the difference is not significantly bigger. If we look at the average in the use of the terms (*The Red Rover:* 24,4; *Treasure Island*: 22,2), we see the same dynamic. Thus we can state that both narratives comprise a great vocabulary that serves to enrich the narrative and fill it with authentic pirate lexicon.

However, the portrayal of pirates in *The Red Rover* and in *Treasure Island* reveals starkly different literary treatments of piracy. In *The Red Rover*, pirates, especially the main character, are romanticized and idealized. The Red Rover is portrayed as a gentlemanly, intelligent, and morally complex figure, who, while living outside the law, adheres to his own code of honor. His ship is run with discipline, and he often shows mercy and respect to his adversaries. We see that the word 'buccaneer' is mostly avoided in the novel, it is used only twice, the same stands for 'privateer', which appeared once. *"'I just took the liberty to add, that, in my poor opinion, it would be much more comfortable to be killed in an honest ship than on the deck of a* ***buccaneer****.' 'A* ***buccaneer****!' exclaimed his*

Commander…' (Cooper, 1827/2024, 480)*"* The term 'buccaneer' is used in this context as a caution, and maybe even as a euphemism, for Dick Fid to express his moral unease about the ship's true nature, and to avoid the harsher term 'pirate'. 'Privateer', in turn, is used to show that the 'Bay' was a legally authorized warship, this explains the speaker's past lawful service in contrast to the potentially criminal nature of their current voyage: *"'Full and by, in many a gale, and many a calm, your Honour. 'Tis four-and-twenty years the last equinox, Guinea, since master Harry fell across our hawse; and, then, we had been together three years in the 'Thunderer,' besides the run we made round the Horn, in the 'Bay'* ***privateer****.'* (Cooper, 1827/2024, 353)*"* Instead the narrative prefers 'pirate' and 'rover', with 26 and 244 mentions accordingly.

Some terms typical to any maritime narrative are put into a specific category. As we have discussed multiple times, the inside of the lexical-semantic field of the sea is very tightly intertwined. For example, the term 'island' appears in all genres, and most oftenly in *Treasure Island* and *Robinson Crusoe*, 87 and 201 times accordingly. The plot in both novels revolves around the image of the island, however, we have put it in the pirate category due to its function as a nautical term, it is the destination for the pirates and maritime activity and operation continued on the island. Whereas, in *Robinson Crusoe* the 'island' is more of a symbolic place of isolation, than a place for maritime operation.

2.2.3 Voyage narratives

While it is easier to distinguish whaling and pirate literature vocabulary, with voyage narratives it is more complicated. We understand that it takes a 'whale' and a 'harpoon' (both as physical objects and a lexical choice) to make a whaling story; same stands for pirate adventure, as we mentioned it uses

plenty of pirate and sea jargon. However, a voyage narrative often shares nautical vocabulary with other genres, as mostly all sea stories are a type of a sea exploration, voyage or adventure. Voyage terms are foundational, and share a linguistic base for all sea stories. We see the proof of that in Diagram 6.2 (Appendix 6) how voyage vocabulary actually takes less part in analyzed novels, and the most is taken by pirate and naval terminology. This may reflect popular literary interests in adventure and conflict at sea. Among pirate terms, we see ‘ship’, ‘sail’, ‘anchor’, ‘mate’, ‘skipper’, ‘galley’, and ‘port’, as we have discussed, these terms are not strictly pirate, as they have different connotations depending on the genre in which they are presented. But also it finds its use when Crusoe’s ship gets attacked by rovers. If we look at naval vocabulary often found in voyage narratives, they would be ranks or formal names, such as ‘captain’, ‘officer’, ‘frigate’, and ‘crew’, this shows the nature of those who actually went on that journey. In *The Children of the Sea*, for example, it was a merchant vessel Narcissus. Diagram 6.3, similarly to the previous ones, gives us a better understanding of the components of the genre's vocabulary. While table 6.1 helps us understand that *Robinson Crusoe* uses significantly more pirate and naval warfare terms, which shows a stronger emphasis on conflict and maritime structure, and *The Children of the Sea* has more whaling vocabulary, which may reflect a more occupational or nature-driven narrative.

We can identify such voyage terms, which are mostly or only used in voyage novels, ‘chest’, ‘watch below’, ‘watch on deck’, ‘monsoon’, ‘ratlines’, ‘head wind’, and ‘drift’.

In Joseph Conrad’s *The Children of the Sea*, we find a wide range of nautical vocabulary that helps build the setting and reflect the daily life aboard the ship. Common terms like ‘ship’, ‘sailors’, ‘forecastle’, and ‘quarter-deck’ indicate the social structure on board, where ordinary seamen live and work in the forecastle, while authority is centered on the quarter-deck. Time and labor are organized through expressions like ‘a watch on deck’ and ‘a watch below’,

showing the strict routine of life at sea. Physical tasks are described through phrases such as ‘to go aloft’ and ‘ratlines’, which refer to climbing and working in the ‘rigging’. We also see technical terms like ‘topmast staysail’, ‘hawse-pipe’, and ‘windlass’, used during storms or anchoring, as well as ‘sea-chest’, referring to a sailor’s personal belongings. Weather-related terms are especially important in the plot. Words like ‘storm’, ‘gale’, ‘tempest’, ‘capsize’, ‘headwinds’, ‘to let her drift’, and ‘calm’ not only describe sea conditions but also mark key turning points. A violent storm nearly capsizes the ship and destroys supplies, and when the ship survives, it becomes trapped in a long period of calm, with no wind. This moment of stillness becomes central to the novel, increasing tension and reflecting the psychological state of the crew. Taking this into account, we can say that altogether, these terms form the typical vocabulary of the voyage narrative, as they help to create a realistic and symbolic portrayal of life at sea, as well as they identify turning points in the plot. We see that these words are essential to this novel per se.

Robinson Crusoe is an example of a different perspective of a sea story, which led to the creation of another subgenre of robinsonade. Despite the fact that the majority of the novel is not located on the ship, it still has a well-thought nautical lexicon in use. Maritime voyage terms such as ‘chest’, ‘vessel’, ‘seamen’, ‘storm’, ‘calm’, ‘yards’, ‘stern’, ‘course’, ‘coast’ and ‘voyage’, are used the same amount of times or even more than in *The Children of the Sea*, this proves us that the novel is a good example of the sea story.

We also found that the story includes many authentic nautical phrases:

“All these days entirely spent in many several voyages to get all I could out of the ship, which I brought on shore every ***tide of flood*** *upon rafts..* (Defoe, 1719/2023, 93)*”* The phrase refers to the incoming tide.

“First, I imagined that upon seeing my light they might have put themselves into their boat, and endeavoured to make the shore: but that ***the sea running very high****, they might have been cast away.*(Defoe, 1719/2023, 233)*”*

‘Sea to run high’ means waves were growing in size, a typical sailor’s phrase. The sea narrative and the image of the environment is highly contributed to by such expressions.

2.2.4 Naval warfare narratives

The most used naval vocabulary in naval fiction analized was ‘chaplain’, ‘lieutenant’, ‘midshipman’, ‘grog’, ‘captain’, ‘quarters’, ‘pilot’, ‘navy’, ‘kedge’, ‘onboard’, ‘officer’, ‘mutiny’, many of those terms refer to the hierarchy and ranks on a ship, which shows the military nature of that genre. Appendix 7 (Table 7.1 and Diagram 7.2) illustrates how almost half of vocabulary in the novels is naval; this helps us understand the focus of such narratives on seafaring as a military service. Naval warfare literature ranks second in terms of the number of terminology used in its own category in works (Diagram 7.2), while whaling literature ranks first (Diagram 4.3). It reflects how these genres are field-dominant, as they have a narrative form in which the majority of vocabulary is drawn from a single occupational, technical, or thematic domain, and only a small proportion is borrowed from other genres or general usage. However, the difference between whaling and naval terminology lies in their use in other genres. On average 21% of vocabulary used in analized novels of other genres is naval. Whaling lexicon, on the contrary, is less common, and has only 13%. This shows how whaling vocabulary is the most domain specific and cannot be used interchangeably or in a context different from whaling, but naval vocabulary may be found in a variety of sea operations. For instance, voyage narratives are composed of 28% naval terms (Diagram 6.2), which hints that naval terminology can be easily integrated in the work of sea literature without changing its context to warfare.

Interestingly, the two narratives analized have a certain role onboard the ship in their name, along with the main character possessing this position. *The Pilot* is shown as a skilled outsider whose authority, though temporary, becomes absolute in dangerous waters. He is respected not because of naval rank, but because his local knowledge is vital to survival. Which matches the meaning of the term as a person who occasionally becomes a part of the crew to guide the vessel in challenging waters (*MARITIME DICTIONARY*, 2013). *"'Help her with her courses,* ***pilot****, and you shall see her come round like a dancing-master.'* (Cooper, 1823/2021, 58)*"*

In contrast, *Mr. Midshipman Easy* presents the 'midshipman' as a young officer at the start of his naval career. Easy is learning through experience, navigating discipline, responsibility, and dangers. His role is less about expertise and more about growth. *"'Man is a free agent,' replied Easy. 'I'll be shot if a* ***midshipman*** *is,' replied Gascoigne, laughing, aloud 'that you'll soon find.'* (Marryat, 1836/2024, 76)*"* This detail adds to the hierarchical terminology inherent in the naval narratives.

The Pilot includes many technical terms from the world of sailing, such as 'helm',' 'tack', 'reef', and 'schooner'. This vocabulary helps create a strong sense of place. The reader may experience the life of sailors on board a ship. For example, 'shorten sail' was used several times in the novel, when the crew must shorten sail during a storm, it is not only showing action but also teaching the reader about how ships are controlled. However, quote: *"There is many a man that knows there is too much canvas on a ship, who can't tell how to shorten sail.* (Cooper, 1823/2021, 90)*"* shows us the phrase as a metaphorical saying, which may be a nautical equivalent of 'easier said than done'. Such moments make the characters more believable as experienced sailors and create a vivid picture of the maritime environment.

In context, naval terms often appear during action scenes, battles, storms, or escapes. In these moments, the fast use of technical language adds tension

and realism. For instance, *"'**Stand by your braces**!' exclaimed the pilot, with startling quickness. '**Heave away that lead**!'* (Cooper, 1823/2021, 63)*"* is a great example of maritime language in use. Here 'braces' means ropes used to adjust the angle of the sails by turning the yards (the horizontal poles that sails hang from), thus 'to stand by brace' means to get ready to adjust the sails, whereas 'heave away the lead' means to drop a weighted rope to measure the depth of the water (called 'sounding') (*MARITIME DICTIONARY*, 2013).

Mr. Midshipman Easy comprises a larger number of naval terminology (Table 7.1), Marryat, having served as a naval officer himself, fills the story with authentic maritime vocabulary such as 'chaplain', 'lieutenant', 'midshipman', 'coxswain', 'captain', 'onboard' and 'officer'. The naval language helps build the setting of the novel. As we follow Easy's journey from a sheltered young man to a capable officer, we learn about life on a warship through the words the sailors use. We see commands like 'beat to quarters' or 'hoist the colours', which are used to show the details of the navy life and operation.

*"'Call the drummer,' said Captain Wilson, 'and let him **beat to quarters**—**all hands to their stations**—let the pumps be rigged and the buckets passed along.'* (Marryat, 1836/2024, 289)*"* Here the ship was caught on fire after a lightning strike, therefore the captain orders the drummer to alert the crew and lead them to extinguish the fire.

*"At the same time the vessel in-shore **hoisted Spanish colours** and fired a gun."* 'To hoist a flag' is a well known nautical saying, here 'colours' were used as an equivalent to 'flag', which shows the diversity of maritime vocabulary.

We can conclude that naval warfare vocabulary focuses on action and command, for its military nature that requires order and control.

CONCLUSION TO CHAPTER 2

In Chapter 2 we analyzed maritime vocabulary in eight classical sea narratives of the 18th-20th century, its structural features and genre classification. First, we focused on lexical hierarchy, that is, taxonomic structure, which consists of a broader concept hypernym and more precise terms hyponyms. The analysis revealed how whaling literature, namely Moby-Dick, due to their high terminological richness show many good examples of lexical hierarchy. For example, the hypernym ‘ship’ includes its parts 'forecastle’, ‘mast’ and ‘try-works’ as its hyponyms. We also identified 122 maritime terms in all genres for further analysis. This helped us in studying the core and periphery in sea related vocabulary. Core vocabulary being the most used and most understanded among all seafarers and even understood by people outside the context. While periphery is a more complex and specific terminology. In the next subsection about relational structure we analyzed synonymous and antonymous pairs and were able to categorize them according to Kochergan.

Our next goal was to classify maritime vocabulary based on the genre of sea literature in which they occur and trace the frequency of their use. Whaling vocabulary proved to be highly genre specific and is not used outside of whaling context. Pirate vocabulary was one of the most used in other genres, and also was often used to create an atmosphere of a sea story even if the events happening were not at sea per se. Voyage vocabulary was also often used in other narratives, due to the majority of sea narratives being voyage narratives in their core. Thus, it includes a lot of core and day-to-day nautical terminology. And lastly, naval vocabulary, similarly to whaling, favoured peripheral and genre specific terminology. But at the same time can be easily adopted in other genres.

The results support the theoretical framework established in the previous chapter and form the basis for the final conclusions of this study.

CONCLUSION

In this paper we examined Maritime English as a lexical-semantic field through the lens of classical sea literature. The aim was to analyze how maritime vocabulary functions within different literary genres and to classify it into subfields based on its usage in whaling, pirate, voyage, and naval narratives. Through lexical-semantic and quantitative analysis, it was possible to identify patterns in vocabulary use, highlight genre-specific features, and confirm the usefulness of classifying sea-related language in this way.

The results of the study show that each genre displays a distinct profile in terms of vocabulary. Whaling literature contains the most specialized and domain-specific vocabulary, often limited to the whaling context and not easily transferable to other genres. Pirate vocabulary, on the other hand, is often fictionalized and appears across genres more frequently than expected, averaging 28,4% usage in non-pirate works. Voyage vocabulary, while less genre-bound, forms the linguistic foundation of many sea narratives. Because of its general and widely applicable nature, it is more difficult to define as a separate field. Naval vocabulary, like whaling, shows a high degree of field dominance; however, naval terms are more adaptable and appear more flexibly in a range of texts.

One of the main achievements of this research is the successful classification of Maritime English into subfields based on literary genre. This model has proven effective but must also be understood as flexible. Language does not exist in isolation, and many lexical items cross genre boundaries. Vocabulary from one type of sea narrative may appear in another, especially through synonymy, antonymy, or thematic overlap. Therefore, while the classification is useful, it should not be viewed as absolute.

An additional observation concerns the presence of peripheral maritime vocabulary. All genres and most literary works examined contain high levels of

such vocabulary. These words and phrases, though less central to professional maritime communication, enrich the literary narrative. At the same time, they may create challenges for modern readers unfamiliar with historical or technical seafaring terms. This highlights the layered nature of Maritime English, as it is not only a professional code but also a carrier of maritime culture, imagination, and storytelling.

The aims and tasks set at the beginning of the paper were fully addressed. The study showed that Maritime English, as it appears in literary works, is a valuable linguistic and cultural phenomenon. It can be approached through both lexical-semantic theory and genre analysis. Moreover, it demonstrates how specialized vocabulary interacts with fiction, shaping and reflecting the narrative world of the sea.

To conclude, we can say that Maritime English is more than a set of technical terms. It reflects centuries of seafaring life, culture, and experience. Its study not only contributes to our understanding of specialized vocabulary but also shows how language evolves within specific social and professional domains. As such, the research into Maritime English in classical literature offers valuable insights into both linguistic structure and literary tradition.

SUMMARY

Кваліфікаційна робота бакалавра на тему *Maritime English in Classical Literature* присвячена дослідженню англомовної морської лексики (Maritime English) як лексико-семантичного поля в класичній англомовній літературі на морську тематику. У центрі уваги опинився аналіз використання відповідних лексичних одиниць у художніх творах XVIII–XX століть, її класифікація за жанровими ознаками, а також визначення структурних особливостей і частотності вживання певних термінів у контексті морських наративів. Метою дослідження було вивчення англомовної морської лексики як лексико-семантичного поля на матеріалі класичної художньої літератури та її класифікація відповідно до жанру твору: китобійна, піратська, література про подорожі та військово-морська художня література. Об'єктом дослідження стала англомовна морська лексика як мовне явище, а предметом—особливості її репрезентації та функціонування в класичних художніх текстах.

Серед основних завдань роботи було, визначення англомовної морської лексики як лексико-семантичних поля, визначення її структурних особливостей; аналіз та класифікація творів морської літератури за жанрами, та аналіз їх термінології. Для досягнення цього в дослідженні використовувалися такі методи, як описовий аналіз, текстовий аналіз, порівняльний аналіз, лексико-семантичний аналіз та кількісний лексичний аналіз.

Робота складається з двох розділів. Перший розділ теоретичний і має назву Лінгвістичні аспекти англомовної морської лексики та містить три підрозділи:

1.1 Теорія лексико-семантичних полів, де окреслено поняття лексико-семантичного поля відповідно до досліджень Гірартса, а саме його дослідження лексико-семантичних теорій та опис внеску Вайсгербера і

Трієра до розвитку теорії про лексико-семантичні поля, та інших учених. Також описано структурні взаємозв'язки між словами в межах певної семантичної галузі.

1.2 Визначення, обсяг і розвиток морської англійської, я якому було подано визначення морської англійської за такими науковцями як Демиденко, історію її формування як професійної мови відповідно до історичних джерел, особливості стандартизації та взаємозв'язок із загальновживаною англійською, за Прітчардом, та опис стандартних фраз для морського спілкування представлених та укладений Міжнародною Морською Організацією.

1.3 Англомовні морські наративи XVIII–XX століть, де було зроблено короткий огляд художніх текстів, які стали матеріалом для дослідження: Мобі Дік, або Білий кит (1851) Германа Мелвілла, Старий і море (1952) Ернеста Гемінґвея, Червоний корсар (The Red Rover) (1827) Джеймса Фенімора Купера, Острів скарбів Роберта Луїса Стівенсона (1883), Діти моря (1897) Джозефа Конрада, Робінзон Крузо (1719) Даніеля Дефо, Лоцман (The Pilot) (1823) Джеймса Фенімора Купера та Містер Мічман Ізі (Mr. Midshipman Easy) (1836) Фредеріка Марріата. Також подано жанрову класифікацію за Фолком і Кляйном на чотири типи морських оповідей: китобійні, піратські, про подорож та військово-морські.

Другий розділ є практичним та досліджує морську англійську лексику в морських наративах, і поділений на два підрозділи. У першому було розглянуто структурні особливості морської лексики, що включає в себе: ієрархії в морській лексиці, тобто як терміни формують таксонімічні гілки з гіперонімами, що є загальними термінами та гіпонімами, що в них входять, як більш специфічні. Далі ми дослідили ядерну та периферійну лексику, де було визначено ядро лексико-семантичного поля морської лексики, тобто основні, часто вживані терміни та периферію, тобто

другорядні слова, що мають обмежене або вузьконаправлене використання. А також було визначено структуру семантичних зв'язків морської лексики, а саме синонімію, антонімію та тематичні зв’язки між словами. Другий підрозділ присвячений дослідженню лексики в межах жанрів морської літератури. У ньому ми дійшли висновку, що китобійна лексика є найбільш специфічною і вживається переважно в рамках свого жанру. У творах на піратську тематику було виявлено велику кількість вигаданих термінів. Також ми встановили, що піратська лексика найчастіше зустрічається в інших жанрах. Лексика, знайдена в літературі про морські подорожі, є базою для багатьох морських історій, але саме тому вона важко піддається точній класифікації. У свою чергу військово-морська художня література використовує спеціальну лексику відповідну військово-морській тематиці, і має лише незначну кількість міжжанрової або загальновживаної.

Загальний обсяг роботи становить 76 сторінок, з яких основна частина займає 53 сторінки. Робота складається зі вступу, теоретичного та практичного розділів, висновків, списку літератури та додатків. Загалом було проаналізовано 122 морські терміни на основі 8 класичних творів у 4 жанрах морської літератури, що були матеріалом дослідження. Джерелами слугували 49 наукових праць і 2 словника. Ілюстративні матеріали з семи додатків включають в себе 7 таблиць і 8 діаграм, у яких, візуально і кількісно, було проілюстровано лексичні особливості кожного жанру та тексту.

Класифікація морської лексики за жанрами літератури дозволяє глибше зрозуміти структуру та функціонування морської англійської в художніх контекстах. Такий підхід може бути корисним для викладачів англійської мови, лексикографів, перекладачів та фахівців морської галузі. Результати також можуть застосовуватись у майбутніх дослідженнях з лінгвістики, стилістики та термінознавства.

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APPENDIX

Appendix 1

Table 1.1

Taxonomic hierarchy (or lexical-semantic tree) of maritime vocabulary of *Moby-Dick*:

<table>
<tr>
<td rowspan="3">Crew:
├── Officer
│ ├── Captain
│ ├── Chief Mate (First Mate)
│ ├── Second Mate
│ └── Third Mate
├── Harpooneer
├── Whale-Hunter
├── Ship Keeper
├── Helmsman
├── Sea Carpenter
├── Sea Cooper
└── Sea Blacksmith</td>
<td>Ship:
├── Forecastle
├── Try-Works
└── Mainmast</td>
</tr>
<tr>
<td>Whaling Tools:
├── Harpoon
├── Spade
└── Cutting Tackle</td>
</tr>
<tr>
<td>Whales:
├── Folio Whale
├── Octavo Whale
└── Duodecimo Whale</td>
</tr>
</table>

Appendix 2

Table 2.1

Terms		Whaling Narratives		Pirate Narratives		Voyage Narratives		Naval Warfare Narratives	
		Moby Dick	*The Old Man and the Sea*	*The Red Rover*	*Treasure Island*	*The Children of the Sea*	*Robinson Crusoe*	*The Pilot*	*Mr. Midshipman Easy*
Whaling Terms	bait	1	30	1	0	0	2	0	2
	harpoon	256	20	0	0	1	0	25	0
	lance	71	1	1	0	0	2	2	0
	hook	9	37	14	0	10	2	0	3
	whale	537	0	10	0	0	0	54	0
	leviathan	122	0	1	0	0	0	0	0
	rigging	54	3	41	3	11	4	14	7
	deck	220	1	162	43	114	8	119	138
	stern	122	30	55	35	13	18	27	8
	loggerhead	7	1	2	0	0	0	1	0
	furl	8	4	14	0	1	2	1	5
	glass	36	2	25	37	9	14	10	20
	cross-trees	5	1	1	4	0	0	0	4
	horns	10	0	1	0	0	1	0	3
	tempest	14	0	22	0	2	1	27	2
	swell	31	0	14	4	7	5	14	6
	line	173	159	7	9	7	5	15	1
	gaff	4	12	6	0	1	0	0	1
	marlin	0	6	0	0	0	0	0	0
	marlinspike	7	0	6	1	1	1	6	0
	dolphin	7	27	49	0	0	1	1	0
	shark	86	66	3	1	0	0	4	16
	skiff	2	48	26	2	0	0	0	0
	current	10	17	9	21	2	46	17	3
	whale-hunter	6	0	0	0	0	0	0	0
	breeze	26	16	56	16	16	3	32	38
	cutting tackle	3	0	0	0	0	0	0	0
	spade	31	0	0	2	0	7	0	0
	mainmast	11	0	5	0	3	1	7	3
	try-work	19	0	0	0	0	0	0	0
	forecastle	40	0	12	11	50	6	9	16

	whalemen	118	0	0	0	0	0	0	0
Pirate terms	island	56	4	18	87	5	201	42	19
	ship	717	5	297	156	224	290	228	415
	map	4	0	0	7	0	1	4	2
	sail	70	20	87	22	10	38	31	62
	anchor	33	2	56	40	7	24	49	48
	avast	22	0	3	2	0	0	0	1
	pipe	50	0	4	32	18	8	5	15
	hands	135	40	80	100	53	91	94	108
	before the mast	4	1	0	7	1	0	0	0
	mate	58	0	48	51	42	23	5	27
	skipper	2	0	0	1	15	1	0	0
	fog-horn	0	0	0	1	0	0	0	0
	blocks	19	0	5	4	9	2	2	1
	hatches	35	1	13	2	16	27	9	35
	buccaneer	0	0	2	32	0	0	0	0
	black spot	0	0	0	14	0	0	0	0
	cutlass	1	0	0	18	0	3	2	6
	scuppers	2	0	3	5	2	0	2	1
	jolly boat	1	0	3	9	0	0	5	2
	cabin-boy	1	0	0	4	0	0	0	0
	capstan	13	0	2	4	2	0	9	0
	handspike	8	0	2	3	2	0	0	3
	harbour	2	7	41	2	3	8	0	15
	alow and aloft	1	0	6	3	0	0	1	0
	topsail	5	0	14	0	8	1	10	19
	schooner	6	0	4	29	2	0	89	0
	galley	1	0	0	5	17	0	0	30
	port	21	1	31	10	9	14	11	11
	ashore	34	1	5	38	13	8	9	3
	quarter-deck	31	0	33	1	3	1	21	22
	watch-coat	4	0	1	0	0	5	0	0
Voyage terms	chest	38	3	4	29	35	34	4	18
	vessel	81	0	334	8	3	24	229	171
	seamen	43	0	88	13	10	21	100	22
	storm	44	3	7	3	10	41	16	1
	gale	31	0	23	2	17	6	51	23
	tempest	14	0	22	0	2	1	27	2
	calm	63	11	85	6	26	22	43	24

	watch below	1	0	3	1	7	0	0	1
	watch on deck	1	0	0	0	4	0	0	0
	lighthouse	1	0	0	0	3	1	3	0
	boatswain	1	0	17	7	44	7	15	74
	midship	3	0	1	1	4	0	1	1
	yards	25	1	22	10	12	18	27	16
	monsoon	1	0	0	0	2	0	0	0
	ratlines	0	0	0	0	1	0	0	0
	capsize	4	0	0	1	2	0	0	0
	head wind	1	0	1	0	6	0	0	0
	stern	56	27	54	23	6	11	27	8
	buoy	31	1	5	2	3	2	4	1
	course	50	14	70	34	14	62	87	74
	helm	51	0	17	3	7	3	17	29
	bay	12	0	12	5	3	7	20	14
	coast	50	4	34	14	4	44	54	34
	cabin	91	0	67	32	34	18	27	72
	overboard	27	3	7	8	21	4	4	17
	windward	22	0	17	2	13	2	14	7
	leeward	30	0	23	2	11	1	17	6
	sea-sick	1	0	2	0	0	2	1	1
	voyage	127	0	17	11	14	63	6	1
	topmasts	0	0	5	0	4	3	5	6
	steerage	0	0	0	1	0	2	2	3
	drift	15	7	17	2	19	0	5	3
Naval Warfare terms	chaplain	3	0	14	1	0	0	19	28
	mariner	45	0	99	2	0	0	19	2
	lieutenant	3	0	42	1	0	3	98	110
	midshipman	0	0	1	0	0	0	20	71
	coxswain	0	0	0	15	0	0	0	22
	larboard	9	0	5	1	0	0	2	6
	starboard	17	0	4	4	8	0	9	5
	grog	2	0	4	5	0	0	6	7
	capitan	353	0	135	273	51	114	274	522
	come aft	28	0	3	3	19	0	5	41
	cook	35	0	4	26	36	11	0	7
	ship's company	12	0	5	4	5	3	2	19
	quarters	5	1	12	2	0	3	19	15
	pilot	9	0	26	1	0	4	258	1
	battle	19	0	14	3	0	9	33	6

	seafaring	0	0	0	12	0	6	6	0
	navy	5	0	2	0	1	0	9	5
	compass	29	1	8	11	11	10	15	14
	kedge	1	0	0	0	0	3	3	2
	pistol	9	0	21	0	30	29	4	52
	onboard	53	2	27	7	64	30	32	246
	officer	36	0	7	23	3	158	107	143
	mutiny	5	0	6	5	5	1	11	18
	doubloon	28	0	4	0	1	0	0	16
	shipwreck	6	0	1	0	7	6	3	1
	frigate	8	0	1	1	3	129	4	73
	passage	35	0	10	12	9	44	36	10
	crew	184	0	36	16	10	91	91	43
		5236	641	2746	1526	1313	1928	2904	3235

Appendix 3

Table 3.1

Type	**Lexical Pair**
Full Synonyms	ship – vessel – craft
	sailors – seamen – mariners
	pirate – rover
	buccaneer – privateer
Partial Synonyms	crew – ship's company – men – hands – sea-officers
	pirate – buccaneer – privateer – rover
Stylistic (Emotive) Synonyms	storm – gale – tempest
Gradable Antonyms	calm – restless
	smooth – roaring
Binary Opposites	captain – cabin-boy
	a watch below – a watch on deck
Complementary (Absolute) Antonyms	sea – land
	onboard – overboard
Directional Antonyms	windward – leeward
Vertical Opposites	alow – aloft

Appendix 4

Diagram 4.1

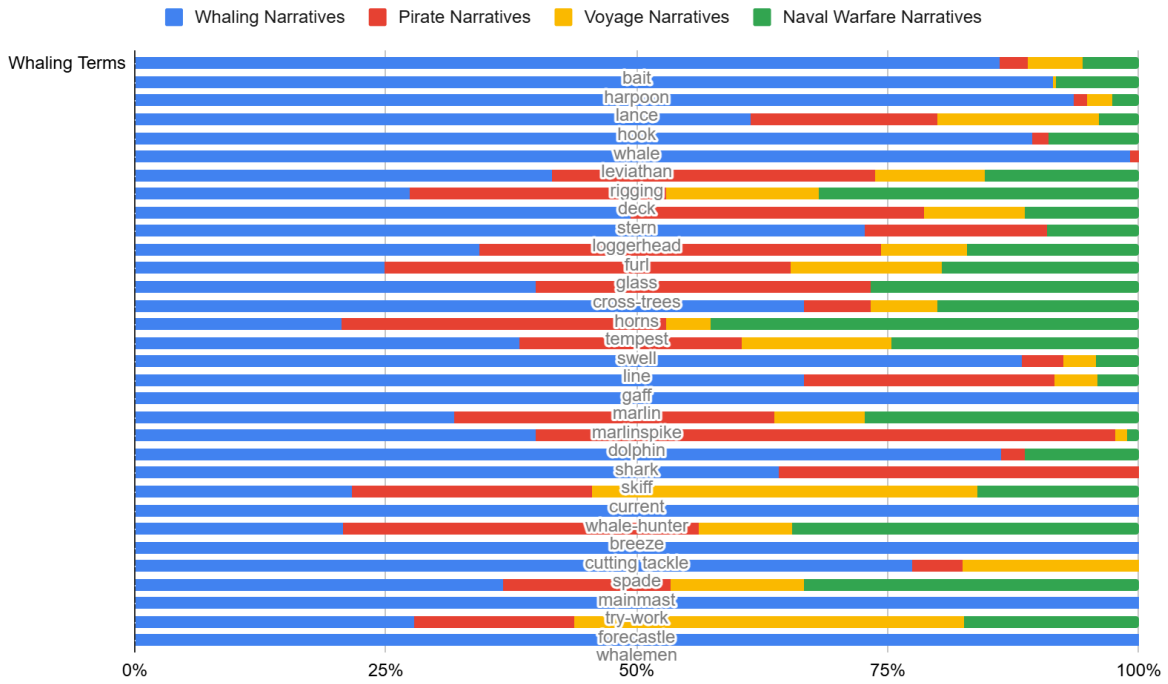
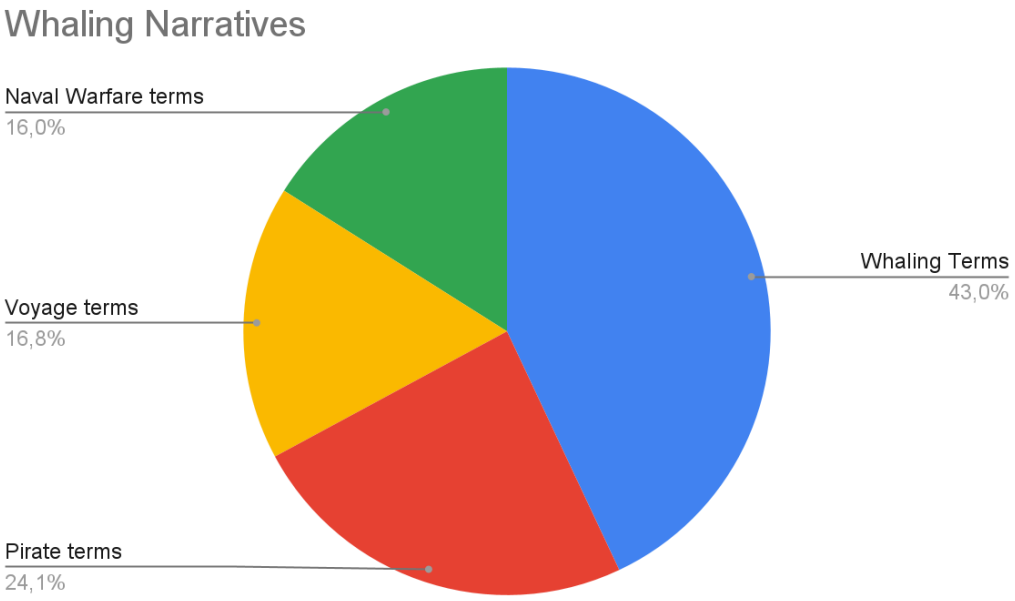


Table 4.2

	Whaling Narratives	
	Moby Dick	***The Old Man and the Sea***
Whaling Terms	2046	481
Pirate terms	1336	82
Voyage terms	915	74
Naval Warfare terms	939	4

Diagram 4.3



Appendix 5

Table 5.1

	Pirate Narratives	
	The Red Rover	***Treasure Island***
Whaling Terms	543	189
Pirate terms	758	689
Voyage terms	954	220
Naval Warfare terms	491	428

Diagram 5.2

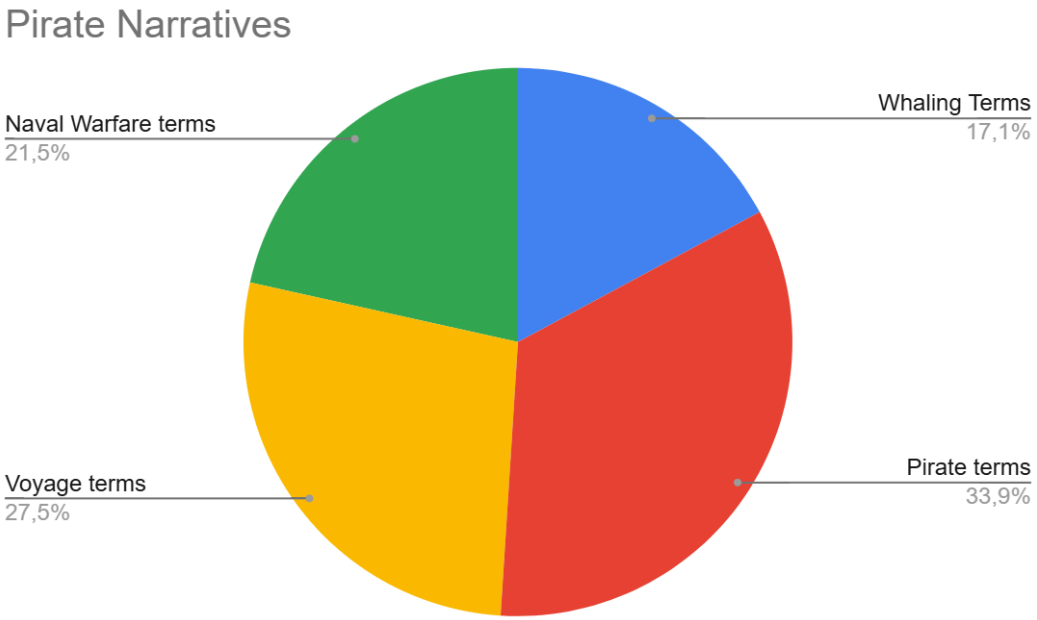
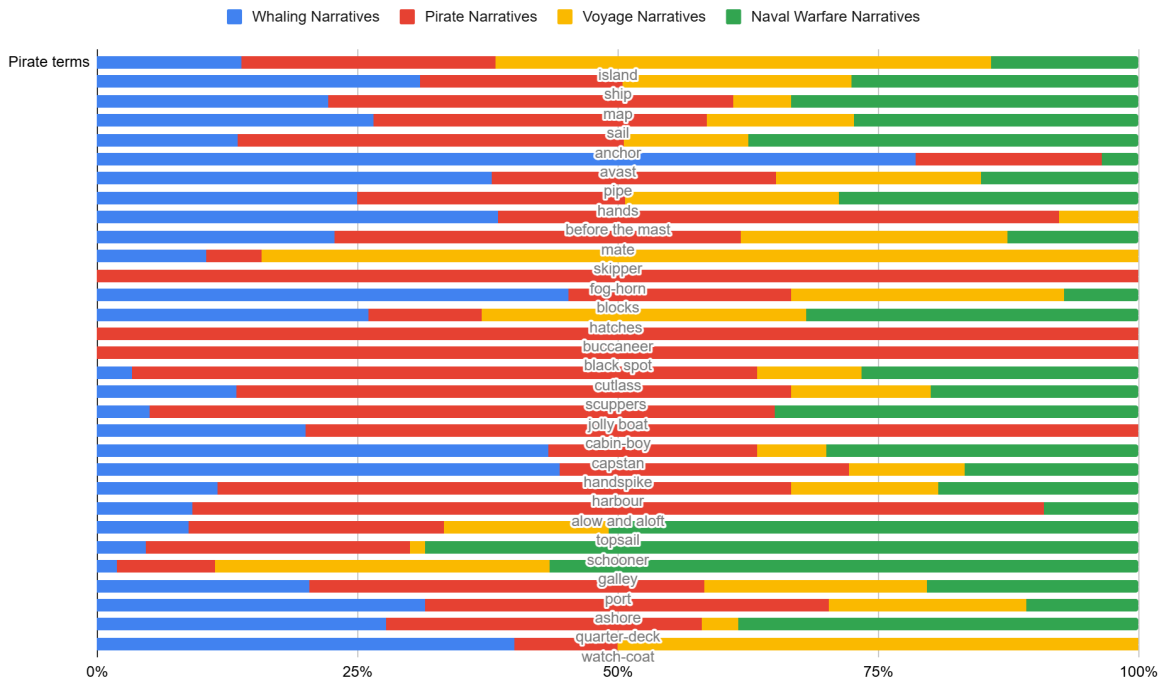


Diagram 5.3



Appendix 6

Table 6.1

	Voyage Narratives	
	The Children of the Sea	**Robinson Crusoe**
Whaling Terms	248	129
Pirate terms	461	746
Voyage terms	341	399
Naval Warfare terms	263	654

Diagram 6.2

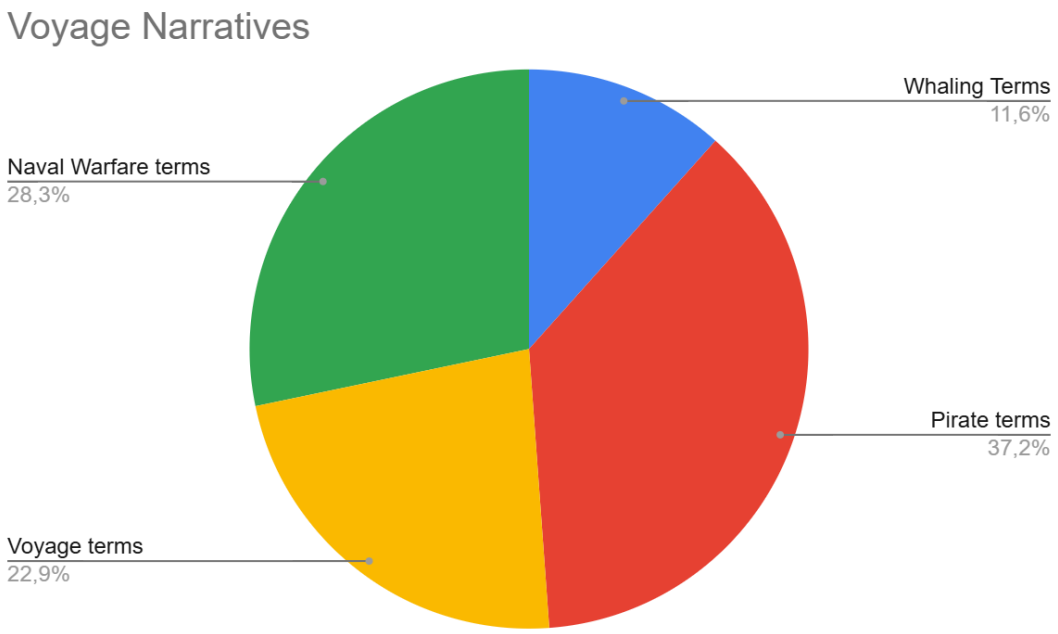
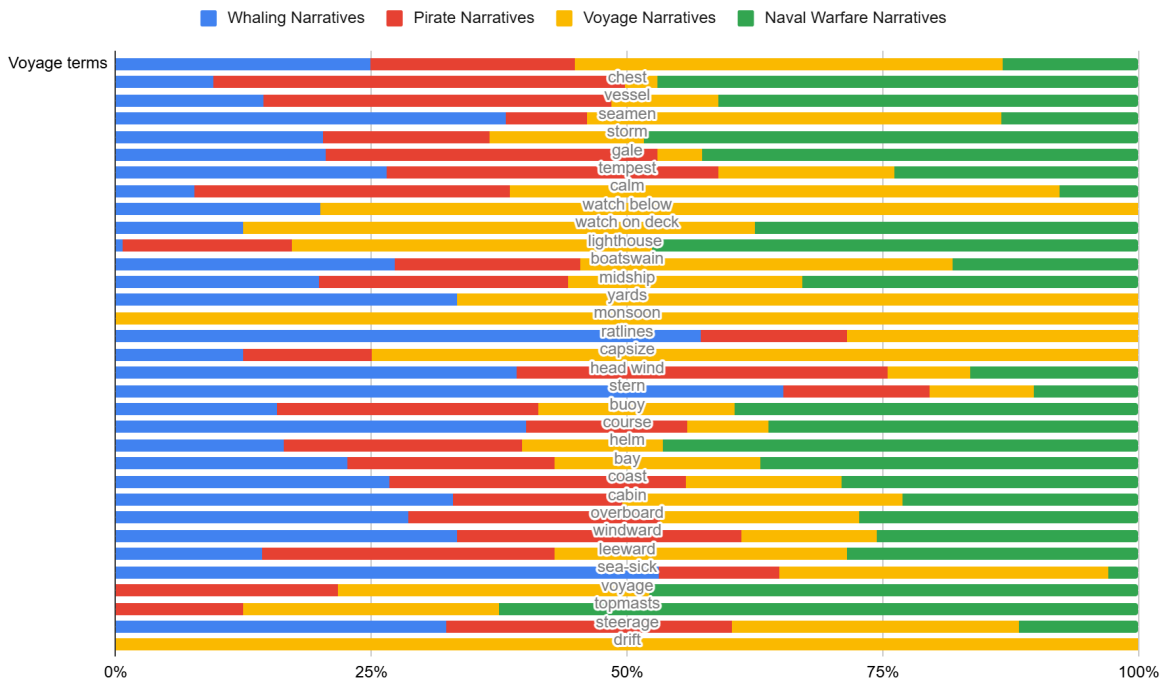


Diagram 6.3



Appendix 7

Table 7.1

	Naval Warfare Narratives	
	The Pilot	***Mr. Midshipman Easy***
Whaling Terms	385	276
Pirate terms	628	845
Voyage terms	806	629
Naval Warfare terms	1085	1485

Diagram 7.2

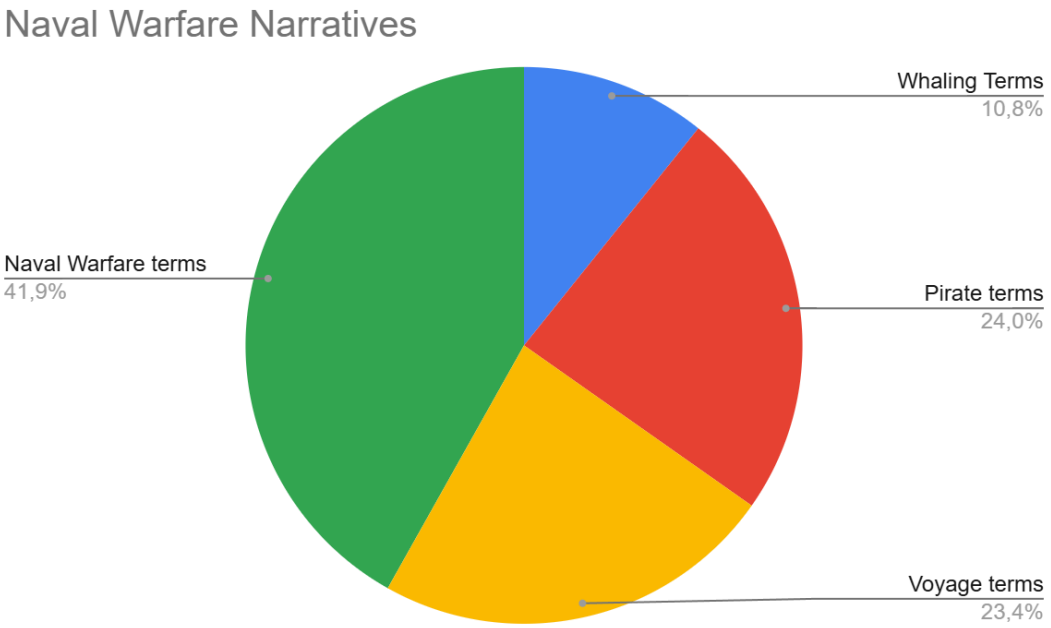


Diagram 7.3