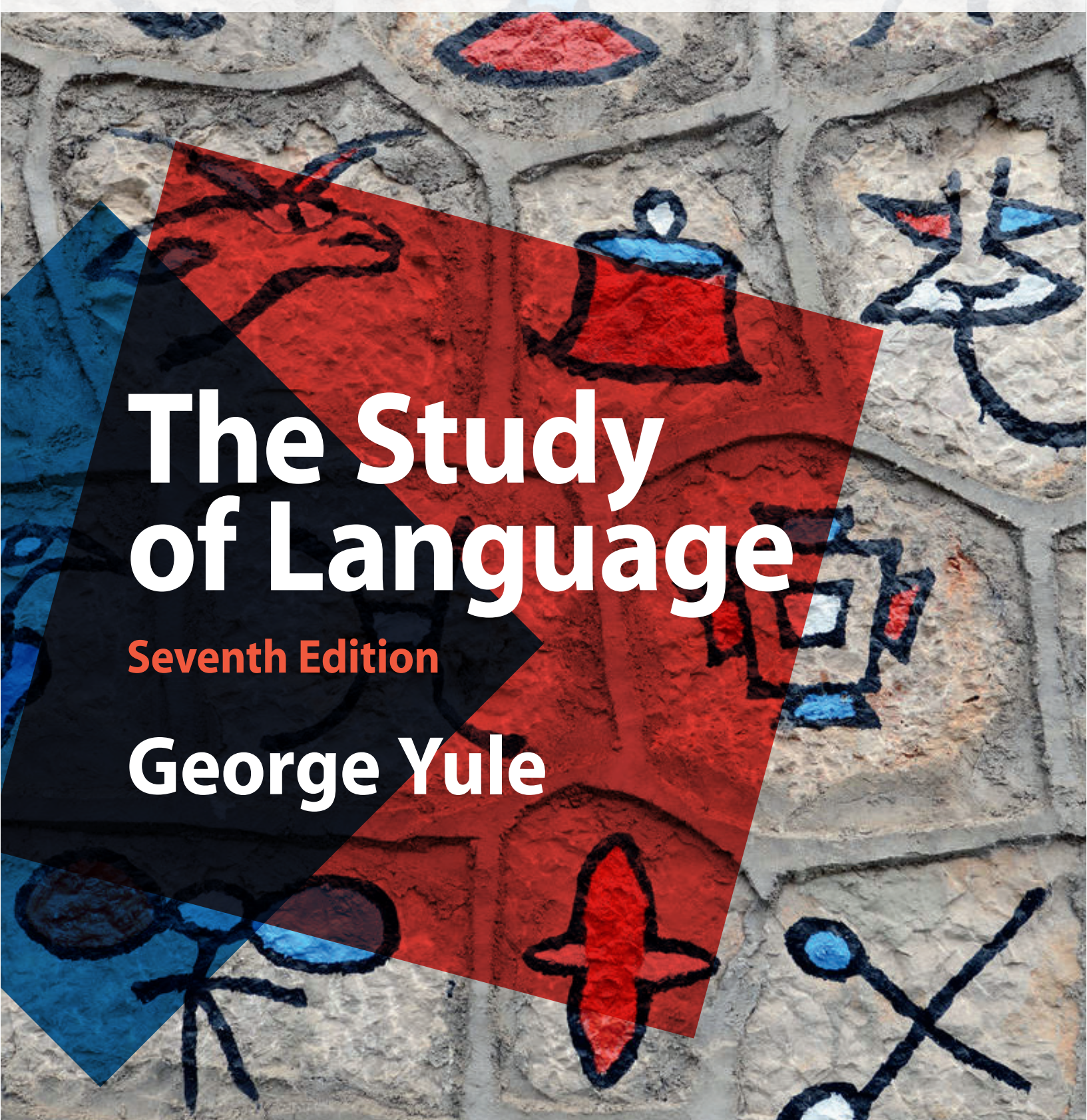
STUDY GUIDE



The Study of Language

Seventh Edition

George Yule

This guide contains suggested answers for the Study Questions, with answers and tutorials for the Tasks in each chapter of The Study of Language (7th edition).

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1 The Origins of Language

Answers to Study Questions

1.1 About 5,000 years ago
1.2 At about two months before birth (or seven months in the womb)
1.3 musical notes and rhythm
1.4 control of the vibration of the vocal folds and control of respiratory (breathing) patterns
1.5 About 10%
1.6 It is much lower in the throat in humans
1.7 Interjections contain sounds that are not otherwise used in ordinary speech production. They are usually produced with sudden intakes of breath, which is the opposite of ordinary talk, produced on exhaled breath.
1.8 Primitive words could have been imitations of the natural sounds that early humans heard around them and all modern languages have words that are onomatopoeic in some way (like "bow-wow").
1.9 First, his conclusion was based on very little evidence and, second, it seems more reasonable to assume that the children in his study were producing a goat-like sound from their immediate environment rather than a Phrygian sound from a distant language.
1.10 The pharynx is above the larynx (or the voice box or the vocal folds). When the larynx moved lower, the pharynx became longer and acted as a resonator, resulting in increased range and clarity of sounds produced via the larynx.
1.11 If these deaf children do not develop speech first, then their language ability would not seem to depend on those physical adaptations of the teeth, larynx, etc, that are involved in speaking. If all children (including those born deaf) can acquire language at about the same time, they must be born with a special capacity to do so. The conclusion is that it must be innate and hence genetically determined.
1.12 The physical adaptation source.

Tasks

1.A The Heimlich maneuver

The Heimlich maneuver, named after an American doctor, Henry J. Heimlich, is a procedure used to dislodge pieces of food (or anything else) that are stuck in the throat, or more specifically, the upper respiratory passage. The procedure is also known as an abdominal thrust. The danger of getting things stuck in the respiratory passage, making it difficult or impossible to breathe, is connected to the lower position of the larynx in humans. The lower larynx is believed to be one of the keys to the development of human speech and the Heimlich maneuver is a solution to a

life-threatening problem potentially caused by that development.

For more, read:
https://heimlichheroes.com/

1.B The Tower of Babel

According to chapter 11 of the book of Genesis in the Bible, there was a time "when the whole earth was of one language and of one speech." The people decided to build "a tower whose top may reach unto heaven." God's reaction to this development was not favorable:

> "And the Lord came down to see the city and the tower, which the children of men builded. And the Lord said, Behold, the people is one, and they have all one language: and this they begin to do: and now nothing will be restrained from them, which they have imagined to do. Go to, let us go down, and there confound their language, that they may not understand one another's speech. So the Lord scattered them abroad from thence upon the face of all the earth: and they left off to build the city. Therefore is the name of it called Babel; because the Lord did there confound the language of all the earth." (Genesis 11: 5-9).

The usual interpretation of these events is that humans were united in a single language and working together to build a tower which represented a challenge to God and God intervened in some way so that they couldn't understand each other and dispersed them to different places. This can be viewed as an explanation of how humans started with a single language and ended up with thousands of different, mutually unintelligible languages all over the world.

Apparently there were many large towers built in Mesopotamia (part of modern Iraq) which all had names suggesting they were perceived as stairways to heaven. Robert Dunbar (1996: 152-3) describes one of these towers from a historical point of view.

> "The Tower of Babel was no myth: it really did exist. Its name was Etemenanki (meaning "the temple of the platform between heaven and earth"), and it was built some time in the sixth or seventh century BC during the second great flowering of Babylonian power. It was a seven-stage ziggurat, or stepped pyramid, topped by a brilliant blue-glazed temple dedicated to the god Marduk, by then the most powerful of the local Assyrian pantheon. A century or so later, in about 450 BC, the Greek historian Herodotus struggled up the steep stairways and ramps in the hope of seeing an idol at the top. Alas, there was nothing but an empty throne."

For more, read:

Dunbar, R. (1996) *Grooming, Gossip and the Evolution of Language* Harvard University Press

1.C A teleological explanation

A teleological explanation is one in which events and developments are viewed as having a purpose or goal ("telos" in Greek) and happen in order to accomplish that purpose. A simple example would be the claim that giraffes developed long necks in order to be able to reach leaves on higher branches of trees. Arguments for teleology

are present in most religions, as exemplified by God giving Adam the power of language in order to do other things. That is, language was created for a future purpose. In his *Metaphysics*, the Greek philosopher Aristotle also referred to a "Prime Mover" who sets everything in motion with a purpose and direction.

In contrast, those who study evolution typically take the view that "natural selection" is the driving force in the development of all organisms and it is not purpose-driven. In the giraffe example, they would say that those giraffes that happened to be born with longer necks were simply more successful in life and produced more long-necked offspring. So the long neck we now observe is the result of something rather than something that had a purpose. In the evolutionary view, the future use of a feature (e.g. having language) cannot be treated as an explanation for its development because this would mean that some type of "backwards causation" was at work. In this view, language develops because it confers certain advantages on those (and their offspring) who have it over those who don't. Those advantages would have been unknown beforehand and are treated as the result of language use and hence cannot be teleological.

For more, read:

Johansson, S. (2005) *Origins of Language* (Chapter 10) John Benjamins

1.D Jespersen on language origins

Jespersen describes the origin of speech in terms not unlike those used by Darwin in the quotation at the beginning of the chapter. At one point he writes: "we must therefore conclude that the speech of uncivilized and primitive men was more passionately agitated than ours, more like music or song" (1922: 420). Later in his discussion, he describes how he thinks "the genesis of language" came about. "In primitive speech I hear the laughing cries of exultation when lads and lasses vied with one another to attract the attention of the other sex, when everybody sang his merriest and danced his bravest to lure a pair of eyes to throw admiring glances in his direction" (1922: 434). This would suggest that Jespersen believed in music and singing as the likely origin of early speech.

For more, read:

Jespersen, O. (1922) *Language: Its Nature, Development and Origin* (Chapter 21) George Allan and Unwin

McMahon, A. and R. McMahon (2013) *Evolutionary Linguistics* (2-6) Cambridge University Press

1.E Oldowan and Acheulean tools

Oldowan tools are the oldest stone tools, dating to 2.5 million years ago. They were first found in Olduvai Gorge in Tanzania, East Africa, and are associated with an ancestor of modern humans called Homo habilis. Acheulean tools, first discovered in St. Acheul in France, are much more sophisticated stone tools, produced by knocking flakes from both sides of a stone to create a cutting edge. They date from 1.6 million years ago and are associated with Homo erectus, another ancestor of

modern humans. Oldowan tools have been found in several sites in east and southern Africa, whereas Acheulean tools are much more widespread, having been found in sites in southern Africa, Western Europe and India.

For more, read:
Lewis, B., R. Jurmain and L. Kilgore (2012) *Understanding Humans: An Introduction to Physical Anthropology and Archaeology* (Chapters 8 and 9) (11th edition) Cengage Learning

1.F Ontogeny and phylogeny
Ernst Haeckel was a professor of zoology who, in 1866, invented the terms "ontogeny" (= the development of an individual) and "phylogeny" (= the development of a species) and went on to claim that "ontogeny is the short and rapid recapitulation of phylogeny." From this perspective, the development of the human infant is seen as going through exactly the same stages (relatively quickly) as the human species did (slowly) in the development of physical abilities and also language. The idea was very popular for many years, but is no longer taken as seriously, mainly because of a more detailed understanding of how human infants develop language in a context with others who use the language rather than in a context where no language exists beforehand.

For more, read:
Aitchison, J. (2000) *The Seeds of Speech* (Chapter 8) Cambridge University Press
Gould, S. (1977) *Ontogeny and phylogeny* Harvard University Press

1.G The FOXP2 gene
The basis of the claim was the discovery of a mutation of the FOXP2 gene that leads to defects during embryo development that result in certain types of speech and language disorders. In the 1990s, this mutation was found in the genetic make-up of about half of the members of a large British family, known as the "KE family," who had inherited a single point change in one gene sequence. Among other things, these individuals had poor motor control of the lower face and mouth so that the coordinated movements required for speech were very difficult. The other members of the family had neither the mutation nor the speech impairment.

At first, this discovery was seen as evidence for a specific genetic source for human language and received a lot of media attention as the "language gene." After further investigation, FOXP2 was shown to be involved in a much larger set of processes than just speech production. In fact, it functions as a "transcription factor," that is, a type of switch that regulates other genes, some involved in the development of the lungs and stomach as well as the brain. In addition, researchers now know that the human ability to create speech is the outcome of the interaction of a number of genes. In a survey of the research, Marcus and Fisher (2003: 262) concluded that "FOXP2 cannot be called 'the gene for speech' or 'the gene for language.' It is just one element of a complex pathway involving multiple genes, and it is too early to tell whether its role within that pathway is special." So, although it is no longer described as the "language gene," FOXP2 is probably one part of an interconnected

system of genetic mechanisms involved in the development of the human capacity for speech.

For more, read:

Konopka, Genevieve et al. (2009) "Human-specific transcriptional regulation of CNS development genes by FOXP2." *Nature* 462 (November 12): 213-217

Marcus, Gary and Simon Fisher (2003) "FOXP2 in focus: what can genes tell us about speech and language?" *Trends in Cognitive Sciences* 7: 257-262

See also:

www.evolutionpages.com/**FOXP2** language.htm

1.H When was language born?

If we believe that "language was born" when the first sound combinations were used for more than emotional cries, then we might argue that homo habilis, more than two million years ago, was the first to have some type of language, based on the following evidence.

(i) Basic vocalizations of the type still found among primates were used, not just in isolation, but in combinations as a form of proto-language. (see Bickerton,1990)

(ii) Among groups, the proto-language was probably initially used during social interaction, possibly in connection with grooming. (see Dunbar, 1996)

(iii) Enlargements of the areas in the left hemisphere of the brain found in the fossil record are associated with the motor skills involved in both object manipulation (creating tools) and sound manipulation (creating utterances). (see Gibson and Ingold, 1993)

However, if we believe that "language was born" only after the vocal tract developed and had a structure comparable to that found in modern humans, then we have to wait until a time between 400,000 and 200,000 years ago. Even during this period, however, the fossil record doesn't seem to support arguments for "speech," as we normally think of it, especially in the case of Neanderthal remains. (see Lieberman, 1998)

By the end of this period, the existence of composite tools suggests an ability to combine distinct physical elements to create new structures. This ability to combine forms manually can be treated as evidence that motor skills organized by the brain would also have allowed individuals to combine sounds vocally to create new structures. If these structures are treated as phrases or examples of "language," then we might say that language was born about 200,000 years ago. (see Foley, 1997)

If, however, we don't accept these simple sound combinations as language and need evidence of symbolic representation and more elaborate cultural artifacts, then we would have to say that language wasn't really born until a period about 50,000 to 30,000 years ago (see Deacon, 1997).

For more, read:

Bickerton, D. (1990) *Language and Species* Chicago University Press

Deacon, T. (1997) *The Symbolic Species* W.W. Norton

Dunbar, R. (1996) *Grooming, Gossip and the Evolution of Language* Harvard University Press
Foley, W. (1997) *Anthropological Linguistics* Blackwell
Gibson, K. and T. Ingold (eds.) (1993) *Tools, Language and Cognition in Human Evolution* Cambridge University Press
Lieberman, P. (1998) *Eve Spoke. Human Language and Human Evolution* W.W. Norton

1.I Universal Grammar

The innateness hypothesis proposes that human infants are born with a special capacity for language not shared with any other creature and that this capacity is genetically determined. It is "hard-wired" in the organism. The linguist Noam Chomsky proposed that this inborn capacity was essentially a type of basic grammar that could develop, with experience, into all the various grammars of different languages. This basic grammar must be present in every newborn child and hence is universal. So, this Universal Grammar provides the structural basis for language in the same way that other genetic information provides the structural basis for other human organs such as an arm or a liver. Chomsky (1975) presented the argument in this way:

> "It is a curious fact about the intellectual history of the past few centuries that physical and mental development have been approached in quite different ways. No one would take seriously the proposal that the human organism learns through experience to have arms rather than wings, or that the basic structure of particular organs results from accidental experience. Rather, it is taken for granted that the physical structure of the organism is genetically determined, though of course variation along such dimensions as size, rate of development, and so forth will depend in part on external factors."

For more, read:

Chomsky, N. (1975) *Reflections on Language* Pantheon
Pinker, S. (1996) *The Language Instinct* William Morrow

2 Animals and Human Language

Study Questions

2.1 Displacement is a property of language that allows language users to talk about things not present in the immediate environment.
2.2 With productivity, the system can create new expressions and the potential number of expressions is infinite. With fixed reference, there is a fixed number of signals in the system and each signal only relates to a particular object or occasion.
2.3 Reflexivity is the property that enables humans to use language to think and talk about language itself and does not appear to be present in any other creature's communication system.
2.4 One example of the cultural transmission of language is a child with physical features inherited from its natural parents (e.g. Korean) who, if adopted at birth by English speakers, will grow up speaking English (and not Korean).
2.5 They were believed to be imitating something they had heard.
2.6 Glossolalia is simply the production of a stream of sounds and syllables as a form of self-expression with no intention to communicate.
2.7 mama, papa, cup
2.8 productivity
2.9 They designed experiments in which no humans could provide cues and Washoe could still produce correct signs to identify objects in pictures.
2.10 arbitrariness
2.11 Yerkish
2.12 The key element seemed to be early exposure to language in use.

Tasks

2.A Clever Hans
Clever Hans, or der Kluge Hans, was a horse that belonged to a German teacher, Wilhelm von Osten. In the early 1900s, Hans became famous as the horse that could think and perform mental calculations, as evidenced by his ability to answer questions by tapping his hoof to represent numbers or letters of the alphabet. Hans and Mr. von Osten performed before large crowds throughout Germany, impressing them with his ability to add, subtract, tell the time, understand German and many other amazing feats. It was a popular show, by all accounts, though Hans would occasionally try to bite people, including a psychologist, Oskar Pfungst, who was trying to work out how Hans did it. In 1907, Herr Pfungst finally described how Hans could seem to be so clever. Hans was actually reacting to subtle visual clues provided by unsuspecting humans. As Hans tapped away and came close to the correct answer, the human questioner would produce subtle physical reactions that told the horse when he should stop, making it seem as if he had arrived at the correct answer. If the horse could not see the questioner, he couldn't get the right answer. Similarly, if the questioner didn't know the answer, the horse would get it

wrong. Hans, like many other animals, was able to respond to subtle physical gestures such as change of facial expression or shift in posture that humans were making, though the humans were unaware of what they were doing. This has become known as "the Clever Hans phenomenon" and it is sometimes cited as a way of explaining how other creatures, such as chimpanzees, may appear to be learning to produce language in different ways.

For more, read:

O'Grady, W., J. Archibald, M. Aronoff and J. Rees-Miller (2017) *Contemporary Linguistics* (Chapter 18) (7th edition) Bedford/St. Martins Press
Pfungst, O. (1911) *Clever Hans, the Horse of Mr. Von Osten* Holt

2.B Body language, etc.

Most elements of body language are informative because we are typically unaware of how our body posture (e.g. slumped) or facial expression (e.g. vacant) might be signaling what we are thinking or feeling (e.g. bored). Other aspects of our physical orientation to others may also be informative, but below our level of awareness most of the time. If, for example, you are from one of those social groups (e.g. in northern Europe) that operates mostly with a "non-contact" physical orientation, you may experience some discomfort during an interaction with someone who has more of a "contact" orientation (e.g. in southern Europe or South America), but you may not be conscious of the cause (just too much touching going on). This is sometimes described in terms of preferred "distance zones" among social groups. It can result in odd interactions when someone from a close contact background keeps moving toward another person from a more distant contact background who keeps moving back, as one tries to reduce, while the other tries to increase, the distance zone between them.

Other informative signals, such as amount of eye contact during interaction, may be interpreted differently by different groups. Avoidance of eye contact, as is common in some Asian societies, may be misinterpreted by outsiders as lack of interest or connection. According to David Crystal (2005: 7), "the eyebrow flash is used unconsciously when people approach each other and wish to show that they are ready to make social contact. Each person performs a single upward movement of the eyebrows, keeping them raised for about a sixth of a second." From this description, the eyebrow flash is clearly a type of informative signal. It may be, however, that there are cross-cultural differences in how, or how much, eyebrow flashing is used, which may lead to misinterpretation.

It is also possible to develop awareness of these types of informative signals and then try to use them intentionally. This may happen more often when we find ourselves in a new cultural environment and we are trying to fit in. Recognizing subtle aspects of body language or the effects of different distance zones is part of developing cross-cultural awareness.

For more, read:

Crystal, D. (2005) *How Language Works* (Chapter 2) Penguin

2.C Sound symbolism

Sound symbolism is usually discussed as a type of onomatopoeia and relates to the fact that certain language sounds seem to be associated with particular physical characteristics. In general, low pitch sounds are associated with large individuals and dominant behavior, while high pitch sounds are associated with small individuals and submissive behavior throughout the animal world. More specifically, the high front vowel /i/ is found in a lot of words for "smallness" in different languages. English speakers have *teeny-weeny*, Scottish English speakers have *wee* and many English dialects have a pronunciation like "leetle" for *little*. Both Portuguese (with *-inho*, as in *copinho* "small glass") and Spanish (with *-ito*, as in *perrito* "small dog") use the /i/ sound in endings that indicate a small version of something (from *copo* "glass" and *perro* "dog).

As described in *Language Files* (2016), there are also consonant clusters in English that seem to have a regular sound-meaning correspondence. Words beginning with *fl-* are associated with being quick and/or light (*flee, flit, fly*) and those beginning with *gl-* suggest brightness (*gleam, glitter, glow*). Many other examples of sound symbolism of this type have been suggested in a variety of languages.

If this relationship between sound and meaning is part of our understanding of language, then it clearly goes against the concept of arbitrariness. There are many scholars who believe that language is less arbitrary than originally thought, especially when it comes to interpreting meaning. Arguments on behalf of "embodied simulation" as a non-arbitrary means of interpretation have been presented in Bergen (2012).

However, when we limit ourselves to the patterns observed in sound symbolism, we might say that they represent a tendency rather than a truly dependable connection. They may be part of associative meaning, rather than inherent referential meaning (see Chapter 9 for a discussion). A lot of words with similar meanings don't follow the pattern. For example, *small* and *short* don't have an /i/ sound in them, whereas some words with "bigness"" in their meaning do have that sound (*chief, increase, supreme*). It may be that there is a general awareness among language users that certain sounds or sound combinations have associations, but it doesn't change the fact that the relationship between the vast majority of words and their meanings is arbitrary.

For more, read:

Bergen, B. (2012) *Louder Than Words* Basic Books

Feist, J. (2013) "'Sound symbolism' in English" *Journal of Pragmatics* 45: 104-118

University Press

Haiman, J. (2018) *Ideophones and the Evolution of Language* Cambridge University Press

Hinton, L., J. Nichols and J. Ohala (eds.) (1995) *Sound Symbolism* Cambridge University Press

Language Files (2016) (12th edition) The Ohio State University

2.D Playback experiments

(i) In a playback experiment, a recording of some vocal signal(s) produced by an animal (or bird) is played to other animals (or birds) of the same type in order to investigate how they react and hence to determine what kind of "meaning" might be attached to those vocal signals.
(ii) The first playback experiments were conducted by Richard Garner in the 1890s, using an early phonograph with wax cylinders, to record and then play back the calls of primates at the (then) zoological garden in New York's Central Park. With more sophisticated equipment in the 1960s, Peter Marler used playback experiments to study birdsong and worked with Dorothy Cheney and Robert Seyfarth to develop similar experimental techniques to investigate the alarm calls of vervet monkeys in the Amboseli Reserve in Kenya during the 1970s. It is from these studies of vervet monkeys that we know about the distinct calls used to warn others about a snake ("chutter") versus an eagle ("rraup"), as described in Chapter 2, as well as the short tonal call ("chirp") used to warn of a leopard or lion.

For more, read:

Radick, G. (2007) *The Simian Tongue* University of Chicago Press
Seyfarth, R., D. Cheney and P. Marler (1980) "Monkey responses to three different alarm calls: evidence for predator classification and semantic communication" *Science* 210: 801-803

2.E Recursion

A recursive function in mathematics and computer science is one that can repeat itself an infinite number of times. In the study of language, recursion describes the repeated application of the same rule to create sentences of potentially infinite length. For example, the sentence *I left the keys on the table* contains a prepositional phrase (*on the table*), which has a structure that can be repeated indefinitely, creating other similarly structured prepositional phrases *I left the keys on the table*, *next to the lamp*, *beside the bed*, *near the window*, *in the bedroom ...* and on and on. A more familiar example perhaps is one that repeats a particular type of clause beginning with *that*: *This is the dog that chased the cat that killed the rat that ate the malt that lay in the house that Jack built.*

The claim that recursion is a key property (and possibly the only relevant property) of human language is contained in a paper by Hauser, Chomsky and Fitch (2002) dealing with the structure of language. Corballis (2011) extends the crucial property of recursion to all cognition, making it a central component in how we think. However, one researcher (Everett, 2009, 2012) has described in some detail a language called Pirahã (spoken in Brazil, near the Amazon) that doesn't have recursion in its structure. While this claim remains controversial, it would, if verified, rule out the inclusion of recursion as a universal property of human language.

For more, read:

Corballis, M. (2011) *The Recursive Mind: The Origins of Human Language, Thought and Civilization* Princeton University Press
Everett, D. (2008) *Don't Sleep, There Are Snakes* Vintage Books

Everett, D. (2012) *Language: The Cultural Tool* Pantheon Bokks
Hauser, M., N. Chomsky and W. Fitch (2002) "The faculty of language: What is it, Who has it, and How did it evolve?" *Science* 298 (Nov. 22): 1569-1579

See also:
The Grammar of Happiness (2012) A documentary film about Daniel Everett and the Pirahã people

2.F Communicating with an Orangutan
As reported in Miles (1990) and summarized in Anderson (2004), an orangutan named Chantek was involved in a study using sign language. It is worth noting that Chantek was exposed to Signed English, not American Sign Language (ASL). As explained later in Chapter 15, Signed English is essentially a way of using signs instead of words in English phrases and sentences, rather than learning the distinct structure of ASL. It is generally easier to use for English speakers, especially those who are not proficient in ASL.

The study was conducted in a non-intensive manner (unlike Nim's experience), with Chantek being encouraged to use signs in his "home" environment with trainers. The development of Chantek's signing followed a pattern that was very similar to Washoe's. After learning a number of basic signs, Chantek would start combining them, not as repetitions of human signing, but as spontaneous creations. It is worth emphasizing that Chantek did not automatically produce repetitions of his trainers' signs, indicating that imitation was not the primary basis of his interactions (as has been claimed in criticisms of some chimpanzee studies). Chantek also initiated interaction without prompting and, interestingly, would sometimes produce signs using his feet. (No, his trainers weren't showing him how to do that!)

Chantek was reported to have developed a vocabulary of 140 signs. He could use them to refer to things not in his immediate environment and extend their use in meaningful ways. For example, the sign for "dog" was used for other similar animals, something that young human children also do with the word *dog*, as described later in chapter 13. So, Chantek's use of signs appeared to exhibit the properties of displacement, arbitrariness and productivity.

For more, read:
Anderson, S. (2004) *Doctor Dolittle's Delusion* (Chapter 10) Yale University Press
Miles, H. (1990) "The cognitive foundations for reference in a signing orangutan" In S. Parker and K. Gibson (eds.) *Language and Intelligence in Monkeys and Apes* (511-539) Cambridge University Press

2.G Terrace and Nim
Herbert Terrace named his chimpanzee "Nim Chimpsky" as a play on the name of the best-known American linguist of his era, Noam Chomsky. Chomsky famously claimed that "all normal humans acquire language, whereas acquisition of even its barest rudiments is quite beyond the capacities of an otherwise intelligent ape" (1972: 66). His position was that language was such a unique human biological

endowment that it didn't make any sense to claim that it could be learned by any other animal. Chomsky made his negative views of the chimpanzee studies quite clear with the following argument: to claim that an animal had an ability as advantageous as language, yet simply never used it, is as ridiculous as saying that somewhere an island exists on which birds are perfectly capable of flight, but have not yet thought to use this ability and need human instructors to teach them to fly. In establishing his training program with Nim, Terrace was essentially setting out to show that Noam was wrong. However, years later, after studying recordings of Nim Chimpsky's use of sign language, Terrace came to the conclusion that Nim had not been acquiring language at all and that perhaps Noam had been right all along.

In more recent writings, incorporating ideas from biology and psychology, Chomsky seems to be willing to recognize two distinct versions of the "faculty of language," one that is very narrow and uniquely human (what he is interested in) and another that is broad and perhaps not uniquely human. (see Hauser, Chomsky and Fitch, 2002).

For more, read:

Chomsky, N. (1972) *Language and Mind* Harcourt Brace Jovanovich

Hauser, M., N. Chomsky and W. Fitch (2002) "The faculty of language: What is it, Who has it, and How did it evolve?" *Science* 298 (Nov. 22): 1569-1579

Terrace, H. (1979) *Nim: A Chimpanzee Who Learned Sign Language* Knopf

See also:

Project Nim (2011) is a documentary film on the research project involving Nim

2.H Chimpanzees' symbol-use

Note that there continues to be controversy over what exactly the chimpanzees are doing with the signs and symbols we teach them, but these answers are based on the reports of those who were most familiar with the chimpanzees under study.

1 Correct. The use of strings of signs such as "open food drink" or "please fruit more gimme" look like the telegraphic speech of human children.

2 Correct. The use of "water bird" to refer to a swan seems to be an example of a novel sign combination.

3 Correct. A good example was "If Sarah put red on green, Mary give Sarah chocolate." There were many others.

4 Correct. A good example was provided by the use of the sign for "key" which was overgeneralized to several things, including a can-opener.

5 Not correct. See the examples offered in Discussion Topic II. Kanzi, in particular, produced a large number of spontaneous signs.

6 Probably not correct. Washoe did produce the sign combination "time eat," but this can't be treated as evidence of any complex concept of time (which human children acquire fairly late). It is more likely that Washoe meant something like "now eat."

7 Not correct. They do use signs to signal meaning in very basic interactions with humans and occasionally use them in brief interactions with each other, but three-year-old children are rapid fire interactional partners by comparison.

8 Not correct. Although sometimes producing longer strings of words, they typically

create single signs, occasionally two together, but none of them reached an average utterance length of 2.0.

For more, read:

Hudson, G. (2000) *Essential Introductory Linguistics* (Chapter 12) Blackwell

3 The Sounds of Language

Study Questions

3.1 Articulatory phonetics is the study of the physical production, via the vocal organs, of speech sounds, acoustic phonetics is the study of the physical properties of speech as sound waves in the air, and auditory phonetics is the study of how speech sounds are perceived via the ear.
3.2 The glottis
3.3 ŋ
3.4 *who*
3.5 none [məkænɪk]
3.6 It is a low back vowel
3.7 schwa [ə]
3.8 (a) -V, (b) +V, (c) +V, (d) +V, (e) -V, (f) -V (g) -V (h) +V (i) +V
3.9 (a) velar, (b) palatal, (c) labiodental, (d) velar, (e) glottal, (f) alveolar, (g) bilabial, (h) bilabial, (i) palatal, (j) alveolar, (k) dental (or interdental), (l) alveolar
3.10 (a) affricate, (b) stop, (c) stop, (d) fricative, (e) affricate, (f) liquid, (g) nasal, (h) fricative, (i) glide
3.11 (a) bike, (b) badge, (c) enjoy, (d) face, (e) howl, (f) hoping, (g) who, (h) cloak, (i) mine, (j) peace or piece, (k) change, (l) sheep
3.12 (a) kætʃ, (b) daʊt or dawt, (c) dʒɛm, (d) mɛʒər, (e) nɔɪz or nɔjz, (f) foʊn or fon (g) ʃaɪ or ʃaj, (h) ðiz, (i) θɔt, (j) tʌf, (k) wʊd, (l) rɪŋ

Tasks

3.A Transcribed speech
This "orthographic version" is from Ladefoged (1999: 44).

> The North Wind and the Sun were disputing which was stronger, when a traveler came along wrapped in a warm cloak. They agreed that the one who first succeeded in making the traveler take his cloak off should be considered stronger than the other. Then the North Wind blew as hard as he could, but the more he blew the more closely did the traveler fold his cloak around him; and at last the North Wind gave up the attempt. Then the Sun shined out warmly, and immediately the traveler took off his cloak. And so the North Wind was obliged to confess that the Sun was the stronger of the two.

For more, read:
Ladefoged, P. (1999) "American English" In *Handbook of the International Phonetic Association* (41-44) Cambridge University Press.

3.B Phonetic representations
although [ɔlðoʊ] OR [ələðoʊ], *beauty* [bjuti], *bomb* [bɑm], *ceiling* [silɪŋ], *charisma* [kərɪzmə], *choice* [ʧɔɪs], *cough* [kɔf] OR [kɑf], *exercise* [ɛksərsaɪz] OR [ɛksəsaɪz], *hour*

[aʊər], *light* [laɪt] OR [lajt], *phase* [feɪz] OR [fejz], *quiche* [kiʃ], *quake* [kweɪk], *sixteen* [sɪkstin], *thigh* [θaɪ] OR [θaj], *tongue* [tʌŋ], *whose* [huz], *writhe* [raɪð] OR [rajð]

3.C Five lists

[eɪ] air, Danish, gauge, headache, nation, pear, weight
[i] belief, critique, keys, meat, people, queen, receipt, scene, Sikh
[f] belief, giraffe, philosopher, tough
[k] critique, crockery, headache, keys, queen, Sikh
[ʃ] Danish, mission, nation, ocean, sugar

3.D Consonant definitions

fan: voiceless labiodental fricative
lunch: (voiced) alveolar liquid
goal: voiced velar stop
jail: voiced palatal affricate
mist: (voiced) bilabial nasal
shop: voiceless palatal fricative
sun: voiceless alveolar fricative
tall: voiceless alveolar stop
yellow: (voiced) palatal glide
zoo: voiced alveolar fricative
In cases where there is no voiceless sound in contrast, the (voiced) feature, shown in brackets, could be omitted.

3.E Using haček

These four symbols all represent palatal sounds.
Their equivalents in the IPA system are [ǰ] = [ʤ], as in *age, gin*; [ž] = [ʒ], as in *treasure, rouge*; [č] = [ʧ], as in *cheap, roach*; [š] = [ʃ], as in *shoe, fish*.

For more, read:

Pullum, G. and W. Ladusaw (1996) *Phonetic Symbol Guide* (2nd edition) (page 260) University of Chicago Press

3.F Obstruents and sonorants

The pronunciation of affricates, fricatives and stops involves some type of constriction or obstruction of the airflow. They are grouped together as obstruents. The pronunciation of glides, liquids and nasals is not subject to obstruction and so these sounds are produced with a relatively open airflow. They are grouped together as sonorants. Generally speaking, sonorants will be perceived as louder than obstruents, but they're not as loud as vowels, which are at the top of the sonority scale.

For more, read:

McMahon, A. (2002) *An Introduction to English Phonology* (107-108) Edinburgh University Press

3.G Retroflex sounds

(i) To produce a retroflex sound, curl the tip of your tongue up and back so that the underside almost touches the roof of your mouth behind the alveolar ridge and say *ta* or *da*.

(ii) The representation of retroflex sounds is done with a "right tail," as in [ʈ] and [ɖ], that is, a continuation of the letter stroke down and then curved up to the right side.

(iii) Retroflex sounds are found in many languages spoken in India, especially southern India and Sri Lanka (e.g. Tamil), so they have become associated with the pronunciation of some varieties of Indian English.

For more, read:

Ashby, M. and J. Maidment (2012) *Introducing Phonetic Science* (2nd edition) (37) Cambridge University Press

3.H Forensic phonetics

Forensic phonetics is a general term for any uses of phonetic analysis in criminal investigations and legal proceedings. Experts in phonetics have testified about accents and vocal features in criminal cases where the identification of speakers from recordings was at issue. More specifically, forensic phonetics has been associated with a procedure called acoustic spectographic analysis or "voiceprinting" (by analogy with fingerprinting). A voiceprint is based on characteristic features of an individual speaker's pronunciation as shown in a spectogram. A spectogram provides a visual representation of the length, intensity and pitch of sounds uttered by an individual and can be analyzed in order to identify particular characteristics in the pronunciation of that individual. Although they have been used in criminal cases, voiceprints are generally considered to be much less reliable than fingerprints because of people's ability to alter or disguise their normal pronunciation.

For more, read:

Nolan, F. (2003) "Speaker recognition" In Frawley, W. (ed.) *The International Encyclopedia of Linguistics* Volume 4 (147-148) (2nd edition) Oxford University Press

Rose, P. (2002) *Forensic Speaker Identification* CRC Press

3.I Lenition in English

(i) Set (a) [t] > [s]; set (b) [t] > [ʃ]; set (c) [k] > [ʃ]; set (d) [d] > [ʒ]

(ii) In all four sets the pattern of change is from a stop consonant to a fricative.

For more, read:

Minkova, D. and R. Stockwell (2009) *English Words* (Chapter 6) (2nd edition) Cambridge University Press

3.J **Maninka**
It is tempting to choose (b) because it seems to fit most of the examples. However, the base forms *dumu* and *famu* end in vowels, yet take –*ni*, so (b) would not be accurate. Answers (a) and (d) are not even close to being correct. Answer (c) is consistent with the data and must be the best analysis.

For more, read:
Bird, C. and T. Shopen (1979) "Maninka" In: T. Shopen (ed) *Languages and Their Speakers* (59- 111) Winthrop Publishers

Other websites:

http://www.ipachart.com
http://cambridgeenglishonline.com/Phonetics_Focus/
http://theweek.com/article/index/244460/a-linguistic-dissection-of-7-annoying-teenage-sounds

4 The Sound Patterns of Language

Answer to Study Questions

4.1 sound types
4.2 *then* *vase* *zoo* (all in the class of voiced fricatives)
not *bed* (voiced stop), *shop* (voiceless fricative) or *knot* (voiced nasal)
4.3 These vowels are phonemes because the difference in their pronunciation, /o/ versus /õ/, is the basis of a difference in meaning for the two words. If they were simply allophones, they would result in differences in pronunciation only, not a difference in the meaning of the words.
4.4 /k/
4.5 An aspirated sound is one pronounced with a stronger puff of air. Words containing aspirated consonants in initial position are *kill*, *pool* and *top*.
4.6 one minimal pair (*big, bag*)
4.7 *ban-bun, fat-pat, fat-far, pit-pat, bell-bet, bet-vet, tap-tape, tape-tale, heat-heel, meal-heel, chain-sane, vet-vote, vote-goat*
4.8 The phonotactics of a language are the permitted arrangements of sounds that obey constraints on the sequence and ordering of phonemes in that language.
4.9 the vowel /æ/
4.10 An open syllable ends with a vowel (as nucleus) whereas a closed syllable ends with a consonant (as coda).
4.11 velar /ŋ/
4.12 (i) /n/ (ii) /t/ (iii) /p/ (iv) /d/ (v) /ə/ [vɪktəri] - [vɪktri]

Tasks

4.A Diacritics

According to the *Handbook of the International Phonetic Association*:

> "Diacritics are small letter-shaped symbols or other marks which can be added to a vowel or consonant symbol to modify or refine its meaning in various ways. A symbol and any diacritic or diacritics attached to it are regarded as a single (complex) symbol." (1999:15)

Diacritics in this chapter: aspiration [ʰ]; dental articulation [̪]; nasalization [̃]

For more, read:

Handbook of the International Phonetic Association (1999) (15-17) Cambridge University Press

4.B Suprasegmentals

Suprasegmentals are features of speech such as differences in pitch, stress and length, which together form the basic components of intonation. Pitch is the result of changes in vibration in the vocal folds, making voices sound lower or higher, rising or falling. In English, when we ask questions, we often end with rising pitch. Stress is

most apparent when it is used contrastively, as in *I'm going to wash the **car**, not the **cat***, and generally is the feature of English utterances that determines the rhythm. Stress interacts with length, so that stressed syllables are longer than unstressed syllables.

For more, read:
Ladefoged, P. and K. Johnson (2015) *A Course in Phonetics* (23-24) (7th edition) Wadsworth, Cengage Learning

4.C Hawaiian
(i) Me - rry - Ch - ri - s(t) - ma - s
Me – le - ka - li - ki - ma - ka
Two English consonants that are not phonemes in Hawaiian: /r/ and /s/
(ii) /h/, /k/, /l/, /m/, /n/, /p/, /w/
(iii) Henele (= Henry), Kala (= Sarah), Kalona (= Sharon), Kania (= Tanya), Kawika (= David), Keoki (= George), Kimo (= Jim), Likeke (= Richard), Lopaka (= Robert), Papiano (= Fabian), Peleke (= Fred), Pewi (= Bev)

For more, read:
Schütz, A. (1997) *Things Hawaiian: A Pocket Guide to the Hawaiian Language* Island Heritage
See also:
www.alohafriendsluau.com/names.html

4.D Syllable structure
This example is from Radford *et al.* (2009) who describe a general principle that, in syllable structure, "onsets have priority over codas." So, when in doubt about placing what looks like an extra consonant, make it part of an onset rather than a coda. With that reasoning, we would have to say that the structure *cen + tral*, with [t] as part of the second syllable onset, is more likely to be accurate than *cent + ral*, with [t] as part of the first syllable coda. The other choices are not likely because they depend on impossible syllable types (-*ntral* and *centr*-).

For more, read:
Radford, A., M. Atkinson, D. Britain, H. Clahsen and A. Spencer (2009) *Linguistics: An Introduction* (2nd edition) Cambridge University Press

4.E Syllabic consonants
(i) The English words *lesson* and *little* have two syllables, with the second containing a syllabic consonant. Syllabic consonants in English are typically formed with a nasal [m, n] or a liquid [l, r]. They mostly occur at the end of words where the speaker goes straight from a consonant sound to a nasal or liquid sound that represents a syllable in the structure of the word. Perhaps because of this, a nasal or a liquid used as a syllabic consonant is typically longer than in other contexts. In English, we can

note a general pattern whereby /r/ is not syllabic when preceded by a vowel (in pronunciation, not writing) and is a syllabic consonant when preceded by a consonant. In transcription, we put a small vertical line under the consonant symbol to indicate that it is syllabic, as in [lɛsn̩].
(ii) all of them

For more, read:
Odden, D. (2013) *Introducing Phonology* (2nd edition) Cambridge University Press

4.F Long and short vowels in English
(i)

TABLE 4.5: English phonology and spelling

/æ/	/eɪ/	/ɑ/	/oʊ/	/ɪ/	/aɪ/
back	*bake*	*cock*	*coke*	*dinner*	*diner*
damn	*dame*	*doll*	*dole*	*Mick*	*Mike*
latter	*later*	*hopping*	*hoping*	*mill*	*mile*

(ii) In these examples, there seems to be a general principle that, before long consonants (indicated by two consonant letters together in spelling), the vowel is short, and that before short consonants (indicated by a single consonant letter), the vowel is long, especially when the single consonant letter is followed by the letter "e" (or silent "e").
Note: Speakers of southern British English may use /eə/ instead of /eɪ/ as the first diphthong (in *bake*) and /əʊ/ instead of /oʊ/ as the second (in *coke*).

For more, read:
Crystal, D. (2012) *Spell It Out: The Singular Story of English Spelling* (Chapters 6-7) Profile Books

4.G Dissimilation

(i) The combination of *able* + *-ly* should result in **ablely*, but the repetition of two syllables beginning with /l/ is avoided here and we only include one, as in *ably*. Similarly, we don't say **gentlely*, **humblely* or **probablely*.

(ii) In pronouncing *authoritative*, we normally avoid having the two syllables beginning with /t/ together, so we say "authoritive." With *deteriorate* and *library*, we avoid the two syllables beginning with /r/ in sequence and tend to say "deteriate" and "libry." The word *fifth* ends with two fricatives in sequence (quite hard to pronounce), so the second sound is changed from /θ/ to a stop /t/, as in /fɪft/. This process is sometimes described as **haplology** in writing,

which can become "haplogy" in ordinary speech (assuming you will ever find yourself wanting to include this word in your everyday speech!).

For more, read:

Fromkin, V., R. Rodman and N. Hyams (2018) *An Introduction to Language* (Chapter 6) (11th edition) Cengage

4.H Spanish phonology

(i) From the first four examples (*mismo*, *isla*, *este*, *pescado*), it might seem to be the different vowels that influence the pronunciation of the following "s," so that [i] leads to [z] and [e] leads to [s]. However, in the lists, there are examples of [e] before [z], as in *desde*, and [i] before [s], as in *sistema*, so that idea doesn't go very far.

If we look at the set of sounds following "z" and "s," we may be able to find a pattern.

[z] + [m], [l], [b], [d], [g]

[s] + [t], [k], [p], [a], [i], [o]

So, [z], which is a voiced consonant, is used before voiced consonants, and [s], which is voiceless, is used before voiceless consonants and vowels. From this we can formulate a general rule: "Use [z] before voiced consonants and [s] elsewhere."

(ii) Because this difference is simply a matter of pronunciation and not meaning, it is allophonic.

For more, read:

Hualde, José (2005) *The Sounds of Spanish* (Chapter 3) Cambridge University Press

4.I Syllable-timing and stress-timing

Syllable-timing means that each syllable is roughly the same length whether it is stressed or unstressed, so that a language with syllable-timing sounds as if it is spoken with regular equal beats. French and Spanish are good examples.

Stress-timing means that the stressed syllables are longer than unstressed syllables. A language with stress-timing has equal beats between the stressed syllables, regardless of the number of unstressed syllables between them, with the result that a typical feature is reduced vowels in unstressed syllables. English is a good example.

For more, read:

McMahon, A. (2002) *An Introduction to English Phonology* (124-128) Edinburgh University Press

4.J Complementary distribution in Cree

(i) We find the [p] sound at the beginning of a word (before a vowel) in (1) and at the end of a word (after a vowel) in (2) and (5). It can also be used inside a word,

after the consonant [s] and before a vowel, as in (3) and (4). It is not found between two vowels.

When we look at [b], we find that is always between two vowels, as in (5), (6), (7) and (8).

(ii) So, we can say that [p] and [b] are in complementary distribution here and hence are allophones (not phonemes) in Cree. More technically, we can state a general phonological rule for Cree: /p/ → [b] between vowels and [p] elsewhere.

For more, read:

Cowan, W. and J. Rakušan (1999) *Source Book for Linguistics* (3rd edition) (21-23) John Benjamins

4.K Dong phonology

(i) 1 *wjen*, 2 *wju*, 3 *wut*, 4 *wen*, 5 *wang*, 6 *wjan*

(ii) In terms of place of articulation of the ("two items") initial sounds, the different bilabials represented by /p/, /m/ and /w/, become the bilabial /w/ when referring to "one" item, regardless of the different manner of articulation. That is, the voiceless stop /p/, the voiced nasal /m/, and the voiced glide /w/ all become the voiced glide /w/.

For more, read:

Long, Y. and G. Zheng (1998) *The Dong Language in Guizhou Province, China* Translated by D. Leary. The Summer Institute of Linguistics, The University of Texas at Arlington, Publication 126.

5 Word Formation

Study Questions

5.1 When an eponym (a word based on the name of a person or a place) is used as a new word in the language, it is a neologism. When the Earl of Sandwich's friends started calling his new snack "a sandwich," they created a neologism with an eponym.
5.2 blending
5.3 coinage (to create the noun) and conversion (changing noun to verb)
5.4 hypocorism
5.5 analogy
5.6 (c) and (d) are examples of calque; (a) and (b) are borrowings
5.7 (a) acronym ("Acquired Immune Deficiency Syndrome")
(b) infixing ("damn" inside "fantastic")
(c) compounding ("skate" + "board") and compounding ("kick" + "ass") and conversion (verb "kick" + noun "ass"→ adjective "kickass")
(d) clipping ("doctor") and clipping ("veterinarian")
(e) backformation (verb "burgle" from noun "burglar") and backformation (verb "babysit" from noun "babysitter", which is a compound ("baby" + "sitter").
(f) borrowing (from Arabic "suffa") and hypocorism (from "comfortable")
(g) two examples of hypocorism from "toasted sandwich" and "breakfast."
(h) conversion of the noun ("a button") to a verb and blending of two words ("velours croché"), borrowed from French
5.8 mis- + fortune; terror + -ism; care + -less + -ness; dis- + agree + -ment; in- + effect + -ive; un- + faith + -ful; pre- + pack + -age + -ed; bio- + de- + grade + -able; re- + in- + carn + -ation (Latin root *carn* ("flesh")); de- + cent(e)r + -al + -ize + -ation
5.9 krnap and trniap
5.10 They contain unintended repetitions: *Personal Identification Number number* and *Automatic Teller Machine machine*.
5.11 Calque
5.12 (a) blending (from *Federal Express*) plus **conversion** (noun → verb)
(b) blending (*car* + *hijack*) plus **conversion** (verb → noun)
(c) eponym (from *William Hoover*) plus **conversion** (noun → verb)
(d) clipping (from *temporary worker*) plus **conversion** (noun → verb)
(e) blending (web + log) plus conversion (noun → verb)
(f) *decaf* is (usually) a reduced version of "a cup of coffee made with *decaffeinated* coffee," so clipping is the most obvious process. The longer word *decaffeinated* is a derivation via a prefix (*de-*) and two suffixes (*-ate + -ed*) from *caffeine*, which was originally a borrowing from French. **Conversion** from noun (*caffeine*) to adjective (*decaffeinated*) to noun (*decaf*) has also taken place.

Tasks

5.A Initialisms

An initialism is a type of acronym in which the individual letters are pronounced. Examples are BBC, UFO, MP, UK and USA (not pronounced "yoosa").
Examples in this chapter were CD, SPCA, ATM.

For more, read:

Minkova, D. and R. Stockwell (2009) *English Words: History and Structure* (2nd edition) Cambridge University Press

5.B Portmanteau words

According to Geoffrey Nunberg (2001: 85), the term "portmanteau word" was invented by Lewis Carroll, the author of *Alice in Wonderland*.

> "We owe it to none other than Lewis Carroll, who based the notion on a rather large leather suitcase with two compartments. The term comes up in *Through the Looking Glass*, just after Humpty Dumpty has recited "Jabberwocky," when he's explaining to Alice how he formed the word *slithy* out of *lithe* and *slimy*. "It's like a portmanteau," he says, "there are two meanings packed up into one word."

The term blending is used more generally for this type of word-formation. Examples included in this chapter: *smog*, *smaze*, *smurk*, *vog*, *bit*, *brunch*, *motel*, *telecast*, *Chunnel*, *telethon*, *infotainment*, *simulcast*, *Franglais*, *Spanglish*, *telex*, *modem, velcro*)

For more, read:

Nunberg, G. (2001) *the way we talk now* (85-86) Houghton Mifflin

5.C Etymologies

assassin: Arabic (hashishin)
clone: Greek (klón)
cockroach: Spanish (cucaracha)
denim: French (serge de Nîmes)
diesel: German (Rudolf Diesel)
frisbee: American English coinage
horde: Polish (horda)
kayak: Inuit or Eskimo (qayaq)
kiosk: Turkish (köşk)
nickname: Old English (an eke name)
penguin: Welsh (pen gwyn)
robot: Czech (robota)
shampoo: Hindi (champo)
sherry: Spanish (Xeres, Jerez)
slogan: Gaelic (sluaghghairm)
snoop: Dutch (snoepen)
taboo: Tongan (tabu)
tea: Chinese (dé)

tomato: Nahuatl (tomatl)
tuxedo: Algonquin (tuksit)
umbrella: Italian (ombrello)
voodoo: Ewe (vódũ)
The words "frisbee" and "nickname" are not borrowings.
The words "denim" (from a place), "diesel" (from a person) and "sherry" (from a place) are eponyms. The use of the word "tuxedo" for a jacket originates in Tuxedo Park, New York, in the 1880s, so it can also be considered an eponym.

For more, read:

Hoad, T. (ed.) (1996) *The Concise Oxford Dictionary of English Etymology* Oxford University Press

See also: www.etymonline.com

5.D Nativization of loans in Japanese

McDonalds, chicken nugget, fried potato (French fries), hot dog, juice, ketchup, (milk) shake, soft (ice) cream, sports, baseball, bowling, football, home run, jogging, shoes, socks

For more, read:

Barrs, K. (2011) "Unlocking the encoded English vocabulary in the Japanese language" *English Today* 107, volume 27(3): 15-20
Daulton, F. (2008) *Japan's Built-in Lexicon of English-based Loanwords* Multilingual Matters

5.E Netspeak

1 The word *netizens* is a **blend** from "(international) network" and "citizen."
2 *RAM* is an **acronym** for "random access memory" in computers.
3 The noun *keyboard* was formed through **compounding** ("key" + "board"), then became a verb through **conversion** (= to use a keyboard), as in this example.
4 The word *techie* (for a person who knows a lot about computer technology) is formed after "technology" becomes "tech" through **clipping**, then "-ie" (or "-y") is added, as in **hypocorism**.
5 *Webcam* is a **blend** from the ("World Wide) Web" and "camera."
6 The common noun "bookmark," which is formed through **compounding** ("book" + "mark"), has gone through the process of **conversion** to become the verb *bookmark* (= to keep a record of the address of material on the internet), as in this example.
7 Using *app* for "application" is an example of clipping.
8 The word "blog" (from "web" + "log") is a **blend**, with the "-er" suffix added through **derivation** for *blogger* (= someone who puts information and opinions on a personal website).
9 The verb "download" is a **derivation**, with the prefix "down" added to the verb "load", which can be used through **conversion** as the noun *downloads*, as in this example, for material that is moved to a smaller computer from a larger system.
10 A blend of *google* + *gobbledygook* (message that's difficult to understand)

11 A blend *text* + *intoxicated*
12 *Faq* (or FAQ) is an **acronym** for "frequently asked questions."
13 A blend of ("international) network" and "etiquette" results in *netiquette*.
14 The form *ruok* is an abbreviation similar to an **acronym** ("Are you okay?"), but of a type that is formed using the sounds of letters or numbers for words in a way that is similar to Rebus writing (see chapter 16).

For more, read:
Crystal, D. (2004) *A Glossary of Netspeak and Textspeak* Edinburgh University Press
Crystal, D. (2006) *Language and the Internet* (2nd Edition) Cambridge University Press

5.F Anglicisms
(i) The most general term for borrowed English words is Anglicisms, but these examples are of a special type known as Pseudo-anglicisms. In German, they are described as Pseudo-anglizismen or Scheinanglizismen.
(ii) der Barmixer (= "bartender"), der Beamer (= "video projector"), der Bodybag ("shoulder bag"), der Flipper (= "pinball machine"), das Handy (= "cell phone or mobile"), der Messie (= "hoarder or pack rat"), der Oldtimer (= "vintage car"), die Peep Toes (= "women's open-toed shoes"), der Shootingstar (= "overnight success"), der Smoking (= "tuxedo"), der Talkmaster (= "talk show host"), der Tramper (= "hitchhiker")

For more, read:
Görlach, M. (2005) *A Dictionary of European Anglicisms* Oxford University Press

5.G Indonesian circumfixes
1 sehat, bebas, kebaikan, kejujuran
2 ke ... an
3 Derivation of abstract nouns from adjectives through the use of a specific prefix + suffix combination (i.e. a circumfix).
4 ketersediaan, kesulitan, kesesuaian, keseimbangan
5 senang, adil, puas

For more, read:
Sneddon, J. (1996) *Indonesian: A Comprehensive Grammar* Routledge

5.H English Compounds
Nouns (which can be singular after *a* or *some*, or plural with *–s*): *crash helmets, a freeze frame, a hang nail, kick boxers, some skim milk, a special sleep mode*
Verbs (which can have different tenses): *the helicopter crash landed, it's freeze dried to keep it fresh, he was hang gliding, she kick started her motorbike, I'll skim read the report, I was sleep walking through life*
The second part of the compound determines if it is a noun or a verb. That is, we don't make the first part of a plural compound plural *(*crashes helmet, *crashes helmets*) or make the first part of a past tense compound past (**it crashed land, *it crashed landed*).

For more, read:

Wald, B. and L. Besserman (2003) "The emergence of the verb-verb compound in twentieth century English and twentieth century linguistics" In Minkova, D. and R. Stockwell (eds.) *Studies in the History of the English Language: A Millenial Perspective* (417-447) Mouton de Gruyter

5.I Hmong compounds

chaw ("place") kho ("fix") mob ("sickness") = "hospital"
chaw ("place") nres ("stand") tsheb ("vehicle"") = "parking lot"
chaw ("place") zaum ("sit") tos ("wait") = "waiting room"
dav ("bird") hlau ("iron") = "airplane"
hnab ("bag") looj ("cover") tes ("hand") = "glove"
kev ("way") cai ("right") = "law"
kev ("way") kho ("fix") mob ("sickness") = "medical treatment"
kev ("way") nqaj ("rail") hlau ("iron") = "railway"
kws ("expert") hlau ("iron") = "blacksmith"
kws ("expert") kho ("fix) hniav ("teeth") = "dentist"
kws ("expert") ntaus ("hit") ntawv ("paper") = "typist"
kws ("expert") ntoo ("wood") = "carpenter"
kws ("expert") kho ("fix") tsheb ("vehicle") = "mechanic"
kws ("expert") tshuaj ("medicine") = "doctor"
tsheb ("vehicle") nqaj ("rail") hlau ("iron") = "train"
daim ("flat") ntawv ("paper") muas ("buy") tshuaj ("medicine") = "prescription"

5.J Nahuatl words in English

The Nahuatl form *ahuacatl* was borrowed into Spanish as *aguacate*, then into English in the form *avogato pear* around 1700. In some places, this was reanalyzed as *alligator pear* (because of shape and rough skin), but in most of the English-speaking world it became *avocado*. The *molli* element was used to describe a soup or sauce, so the Nahuatl compound *ahuacamolli* is the source of a Spanish, then English word for a dish from Mexico called *guacamole*.

For more, read:

Schultz, J. (2018) "The impact of Spanish on English vocabulary since 1901" *English Today* 133 Volume 34 (1): 26-31

5.K Hausa Ethnonyms

1 Bàfaranshiya, 2 Hausawa, 3 Bàturiya, 4 Turawa, 5 Bàlarabé, 6 Bàlarabiya 7 Bàyarabé, 8 Yarabawa, 9 Bàmasariya, 10 Masarawa

For more, read:

Jaggar, P. (2001) *Hausa* John Benjamins

Other websites:

www.americandialect.org
www.etymonline.com
www.wordnik.com
www.wordspy.com

6 Morphology

Answer to Study Questions

6.1 three (*terror + ist + s*)
6.2 bound or derivational
6.3 When, she, into, the, the, me, if, I, a, or, an
6.4 (a) -less, -ly, -er, mis-, -s, pre-, -er, -en, -ing, un-, re-, construct, -ed
(b) all of them (*-sist, -ceive, -duce, -peat*)
(c) none of them (*were, had, sat, waited*)
6.5 (a) *to*, (b) *put, shelf*
6.6 eight
6.7 (a) -en, (b) -en, -ing (c) -er, -es, -est (d) -ed, -'s, -s (e) –s', -s
6.8 We add *–er* to the adjective *small* to create another adjective *smaller*. Since this doesn't change the category of the word (adjective -> adjective), it is an inflectional morpheme. When we add *–er* to the verb *sing*, we get the noun *singer*. This process does change the category of the word (verb -> noun) in this case, so it is a derivational morpheme.
6.9 –a (OR on → a); -s; -en; Ø; -es or /-əz/; -i (OR –us → -i)
6.10 This is an example of reduplication (i.e. repeating all or part of a form as a way of indicating, for example, that a noun is plural).
6.11 The addition of *flaming* to *fantastic* in this way creates a type of infix or expletive insertion, as described in Chapter 5. More technically, it is an example of tmesis, ("cutting") where a whole word is inserted inside another word.
6.12 abaloŋgo; táwa; taltálon kəǰi; bibili; kumain

Tasks

6.A Suppletion
Suppletion is the term used to describe the relationship between two words that are connected through inflectional morphology, but have quite different forms. The English verb *be* has very different forms for "*be* + present" (*am, is, are*) and "*be* + past" (*was, were*). These are all suppletive forms. Also, whereas most adjectives (*fast*, *slow*) have closely related (non-suppletive) forms in the comparative (*faster*, *slower*), there are a few (*bad*, *good*) that have suppletive forms (*worse, better*).

Examples in Chapter 6: *go-went*; *be – was/were*

For more, read:
Kroeger, P. (2005) *Analyzing Grammar* (Chapter 15) Cambridge University Press
Veselinova, L. (2006) *Suppletion in Verb Paradigms* John Benjamins

6.B Enclitics and proclitics
Enclitics and proclitics are unstressed forms, typically derived from functional

morphemes, which attach to other words in pronunciation. Proclitics attach to the beginning of words and are not very common in English. A possible example is the use of *y-* (from *you*) in the typical pronunciation of the phrase *y'know*. Proclitics are more common in French and other Romance languages where pronouns are often attached to the following verb, as in *Je t'aime* (literally *I y'love*, or, in English word order, *I love you*). Enclitics attach to the preceding word and are more common in English, as in the unstressed forms of *will*, *have*, *is* and *are* when they attach to a preceding noun phrase, particularly if it is a pronoun (*he'll*, *we've*, *it's*, *they're*).

Enclitics and proclitics are more generally talked about as clitics (from "klitikos" = "leaning" in Greek). Clitics attach to phrases, known as the "host," whereas affixes attach to words, usually to form other words. A clitic is basically tied to its host through pronunciation whereas an affix has a morphological connection to another word. In more eloquent terms, "clitics form only a prosodic constituent with their host and not a morphological one. They would thus be distinguished from affixes not only by their distribution, but also the nature of their attachment to their host" (Halpern, 1995: 99).

For more, read:

Halpern, A. (1995) *On the Placement and Morphology of Clitics* CSLI
Spencer, A. (2012) *Clitics: An Introduction* Cambridge University Press

6.C English morphophonology

(i) **Table 6.4 Past tense allomorphs in English**

Morpheme	Allomorphs	Examples
	/-t/	*kissed, cherished, liked*
past tense	/-d/	*hugged, loathed, loved*
	/-əd/	*detested, flirted, offended*

(ii) When the final consonant of the stem is voiceless, add voiceless /-t/.
When the final consonant is voiced, add voiced /-d/
When the final consonant is an alveolar stop (/t/ or /d/), add /-əd/.
Note that without schwa /ə/ these last examples would end in /td/ or /dd/ which are almost impossible to pronounce.

For more, read:

Eppler, E. and G. Ozón (2013) *English Words and Sentences* (Chapter 3) Cambridge University Press

6.D Tagalog morphology

1 bumili
2 binili
3 binasag
4 hinanap

5 humahanap
6 kumakain
7 bumabasag
8 binabasag
9 hinahanap
10 kinakain

For more, read:
Kroeger, P. (2005) *Analyzing Grammar* (Section 9.4) Cambridge University Press

6.E Hungarian morphology
(i) *ti szépek vagytok*
(ii) *szép, beteg, magas, lankadt, kedves*
(iii) *én, te, mi, ti*; functional
(iv) *-ok, -unk, -tok* ; inflectional
(v) *-ak, -ek* ; choosing the appropriate adjective suffix seems to be based on the vowel sounds of the adjective, with *-ak* being added to forms with "a" and *-ek* being added to forms with "e."

For more, read:
Frommer, P. and E. Finegan (2015) *Looking at Languages* (6th edition) Wadsworth

6.F Swahili sentences
1 alikupenda
2 nitawapika
3 utapita
4 tulimlipa
5 atanipiga
6 waliondoka

For more, read:
Hinnebusch, T. and S. Mirza (2000) *Kiswahili* (2nd edition) University Press of America

6.G Samoan reduplication
(i) Reduplication. The syllable (CV) containing the stressed vowel (ó,á,ú) in the singular is reduplicated, without the stress, and placed before the stressed syllable in the plural.
(ii) Plurals: avavága, mamá, maʔalilíli, toʔuʔúlu

For more, read:
Yu, A. (2007) *A Natural History of Infixation* (24) Oxford University Press

6.H Tamasheq plurals
(i)

amaqqar	(older brother)	*imaqqaran*	(older brothers)
amaraw	(parent)	*imarawan*	(parents)
anharag	(male neighbor)	*inharagan*	(male neighbors)
esen	(tooth)	*isenan*	(teeth)
tahayawt	(female descendant)	*tihayawen*	(female descendants)
tamadrayt	(younger sister)	*timadrayen*	(younger sisters)
tamagart	(female guest)	*timagaren*	(female guests)
tamaqqart	(older sister)	*timaqqaren*	(older sisters)
tasokalt	(spoon)	*tisokalen*	(spoons)
tawayhat	(concubine)	*tiwayhaten*	(concubines)
zabo	(road)	*zabotan*	(roads)
hebu	(market)	*hebutan*	(markets)

(ii) Some general patterns

(a) Masculine singular nouns beginning with "*a*" or "*e*" become plural nouns beginning with "*i*" (instead of "*a*" or "*e*") and add "*-an*" to the end. Or, stated another way: "*a/e* ___" "*i* ___ *an.*"

(b) Feminine singular nouns with the form "*ta* ___ *t*" become plural nouns with the form "*ti* ___ *en.*" Or "*ta* ___ *t*" "*ti* ___ *en.*"
An exception is the final "t" of *tawayhat*, retained in the plural *tiwayhaten*, to avoid having two vowels together.

(c) Some singular nouns ending in a vowel simply add "*-tan*" (masculine) or "*-ten*" (feminine) to form plurals.

(iii) Inflectional circumfixes (See Task 5G)

For more, read:

Sudlow, D. (2001) *The Tamasheq of North-East Burkina Faso* (36-38; 258-262) R. Köppe Verlag

6.I Derivation in Manambu

(1) warwar, (2) waliwali, (3) təməltəməl, (4) kəkə, (5) warsamwarsam,
(6) wukəmarwukəmar, (7) vəvə, (8) wukəwuk .... yiyi

Note that in (8), there is the insertion of [ə] between two consonants in "wukəwuk", as in "nasənas" in the earlier examples, but it is not part of the stem, so it is not part of the reduplicated form and does not appear at the end. This insertion of a vowel avoids an undesirable consonant cluster.

For more, read:

Aikhenvald, A. (2008) *The Manambu Language of East Sepik, Papua New Guinea* (179-184) Oxford University Press

6.J Setswana singular and plural

1 baruti … sekwele

2 basetsana … selo
3 monna … borokwe
4 molemi …baapei

For more, read:

Cole, D. (1955) *An Introduction to Tswana Grammar* Longmans
Cole, D. and D. Mokaila (1962) *A Course in Tswana* Georgetown University

6.K Daga possession and location

1 "your hands" 2 "our mother" 3 "my father"
4 *evene* 5 *pusimup* 6 *garigap*

For more, read:

Mithun, M. (2014) "Morphology: What's in a word?" In C. Genetti (ed.) *How Languages Work* (71-99) Cambridge University Press
Murane, E, (1974) *Daga Grammar: From Morpheme to Discourse* SIL Publications

6.L Arabic plurals

These forms are often referred to as "broken plurals" in Arabic. They are created from a basic root form with consonants such as "w-l-d", which is *walad* in the singular, but rearranged to give *'awlād* in the plural for (1). The others: 2 *'aqlām*, 3 *'awrāq*, 4 *'ashjār*, 5 *'aflam*, 6 *'asbāb*, 7 *'asdiqā*, 8 *'ashur*, 9 *'atfāl*, 10*'arbā'*

For more, read:

Ratcliffe, R. (1998) *The 'Broken' Plural Problem in Arabic and Comparative Semitic* John Benjamins

7 Grammar

Study Questions

7.1 *The* (= article), *woman* (= noun), *kept* (= verb), *a* (= article), *large* (= adjective), *snake* (= noun), *in* (= preposition), *a* (= article), *cage* (= noun), *but* (= conjunction), *it* (= pronoun), *escaped* (= verb), *recently* (= adverb)
7.2 three (*really, very, slowly*)
7.3 past tense, passive voice
7.4 Grammatical gender is based on the type of noun, such as masculine or feminine or neuter, and is not tied to sex. Natural gender is based on sex as a biological distinction between male, female, and neither male nor female.
7.5 Spanish has two genders (masculine and feminine) whereas German has three (masculine, feminine and neuter).
7.6 (i) "You must not split an infinitive." (*to fully explain* → to explain fully)
(ii) "You must not end a sentence with a preposition." (*the person I gave the book to* → the person to whom I gave the book)
7.7 five
7.8 In the older definition, pronouns were described as "words used in place of nouns." If this was correct, we could use *he* instead of *man* and *it* instead of *sandwich*, and rewrite *The man ate the sandwich* as **The he ate the it*. Because we usually say *He* (= The man) *ate it* (= the sandwich), it would be better to define pronouns as "words used in place of noun phrases."
7.9 *Berlin* is the object.
7.10 verb-final
7.11 It's VOS
7.12 (i) The small boy hit the black dog.
(ii) The dog saw the big man.

Tasks

7.A English determiners
The term "determiner" describes a set of words that can be used before nouns in English. The set includes articles (*a, an, the*), demonstratives (*this, that, these, those*) and possessives (*my, your, his, her, its, our, their*). In most descriptions, the set also includes quantifiers, that is, words used to talk about how many or how much of what the noun refers to (e.g. *all, both, each, every, (a) few, half, (a) little, many, much, some, several*), including numbers (e.g. *one, twenty-five, two million*).

Examples in this chapter: English articles (*a, an, the*), Spanish articles (*el, la*), German articles (*der, die, das*), a French article (*le*) and a Gaelic article (*an*).

For more, read:
Carter, R. and M. McCarthy (2006) *Cambridge Grammar of English* (353-373)

Cambridge University Press

7.B Hypercorrection

Hypercorrection is the use of an inappropriate form or pronunciation by someone who is trying to show that they know what is the "best" or "proper" way to use the language. Common examples are *They invited my friend and I* and *It's between you and I*.

Some people seem to avoid *me* in phrases like *my friend and me*, possibly because they have been corrected in the past in sentences such as *My friend and ~~me~~ I went to the party*. In this case, *I* is appropriate because it is before the verb as subject (i.e. *I went to the party* and not **Me went to the party*). However, we use *me* (not *I*) as object after the verb (*They invited me*) or after a preposition (*Come with me*). So, in the sentence *They invited my friend and me*, the form *me* is appropriate, whereas **They invited my friend and I* is actually an ungrammatical form and we wouldn't say **They invited I*. Similarly, after the preposition *with*, we say *with me* and not **with I*. The word *between* is a preposition, so it is appropriate to say *between you and me*, with both *you* and *me* as objects of the preposition. Following this reasoning, we also say *between him and me* (not **between he and me* or **between he and I*).

Hypercorrection usually occurs when people try to correct some part of their speech, thinking that a certain word or phrase is inherently better, even when no correction is needed.

For more, read:

Andersson, L-G. and P. Trudgill (1990) *Bad Language* (118) Penguin
Norris, M. (2015) *Between You and Me* W.W. Norton

7.C Adverb position in English

Based on these examples, we can say that adverbs can be used at the beginning of a sentence (2), at the end (3, 5), in the middle before a verb (1, 4) and before an adjective (6). In ungrammatical (7), the adverb (*later*) is between the verb (*have*) and a noun phrase (*a small snack*). Similarly in ungrammatical (8), the adverb (*sometimes*) is between the verb (*drink*) and a noun phrase (*coffee*). It would seem to be ungrammatical in English to put an adverb between the verb and a noun phrase (the object) following it.

It is tempting to state the rule more simply by just saying "don't put an adverb after the verb". Unfortunately that would rule out everyday uses such as (3) where the after-verb position for the adverb is grammatical because the verb is intransitive and doesn't have an object after it. (See Task F on page 95 for more on intransitive verbs.)

For more, read:

Swan, M. (2017) *Practical English Usage* (4th edition) (16-25) Oxford University Press

7.D Aspect

In the study of grammar, "aspect" means the view or perspective taken with regard

to an event, usually expressed by a verb form. This is different from "tense" in English (past or present) which is used to express distinctions between what happened before now (past) and the current or general situation (present). In some languages, a wide range of different types of aspect may be marked in the grammar, but English has only two basic structures in which aspect has an influence on grammatical form.

In one view of an event, we can talk about the action as incomplete at the time and still going on, as in *I'm eating lunch* or *She is writing a story*. This form of the verb (*be* + V-*ing*) is described as "progressive" (or "continuous") aspect.

In expressing a different view, we can talk about an action as complete, as in *I have eaten lunch* or *She has written a story*. This form of the verb (*have* + V-*en*) is described as perfect aspect. In addition to forms indicating progressive aspect and perfect aspect, English has the form *used to*, which can mark "habitual" aspect (in the past), as in *She used to write stories*. Combining the terms for tense and aspect, we can describe these verb forms:

I'm (am) eating	present (tense), progressive (aspect)
She's (is) writing	present progressive
I've (have) eaten	present perfect
She's (has) written	present perfect
I was eating	past progressive
She had written	past perfect
She used to write	past habitual

For more, read:

Brinton, L. and D. Brinton (2010) *The Linguistic Structure of Modern English* (Chapter 5) John Benjamins

7.E English genitives

(i) After analyzing a large corpus of Canadian English, Jankowski and Tagliamonte (2014: 322) came to the general conclusion: "*s*-genitive for humans and *of*-genitive for non-human."

This distinction applies to the "possessor" and is clearly illustrated with the human possessors in ***Bob's*** *book* and *My* ***friend's father's*** *ex-wife* in (1), in contrast to the non-human in *the pages* ***of the book*** and *the top* ***of Mount Everest*** in (6). The *s*-genitive is also preferred for groups of humans, as in *the* ***public's*** *need* in (2), and human organizations, as in ***CNN's*** *special reports* in (3). In (4), we wouldn't say *of Henry* in place of *Henry's* in this type of example where the full phrase *Henry's (house)* has been reduced.

However, example (5) provides an example of a use of the *s*-genitive that is not about a human possessor at all, but is representative of a large number of expressions of time (***January's*** *weather*, ***yesterday's*** *lecture*) and place (***London's*** *night life*, ***the island's*** *mountainous interior*) that can be used in the *s*-genitive structure, but are not really about "possession" as we normally understand it. These types of examples show that the *s*-genitive has extended its range into the non-human domain, having already become commonplace with animal "possessors": *Do you know where* ***the dog's collar*** *is?*

When we look at the *of*-genitive examples, we can see that some express the idea that the first thing is "part of" the second thing, as in *the pages* ***of the book***, *the top* ***of Mount Everest*** in (6), and *the side* ***of the building*** in (7). One thing can be part of another in a more abstract sense, as in *the end* ***of time*** in (8) and *the size* ***of the problem***, in (9). This pattern has led some analysts to describe the *of*-genitive as "the partitive genitive."

In (10) we actually have a human (*that actor*) as part of an *of*-genitive construction. In this case, the long description of the possessor would sound very odd and awkward in the *s*-genitive ("that actor who played President Lincoln in the film's name"), so there is a stylistic preference here for the construction that just sounds better.

(ii) The -*'s* element is attached to a noun phrase. If you refer to *the man next door's car,* notice that it isn't the noun *door* that possesses the *car*, but the whole noun phrase including *the man* (who possesses the car). In this analysis the –*'s* element is described as a clitic (see the discussion of Task 6B for more on clitics).

For more, read:

Jankowski, B. and S. Tagliamonte (2014) "On the genitive's trail: data and method from a sociolinguistic perspective" *English Language and Linguistics* 18: 305-329

Rosenbach, A. (2014) "English genitive variation – the state of the art" *English Language and Linguistics* 18: 215-262

7.F Transitive, intransitive, ditransitive

A transitive verb is used with an object. For example, in *I cut the cheese*, the transitive verb *cut* takes an object *the cheese* and is not used without an object (**I cut*). An intransitive verb is one that is used without an object. For example, in *I can't sleep*, the intransitive verb *sleep* doesn't have an object and is not used with an object (**I can't sleep the night*). A ditransitive verb is used with two objects. For example, in *Lucy handed me a note*, the ditransitive verb *hand* takes one object (*me*) and another object (*a note*) and is not used without them (**Lucy handed me, *Lucy handed a note*).

Sentences 1, 3 and 8 contain transitive verbs (*find, discuss, like*) that require objects, so they should be written as *Ali found them*, *we discussed it*, *she really likes me*. Sentences 2, 5 and 8 contain intransitive verbs (*care, wait, smile*) that are used without objects, so they should be *he didn't care Ø*, *we're always waiting Ø*, *she smiled Ø*. Sentences 4, 6 and 7 contain ditransitive verbs (*lend, give, bring*) that require two objects, so they should be *I lent her mine*, *Anna gave me one*, *people bring you things/presents/cards*.

For more, read:

Thomas, L. (1993) *Beginning Syntax* (Chapter 3) Blackwell

7.G Adjective order in English

(i)

SIZE	AGE/TIME	SHAPE	COLOR	ORIGIN/ SOURCE	MATERIAL
little	*recent*	*round*	*pink*	*Japanese*	*plastic*
small	*ancient*	*square*	*white*	*European*	*silk*
short	*old*	*squiggly*	*green*	*Arabic*	*cotton*
tiny	*dated*	*oval*	*red*	*American*	*lace*
big	*brand-new*	*wedge-shaped*	*black*	*Victorian-style*	*leather*
huge	*modern*	*circular*	*blue*	*Chinese*	*glass*

(ii) We typically place "opinion" adjectives before all the others, producing phrases such as *beautiful modern Japanese screens*, *cute little pink buttons* and *horrible old-fashioned cotton underwear*.

For more, read:

Yule, G. (2019) *Oxford Practice Grammar Advanced* (Revised edition) (111-112) Oxford University Press

7.H English *–en* suffixes

(i) In the case of *harden*, we have an adjective (*hard*) that turns into a verb (*harden*) with a meaning close to "become hard" or "cause to become hard." The process is Adj → Verb.

In the case of *wooden*, we have a noun (*wood*) that turns into an adjective (*wooden*), with a meaning close to "made of wood" or "similar to wood." The process is Noun → Adj.

(ii) The Adj → Verb examples are: *awaken, blacken, dampen, darken, flatten, moisten, shorten*

The Noun → Adj examples are: *earthen, golden, silken, woolen*

(iii) The word *threaten* doesn't fit either of these patterns, being formed from Noun → Verb. It is a verb of "saying" rather than "becoming" or "causing."

For more, read:

Huddleston, R. and G. Pullum (2002) *The Cambridge Grammar of the English Language* (p. 1714) Cambridge University Press

7.I Latin and Amuzgo

1 columbae parvam puellam amant
2 macei'na kwi yusku t'ma com we
3 Gaelic

7.J Nahuatl grammatical markers

(i) 1 niwalak, 2 tikochik, 3 maltik se siwal, 4 wala se tunchi,
5 molaluk in sholul, 6 nikita
(ii) in

For more, read:

Andrews, R. (2003) *Introduction to Classical Nahuatl* (Revised edition) University of Oklahoma Press

7.K Typology and Japanese word order

(i) English puts the **preposition** (*to*) before the noun (*school*).Japanese puts the **postposition** (*-e*) after the noun (*gakkoo*).
(ii) Jakku-ga ringo-o tabemashita
Masuda-ga gakkoo-ni imasu

For more, read:

Inoue, K. (1979) "Japanese" In Shopen, T. (ed.) *Languages and Their Speakers* (241-300) Winthrop Publishers
Moravcsik, E. (2013) *Introducing Language Typology* Cambridge University Press

7.L Lotuko sentences

(i) 1 awak ezok atulo, 2 amata odwoti nabalu, 3 awak atulo eito, 4 awak nangote lodole, 5 abang eito ezok, 6 amata nangote aari, 7 abang odwoti nangoru, 8 ohonya atulo nawai
(ii) Gaelic (VSO)

For more, read:

Raglan, L. (1922) "The Lotuko language" *Bulletin of the School of Oriental Studies* University of London Vol. 2 No. 2: 267-296

7.M Word order in Malagasy

(6) mihira aho, (7) faly izahay, (8) gaga ianao
(16) "the student likes coffee"
(17) "we don't eat meat"
(18) "you saw the child who drank the tea"

For more, read:

Keenan, E. and E. Ochs (1979) "Becoming a competent speaker of Malagasy" In T. Shopen (ed.) *Languages and their Speakers* (113-158) Winthrop Publishers
Rasoloson, J. and C. Rubino (2005) "Malagasy" In A. Adelar and N. Himmelmann (eds.) *The Austronesian Languages of Asia and Madagascar* (456-488) Routledge

See also:

http://files.peacecorps.gov/multimedia/audio/languagelessons/madagascar/MG_Malagasy_Language_Lessons.pdf

8 Syntax

Answers to Study Questions

8.1 “a putting together” or “arrangement”

8.2 This rule will produce both grammatical structures (*with Mary*), but also ungrammatical structures (**with woman*), which is undesirable in terms of the “all and only” criterion. The rule can be improved by replacing “noun” with “noun phrase” to be able to generate both *with Mary* and *with a woman*.

8.3 A generative grammar is used to produce sentence structures. It is a grammar for production. A traditional grammar simply describes sentence structures. It is a grammar for analysis.

8.4 These sentences differ in terms of their surface structures.

8.5 Example (c) illustrates lexical ambiguity, based on different meanings for “legs” and “foot.” All the others exhibit structural ambiguity, as follows:

(a) This sentence can mean “for small boys and (all) girls”
OR “for small boys and small girls.”

(b) The parents of the bride and (the parents of the) groom
OR The parents of the bride and (the) groom (without his parents)

(d) a teacher of English history OR a person from England who teaches history

(e) planes that are flying OR being the person who flies planes

(f) the students complained that they couldn’t understand to everyone
OR the students complained to everyone whom they couldn’t understand

8.6 adjective

8.7 eight

8.8 *supported the proposed rent increase*

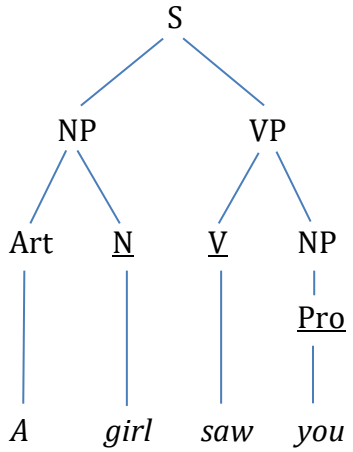
8.9 (a), (b), (c), (d), (e), but not (f) because it is a sentence, not just a noun phrase.

8.10 a lexical rule

8.11 Deep structure

8.12

(a)



(b)

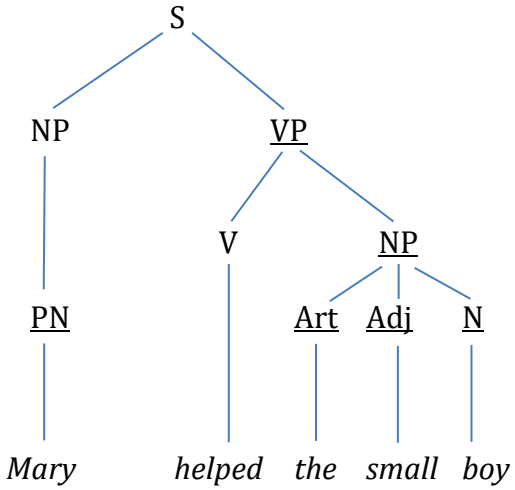


Figure 8.5 Tree diagrams

Tasks

8A Competence and performance

Competence is the knowledge that all speakers have of their native language which allows them, without thinking about it at all, to produce well-formed structures. It is tacit knowledge that speakers normally have no access to and cannot describe. Performance is "the actual use of language in concrete situations" (Chomsky, 1965: 4), which may contain structures that, for various reasons, are not actually well-formed. For example, speakers may produce performance errors because they're tired, distracted, drunk, in a hurry or just being sloppy. These occasional slips in performance simply represent a poor implementation of the underlying competence.

The distinction comes from the early work of the linguist Noam Chomsky (1965). In later work, Chomsky (1986) made a different distinction between "an internalized linguistic system" (I-language), within the mind of the speaker, and an externalized use of this system (E-language).

For more, read:

Chomsky, N. (1965) *Aspects of the Theory of Syntax* MIT Press
Chomsky, N. (1986) *Knowledge of Language: Its Nature, Origin and Use* Praeger
Radford, A. (2004) *English Syntax* Cambridge University Press

8.B Embedded structures

An embedded structure can be analyzed as a sentence (S) that is inside another sentence (S) and forms a constituent of that sentence. In traditional grammar, it is described as a subordinate clause that is connected to a main (or matrix) clause within a sentence. Examples of embedded structures, shown in bold, are relative clauses (*The man* ***who lives next door*** *is a debt-collector*), adverbial clauses (*I'll do the dishes* ***after I've read the newspaper***) and noun clauses (*I told Josh* ***that I would help him***).

Examples in Chapter 8:

I shot an elephant while I was in my pajamas. (adverbial clause)
I shot an elephant which was in my pajamas. (relative clause)
It was Charlie who broke the window. (relative clause)

For more, read:

Tallerman, M. (2014) *Understanding Syntax* (4th edition) (chapter 3) Routledge

8.C Aux-movement in English questions

(2), (3), (7), (8), (10)

For more, read:

Denham, K. and A. Lobeck (2010) *Linguistics for Everyone* (2nd edition) (219-223) Wadsworth Cengage

8D *Wanna* rules

These question forms have an underlying structure that may be closer to the basic forms represented in the following sentences. The *someone* and *some number of ...* parts in each sentence are the source of the question words (*Who*, *How many*) in the questions. We can note that whenever the *someone* and *some number of ...* parts are between *want* and *to* in the underlying structure, the two words *want* and *to* will not be contracted to *wanna*.

1 *You **want to** visit someone.*
2 *You would **want to** go out with someone.*
3 *You **want to** invite some number of your friends to the wedding.*
4 *You **want** someone **to** win the game.*
5 *You would **want** someone **to** look after your pets.*
6 *You would **want** some number of your friends **to** stay with us.*

In a number of experiments with very young children (aged two to five), Crain and Thornton (1998) found that the children consistently produced *want to* and *wanna* appropriately, yet were unlikely ever to have been made aware of the structural basis or to have been given negative evidence (i.e. been corrected) when using the structure. On the basis of these observations, Crain and Thornton concluded that the structural basis of *wanna*-contraction (but not the words) must be innate and based on Universal Grammar.

For more, read:

Crain, S. and R. Thornton (1998) *Investigations in Universal Grammar: A Guide to Experiments on the Acquisition of Syntax and Semantics* MIT Press
Honda, M. and W. O'Neill (2008) *Thinking Linguistically* (Chapter 14) Blackwell

8.E Underlying structures (*with a telescope*)

In accordance with the phrase structure rules that include a prepositional phrase in a sentence as an adjunct (PP → Prep NP), we can say that the tree diagram in (i) is well-formed and captures the structure of the target sentence, which we might paraphrase as "George used a telescope to see the boy."

The alternative analysis in (ii) was not presented in the chapter and has the PP in a different part of the tree, directly under an NP. Is this possible in English? We can say *the girl with the dog* and *the professor with a Scottish accent* as well as *the boy with a telescope*, so there seems to be a general pattern in which a PP can be part of an NP in English. So the structure in (ii) also appears to be well-formed. However, the paraphrase in this case doesn't involve George using a telescope, but might be something like "George saw the boy who had a telescope." In terms used early in the chapter, we have to say that the sentence *George saw the boy with a telescope* is structurally ambiguous and the tree diagrams in (i) and (ii) represent the two different underlying structures. They also represent the two underlying structures involved in *Annie bumped into a man with an umbrella*.

For more, read:
Thomas, L. (1993) *Beginning Syntax* (Chapter 5) Blackwell

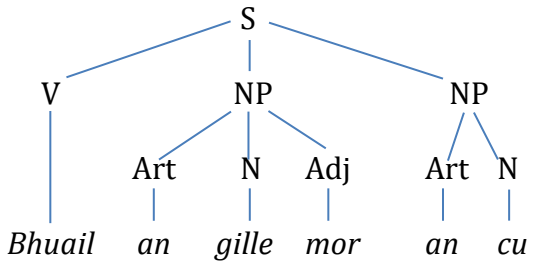
8.F Ewe syntax

2 * (Amu ye vo oge)
3 * (Ika xa oge ye)
6 * (Oge vo ika)
8 * (Ika ye xa oge ye)
9 * (Oge xa amu ye)

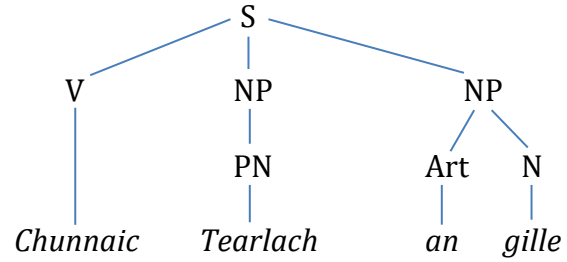
8.G Gaelic sentences

1 * (⇏ Chunnaic Calum an gille)
2 * (⇏ Bhuail an cu beag Tearlach)
5 * (⇏ Bhuail/Chunnaic/Fhuair an cu an duine beag)

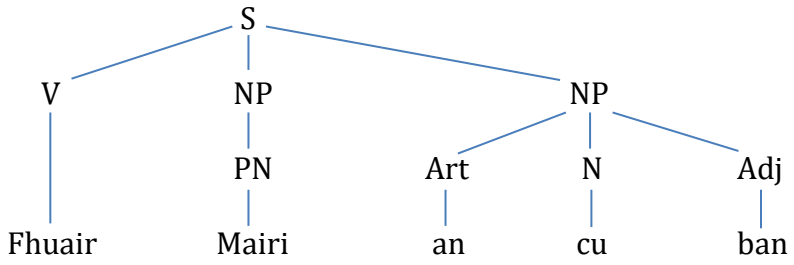
3



4



6



For help with the pronunciation of Gaelic:
www.forvo.com/languages/gd

8.H Tamasheq syntax

(i)

1 *war səkədiwan meddan asink*	"Men don't cook porridge."
2 *meddan a waren isəkədiw asink*	"Men aren't the ones who cook porridge."
3 *asink, meddan a waren t-isəkədiw*	"Porridge, men aren't the ones who cook it."
4 *wadde medan a isakadawan asink*	"It isn't men who cook porridge."
5 *meddan war səkədiwan asink?*	"Men don't cook porridge?"

(ii) Gaelic (both are VSO languages)

For more, read:

Sudlow, D. (2001) *The Tamasheq of North-East Burkina Faso* R. Koppe Verlag

8.I Arabana postpositions

(i) NP + prep

(ii) 1 karlanganha, 2 nguraruku, 3 wadlhuru, 4 tyalpapadni, 5 nguranga, 6 makapurru

For more, read:

Hercuse, L. (1994) *A grammar of the Arabana-Wangkangurru Language, Lake Eyre Basin, South Australia* The Australian National University, Canberra: Pacific Linguistics Series C 128

8.J Serial verbs in Yoruba

(i)

7 she-take-machete-come ("she brought a machete")
8 I-cooked-yam-the-ate ("I cooked the yam and ate it")
9 they-put-book-the-give-me ("they gave me the book")
10 child-the-will-carry-book-come ("the child will bring a book")

(ii): S → NP (*I*) VP (*take book*) VP (*come house*)

For more, read:

Bamgbose, A. (2010) *A Grammar of Yoruba* Cambridge University Press
Sebba, M. (1987) *The Syntax of Serial Verbs* John Benjamins

8.K Recursion in English syntax

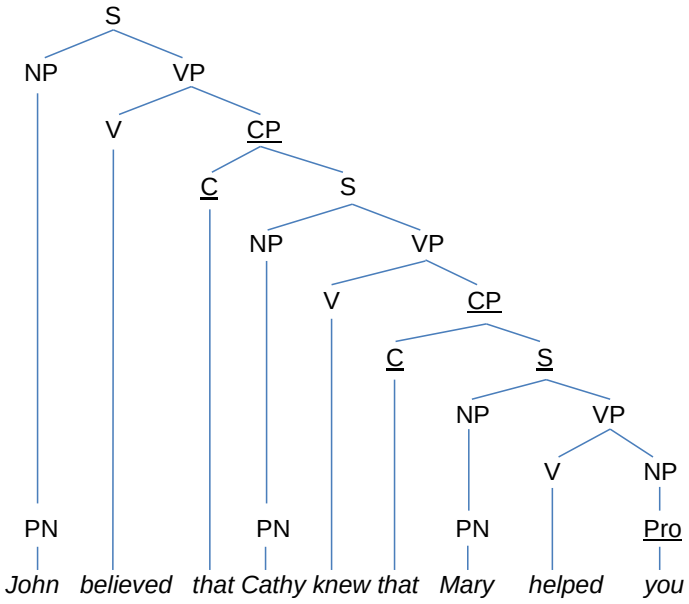


Figure 8.8 Recursion

For more, read:

Fromkin, V., R. Rodman and N. Hyams (2018) *An Introduction to Language* (Chapter 3) (11th edition) Cengage

9 Semantics

Study Questions

9.1 [+ human]
9.2 (a) The verb *drink* requires a subject with the feature [+animate] and the noun *television* has the feature [-animate]. (b) The verb *write* requires a subject with the feature [+human] and the noun *dog* has the feature [-human].
9.3 Semantic roles and patient
9.4 Non-gradable antonyms
9.5 The prototype is the characteristic instance of a category, as in the case of "robin" being the clearest example, or prototype, of the category "bird" for many American English speakers.
9.6 Instrument (*her new golf club*), Agent (*Anne Marshall*), Theme (*the ball*), Source (*the woods*), Goal (*the grassy area*), Location (*the hole*), Experiencer (*she*)
9.7 *cabbage* and *turnip*
9.8 (a) antonymy (reversives), (b) synonymy, (c) antonymy (gradable), (d) hyponymy (e) hyponymy, (f) antonymy (non-gradable), (g) hyponymy, (h) homophony (or homophones) (i) homonymy (or homonyms)
9.9 (a) non-gradable, (b) reversive, (c) non-gradable, (d) gradable, (e) reversive, (f) gradable
9.10 They are homonyms.
9.11 There is a superordinate (*disease*) and four co-hyponyms (*bronchitis, influenza, pneumonia, tuberculosis*).
9.12 (a) metonymy, (b) polysemy, (c) metonymy, (d) metonymy, (e) polysemy (f) metonymy (g) polysemy

Tasks

9A Roget
Peter Mark Roget (1779-1869) was an English doctor until his retirement at the age of sixty-one. He then worked on a catalogue in which he grouped words together according to their meanings. Unlike a dictionary, his *Thesaurus of English Words and Phrases, Classified and Arranged so as to Facilitate the Expression of Ideas and Assist in Literary Composition*, first published in 1852, used the lexical relations of synonymy and antonymy to create sets of semantically similar words. The book was an immediate success, particularly among those who liked crossword puzzles, a very popular pastime of the era. More generally known as *Roget's Thesaurus*, the book has remained popular ever since.

For more, read:
Kendall, J. (2008) *The Man Who Made Lists* Putnam's
Miller, G. (1991) *The Science of Words* (162-3) Scientific American Library

9B Metonymy and metaphor

Metonymy, as described in the chapter, is a relationship between words or concepts based on a close connection in everyday experience, especially a contiguous connection, such as whole-part or container-contents. An example is *He drank the whole glass*, where the container *glass* is used to talk about the contents (= *water*, *juice*, *milk*, etc.).

In contrast, metaphor is a relationship based on perceived resemblance or having similar qualities. An example is *He's made of glass*, where the phrase *made of glass* may be used to assign one quality of glass ("fragile" or "easily broken") to a person. So, generally speaking, metonymy is based on contiguity and metaphor is based on similarity.

For more, read:

Allan, K. (2009) *Metaphor and Metonymy* Wiley-Blackwell
Knowles, M. and R. Moon (2004) *Introducing Metaphor* Routledge

9C Markedness

The adjective antonym pairs in the list each have a marked and an unmarked member. The difference is explained in Trask (1999: 180). "A marked form may be distinguished from an unmarked member by the presence of additional linguistic material, by the presence of additional nuances of meaning, by greater rarity in a particular language or in languages generally."

The prefixes *im-* and *un-* represent "additional linguistic material," so we can identify *possible* and *happy* as the unmarked members of their pairs. When we think of the criterion of "greater rarity" for marked forms, we can recognize that some members of each pair are more common than the others, or in simple terms, unmarked forms will be those that are used more frequently. In questions such as *How* _____ *are you?* or *How* _____ *is it?*, we normally use *tall* or *heavy* (and not *short* or *light*). (*"How short are you?"* is not what we usually say to people to find out their height.) So, on a frequency basis, we can say that *big*, *full, fast*, *heavy*, *old*, *tall* and *strong* are the unmarked members of their pairs.

For more, read:

Lyons, J. (1977) *Semantics* (305-311) Cambridge University Press
Trask, R. (1999) *Key Concepts in Language and Linguistics* (180) Routledge

9D Converses

Converses, also known as converse terms or reciprocal antonyms, have a distinct relationship that is not found with other opposites. We can say that not only is *above* the opposite of *below*, but in addition, if X is *above* Y, then Y is necessarily *below* X. Other pairs of prepositions with this semantic relationship are *behind/in front of* and *after/before*. In a similar way, if I'm *buying* something from you, it follows that you are *selling* something to me. So, the words *buy/sell* are converses, as are the other verb pairs *borrow/lend*, *follow/precede* and *give/receive*. Among nouns, there are some terms for social relationships that are converses in English. If Dave is Mary's *brother*, then Mary is Dave's *sister*. So the pair *brother/sister* are converses,

as are *husband/wife*, *parent/child*, *doctor/patient*. Many pairs of comparative adjectives (*bigger/smaller*, *older/younger*) are also understood as converses. That is, if X is *bigger* than Y, then necessarily Y is *smaller* than X. So, examples of converses are: *above/below, brother/sister/, buy/sell, doctor/patient, follow/precede, husband/wife, older/younger*.

For more, read:

Cruse, A. (2011) *Meaning in Language* (3rd edition) Oxford University Press
Jones, S. (2002) *Antonymy* (16-17) Routledge

9E Transferred epithet

An epithet is a word or phrase, typically an adjective, used to describe someone or something. In the case of *a quiet cup of tea*, The epithet *quiet* appears to be describing *cup*, but we know that it's not really the cup that is quiet, it is most likely the surroundings or circumstances. So, the epithet *quiet* has been transferred from something else to appear before *cup*. It's an example of a transferred epithet. In a similar way, *night* can't sleep, so it can't be *sleepless*. The epithet *sleepless* has been transferred from describing the person to a position next to *night*. Also, *nude* has been transferred from describing a person in a photo and placed before the word *photo* and *clever* has also been transferred from a person (the speaker) to the word *days*.

The term "hypallage" (= "exchange," from Greek) is sometimes used in literary studies to describe transfer relationships of this type. A well-known literary example is in line 3 of Thomas Gray's poem "Elegy Written in a Country Churchyard:" *The ploughman homeward plods his weary way*. In this case, the adjective *weary* must be describing the man, but has been transferred to *way*. Some other examples: *insane laughter*, *your own stupid fault*, *a drunken brawl*.

For more, read:

Baldick, C. (2015) *The Concise Oxford Dictionary of Literary Terms* (4th edition) Oxford University Press
Huddlestone, R. and G. Pullum (2002) *The Cambridge Grammar of the English Language* (558) Cambridge University Press

9F Synecdoche and metonymy

Metonymy is the more general term for a relationship between words based on a close and frequent connection. Synecdoche is a sub-type of metonymy involving the use of a word or phrase in which a part of something represents the whole, often illustrated by the use of *wheels* to talk about a *car*.

(1) synecdoche, with the word *redhead* ("having red hair") being used to refer to a person who has red hair.
(2) metonymy, with *cradle* used for early childhood and grave for *death*. (no part-whole relationship)
(3) synecdoche, with *white-collar* being used for a people who can wear a white shirt because they work in a clean environment, such as an office, rather than in a dirty environment where one finds the *blue-collar* workers.

(4) synecdoche, with *faces* being used for students or people.
(5) metonymy, with *plastic* being used for credit card. (no part-whole relationship)
(6) metonymy, with the name of a building *Pentagon* being used for the people who work there. (no part-whole relationship)
(7) metonymy, with one term (*Surf*) for something in the ocean (fish), and another term for grass (*Turf*), and what eats it, as the source of steak. (no part-whole relationship)
(8) synecdoche, with *greybeards* being used to refer to people who have grey beards, that is, old men.

For more, read:

Baldick, C. (2015) *The Oxford Dictionary of Literary Terms* (4th edition) (329) Oxford University Press

9G: Semantic roles and English prepositions

(i) In these examples, the preposition *by* signals that the following noun phrase has the semantic role of "agent," the person or thing that is the cause of the action of the verb (i.e. in 2, a fallen tree causes the road to be *blocked*). The preposition *with* signals that the following noun phrase has the role of "instrument," the thing that is used in the action of the verb (i.e. in 1, large posters are used to *decorate* the walls).
(ii) Examples 5 and 7 are ungrammatical because the noun phrases after *with* are the causes of being *surprised* and *embarrassed*, so *by* is the appropriate preposition here. Examples 6 and 8 are ungrammatical because the noun phrases after *by* are not agents, but instruments (*charcoal* and *ornaments and lights* are used in the action of the verb), so *with* is the appropriate preposition.

For more, read:

Swan, M. (2017) *Practical English Usage* (4th edition) Oxford University Press
Yule, G. (2019) *Oxford Practice Grammar Advanced* (Revised edition) (64) Oxford University Press

9H Instrumental affixes in Lakhota

(i) According to Mithun (2002), following Buechel (1970), the source of the data, the structure of these expressions is: instrumental prefix + verb, as in *na-* ("with foot") + *bláza* ("open"), or *wa-* ("with knife") + *bláza* ("open"). The five affixes are *na-* ("with the foot or leg"), *pa-* ("with the hand(s) in a pushing motion"), *wa-* ("with a knife"), *ya-* ("with the mouth or teeth") and *yu-* ("with the hand(s) in a pulling motion").
(ii) *yunáchi, paóna, yaxúgnaga, yukchá, yabláza, naghápa, wablécha, pabláya*

For more, read:

Buechel, E. (1970) *A Dictionary of the Teton Dakota Sioux Language* University of South Dakota
Mithun, M. (2002) An invisible hand at the root of causation: The role of

lexicalization in the grammaticalization of causatives. In Wischer, I. and G. Diewald (eds.) *New Reflections on Grammaticalization* (237-257) John Benjamins

9I Sentence alternations in English

(i) Sentence alternations of the type shown in examples 1 and 2 have been discussed a lot and many suggestions have been made about how they should be analyzed. One way to start is to look at what happens to the theme ("the affected object") in the (a) and (b) versions of 1.

(a) The agent X (*we*) causes the theme Y (*furniture*) to go to container Z (*the van*)

(b) The agent X (*we*) causes the theme Z (*the van*) to become the container of Y (*furniture*)

Based on this analysis, we might say that the (a) structures are about "making the theme move" and the (b) structures are about "making the theme change." In 1 and 2 the verbs *load* and *spray* can make themes move (1a, 2a) and also change (1b, 2b). However, in 3, the verb *pour* can only be used with a meaning "cause theme to move" as in 3a, but not with a meaning "cause theme to change," as in the ungrammatical 3b. In contrast, the verb *fill* isn't used for "cause theme to move," as in the ungrammatical 4a, but can be used with the meaning "cause theme to change," as in 4b. So, back to the first examples, when we *pour water*, we think of the theme (*water*) as going in motion, but when we *fill a glass*, we think of the theme (*a glass*) as undergoing a change to become a container (i.e. from having less or no water in it to having more water in it).

(ii) Four of these verbs can be used in both structures, following the pattern of *load* in 1a: *cram, pack, splash, spread*. The other four verbs (*attach, glue, ladle, paste*) can only be used in one of the structures, following the pattern of *pour* in 3a.

For more, read:

Levin, B. (1993) *English Verb Classes and Alternations* University of Chicago Press

Pinker, S. (2007) *The Stuff of Thought* (Chapter 2) Viking Press

9J English word play

1 (a), 2 (d), 3 (e), 4 (g), 5 (h), 6 (b), 7 (f), 8 (c)

For more, read:

Crystal, D. (2010) *A Little Book of Language* (chapter 31) Yale University Press

9K Collocation

With *sun*: *moon* (228), *morning* (110), *light* (103), *bright* (82)

With *moon*: *sun* (228), *full* (183), *stars* (75), *planets* (36)

For more, read:

Barnbrook, G., O. Mason and R. Krishnamurthy (2013) *Collocation: Applications and Implications* (Chapter 7) Palgrave Macmillan

9L Wangkajunga inchoatives

1 *wala*, 2 *palya*, 3 *yikari*, 4 *puta*, 5 *jarlu*, 6 *miitu*

For more, read:

Jones, B. (2011*) A Grammar of Wangkajunga* The Australian National University, Canberra: Pacific Linguistics 636

Other websites:

British English corpus: www.natcorp.ox.ac.uk

10 Pragmatics

Answers to Study Questions

10.1 (i) *We* (person deixis), *went there* (spatial deixis), *last summer* (temporal deixis)
(ii) *I, you* (person deixis), *here*, *come back* (spatial deixis), *now*, *later* (temporal deixis)
10.2 Speakers use *here* and *now* when talking about things close to them and *there* and *then* for things distant or not close to them.
10.3 (a) if X is the name of a writer of a book, then X can be used to identify a copy of a book by that writer (in an educational setting)
(b) if X is the name of a meal, then X can be used to refer to the person who orders the meal (in a restaurant setting)
(c) if X is the name of a medical condition, then X can be used to refer to the person with that medical condition (in a medical setting)
(d) if X is the time of an appointment, X can be used to refer to the person with that appointment (in a business office setting)
10.4 *he, her, his, she, him, the pills, the pain*
10.5 the antecedent
10.6 cataphora
10.7 An inference is needed to understand that *the special meal* is a definite expression because it is the result of the *cooking* mentioned earlier.
10.8 (a) You have a clock
(b) He found the money
(c) We bought the car
(d) France has a king
10.9 four (*I mean, Well, I don't know, you know*)
10.10 (a) negative ("If you're free"), (b) positive ("Let's go")
10.11 (a) direct, (b) indirect, (c) indirect, (d) direct
10.12 The visitor uses a question ("*Do you know …*") as an indirect speech act requesting directions, but the resident treats the question as a direct speech act and simply answers the question (not recognizing the request function).

Tasks

10A Context
We normally think of "context" as the situation in which something happens and we tend to think of "situation" in physical terms rather than psychological terms. This may be what makes the quotation from Sperber and Wilson seem a bit strange. However, if we look at their explanation in detail, we can get a better understanding of their perspective.

"A context is a psychological construct, a subset of the hearer's assumptions about the world. It is these assumptions, of course, rather than the actual state of the

world, that affect the interpretation of an utterance. A context in this sense is not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play a role." (Sperber and Wilson, 1995: 15-16)

From this perspective, context is something that is created ("a construct") in the mind ("psychological") of hearers as they try to interpret what is said or written. The "immediate physical environment" is only part of what hearers may treat as contextually relevant for interpretation. Many other factors, particularly beliefs and assumptions in the mind of each hearer, are part of context in this analysis. As Henry Widdowson succinctly put it: "Context is not an external set of circumstances, but a selection of them internally represented in the mind." (Widdowson, 2007: 20)

For more, read:

Sperber, D. and D. Wilson (1995) *Relevance* (15-16) Blackwell
Widdowson, H. (2007) *Discourse Analysis* (19-22) Oxford University Press

10B Metapragmatics

The prefix *meta*, meaning "above" or "beyond," is used in technical expressions describing the human ability to reflect on utterances and talk about features of those utterances. It was first used in the term *metalanguage*, that is, language that is used to talk about language. The term *metapragmatics* came into use for the study of the ways in which language users reflect on, and show awareness of, pragmatic features and potential pragmatic interpretations of utterances. In the example, the speaker not only shows awareness of what Justin said (by reporting his direct speech), but also comments on the appropriate pragmatic interpretation of what was said. That is, the speaker reports on a speech act being performed and analyzes the speech as not counting as a promise. In addition, the use of *actually* seems to indicate that the speaker feels a need to establish a contrast between the speech act that might normally be associated with Justin's words (= promise) and the appropriate interpretation in this case (= not a promise).

For more, read:

Overstreet, M. (2009) "Metapragmatics" In Cummings, L. (ed.) *The Pragmatics Encyclopedia* (266-268) Routledge
Verschueren, J. (1999) *Understanding Pragmatics* (187-198) Arnold

10C Deictic projection

The concept of deictic projection has been discussed in the following way.
"Speakers seem to be able to project themselves into other locations prior to actually being in those locations, as when they say "I'll come later" (= movement to addressee's location). This is sometimes described as deictic projection and we make more use of its possibilities as more technology allows us to manipulate location. If "here" means the place of the speaker's utterance and "now" means the

time of the speaker's utterance, then a sentence such as [1] should be nonsense.
[1] *I am not here now.*
However, I can say [1] into the recorder of a telephone answering machine, projecting that the "now" will apply to any time someone tries to call me, and not to when I actually record the words. Indeed, recording [1] is a kind of dramatic performance for a future audience in which I project my presence to be in the required location." (Yule, 1996: 12-13)

So, deictic projection is a way of explaining why *here* and *now* don't always mean "location and time of speaker when speaking" as illustrated in example 1. In example 2, *you* are not actually in the location *here* (unless you can somehow fit yourself into the map/directory). As you read the map/directory, you have to project yourself into the map world in order to be where *here* is. In example 3, the speaker presumably means that the horse that he or she wants to win is *in last place* and not the actual speaker, and, in 4, the speaker means that his or her car (or other vehicle) must be *out of gas*. In both these cases, speakers are extending the use of *I* through deictic projection. In 5, the usual physical location of a person (*she*) is used as a deictic projection for the individual who is clearly not in that location at the time of speaking.

For more, read:
Lyons, J. (1977) *Semantics* (579) Cambridge University Press
Yule, G. (1996) *Pragmatics* (12-13) Oxford University Press

10D Spatial deixis in Lolovoli
(i) (6) *hagemai*, (7) *hivoatu*, (8) *vanomai*, (9) *hivo*
(ii) –*mai* = toward speaker ("to me"); -*atu* = toward addressee ("to you")
(iii) On an island, it is likely that the main directions of movement will be toward the ocean (*hivo* "go down") or toward higher land (*hage* "go up") or toward another location on the same level (*vano* "go across").

Note that when the direction of movement is simply "away" (i.e. not toward speaker or addressee), there is no affix.

For more, read:
Harrison, K. (2007) *When Languages Die. The Extinction of the World's Languages and the Erosion of Human Knowledge* (118-122) Oxford University Press
Hyslop, C. (2001) *The Lolovoli Dialect of the North-East Ambae Language: Vanuatu* Australian National University: Pacific Linguistics Volume 515

10E Performative verbs
Performative verbs are those that are used to perform a particular action when they are uttered with a first person subject (*I*) in the present tense (*apologize*). They are verbs that literally do something with words. So example 1 contains a performative verb. It is usually possible to put *hereby* before the verb (i.e. *I hereby apologize*) when it is used as a performative. Example 2 has none of these features (*He* is not first person, *said* is not present tense, and *He hereby said* sounds very strange). Example 3 has all the necessary features and contains a performative verb (*bet*).

Example 4 has none of the necessary features, so does not contain a performative verb. Example 5 has two features, first person (*I*) and present tense (*drive*), but we can't normally say *I hereby drive a Mercedes* as a way of doing something. So, *drive* is not a performative verb. Here it is used in a statement (and may be called "constative"). That is, it is describing something, rather than doing something, with words. Example 6 has none of the necessary features, so doesn't contain a performative verb. Only examples 1 and 3 contain performative verbs.

For more, read:

Austin, J. (1962) *How to Do Things with Words* Oxford University Press
Thomas, J. (1995) *Meaning in Interaction* (32-33) Longman

10F Signs of Sales

In the following lists, the expressions are organized according to different possible underlying structures, with additional words added to make each description clearer.

"X" Sale = Someone is selling "X"
- Bake(d) items Sale
- Big Screen (TV) Sale
- Colorful White (= sheets, pillowcases, etc) Sale
- Foundation (undergarments) Sale
- Furniture Sale
- Plant Sale

"Y" Sale = Someone is selling items on or near time of year "Y"
- Back-to-School (= items to use or wear in school) Sale
- Labor Day Sale
- Spring Sale

"Z" Sale = Someone is selling items in or on location "Z"
- Garage (next to house) Sale
- Sidewalk (outside store) Sale
- Tent (outside store) Sale
- Yard (outside house) Sale

"W" Sale = Someone is selling items in a way ("W") that gets rid of them quickly
- Clearance Sale
- Close-out Sale
- Liquidation Sale

"V" Sale = Someone is selling items at a special ("V") price
- Dollar Sale
- One Cent Sale

10G Presupposition and jokes

In (1), the Question seems to presuppose that "birds fly" and asks "Why ... south?"
After hearing the Answer, the reanalyzed presupposition would have to be "birds go south", and the Question would be "Why do they fly?"
In (2), the Question seems to have the presupposition that clubs are "places where activities, sports, dances, etc. can take place." After the Answer, the reanalyzed

presupposition would have to be based on the idea that clubs are "heavy sticks used as weapons."

In (3), the Question seems to have the presupposition that someone is "a different person (every ten minutes)." After the Answer, the reanalyzed presupposition would be "the same person (every ten minutes)."

In (4), the Question seems to presuppose that "that dress in the window" simply describes the location of the dress prior to the activity (elsewhere) of "try on." After the Answer, the reanalyzed presupposition would be that "in the window" describes the location of the activity involved in "try on that dress." This joke is based on structural ambiguity (see Chapter 8). Syntactically, we have V (*try on*) + NP (*that dress in the window*) in the first interpretation and VP (*try on that dress*) + PP (*in the window*) in the second interpretation.

For more, read:

Ritchie, G. (2004) *The Linguistic Analysis of Jokes* (Chapter 8) Routledge

10H Vague language

Approximators (= "not exactly"): *around seven, sevenish, sort of blue.*
(*kind of rude, I'm like, "No thanks."*)

General extenders (= "there is more"): *and all that, and everything, and stuff like that*
(*and that, 'nstuff, and things, and so on*)

Vague nouns (= "inherently vague"): *thingmajig, thingy, whatsisname* (*whoever*)

Vague amounts (= "how many/much?"): *heaps of, loads of, tons of*
(*oodles of, piles of, a bunch of*)

Vague frequency (= "how often?"): *now and again, occasionally, sometimes*
(*often, usually, from time to time*)

Vague possibility (= "how likely?"): *maybe, possibly, probably*
(*likely, perhaps, plausible*)

For more, read:

Overstreet, M. (2011) "Vagueness and Hedging" In G. Andersen and K. Aijmer (eds.) *Pragmatics of Society* (293-317) De Gruyter

10I Euphemisms and proverbs

According to Elizabeth Winkler, "Indirect speech acts are part of a larger set of linguistic strategies called *indirection* which native speakers employ to accomplish the delivery of difficult content to others or to obfuscate the true meaning of an utterance" (2007: 156).

One type of indirection is illustrated by the euphemisms in examples 1 to 3. For some people, the reporting of a pregnancy (1), or a recent death (2) may represent "difficult content" and, rather than state the facts directly, they use conventional expressions for indirect reference. Example 3 contains an expression used by the military to talk about the unintended deaths of civilians during a military operation. By referring to *damage* rather than *deaths*, the speaker can downplay the seriousness of the effects of what happened. In all these cases (1-3), we have to go beyond the meaning of the expressions (e.g. the expression *a better place* in 2 could

easily refer to something good such as a vacation) and think about what the speakers mean.

The proverbs in examples 4 to 6 also represent examples of indirection in expressing meaning. Example 4 is sometimes used in criticism of people who are never satisfied in their present circumstances, but is presented as a form of well-established wisdom rather than as a direct criticism. By using a proverb, the speaker would simply be expressing a general truth and not actually saying anything personal. Similarly, example 5 expresses a general observation that just wishing for something doesn't make it happen and may be used as a criticism of people who seem to think otherwise. The implicit criticism is similar to that in example 4. However, in uttering the proverb, the speaker would not be saying something directly critical. Example 6 is also typically used in situations where a negative interpretation of someone's behavior is being communicated. In this case, people who have complained or been critical of others are vulnerable to being criticized themselves and should not be complaining. This meaning is communicated, but not directly said, and represents another example of the type of invisible meaning studied in pragmatics.

For more, read:

Allan, K. and K. Burridge (1991) *Euphemism and Dysphemism: Language used as Shield and Weapon* Oxford University Press

Winkler, E. (2007) *Understanding Language* (156-160) Continuum

10J Spanish diminutives

Sentences 1, 2, 5 and 6 represent possible threats to the addressee's face, that is, impositions, by questioning the addressee (1, 6) or directly instructing the addressee in some way (2, 5). Using diminutives in these would likely be interpreted as strategies of negative politeness.

Sentences 3 and 4 are statements in which the speakers downplay what they have by making it sound less than one might think. Hence the speakers are not really any different from their addressees. Using diminutives in this way would likely be interpreted as strategies of positive politeness.

For more, read:

Mendoza, M. (2005) "Polite diminutives in Spanish" In R. Lakoff and S. Ide (eds.) *Broadening the Horizons of Linguistic Politeness* (163-173) John Benjamins

10K Impoliteness

(i) 1 (d), 2(f), 3 (b), 4 (a), 5 (e), 6 (c)

(ii) Most of these expressions might not be considered impolite if they were used jokingly between close friends. Some of the expressions, particularly (b), (e) and (f), might not be as face-threatening if the speaker has socially established power over the listener, such as parent to young child, professor to student, police officer

to criminal, military officer to recruit. Perhaps you can think of others, especially if you consider different social norms in other countries.

However, in the English-speaking world, we should remain aware that many of these types of expressions can be symptomatic of a bullying approach to interaction and should be recognized as such.

For more, read:

Culpeper, J. (2011) *Impoliteness: Using Language to Cause Offence* Cambridge University Press

11 Discourse Analysis

Study Questions

11.1 Language beyond the sentence
11.2 Cohesion is the ties and connections that exist within the actual texts, written or spoken. Coherence is the sense of everything fitting together in the interpretation of texts.
11.3 "No gap" means that we avoid silence between turns and "no overlap" means that only one person speaks at a time.
11.4 Speakers can mark completion points by asking a question or by pausing at the end of a completed syntactic structure such as a phrase or sentence.
11.5 A pause that has an expression such as *em, er, y'know* in it is called a filled pause.
11.6 They are adjacency pairs
11.7 It is an adjacency pair that comes between the two parts of another adjacency pair
11.8 The maxim of Quality
11.9 Quantity, because the speaker is avoiding "all the details."
11.10 Hedges are words or phrases used to indicate that we are not really sure that what we are saying is sufficiently correct or complete.
11.11 An additional meaning (intentionally) implied by what is said.
11.12 Scripts are like dynamic schemas (or knowledge structures) in which a series of conventional actions takes place.

Tasks

11A Intertextuality

Some discourse analysts study how connections are made when material from one genre of discourse is borrowed into another or one part of a text echoes another. This is intertextuality and is perhaps more familiar in the world of art, as Deborah Cameron explains:

> "Most works of art are not 'original' in the sense of being totally unlike and unrelated to any other works of art; rather they are full of allusions to and echoes of the works that preceded them. These allusions create 'intertextual' (between texts) relationships: in alluding to other texts, an author can transfer something of those texts' qualities and their cultural significance into his or her own text." (2001: 130)

When the focus is more specifically on language, intertextuality is defined more narrowly in this way: "Within a text, the inclusion of material from, or the allusion to, other texts" (Jackson, 2007: 76). So, intertextuality is the connection that exists between a text and all the other texts that are echoed in its form and content.

For more, read:

Cameron, D. (2001) *Working with Spoken Discourse* (130) Sage
Jackson, H. (2007) *Key Terms in Linguistics* (76) Continuum

11B Cohesive ties

(i) the fence - the fence - the fence - the fence - the fence
the curling flower spaces - the flower tree - the flower tree
I - I - I - we - we - I
them - They - They - they - they - they - he - the other - They - they
hitting - hitting - hit - hit
the flag - the flag - the flag
Luster - Luster - we - we - Luster
went along the fence - went along the fence - went along the fence
was hunting in the grass - was hunting in the grass
Through the fence - through the fence

(ii) "They" are hitting golf balls.

For more, read:

Christiansen, T. (2011) *Cohesion: A Discourse Perspective* Peter Lang
Halliday, M. and R. Hasan (1976) *Cohesion in English* Longman

11C Preference structure

Preference structure is one way of describing what is structurally typical in conversation. When one person in a conversation asks a question, the other person typically provides an answer. The answer response is "preferred" (with the meaning of "expected" rather than "liked"), whereas not giving an answer is "dispreferred." When an invitation is made, the preferred response is acceptance and the dispreferred response is refusal. When an assessment (*That's a beautiful painting*) is expressed, the preferred response is agreement and the dispreferred is disagreement. People tend to produce preferred responses with ease (*Yeah, Okay*, *Right*), but seem to be obliged to avoid being very direct when they produce dispreferred responses. They hesitate, they act as if they're not sure, they apologize, they talk about obligations and other factors and generally make dispreferreds much longer than preferreds.

In the first example (i) *He* produces an invitation and *She* produces many indications of a dispreferred response. Without actually stating a refusal to accept, *She* will be interpreted as not accepting the invitation. In (ii) *He* produces an assessment or opinion and *She* eventually produces a disagreement (*I don't think so*) with that opinion after giving many indications that her response is a dispreferred.

For more, read:

Cutting, J. (2014) *Pragmatics: A Resource Book for Students* (3rd edition) Routledge
Yule, G. (1996) *Pragmatics* (78-81) Oxford University Press

11D *Or something*

The phrase *or something* is an example of a general extender. Other general

extenders are *or anything*, *or whatever*, *and stuff*, *and everything*, *and things (like that)*. According to Maryann Overstreet, the type of general extender that begins with *or* can be used by speakers "to suggest alternative possibilities" and thereby create "a hedge on the truth of the statement" (1999: 113). By using *or something* on both occasions, Crystal would seem to be adhering to the maxim of Quality and hedging her descriptions as being potentially inaccurate. Indeed, Crystal explicitly draws attention to her inability to attest to the truth of her description (*I dunno ... I don't even know if it was true*). By using *or something*, Crystal indicates that her description may be wrong and she doesn't want to ignore the Quality maxim, thereby signaling her ongoing commitment to the Co-operative Principle.

For more, read:

Overstreet, M. (1999) *Whales, Candlelight and Stuff Like That* (112-113) Oxford University Press

11E Turn-taking in English conversation

In examples (1) and (2), there is a third part in the exchange, a contribution that can be described as a "follow-up" comment. In (1), the follow-up (*Okay*) is used to acknowledge receiving an answer and also to close the topic initiated by the question in the first part. In (2), the structure is not typical of everyday conversation, but is quite common in classroom discourse (where one individual has more "power" than others.) The follow-up in the third part (*That's right*) indicates that the teacher already knew the answer to the question, so we don't actually have a simple (information-seeking) question-answer sequence here. Instead, we have something like a quiz question, a quiz answer, and an acknowledgement that the quiz answer was correct. So, in both (1) and (2), the third part in the exchange represents a follow-up comment signaling an explicit acknowledgement by the first speaker that the response by the second speaker was understood and accepted.

The example in (3) has the Q1~Q2~A2~A1 structure described as a question-answer adjacency pair, with another question-answer pair functioning as an insertion sequence. This structure is more common in spoken transactions than in casual conversation. In (4), we have a three-part sequence with an expression of gratitude (*Thanks*) as a follow-up comment after a Q~A pair and representing acknowledgement of the answer. The fourth part (*No problem*) is a response to the expression of gratitude, so that lines 3 and 4 represent another adjacency pair (express gratitude ~ downplay the need for gratitude) which can also be heard in the pair *Thank you ~ Don't mention it*. This pattern of adding a new second part (to a first part that was already functioning as a second part) is sometimes described as "chaining" in conversational structure.

For more, read:

Merrison, A., A. Bloomer, P. Griffiths and C. Hall (2014) *Introducing Language in Use* (Chapter 2) (2nd edition) Routledge

Tsui, A. (1994) *English Conversation* (chapter 2) Oxford University Press

11F Conversational features
(1) 200, (2) "no", (3) "yes", (4) one-second, (5) 84 (6) "Huh?" (7) "Who?" (8) 60 (9) "um" (10) "uh"

For more, read:
Enfield, N. (2017) *How We Talk: The Inner Workings of Conversation* Basic Books

11G The surgeon's son
The initial confusion for many people arises because the boy's father seems to have been in two different places at the same time: out for a walk and working in the hospital. One background assumption in this confusion is that the *surgeon* and the *man* must refer to the same person because they both have the *boy* as their *son*. The socio-cultural assumption involved here may derive from the fact that a surgeon (historically) has typically been a man. If the reader does not rely on this assumption and easily brings to mind a woman in the role of surgeon, then there is no confusion. The larger socio-cultural schema in which gender works is explored in Chapter 20.

For more, read:
Widdowson, H. (2007) *Discourse Analysis* (32-33) Oxford University Press

11H Critical Discourse Analysis
(i) Critical discourse analysis has been described as "an analytic framework for studying connections between language, power and ideology" (Fairclough, 2011). Another description is offered by Brian Paltridge (2012): "Critical discourse analysis explores the connections between the use of language and the social and political contexts in which it occurs. It explores issues such as gender, ethnicity, cultural difference, ideology and identity and how these are both constructed and reflected in texts. It also investigates ways in which language constructs and is constructed by social relationships."
(ii) According to van Dijk (1996) and Cameron (2001), the *Sun* newspaper report uses two metaphors (*invading army* and *tide*) to create a negative and frightening view of these immigrants. The use of vague high numbers (*tens of thousands*) adds to this frightening perspective. Dishonest and criminal behavior is attributed to the immigrants through the verbs *sneak*, *deceive, forge* and *run away*. Another negative implication is that the immigrants who *work for a pittance*, *slaving behind bars* will be a threat to the economic status of people who are reading this newspaper. Other observations can be made relating to existing power structures (no mention is made of the employers who must be benefiting from the situation) and ideology (what does the image of Britain being invaded by an army suggest?)

For more, read:
Cameron, D. (2001) *Working with Spoken Discourse* (127-128) Sage
Fairclough, N. (2011) *Critical Discourse Analysis* (2nd edition) Longman
Paltridge, B. (2012) *Discourse Analysis* (179) Continuum

van Dijk, T. (1996) "Discourse, power and access" In Caldas-Coulthard, C. and M. Coulthard (eds.) *Texts and Practices: Readings in Critical Discourse Analysis* (84-104) Routledge

11I Stylistics

(i) Stylistics involves the study of different types of language use, particularly in texts that we recognize as having a certain style because they exhibit distinct properties. Stylistic analysis is traditionally associated with the study of literature where critics talk about features of "Hemingway's prose style" or the "traditional ballad style" as used in poetry. In stylistic analysis, we look at features of texts such as vocabulary, especially the associative meaning (see the beginning of Chapter 9) of words and phrases, for example in the style of romantic poetry, or the sentence structures, such as the frequent use of passives in the academic writing style, or even the patterns of rhyming in the hip-hop style of singing, as well as more general effects such as persuasive images presented in advertisements.

(ii) As Verdonk (2002) explains, the paragraph presented here is known as a "blurb," that is, a short text created by a publisher of a book to highlight good qualities in order to increase sales of the book. Some notable aspects of the style of this text (and others like it) can be identified as follows:

Vocabulary

There are a lot of adjectives, many of which express high positive value (e.g. *splendid*, *brilliant*, *most important*) and describe something very special (e.g. *original*, *rare*, *exceptional*, *unexplored*). There are only a few adverbs, but they seem chosen to convey excitement (e.g. *startlingly*, *dramatically*).

There are a lot of abstract nouns conveying desirable qualities in something viewed as entertainment (e.g. *fantasy*, *humor*, *violence*, *terror*).

There are verbs, and a noun, associated with light, especially brightness, as a desirable feature (e.g. *shimmers*, *illuminates*, *flashes*) and other verbs indicating that something new will be experienced (e.g. *reveal*, *bring to life*, *demonstrate*).

Structure

There are phrasal structures where nouns are combined (e.g. *intensity and intelligence*; *terror and laughter*; *compassion and recognition*) that give an impression of complexity in the emotions that will be experienced.

There are sentence structures that contain additional phrases, only separated by commas, rather than subordinate clauses with conjunctions (e.g. *full of a rare intensity and exceptional intelligence*; *evoking terror and laughter, compassion and recognition*). Sentences are also structured with repetition rather than being joined by connectors (e.g. *Each ..., each ...; ... still ... still; ... different ... different ... different*).

The whole text consists of only four sentences, with a final sentence that is substantially longer than the others and builds to the phrase with *the most important* as a climax. Also, the sentences in the text are not connected to each other in any clear way (no connectors such as *because* or *for example*), so that the structure is similar to a list, that is, a list of highly desirable qualities.

No doubt there are many other stylistic features characteristic of this type of

language in use. The overall effect is more of a dramatic appeal to the emotions than a reasoned explanation or argument.

For more, read:

Jeffries, L. and D. McIntyre (2010) *Stylistics* Cambridge University Press
Gibbons, A. and S. Whiteley (2018) *Contemporary Stylistics: Language, Cognition and Interpretation* Edinburgh University Press
Verdonk, P. (2002) *Stylistics* Oxford University Press

On conversation analysis, see also:
http://www.sscnet.ucla.edu/soc/faculty/schegloff/

12 Language and the Brain

Study Questions

12.1 Wernicke's area
12.2 speech comprehension difficulty
12.3 The arcuate fasciculus connecting Wernicke's and Broca's areas.
12.4 A malapropism
12.5 perseveration
12.6 Anticipation (the "w" of *watch* is anticipated in *wist*)
12.7 Aphasia is an impairment of language function due to localized brain damage that leads to difficulty in understanding and/or producing linguistic forms
12.8 Conduction aphasia
12.9 Broca's aphasia
12.10 In a dichotic listening test, a person sits with a set of earphones on and is given two different sounds simultaneously, one through each earphone.
12.11 The critical period is when the human brain is most ready to receive input and learn a particular language. It is generally believed to last through childhood until puberty.
12.12 She was using the right hemisphere for language functions.

Tasks

12A Phrenology

The asymmetry in the two hemispheres of the brain is directly tied to an enlargement in the left hemisphere associated with language areas. This connection between a physically special area and a functionally special ability lies at the core of the localization view, as described in the chapter. Some of the earliest ideas on localization (contrasting with the general view that language ability was evenly distributed throughout the brain or based somewhere else, such as the heart) were made by the German physiologist Franz Joseph Gall, working in Vienna around 1800. Unfortunately, Gall and his followers (notably Johann Spurzheim) went on to try to identify "bumps" on the skull and other aspects of skull shape and facial features as indicators of specific mental abilities (e.g. protruding eyes indicated a powerful memory). This diagnostic procedure (known as "cranioscopy" at first) became extremely popular in the nineteenth century in England and the USA as a pseudo-science called "phrenology," with accompanying maps of the human head used to locate specific functions. If you find an example of one of these head diagrams (see Ingram, 2007: 13), you may be surprised to see "Language" located on the cheekbone under the left eye. At least it was located on the left side. Gall's ideas were known to Broca and may have prompted a more careful search for the location of language ability, but there is relatively little in the later study of language and the brain to support any conclusions based on the analysis of "bumps" on the human skull.

For more, read:
Ingram, J. (2007) *Neurolinguistics* (Chapter 1) Cambridge University Press
Uttal, W. (2001) *The New Phrenology* (Chapter 3) MIT Press

12B The bathtub effect

The "bathtub effect" is a pattern first described by Brown and McNeill (1966). It is based on the image of someone lying in a bathtub with head and feet sticking out and the rest submerged. The head is the most prominent, then the feet, with the middle mostly out of view. This is the pattern discovered when we investigate memory for words. The beginning of the word, like the head sticking out of the bathtub, is the most likely to be remembered correctly, followed by the end of the word (like the feet sticking out), but the middle is the most difficult to recall. Examples that illustrate this effect are certain malapropisms, such as saying *anecdote* (when trying to remember "antidote") or *cylinders* (for "syllables") where the beginning and end of each word is accurate, but not the middle.
Examples from this chapter: secant, sextet, sexton (for "sextant"); fire distinguisher (for "fire extinguisher"); medication (for "meditation"); monogamy (for "monotony")

For more, read:
Aitchison, J. (2012) *Words in the Mind* (4th edition) (Chapter 13) Blackwell
Brown, R. and D. McNeill (1966) The "tip of the tongue" phenomenon *Journal of Verbal Learning and Verbal Behavior* 5: 325-337

12C Children's slips

1 anticipation, 2 exchange, 3 perseveration, 4 anticipation, 5 perseveration, 6 exchange, 7 exchange, 8 perseveration, 9 anticipation, 10 exchange, 11 perseveration, 12 anticipation

For more, read:
Jaeger, J. (2005) *Kids' Slips* Lawrence Erlbaum

12D Right hemisphere

Damage to the right hemisphere affects the processing of discourse, including conversation, and may result in totally inappropriate contributions being made to an interaction. Right brain damage interferes with intonation, stress and other aspects of what is generally called the prosody of speech (or more technically, the suprasegmentals). There are deficits in the processing of emotions associated with different types of utterances, resulting in what has been described as a "flat affect," and a failure to use appropriate vocabulary to describe or convey emotion. In addition, non-verbal communicative gestures and appropriate facial expressions are either missing or poorly recognized. All these right brain aspects of language could be collectively described as the "paralinguistic features" of language use and it is these features that are generally most affected by damage to the right hemisphere.

For more, read:

McGilchrist, I. (2009) *The Master and his Emissary* (Chapter 5) Yale University Press
Obler, L. and K. Gjerlow (1999) *Language and the Brain* (Chapter 7) Cambridge University Press
Springer, S. and G. Deutsch (2001) *Left Brain, Right Brain* (6th edition) W. H. Freeman

12E Paragrammatism

Agrammatism is associated with Broca's aphasia, characterized by slow effortful speech and virtually no inflections or functional morphemes. Paragrammatism (sometimes described as paraphasia) is associated with Wernicke's aphasia, mainly because speech is fluent, with normal intonation, yet there seem to be word-finding difficulties, leading to a disrupted type of speech. It is believed that the word-finding difficulties, especially with nouns, make the speaker change the sentence structure in order to get round the problem, perhaps seeking another way to express the idea. In paragrammatism, the syntax of the sentence fragments is always normal (not simplified as in agrammatism), but there often seems to be no connection between one fragment and the next, making speech sound fluent, but incomprehensible.

The extract looks more like disrupted fluent speech than slow speech minus functional morphemes, so it is more likely to be characterized as paragrammatism.

For more, read:

Radford, A., M. Atkinson, D. Britain, H. Clahsen and A. Spencer (2009) *Linguistics: An Introduction* (2nd edition) Cambridge University Press

12F CAT scans to PET scans

A number of technological developments have made it possible to look "inside" the brain. Like sophisticated X-rays, CT or CAT (computerized axial tomography) scans provide images of the brain that allow investigators to locate lesions. With this technique, the state of the brain can be represented in a series of "slices" at a single point in time, but apart from identifying possible lesion sites that are interfering with language processing, it is of limited value in discovering how language is actually being processed.

In order to represent brain activity over a period of time, two other methods are used. Both of these methods measure increased blood-flow, relying on the observation that, as brain activity increases during some task, there is an increased need for oxygen-rich blood in order to perform the task. Magnetic resonance imaging or MRI uses the fact that there are magnetic properties in blood that change along with the amount of oxygen being carried by the blood. A functional MRI or fMRI can keep track of where increases in oxygen-rich blood occur in areas of the brain, allowing researchers to see where a particular activity (e.g. reading a sentence) results in greater activity in a particular area (e.g. the visual cortex). An alternative method is called positron emission tomography, or PET, which generates computer images based on the activity of radioactive material injected into the bloodstream. As specific mental operations are performed, gamma ray detectors

measure the amount of radioactivity (and hence blood-flow) in different parts of the brain. Intense colors indicate where most activity is taking place. What these colors mean exactly in functional terms is still an interpretive task for neurolinguists.

For more, read:

Restak, R. (2001) *The Secret Life of the Brain* (xvii-xx) Dana Press

Springer, S. and G. Deutsch (2001) *Left Brain, Right Brain* (Chapter 3) (6th edition) W.H. Freeman

12G Interpreting PET scans

A-upper right,, with strongest activity in Wernicke's area, the part of the brain crucially involved in the understanding of speech

B-lower right, with strong activity in the motor cortex, the part of the brain that controls the articulatory muscles, plus widespread access to vocabulary

C-lower left, with strongest activity in Broca's area, the part of the brain that controls the generation of speech

D-upper left, with strongest activity in the visual cortex, the part of the brain that processes visual information

For more, read:

Petersen, S., P. Fox, M. Posner, M. Mintun and M. Raichle (1988) "Positron emission tomographic studies of the cortical anatomy of single-word processing" *Nature* 331 (February): 585-589

Swerdlow, J. (1995) "Quiet miracles of the brain" *National Geographic* 187 (6) (June): 2-41

12H Jargon aphasia

The distinguishing characteristic of neologistic jargon aphasia is a large number of undecipherable word forms, produced fluently and apparently without the realization that they sound like nonsense words to anyone listening. This feature identifies it as a type of Wernicke's aphasia, which is confirmed by the fact that the syntax is not disrupted. There are complex sentence structures involving complements (e.g.. *I would say that X*) and complex word order (e.g. *Do you know what that is?*). The morphology also seems largely unimpaired: plural *–s* is used on the nonsense words appropriately, past tense *–ed* is found in *missed*, present tense *–s* is in *makes* and perfect marker *–en* is in *have been*. The nonsense words may represent failed attempts to articulate specific target words which are not rejected as inappropriate forms by the speaker's own self-monitoring ability because of severe comprehension difficulties, as is typical in Wernicke's aphasia.

For more, read:

Buckingham, H. and A. Kertesz (1976) *Neologistic Jargon Aphasia* (21) Swets and Zeitlinger

Obler, L. and K. Gjerlow (1999) *Language and the Brain* (Chapter 5) Cambridge University Press

12I The Brain Dictionary

1 Using functional magnetic resonance imaging (fMRI).
2 Stories
3 Both hemispheres were involved.
4 Yes
5 Yes
6 Clearly, our processing of words is not restricted to the left hemisphere and there isn't just one location in the brain where a particular word is processed, demonstrating that we need both hemispheres to understand what we hear.

For more, read:

Huth, A., W. de Heer, T. Griffiths, F. Theunissen and J. Gallant (2016) "Natural speech reveals the semantic maps that tile human cerebral cortex" *Nature* (April, 28, 2016) doi: 10.1038/nature 17637

13 First Language Acquisition

Study Questions

13.1 Choose any four of these features: frequent questions, exaggerated intonation, extra loudness, slower tempo, longer pauses, treating actions and vocalizations as conversational turns, baby talk, simple sentence structures, a lot of repetition
13.2 at one month
13.3 By about four months, the child starts to be able to bring the back of the tongue into contact with the back of the palate, leading to the production of velar-like consonants /k/ and /g/. These combine with something close to a high back vowel /u/ to create what are heard as "cooing" (or "gooing") sounds.
13.4 Pointing with an outstretched hand and holding out an object toward the caregiver (while vocalizing)
13.5 the one word stage
13.6 In the later babbling stage, at around 9-10 months.
13.7 During the tenth and eleventh months.
13.8 (c) daddy go bye-bye (beyond the two-word stage, as in (a) and (b), but before the full sentence stage (d))
13.9 *mommy reading*
13.10 *Where Kitty go?*
13.11 The more advanced form is most likely (a) because the negative element is placed before the verb inside the structure and not simply added to the beginning of the utterance, as it is in (b).
13.12 Overextension

Tasks

13A High amplitude sucking
The "sucking behavior" of infants can be measured using a specially designed pacifier (or dummy or nipple) that contains a pressure transducer connected to a computer. The electrical signals from the transducer provide an indication of the rate at which the infant is sucking the pacifier. The infant is given the pacifier and placed in a comfortable reclining seat while sounds, typically speech syllables, are played. The rate at which the infant is sucking determines the frequency of repetition of the syllable (e.g. ba–ba–ba). This is used as the basic level. When the infant is presented with a different syllable (e.g. ma–ma–ma) and sucking rate increases, then clearly some kind of noticing or attention to stimulus has occurred in the infant's perception. Over time with the new sound, sucking rate decreases back to the basic level, signaling familiarity with that sound. Then a different syllable type can be presented and either the rate increases or it doesn't, signaling whether the infant is treating the stimulus as a new sound or not. This technique has also been used to measure the effect of different voices and different types of intonation. By using this technique, researchers have been able to show that "high amplitude

sucking" (HAS) is an indication of the infant's ability to discriminate between certain types of sounds at different points during the first few months, long before they can produce any of those different sounds.

For more, read:

Clark, E. (2016) *First Language Acquisition* (3rd edition) Cambridge University Press
Jusczyk, P. (1997) *The Discovery of Spoken Language* MIT Press

13B Trochaic stress pattern

(i) A word (or part of a word) with a trochaic structure or stress pattern consists of one stressed (or long) syllable followed by an unstressed (or short) syllable. The term is based on a unit of rhythm in poetry called a trochee.

(ii) In the case of *bottle*, *daddy* and *bunny*, the adult forms are already trochaic in structure, so the children's versions don't illustrate a special pattern (i.e. their syllable structures are not different from the adult versions). In the case of *butterfly*, the child's version is a single syllable, so it is not trochaic. In the case of *animal*, *banana*, *computer* and *eraser*, the children have reduced a three-syllable word to two syllables and made the stressed syllable the beginning, followed by an unstressed syllable. These four examples provide some evidence that the children seem to have a preference for trochaic structure to represent words that are not trochaic in adult usage.

For more, read:

Echols, C. (1996) "A role for stress in early speech segmentation" In J. Morgan and K. Demuth (eds.) *Signal to Syntax* (151-170) Lawrence Erlbaum
Language Files (2016) File 9.4 (12th edition) Ohio State University Press

13C Motor skills and speech skills

4 months
can lift head and hands from a lying position
produces squealing, gurgling and cooing sounds
turns head to human speech sounds

5 months
can sit up with support
produces more consonant-like sounds as well as vowels
recognizes different sounds (e.g. [ba] versus [ga])

6 months
can sit, bend forward, and reach for objects
produces longer vowels and babbling sounds, more like syllables (e.g. [da], [mu])

8 months
can grasp with thumb and fingers
puts objects such as toys or fingers in mouth while making sounds
produces more vocalizations with regular rhythm of syllables (e.g. [ba ba ba])

10 months
can move easily on hands and feet
can pull self up to standing position
produces sound play, bubbles, and syllable combinations (e.g. [da da ba ba])

12 months
can walk with support
easily produces repeated syllables with different consonants (e.g. [ba da ma])

For more, read:

Iverson, J. (2010) "Developing language in a developing body: the relationship between motor development and language development" *Journal of Child Language* 37: 229-261

Lenneberg, E. (1967) *Biological Foundations of Language* John Wiley

13D Developmental stages

Child Z seems to be at the earliest stage, forming negatives by simply putting *No* at the beginning and forming questions by adding *Where* to the beginning of an expression or uttering a short expression (*Have some?*) with, most likely, rising intonation. The examples seem typical of the telegraphic speech stage, with a functional morpheme (*in*), but no inflectional morphemes (i.e. not "momma's boot") in evidence yet.

Child X is using the negative form *can't* in front of the verb and beginning a question with *Why*, both typical Stage 2 features. He or she still appears to be using rising intonation to form questions (*You want eat?*) and is not yet using inversion in questions. The *-ing* form may be evidence of morphological development, and more complex sentence structures, using subject-verb-object, indicate that Child X is probably at a more advanced stage than Child Z.

Child Y is the most advanced of the three, with a negative form (*didn't*), in the appropriate position, and a question structure (inversion in *Does lions*) typical of Stage 3. This child is also using more inflectional morphemes (*dogs*, *goed*, *Does*, *lions*) than the other two.

13E Rational versus empirical perspectives

<u>Rational</u>

Acquisition takes places along a predetermined path.
Children begin life with some knowledge of the possible units of language.
Children learn to say things unrelated to input.
Language learning is independent of other kinds of learning.
New linguistic knowledge is acquired very quickly.
Speech is perceived from the start as distinct from any other physical stimuli.
There are only a few fixed possibilities of language structures to learn.

<u>Empirical</u>

Acquisition proceeds in a piecemeal fashion, building on what is already acquired.

General learning mechanisms account for language learning.
It takes time to integrate new linguistic information with existing knowledge.
There are many possible language structures to be learned.
There is no initial distinction between speech and any other physical stimuli.
There is no pre-programmed knowledge of language.
What children learn to say is directly related to input.

For more, read:
Lust, B. (2006) *Child Language* (70-71) Cambridge University Press

13F Boys and girls
The answer to this question may vary according to the culture that those boys and girls are acquiring at the same time as they're starting to speak. In the United States, according to Apel and Masterson (2012), there is not a lot of difference in how boys and girls develop the basic elements of language through the first four years. In studies carried out in the USA, a few differences have been noted. For example, girls tend to have clearer pronunciation earlier than boys, use more nouns at an earlier stage than boys and show a preference for games in which objects are named. In play behavior, boys tend to make noises (for cars, machines) as they create action events, whereas girls tend to create social events (with stuffed animals, dolls) in which words are used (rather than machine noises) and questions are created. Some of these observed behaviors may simply be a reflection of what parents and other caregivers do with girls versus boys.

Speech directed to boys and girls seems to differ in some ways. Mothers tend to talk more to girls, produce longer and more complex utterances and ask more questions where the answer isn't tied to what's happening there and then. With boys, they tend to use talk to give directions more often, to focus on the immediate context, especially in play situations, with the result that the language addressed to boys is more about what's happening there and then. However, the most general observation is that there are many more similarities than differences in the first language acquisition of boys and girls.

For more, read:
Apel, K. and J. Masterson (2012) *Beyond Baby Talk* (revised edition) Three Rivers Press

13G MLU
Mean Length of Utterance (or MLU) is a method of measuring the length and grammatical complexity of an utterance, originally devised by Brown (1973), and used in many studies since. To calculate MLU, add up all the content words and the inflections used in each utterance, then divide the total by the number of utterances. For example, in *no big box*, there are three elements; in *daddy eat red apple*, there are four elements; in *daddy eat + -s apple + -s*, there are five elements; in *no eat + -ing that*, there are four elements; and in *that mommy + -'s book*, there are four elements. That's a total of 20 elements in five utterances, which gives us an MLU of 4 in this small sample.

For more, read:

Brown, R. (1973) *A First Language* (Table 7) Harvard University Press

Karmiloff, K. and A. Karmiloff-Smith (2001) *Pathways to Language* (101) Harvard University Press

14 Second Language Acquisition/Learning

Study Questions

14.1 Chinese students in Beijing

14.2 Mathematics is learned through a conscious process of accumulating knowledge, typically in an institutional setting. It is not acquired, because ability doesn't gradually develop without conscious effort, as in the development of an L1 by young children.

14.3 Choose four of these: insufficient time is devoted to the process (a few hours each week rather than the constant interaction experienced as a child); insufficient focus on the process (adults have a lot of other things to do and think about, unlike very young children); insufficient incentive (adults already know a language and can use it for their communicative needs); the "critical period" for language acquisition has passed; affective factors, such as self-consciousness, create more inhibitions for an adult than a young child.

14.4 The ability of an adult L2 learner to master aspects of the written language, but to speak with a distinct L1 accent, as exemplified by the writer Joseph Conrad.

14.5 (Choose two) dull textbooks, unpleasant classroom surroundings, exhausting schedule of study/work, being stressed, uncomfortable, self-conscious, unmotivated

14.6 Choose one: self-confidence, low anxiety, positive self-image, ability to overcome inhibitions

14.7 the audiolingual method

14.8 Positive transfer is when the learner tries to use knowledge about a feature of the L1 that is similar to the L2. Negative transfer is when the learner tries to use an L1 feature that is really different from the L2.

14.9 An interlanguage fossilizes when it contains many forms that do not match the target language and no further progress is being made.

14.10 Learners with instrumental motivation want to learn the L2 in order to achieve some goal such as a graduation requirement or a desire to read L2 material, but have no plans to take part in much social interaction. Those with integrative motivation want to learn the L2 for social purposes and to take part in the social life of the community using that language.

14.11 comprehensible input or negotiated input

14.12 Grammatical, sociolinguistic and strategic competence.

Tasks

14A Input and intake

The term "input" is used for language data that the learner is exposed to. However, input is only what is available, not what receives attention, and hence can only be treated as potential data that a learner might use. As pointed out in the chapter, input must first be comprehensible, so that if learners can't understand the meaning

of the language they're exposed to, it remains potential, but unusable, input. Not only do learners have to understand the material in the input, they also have to pay attention to, or "notice," some specific part(s) of the utterance in order to process it actively. According to Schmidt, "noticing is the necessary and sufficient condition for the conversion of input to intake for learning" (1994: 17). That is, there must be some active processing of part of the language data by learners in order to "take in" specific features of the data. It is this processing that changes input to intake. In an analogy made by Sharwood-Smith, "input is the goods that are presented to the customer ... intake is what is actually bought and taken away from the shop" (1994: 8).

For more, read:

Schmidt, R. (1994) "Deconstructing consciousness in search of useful definitions for applied linguistics" *AILA Review* 11: 11-26

Sharwood-Smith, M. (1994) *Second Language Learning* Routledge

14B The Output Hypothesis

For many years, researchers focused almost exclusively on how input, or modified input of different kinds, might contribute to improved L2 learning. More recently, some attention has shifted to the role of output, that is, the language produced by the learner. Swain (2005) has argued that it is when they are producing language (output) that learners become much more likely to develop certain skills in the L2. When learners try to produce utterances in the L2, they are more likely to notice gaps in their knowledge and realize what it is they need to know, making them more active learners. In many ways, the need to produce language creates a stronger motivation to learn ways of accomplishing accurate production. It is only through output, for example, that learners can develop more fluency in using the L2.

An additional benefit of output is that learners can test hypotheses they may have formulated (consciously or unconsciously) about how the language works. By trying to create utterances, the learner has to try to choose appropriate words, arrange them in appropriate structures and articulate them with appropriate sounds. The learners are "pushed" to be more accurate, especially in syntax, which may not become very well developed if only comprehension of input is involved. As learners try to put all the utterance components together for a listener, they are also more likely to get feedback on what is working well (nodding, comprehension) and what is not working very well (puzzlement, questions) in their L2 use. Indeed, the process involved in a learner producing an utterance, having a listener ask for clarification or suggest an alternative word or phrase, prompting the learner to produce an improved version of that utterance is now considered one of the best ways to develop greater proficiency in an L2.

For more, read:

Mitchell, R., F. Myles and E. Marsden (2013) *Second Language Learning Theories* (3rd edition) Routledge

Swain, M. (2005) "The output hypothesis: Theory and research" In Hinkel, E. (ed.) *Handbook of Research in Second Language Teaching and Learning* (471-484) Routledge

14C The stylistic continuum

The idea of a stylistic continuum in interlanguage comes from the work of Elaine Tarone, following the research of sociolinguist William Labov (See Chapter 19). She noted that there was a lot of variability in the way learners used their L2, sometimes having more accurate pronunciation and grammar than at other times. This variability clearly represents a problem for researchers trying to analyze learner language and hence for studies in second language acquisition that depend on directly comparable samples from all learners. Tarone proposed that learners have a continuum of different styles of using the L2, from a "careful style," with a lot of attention to individual words and being correct, through a range of other styles to a "vernacular style," which is used in casual conversation, with less attention devoted to producing correct forms. In her research, Tarone demonstrated that learners could improve their pronunciation of certain difficult forms when reading words in isolation (i.e. using their careful style) to a greater extent than when they were using their vernacular style. These findings not only show that variability is inevitable in interlanguage use, but also have obvious implications for teaching decisions about what kinds of activities might be most beneficial for students.

For more, read:

Ellis, R. (1997) *Second Language Acquisition* (Chapter 4) Oxford University Press

Tarone, E. (2005) "Speaking in a second language" In Hinkel, E. (ed.) *Handbook of Research in Second Language Teaching and Learning* (485-502) Routledge

14D Developmental sequences

1 *no like that* 2 *I no like* 3 *she don't like it* 4 *you can't like it* 5 *he doesn't like*

For more, read:

Lightbown, P. and N. Spada (2013) *How Languages are Learned* (4th edition) (Chapter 2) Oxford University Press

Pienemann, M., M. Johnston and G. Brindley (1988) "Constructing an acquisition-based procedure for second language assessment" *Studies in Second Language Acquisition* 10: 217-243

14E English as Lingua Franca

More examples for Table 14.1

Neologisms	*importancy*, s*moothfully*
New uses of words	*book holder* (= "cover")
Zero 3rd person marking	*my company have problems*
Use of *which* for people	*some people which we know about*
Zero article preferred	*answer is in back of book*
New uses of prepositions	*we studied over some new stuff*
All nouns are countable	*he gave us lot of good advices*
New idioms	*ball is in your area* (= "your court")

For more, read:

Jenkins, J. (2007) *English as a Lingua Franca: Attitude and Identity* Oxford University Press

Seidlhofer, B. (2011) *Understanding English as a Lingua Franca* Oxford University Press

14F Communication strategies

1(b), 2(e), 3(a), 4(d), 5(f), 6(c)

Least effective is 4(d) because communication stops. The pair in 5(f) and 6(c) may also be ineffective sometimes because they make the listener guess the word or concept that the speaker has in mind. The form in 1(b) seems to be moving in the direction of better communication because it provides a more specific clue to what the speaker has in mind. It also tries to make the communication collaborative. The forms in 2(e) and 3(a) represent other ways of offering more specific information about what the speaker has in mind. In these cases, the speaker is taking more responsibility for the success of the communication.

For more, read:

Tarone, E. and G. Yule (1989) *Focus on the Language Learner* (Chapter 9) Oxford University Press

14G Teacher feedback

(i) (a) – 4: explicit mention of a rule
(b) – 2: elicitation
(c) – 3: explicit correction
(d) – 1: clarification request
(e) – 5: recast

(ii) In contemporary thinking about feedback, there is a strong tendency to favor indirect feedback of the type indicated in (d) and (e), where students get a chance to reconsider what they are trying to say and how they are saying it. The feedback in (b) is a more open opportunity for the student to repeat the utterance. The two types of explicit correction in (a) and (c) were more favored in traditional language teaching, but typically involve teachers in deciding what they think the student must be trying to say rather than making an effort to find out. There is little evidence that this type of explicit correction has any lasting effect.

For more, read:

Cook, V. (2016) *Second Language Learning and Language Teaching* (5th edition) Hodder Education

Lyster, R. and L. Ranta (1997) "Corrective feedback and learner uptake: negotiation of form in communicative classrooms" *Studies in Second Language Acquisition* 19: 37-66

14H Interlanguage grammar

This speaker uses plural *–s* in these examples: *the streets, the houses, villages, two*

horses, seven days.
He doesn't use plural *–s* in these examples: *How many brother, a few day, a lot of animal, both my friend*.

It seems that when there is a quantifier expression (*many, a few, a lot of, both*) with the noun, the speaker doesn't use plural *–s*. Mostly that results in L2 errors, except in the phrase *many people*, in example (e), where the noun is already plural and isn't normally used with the *–s* inflection in the target L2. So, the apparent accuracy of the phrase *many people* may actually be based on an inaccurate rule for English.

The speaker seems to put plural *–s* only on nouns when there aren't any quantifier phrases or when there are simple numbers before the noun. This would seem to be a temporary rule that is partially in line with the target and will probably be adjusted to apply to noun phrases with quantifiers after more experience in using the language.

For more, read:

Gass, S., J. Behney and L. Plonsky (2013) *Second Language Acquisition: An Introductory Course* (4th edition) Taylor and Francis

14I Contrastive analysis

Contrastive analysis dates back to the 1950s and is a method of comparing two languages in fine detail in order to discover those differences between them that might lead to difficulties and errors for learners. By comparing and contrasting two languages (e.g. Spanish and English), we can often see why certain errors are made.

(a) **the tie black*: English typically has adjectives before nouns (*the black tie*) , but in Spanish, adjectives usually follow nouns, so **the tie black* is a Spanish construction used with English words.

(b) In English, only the noun has a plural inflection, not the accompanying adjective (e.g. *modern languages*), but in Spanish, adjectives also have plural inflections to match their nouns, so **modernes languages* is another Spanish pattern, used with English words.

(c) In Spanish, the negative form *no* can be placed before the verb, resulting in **no understand*, but in English, the negative must be attached to an auxiliary verb (*He doesn't understand* or *He can't understand*). The auxiliary verb forms and uses in English are difficult for all learners.

(d) In English, it is common to create noun phrases with two nouns together in a compound, as in *golf ball*. Spanish expresses this relationship with a different type of structure, as illustrated by **ball of golf*. A similar problem has been identified in the use of the Spanish possessive structure, as illustrated by *the car of my friend*, in contrast to the preferred structure in English *my friend's car*.

(e) In many Spanish expressions, the subject is not expressed (**was raining*), whereas every English verb must have a subject, even a meaningless one, as in *it was raining*.

(f) The word *usually* is an adverb and, in English, adverbs are not typically used between a verb (*eat*) and its object (*eggs*). That restriction doesn't exist in Spanish, so the structure with *usually* between the verb and its object will not

sound strange to Spanish ears. Adverbs can be used in several different positions in English, but just not between the verb and its object. (*Usually I eat ..., I usually eat ..., ... for breakfast usually*).

For more, read:

Saville-Troike, M. and K. Barto (2016) *Introducing Second Language Acquisition* (3rd edition) Cambridge University Press

Swan, M. and B. Smith (2001) *Learner English* (90-112) (2nd edition) Cambridge University Press

14J Applied Linguistics

When the field of Applied Linguistics was first developing, during the 1940s at the University of Michigan, a major goal was to apply the findings of structural linguistics as part of a new "scientific approach" to the teaching of foreign languages. At the time, this project was literally "linguistics applied" (= insights from the analysis of languages used to solve the perceived problem of lack of success in foreign language learning). Although the field continues to include studies of second language learning, it is no longer tied so closely to linguistics. It is now an interdisciplinary field investigating real-world issues involving language with connections to anthropology, cognitive psychology, communication studies, language disorders, language planning, literacy, sign language studies, sociology and translation studies.

For more, read:

Cook, G. (2003) *Applied Linguistics* Oxford University Press

Hall, C., J. Smith and R. Wicaksono (2011) *Mapping Applied Linguistics: A Guide for Students and Practitioners* Routledge

15 Gestures and Sign Language

Study Questions

15.1 Emblems are signals such as “thumbs up” (= things are good) that function like fixed phrases and do not depend on speech.
15.2 Iconics are gestures that in some way look like the meaning of (part of) what is said, as in tracing a square with the hands while talking about a small box. Deictics are gestures used to point to things or people while talking.
15.3 An alternate sign language is a system of hand signals for limited communication in a context where speech cannot be used.
15.4 ASL and LSF
15.5 Signed English is essentially English sentences, sometimes abbreviated, using signs as vocabulary. ASL is a separate language, with many structures that are different from English.
15.6 around four percent
15.7 one in ten
15.8 They say there is a higher likelihood that they will understand the message.
15.9 Thomas Gallaudet
15.10 *He is* (or *was*) *watching TV.*
15.11 The parameter of shape has “flat hand” as a prime and the parameter of orientation has “palm up” as a prime.
15.12 (i) Did it happen last night?
(ii) The boy isn’t/wasn’t walking with pleasure/enjoyment

Tasks

15A Pointing gestures

The most common pointing gesture involves the index finger sticking straight out with the rest of the fingers curled into the down-facing palm of the hand. This is sometimes called the “canonical” form of pointing because it is used by speakers of many different languages in different parts of the world. It is also commonly observed in very young children beginning around 10-11 months of age, well before spoken language is produced, as documented in Butterworth (2003). Later, those children have to learn about social constraints on the use of pointing gestures in some contexts (e.g. “Don’t do that, Timmy. It’s rude to point at people.”) and their non-use in other contexts (considered extremely offensive among Ewe speakers in West Africa if done with the left hand).

There are other pointing gestures, such as middle finger pointing and also combined index and middle finger pointing. The whole hand, with fingers extended (called “wide hand” or “open hand” pointing) is also used. It has been suggested that open hand pointing is associated more with indicating an idea or abstract concept in contrast to the physical object or location associated with index finger pointing. The thumb, outstretched from a fist hand shape, is also used, typically to point to

something to the side or behind the speaker. Kendon (2004) also describes pointing gestures involving head or eye movement which are more subtle and seem designed to be less conspicuous than hand gestures.

A quite different type of pointing is done with the mouth. In its most distinctive form, this pointing gesture is produced with a protruding lower lip and has been documented among many groups in different parts of the world, as described in Wilkins (2003). There are other pointing gestures, involving an elbow or a foot, for example, that are used in special circumstances.

For more, read:

Butterworth, G. (2003) "Pointing is the royal road to language for babies" In S. Kita (ed.) *Pointing: Where Language, Culture and Cognition Meet* (9-33) Lawrence Erbaum

Kendon, A. (2004) *Gesture* (Chapter 10) Cambridge University Press

Wilkins, D. (2003) "Why pointing with the index finger is not a universal (in sociocultural and semiotic terms)" In S. Kita (ed.) *Pointing: Where Language, Culture and Cognition Meet* (171-215) Lawrence Erbaum

15B Gesture and self-expression

Most studies of gesture have found that speakers use more gestures when they can see their listeners than when they can't. In one study (Krauss *et al.*, 1995), when speakers were describing abstract shapes, they averaged fifteen gestures per minute when they could see the listener and twelve gestures per minute when they could not. It is clear that gestures are used at a higher rate when a communicative partner is present.

However, the interesting observation is that people produce quite a lot of gestures even when it is obvious that no one else can see those gestures. This would suggest that, when people speak, they produce gestures in an automatic way that is part of how they express themselves and not just for the benefit of a communicative partner. This is supported by a lot of anecdotal evidence from observations of people gesturing while talking on the phone and even when they are talking to themselves.

Pursuing this observation, researchers have investigated whether blind people also use gestures when speaking. According to Iverson and Goldin-Meadow (2001), individuals who have been blind from birth produce the same type and number of gestures as sighted people when performing similar tasks. This finding is quite remarkable because those individuals have never seen gestures performed by others, nor have they seen any reactions by others to their gestures. Evidence of this type leads Goldin-Meadow (2003) to propose that gesture is integral to speaking and develops as part of self-expression. Gesture seems to have a basic within-speaker function, benefiting the speaker primarily, which can be deployed at a higher rate when it is used with more of a between-speaker function.

For more, read:

Goldin-Meadow, S. (2005) *Hearing Gesture* (Chapter 10) (Revised edition) Belknap Press

Iverson, J. and S. Goldin-Meadow (2001) "The resilience of gesture in talk: Gesture in blind speakers and listeners" *Developmental Science* 4: 416-422
Krauss, R., R. Dushay, Y. Chen and F. Rauscher (1995) "The communicative value of conversational hand gestures" *Journal of Experimental Social Psychology* 31: 533-553

15C The telephone and the deaf

Although many others contributed to the development of what became known as the telephone, Alexander Graham Bell is now generally credited with the invention. Born in Edinburgh, Scotland, in 1847, A.G. Bell (as he called himself) studied at Edinburgh and London Universities before becoming a teacher of the deaf, using an early system of phonetic description called "Visible Speech." This system had been invented by his father, Alexander Melville Bell, also a teacher of the deaf, in order to help deaf people (including his wife) "see'' how sounds were formed.

While A. G. Bell was teaching in Boston, he was conducting research on acoustics and other ways to help deaf students recognize speech sounds. He developed a device that reduced speech to sound waves that could be replicated using an electric current of fluctuating intensity and frequency. When that electrical signal was transmitted through wire to a similar device, it carried speech and became the first telephone. That was in 1876. The next year the Bell Telephone Company was founded and the inventor became a wealthy man.

A.G. Bell, who had married one of his deaf students, remained very active in deaf education, donating money to schools and institutions for the deaf. He argued strongly against the use of sign language in those schools and was one of the most ardent supporters of oralism.

For more, read:

Shulman, S. (2008) *The Telephone Gambit: Chasing Alexander Graham Bell's Secret* W.W. Norton

15D Oralism

The term "oralism" was created to contrast with "manualism," the practice of teaching deaf children using sign language. The proponents of oralism wanted deaf children to learn the English language and to use it instead of all those "gestures." The late nineteenth century, when oralism was most aggressively promoted, was a period when the English language was viewed as inherently superior, for educational purposes, by many people in Britain and the United States. In Victorian Britain, languages such as Welsh and Scottish Gaelic were banned from schools and the Queen's English had to be taught. In the USA, indigenous languages were also excluded from schools in favor of English. During the same period, a large-scale influx of non-English-speaking immigrants was also seen by some as a threat to the established order. That established order was largely based on Protestant values of hard work in adversity, a stoic resilience despite afflictions and difficulties, and a strong belief in the righteousness of one's mission. A lot of gesturing was associated with others, especially foreigners, and was viewed negatively as reflecting an inability to express oneself clearly through the English language. There was little

understanding of, or interest in, the existence of Sign as a natural language. As a result, the "gestures" of deaf children were banned in their schools where the English language had to be used as the medium of education. Oralism was the method used to enforce this policy, which was based on ideology rather than effectiveness.

For more, read:

Baynton, D. (1996) *Forbidden Signs: American Culture and the Campaign Against Sign* University of Chicago Press

15E Prelinguistic and postlinguistic hearing impairment

The key element in the distinction between prelinguistic and postlinguistic hearing impairment is "age-at-onset." In the standard view, if the age-at-onset of hearing impairment is before the age of two, and the child has hearing parents, then there is a greater impact on the development of language skills and other later skills such as literacy. In a more restricted view, the age-at-onset is considered to be prior to twelve months for determining a prelinguistic condition. So, a prelinguistic impairment is one that exists before one to two years of age and a postlinguistic impairment is one that occurs at some point after that stage.

Other relevant factors are degree of hearing impairment, which can determine how much or how little infants are able to process the linguistic input they receive, and the presence of other disabilities. According to Paul (2009), about a third of children with hearing impairment also have other disabilities that can also have an impact on the development of language skills.

For more, read:

Paul, P. (2009) *Language and Deafness* (4th edition) Jones and Bartlett

15F Dactylology

The Greek forms dáktulos (meaning "finger") and -logia (meaning "speech" or "study") are combined and modified via Latin (dactyl) to create "dactylology," the technical term for finger-spelling in Sign Language.

In American Sign Language, letter signs used in finger-spelling are formed with one hand whereas in British Sign Language they are mostly formed using two hands.

For more, read:

Crystal, D. (2010) *A Little Book of Language* (Chapter 18) Yale University Press

Padden, C. and D. Gunsauls (2003) "How the alphabet came to be used in a Sign Language" *Sign Language Studies* 4 (10-33)

15G Facial expressions

According to Stewart *et al.* (2006), in signing all these sentences, eye contact would first have to be established, then maintained throughout the communication. In (1), which is a yes/no question, the question function is signaled by raised eyebrows and the head tilted slightly forward. Example (2) is a wh-question, expecting some specific information in the answer, and so the eyebrows aren't just raised, they are

pushed together and furrowed, with the head tilted slightly forward. Example (3) is a topic-comment structure where the topic part ("You like jazz") is accompanied by raised eyebrows, head tilted slightly forward, followed by a slight pause before the comment part ("I'm surprised"), which may be signed with a neutral facial expression or with eyes opened wider to convey more of the emotion in "surprised." Example (4) is a conditional sentence that in ASL can be introduced by a sign conventionally translated as "suppose." With or without "suppose," the first part ("If I miss the bus") is typically accompanied by raised eyebrows, head tilted slightly to one side and the upper body bending forward. After a slight pause, the second part ("I'll be late for work") is signed with either a neutral facial expression or lowered eyebrows and down-turned mouth, conveying the emotion of unhappiness. In both examples (3) and (4), where there are two parts, the final sign of the first part is often held in place slightly longer before continuing.

For more, read:

Stewart, D., E. Stewart and J. Little (2006) *American Sign Language The Easy Way* (2nd edition) Barron's Educational

15H Nicaraguan Sign Language (NSL)

When older deaf children (aged 17-25) encounter NSL, they develop some ability, but their output is similar to a pidgin (a temporary contact language). When much younger children (aged 4-10) use NSL, they become much more fluent and their output becomes more like a creole, that is, a natural first language. (Pidgins and creoles are described in detail in Chapter 18.) This appears to support the "critical period hypothesis" and the idea that the young children arrive with a pre-existing linguistic system (no longer accessible by the older children). Older children also seem to use NSL in different idiosyncratic ways. Younger children acquiring the system of NSL all sign it in the same way, so it has become a standardized language for their community. The ability to create a new language from very little and poorly structured input must mean that there was an underlying system available to make effective use of that input. We should note that this conclusion is not without controversy.

For more, read:

Pinker, S. (1994) *The Language Instinct* (Chapter 2) William Morrow

Senghas, A. and M. Coppola (2001) "Children creating language: How Nicaraguan Sign Language acquired a spatial grammar" *Psychological Science* 12: 323-328

Other websites:

American Sign Language: commtechlab.msu.edu/sites/aslweb/browser.htm

British Sign Language: www.britishsignlanguage.com

16 Written Language

Study Questions

16.1 About 10,000 years ago
16.2 The term "cuneiform" is used to describe writing symbols created by pressing a wedge-shaped instrument (from Latin *cuneous*, meaning "wedge") into soft clay.
16.3 In a logographic system, the symbols represent words and, in a phonographic system, the symbols represent sounds.
16.4 Following the rebus principle, the symbol for one entity comes to be used as the symbol for the sound of the spoken word used to refer to that entity. That symbol is then used whenever that sound occurs in any words.
16.5 A syllabic writing system or a syllabary
16.6 It's basically logographic because each symbol represents a word ("See you at nine"), though there is a phonographic element in the way c and u represent the sounds of the pronunciation of "see" and "you."
16.7 The Cyrillic alphabet
16.8 China
16.9 morphographic
16.10 ?
16.11 Phoenicians
16.12 two letters used for a single sound

Tasks

16A Boustrophedon writing
The term "boustrophedon" means "as the ox turns" in a reference to how a field was plowed at the time. It describes a way of writing in which each successive line goes in the opposite direction. That is, if you write the first line from right-to-left, you continue on the next line from left-to-right, then go from right-to-left on the next line, and so on. In some versions all symbols faced the same way, but in other versions, some of the symbols changed their orientation (∃, **E**) in accordance with the direction of writing.

This pattern of writing appears in many early scripts dated between 2,000 and 3,000 years ago, including those of the Phoenicians and the early Greeks. The stabilization of writing direction in Semitic languages settled on a fixed right-to-left direction, as in modern Arabic, whereas in those scripts derived from Greek, the direction became fixed as left-to-right, as in modern European languages.

For more, read:
Comrie, B., S. Matthews and M. Polinsky (eds.) (2003) *The Atlas of Languages* (204-206) Facts On File Inc.

16B Hangul

Hangul (or Han'gŭl or Hankul) is literally "Han (= Korean) writing." It is a writing system that was designed specially for the Korean language by King Sejong and introduced in the years 1443-1446 as "Correct Sounds for the Instruction of the People." It retains aspects of Chinese writing, but is quite unique in its combination of alphabetic and syllabic writing. It is an alphabetic system, with distinct symbols or letters for consonants and vowels. These letters are combined to form syllables inside squarish blocks, reminiscent of how Chinese characters are written.

The symbols for consonants are based on distinctions in the place and manner of articulation. For example, the /k/ sound is depicted as ㄱ, representing the way in which the back of the tongue rises to meet the velum in producing that sound. The consonant /s/ is treated as a dental articulation, represented by the sign ㅅ, reportedly depicting a tooth. Vowels are represented by lines, some with small distinguishing marks. They are either vertical, as in ㅣ for /i/ and ㅏ for /a/, or horizontal, as in ㅡ for /u/ and ㅗ for /o/.

When a consonant and a vowel are written as a syllable, they are combined in a square-like block. Vertical vowels follow the consonant, as in 가 /ka/, while horizontal vowels are written below the consonant, as in 소 /so/, or 고기 /koki/. This highly original writing system has been described as an alphabetic syllabary.

For more, read:

Coulmas, F. (2003) *Writing Systems* (156-167) Cambridge University Press
King, R. (1996) "Korean writing" In Daniels, P. and W. Bright (eds.) *The World's Writing Systems* (218-227) Oxford University Press

16C Texting

The most distinctive characteristic of texting (or txtng) is large-scale abbreviation, typically through the use of consonants in a word, missing out vowels, as in msg ("message"). This is a similar convention to that found in consonantal alphabets. The rdr of the msg fills in what is missing to arrive a conventional interpretation.

Another convention is the use of initialisms where only the first letter of each word is written, as in swdyt and btw. This convention has a long tradition in English, evidenced in forms such as ps (from *postscript*, literally "written after") or UFO ("unidentified flying object"). (See Chapter 5 for more examples.) Technically, each letter in initialisms could be considered logographic because each one represents a word. Of course, this convention will result in different forms in different languages so, at the end of a German text message, bs represents *bis später* ("until later").

The convention illustrated in forms like ne1, b42moro and cul8r is one in which letters or numbers are used to represent sounds in the pronunciation of words (c = "see") or parts of words (8 = "ate"). As described in the chapter, this is a type of rebus writing, which could also be described as phonographic writing, using a combination of syllabic and alphabetic symbols.

The symbol ;-), commonly used for "wink," relies on a different writing convention. Forms like these are generally called "smileys" and they seem to depend on recognition of the visual image of someone smiling or winking, so they must

originally have been pictographic. In contemporary usage, some of these forms now seem to be used to communicate feelings and ideas and might best be described as ideographic. They are more common in other forms of electronic communication such as instant messaging.

For more, read:
Crystal, D. (2008) *Txtng: The Gr8 Db8* Oxford University Press

16D American and British orthography

	American	British	Both
-or / -our	*favorite, neighbor*	*behaviour, humour*	*glamour*
-er / -re	*center, liter*	*fibre, sombre*	*filter*
-ize / -ise	*criticize, recognize*	*apologise, categorise*	*advertisement*
-se / -ce	*defense, pretense*	*licence, offence*	*fence*
-l- / -ll-	*jewelry, modeling*	*counsellor, traveller*	*parallel*
-og / -ogue	*catalog*	*dialogue*	*epilogue*

For more, read:
Carney, E. (1997) *English Spelling* Routledge
Cook, V. (2004) *The English Writing System* (Chapter 7) Arnold
Micklethwait, D. (2000) *Noah Webster and the American Dictionary* McFarland & Company

16E Abjads and abugidas
Abjad is the Arabic word for "alphabet" and this term is used in the description of writing systems to refer to scripts that are based on a consonantal alphabet. The term is derived from the first four letters of the older Arabic abjad (alif, ba, jeem, dal). The Semitic scripts, used for Arabic, Aramaic and Hebrew, which developed from the older Phoenician writing system all used abjads.

When the letters of the Semitic abjads were adopted for languages such as Amharic in north Africa, they were modified with small marks to indicate vowels. This type of script is known as an abugida, a term formed from the first four symbols of the Ge'ez script, used in Ethiopia. Similar modifications to the earlier Semitic scripts (additional marks for vowels on some consonant symbols) resulted in abugidas being developed as writing systems throughout south Asia, as in the Brahmic scripts of India.

For more, read:
Daniels, P. and W. Bright (eds.) (1996) *The World's Writing Systems* (Chapter 1)

Oxford University Press
Rogers, H. (2005) *Writing Systems: A Linguistic Approach* (Chapter 7) Blackwell

16F Palimpsest

The English word "palimpsest" comes from the Greek forms *pálin* ("again") *psestós* ("rubbed smooth") and is used to describe the outcome of a process in which an original text is scraped or washed from parchment so that another text can be added. Over time the original text may faintly reappear inside the new text.

The material used in the past for writing (before paper) was parchment, typically made from animal skin, usually sheep or goat. It was expensive, but also durable, so washing the ink of old texts away was much cheaper than buying new parchment. It also allowed writers of Christian works in the early medieval period to remove "pagan" material from older parchment and replace it with religious text.

For more, read:

Battles, M. (2015) *Palimpsest: A History of the Written Word* W.W. Norton

16G Spoken versus written English

(i) Spoken: *do you want me to ...; have a look at ...; I don't know what ...; I think I have ...; it has nothing to do with ...; that's a good idea ...; there's a lot of ...; what's the matter with ...*

Written: *as a result of ...; in the case of ...; it has been suggested that ...; it is possible to ...; on the other hand ...; the fact that the ...*

(ii) According to Biber *et al.* (1999: 66), spoken language is characterized by more verbs and pronouns, whereas written language has more nouns and adjectives.

(iii) We can note that conversation is often about *me*, *you*, *her*, and *them*, referring to people and things already known, so pronouns are more common in spoken language. In conversation, clauses are generally short, often about actions, what people are doing and saying, so verbs are frequently used. In contrast, written language typically contains more complex phrases, with a higher density of new information, often expressed by combinations of nouns and noun phrases (as in this last sentence). The descriptive details accompanying those nouns are often expressed by adjectives, so adjectives and nouns are more frequent in written language.

For more, read:

Biber, D., S. Johansson, G. Leech, S. Conrad and E. Finegan (1999) *Longman Grammar of Spoken and Written English* (Chapter 13) Longman

16H What does X mean?

In examples 1 – 4, X is used as a symbol with a function, but without meaning.

1 *The twenty-fourth letter of the English alphabet is X.*

2 *On the map was a large X and the words "You are here."*

3 *Most of the older men were illiterate at that time and put X where their signature was required.*

4 *Indicate your choice by putting X next to only one of the following options.*

In examples 5 - 9, there are different general meanings or concepts associated with X in different contexts, but the uses are not strictly logographic. In example 5, X is used as a symbol meaning something conceptual like "unknown number or quantity," but it is not being used as a word. In 6, the general meaning is "not allowed" and in 7, it is "not correct." In 8, X (or XX or XXX) is used to convey a complex culturally embedded concept that might be expressed as: "contains (a lot of) sexually-explicit and/or extremely violent scenes." In example 9, X is conventionally used in this type of reporting to refer to "a person whose name is not being provided or is not known."

5 *He wrote X – Y = 6 on the blackboard.*

6 *There was an image of a dog with a large X across it.*

7 *The teacher put X beside one of my sentences and I don't know why.*

8 *We can't take the children with us to see that film because it's rated X.*

9 *The witness known as Ms. X testified that she had heard several gunshots.*

In 10 – 12, X has more specific meanings and seems to function logographically. That is, X has the same role as a word, with a particular meaning in the context. Example 10 is from biology where X designates one type of structure in the central part of cells that carries genetic information. In 11, X (or XXX) means "kiss(es)" and in 12, X means "ten" (in Roman numbers), so that the expression XX functions as a word ("twenty").

10 *Aren't there two X chromosomes in the cells of females?*

11 *At the bottom of the letter, after her signature, she put X three times.*

12 *In the XXth century, Britain's collapsing empire brought new immigrants.*

For more, read:

Robinson, A. (2007) *The Story of Writing* (2nd edition) (41) Thames and Hudson

16I Yukagir letter

In the traditional account (Jensen, 1969: 44-45), this letter is described as a type of "idea-writing." The woman (c) is trying to communicate her concerns to her departing sweetheart (b), letting him know that her thoughts (represented by the curling lines at the top, coming from her head) are in his direction. However, the lines of connection between them (from the top of c to the top of b) are intersected by a line from the top of figure (a). Figure (a) is dressed differently, representing a Russian woman who seems to be in a developing relationship (and partial household structure) with (b), while (c) is alone in her household structure. The two smaller figures on the left of the Russian woman represent children, or possible children, of the new relationship. The figure (d) on the right is another Yukagir man whose thoughts (curling line from his head) are moving in the direction of (c). In this analysis, these details are not simply pictures (not pictographic), nor do they represent words (not logographic). They are ideographic.

An alternative analysis presents a case that this isn't writing at all. DeFrancis (1989) argues that the original material was carved on birch bark (probably by a woman) while others watched and talked about what was being carved. It wasn't created as a letter, so it wasn't "written" to anyone. In this alternative interpretation,

we have something that is more like pictorial art than writing.

For more, read:

DeFrancis, J. (1989) *Visible Speech* University of Hawai'i Press
Jensen, H. (1969) *Sign, Symbol and Script* (translated by G. Unwin) Putnam's

17 Language History and Change

Study Questions

17.1 Greek and Sanskrit
17.2 Celtic
17.3 Bengali and Urdu; Breton and Welsh; Czech and Ukranian; English and Swedish; French and Portuguese; Kurdish and Pashto
17.4 about thirty
17.5 Cognates are words in different languages that are similar in form and meaning.
17.6 Most likely proto-forms: cosa, capo, capra (initial [k], voiceless [p] → voiced [b])
17.7 Old Norse (*die*), Norman French (*marry*) and Latin (*plant*)
17.8 "In the phonology of Hawaiian there are only open syllables." (Chapter 4, Task C, page 50). The usual English pronunciation of *chimney* is /ʧɪm - ni/, with the first syllable closed. Brother Iz changes the word structure to three open syllables /ʧɪ- mɪ - ni/, with the help of that epenthetic vowel.
17.9 From Old English: calf, deer, ox, pig. From French: bacon, beef, veal, venison
17.10 (a) metathesis (b) prothesis (c) epenthesis (d) sound loss (e) epenthesis (f) metathesis
17.11 *grasshopper*
17.12 Narrowing of meaning

Tasks

17A Language families
Four of the languages can be included in the Indo-European family tree, with their branches in brackets: Catalan (Italic), Faroese (Germanic), Marathi (Indic) and Serbian (Slavic).

The others, with their family trees in brackets are: Chamorro (Austronesian), Georgian (Caucasian), Hebrew (Semitic or Afro-Asiatic), Hungarian (Uralic or Finno-Ugric), Tamil (Dravidian) and Turkish (Altaic).

For more, read:
Crystal, D. (2005) *How Language Works* (Chapters 57-58) Penguin

17B Grimm's Law
Indo-European consonants underwent a series of regular sound changes in the development of the Germanic branch that did not happen in the Italic branch (and other branches). As a descendant of the Germanic branch, English has a number of words that show the results of the sound changes when compared to French and Latin words (both in the Italic branch). Grimm's Law is essentially a small set of rules that show how most of those changes took place in a regular pattern.

Voiceless stops such as [p], [t] and [k] became voiceless fricatives [f], [θ] and [h] in the Germanic branch, but not in the Italic branch, as illustrated by the pairs *pater/father*, *tres/three* and *canis/hound*. Voiced stops such as [d] and [g] became voiceless stops [t] and [k], as in the pairs *duo/two* and *genus/kin*. These are examples of the regular patterns of change described by Grimm's Law and can still be found in the differences between first consonants of the French/English cognates *deux/two* and *trois/three*. The basic set of changes is presented here, with Indo-European consonants on the left and Germanic consonants on the right.

voiceless stops /p, t, k/ → voiceless fricatives /f, θ, h/
voiced stops /b, d, g/ → voiceless stops /p, t, k/
voiced aspirated stops /bh, dh, gh/ → voiced stops /b, d, g/

The circular nature of these sound change rules is considered to be a good feature.

For more, read:

Aitchison, J. (2013) *Language Change: Progress or Decay?* (4th edition) Cambridge University Press
Schendl, H. (2001) *Historical Linguistics* (Chapter 2) Oxford University Press

17C Word histories

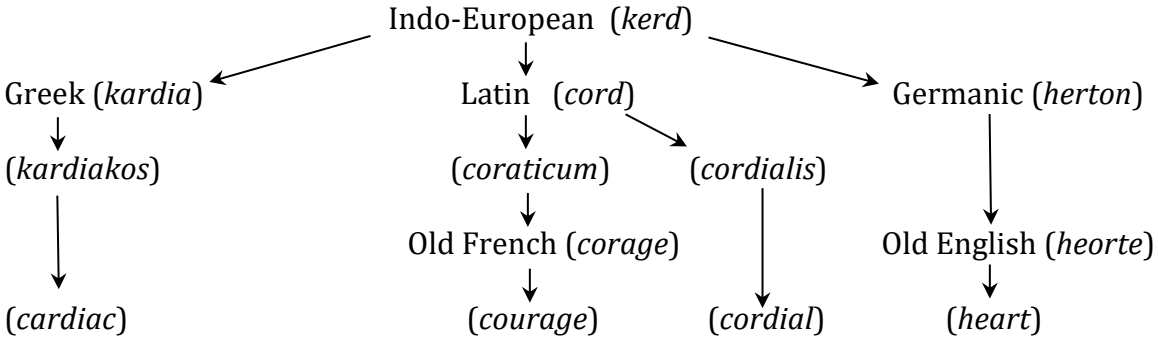


Figure 17.2

For more, read:

Davies, P. (1981) *Roots: Family Histories of Familiar Words* (70-71) McGraw-Hill

17D The Peterborough Chronicle

(i) The Britons were speakers of a Celtic language historically connected to Breton, spoken in Brittany in northwest France. They occupied southern England prior to the invasion of the Anglo-Saxons, but were driven to western and southwestern areas where they continued to speak their British language, also known as Brythonic. That Celtic language survived as Cornish in the area of Cornwall in southwest England until about 1800 (but has seen a recent revival). In the west it became known as the Welsh language, still spoken in Wales.

(ii) In the northwest, another group of Celtic speakers settled in Ireland and spread into western Scotland, speaking what was known as Scottish. Their branch of Celtic is called Goidelic and its descendants are Irish and Scottish Gaelic. Pictish was another

Celtic language spoken in eastern and northern Scotland by the Picti ("the painted people"). They left behind a lot of symbolic sculpture, but not much linguistic evidence and no modern descendant.

For more, read:

Crystal, D. and H. Crystal (2013) *Wordsmiths and Warriors. The English Language Tourist's Guide to Britain* (chapter 12) Oxford University Press
Janson, T. (2012) *The History of Languages* (Chapter 10) Oxford University Press
Jones, D. (2011) *A Wee Guide to the Picts* (revised edition) Goblinshead

17E A case of language death

The alarm bells are sounding over the loss of many of the world's languages as they become endangered and disappear along with the last (usually elderly) speakers, as described in Harrison (2007). One of the most detailed accounts of language death involves the (near) demise of Gaelic in northern Scotland (see Dorian, 1981). Although it has undergone a revival in recent years and is taught as a second language in many Scottish schools, Gaelic became a language with fewer and fewer native speakers.

Until the eighteenth century, Scottish Gaelic was spoken throughout the northern areas and in the western islands. An unfortunate combination of failed rebellions and economic changes led to a large-scale displacement of the Gaelic-speaking population during the late eighteenth and early nineteenth centuries. Two rebellions against the English resulted in two defeats and a sustained attempt by the victors to eliminate the social organizations that allowed these rebellions to grow. Among the first things to be banned from public display was the language (Gaelic), along with many other symbols of national identity. Many Gaelic speakers at the time were crofters, that is, tenant farmers on small plots of land owned by landlords who mostly lived elsewhere. These landlords wanted to use their land for larger-scale sheep farming because of the soaring demand for wool and mutton. They simply evicted their tenants in a process that became known as "the Highland Clearances." One rationale offered for this harsh treatment was that those who spoke Gaelic were seen as lower life forms, or primitive savages, with "their obstinate adherence to the barbarous jargon of the times when Europe was possessed by savages" (quoted in Janson, 2002: 233). Many of those evicted emigrated to the USA and Canada while others settled along the coastal areas.

This dispersal of the Gaelic-speaking population was followed by an extended period when almost all commerce and education in Scotland became English-based. Religious services, and hence all schooling, were conducted in English, so that by the beginning of the twentieth century those remaining Gaelic speakers had to be bilingual to do anything outside their homes and small villages. Many Gaelic-speaking parents encouraged their children to become proficient at English for obvious economic reasons, and during the twentieth century, most of those children had children who became monolingual English speakers, seeing no value in the dying language of their grandparents. So, within about two hundred years, a vibrant language disappeared through the encroachment of another more politically and

economically dominant language. This process, in slightly different forms, is being repeated throughout the world as more and more languages are added to the endangered list.

For more, read:

Dorian, N. (1981) *Language Death* University of Pennsylvania Press
Harrison, K. (2007) *When Languages Die: The Extinction of the World's Languages and the Erosion of Human Knowledge* Oxford University Press
Janson, T. (2002) *Speak: A Short History of Languages* Oxford University Press

17F Changes in English from 1050 to 1961

1 Among the changes in vocabulary we can first note the loss of certain letters that were used in writing Old English (O.E.) words. The letters þ ("thorn"), ð ("eth") and æ ("ash") are not used in the examples after the O.E. period.

2 Some O.E. words, in the left column below, have been completely replaced by other forms.

genēalæton → camen → came → came
cwædon → seiden → saide → said
soðlice → treuli → surely → surely
gesweotolað → makith knowun → bewrayeth → gives ... away

3 The O.E. verb "spræc" is similar to modern German *Sprache* ("speech, language"), but lost the "r" element among other sound changes before it became the modern English form in *speech*.

4 Words related to second person (*you*) illustrate a series of changes.

þu → thou → thou → you (subject)
þyn → thi → thy → your (possessive)
þe → thee → thee → you (object)

5 Words related to third person plural (*they*) also change.

þa → thei → they
hym → hem → them → them

6 A number of inflections disappear. These examples show the O.E. third person plural ending (-on) as it changes then disappears.

genēalæton → camen → came → came
stodon → stooden → stood
cwædon → seiden → saide → said

Also, the third person singular ending (-að) changes.

gesweotolað → makith → bewrayeth → gives

Also, the second person singular ending (-rt) changes.

eart → art → art → are

Also, the O.E. inflectional ending (-um) on nouns after prepositions like "æfter," as in "æfter lytlum", doesn't survive into the other versions.

7 The relative pronoun form (*that, who, whom, which* in modern English) had a quite different form in O.E.:

ðe → that → that

8 Word order preferences also changed. In the O.E. version, after the initial time

phrase, the subject (þa) is placed after the verb (genēalæton). This type of inversion was much more common in O.E. writing. This syntactic structure is also used in the Early Modern version (came ... they), but not in the Middle English or Modern English versions. It is rare, but not impossible, for a subject to be placed after a verb in Modern English (e.g. Into the room came two large men in black uniforms. Never had I seen such a pair of huge brutes before.)

For more, read:

Campbell, L. (2013) *Historical Linguistics An Introduction* (3rd edition) MIT Press

Other websites:

Old English: www.oepoetry.ca
Middle English: http.//quod.lib.umich.edu/c/cme/

17G Grammaticalization

In historical studies, grammaticalization is the process by which a form with lexical meaning (a lexical morpheme) develops into one with grammatical function (a grammatical or inflectional morpheme). (See Chapter 6 for more information on these terms.) Well-documented examples in English are the auxiliary verbs. In Shakespeare's time, *will* was a verb with a lexical meaning similar to *want*, as in *What wilt thou?* (= "What do you want?"). In the development of modern English, *will* became an auxiliary verb, generally used to mark future reference for the main verb, and mostly lost its former lexical meaning, as in *I will be at work until six*, which doesn't mean "I want to be at work until six." The existence of a contracted form, as in *I'll*, is a further common stage in the grammaticalization process.

Another example is the grammaticalization of the verb *go* from having a lexical meaning of "movement" (*I'm going to school*) to being a grammatical auxiliary in *I'm going to be late for school*. We can still use *go* as a lexical verb expressing movement, but not in the contracted form associated with the auxiliary (*I'm gonna be late. *I'm gonna school.*) The development of auxiliary verbs from lexical verbs through the process of grammaticalization, often with contracted forms (e.g. *I'll, I'm gonna*), can be found in many languages.

For more, read:

Hopper, P. and E. Traugott (2003) *Grammaticalization* (2nd edition) Cambridge University Press
Mair, C. (2006) *Twentieth Century English* (Chapter 4.4) Cambridge University Press

17H Proto-Polynesian

(i) The Proto-Polynesian forms are: *mata, vaka, vai, tahi, limu, langi, kutu*
(The word *tahi* is not the majority form in this set, but it is more likely to be the older form based on a general pattern of languages losing consonants in this position, but rarely adding them.)
(ii) Some regular differences illustrated here are: t > k; k > ʻ; h > Ø; ng > n; v > w.
The Hawaiian words are: *kapu, koko, iʻa, moe, wela, iwa, kona, inoa, koʻi, kanaka*

For more, read:

Finegan, E. (2015) *Language: Its Structure and Use* (Chapter 12) (7th edition) Wadsworth Cengage

Kikusawa, R. (2005) "Comparative linguistics: A bridge that connects us to languages and people of the past" In P. Lassettre (ed.) *Language in Hawai`i and the Pacific* (415-433) Pearson

18 Regional Variation in Language

Study Questions

18.1 Hawai'i Creole English or (in Hawai'i) Pidgin
18.2 The term "accent" is used to refer to pronunciation features only, whereas "dialect" covers features of grammar, vocabulary and pronunciation.
18.3 Past time
18.4 normal
18.5 By using "non-mobile, older, rural, male speakers," the dialect description may be more accurate of a period well before the time of investigation, and hence not an accurate reflection of contemporary usage.
18.6 An isogloss represents the limit of an area in which a particular linguistic feature is found among the majority of speakers
18.7 An isogloss is a line drawn on a map separating areas based on a single linguistic feature. When several isoglosses identifying a number of linguistic features come together as a nearly single line, it is described as a dialect boundary.
18.8 These are features associated with the midland dialect.
18.9 Choose two: formal lectures, serious political discussions, religious discussions
18.10 Tanzania
18.11 A Creole has native speakers, a Pidgin has none.
18.12 The main source of words adopted in a pidgin

Tasks

18A American and British English
1 pants/trousers
2 flashlight/torch
3 sneakers/trainers
4 garbage/rubbish
5 pacifier/dummy
6 candy/sweets
7 check/bill
8 potato chips/crisps
9 sweater/jumper
10 gas/petrol
11 realtor/estate agent
12 trunk/boot
hood/bonnet

For more, read:
Algeo, J. (2006) *British or American English? A Handbook of Word and Grammar Patterns* Cambridge University Press
Davies, C. (2005) *Divided by a Common Language: A Guide to British and American*

English Houghton-Mifflin

18B Rhotic and Non-rhotic varieties

(i) Rhotic (from the name of the letter "r" in Greek) varieties have /r/ in all positions in a word. Non-rhotic varieties can have /r/ before a vowel, as in *room* (/rʊm/, but not after a vowel, especially at the end of a word, as in *moor* /mʊə/. Essentially, non-rhotic varieties are characterized by the absence of /r/ in their pronunciation.

(ii) In Table 3.5, the examples from Southern British English are evidence that it is non-rhotic and those from North American English are rhotic.

For more, read:

Culpeper, J., P. Kerswill, R. Wodak, T. McEnery and F. Katamba (eds.) (2018) *English Language* (Chapter 3) (2nd edition) Palgrave Macmillan

18C Bislama

(i) These suffixes are attached to transitive verbs, indicating that there is an object (which typically is the noun phrase following these forms).

(ii) The suffix –*im* is used after an "i" sound in the verb, -*um* is used after a "u" sound in the verb, and –*em* is used after "e", "o", and "a" sounds in the verb.

(iii) *bagaremap, bilivim, fulumap, harem, karem, katem, penem, ridim, wekem. wilim*

For more, read:

Crowley, T. (2004) *Bislama Reference Grammar* (Chapter 5) University of Hawai'i Press

18D Hawai'i Creole English

According to Sakoda and Siegel (2003), the words *da* (as in *da table*, *da Bag Man*, *da guy*) and *one*, or *wan*, (as in *one nudda guy*, *one tee-shirt*, *one plate lunch*) function in much the same way as the definite article *the* and the indefinite article *a/an* in other English varieties.

The verb form *had*, used to introduce a statement, functions in a way that is similar to *There was ...* (as in *Had one nudda guy*, *Still had little bit everyting*, *even had bar-ba-que meat*), but with different syntax ("There was still ....," "there was even ..."). This use of *had* is described as an "existential" structure. Here it is the past existential (= "There was/were ..."). The present existential (= "There is/are ...") is expressed by *get*, as in *Get plenny time* (= "There's a lot of time").

The form *stay*, or *ste*, is used for a temporary condition, typically as a result of a recent action, as in *I stay full*, where the speaker is describing his state after eating lunch (= "I'm full"). This form is believed to have come from the Portuguese verb *estar*, as in *está bom* (= "it's okay") rather than an English source, though it is often now written as if it is the English verb "stay."

The form *wen* is an auxiliary verb, as in *he wen take his plate*, indicating past action (= "he took his plate"). Derived from the English verb *went* (past tense of *go*), this form has been through a process of grammaticalization to become a general

marker of past time reference when attached to another verb. (See Task 17G for more examples of grammaticalization.)

For more, read:

Nichols, J. (2004) "Creole languages: forging new identities" In Finegan, E. and J. Rickford (eds.) *Language in the USA* (133-152) Cambridge University Press
Sakoda, K. and J. Siegel (2003) *Pidgin Grammar* Bess Press

18E Substrate and superstrate

A Pidgin often develops in situations where there is contact between one group that is less powerful and another group that is more powerful. The language of the less powerful becomes the "substrate" (i.e. the one below) and that of the more powerful becomes the "superstrate" (i.e. the one above). In the development of the Pidgin that later became Hawai'i Creole English, the English language was the superstrate. The substrate languages were (in sequence) Hawaiian, Portuguese, Cantonese and Japanese. Generally speaking, the basic syntax and intonation are more likely to come from the substrate(s), whereas vocabulary is more likely to come from the superstrate (i.e. the lexifier language).

For more, read:

Holm, J. (2000) *An Introduction to Pidgins and Creoles* (Chapter 1) Cambridge University Press
Siegel, J. (2008) *The Emergence of Pidgin and Creole Languages* (Chapter 4) Oxford University Press

18F Tok Pisin

gras antap long ai	"eyebrow"
gras bilong hed	"hair"
gras bilong pisin	"bird's feather"
gras bilong pusi	"cat's fur"
gras nogut	"weed"
han bilong pisin	"bird's wing"

For more, read:

Holmes, J. and N. Wilson (2017) *An Introduction to Sociolinguistics* (5th edition) Pearson Education
Romaine, S. (1989) *Pidgin and Creole Languages* (34-35) Longman

18G Acrolect, basilect and mesolect

(i) This distinction is designed to capture the difference between the most basic version of the Creole (basilect), typically used in rural areas or among poorer people in towns, and the more prestigious version that is closer to the lexifier language (acrolect), typically used by those with more education and in professional occupations. Between these two extremes of the continuum is a version with some features associated with both, described as being in the middle (mesolect).

(ii) acrolect (b), basilect (c), mesolect (a) and (d)

For more, read:

Otelemate, G. (2006) "Jamaican Creole" *Journal of the International Phonetic Association* 36: 125-131

Sebba, M. and L. Harding (2018) "World Englishes and English as a Lingua Franca" In Culpeper, J. P. Kerswill, R. Wodak, T. McEnery and F. Katamba (eds.) *English Language* (Chapter 21) (2nd edition) Palgrave Macmillan

18H Brummie, Geordie, Scouse, etc.

A Brummie accent is associated with speakers in the city of Birmingham in the Midlands area, a Geordie accent is from Newcastle or the surrounding area in north east England and Scouse is the dialect spoken by people in Liverpool in the north west. The word *bairns* is Scottish, *boyo* is used in Wales, *fink* (for "think") is characteristic of Cockney (London) speech and *Would you be after wanting some tea?* is an Irish expression.

For more, read:

Crowther, J. (ed.) (2005) "British English" In *The Oxford Guide to British and American Culture* (2nd edition) Oxford University Press

Hughes, A., P. Trudgill and D. Watt (2012) *English Accents and Dialects* (5th edition) Routledge

O'Keeffe, A. and C. Moreno (2009) "The pragmatics of the *be + after + V-ing* construction in Irish English" *Intercultural Pragmatics* 6: 517-534

18I Wenker and Gilliéron

Georg Wenker was a German schoolteacher who created the first dialect map, published in 1881 as the "Language Atlas of the German Empire." His method of collecting data involved sending out a set of forty sentences to every school he could find and asking the local teacher to rephrase the sentences in local dialect and then send them back. The large response (over 45,000 sets were completed and returned) provided Wenker with a substantial data base for creating his atlas.

Jules Gilliéron took a different approach to collecting information about French dialects. He sent his assistant (Edmond Edmont) to rural areas of France and the French-speaking areas of Belgium, Italy and Switzerland. In each location, a single informant (usually male) was consulted about local speech. The research took about four years (1897-1901) to complete (Edmont traveled by bicycle) and formed the basis of a series of thirteen publications on French dialects that were published between 1902 and 1910.

The method of personal interview rather than sending a questionnaire in the mail became the model used in most of the later dialect studies.

For more, read:

Mesthrie, R., J. Swann, A. Deumert and W. Leap (2009) *Introducing Sociolinguistics* (2nd edition) John Benjamins

Petyt, K. (1980) *The Study of Dialect* Andre Deutsch

18J Standard English

1 Agree. It is considered to be an "idealized variety" and, as a variety of English, it would be treated more as a dialect than as a separate language.

2 Disagree. Partly because Standard English is tied to a written variety more than a spoken variety, it doesn't have a definitive pronunciation. People with different regional accents can use Standard English, so it is technically not an accent itself.

3 Disagree. Since Standard English doesn't have a definitive pronunciation, it can't represent a speech style. It can have an association with formal situations for many people, especially post-literate speakers (i.e. those adults whose spoken language is influenced by having spent a lot of time with the written language), but it isn't restricted to one type of social situation. It might be said that Standard English is the basis of a writing style for many people.

4 Disagree. Because Standard English is a variety of a language that has social prestige, it may be treated as a "good" variety for social purposes. It may, as a result, represent a model that many people, especially second language learners, aspire to use, especially in their writing. But "a set of rules" sounds more like a grammar than a variety. So, if we rephrase 4 as "A grammar of Standard English is a set of rules for correct usage," then we can agree with that.

For more, read:

Crystal, D. (2019) *The Cambridge Encyclopedia of the English Language* (3rd edition) Cambridge University Press

Trudgill, P. (2002) *Sociolinguistic Variation and Change* (Chapter 15) Georgetown University Press

Other websites:

American dialects: www.americandialect.org

Dictionary of American Regional English (DARE): http://dare.wisc.edu/

19 Social Variation in Language

Study Questions

19.1 A speech community is a group of people who share a set of norms and expectations regarding the use of language.
19.2 a social variable
19.3 The expression "fourth floor" contains two opportunities for the pronunciation (or not) of postvocalic /r/, which Labov was investigating as a linguistic variable.
19.4 *birth order*
19.5 upper middle class
19.6 The pronunciation of *-ing* with [n] rather than [ŋ] at the end of a word such as *sitting* is a social marker associated with working class speech.
19.7 (lower) middle class
19.8 The term "divergence" describes the adoption of a speech style that emphasizes social distance, and hence a marked difference in social identity, by one speaker in interaction with another.
19.9 Speakers may treat some features of language, particularly non-standard forms, as having covert prestige in order to mark solidarity with others in their social class.
19.10 Jargon is a special set of technical vocabulary associated with one type of occupation, often as part of a recognizable register, as in "legal jargon." Slang is described as "colloquial speech," or words and phrases used in place of more general everyday terms (e.g. *bucks* instead of *money*) typically by younger speakers and others who share a common interest.
19.11 A register is a conventional way of using language that is appropriate in a specific situation, occupation or in discussing a particular topic. An example is the legal register, with its special jargon, used among lawyers.
19.12 The use of *be* communicates "habitual action," so *He don't be smokin now* means that smoking is not a habitual action for him now, or that he has stopped smoking.

Tasks

19A Micro-sociolinguistics and macro-sociolinguistics
The term "micro-sociolinguistics" is used to describe the type of study that looks closely at features in the speech of individuals or groups. It covers the type of investigation carried out by Labov, as described in this chapter (see Labov, 2006). It also covers a large number of other studies where aspects of the sounds, words or structures of some speakers or socially defined groups are compared or contrasted, as if the investigator was using a metaphorical microscope to analyze small details.

The term "macro-sociolinguistics" is used when an investigator is looking at the bigger picture of the use of languages and varieties. This area of study is sometimes described as "the sociology of language" because it covers much larger issues in the

organization of society, such as language choice in education, language loyalty (or not) among immigrant groups and language planning.

For more, read:

Labov, W. (2006) *The Social Stratification of English in New York City* (2nd edition) Cambridge University Press

Spolsky, B. (1998) *Sociolinguistics* (Chapter 1) Oxford University Press

19B The observer's paradox

The expression "the observer's paradox" was used by Labov (1972: 209) to describe an inherent problem in using face-to-face interviews to collect representative speech samples from informants. This is how he expressed the paradox:

> "the aim of linguistic research in the community must be to find out how people talk when they are not being systematically observed; yet we can only obtain these data by systematic observation"

The sociolinguist usually wants to record normal casual spoken language as used by individuals in everyday situations, but the presence of the interviewer and the recorder has an effect on most speakers, making them pay more attention to how they are speaking and more concerned not to use what they might think are "incorrect" forms, for example. So, the observer, or interviewer, has an effect on the data elicited, making it potentially very difficult to get genuinely representative speech samples.

One way that Labov suggested as a partial solution was to ask informants questions that distracted them from thinking about how they were speaking because they became more involved emotionally in what they were talking about. One example was the question: "Have you ever been in a situation where you thought you were going to be killed?" Another solution is to have another individual "chat" with the informant (while being recorded) before or after the actual interview in order to allow the informant to use a more relaxed or casual speech style.

For more, read:

Chambers, J. and P. Trudgill (1998) *Dialectology* (48-49) (2nd edition) Cambridge University Press

Labov, W. (1972) *Sociolinguistic Patterns* University of Pennsylvania Press

19C Style-shifting and code-switching

The term "style-sifting" describes a change from a formal (and careful) way of speaking to one that is informal (and casual), or vice versa, as discussed in this chapter. The term "code-switching" describes the use of two or more languages in the same utterance or interaction.

Code-switching may occur "inside" a sentence, as in the following example from Poplack (1980: 596), quoted in Winford (2003), where a Spanish prepositional phrase (= "with the/my fists") is used as a constituent in an English sentence.

But I wanted to fight her con los puños, you know.

Code-switching also takes place "outside" a sentence, as in this example from New Zealand, where both Māori and English are spoken (Holmes and Wilson (2017).

Sarah: *I think everyone's here except Mere.*
John: *She said she might be a bit late but actually I think that's her arriving now.*
Sarah: *You're right.* ***Kia ora Mere. Haere mai. Kei tw pehea koe?***
Mere: ***Kia ora e hoa. Kei te pai.*** *Have you started yet?*

According to Holmes and Wilson, Sarah switches from English to Māori to greet Mere *(= Hi Mere. Come in. How are you?*). Mere replies in Māori (*= Hello, my friend. I'm fine.*), then switches to English to continue the interaction. In this example, there is no combination of two languages inside a single sentence, but a separation, with one language being used for a social greeting exchange and another used for the rest of the interaction.

For more, read:

Holmes, J. and N. Wilson (2017) *An Introduction to Sociolinguistics* (5th edition) Pearson Education
Poplack, S. (1980) "Sometimes I'll start a sentence in English Y TERMINO EN ESPAÑOL: toward a typology of code-switching" *Linguistics* 18: 581-618
Winford, D. (2003) *An Introduction to Contact Linguistics* Blackwell

19D Ebonics

According to Green (2002), the term "Ebonics" was first introduced at a conference in 1973 and defined by Robert Williams (1975: vi) as editor of the published proceedings of that conference in the following way:

> A two-year-old term created by a group of black scholars, Ebonics may be defined as "the linguistic and paralinguistic features which on a concentric continuum represents the communicative competence of the West African, Caribbean, and United States slave descendants of African origin. It included the various idioms, patois, argots, idiolects, and social dialects of black people" especially those who have been forced to adapt to colonial circumstances. Ebonics derives its form from ebony (black) and phonics (sound, the study of sound) and refers to the study of the language of black people in all its cultural uniqueness.

This definition actually covers a wide range of language varieties, but about twenty years later, the term came to be used more narrowly for only African American Vernacular English, notably in this description adopted in 1997 by the Linguistic Society of America and quoted in Baugh (2004).

> The variety known as "Ebonics," "African American Vernacular English" (AAVE), and "Vernacular Black English" and by other names is systematic and rule-governed like all natural speech varieties.

For more, read:

Baugh, J. (2004) "Ebonics and its controversy" In Finegan, E. and J. Rickford (eds.) *Language in the USA* (305-318) Cambridge University Press
Green, L. (2002) *African American English* Cambridge University Press
Williams, R. (ed.) (1975) *Ebonics: the True Language of Black Folks* The Institute of Black Studies

19E Honorifics

Honorifics are special linguistic forms, often pronouns or affixes, that are used to show deference or respect when addressing someone, typically a social superior. They are most commonly found in Asian languages such as Thai, Japanese, Javanese and Korean. The examples here are from Japanese.

In the A-B dialogue, A must be in the superior social position because he is addressed by B with an honorific form. In the C-D dialogue, D must be in the superior position because C uses an honorific form when addressing him.

For more, read:

Shibatani, M. (2001) "Honorifics" In Mesthrie, R. (ed.) *Concise Encyclopedia of Sociolinguistics* (552-559) Elsevier

19F Sociolinguistic distribution of general extenders

(i) *and that*, *and stuff*, *or something*
(ii) middle class
(iii) middle class *and stuff*, working class *and that*
(iv) in Hull
(v) The answer to this question will depend on where you live. In a study of spoken American English, Overstreet and Yule (1997) found that *or something*, *and stuff* and *or anything* (in that order) were the most frequent general extenders.

In British English, mainly adult speech, Aijmer (2002) noted *or something*, *and so on*, *and things* as the most frequent forms.

Among teenagers in London, Stenström, Andersen and Hasund (2002) reported that the most frequent were *or something*, *and everything*, *and stuff*.

In New Zealand, as reported by Terraschke (2007), *and stuff*, *or something* and *or something like that* were the most frequent.

In Toronto, according to Tagliamonte and Denis (2010), the most frequent were *and stuff*, *or something* and *or whatever*.

In a town called Berwick-upon-Tweed (north-east England), Pichler and Levey (2011) reported that *and that*, *or something*, *or whatever* were the three most frequent.

In the speech of preadolescents (7-11 year-olds) in London, Levey (2012) found that *and everything*, *and all that*, *and that* were the most frequent.

Now it's your turn.

For more, read:

Aijmer, K. (2002) *English Discourse Particles* (chapter 6) John Benjamins
Cheshire, J. (2007) "Discourse variation, grammaticalisation and stuff like that" *Journal of Sociolinguistics* 11: 155-193

Levey, S. (2012) "General extenders and grammaticalization: Insights from London preadolescents" *Applied Linguistics* 33: 257-281
Overstreet, M. and G. Yule (1997) "On being inexplicit and stuff in contemporary American English" *Journal of English Linguistics* 25: 250-258
Pichler, H. and S. Levey (2011) "In search of grammaticalization in synchronic dialect data" *English Language and Linguistics* 15: 441-471
Stenström, A-B., G. Andersen and I. Hasund (2002) *Trends in Teenage Talk* John Benjamins
Tagliamonte, S. and D. Denis (2010) "The Stuff of Change: General Extenders in Toronto, Canada." *Journal of English Linguistics* 38: 335-368
Terraschke, A. (2007) "Use of general extenders by German non-native speakers of English" *International Review of Applied Linguistics* 45: 141-160

19G: Expressing mateship

The concept of "mateship" has been used to characterize aspects of both social relationships and the language used to sustain those relationships among speakers of Australian English. The term is derived from the common expression "mate", used to refer to or to address a friend. It incorporates a sense of egalitarianism (treating others as equals), an absence of formality (not being special), and using humor to foster social closeness (not taking oneself too seriously). One of the effects is the occurrence in interaction of what (in other circumstances) might sound like insults, or "mock impoliteness," accompanied by laughter.

In the interaction, Michael initially seems to produce a face-threatening act (described in Chapter 10) by commenting negatively on Angie's appearance, while also laughing (*fat boy not so slim*). Angie initially reacts by denying the negative comments (*I'm not fat and I'm not a boy*), but then decides to respond with similar comments directed at Michael, while also smiling (*you little chubby red-haired man*). The joint laughter that follows suggests that they are both entertained by the use of these apparent insults, which should not be taken seriously, and which indicate that they have a similar approach to the interaction. In essence, they are treating each other as mates.

For more, read:

Haugh, M. and D. Bousfield (2012) Mock impoliteness, jocular mockery and jocular abuse in Australian and British English *Journal of Pragmatics* 44: 1099-1114
Sinkeviciute, V. (2014) "When a joke's a joke and when it's too much": *Mateship* as a key to interpreting jocular FTAs in Australian English *Journal of Pragmatics* 60: 121-139

19H Chicano English

1 Agree. Just as Scottish English is a dialect of English, so too is Chicano English, which is the first language of large numbers of Americans (many of whom cannot speak Spanish), especially in the Los Angeles area.

2 Disagree. The term "Spanglish" is typically used to describe a version of English containing a lot of Spanish words and phrases which is spoken by those whose first

language is Spanish. Chicano English has influences from Spanish, but it is a dialect of English, used on a daily basis by many people who cannot speak Spanish.

3 Disagree. Like any other dialect of English, Chicano English has features that are consistently different from what is considered Standard English. For example, Chicano English doesn't have the singular-plural distinction found in auxiliary verbs in Standard English (e.g. *was-were*; *doesn't-don't*), relying on only one form (*was; don't*) as illustrated in the example sentences. This phenomenon is common in many other English dialects, doesn't come from Spanish, and isn't a "broken" version of anything. It is a characteristic feature of Chicano English, rather than an "incorrect" feature in terms of another dialect.

4 Disagree. Many speakers of Chicano English simply speak English and know no other languages (including Spanish), just as most speakers of Scottish English, for example, don't speak Scottish Gaelic. Despite frequent misidentification by educational institutions, Chicano English speakers are not like second language learners of English from other countries.

5 Disagree. Although they may have Spanish-speaking grandparents and other family members, most younger speakers of Chicano English are native speakers of that variety. Indeed, in one research report, they are described as "monolingual English speakers who cannot order a *taco* in Spanish to save their lives" (Santa Ana, 1993: 24).

For more, read:

Fought, C. (2003) *Chicano English in Context* Palgrave MacMillan

Santa Ana, O. (1993) "Chicano English and the nature of the Chicano language setting" *Hispanic Journal of Behavioral Sciences* 15: 3-35

20 Language and Culture

Study Questions

20.1 One definition of "culture" is "socially acquired knowledge".
20.2 Five. Blue is not included.
20.3 Kinship terms are words used to refer to people who are members of the same family.
20.4 In Norwegian the distinction is lexicalized as two separate words (mother's mother and father's mother), while English has a single word for both.
20.5 It is the idea that "language determines thought".
20.6 two
20.7 lexicalized
20.8 It is ungrammatical because *advice* is a non-countable noun in English, hence not used with *a/an*.
20.9 It is more likely to have been spoken by a woman because it is expressing an opinion (*I think*) in a non-assertive way, using a hedge (*kind of*) and a tag question (*don't you?*).
20.10 (i) X "moon" and Y "sun"
(ii) classifiers
20.11 The T/V distinction refers to a choice between pronouns for addressees who are treated as socially close (*tu*) versus not close (*vous*), as in these French pronouns.
20.12 Both speakers use the same pronoun when addressing the other

Tasks

20A Cross-cultural, intercultural, multicultural
According to Kramsch (1998), the term "cross-cultural" is normally used for a connection between individuals or groups from two different societies that reaches across political or national boundaries. The underlying (and simplifying) assumption is that there is typically a one country - one culture - one language situation in our world. It is in this type of situation that individuals experience "culture shock" if they go unprepared from a familiar culture to spend time in one that is unfamiliar. Cross-cultural communication is accomplished by learning the language and customs of the other society through interaction with its members.

The term "intercultural communication" is used for a connection between different groups inside the boundaries of a single country. It is typically used when members of a minority group attempt to create better understanding through dialogue with those in another minority group or with those who are identified as members of the majority or dominant group. Examples of intercultural communication are discussions between different religious groups (Christians and Muslims), different ethnic groups (African Americans and Korean Americans), different classes (the working class and the upper class) or different gendered

groups (gays and heterosexuals).

The term "multicultural" is typically used to identify societies where the assumptions of a one country - one culture situation clearly do not apply. Multicultural communication is what emerges from the interaction of members of different cultural backgrounds working together within a society to create and maintain social harmony. It may be characterized by the use of words and phrases from a variety of different languages that are understood by all those participating.

For more, read:

Kramsch, C. (1998) *Language and Culture* (81-82) Oxford University Press

Piller, I. (2017) *Intercultural Communication* (2nd edition) Edinburgh University Press

20B The basic color term hierarchy

The basic color term hierarchy, as proposed by Berlin and Kay (1969), was based on a survey of ninety-eight languages. A basic color term is one that is lexicalized as a single form such as *red*, *green* or *blue* and not *dark red*, *lime green* or *light blue*. The hierarchy is a way of organizing these basic color terms so that the most basic terms, those found in most languages, are placed above or before those found in fewer languages. The hierarchy is set-based, with sets represented here by curly brackets. Any color in the set may represent that level within a particular language, even if all color terms from that set are not found in that language. Berlin and Kay identified eleven basic color terms and six levels in their hierarchy. There have been criticisms of the hierarchy shown here, but it has generally been supported by other studies.

{black, white} > red > {green, yellow} > blue > brown > {gray, orange, pink, purple}

For more, read:

Berlin, B. and P. Kay (1969) *Basic Color Terms: Their Universality and Evolution* University of California Press

Kay, P. (2001) "Color" In Duranti, A. (ed.) *Key Terms in Language and Culture* (27-30) Blackwell

20C Ponapean classifiers

This exercise is based on material in Lynch (1998) and Rehg (1981). There are quite a lot of classifiers of this type in Ponapean. When there is a numeral (*pah*-), the classifier (*-sop*) comes after the numeral and both come after the noun (*sehu pahsop*). When there is no numeral, the classifier is interpreted as equivalent to *one* or the English indefinite article (*a, an*) in translation.

1 *sehu pahsop* ("four stalks of sugarcane")
2 *dipen mei pahdip* ("four slices of breadfruit")
3 *mwutin dippw pahmwut* ("four piles of grass")
4 *nahi pwihk silimen* ("my three pigs")
5 *tuhke pwoat* ("a tree")

For more, read:
Lynch, J. (1998) *Pacific Languages* (118-120) University of Hawai'i Press
Rehg, K. (1981) *Ponapean Reference Grammar* University of Hawai'i Press

20D Watam kinship terms

1 English	Kinship category	Watam
mother	female parent	*aem*
aunt	female parent's sister	*aem*
aunt	male parent's sister	*namkwae*
father	male parent	*aes*
uncle	male parent's brother	*aes*
uncle	female parent's brother	*akwae*

2 In order to translate the English word *aunt* into Watam, we need to know which aunt (mother's or father's sister) is intended before we can choose the appropriate word. Translating the word *uncle* poses a similar problem. A further problem is being sure that the use of *aem*, for example, is understood on a particular occasion as *aunt* and not *mother*, and that *aes* is recognized as referring to *uncle* and not *father*.

3 In English, we don't seem to have different terms for these different kinship categories. To distinguish between the individuals in reference, we often use title plus first name, as in *aunt Mary* or *aunt Jemima*, or title plus last name, as in *auntie Brown*. (This last pattern is also used with grandparents, as in *granny Brown* or *grandfather Macdonald*.) Perhaps you are familiar with other forms?

For more, read:
Foley, W. (1997) *Anthropological Linguistics* (135) Blackwell

20E Countable and uncountable

(i) Countable: *crash, lesson, mistake, mountain, party, theft*
Uncountable: *applause, cash, courage, equipment, luck, rain, research, rubbish, sand, shopping, tennis, underwear*
Both: *business, chocolate, hair, noise, paper, salmon*

(ii) The most common "unit of" phrases are *a bit of* and *a piece of*, as in:
a bit of cash, luck, rain, research, rubbish, sand, shopping, business, chocolate, hair, paper, salmon
a piece of equipment, research, rubbish, business, chocolate, hair, paper, salmon, underwear
Others: *an item of equipment, research, underwear, business*
a load of cash, equipment, rubbish
a burst / ripple / roar / round of applause
a bunch / bundle / pile of cash
an act of courage
a stroke of luck

a drop / shower / spell / spot / trace of rain
a bag / pile of rubbish
a grain of sand
a game of tennis
a bar / chunk / square of chocolate
a lock of hair
a scrap / sheet / slip / strip of paper

There are other forms (e.g. *a serving of salmon*) used in special contexts.

For more, read:

Huddleston, R. and G. Pullum (2002) *The Cambridge Grammar of the English Language* (333-338) Cambridge University Press

20F Singular *they*

1 them, 2 their … themself (or themselves), 3 they, 4 they … their, 5 they, 6 their … themselves (or themself)

For more, read:

Bodine, A. (1975) "Androcentrism in prescriptive grammar: singular 'they', sex-indefinite 'he', and 'he or she'" *Language in Society* 4: 129-146

Eckert, P. and S. McConnell-Ginet (2013) *Language and Gender* (2nd edition) Cambridge University Press

Mair, C. (2006) *Twentieth-Century English* (152-154) Cambridge University Press

20G Quechua evidentials

(i) According to Weber (1986: 138-9), this variety of Quechua has three evidential markers: *-mi*, *-shi* and *–chi*.

(ii) Generally, *-mi* identifies the most reliable information and is used to express direct personal knowledge. When information has an indirect source, for example from someone else, as in reported speech, it is treated as less reliable and marked by *–shi*. When the speaker is talking about something that is likely to happen, but based on conjecture or lack of personal knowledge, then it is treated as the least reliable information and marked by *–chi*. The set is best seen by looking at examples 6, 8, 4 in sequence.

For more, read:

Aikhenvald, A. (2004) *Evidentiality* Oxford University Press

Weber, D. (1986) "Information perspective, profile and patterns in Quechua" In W. Chafe and J. Nichols (eds.) *Evidentiality: The Linguistic Coding of Epistemology* (137-155) Ablex

Weber, D. (1989) *A Grammar of Huallaga (Huánuco) Quechua* (Chapter 21) University of California Press

20H Rotokas numbers

(i) 2,937 (*erao kuku resiura vatara vovota vopeva tau erao vatara*)
two thousand nine hundred thirty seven

(ii) This numbering system seems to have evolved by using the hand (with its five units) as the basis for thinking about and representing quantities, resulting in what is described as a system with a base of 5. This is technically known as a quinary system (from Latin *quinque*). English uses a base of 10, known as a decimal system (from Latin *decem*).

For more, read:

Firchow, I. (1987) "Form and function of Rotokas words" *Language and Linguistics in Melanesia* 15: 5-111

Firchow, I and J. Firchow (2008) *The Rotokas People of Bougainville Island*. SIL ebooks: SIL International. www.sil.org/resources/publications/entry/9263

20I Wolaytta kinship terms

1 father-in-law, 2 sister-in-law, 3 nephew, 4 uncle, 5 brother-in-law, 6 grandmother, 7 daughter-in-law 8 mother-in-law

For more, read:

Lamberti, M. and R. Sottile (1997) *The Wolaytta Language* Studia Linguarum Africae Orientalis Volume 6 R. Köppe

Wakasa, M. (2014) "A sketch grammar of Wolaytta" *Nilo-Ethiopian Studies* 19: 31-44

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