

**SOCIOCOGNITIVE MECHANISMS OF SPECIALIZED TERMINOLOGY
FUNCTIONING IN LITERARY DISCOURSE: A CASE STUDY OF JEFFREY
ARCHER'S NOVEL "COMETH THE HOUR"**

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This article investigates the socio-cognitive mechanisms underlying specialised terminology in literary discourse, drawing on Jeffrey Archer's novel "Cometh the Hour". The relevance of the research is determined by the growing interest in modern linguistics in interdisciplinary studies that combine terminology studies and literary criticism. The integration of terminology into fiction not only enriches the semantic structure of works but also creates new semantic dimensions, contributes to the formation of vivid images, and enhances the critical analysis of social phenomena. Jeffrey Archer, known for his deep understanding of the legal and political spheres, uses specialised vocabulary as a key tool for plot development, character motivation, and the creation of a realistic atmosphere. The primary objective is to explore how terms from legal, financial, publishing, and political domains transcend their purely informative role to acquire aesthetic, narrative, character-building, and stylistic functions within literary texts. The research methodology is grounded in socio-terminological theory combined with elements of the classical terminology studies from the Vienna School. The study employs quantitative, frequency, and structural-semantic analysis of the terminological corpus, alongside functional analysis within the literary narrative context. The research material comprised the complete novel text, totalling 432 pages, from which over 329 terminological units from three main spheres were extracted and analysed. The results demonstrate that specialised terminology in Archer's work functions as a multifaceted literary device: it serves an informative function by creating realistic professional environments, a character-building role by delineating protagonists' motivations and internal conflicts, and a significant stylistic function by acquiring figurative, particularly metaphorical meanings. The study establishes the phenomenon of terminological transfer, in which terms from one domain acquire new connotations in another domain, creating additional semantic layers. The mechanism of metaphorical use of terms has been

revealed. The investigation confirms the effectiveness of the socio-cognitive approach for analysing terminology in literary texts, as it accounts for the contextual dependency and the dynamic nature of terminological meanings. The practical significance lies in developing an analytical methodology for examining wave-like terminological density as a rhythmic device for building tension in literary works of the legal and financial thriller genre.

СОЦІОКОГНІТИВНІ МЕХАНІЗМИ ФУНКЦІОНУВАННЯ СПЕЦІАЛІЗОВАНОЇ ТЕРМІНОЛОГІЇ У ХУДОЖНЬОМУ ДИСКУРСІ: АНАЛІЗ РОМАНУ ДЖЕФРІ АРЧЕРА “SOMETH THE HOUR”

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Ключові слова:

*соціотермінологія, художній
дискурс, спеціалізована
лексика, Джефрі Арчер,
терміносистемний трансфер,
юридична термінологія,
соціокогнітивний підхід.*

У статті досліджуються соціокогнітивні механізми функціонування термінології у художньому дискурсі на матеріалі роману Джефрі Арчера “Someth the Hour”. Актуальність дослідження зумовлена зростаючим інтересом сучасної лінгвістики до міждисциплінарних студій, що поєднують термінознавство та літературознавство. Інтеграція професійної термінології у художню прозу не лише збагачує семантичну структуру творів, але й створює нові смислові виміри, сприяє формуванню яскравих образів та посилює критику суспільних явищ. Джефрі Арчер, відомий своїм глибоким розумінням юридичної та політичної сфер, використовує спеціалізовану лексику як ключовий інструмент для розкриття сюжету, мотивації персонажів та створення реалістичної атмосфери. Метою роботи є з’ясувати, як терміни юридичної, фінансової, політичної та видавничої сфер виходять за межі своєї суто інформативної ролі та набувають нарративних, інформативних, характеротворчих і стилістичних функцій у літературному тексті. Методологічною основою дослідження слугують теоретичні засади соціотермінологічної теорії у поєднанні з елементами класичного термінознавства Віденської школи. Застосовано методи кількісного, частотного та структурно-семантичного аналізу термінологічного корпусу, а також функціональний аналіз у контексті художнього нарративу. Матеріалом дослідження слугував повний текст роману обсягом 432 сторінки, з якого було виокремлено та проаналізовано понад 329 термінологічних одиниць із чотирьох терміносистем. Результати дослідження демонструють, що у творі Арчера термінологія функціонує як багатоаспектний художній засіб: забезпечує інформативну функцію через створення реалістичного професійного середовища, виконує характеротворчу роль через окреслення мотивації

та внутрішніх конфліктів персонажів, реалізує стилістичну функцію через набуття тропеїчного, зокрема метафоричного, значення. Установлено явище терміносистемного трансферу, коли терміни з однієї галузі набувають нових конотацій в іншій сфері, створюючи додаткові смислові пласти. Виявлено механізм метафоричного використання термінів. Дослідження підтверджує ефективність соціокогнітивного підходу для аналізу термінології у художніх текстах, оскільки цей підхід дозволяє врахувати контекстуальну залежність та динамічність термінологічних значень. Практична значущість роботи полягає у розробці методології аналізу хвилеподібного функціонування термінів в літературних творах жанру юридичного та фінансового трилера.

Introduction. Nowadays, rapid technological and scientific development leads to the transfer of vast amounts of terminology from academic discourse into fiction and everyday communication. As a result, research on terminology in fiction has become a topical issue in contemporary linguistics and literary studies, reflecting a growing interest in cross-disciplinary research. The integration of terminology in fiction not only enriches the semantic structure of literary works but also creates new dimensions of meaning. It makes the plot more intriguing and complex, encourages the creation of vivid characters, and reinforces the critique of social phenomena.

J. Archer's novels and short stories are excellent material for such a study. He is the author with deep first-hand experience in the UK's political, legislative, and publishing spheres. Archer employs terminology as a major tool in storytelling. Terminology is not merely a static element for describing the setting; it becomes a major storytelling element, a means for character psychology, and a tool for creating an intense, real-life atmosphere in which characters' professional expertise often becomes life-changing.

Recent research into the functioning of terminology in fiction has been primarily focused on the classification and description of terminological units (Boyko, 2011; Tomilenko, 2015). Though the mechanisms of terminology transformation in the literary context and its role in creating aesthetic effect have not received the same amount of research. There are occasional studies on aspects of the functioning of legal terms in literary discourse, represented in scientific research by V. Gorda and N. Pushyk (2021). Another study focusing on the genre-specific features of legal discourse was conducted by K. Kravets (2020), who provided a thorough linguistic analysis of legal terminology in J. Grisham's novel "The Reckoning". The researcher provides evidence that legal terminology in thrillers is not merely lexical content but a tool for creating a law-and-order reality, allowing the author to manipulate the reader's attention and

give them a sense of presence in the courtroom. Shymyanova (2024) investigated questions of terminological polyphony and the conceptual specificity of specialised vocabulary across different discursive contexts. It confirms the relevance of studying terminological systems in non-standard communicative situations.

This paper aims to identify socio-cognitive mechanisms and the role of terminology in creating aesthetic effect in J. Archer's novel "Cometh the Hour". To achieve this aim, we must reach these **objectives**: 1) to conduct a quantitative and structural analysis of the terminology corpus of the novel; 2) to identify the main functions of terms in the context of artistic narrative; 3) to investigate the mechanisms of terminology transfer; 4) to determine the stylistic potential of terminology in the text.

Methods and Materials

The study's material was Jeffrey Archer's novel "Cometh the Hour" (Archer, 2016), the sixth volume in the Clifton Chronicles series, comprising 432 pages. The full text of the novel was selected for analysis, from which terminological units from the legal, financial, political, and publishing spheres were extracted using the complete-sampling method. Preliminary selection of terms was carried out using software (AntConc, Sketch Engine). The next stage was manual verification of the results, which enables the exclusion of homonymy cases and clarification of the contextual meaning of each term. The study's corpus consists of 329 terminological units of varying structural complexity.

The research comprises different approaches in terminology studies. First, elements of classical terminology of the Vienna School (Wüster, 1991) for the basic classification of terminological units, identification of their structural organisation, frequency of occurrence, and terminological density. Second, the socio-cognitive approach (Temmerman, 2000), which considers terms as "units of understanding" with a prototypical structure that can be contextually modified. This approach assumes that the meaning of a term is determined not only by its definition but also by its context and the cognitive schemas

activated in the recipient's mind. Third, the theory of terminological systems (Cabr , 1999) accounts for the polysemic nature of terminology and its functioning across different discursive contexts. According to this theory, terms can function simultaneously in several terminological systems, acquiring specific connotations depending on the sphere of use. Fourth, conceptual metaphor theory (Lakoff & Johnson, 1980), which allows analysis of the metaphorical mechanisms underlying the transfer of terms between different spheres.

To achieve the objectives, a comprehensive methodological approach combining general scientific and specialised linguistic methods of analysis was employed. *Statistical analysis method* for obtaining data on the frequency and density of term use across various thematic groups (legal, financial, political, publishing). *Structural-semantic analysis* for studying the internal organisation of terminological units, their classification according to morphological structure (simple, complex terms, term combinations) and semantic characteristics. *Functional-stylistic analysis* for clarifying the role of terminology in the structure of the narrative. This method enabled the determination of how terms serve nominative, expressive, text-forming, and pragmatic functions, contributing to the authors' idiosyncratic style. *Contextual-interpretative analysis* for studying the semantic transformations of terms in specific text fragments. This method helped identify the mechanisms of terminologisation and the acquisition of figurative meaning by terms influenced by the artistic environment.

Findings and Discussions

Theoretical Foundations and Quantitative Analysis. The use of terminology in Jeffrey Archer's novel "Cometh the Hour" is not just a stylistic choice but a reflection of the author's own biography. As a former Member of Parliament, J. Archer's personal history with the British political and legal system, including his conviction and imprisonment for perjury, adds technical realism to the novel. This lived experience predetermines the author's choice of terminology. Within the narrative of the novel, 329 instances of terms from four domains, namely legal, financial, political, and publishing, have been identified. These domains are not just a technical backdrop; they function as a linguistic reflection of the characters' expertise and socio-political identities.

The quantitative analysis reveals that political terms dominate over other domains, with 141 instances. The most frequent ones are: *Labour party* (33), *speech* (28), *the Queen* (26), *candidate* (25), *election* (23), *agent* (15). These terms do more than establish the 1970s as a decade of the ideological Cold War between the democratic West and the communist East; they mirror the binary struggle of two

opposing camps. They reflect the central conflict of Giles Barrington's life. Giles must choose between his parliamentary career and his love for Karin, who is a Stasi spy introduced into his family. This twist of the plot gives a new dimension to political terminology. Archer's own background as an MP allows him to depict the tension and intrigue of political life and espionage with authenticity.

The legal domain, with 109 instances, is equally important to the narrative structure. Frequently recurring terms such as *case* (75), *court* (63), *jury* (57), *judge* (51), and *witness* (41) play a central role in the plot of litigation. Emma Clifton occupies this domain with her high-stakes trial against Lady Virginia. Taking into account J. Archer's own history with the court system and a conviction of perjury gives more to these terms, framing the trial not as a plot device, but as a battleground for moral and social reputation.

Interestingly, while financial terms (87 instances) rank third in frequency, their function is integrative. Terms like *chairman* (146), *cash* (29), *shares* (29), *Bank of England* (20), and *merger* (17) serve as the "connective tissue" between the political and legal spheres. Sebastian Clifton, the CEO of Farthings Bank, and Emma Clifton, the chairwoman of Barrington Shipping, are at the centre of this domain. These terms reflect the pragmatic realities of the characters' well-to-do backgrounds, which mirror J. Archer's own social status.

Although it contains the fewest terms (16 instances), the publishing domain is qualitatively significant to Harry Clifton's humanitarian mission. Terms like *author* (20) and *Nobel Prize* (13) serve as the vocabulary of resistance against totalitarianism. Harry's pursuit to publish Anatoly Babakov's "Uncle Joe" and free him from a Siberian Gulag transforms publishing terminology into a symbol of intellectual freedom against tyranny and totalitarianism.

Wave-like Model of Terminological Density. The functioning of the terms is characterised by a wave-like pattern of terminological density as a rhythmical device to build the novel's tension. Instead of using a static distribution of terminology, the author employs this fluctuating pattern, where the concentration of terms per page differs in direct response to the narrative's emotional and dramatic events. They reflect the political, financial, and criminal threats that characters face throughout the narration.

The concentration of terms peaks during periods of legal or financial conflict. This can be observed in the opening chapters when Lady Virginia has a libel trial against Emma Clifton, when the terminology density reaches its peak, ranging from 24 to 38 terms. By flooding the narration with legalisms (*cross-examination*, *jury*, *courtroom*, *witness*), J. Archer creates a high-pressure environment that

mirrors the courtroom's intensity. This deliberate density forces the reader to slow down, emphasising the importance of legal stakes. Similar spikes are seen during Harry's mission to East Germany to rescue Karin (*spy, passport, border, comrade*); the concentration of espionage and political terminology reflects the bureaucratic danger of the Iron Curtain. A final spike occurs in Sebastian's arc when his companion Hakim is accused of drug dealing. Here, the text shifts into a high-density legal and investigative mode (*accusation, drug smuggling, customs officer*). The terms relate to police procedure and criminal defence, creating a sense of urgency and forcing the reader to navigate the same complex legal system as the characters.

On the other hand, the terminological density is considerably less during the romantic episodes in the novel, such as when Harry courts Karin or Sebastian's relationship with Priya. This terminological density ranges from 3 to 10 terms per page. By reducing terminological overload, J. Archer allows the emotional prose to breathe, shifting the focus from the characters' professional activities to their private vulnerabilities.

Structural Analysis. Structural analysis reveals a predominance of multi-word terms (60%) over single-word terms (40%). This distribution is not just a byproduct of statistics but a deliberate stylistic choice that gives the text a technical realism. The precision of terms in law, finance, and politics makes it necessary to use expanded terminological constructions to clarify their meanings. This aligns with findings that multi-component terms typically possess higher denotative precision and are less susceptible to semantic diffusion than single-word units (Saeidi & Rezaei, 2018).

The majority of these multi-word constructions follow a specific syntactic pattern in which the noun carries the primary semantic weight, modified by a preceding adjective or noun functioning as an attribute that narrows the term's scope. This structure ensures that the reader immediately identifies the broad category before processing the specific qualification. The most frequent patterns are **Adj + N**, used for qualitative specification (*hostile takeover, legal counsel, annual bonus*), and **N + N**, which J. Archer often employs to demote institutional roles and technical objects. In these terms, the first noun serves as a classifier for the second. Example: *press statement, board meeting, libel suit, bank manager and defence counsel*.

The most noticeable feature of J. Archer's style is the avoidance of complex terminological chains. The author rarely employs terms consisting of four or five words, which is likely to prevent "overloading" the narration with complex concepts that require specialised knowledge and could hinder the

reader's pace. In academic discourse, the longer the term structure, the more specified the meaning of the term becomes, and so does the cognitive load on the reader.

To maintain the balance between professional authenticity and narrative flow, J. Archer restricts three-word terms primarily to denote official positions or established institutions. These terms represent the maximum level of structural complexity in the novel: *Institutions: the House of Lords, the Bank of England, Barrington Shipping Company; Positions/Roles: Secretary of State, Director of Finance, Chairman of the Board*.

J. Archer maintains this structural efficiency so that one-word terms such as *jury, court, bank, or shares* form the core of the specialised vocabulary, while longer, more specific terms ground the Clifton and Barrington families' conflicts in the linguistically precise realities of 1970s British institutions.

Functional Analysis of Terminology. The terms carry three main functions: *informative-narrative, character-building, and stylistic*. Each of these functions is fulfilled through a specific mechanism of term integration in the narration, ensuring the reader is completely immersed in the world of the 1970s establishment.

The informative-narrative function creates the central tension in the novel, such as the anticipation of the verdict, espionage, or accusations of drug dealing. J. Archer uses terms not just to give "flavours", but as the fundamental engine of the plot development. For instance, the novel opens with a scene where the terminology dictates the movement of the characters: "*The P.A. cracked. "Would all those involved in the Lady Virginia Fenwick versus Mrs Emma Clifton... The jury must have reached a verdict," Trelfod said, already on the move*" (Archer, 2016: Prologue).

The legal terms "*jury*" and "*verdict*" create a sustained suspense effect, emphasising the inevitability of the judicial outcome. Furthermore, the intersection of various terminological systems reveals the novel's multifaceted conflicts. Within the courtroom, J. Archer skillfully combines terms from politics and business to show that legal decisions have immediate external consequences: "*Sebastian held open the door to court number fourteen so his mother and her silk could resume their places in the front row*" (Archer, 2016: Prologue).

The use of the term "*silk*", which refers to a Queen's counsel, signals a specific level of legal hierarchy and prestige. This intersection of domains is further emphasised when legal proceedings threaten corporate structures, as seen in Emma's concerns over his position as Chairman of the Barrington Shipping Company.

While the novel begins with a libel trial, it later shifts to criminal law and investigative procedures. Terms inform the reader of the technical boundaries of characters' freedom. When Sebastian's companion, Hamid, is accused of fraud and smuggling, the tone changes to a punitive one: "He was then informed that his companion was being held on a charge of possession of a **controlled substance with intent to supply**, and that a **remand in custody was almost certain**" (Archer, 2016: 248). The terms "controlled substance", "intent to supply", and "remand in custody" serve an informative function. They signal to the reader that the conflict has advanced to a new stage, from a civil dispute to a criminal case. This terminology acts as a narrative obstacle. It strips the protagonist of his usual corporate power and forces him to navigate the reader through the rigid mechanics of the criminal justice system.

As the plot develops, the political terminology is used to create strategic tension in British society during the Cold War. Giles Barrington has to follow the "rules of the game" defined by the parliamentary procedures: "Giles knew that once the **writ** was issued, the date for the **by-election** would be set in stone, and his career would depend on a **swing of less than three per cent**" (Archer, 2016: 12).

The term "**writ**" informs the reader of a formal procedure that sets off a political event. The "**by-election**" becomes a "ticking clock" for the narration. J. Archer uses these terms to show the harsh reality of politics, where everything matters and has high stakes, as well as the mathematical reality of politics, where a "**swing**" or a "**constituency**" shift can end a lifelong career.

In the corporate subplots involving Farthings Bank, financial terminology functions as a weapon of aggression. J. Archer uses terms to describe corporate warfare during the board conflicts in the latter half of the book: "If we can secure a majority of the **proxy votes** before the **annual general meeting**, we can launch a **hostile takeover** that will leave Fenwick with nothing but a pile of worthless paper." (Archer, 2016: 3)

The terms "**proxy votes**", "**annual general meeting**", and "**hostile takeover**" inform the reader that certain hostile moves have been made. The terminology here creates a sense of suspense; the reader understands that the "battlefield" is a balance sheet and that the "ammunition" is the stockpile of shares.

The narrative and informative functions are most vividly realised through the character of Harry Clifton. Here, the plot shifts from the Clifton family's personal legal battles to a global humanitarian mission. Harry's language evolves from that of a professional author to that of a political activist and a fighter for justice. His mission is to free Anatoly Babakov.

J. Archer uses the terminology of international advocacy to inform the readers of the brutal realities of the Soviet regime. The terms are used to strip away the "diplomatic veil" of the Cold War: "Harry spent his days drafting **appeals to the Commission on Human Rights**, carefully documenting every **violation of the Geneva Convention** to ensure that Yuriy was classified not as a **common criminal**, but as a **prisoner of conscience**" (Archer, 2016: 11). So, the terms "Commission on Human Rights", "Geneva Convention", and "prisoner of conscience" serve an informative function. They teach the reader the "rules" of international pressure. Narratively, these terms create a high-stakes environment where a single legal classification can mean the difference between life and death in a Siberian labour camp.

The realisation of Harry's ultimate narrative function occurs during his Nobel Prize acceptance speech. He uses the specialised lexis of the Soviet state to condemn it. J. Archer masterfully combines here the terminology of literature, law, and politics into a powerful rhetorical weapon: "Harry stood before the Swedish academy and spoke of the ' **censorship**' that had silenced Babakov, of the '**Gulag**' that had attempted to break Yuriy, and of the ' **fundamental rights**' that no state, however powerful, could indefinitely suppress" (Archer, 2016: 173).

The term "**Gulag**" provides the reader with a historical anchor for the suffering described throughout the novel. The term "**censorship**" functions as the narrative "villain" that Harry is fighting against.

Finally, in the final chapters, the terminology of the Cold War takes centre stage. The informative function is to alert the reader that the "civilised" rules of law and finance do not work here. The language becomes lethal and clinical: "The **head of countersurveillance** has finally uncovered the **traitor** in our ranks...I have been chosen to carry out the appropriate **retribution**... So you must die a **traitor's death**. I'll be back in Moscow long before they discover your body, if they ever do" (Archer, 2016, p. 467). The terms "**head of countersurveillance**" and "**retribution**" act as a narrative climax. Archer uses "**retribution**" rather than "**murder**" to convey the speaker's mindset. He is not a common criminal but an "**intelligence operative**" carrying out a state function. The term "**traitor's death**" reinforces this, serving as a specialised classification for the execution of Karin.

The *character-building function* is realised in a sophisticated form of "lexical shorthand". J. Archer represents the characters through the terminology that reflects their professional status and moral orientation. This approach to character-building ensures that the protagonists are not merely participants in a plot, but embodiments of the institutions they represent.

Emma Clifton's character is represented through dual terminological identities: legal terminology that reflects the high-stakes vocabulary of the legal system and financial terminology that underscores her corporate leadership. Her character is defined by her resilience under the pressure of a court trial and her leadership in the men's corporate world: "*Emma transferred her attention to the closed door beside the jury box... aware that her entire reputation rested on the foreman's next words.*" (Archer, 2016: 4). J. Archer portrays Emma as a character of remarkable endurance who respects the rule of law even when it can be used against her. It is represented by the terms "jury box" and "foreman".

Besides legal terminology, Emma's identity as the head of Barrington Shipping Company is characterised by the language of commerce and board governance: "*Emma knew that as Chairman she would have to face the board and justify why the company's dividends had been cut for the first time in a decade*" (Archer, 2016: 93). The use of terms such as "Chairman", "board", and "dividends" portrays Emma as a woman of executive power, capable of leading a corporate "men's world".

The characters of Sebastian and Giles are constructed through their mastery of the specialised terminology of the City and Westminster. Sebastian Clifton is characterised by corporate and financial vocabulary. His authority is realised by means of financial terminology: "*Sebastian, as Chief Executive of Farthings Bank, was expected to chair the emergency board meeting, where he would have to explain why the bank's capital adequacy ratio had fallen below the required level*" (Archer, 2016: 177). Terms such as "Chief Executive", "board meeting", and "capital adequacy ratio" establish Sebastian as a dominant technocrat. His character is built on the grounds that his power stems from his ability to run the financial institutions.

Similarly, Giles Barrington's identity is defined by the rigid structure of the British parliamentary system. He is represented by the legal terminology: "*Giles knew that a by-election in Bristol would be the ultimate test of his political career, especially with the House of Lords watching his every move*" (Archer, 2016: 12). The terms "by-election", "political career", and "House of Lords" are just settings; they are opponents Giles must navigate. His character is built on political ambitions, where his power is measured by his ability to stand within the "Cabinet" or the "committee stage" of a law.

Harry Clifton is identified as a moral witness and activist. The terminology of the literary, political, and humanitarian spheres set him apart from his family. Harry's character is defined by his role as a professional writer who uses his public profile to advance social justice: "*Harry addressed the*

committee, using the details of Babakov's imprisonment to turn a cold legal indictment into a plea for basic human rights." (Archer, 2016: 305). J. Archer characterises Harry as a man who values moral truth over institutional power by contrasting "legal indictment" with "human rights".

As for the novel's antagonists, J. Archer employs specialised vocabulary to portray them as clinical or predatory. When it comes to Lady Virginia or the operative Pengelly, terminology is a tool for creating manipulation and dehumanisation. As for Lady Virginia Fenwick, her character is defined by her cynical use of the legal system. The courtroom is not a place for justice but a technical stage to achieve her aim: "*Lady Virginia sat in the witness box, her eyes fixed on the jury, as she waited for her counsel to lead her through the carefully rehearsed evidence that would ensure a verdict in her favor*" (Archer, 2016: 68). The terms "witness box", "counsel", "rehearsed evidence", and "verdict" portray her as a strategic manipulator who treats professional jargon as a means of deception.

Pengelly uses the cold, institutional jargon of the state to strip his victim of her humanity. This character is depicted through political terminology from the espionage domain: "*The head of countersurveillance,*" he said calmly, "*has finally uncovered the traitor in our ranks... You must die a traitor's death*" (Archer, 2016: 467). When Pengelly addresses Karin as an "agent" or a "traitor", J. Archer shows his trait of the antagonist: the cynical ruthlessness of a system that values the "cause" over the individual.

Stylistic Function and Terminological System Transfer. J. Archer employs terminology as a sophisticated stylistic instrument to construct a framework of technical realism. This terminological density bridges the gap between fictional narrative and the authentic atmosphere of the 1970s. Terminology usually serves an informative-narrative role; its stylistic function lies in creating an authoritative prose register and utilising figurative language to highlight moral and emotional climaxes.

The structural analysis reveals a strategic preference for complex terms to maintain professional authenticity. Their distribution reflects the 'texture' of the narration. Simple terms (~40%) (*jury, crime, chairman, jail, minister, publisher*) form the base register of the domain. Two-word terms that constitute (~50%) are the most used ones, such as "*comrade director*", "*Shadow Cabinet*", "*bank manager*", "*legal costs*", providing specific qualification without hindering the pace of narration. Three-word and longer terms (~10%) used for nominating formal institutions or high-status roles, such as "*capital adequacy ratio*", "*Secretary of State*", "*House of Lords*", "*senior customs officer*" indicate a shift to the highest level of power.

The vast majority of terms in the novel are used in their denotative meaning. This is a deliberate stylistic choice to ensure authenticity. J. Archer employs the jargon of the City, Westminster, and the High Court to create a true picture that proves the characters' expertise. For example, the setting of the courtroom is presented through precise, literal markers: "*She bowed before resuming her place in the high-backed red leather chair on the dais. Emma transferred her attention to the closed door beside the jury box*" (Archer, 2016, p. 4). When J. Archer uses "*dais*" and "*jury box*" instead of generic descriptions, he wants to ensure the narration resonates with the gravity of the setting. Similarly, the use of "*capital adequacy ratio*" in scenes related to finance functions as an insider's marker, creating a stylistic barrier that highlights the protagonists' prestige as corporate executives.

The stylistic power of the novel is most evident when J. Archer uses terms in a connotative meaning rather than a denotative one. These occurrences serve as a linguistic basis for the most dramatic significance. For example, J. Archer employs religious metaphor to elevate the legal process, noting that "*bailiff reappeared, followed by his twelve disciples*" (Archer, 2016, p. 156). This gives jurors an almost biblical significance, emphasising the weight of their decision and its fateful nature. This technique is a manifestation of "legal fiction" – a concept involving the use of fictional assumptions to achieve legal or artistic goals (Ng & Boyte, 2014). The author creates a parallel between the trial and a religious ritual, which makes the situation dramatic and actualises archetypal notions of justice and judgement.

A key stylistic device appears when Harry Clifton compares his attempt to smuggle Babakov's book to the state-sanctioned persecution of Anatoly Babakov. J. Archer uses the term "*crime*" as a stylistic pivot: "*Anatoly had been arrested and sentenced to twenty years' imprisonment. His crime? Writing a book*" (Archer, 2016: 340). Later, Harry reflects, "*My crime? Attempting to smuggle a seditious and libellous work out of Russia*" (Archer, 2016: 412). This use of irony and semantic displacement exposes the corruption and unfairness of the word "crime" within a Soviet regime, sifting the term from a legal domain to a moral one.

The term "*smooth takeover*" as a stylistic bridge between business and underlying aggression: "*there's to be a smooth takeover of Barrington's Shipping*" (Archer, 2016: 210). Stylistically, this phrase acts as a euphemism. This is a professional delusion used by antagonists to sanction what is just a predatory acquisition. The term contrasts sharply with the "hostile" reality of the actions, highlighting the deceptive nature of corporate language.

Similarly, in the political climax, the term "*obituary*" is modified by the professional label "*political*" to signify the death of a political career: "*Giles stared down at his political obituary*" (Archer, 2016: 7).

J. Archer employs terminology that has a dual nature, balancing the authenticity of institutions with the emotional depth of the characters. As a result, terminology can transfer from one terminological system to another. This terminological transfer is based on theoretical grounding in Cabre's (1999) Communicative Theory of Terminology. Cabre points out that a term is a "polyhedral" unit that possesses linguistic, cognitive, and social dimensions simultaneously. The term is not static; its meaning is activated by its communicative context. For example, the term "chairman" (Archer, 2016: 88) illustrates this terminological polysemy. While its denotative meaning is a corporate title, its contextual activation in the novel shifts from an administrative frame to one of political sovereignty and power. "*If we can secure a majority of the proxy votes... we can launch a hostile takeover that will leave Fenwick with nothing but a pile of worthless paper.*"

J. Archer (2016) often employs terminological transfer. This is most evident in the migration of legal terms into the political and financial spheres. The term "*verdict*": "*As the foreman of the jury stood to deliver the verdict, Giles realized that it wasn't just a legal judgment being passed, but a verdict on his future as a cabinet minister.*" (Archer, 2016: 162) is re-terminologised from the legal domain to signify social and political judgement. This creates what Fauconnier and Turner (2002) describe as a "conceptual blend", where the reader maps the legal finality of a courtroom onto the personal and professional fate of a character. Similarly, the phrase "*smooth takeover*" (Archer, 2016: 210) functions as a stylistic bridge between professional etiquette and hidden aggression. While technically a financial term, its usage in the novel relies on Conceptual Metaphor Theory (Lakoff & Johnson, 1980). Specifically, the BUSINESS IS WAR metaphor is euphemistically masked by the modifier "*smooth*". As Koller (2004) notes, such metaphors frame professional competition as a zero-sum game of survival, allowing Archer to maintain a presence of 'gentlemanly' conduct while signalling hostile intention.

The research confirms the core principles of the sociocognitive approach, particularly the contextual modification of meanings. For instance, the term "*trial*" functions simultaneously as a legal proceeding and a metaphor for a character's internal moral struggle. This aligns with Temmerman's (2000) assertion that terms are not static but are "*living conceptual structures*" that evolve through discourse.

J. Archer (2016) also employs terminosytemic transfer in the publishing subplot. The terminology of the publishing domain, such as “*manuscript*”, “*proofs*”, and “*translation rights*”, is re-categorised into the espionage domain and “contraband” (Archer, 2016: 302). According to Sager (1990), a term’s meaning is defined by its position within a specialised knowledge system. J. Archer performs a terminological transfer by moving these terms into a “State Security” system, so they have the function of intensifying the Cold War tension.

Conclusions. The analysis of terminology from the legal, financial, political, and publishing domains in Jeffrey Archer’s “*Cometh the Hour*” shows that it serves various functions in the novel, not merely as background. The research confirms the key hypotheses proposed in the theoretical framework regarding the sociocognitive nature of terminology in literary discourse.

Firstly, quantitative, frequency, and structural analyses demonstrate the predominant role of legal and financial terms, reflecting the legal thriller genre. The prevalence of complex terms such as *defence counsel* and *libel trial* highlights realism and authenticity, while the interpenetration of legal, financial, political, and publishing terminology emphasises the plot’s complexity. Although simple terms are most frequently used in the novel, two-word terms constitute the majority of terms employed to narrow the terms’ scope of meaning. Terminological density serves as a powerful tool for building narrative and suspense.

Secondly, functional analysis demonstrates that terminology performs three major functions: informative-narrative, character-building and stylistic. The informative-narrative function is employed by creating legal, political, and financial obstacles that drive the plot. The character-building function is realised when terminology becomes a marker of a characters’ professional identity, social status, and moral orientation. The stylistic function is realised through the terms’ connotative meanings, especially through religious metaphors, such as the “twelve disciples” metaphor for the jury, which demonstrates the author’s mastery of terminology to intensify the dramatic tension. J. Archer’s style illustrates the dynamic nature of terms, whose meanings evolve through context and terminological transfer.

Thirdly, the phenomenon of the terminological transfer was established, based on Cabré’s Communicative Theory of Terminology and Lakoff and Johnson’s Conceptual Metaphor Theory. Legal terms such as “*verdict*” migrate into the political sphere, acquiring symbolic meaning as public judgment. Financial terms such as smooth takeover function as a euphemistic mask for the BUSINESS IS WAR metaphor. Publishing terms transfer to the espionage

sphere, transforming literary activity into an act of political resistance.

Fourthly, the research confirms the effectiveness of the sociocognitive approach for analysing terminology in literary works. Terms function not as static labels but as living conceptual structures that evolve throughout the narrative.

The practical significance of the research lies in developing a methodology for analysing wave-like terminological density as a rhythmic device for building tension and suspense in fiction.

Prospects for further research include the expansion of the material base to other works in the Clifton Chronicles series to identify the evolution of J. Archer’s terminological strategies throughout the seven-volume saga. Special attention should be paid to the transformation of terminological systems when translating Archer’s novels into Ukrainian.

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