# Linguistics and Stylistics

## Section - A - B - C, D & E

## M.A. English (Final)

## Paper - X (Option-i)

Directorate of Distance Education
Maharshi Dayanand University, Rohtak

# Linguistics and Stylistics

**Section A & B**

**Paper-X**

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# Linguistics and Stylistics

## SECTION A & B

## M.A. English (Final)

## Paper-X

M. Marks : 100
Time : 3 Hrs.

*Note:* *Candidate will be required to attempt five questions in all, choosing one question from each of the five sections.*

*Questions will be based on the prescribed texts with internal choice i.e., one question with internal choice on each of the units.*

## SECTION–A

## Linguistics

**Unit-I**

1. Characteristic Features of Language.
2. Varities of Language: Idiolect; Dialect; Standard Language and Register.
3. Prescriptive and Descriptive Approaches to Language.
4. Saussure's Contribution to Structural Linguistics:
   - (i) Synchronic and Diachronic
   - (ii) Langue and Parole.
   - (iii) Syntagematic and Paradigmatic Relations

## SECTION–B

## English Language Teaching

**Unit-II**

1. The Theory and Process of First Language Acquisition.
2. Introductory Approach to Second Language Learning.
3. Method and Approaches to Second Language Teaching:
   - (i) The Direct Method
   - (ii) The Bilingual Method
   - (iii) The Structural-Oral-Situational Approach

# UNIT-I LINGUISTICS

## Traditional (or Prescriptive) Approaches to Language

The characteristic features of language, which are a subject of study in linguistics, are different from what the traditional or earlier approaches to language used to pursue. Today, linguistics is a developed discipline of study in its own right. It is based on the scientific approach to language. It is for this very reason that linguistics is defined as the scientific study of language, or the science of language. The earlier approaches to language were not scientific. These approaches were historical, philosophic, rhetorical, theological, sociological, but seldom scientific. The traditional preoccupations in language study were the origin of words and languages, growth or development of words and languages, the rhetorical effects achieved through special devices of rhetoric, etc. It is only in modern times that language has come to be studied as science of words, having structures and syntaxes, sounds and syllables, which can be scientifically studied. Scholars of linguistics have shown how each syllable or a combination of syllables, each word or a combination of words, can be analysed in terms of scientific rules and theories that have emerged over the years, one improving upon the other. Let us see, first of all, how the traditional approaches treated language, addressed which of its aspects. It is only after we know these approaches that we can see the significance of the language study as a scientific discipline, resulting in more useful knowledge about language and its various uses for general and special purposes.

It is, no doubt, true that one of the reasons for the development of linguistics was a reaction against those features of traditional theories and descriptions of language which proved to be unhelpful, or even positively misleading. On the other hand, it is also true that several of the principles and procedures of modern linguistics are implied in the work of earlier or traditional scholars of language. When the discipline of Linguistics began to develop in the early years of the twentieth century, there was a natural reaction against much of the traditional study. Now, the study of language can be said to have come of age. It has, in the process, moderated its early reaction, recognizing its debt to traditional scholarship.

Looking into the history of language study, one finds that language has been closely linked with such fields as philosophy, logic, rhetoric, language teaching, literary criticism, and religion. There has been, for example, a considerable body of myth and tradition in almost every culture concerning the nature and origin of language. Many of these cultures, Hindu and Christian included, consider language origin divine, God-gifted. Similarly, the awareness of words having sounds, of language being as much spoken as written, is also a part of traditional knowledge. Words were held, in this approach, to embody the nature of things – a belief which is still common to many linguistic theories. Thus, from the origin of sound to meaning studies of language were made for centuries by scholars in different languages. Then came a more important step which saw words as all-powerful, showing their use for deliberately controlling or influencing the listeners or readers. Magic and mesmerising in the early phase and rhetoric in the later development of language, are examples of this belief in the power of words.

The next stage in the evolution of language study was grammar. In an effort to preserve the purity of language, say Sanskrit, from the effects of time, necessity arose for determining exactly what the features of that language were. In other words, it was thought necessary to describe the grammar and pronunciation of the language in question. This further led to the necessity of identifying authentic texts for the pure form of the language, free from the vagaries of oral tradition. The earliest example of the creation of grammar, or the rules of language, was the work of Panini in Sanskrit, which consists of 4000 aphoristic statements about the structure of language, known as *sutras*. In English, early grammars were written by the missionaries, who not only wrote rules of writing and speaking but also laid down the methods of language teaching. English grammar came to be written significantly in the eighteenth century under the heavy influence of Latin grammar. Many of the rules of "correct" usage given in

these grammars bore little relation to the facts of everyday speech. Rules derived from Latin were forced on the features of English language. One notorious example is Dryden's insistence on the "rule" in English about not placing prepositions at the end of a sentence, which has continued in English grammars since then. But sentences ending with prepositions are very common in English nowadays. For example, there is no alternative form for the following sentence:

"What are you up to"? These studies about the origin of language.

The philosophical study of language can be said to have been initiated in ancient Greece. Starting from the time of Plato and Aristotle, there has been a continuous debate about "meaning" as such, relating it to the general debate about the nature of reality. For example, the subject-predicate distinction, along with subsequent developments, was the linguistic reflex of a fundamental distinction in logic. Similarly, the debate over regularity in language structure was part of a wider question as to whether proportionality was a principle of all things in the universe, in nature, and so on. When the modern or twentieth-century linguistics developed, it was felt necessary to filter out much of the philosophical content, and redefine many of the categories, so that they can be made applicable to the task of language description as an end in itself.

Still another characteristic feature has been the symbolic nature of words, which could carry more than one level of meaning. The exploration of this aspect of language can be said to have started with Descartes's theory of body-mind dichotomy, which led to two-level view of the nature of meaning. The idea, in this view of language, is that language has an 'outer' expression and an "inner" or "deeper" meaning. After Descartes, Leibnitz, among others, concerned himself with the development of a new symbolic system in which all knowledge could be expressed. This, in a way, carried the issue back to the ancient philosophic view of language, which believed that all languages could be reduced to a single set of rules. Here, the underlying assumption is that there is one common, or universal, grammar beneath the structure of all languages, which was based on the laws of reason, and not on the form of language. The issue became further complicated with the advent of Romanticism, which showed high regard for the languages of primitive societies, local dialects, and vernaculars of all kind. The issue of tracing a common grammar has remained of immense interest even in our own time. The position of Chomsky and his associates has a particular relevance to the issue, which was, obviously, influenced by rationalism. Their contention is that linguistics is essentially a theory with a set of techniques to improve our understanding of the human mind. This led Chomsky to talk of linguistics as a branch of cognitive psychology. Thus, it can be seen that quite a large number of what present-day linguists consider as the central question of current linguistic theory did originate in the philosophies of the seventeenth-century rationalism. In fact, this is one of the more useful legacies of the traditional approaches to language that we have received from the past.

The "modern," or present-day, linguists have felt that by far the greater part of the work done under the heading of language study has very little relevance to an actual understanding of the structure and function of language. In other words, the traditional scholars were, for the most part, not interested in the study of language for its own sake. In their considered opinion, language, with only a few exceptions, was studied in relation to other disciplines, of which philosophy, religion, logic, rhetoric, history, literary style, and language teaching have been the major preoccupations. The consequence of these extraneous interests, in their view, has been the development of partial accounts of language, certain features being selected for study at the expense of others. For them, the worrying factor is not what the traditional grammar tells us, but what it does not reveal to us. For instance, many rules of traditional grammar apply only to the written language, not to the spoken. A simple instance is the rule which tells us that the regular plural of an English noun is made by "adding an s". As it stands, there is no clear counterpart of this rule in speech where this 's' has three distinct pronunciations, depending on the nature of the sound the noun ends with. Listen, for instance, to the endings of the words *boats, trains,* and *horses.*

Decidedly, in traditional grammars there was very little recognition of the extent of the difference between spoken and written forms of language. It is necessary to acknowledge, say the present-day linguists, that the rules of the written language are not to be imposed on the spoken. Writing is a later and more sophisticated process than speech, the latter being the primary medium of linguistic expression. We begin to speak much before we learn to write. Also, most of us speak far more than we write. Further, all languages emerged first as a spoken idiom, and much later as a written medium of expression. A characteristic but related feature of traditional grammar was its partial account of written language. For example, anything considered informal was carefully avoided, or if mentioned, was dubbed as slang, or labelled as bad grammar. The fact of the matter is that informal language remains a regular and widespread use even among educated people. For example, we do not use formal language at home, or with friends, or in writing personal letters, etc. In fact, even within the range of formal writing, there are as many levels of formality as there are situations in which the speakers or writers are placed. In fact, it is one of the important functions of linguistics today to take account of these differences, and not to select any one or a few levels only as "correct" or "right," and declare all others as "incorrect," or "wrong." For instance, the use of relative pronoun "whom", recommended by the conventional grammar as correct, may sound unreal in certain situations. In an informal conversation, "who" would do better than "whom," without being incorrect. The difference is essentially one of formality. And it would be as inappropriate to introduce formality in an informal conversation as it would be to introduce informality in a formal situation.

One of the fallacies of traditional grammar has been to claim that the language they describe (or teach) is normal, general usage, whereas in fact it is mostly a specialized variety. In a way, traditional grammar had given a distorted view of the proportions and functions of language forms. In these grammar books, there is never any explicit mention of there being simultaneous existence of different styles of usage in language. Also, there is never any suggestion that the way in which we speak or write in one situation may be very different from the way we might in another. The fault of these grammars has been that they presented in language description absolute standards of writing and speaking. As David Crystal has observed, "What we normally refer to as '*the* English (or French etc.) language' is in reality not a single, homogeneous entity, about which we can speak absolutely; it is rather a conglomeration of regional and social dialects, personal and group styles, all of which are different from each other in various degrees.... It is clear that ignorance of stylistic variation can produce a picture of language that is oversimplified to the point of distortion."

A particular feature of this fallacy can be traced to the ancient Greek attitude to language, which is reflected by even traditional dictionaries and grammars. This attitude is to cite the usage, or present the model, of only the 'great' or 'best' authors. Obviously, the result of offering such standards as touchstones for measuring correctness or otherwise of an expression or rule is only to produce a description of a very specialized, literary language. It implies that all of us should learn to speak the way the great authors made their characters to speak, or spoke themselves in their non-fictional prose. Quite often, there have been calls like 'Preserve the tongue which Shakespeare spoke,' suggesting that the English language had 'decayed' since the Elizabethan age. To imagine that all of us should be speaking in the iambic pentameter of Shakespeare's plays is quite a mind-boggling spectacle.

A related feature of the traditional view of language has been the restrictions imposed on language use by conventional grammars. These restrictions, on analysis, are found to have been derived from describing language in essentially aesthetic terms. These grammars tell us that a particular language, structure, word, or sound is more "beautiful" or "ugly," or "affected," and so on, than others. This was very common during the sixteenth and seventeenth centuries when excellence or beauty of language was associated with eloquence and the classics. Today, we refuse to pass such judgments on any usage of language. The present-day approach is that the literary yardstick to language use is unrealistic. No one word or sound, usage or expression, is intrinsically better or more beautiful than any other. No doubt, some accents are, from the viewpoint of their value to society, more useful or influential than others. But this is a different matter. It pertains to the problem of social standards, and cannot be considered a purely linguistic

question of aesthetics or intelligibility. In the pluralistic society of multiculturalism in our time, such standards as are based on great writers' usage or high-class users' language are no longer acceptable. All languages and all usages are considered in their own right as valid and possible uses of a language, equally efficient and useful in their particular social or cultural context. In other words, no hierarchy of language or usage is admissible in present-day linguistics.

The main reason, as can be seen, for the irrelevance of most traditional approaches to language arose from the lack of autonomy for the subject of language study. The concept of autonomy need not be misunderstood. It is not like art for art's sake. The study of language cannot and should not be divorced from the study of other aspects of human life and behaviour, sociological and psychological in particular. Also, linguistics has to rely for information on other subjects for its own theoretical development, such as biology, mathematics, psychology, and several others, just as it contributes information to these subjects. The idea of autonomy that has come to be accepted is that any contribution it makes must be formulated in terms independent of those other disciplines. The contribution must not be subservient to or derived from those other disciplines. This autonomy of independent growth as a discipline was achieved by linguistics only in the twentieth century. We well know how, today, it has become a branch of the science of the human mind, an aspect of cognitive psychology. We also know how it has also become a branch of the more general study of human communication, called semiotics.

It has become by now quite clear that much of the unsatisfactoriness of traditional approaches to language stems from their prescriptive attitude toward their data. The grammarians were concerned to make rules about how people ought to speak and write. They laid down norms of standard or correct spoken and written English. They were not at all concerned with how people actually speak and write. It is in opposition to this prescriptive attitude of the earlier scholars of language that the twentieth-century linguists developed many of their themes. The modern linguists do not want to gear their descriptions to non-linguistic standards of correctness. The modern linguist does not, therefore, consider two or more usages of a language as right or wrong, better or worse. For him, the various usages are merely different. His only insistence is that different uses of language are geared very tightly to different occasions, and that people must be made aware of this correlation between language and social use. He must build this awareness into his teaching, translating, or whatever. At the same time, as emphasized earlier, the traditional attitudes to language have had their share of contribution to the development of language study. All that the earlier scholars did was not unprofitable and useless. The modern linguistics would not have been possible, had the traditional grammarians not done the exploration they did of the various features characteristic of the English language. Form this preliminary stock-taking of how language has been approached through the ages. We can now focus on the specific contribution modern linguists have made to the study of English language.

## Descriptive (or Linguistic) Approach to Language

Just as traditional approaches to language were prescriptive, insisting on rules of writing and speaking, the modern linguistic approach is descriptive and scientific. The latter does not insist upon "rules first" approach; rather, it only describes the language in use or practice among people. Thus, while the traditional grammar was 'essentialist,' modern linguistics is existentialist: it is a scientific study of language. *Explicitness*, its *systematicness* and *objectivity* in language descriptions are scientific features of modern linguistics. Let us take up these three aspects of the scientificness (descriptiveness) of linguistics one by one.

The requirement of explicitness in language study can be interpreted in relation to a number of different issues. Many of these are, of course, considerations which would be common to many subjects that are approached scientifically. For example, there is always a need in every scientific study to be clear about the assumptions on which the study is based. There is then the related need of making the intermediate stages of

an argument clear, especially when further assumptions are involved. There is a need, that is, to define the terms clearly and consistently. An initial illustration of this need for explicitness can be the terminological problem. In the traditional or prescriptive approach, terminology (usually referred to as 'metalanguage') is taken for granted. The modern linguist is aware how confusing terminology can be. Even the supposedly basic terms like 'vowel,' 'syllable,' 'noun,' and 'sentence' are found to have multitude of definitions. It is, therefore, dangerous to proceed with the assumptions of these terms without offering their precise descriptions.

With regard to the need for explicitness, we can take up the example of the term 'adverb,' which has been numerously defined. Similarly, the term 'sentence' has over two hundred definitions. Similarly, there are several hundred ways of defining a 'noun.' For instance, we may say, 'I shall call a noun any word which can act as the subject of a sentence' (as in *dogs* bark); or 'I shall call a noun any word, which can be preceded by the definite article' (as in *the dog*); or 'I shall call a noun any word which can have a case ending that shows possession' (as in *dogs'*); and 'I shall call a noun any word which can be preceded by a preposition which governs it' (as in *behind dogs*). Obviously, we cannot take a dogmatic or prescriptive view of any term; we shall have to first define it (even in more ways than one) and then proceed, remaining consistent with our definition. Then, there are other types of noun words, which will require still different definitions, for instance, nouns like Ram or Shyam. In this case, we cannot say the Ram, or the Shyam, smells, as we had defined a noun in the case of dogs. In other words in descriptive grammar, terms need to be first clearly defined in as many ways as the usage shows, and there should be room for further definitions, which may be required for new uses of the same term.

There are other issues, too, in linguistics where the need for explicitness is important. One of these is in relation to the use of transcription. Before spoken language can be analysed, it has to be written down. If we are unhappy with the ready-made systems of orthography, we shall have to use some system of phonetic transcription. But every system of transcription that has been invented is very selective. It relies upon certain features of the sounds used which are given a symbolic notation, and others are ignored. For example, words like *beat* and *bit* are quite distinct: they mean different things. But what is the phonetic basis of the difference? There are two important factors involved in the difference here: there is clearly a quantity difference (that is, a difference in length, the first vowel being longer than the second), and there is also a quality difference (that is, the position of the tongue is higher in the mouth in the case of the first word). In such a case, three different transcriptions are possible, based on the difference of quantity, quality, or both. The choice in each case will be based on a theoretical position. It only shows that it is very important not to take any one transcription for granted (or as prescription). Here, the choice of a particular symbol (or a set of symbols) can have several theoretical implications. The linguist must make them clear when he presents his transcribed data for analysis. The basis of the transcription must be made amply explicit.

A final example of the need for explicitness emerges from the nature of the data linguistics is, for the most part, concerned with. The main aim of the language study is, of course, to establish general, theoretical principles which will explain the structure of particular languages. However, in order to move toward this goal, we must start with the study of an individual user. We must start with the speech of one person, and move on from there. We shall soon discover that there are several differences between the speech patterns of one person and those of another. We shall find that people speak differently, and have different feelings about what is normal, correct, acceptable, etc., in their language. Now, a linguistic theory which has to describe it all about a language has to make an attempt to lay down principles which will account for these differences. Much of the work today in socio-linguistics and psycho-linguistics is along these lines.

Thus, explicitness is one of the main concerns of linguistics (the descriptive approach to language), particularly since the development of generative grammar. If he remembers that all his metalanguage is manmade, subject to error, he will be able to avoid several procedural and technological pitfalls, such as the ones that characterize prescriptive grammars. One of the chief flaws in the traditional (prescriptive) approach to language was that the criteria for analysis, data-selection, etc., were seldom made explicit. We are, of course, not saying that these

grammars made wrong statements about language. We are only saying that many of the statements made by them could not be given any clear or consistent interpretation. Quite often, in these grammars, we simply cannot see why one word was called an adverb while another was not. Like the commandments of religion, rules of prescriptive grammar had to be followed without raising any question about the rationale behind a prescription. Today, we want to know the why for whatever is offered to us. Hence the emergence of descriptive approach, the science of language, which is based on the facts available and a rational analysis of the given facts.

The second major aspect or characteristic of a scientific study of language is its *systematicness*. It is not altogether different from the characteristic of explicitness, but there is a difference of emphasis between the two. In a systematic scientific work, there is no scope for a haphazard study of a structure, or a partial coverage of a topic. It cannot be an impressionistic commentary on any topic of language study, nor would it allow an inconsistent use of the terms or procedures. A scientific study will also not fail to take account of the previous work on a subject. In principle, a linguist will take care to avoid these pitfalls and adopt a systematic approach in his investigation into any aspect of language. By its very nature, the study of language necessitates the use of system to examine the structures which are very complex. Since language structures involve so many variables, it is not possible to reach any general conclusions about them unless we make a highly organized study of the material. Let us see how this organization has been developed by the various scholars of the subject.

It is widely accepted in language study that there is a need to examine phenomena using a procedure which is methodical and standardized. Of course, there is a presupposition implied here. For instance, if we decide to investigate or outline the structure of the verb phrase, we precede it by investigating or outlining the structure of the noun phrase. Obviously, this would require a prior recognition that there are such things as verb phrases and noun phrases that can be studied. In other words, when a linguist decides to make an analysis of a piece of language, he must have in his mind some working hypothesis, or descriptive framework, within which he hopes to fit his observations about the patterning of language in that piece. This framework is in itself a systematic construction. In other words, it is a sort of preliminary version of the final description which he hopes to produce. The point of the whole exercise is to substitute precision in place of vagueness. Here, the requirement for making the analysis precise is that the linguist should use his descriptive framework consistently within any stage of his investigation. Further, it is not merely a question of keeping single terms constant in meaning while making analysis, but of keeping the relationships between whole sets of terms constant also. We all know that the terms which we use to describe a language are to a large extent interdependent: one term defines the meaning of another, and is in turn defined by it.

An example of developing a system and maintaining consistency can be used from the study of style, where complex problems arise in analysis. The typical tasks in the study of style include, to see how a person's style develops or changes, or to see if there are similarities between the styles of a number of writers who can be grouped under a common nomenclature (such as Romantic or Neoclassical). For doing this, it becomes necessary to isolate and describe the salient features of each style. If we are examining, for instance, several samples of language, it will be essential to use the same descriptive framework in each case. Also, it will be more convenient and clear if the same analytic procedure is used at all points. Hypotheses developed for analysis are made to be tested. They formulate a problem or an insight in such a way that it becomes possible to obtain some evidence for or against a point at issue. We can only test a hypothesis if other variables not part of the hypothesis are held steady in some way. In rigorous testing, the trouble with language is that the variables to be controlled are sometimes not at all obvious. One reason for our inability to identify variables is our habitual acceptance of traditional conceptual framework. For instance, if we stick to a traditional conception of tense, then the hypothesis "tense in language signals time" is likely to be

accepted without question. But we now know that tenses also have other jobs to do in language apart from telling the time. Take, for example, the following sentence: "I was wondering whether you could take my class." Here, the wondering was not taking place in the past; the speaker is still wondering, and will keep wondering for a while till the answer comes. Thus, we see how the sentence, even though in past tense (was wondering) covers past, present, and future time all together. Systematization, we can see, is an all-embracing concept, which is as fundamental in any linguistic approach as explicitness.

While the two characteristics of scientific study of language – explicitness and systematicness – are generally accepted as fundamental, the third one – objectivity (through empirical evidence) – has been a matter of debate among linguists themselves. The status of empirical evidence has been challenged by several influential linguists. The questioning has, of course, been a caution, leading to more care in the use of evidence. What remains the cardinal feature in the use of empirical evidence is objectivity. The measure of objectivity depends on whether or not the questions asked, the conclusion reached, and the evidence cited are capable of being publicly observed and tested. The procedure and evidence are empirical if the results are verifiable. In all this, what remain important are certain connotations of the term objective. For one thing, the word implies openmindedness in matters of analysis, a critical approach where there is suspicion about any hypothesis and some experimental evidence is brought to bear on the point. It also means taking every care to avoid preconceptions which might selectively support a hypothesis. One way to observe this can be by making an effort to think out a problem from a fresh angle. It further means making use of standardized procedures.

One of the ways of looking at objectivity in science is to see it in relation to its antonym, subjectivity. We know how a subjective investigator would rely on his 'feeling,' or 'intuition,' or 'belief,' without making any reference to empirical evidence. The result is not scientific analysis, but unverifiable impressionism. At the same time, it is inconceivable that language as an activity of the human mind can be reduced to an entirely empirical study. Human nature cannot be reduced to the status of physical nature, nor to a mere biological phenomenon. The human element, beyond the physical and biological, defies empirical constructs and theories. No wonder that a strong reaction to the empirical approach came, just as the empirical had come against the traditional, in the middle of the twentieth-century. The approach developed in the late 1950's is known as "generative grammar," primarily associated with the name of Noam Chomsky. Chomsky's argument is that linguistics is concerned with far more than the range of patterns to be found in any corpus. In his view, a corpus, in the nature of things, can never illustrate a whole language, that it will only reflect a partial and selective picture. Also, he contends, "a record of natural speech will show numerous false starts, deviations from rules, changes of plan in midcourse, and so on." Thus, Chomsky makes a fundamental distinction between our knowledge of language – the system of rules we can master – and our actual use of the language in real-life situations. The first he calls "competence," the second "performance." In his view, the most important task of linguistics is the study of competence. As he puts it,

The problem for the linguist, as well as for the child learning the language, is to determine from the data of performance the underlying system of rules that has been mastered by the speaker-hearer and that he puts to use in actual performance. Hence, in the technical sense, linguistic theory is mentalistic, since it is concerned with discovering a mental reality underlying actual behaviour. Observed use of language or hypothesized dispositions to respond, habits, and so on, may provide evidence as to the nature of this mental reality, but surely cannot constitute the actual subject matter of linguistics, if this is to be a serious discipline.

The implications of this change in the focus of language study are far reaching. In this view, competence is an underlying mental system. It underlies actual behaviour, and is thus not available to direct empirical study. Obviously, the mentalist or rationalist view of language study put forth by Chomsky comes out in direct opposition to the empirical view.

Chomsky's argument clearly implies that linguistics is not the sort of science in which empirical evidence is the sole

kind of evidence, that it is not a science in the usual sense. The chief consequence of Chomsky's approach to linguistic analysis has been to bring linguistics face to face with issues which had been almost ignored previously. It focused, in particular, considerable attention on the objectives of the subject, which until his time had been hazy, to say the least. One of the aims of linguistics which have emerged from his discussion is the one that linguistics shares with all sciences: the construction of theories. The initial scare of the word theory is over now after the vogue of the post-modern *theory*, which has combined the several disciplines of anthropology, psychology, sociology, linguistics, philosophy, and literary criticism, and become the dominant instrument of investigation into knowledge. The revolution that the "theory" has brought about in these disciplines, including linguistics, can be gauged from the views of Saussure, which we shall have the occasion to discuss in this lesson at a later stage.

## Characteristics Features of Language

Human beings use language as an effective means of communication. Many different creatures from apes to bees to dolphins are also able to communicate with other members of their species. But human communication has certain unique properties which set human language apart from all other forms of signaling. Discussed below are six major characteristics that are manifested in human language. These six characteristic features of human language are designated as: (1) displacement; (2) arbitrariness; (3) productivity; (4) cultural transmission; (5) discreteness and (6) duality. It is worth pointing out that although the range and complexity of animal communication system are staggering, they lack the above - mentioned defining properties of human language. It is in order to discuss each of these properties in some detail.

### 1. Displacement

The property of displacement is easy to understand when we contrast human communication and animal communication. For example, when your neighbour's dog barks at a fierce -looking stranger, it signals a problem in the immediate time and place. It cannot however bark differently to communicate that the visitor was there yesterday as well. In other words it cannot 'displace' the message in time; nor can it 'displace' it in location. By contrast, human communication can range over the past and the future. Similarity, language users can relate the event in question to some other location. However, those who have studied bee communication point to the fact that it has the property of displacement. For example, when a worker bee finds a source of nectar, it has the ability to indicate it to other bees that the location of the nectar is some distance away. But this displacement property in bee communication is extremely limited. In human communication, people can talk about events and things not only in the present or in the past or in the future but they can also talk about imaginary things and mythical creatures like demons and fairies. Human communication can transcend here and now. In other words, it has the property of displacement both in time and place.

### 2. Arbitrariness

Animal communication has the feature of non -arbitrariness. There is a clear connection between the signal and the event it denotes. Therefore the set of signals in animal communication is finite. There is hardly any room for arbitrariness. In human communication, on the other hand, the linguistic form, has no natural or iconic relationship with the object it stands for. Although some words in English for example can echo the sounds of objects or activities they describe, but such onomatopoeic words are relatively rare, the fact is that linguistic forms and the objects they denote are connected arbitrarily. Humans manage this property to their advantage. For example, they can create new words without being constrained by the requirement of relating the words ironically to what they are intended to describe. By contrast the set of signals used in animal communication is finite.

### 3. Productivity

We have noted that animal or non -human signaling centers around a fixed set of signals. For example, cicadas have just four signals to choose from. Consider another example: Bee communication can indicate horizontal distance about a food source. The worker bee cannot direct the bees at the bottom of a tower to a food source located at the top of the tower. The bees cannot manipulate their communication system to create a message indicating there is no word for 'up'; nor can they invent one. Animal signals have a property called 'fixed reference' that is each signal is fixed as relating to a particular object or occasion. On the other hand, a very important characteristic of human language is 'productivity' or 'creativity' or 'open – endedness'. Because of this characteristic of productivity in human language, language users manipulate their linguistic resources to produce new expressions and new utterances. This feature also explains why the potential number of utterances in any human language is infinite.

### 4. Cultural Transmission

Animal communication is the product of both instinct and exposure. If, however, for some reason an animal after its birth had no exposure or learning for some time, it will instinctively be able to produce calls specific to its species. In other words, animal communication is in large part genetically derived. By contrast, human communication is acquired not from parental genes but from the society or culture in which the infant is born. Although humans have an innate predisposition to acquiring language, they are able to produce utterances in any specific language only by being exposed to it from birth. So, human communication is acquired in a culture with other speakers. This process of language learning among humans goes on generation after generation. It is therefore appropriately described cultural transmission.

### 5. Discreteness

It is a unique property of human language that the sounds used in it are meaningfully distinct. For example, when the sound 't' substitutes for 'd' in 'dip', it leads to a distinction in meaning: 'tip' has a different meaning from 'dip'. The difference in meaning occurs due to the difference between the 't' and 'd' sounds in English. This characteristic of language with regards to its sounds is described as discreteness.

### 6. Duality

Another unique characteristic of language is that it is organized at two levels simultaneously. At the physical level language users can produce individual sounds like I, p and t. As individual sounds they are distinct sounds but have no specific meaning. However, when they are produced in a particular combination, as in 'tip', the combination in 'pit' however has a different meaning. In other words, at one level it has distinct meanings. This property of language is called duality. This duality of levels enables language users to produce a very large number of sound combinations from a limited set of distinct sounds. Animal communication has no such property of duality.

## Saussure's Contribution

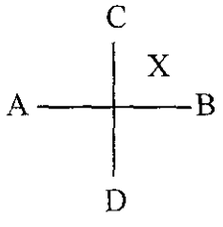
Although unnoticed for many years, the book of Saussure that has proved revolutionary in the field of linguistics is the *Course in General Linguistics*, which was first published in 1916. That was actually three years after Saussure was no more. The book is, in fact, a collection and expansion of notes taken by Saussure's students during various lecture courses that he gave. The book is understandably fragmentary in character. In many places there are hints only of the theoretical position which subsequent exegesis has concluded Saussure must have held. There is also very little in the book in the form of detailed illustration, or even elaboration, of his views. However, the influence of this book has been phenomenal, unparalleled in European linguistics. It is this book which became foundational for the various postmodern schools of literary theory, such as Russian Formalism, Structuralism, Post-Structuralism, etc. In linguistics, Saussure's chief contribution has been to gear the subject away from the nineteenth-century emphases in language study. In his approach to language, we can see a clear reaction, and a sharp one, against

many of the ideas we have been discussing in these pages. For example, time and again, Saussure emphasizes the need to see language as a living phenomenon (as against the traditional historical view of language), to study speech (as opposed to written texts), to analyse the underlying system of a language in order to demonstrate an integrated structure (in place of isolated phonetic tendencies and occasional grammatical comparisons), and to place language firmly in its social milieu (as opposed to seeing it solely as a set of physical features). The approach to language study that has now grown around Saussure extracts various theoretical dichotomies from his work and to concentrate on the clarification of these. We do need to have a look, at least on the more important preoccupations of this tradition founded on the views of Saussure.

## Synchronic and Diachronic

Saussure firmly opposed the historical view of language held during the previous hundred years or so, and emphasized instead the importance of seeing language from two distinct and largely exclusive points of view, which he called *synchronic* and *diachronic*. The distinction that he makes out between the two was often confused by comparative philologists. For Saussure, as well as for the later linguists, this distinction was crucial. *Synchronic* linguistics sees language as a living whole, existing as a 'state' at a particular point in time. This 'state' can be imagined as the accumulation of all the linguistic activities that a language community (or some action of it) engages in during a specific period, for example, the present-day language of the rural folk in Haryana. In order to study this the linguist will have to collect samples within the stated period, describing them regardless of any historical considerations which might have influenced the state of the language in the past, or upto that point of time. Once the linguist has isolated a focus-point (Haryana rural folk's language in the year 2004) for his synchronic description, the time factor becomes irrelevant. There may be changes taking place during the period the samples are being collected (a period of days, months, or years), but those changes are taken to be irrelevant for the study in hand.

To take into account historical material, for Saussure, is to enter the domain of *diachronic* linguistics. This deals with the evolution of a language through time, as a continually changing medium – a never-ending succession of language-states. Thus we may wish to study the change from Old English to Middle English, or the way in which Shakespeare's style changes from early to middle to later plays. Both these examples fall under the heading diachronic study. Saussure makes a diagram of the relationship between the two dimensions of language study as under:




In this diagram, the AB represents the synchronic 'axis of simultaneities,' whereas the CD represents the diachronic axis of historical path. X point at the intersection of AB and CD represents a language state at an arbitrarily chosen point of time.

We do need to remember, however, that these two dimensions of language study are not mutually exclusive. No doubt, the two are to be considered independently, but neither completely excludes the other. For there will always be a point of intersection (as in the above diagram). However, being aware of the distinction between the two allows us to focus attention more unswervingly on language from a given, consistent angle. Also, giving due emphasis to *synchronic* (which had remained a neglected dimension of language study before Saussure) helps to clarify the important point that a *diachronic* investigation always presupposes, to

some extent, a *synchronic* study. For we know how it is not possible to consider the way a language has changed from one state to another without first knowing something about the two states to be compared. This need not be a pair of *complete* synchronic descriptions, of course – to complain that it should be would be a distortion of what linguists actually do in practice – but some non-historical analysis is essential as a preliminary. Saussure rounds off his discussion of the two dimensions of language study with various analogies, of which the one with chess is perhaps the most famous. The analogy is as under: if we walk into a room while a chess game is being played, it is possible to assess the state of the game by simply studying the position of the pieces on the board (as long as we know the rules). In this kind of study (which is *synchronic*) we do not normally need to know the previous moves from the beginning of the game. And likewise, the state of the board at every move is implicit in any pattern of play we may wish to study. The *synchronic/diachronic* distinction, Saussure tells us, is very much like this.

## Langue and Parole

The second Saussurean dichotomy, in his theory of language, relates to the distinction between *langue* and *parole*. The problem that Saussure was trying to solve through this dichotomy arises out of the intolerable ambiguities which surround the basic term of our discussion, *language*. If we look up this word in any major or standard dictionary, we find that it is used in so many senses. Saussure made distinction between three main senses of language, and then concentrated on two of them. He envisaged *language* (by which he means human speech as a whole) to be composed of two aspects, which he called *langue* and *parole*. By *langue* Saussure means the language system. By *parole* he means the act of speaking. Briefly, the division between the two can be explained as under.

Saussure considered *langue* to be the 'collective fact,' or totality of a language. It can be deduced from an examination of the memories of all the language users. It is a sort of storehouse, 'the sum of word-images stored in the minds of individuals.' The idea here has great similarity in principle with the notion of competence as defined by Chomsky (already explained in these pages), though it differs in its cumulative emphasis. By all means, it is a mentalistic concept of a language system. Saussure strongly contends that the characteristics of *langue* are really present in the mind, and are not simply abstractions. *Langue* is also something which can be used by an individual speaker, but cannot be affected by an individual. In other words, it is a corporate, social phenomenon. Thus, when we say 'the verb *to be* has the following form in standard English – I am...', we are making a descriptive statement about the *langue* of English. It is something which is valid for all speakers of this dialect at the present time. To put it loosely, *langue* = vocabulary + pronunciation system of a community.

Ultimately, *langue* has to be related to the actual usage of individuals, for it has no reality apart from its validity as a reflector of the system underlying acceptable usage, which a community manifests in its everyday speech. This leads to Saussure's concept of *parole*, which is the actual, concrete act of speaking on the part of an individual. In other words, *parole* is the controlled, or at least controllable, psycho-physical activity which is what we hear. *Parole*, thus, is a personal, dynamic, social activity, which exists at a particular time and place and in a particular situation – as opposed to *langue*, which exists apart from any particular manifestation in speech. Of course, *parole* is the only object available for direct observation by the linguist. It is, in that sense, indentical with the Chomskyan notion of performance. The *parole* is not of primary importance to the linguist, because he has to make general statements which can be applicable, not just to the speech of individuals, but to the language as a whole. To study the speech of a single person may tell us much in cases of psychiatry, aphasia, or stylistic analysis. And even these studies are all dependent on some more general and abstract concept of a language system, which it is the ultimate purpose of the linguist to establish.

Saussure's conceptual distinction between *langue* and *parole* has, decidedly, been an aid to clear thinking on the subject. Linguistics, the subject of language study, as a whole has benefited from this useful distinction. However,

over the years, the two concepts have also been modified by the different schools of thought. The scholars subsequent to Saussure have taken up these terms and built further conceptual structures on their foundations. Other concepts relevant to the discriminations being made subsequently have been related to these two concepts or developed out of them. Of the terms later developed, two are of particular significance. The first of these is *dialect,* which refers to the language system of a smaller community than that referred to by *langue*. For example, there are several *dialects* of Hindi being spoken by smaller communities in the states of U.P., Bihar, M.P., Haryana, and Rajasthan, but there is only one *langue* embracing all these dialects. The second term is *idiolect*, which refers to that part of the *langue* of a community which exists within an individual at any stage of his linguistic development.

For example, your *dialect* is your total command or knowledge of your language (Hindi or English). These terms are an important addition to our linguistic terminology. They help us to clarify the difference underlying the following three questions, which is sometimes missed: 'Is there a word *psychosis* in English?' 'Do you know what *psychosis* means?', and 'May I hear you' pronounce that word again?' Now, if we reformulate these questions, the first one asks 'Is the word *psychosis* part of the English *langue*?'; the second one asks 'Is it part of your *idiolect*?'; and the third one is intended to elicit a feature of *parole*. At the moment, many questions about *langue* tend to be rephrased as questions about *idiolect* by linguists. 'Is such and such possible in English?', someone might ask (about a particular structure, or pronunciation, or meaning). "I don't know,' might go the reply. 'It's not in my *idiolect*, anyway.'

## Syntagmatic and Paradigmatic Relations

The third main contribution that Saussure made was to clarify the concept of a language *system*. In fact, many linguists have said that it was this facet of his thought which had most profound influence on subsequent studies in language. To understand his position in this regard, we must, as a first step, have a brief look at his view of meaning. We can recall here how in the nineteenth century, there was no time wasted on discussing the nature of this concept; but before that it had been a hardy annual. Discussion of the naturalistic foundation of meaning – positing a natural relationship between 'words' and 'things' – had taken place since Plato. Saussure had no hesitation in accepting that there must be two sides of meaning, but he also emphasized that the relationship between the two was arbitrary, not rational or logical. His labels for the two sides were *signified* (the thing) and the signifier (the word). Saussure's contention is that meaning does not exist on one side of the opposition, that meaning was a *relationship* between two equally participating characteristics (the objects, ideas, etc., on the one side, and the language used to refer to them on the other). This contention of Saussure has received wide (almost universal) acceptance thereafter. He calls this relationship between *signified* and *signifier* a linguistic *sign*, which, for him, is the basic unit of communication. It is a unit within the *langue* of the community. Being a relationship, and part of *langue*, it is thus a mental construct. However, Saussure still considered this mental construct as real. He refers to the *sign* as a 'concrete entity.' In this way, *langue* can be viewed as a 'system of signs.'

Saussure's view of a language as a system of mutually defining entities is a conception which has also found wide acceptance. Also, it is a view which lies behind his earlier work in comparative philology too, especially in his study of the Indo-European vowel system, where he postulated various abstract elements on the grounds of their function in a system, not on the basis of their phonetic form. This view of Saussure is fundamental to his account of *structure* in language. Any sentence, for him, is a sequence of signs, each one of which contributes something to the meaning of the whole, and each contrasting with all other signs in the language. This sequence can be seen (what Saussure calls) as a *syntagmatic relationship*. In other words, it is a linear relationship between the signs which are present in the sentence. For instance, in the sentence *She can travel tomorrow*, we have a *syntagmatic relationship*, consisting of four signs in a particular

order. It is this particular arrangement of signs which, in a more abstract way, is defined as a *structure*. Here, it consists of Pronoun + Auxiliary verb + Main verb + Temporal adverb.

Now, in addition to *syntagmatic relationships* that we can notice in a language, there also are *paradigmatic* ones (also called 'associative'). A *paradigmatic relationship* is a particular kind of relationship between a sign in a sentence and a sign *not* present in the sentence, but is a part of the rest of the language. For instance, in the sentence just cited. there is a clear relationship between the first sign *she* and the other signs such as *he, you* etc. This set of signs form a little system in themselves. It can be called 'the personal pronoun sub-system.' Of the signs here belonging to the sub-system only one can be used at this point in the structure and only one (we cannot have, for example, *She he can travel tomorrow*). Putting it in slightly different (and more recent) way, we have a 'choice' as to which sign we can use at any place in the structure. Incidentally, it is also important to note how in a system of this kind the meaning, or value, of each sign in the system is derivable by reference to the other signs which are its co-members. The pronoun system is a clear example in particular. The meaning of 'she' can be glossed, for instance, by saying 'third person, female, singular.' It could also be glossed by a process of elimination. as in 'X can travel tomorrow,' and X is not I, you, he, it, we, or they.' This view of meaning arising out of the relationships *between* signs in a system, and not out of the signs as such, was basic for Saussure; it was neatly put down in his formulation: 'In language there are only differences.' The principle was entirely new, which became very influential in postmodern approaches to language (and reality).

Thus, we have another dichotomy, of *syntagmatic* and *paradigmatic*, as is explained in the following diagram:

She – can – travel – tomorrow ——— syntagmatic relationships

| | |
|---|---|
| He – may – hault – soon | Paradigmatic relationships |
| I – will – ask – next | |
| You – could – sleep – now | |
| . . . . | |
| . . . . | |
| . . . . | |

However, as any given sign within a sentence has both a *syntagmatic* and *paradigmatic* role (the function of *she*, for example being partly a matter of its relationships with the other personal pronouns, and partly its relationships with the other words which follow it), it is certainly better to stop talking of dichotomies at this point, with all their implications of mutual elusiveness. *Both* kinds of relationship are necessary to carry out the complete analysis of any sentence.

Thus, it can be seen that we are presented here the basis of a concept of language as a vast network of structures and systems. Saussure's emphasis on *syntagmatic* relationships in structure became the keynote of a number of theories of language thereafter. It is this very emphasis which underlies many other linguistic approaches to language in our time, although at times terminologies differ considerably from that used by Saussure. The Linguistic Circle at Geneva, for instance, produced a large amount of work, particularly on the 'social' aspects of Saussure's thought. Other 'schools,' based on the linguistic circles of Copenhagen and Prague in particular, proceeded in different directions, but all of these schools owed a good deal to the original insights of Saussure. British linguistics was equally influenced by the idea of Saussure, although less directly than others. Undoubtedly, it was largely on account of Saussure that the idea of *structuralism* achieved the status which was to make it the major linguistic preoccupation of the later twentieth century.

## Varieties of Language

To study varieties of a language is the subject-matter of what has come to be called socio-linguistics. In English, there are numerous varieties of language. What we ordinarily mean by 'English' is, in fact, only the common core or nucleus which is realized in very different forms of the language that we actually hear or read. Some of the factors which cause variation in the use of language are region, educational and social status, subject matter, medium, attitude, etc. However esoteric or remote a variety of English (or any other language) may be, we find that it always has running through it a set of grammatical and other characteristics that are common to all the numerous varieties. This set of characteristics common to all the varieties is called "the common core of English." Investigations have shown that each variety class is related equally and at all points to each of the other variety classes. Let us look into the various variable factors that cause differences in the use of a common language leading to the creation of a new variety of that language. The major factors we listed above can now be taken up one by one and examined as to the role of each factor in effecting modifications in the character of a language.

## Regional Variation

The same language acquires variations on the basic patterns or structures, pronunciation or punctuation, etc., moving from one region to another. In different parts of the United Kingdom, comprising England, Scotland, Northern Ireland, and Wales, in different parts of England itself from North to South or East to West, even in different parts of London itself, variations of English can be noticed both in spoken as well as written language. These varieties of the same language are called *dialects*, which is a well-established label both in popular and technical use. Geographical dispersion in the progress of civilization became the classic basis for linguistic variation. With the paucity and poverty of communications until recent times and relative remoteness, these dispersions, in the course of time, resulted in dialects becoming so distinct that many dialects came to be recognized as different languages. One such case is that of the German language, whose earlier dialects are now recognized as Dutch. English, German, Swedish, etc. The same may not happen with the English or other modern languages, because of the high-tech communications available to modern societies. English is now a world language, spoken and written in different parts of the world. Its syntax and structure, pronunciation and punctuation, have become largely, if not entirely, standardized because of the standard dictionaries and grammar books flowing from England. They reach nook and corner of the world rapidly and regularly.

One aspect of regional variation which still remains prevalent is the phonological aspect of English. In other words, we generally recognize a different dialect from a speaker's pronunciation before we can comprehend that his vocabulary (or lexicon) is also distinctive. The least extensive variation can be seen in the grammar aspect of English; this aspect, we can see, is less obtrusive. But all types of linguistic organization this can readily enough be involved. It is not worthwhile to ask how many dialects of English are there today. The fact is that they are indefinitely numerous, largely depending on how detailed one is prepared to be in one's investigation or observation. It is interesting to note that the dialects of English are more obviously numerous in the territories of U.K. itself than in the subsequent settlements of America and Canada, Australia and New Zealand, or even in the erstwhile colonies (now called Commonwealth countries) of the British empire. The degree of generality in one's observation or investigation depends crucially upon one's standpoint as well as upon one's experience. An Englishman will hear an American from the South primarily as an American and only as a Southerner in addition if further sub-classification is called for, and if his experience of American English dialects enables him to make it. However, to a native American the same speaker will be heard first as a Southerner and then (subject to similar conditions) as, say, a Virginian (from the state of Virginia in the

South), and then perhaps as a Piedmont Virginian. Similar kinds of divisions and subdivisions based on regional and sub-regional peculiarities of accent can be made within the range of other languages as well.

## Education and Social Status

We can see that there is considerable variation in speech within each of the dialect areas according to education and social standing of different speakers or groups of speakers. There exists an obvious polarity of educated and uneducated speech. The former moves away from dialectal usage to a form of English that cuts across dialectal boundaries, and the latter remains identified with the regional dialect most completely. On the other hand, there is no simple equation of dialectal and uneducated English. In fact, just as educated English cuts across dialectal boundaries, so do many features of uneducated use. A prominent example in this regard is the use of double negative as in *I don't want no medicine*, which stands outlawed from all educated English by the prescriptive grammar tradition. But itcontinues to thrive in uneducated speech wherever English is spoken. This use is considered a peculiarity of the Negroes in America, mostly uneducated.

Educated speech – by definition the language of education – naturally tends to be given the additional prestige of government agencies, the learned professions, the political parties (in the West), the press, the law court, and the pulpit – any institution which must attempt to address itself to a public beyond the smallest dialectal community. For instance, the general acceptance of 'BBC English' for this purpose for long has for its parallel a similar designation for general educated idiom in the United States called 'Network English.' Such an acceptance of educated English, by reason of its being given implicit social and political sanction, comes to be referred to as Standard English. We must, however, remember that *standard English* is not the one that has been formally standardized by any official action, as weights and measures are standardized. The term is only useful and appropriate just on the basis of its wide acceptance. In contrast to Standard English, forms of English that are especially associated with uneducated (rather than dialectal) use are often termed 'substandard.'

## Standard English

The measure of acceptance of a single standard of English throughout the world, across countries and continents, is a remarkable phenomenon, indeed. It is more so because the extent of the uniformity involved has, if anything, increased over the last fifty years or so. The aspect of language in which there is the greatest uniformity is comparatively an unimportant aspect – spellings. Although there are individual preferences observed by the print-houses the world over (largely owing to the increasing influence of American English), such as the use of *ise* or *ize* in words like *realize, exercise*, or preferring *judgment* to *judgement*, etc. An added factor these days is the computer. Since most computer companies are America-based, American spellings dominate what is accepted as *standard English*. We know how in American English *defence* becomes *defense*, *colour* becomes *color*, *levelled* becomes *leveled*, etc. The number of such words is quite large. As a result, both English and American spellings, without any insistence on consistency, are accepted as *standard*.

In the aspects of grammar and vocabulary, *Standard English* presents somewhat less of a monolithic character. And yet the world wide agreement is extraordinary. The entire process of globalization, aided by faster communications and uniformity of culture promoted by TV, has made possible greater acceptance as well as stability of the Anglo-American *standard English*. Call it imperialism of *Anglo-American* (or American") *English* is as much of a global phenomenon today as the Anglo-American culture and economics in the urban or educated segments of the countries the world over. The uniformity is especially close in neutral or formal styles of written English on subject matters not of localized interest. In such circumstances one can frequently go on for pages together without coming across any feature that would identify the English as belonging to one of the *national standards*.

As a subcategory of the international *Standard English* there are national standards of English in various countries,

where English is used for both written and spoken purpose. Undoubtedly it is the British and American national standards of English that are overwhelmingly predominant both in the number of distinctive usages and in the degree to which these distinctions are 'institutionalized.' Grammatical differences between the two are very few. And whichever there are, they are most conspicuous and widely known. For instance, we know that in American English there are, two past participles for *get*, where in British English there is only one. It is also well-known that in British English the definite pronoun *one* is repeated in co-reference, whereas in American English *he* is used in co-reference to one, as in

One cannot hope to succeed unless one works hard. (British)

One cannot hope to succeed unless he works hard. (American)

Lexical examples of differences are far more numerous, but most of these are also familiar to users of both the standards (of British and American English). For example, while the British say *railway*, the American would say *railroad*. While the British say *petrol pump*, the American would say *filling station*. So on and so forth. More recent lexical innovations in either area tend to spread rapidly to the other. Thus while radio sets have had *valves* in British English but *tubes* in American English. Television sets have cathode ray *tubes* in both, and transistors are likewise used in both standards.

With most ancient national and educational institutions, Scots is perhaps nearest to the self-confident independence of British English and American English, though there are very few differences in grammar and vocabulary. We can also regard Irish English as a national standard. Even though we lack descriptions of this long-standing variety of English, it is consciously and clearly regarded as independent of British English both by Educational and Broadcasting services. The dominance of Britain as well as its proximity, the easy movement of population, and such other factors ensure that there is hardly any room for the assertion and growth of its separate grammar and vocabulary. The case of Canadian English is just about the same in relation to American English. Close economic, social and intellectual links along a 400-mile frontier have naturally caused the larger community to have an enormous influence on the smaller, not least in language. Although in more respects than one Canadian English follows British rather than American practice, in several other respects it has approximated to American English and seems quite likely to continue in the same direction.

Countries like South Africa, Australia, and New Zealand, all of which are English-speaking, are in a very different position, remote as they are from the direct day-to-day impact of either Britain or America. While in orthography and grammar the South African English in educated (or standard) use is identical with British English, considerable differences have certainly developed in the aspect of vocabulary. As for the New Zealand English, it is more like British English than any other non-European variety, though it now has begun to feel the powerful influence of the big brother Australia which stands close to it in the same continent. The relationship, in this respect, between New Zealand and Australia is just about the same as the one between Canada and America. Australian English is without any doubt the dominant form of English in the Antipodes. In fact, it is now exerting influence in the northern hemisphere, particularly in Britain, though much of what is considered distinctive in Australian English is confined to familiar use.

There are several more varieties of regional and national order in English, such as the ones obtaining in the various Commonwealth countries of Asia and Africa, including India, Kenya, Nigeria, etc. The list we have described here does not exhaust the regional or national varieties that approximate to the status of standard (for example, the Caribbean and the Indian), but the important point that need to be stressed is that all of them are remarkable primarily in the trivial extent to which even the most firmly established, British English and American English, differ from each other in vocabulary, grammar, and spelling. Here, care, however, has been taken not to mention pronunciation in this connection, for it is there that the vast differences

appear, especially when it comes to the consideration of English in Asian and African countries. Pronunciation distinguishes one national standard from another most immediately and completely. In fact, in a most obvious way, it links the national standards to the regional varieties.

In British English, one type of pronunciation does, of course, come close to enjoying the status of *standard*. It is what is called *Received Pronunciation* (RP). It has been mostly associated with a private education system based upon boarding schools, insulated from the locality in which they happen to have been situated. So it is significantly non-regional and of considerable prestige. But R.P. has ceased to have the unique authority it once had. One reason for this is the phenomenon of multiculturalism. The same boarding schools have now become accessible to different ethnic groups migrated from Asia and Africa. With this new wave of multiculturalism, the old notions of standard or purity are not being possible to maintain or uphold. In fact, even the notion of the standard as such is being discarded now, for it is considered an aspect of imperialism. The assertion of the margins and the decentring of the centre, in some ways, is certainly taking place. But there is at the same time the counter phenomenon of new imperialism dominating through media and technology, forcing the margins to fall in line with the centre

## Varieties According to Subject Matter

The fact that different subject-matters develop (and need) different discourses is now an accepted linguistic truism. Varieties in terms of subject matter involved in a discourse are called *Registers*. We cannot exclude the possibility that a given speaker may choose to speak in standard English (national or international) at one moment and in a regional dialect the next. Here, the presumption is that an individual adopts one of the varieties so far discussed as his permanent form of English. However, the same cannot be said in the case of varieties according to subject matter, because here the presumption is rather that the same speaker has a repertoire of varieties and habitually takes to the appropriate one as the occasion demands. Most typically, perhaps, the speaker's choice involves nothing more than turning to the particular set of lexical items habitually used for handling the subject in hand, such as law, mathematics, engineering, cricket, or cookery. Although in principle the kind of language called for by a certain subject matter would be generally constant against the variables, such as dialect or national standard, the use of a specific variety of one class often presupposes the use of a specific variety of another. A well formed legal sentence, for instance, presupposes an *educated* variety of English.

## Register

The difference between *Register* and *Dialect* is not absolute. We can see that there is a lot of common ground between the two. Tess's 'two languages' (in Hardy's Tess of the D'Urbervilles) represent that contact of dialects which alone brings dialect into a discussion of style. But in this case the role of dialect is changed, for example the 'rank-shift' of grammar. Tess's home dialect becomes her informal or intimate language, while ordinary English' for 'persons of quality' and stranger becomes her polite and formal language. We cannot call this kind of link as accidental either, for informal language varies locally more than formal language does. Also, dialect words added to a formal standard language sometimes retain a homely flavour. If a *dialect* may sometimes function as a *register*, as it does here, it is also true that *register* sometimes acts, as *dialect* does, to divide speakers as well as speech. This is true, in particular, of technicality which in such cases could perhaps be taken to form special *'dialects of one register'* within a community. A sailor's English might represent such a *dialect*. It is also true that *register* enters into the formation and definition of dialects and of historical phases of a language. Local occupations may also help to mould a dialect. Contemporary industry also colours the idiom of an age. For instance, the computer industry in our time has created a different *register* of English, which those not conversat with computer would not be able to follow at all. We all know very well how a person not computer-literate would not know what a *mouse* or a *window* means. Thus, the progress of language even in terms of the creation of new *dialects* and *registers* is closely linked up with the progress of civilization.

Nevertheless, though any variety of language might be adopted by a sufficiently versatile speaker for a special purpose, such as play-acting, or teaching Old English, some varieties are obviously more arbitrary than others and arise from limited contact among groups of speakers, while others are useful and necessary and are maintained by the purposeful activity of speakers. The dominant trend in English has been away from arbitrary variation towards useful variety. And it is in this very direction (trend) that we should look for progress in the English language. In view of the fact that there are infinitely various situations, some linguists hesitate to embark on a systematic study of the situations which mould the various *registers* of English. But we may deal again only with an abstract situation, and deal with situation at all only as it affects the form of language. For instance, if a conversation is initiated in a tea-shop and is continued on a walk through a neighbouring park, the surroundings related to the conversation cannot be said to have any observable effect on the language used. In such a case, factors like tea-shop and park are linguistically irrelevant. Here, all we need to specify is a situation bringing the speakers together.

An interesting instance of relevant/irrelevant factor in the formation of a language is Dryden's *Essay of Dramatic Poesy*, where the author sets up a conversation about drama in a boat on the river Thames (which passes through London). The piece on drama is not written in a nautical *register*, because it has nothing to do with sailing. The *Essay* is written in the *register* of drama criticism. In ordinary language (not special, belonging to a particular *register*) a speaker's choices are governed by any of the three elements involved in a situation, namely by the speaker's own role, by the number and status of his audience, or by the particular circumstances which direct him to speak or write. Accordingly, we have three main ranges of *variation in register* depending on which of the three elements is dominant. The first of these elements defines a range of technicality, the second a range of formality, and the third determines whether speaker and hearer are within audible range or whether some other kind of message must be sent. A 'variety' of language can be identified by more than one range of variation at a time. For instance, a legal document is formal. technical and written, a conversation between scientists can be informal also, not necessarily technical (register-based), but it can also be technical and written. All these can take place at the same time, in a single situation. These ranges, like the time-scale or *dialect* areas, can be infinitely subdivided. Technical English includes as *subvarieties* the language of chemistry, botany, or linguistics. To-day, we have a separate dictionary for each discipline of knowledge like law or medicine, philosophy or psychology, showing how *linguistic registers* have consolidated themselves. In practice, sub-registers can cease to be interesting or useful when nothing varies but a few technical terms. Conversely, broad categories such as 'urban' and 'rural,' children and adult English can prove to be very useful categories of linguistic registers.

Though we must not make the mistake of thinking of varieties as isolated air-tight compartments of languages, it is not necessary to suppose that a three-dimensional model of *variations in register* has the same kind of reality that it seems to have in a model of variations in time and space. It is quite definite that a linear arrangement of technicalities is not possible, for instance, as those who try to devise ideal library classifications discover. For example, no subject can be studied in complete isolation, with its links severed from all other subjects. For every subject is related to several other subjects one way or another. For example, the subject of Linguistics is clearly related to Psychology, Philosophy, Literature, Sociology, etc. But on an immediate basis it can only relate to two of these in a linear classification. It seems quite unprofitable to try to count the dimensions of knowledge. We merely observe that what is called *range* may have more than one dimension, just as the range of *regional dialect* has more than one dimension.

## Technicality

Technicality can be illustrated by the man who changes his language, along with his clothes, when he goes to the lab and leaving his home. It is language with a proper social setting. Its use outside of that setting is condemned as *talking shop* if the hearer can share the technicality, or pedantry or jargon if he does not.

Among the *registers*, technicality is least easily defined without reference to other at least potential situations and is the most likely to divide users of a language (at least in societies where no strong formality marks social classes). It therefore comes very close to *dialect*. In some technicalities, there is an attempt at seeking protective obscurity. For instance, in the early nineteenth-century underworld, a reference to 'three peters cracked and frisked' was not meant to be as clear to chance hearers as 'three chests broken and robbed.' In some languages, even men and women have different form of speech. There are some traces of such a distinction based on gender even in English. The *range of variation* defined by the social role of the speaker reflects occupations and preoccupations first and only incidentally distinguishes special people.

Subject matter alone does not prescribe a *special language or register*. There is a need to separate a subject matter assumed not to be the speciality of its readers from the special language in which it is professionally discussed. True *technical language* is the language of specialists addressing other specialists. Of course, a special subject would always make a special language more likely. Also, popularizers do not always avoid technical terms. There is a modified technical language, often introducing special terminology in quotation marks, because they must know about the language of their special subject before using it. This language is, in any case, very much a part of what the general reader wants to know about. Also, it is to an extent necessary to introduce the distinctions made by specialists. The only thing that gets lost in popularization is the precision of the specialist, his brevity. Hence, in a book of practicable length, much of his detail and the qualifications he would make are also lost.

There is also another side to the technical language: When it becomes widely known, it actually ceases to be *technicality*. In that case, it becomes part of the general language. For example, the language of literary criticism designed for general readers, rather than writers or specialists, is, in a strict definition, not a technical language, because it is aimed at the general reader. On the other hand, the literary critic draws on technical knowledge so that it is an exercise in the modified *technicality* of the popularizer. The language of a special occupation may be marked also by a special pronunciation. One example of this is the intonation of a clergyman. Another distinguishing mark of technical language can be achieved through subtleties of syntax beyond what formal language provides. In this regard, there is the case of the legal documents, where there are peculiarities of syntax beyond the regular laws of grammar. The formal linguistic distinguishing marks of technical languages are especially found in their vocabulary, both in a tendency to abbreviation as well as in the development of special vocabularies.

Further, it has been noticed that in the special vocabularies of technical *registers* two contrary tendencies exist side by side. One is a specialization of vocabulary so that distinctions neglected in non-technical language can be made. An example of this can be found in the linguist's distinction between a *phoneme* and an *allophone*. Both are sound-units used in language, but while *phoneme* is taken as an element in the pattern of language, used for making meaningful distinctions, an *allophone* is a particular variant of a phoneme, usually in a particular phonetic environment. The opposite tendency in technical language is towards general terms to represent more inclusive concepts than those of ordinary language. For example, a zoologist not only multiplies names for what an ordinary man calls collectively *shellfish* (sometimes specifying oysters), but also gathers up shellfish with slugs and snails into a wider concept of *molluses*. The farmer distinguishes two-tooths from older sheep but also gathers sheep, cows and horses into a concept *livestock*, or briefly *stock*. In the same way, the linguist not only distinguishes words from morphemes, but also gathers up morphemes, words and fixed idiomatic sequences (like *instead of* or *mother of pearl*) into a wider category *lexical item*. Thus, both the more general and the more particular concepts of technical thinking tend to multiply vocabulary. This tendency, reinforced by its practice of using ellipsis and abbreviation, makes technical language inevitably rather esoteric.

Technical language, when it is used, seldom specifies a *technicality* in unambiguous terms. The most prevalent feature of style in technical language is the use of the passive constructions. They do it to avoid subjectivity, and to achieve objectivity, keeping the entire focus on the subject, completely effacing the author. Ambiguity, thus, creeps

in many of its expressions. For example, the word *cell* may indicate a technical discussion of biology, politics, electricity or law. In each of these cases *cell* will have different collocations. Also, the larger set consisting of a word and the words collocating with it in a text is more specific of the special interests which restrict the interpretation of the text. Even common words in unusual collocation may define a technical style. Linguists are interested in correlating definable linguistic forms with definable *situations*, the more narrowly the better. This has been the aim of *dialect* study. When Shakespeare uses the word *dwindle*, which was not common at that time, we want to know whether it is specifically a Warwickshire word. Similarly, the isolation of special elements in a *register* will not always be an exhaustive description of actual texts. But it will isolate the criteria which allow us to place them. Technical language will in practice be mingled with less specific language, sometimes making a common word its own, as chemists use *flask*. Sometimes, it borrows from other technicalities, as phoneticians use *acoustic* in a sense developed in physics sometimes borrowing with a change in meaning, as *transformation*, from mathematics, is redefined in linguistics.

Linguistically, the styles which are marked by a number of specific features and at the same time are specific to a narrowly defined *situation* are most interesting. The style becomes all the more interesting when the situation is defined with reference to a small segment of one *range of variation*. An example of such a style is a written account without comment of a game of chess. Conversely the text would clearly imply the situation 'a game of chess' and every relevant detail of the game would be reflected in the text. There are a few of very specific *varieties of language* outside the language of games – for example, the recipe language of cookery or the language of a knitting pattern.

Very much like dialect words, technical terms may pass into the general language. When this happens, a word used by a restricted group of people in a restricted *situation* becomes used more widely by more people and the reference will tend to be less concentrated or precise. In other words, a word usually widens its meaning when it becomes a general word. An example of such a word is *allergic*, or even *insanity*, once a legal and medical term, but now capable of loose or metaphoric use as well. Even technical mannerisms have their wider influence. For instance, a radio or TV announcer's habit of stressing prepositions could be seen becoming more noticeable.

## Varieties According to Medium and Situation

There are varieties of English conditioned by *speaking* and *writing* respectively. Most of the differences that we see arise out of two sources. One is *situational*; the other is owing to many of the devices we use to transmit language by speech (stress, rhythm, intonation, tempo, etc.) which are impossible to represent with the crudely simple repertoire of conventional orthography. In the first source, the use of a written medium normally presumes the absence of the person(s) to whom the piece of writing is addressed. This imposes the necessity of a far greater clarity. The careful and precise completion of a sentence, rather than the odd word, supported by gesture, and terminating when the speaker is assured by word or look that his hearer has understood. In the second, the devices (mentioned above) are difficult enough to represent even with a special prosodic notation. This only means that the writer has often to reformulate his sentences if he is to convey fully and successfully what he wants to express within the orthographic system.

A further factor in the speech variety is *status*, which describes a dimension of variation including formality, and variations relating to social position. We adjust to an audience not only according to social status but also according to how well we know our hearers and whether we address one person or several. Here, the relevant factor is *tact*, which is 'that complex of manners which determines the use of 'fitting forms of language as functional elements of a social situation.' This would perhaps include technicality. However, variation according to audience is not wholly separable from this other variation, since the nature of audience

will determine whether or not technicalities are to be used. The reasonable or appropriate terms here are *formality*, *formal* and *tone* for the range of variation reflecting adjustments to an audience, hoping that the words will not be ambiguous in context.

One example in this context is that of *intimate situation*, which is reflected by a relaxed pronunciation. It is marked in English by assimilations and reduced forms (for example 'n' for and), and by less carefully precise grammar than that of formal writing. The often debased 'It's me' is often justified by the need for an emphatic pronoun in English, but its survival may also relate to its use in friendly and relaxed situations. For example the demonstrative pronoun *this*, suggesting closeness of speaker and subject, is more informal than *that*, which distances the subject, at times even to the extent of expressing contempt (such as *that man*). Special forms of personal names (first names or pet names or the more formal Mr. Or Dr.) are also important is controlling tone where a distinction between intimate and formal second-person pronouns is lacking. In literature an author's relation with his characters is controlled by his decision to talk of Mr. Pickwick, or David Copperfield, or just David. In vocabulary, any risk may be taken in informal styles for colourful effect, if a shared background makes the message intelligible. The word *slang* is generally used to describe ephemeral additions to intimate vocabulary. In its proliferation of words *slang* resembles technical vocabulary, though its purpose is different. It is not designed to make fine cognitive distinctions. For example, it would be idle to try to define how words like *batty, nutty, dotty* vary from *silly*. Fashion demands that new terms replace old, and for some concepts a battery of terms is required if they are to have enough freshness to give colour to intimate language.

*Slang*, too, becomes a source of variety. Because a trade or profession defines an intimate social group, there will often be a *slang* vocabulary associated with a particular occupation, so that some kinds of *slang* are defined both by their informality and their association with an occupational group. They form a *composite register* of informal technicality, defined by two ranges of variation, just as Old West Saxon, for example, is defined both by age and place. However, it is their informality rather than their technicality which marks them as *slang*. Such occupational slang may pass into general colloquial use, as a number of sea terms (*on deck, ship-shape, learn the run of the ropes*) have become general colloquial English. These borrowed terms have some usefulness in their accuracy of reference; terms which remain special to a group are often more humorous than useful.

## Variety Owing to Situation

We have noticed earlier how subject matter has some relevance to the degree of formality in language, as it has to the degree of technicality. For example, it is possible to be intimate with an audience and yet respectful to a subject and so use formal language. Conversely, it is possible to be flippant about a serious subject, without necessarily coming closer to an audience, in informal language. However, just as subject matter does not inevitably prescribe technicality, it does not also prescribe a level of formality. The popularizer may be used as an example in this case as well. A book 'without tears' usually avoids solemnity as it avoids unfamiliar technicality, though to be successful it must avoid facetiousness as it avoids inanity.

In a *spoken situation* the audience is given, but in writing, an audience must be imagined and is to some extent chosen. To write technically is to choose a learned audience. To adopt a friendly style is to write for friends, but with a risk: if your ideas are not congenial to a particular reader, it would antagonize him much more than a more respectful approach would do. There is also a danger of seeming to write for a coterie if anything excludes some readers. No one is more a stranger than a stranger among friends. What need to be remembered here is the fact that language is a product, not of speakers alone, but speakers in relation to the hearers. It will therefore be advised that the forms of languages are a response to a combination of speaker and audience in particular circumstances. And we know that circumstances, apart from providing topics of discussion, affect language in several ways.

First of all, there are some linguistic forms which are tied to the situation of their birth by grammatical indication of time and place. Words like *here* and *there* or the pronouns are chosen according to the situation in which they are

used. In writing, it is generally assumed that such words relate to the *writer's situation*. For example, a nineteenth-century writer mentioning 'a room furnished in a modern taste' clearly refers to a style 'modern' to him, not to us. Sometimes the situation enters in another way, by providing the unspecified subject of a predicate, as when 'Nice dog' means 'You have a nice dog,' or 'you are a nice dog,' or 'that is a nice dog,' according to whether one addresses a dog, or his owner, or someone else. Some linguistic expressions or forms, for example, 'Indian Railways carry more passengers than any other railway in the world,' are comparatively free of context. A passage long enough to provide its own (linguistic) context is especially likely to be free of situation, though it is a matter for debate how far the circumstances in which a literary work is composed are relevant to its appreciation.

Decidedly, situation is relevant to language in another way also – in the appropriateness of the tone or length of what is said to circumstances. For example, a complement can be too hesitant or too glib; a report of a witty remark can end with a stammering, 'I wish you'd been there.' Also, it is important to remember that language proceeds through a cooperation of speaker and hearer in a situation. Even though the hearer makes no statement, he is not inert. Even his/their unspoken responses would influence the speaker. A case in point here is 'Dramatic Monologue,' in which the silent entity of the listener is felt as a participating presence. And if the hearer is participating by speaking in some way, then the speech would turn into a conversation or discussion, as in a dialogue, debate, symposium, or seminar. For several reasons, speech turns out to be a subtler and richer means of communication than writing. One of these reasons is the closer association of speech with its situation. Another is the speaker's advantage of having an opportunity to gauge his communication by the audible and visible responses of his hearer. Still another is the interchange that takes place between the speaker and the hearing participants, which facilitates the progress of conversation. A fourth characteristic of the speech situation is a limitation: it is restricted to a single occasion, a single place, and a single moment of time.

It is more difficult to describe the distinguishing characteristics of written language because the less important ones are obvious and the more important ones subtle. It is quite clear that a visible system of spelling and punctuation replaces (or, better, represents) the phonetic substance of the basic language. It is also well known that some linguistic forms are 'to be seen and not heard.' We rarely say, though we often read, 'Received the amount shown above,' or such written words as *woe*, *fleet*, *stay*, *chide*, *weep*, *delve*, *swift*, *bide*. Conversely, other words occur almost exclusively in speech, so that all lexicographers know the difficulty of finding written documentation for the early use and history of slang words or even, sometimes, deciding how to spell them. Again, just as some speech is unprintable without loss because it depends on affective intonation, so, though more rarely, some writing is unspeakable because it depends on printing device unrelated to pronunciation. 'Trust Him and He will comfort you' loses its religious specification in speech. Similarly, the sentence in a radio or TV announcer's notes 'These speakers are all most interesting' may be ambiguous when read out. The occasional spoken use of the words 'quote...unquote' or 'and I quote' tries to make good one deficiency in spoken language. To make out absolute differences between speech and writing are, however, comparatively trivial. The important linguistic differences ensuing when writing is added to a spoken language are those which arise especially from the detachment of writing from the immediate environment of its production.

Thus, we have seen how varieties of language, in spoken as well as written English, ensue from our attitude to the listener or reader, to the subject-matter, or to the purpose of our communication. It can now be postulated that the essential aspect of the non-linguistic component (the *attitude*) is the gradient between stiff, formal, cold, impersonal on the one hand and relaxed, informal, warm, friendly on the other. It is useful to follow the notion of the 'common core' here, so that a neutral or unmarked variety of English can be acknowledged, bearing no obvious colouring that has been induced by *attitude*. On either side of the case,

it can then be distinguished whether sentences contain features that are markedly formal or informal. Generally the three-term distinction (*formal, informal, neutral*) is made, leaving the middle one, in fact, unlabelled and specifying only usages that are relatively *formal* or *informal*.

## Varieties According to Interference

Varieties caused by mother-tongue or first language interference are also as many as there are non-native speakers of English. This brand of varieties has to be viewed as being on a very different basis from the other types of variety we have been discussing. In the present case we refer to the trace left by someone's native language upon English that he has learned as a second language. Thus, the Frenchman who says 'I am here since Thursday.' Similarly, the Russian who says 'There are four assistants in our chair of mathematics' is imposing a Russian lexico-semantic usage on the English word 'chair.' Thus, every native speech will show up, in one way or another, its influence in the use of English by a non-native speaker. Then, there are also interference varieties that are so widespread in a community and of such long standing that they become stable and adequate enough to be regarded as varieties of English in their own right, rather than stages on the way to a more native-like English. There has been active debate on these issues in our own country as well as in Pakistan and several other Commonwealth countries. In these countries, because of their colonial past, English has been spoken for centuries now, and is taught in schools in many states right from the first level of school education. It is being insisted upon by many leading scholars in these countries that they should insist upon there being, like American or Australian English, Indian or Nigerian English, having its own system of grammar, vocabulary, phonetics, etc. They insist upon the recognition of their respective variety of English as a separate language in its own right, and insist upon not considering it just a faulty variation of the standard King's or Queen's English.

## Relationship Between Variety Classes

If we draw up a table of varieties, as we did at the initial stage of this discussion, a table of varieties in a schematic relationship, we shall see that each stratum of varieties is equally related to all others. But as we have noticed during the subsequent discussion, there are limitations also to this relationship. For instance, since writing is an art of the educated, we shall not expect to find other than educated English of one or other national standard in this medium. If we do make an attempt on occasion to represent regional or uneducated English in writing, we come to realize how narrowly geared to Standard English are our graphic conventions. For the same reason we shall find that there are some subjects which cannot be easily handled in writing and others (for example, the legal statutes) that can hardly be handled in speech.

Attitudinal varieties can be seen to have a good deal of independence in relation to other varieties. For instance, it is possible to be formal or informal on mathematics or history in American English or British English. However, informal or casual language across an 'authority gap' or 'seniority gap' (for example, a student talking to an archbishop) presents difficulties. In fact, in the case of certain topics (such as funerals) it would be unthinkably distasteful. Similarly, when the subject is courtship or football, an attempt at formal or rigid language would seem rather comic. There, it becomes necessary to keep our sights fixed on the COMMON CORE which constitutes the major part of any variety of English, however specialized. Without this COMMON CORE, fluency in any variety at a higher than parrot level is just not possible. Only at points where a grammatical form is being discussed which is associated with a specific variety mention need to be made of the fact that the form is no longer of the common core. The varieties chiefly involved on such occasions will be American English and British English; speech and writing; formal and informal.

## Varieties Within a Variety

On the subject of 'varieties of English' two final points remain to be made. First of these is, that the various conditioning factors, such as region, medium, attitude, etc. (which we have discussed in detail) have no *absolu*

effect. We should not expect a consistent all-or-nothing response to the demands of informality or whatever the factor may be. No doubt, the conditioning is real, but it is relative and variable. Secondly, when we have done all we can to account for the choice of one rather than another linguistic form, we are still left with a margin of variation that cannot be explained with any degree of certainty in terms of any tentative parameters (for example the one we graphed in the initial stage of this discussion), and which we elaborated in the following discussion. Note, for example, the following variations, in which both the alternatives are correct:

He traveled a week or He traveled for a week

Five fishes or five fish

Had I been there or if I had been there

Now, we can say or write all these expressions without either member of any of these pairs being necessarily associated with any of the varieties that we have specified. Quite often, we can have a clear impression that one member seems more uncommon than another, or relatively old-fashioned. No doubt, there can be a rare or archaic form in relatively formal rather than in relatively informal English, to make such an identification is not always possible. We know how every society constantly changes its language. As a result (of this fact of every language remaining in a state of making or changing), there always remains a set of coexistent forms in every language, the one relatively new, the other relatively old. Also, some members in every society will always be temperamentally disposed to use the old (because of their age) while others will be comparatively inclined to the new (because of their youth). And a majority of the members in any society will always be inconsistent either in their choice or in their temperamental disposition. Besides, English is perhaps more likely to give rise to such fluctuations than any other language, the reason being its patently mixed nature – it has basic Germanic word-stock, stress pattern, word-formation, inflection and syntax, overlaid with classical (from Latin) and Romance (from French) word-stock, stress pattern, word-formation, even inflection and syntax. Even some highly educated people treat the Latin and Greek plurals in *data* and *criteria* as singulars or use *different to* and *averse to* rather than *different from* and *averse from* – and face objection from other native speakers of English. It testifies to the variable acknowledgment that classical patterns of inflection and syntax apply within English grammar. It is one of the senses in which English is to be regarded as the most international of languages, which adds noticeably to the variation in English usage with which a grammar must come to terms.

## Idiolect

An atypical use of language, which fuses speaker and listener and remains inaccessible to observation, is called 'inner speech.' The linguistic situation that can be observed links a speaker or writer with other people through audible or visible language. It is on the grounds of this essential situation that defines an *idiolect* – the observable language of a single speaker or writer – within the language community by relating it to a particular place and time, and have then gone on to find within the *idiolect* three major kinds of variation, in technicality, in formality, and in the choice of speech or writing. So far as technicality is concerned, it is related to the occupation of special interest shared by a speaker or writer and his audience or readers. The level of formality is determined by the status, familiarity and size of the audience as well as by the subject matter. The choice of preferring writing to speaking normally results from the separation of reader and writer in time or place. Also, despite an obvious omission of some of the living quality of speech, the choice in question leads to new functions for language and new linguistic forms to develop them.

Another way to understand what *idiolect* means is to compare it with the related term of dialect. While *dialect* refers to the language system of a smaller community than that referred to by *langue*, *idiolect* refers to that part of *langue* of a community which exists within an individual at any stage of his linguistic development.

For instance, a person's *idiolect* is his total command or knowledge of his language. In a sense, the term *idiolect* is an important and useful addition to our linguistic terminology, for it helps to make clear the underlying difference behind the following three questions, which otherwise is likely to be missed: 'Is there a word *psychosis* in English?,' 'Do you know that *psychosis* means?,' and 'May I hear you pronounce that word again?' Now, in technical terms of linguistics, these three questions would be reformulated as under: the first question asks 'Is the word *psychosis* part of the English *langue*?; the second question asks 'Is it part of your *idiolect*?,' and the third is intended to elicit a feature of *parole*. As the practice seems to have been for sometime, quite a few questions about *langue* tend to be rephrased by linguists as questions about *idiolect*. For example, if someone says, 'Is such and such possible in English?', the reply to such a question is likely to be, 'I don't know. It's not my *idiolect*, anyway.'

*A Dictionary of Linguistics* puts the definition of *idiolect* as under: It is a variety of language used by one individual speaker including peculiarities of pronunciation, grammar, vocabulary, etc. A dialect is made of *idiolects* of a group of speakers in a social or regional subdivision of a speech community. Linguists often analyse their own idiolect to make general statements about language. So, the idiolect is an identifiable pattern of speech characteristic of an individual. It can also be defined as the individual's personal variety of the community language system

## Books for Further Reading


1. Gleason, H.A. *Linguistics and English Grammar* (New York: Holt, Rinehart & Winston, 1965).
2. Lyons, J. *An Introduction to Theoretical Linguistics* (Cambridge: Cambridge University Press, 1968
3. Quirk, R. *The Use of English* (London: Longmans, 2nd ed., 1968).
4. Robins, R.H. *General Linguistics: An Introductory Survey* (London: Longmans, 2nd ed 1970).
5. Crystal, David. *Linguistics* (Harmondsworth, Middlesex: Penguin Books, 1971).
6. Verma, S.K. *Linguistics* (New Delhi: Oxford University Press, 1974).
7. Hall, Robert A. *Introductory Linguistics* (Delhi: Motilal Banarsidass, 1969).
8. Martinet, A. *Elements of General Linguistics* (London: Faber and Faber, 1964).
9. Pit Corder, S. *Introducing Applied Linguistics* (London: Penguin Books, 1973).
10. Wilkins, D.A. *Linguistics in Language Teaching* (London: Edwin Arnold, 1972).


## Question Bank

1. Write a note on the characteristic *features* of language.
2. Make out a difference between *dialect* and *idiolect* with illustrative examples.
3. What is *standard language*? What are the parametres of standard English?
4. What constitutes *Register* in language? What are the different elements of language that contribute to the creation of *Register*?
5. Distinguish with examples between *Prescriptive* and *Descriptive* approaches to language.
6. Write a note on Saussure's contribution to *Structural Linguistics*.
7. Describe and distinguish between *Synchronic* and *Diachronic* uses of language? Give examples.
8. Who used the terms *langue* and *parole*? Define and distinguish these terms from each other with examples.
9. What are *Syntagmatic* and *Paradigmatic* relations in language? How are the two related to each other?
10. Among the various varieties of English, where does the Indian English stand? Can it be said to have acquired the status of a language?

# UNIT-II ENGLISH LANGUAGE TEACHING

## Language Acquisition and Language Learning

The branch of linguistics which deals with the theory and process of language acquisition and language learning is called *Psycholinguistics*. There are theories about the acquisition and learning of language, the mother tongue as well as the second language. There are also processes of acquisition and learning. As linguists, we need to know these theories and processes. Let us, therefore, acquaint ourselves with the various aspects of language acquisition and language learning. It is all the more important for us to know all this because as foreign/second language learners we have to learn to use and discuss a language which is not our own.

Acquiring a language is different from learning a language. Acquiring language is like learning to walk rather than learning how to drive a car. White acquiring a language is a natural process, learning a language involves conscious effort. It is for this reason that knowing or learning language is so difficult. It is a matter of common knowledge that a great deal of language activity is invisible, mental rather than physical. Much of the activity of speaking or writing goes on 'inside the head.' As such, we cannot observe it by direct means. Since much of this activity cannot be observed physically, we cannot say that there is nothing going on.

In psycholiguistics, the two principal concerns are *language acquisition* and *language learning*. Over the years, in recent times, there has been an intense effort in this field. Consequently there has been an ample amount of literature as also some significant advances in our understanding of *language acquisition*. Of course, we cannot say the same about the study of *language learning*. Comparatively, much less fundamental research has taken place in the process of learning a second language. The end result of it all has been that most theories in this field are general explorations in the theories of human learning and behaviour or in *language performance* and *language acquisition*. Of course, it does not imply that there has been no valuable research in *language teaching*. But that research has been limited to the evaluation of different teaching methods and materials. For instance, there has been a good deal of work in the use of language laboratories, the use of language drills, and the teaching of grammar through different methods.

One of the difficulties with such research work is that most experiments in language teaching (and hence *language learning*) are difficult to evaluate. Two main reasons for this difficulty are: the absence of sufficient grounds for generalization and the localised nature of the experiments. In the first place, our experience has been that experiments in language teaching suffer from the same set of problems that all comparative educational experiments suffer from. It is very difficult, almost impossible, to control all the factors involved in such experiments. Even if we are able to identify these factors, there are those we just cannot have any control on, such as motivation, previous knowledge, aptitude, learning outside the classroom, teacher performance. As a result, the conclusions that follow from such experiments cannot be generalized, with any degree of confidence, to other teaching situations. Strictly speaking, the conclusions are tenable only for the teachers and learners belonging to the same schools only where the experiments were conducted.

Secondly, from such experiments it is not possible to make generalizations about the psychology of *language learning* from 'operational' research in language teaching. The discovery that the learners do or do not learn, or learn better or worse, under certain conditions. does not give us any direct idea about the process of learning itself. For instance, a certain teaching method had one of its components practice in translation. It produced learners who turned out to be better at translation than did another method which did not have this component. And even this cannot be taken as a sure consequence of the inclusion of the component of translation work. However, the result of such an experiment in teaching would certainly tell us that 'practice' is something that can be rigoursly defined and described as a *teaching procedure*. It also tells us that such a procedure is relevant to teaching translation. But

such an experiment would not tell us what is meant by *'practice' as a learning process.*

In the same way, we may also discover that 'drills' involving imitation of valuable models promoted learning. For instance, imitating perfect pronunciation, or correct sentences, etc. Imitation can also be described as a teaching procedure. But it does not tell us what this sort of behaviour is in the *learning process*. For instance, is it just a question of repeating the physical action which produces the same set of sounds – a sort of 'parroting'? Or is it something much more complex that takes place in the learner's mind? At last, we have no choice but to relate *teaching procedures* with *learning processes*. In other words, we must be in a position to say what procedures are a necessary condition for which of the learning processes. Of course, we may never be in a position to say that certain procedures are a *sufficient* condition for certain processes to take place. As the famous saying goes, you can take a donkey to the water tank, but you cannot force it to drink. The sum and substance of the argument is that we must keep in mind the distinction between *language teaching* and *language learning*. Also, for our present purposes, it is the learning processes, rather than teaching procedures, which have to be given a priority.

Therefore, it is important that we clearly understand what the subjects of *language teaching* and *language learning* are. For it is only after this understanding that we can, on a systematic and principled basis, create the required conditions for the most efficient learning. The only possibility in sight is that we keep doing what we have been doing all these years: we keep working on a hit-and-miss basis. It, of course, amounts to admitting that at the present time we perhaps lack a clear view of the *learning process*. No clear-cut picture has emerged of the learning process. As for our *teaching procedures*, they are founded (if they are at all founded on anything other than trial-and-error) upon general psychological theories of learning. Or else, they are based upon what explorations may be speculatively made from theories of language performance and language acquisition, as also from the little experimental laboratory-scale experiments with second language learning.

## Language Acquisition vs Language Learning

Several scholars were of the opinion that there would be nothing to learn from a study of language acquisition which could prove of some relevance to language learning. Their contention was that there were numerous differences in the conditions under which learning and acquisition took place. We very well know that language acquisition takes place during the period when the child is maturing physically and mentally. As such, there must necessarily be some connection or interaction between the two processes. It seems imperative for us to assume that the child's capacity to learn language is a consequence of maturation for several reasons. The first of these is that the milestones of language acquisition are normally connected with other milestones that can be clearly attributed to physical maturation, particularly stance, gait, and motor coordination. This *synchrony* is frequently preserved even if the entire maturational schedule is dramatically slowed down, as, for example, in several forms of mental retardation. Thirdly, there is lack of evidence as to the intensive training procedures being productive of higher stages of language development. In other words, there is no evidence that intensive training procedures can produce advanced language in a child who is maturationally still an infant. At the same time, the development of language cannot be caused by maturation of motor processes just because it can, in certain unusual instances, evolve faster or slower than motor development.

We also need to acknowledge that *motivation* in each individual case cannot be the same. In fact, there is hardly any clarity in what sense the term *motivation* can be used in the case of *language acquisition*. A case in point, in this regard, is that of congenitally deaf children who develop a means of nonverbal communication which seems to satisfy their needs at least in the earlier stages. This goes to prove that perhaps young children do not specifically acquire or need to acquire *language* to cope with their environment. At the same time, the fact remains that all children having physical and mental capacities within a normal range do learn language. Therefore, all that can be said is that language comes naturally, and not as a result of the discovery of its practical utility.

We also need to admit that the data from which an infant acquires language are also different in different cases. It

is not the same in every case. The child is exposed to samples of the language on an unorganized basis. His data are not just the utterances which are addressed particularly to him. His data are any utterances of language he is exposed to. Also, the utterances addressed to him are likely to be modified or simplified in some unconscious way by the adults who speak to him. We cannot say that he has been exposed to a carefully planned or logically ordered set of data. In other words, we cannot say that he has been subjected to a 'teaching syllabus' in any ordinary sense of the term. We must, therefore, conclude that if there is a learning 'programme,' then it is an 'internal' one, which can be said to be a product of his normal cognitive development. In fact, the main object of studies of child language acquisition is to find out what the nature of this 'programme' is.

Lastly, while people do learn *second language* without undergoing any teaching programme, for most people it is a matter of learning under formal instruction. For instance, illiterate or semi-literate people who go to England from Indian villages, as labourers, pick up English for working purposes without ever attending a course or reading a book. In such cases, the 'learning' is, of course, limited to spoken language, not written. In the case of language acquisition by children, there is, at least partly, a conscious effort on the part of the parents, to educate their children in acquiring proper language. To that extent, *acquiring becomes learning*, for language in that case is also taught by the parents. Then, there is an important role of *imitation* and *repetition*. The procedures covered under these names have always played a part in language teaching or learning. The only difficulty is that imitation and repetition cannot be unequivocally identified with processes in language learning or acquisition. Decidedly, no parent, unlike the teacher, ever tries to make the child imitate or repeat a spontaneous adult utterance. Surely, the parent never requires a child to 'practice' adult forms of speech. Where imitation takes place, it is the child, not the parent, who chooses what to imitate. Whether imitation and repetition, which are conscious or unconscious on the part of the child, can be considered processes of language acquisition has been a matter of debate amongst experts. The belief that they are fundamental processes whereby a child acquires language is quite old. But in recent times, it has been converted into a specific *language learning theory*. It is called the process of learning 'verbal responses.'

In this specific theory, imitation is regarded as the acquisition of a response, and the function of 'practice.' It is to strengthen, or to make it more likely to happen, or to render it more readily available. The only difficulty that arises here is in the definition of 'verbal response.' For example, we are not sure whether it is formal or functional. We know how there is no one-to-one relation between these aspects of an utterance. As we generally see, like adults, children rarely hear a formally identical utterance twice. If that is the case, then we cannot satisfactorily reconcile the notion of response as something which is imitated or practiced with the fact that utterances are rarely formally identical. In case something can be imitated and practiced, then it must be something quite abstract.

A study of infants' imitation of adult utterances has shown that, in fact, a child does not spontaneously imitate a form which it cannot already produce from its own resources. The children, in fact, resist attempts when made to imitate forms which they cannot spontaneously generate. This clearly suggests that children do not acquire new language forms by imitation. Wherever imitation seems to occur, it fulfils some other function than learning. The case of 'practice' is equally interesting. Children show a tendency to go through routines which are similar to 'classroom' drills. It is however doubtful whether utterance sequences can be called 'practice' in the sense of 'strengthening responses.' Actually, this may well be just another form of 'verbal play' fulfilling an imaginative speech function, or an exercise of linguistic skills for their own sake. Technically speaking, it is a *use* of language, not a strategy of language learning. There is greater possibility of such an activity because practice sessions of this sort normally take place in the absence of adults, or at least unmonitored by them. This can be compared with the unmonitored 'practice' in *second language learning*, the learning value of which remains in serious doubt. However, in case the role of practice in language acquisition is granted, the possibility that the responses being practiced may be 'sub-vocal' has also to be allowed. There is evidence, from the study of psychotic children. After appearing to have developed little or no language behaviour, they suddenly, after treatment or spontaneously, begin to talk fluently. A similar phenomenon has been observed with the *second language learners*.

There has been a strong argument against there being anything in common between *language acquisition* and *second language learning*. The reason is that language learning normally takes place after language acquisition is almost complete. In a sense, what a language teacher actually teaches is not language as such, but a new manifestation of language. The language learner has already developed through language acquisition considerable communicative competence in his mother tongue. He is already aware of what he can or cannot do with it, what at least some of its functions are. According to Halliday, what the language teacher actually does is to teach a new way of doing what the learner can already do. This teacher, therefore, attempts to extend, to a greater or lesser degree, the behavioural repertoire, set of rules or ways of thinking of her learner.

Thus, as we have seen, there are different circumstances, in a number of features, between first and second language learning. However, we must not forget that it is the circumstances (learner, teacher and linguistic data) in which learning takes place that are different. At the same time, it does not necessarily follow from this that the processes of learning are different. The processes of learning something are not necessarily different from the original learning process. To the extent the child's grammar remains in a process of change and development he can be considered in a constant process of learning. And yet we cannot say that the processes whereby the child acquires his first language in any way changes as he advances in age as well as in learning.

As for making out a *difference* between *language learning* and *language acquisition*, the main argument put forth is that the language learner is a different sort of person from the infant. It is argued here that at some point in his maturation process a qualitative change takes place in the grown-up learner's physiology and psychology. It is further argued that these changes in some way inhibit him from using the same learning strategies that he used as an infant or child. The grown-up man comes to have at his command a whole new range of strategies which were not available to him as a child. The assumption that milestones in *language acquisition* correlate with other milestones in the child's development, such as learning to stand, walk and perform other tasks requiring coordinated motor skills, remains still debatable. But there is some evidence that, if the latter developments are delayed for whatever reason, so are delayed the developments in language learning. Also, no training or teaching can bring forward the delayed developments in other activities, nor can we accelerate the regular development of language. However, whereas other activities, including second language learning, can be learned even in later life, our ability to acquire a native pronunciation is said to be limited to what is called the 'critical period' in our growth (the period of adolescence, roughly). It is difficult, though, to make a sweeping generalization, for there are always people who pick up through sustained effort even 'native pronunciation' at a late stage in life.

This notion of the 'critical period' has some bearing on the question of the process of learning first and second languages. It is generally believed that we acquire language during the period when our mind is in an early stage of development. If language, for some reason, is not acquired then, evidence shows that it is much more difficult to acquire it at a later stage. If, however, a child has acquired language, if he has already come to possess verbal behaviour, then there are no impediments or hurdles to the *learning of a second language*. We cannot too much insist on the contention that learning a second language is not the same as 'acquiring language again.' When a child acquires a language, the particular outward form it assumes is that of the dialect of the society or community to which he is born. Bearing a second language, after we have acquired verbal behaviour in its mother-tongue manifestation is actually a matter of adaptation or extension of existing skills and knowledge. It cannot be considered a relearning of a completely new set of skills from scratch. Now, it can be concluded that the process of *acquiring language* and *learning a second language* do not necessarily have to be different. On the contrary, there are some basic characteristics which all languages have in common. These characteristics common to all languages are called 'linguistic universals.' What is different in different languages are the outward and relatively superficial characteristics. Once a child has learned, through his mother-tongue manifestation, the common characteristics or linguistic universals, the learning of a second language is a relatively much easier task.

## Theories of Language Acquisition and Learning

So far, we have been discussing some views (or notions) about what goes on when people speak and hear language, examining some of the circumstances under which *language acquisition* and *second language learning* take place. Now, we can turn to ascertaining how the child and the learner acquire these skills. There are *theories* about both *language acquisition* and *language learning*, which have to be intimately related to what one thinks goes on during performance. Since various processes come into play in performance, it is quite natural that there will be different processes in learning them. Our understanding of all these skills being still rather limited, we must approach theories of language learning with certain skepticism, just as we do theories of language performance.

To begin with, we must rule out any notion that *language learning* or *acquisition* is just, question of memorizing a set of *associations* between different sentences possible in a language and a corresponding set of contextual stimuli. There was a time when such a notion was in vogue. Language learning was viewed a process whereby 'certain combinations of words and intonation of voice are strengthened through reward and are gradually made to occur in appropriate situation by the process of discriminating learning.' This notion is called *Associationist Theory of Learning*. Since the number of different sentences in any langue is almost unlimited, there arises (in this theory) the problem of storage capacity as well as the problem of the time factor. For instance, to articulate all the twenty-word sentences in English would require $10^{12}$ centuries. The speaker of a language is always producing new utterances which he has not heard before. Any account of language learning to be satisfactory has to involve some processes of generalization and abstraction from the language data to which the learner is exposed. It further necessitates, reduction in the collected data, for only a limited quantity can be accommodated. Obviously, the process of abstraction and generalization of a large quantity of data will involve elimination of a large quantity of that data which does not support the abstractions and generalizations. Thus, to ensure uniformity of response, the theory's interest will ignore the inconvenient variations. This raises the question of adequacy of any account of *language learning as simply the acquisition of habits*. However, it does not rule out the possibility of some of the performance processes being 'habitual' in the sense that they are eventually established as routines or sub-plans. On the other hand, there is an obvious sense in which language learning has to be related to the general learning of knowledge.

In their broad spectrum, theories of language learning fall somewhere on a continuum between wholly *inductive* learning at one end and wholly *deductive* learning on the other. In its usual description, inductive learning is the creation and storage of abstract internal representations (linguistic information) through a process of *generalization*, *classification*, and *association*. On the other hand, deductive learning is the discovery of the linguistic information to be stored by a process of applying to the data some 'inborn' theory about language. This second theory of language acquisition is known as the *nativist* hypothesis, which is based on three considerations. Firstly, despite superficial or surface differences, all languages show remarkable underlying similarities. Secondly, the process of constructing a theory from the collected data (*the inductive theory*) would simply take too long. Thirdly, the data on which it works is too distorted and partial for the purpose.

In a sense, the *inductive theory* is nothing but a modified form of stimulus-response theory. It is based on the assumption that verbal behaviour is similar in kind to other behaviour. It is acquired also in fundamentally the same way: by processes of conditioning, imitation, practice, generalization and reinforcement, and that the child begins to learn with only the powers he possesses to learn anything. The *deductive theory*, on the other hand, assumes that language is peculiar to human beings; that they are gifted by nature with a specific programme for acquiring it; that it is learned by a data-processing device specific to language learning; that language is a matter of rule-governed behaviour, not a matter of habit; and that what we learn is not responses but rules for making responses.

## Rules and Habits

The notions of habits and rules in language learning are not meaningless. There are thousands of 'word-sequences' which seem to operate as wholes or units, such as, *as a matter of fact; I mean to say; it has been said; by and large; for the sake of; how do you do?* Of these some would be called idioms, others proverbs or cliches. All of these expressions are those strings of words which habitually go together and which cannot be altered. Nor can they be, all of them, generated by the 'rules of grammar.' They have to be learned as units, like single words. Now, the question that arises (in the context of language learning) is: Are words habits, then? To suggest that would, however, mean to destroy the value of the concept of habit. As it has been seen, some words at least appear perceptually to units. Are, then, any sequences of words which regularly occur together in the speech of an individual, whether they can or can not be generated by the rules of the grammar, to be regarded as *habits*? The answer seems to be 'yes,' if you like to call them that. The fact is that people develop 'sub-routines or ready-made sub-plans,' which are stored for shorter or longer periods as units of linguistic information. We have ready access to these 'sub-routines'; we do not have to plan in detail by *rule*, even if they are linguistically generable by the rules of the grammar. In a sense, they constitute economy measure, a sort of short cut. They may be *learned* as a unit, or they may originally be produced by *rule*, and later stored as 'useful phrases'. We also need to remember that what may be habitual for the *speaker* may not be for his *hearer*. The *hearer* may have to deal with the sequence as if it were a new phrase. A *speaker's* cliché may be a revelation for the *hearer*. Thus, habits of speech of this category have a role to play in *language acquisition*. This can be shown by the most superficial observation of children. These 'word sequences' play a more important part in *second-language learning*. Much language may be stored in the early stages of *language learning* as *holo-phrases* (as these word sequences are called). To begin with these *holo-phrases* will be utilizable only in that form. But later they may be analysed by the rules which the learner eventually acquires. At this later stage, the learner ceases to be 'holophrastic.' Thus, a lot of learners acquire the appropriate use of such phrases as *'would you mind – ing?'* 'how are you?' long before they know the relevant rules that generate them as regular sentences or constituents of sentences. We quite often have the impression that the foreign writer's English consists wholly of such holophrases. The earlier traditional phrase-book was also based on a similar system. One always learns to ask questions earlier than one is able to understand the native's answers. It seems reasonable to conclude that habit formation in its ordinary sense does play a part in *language learning*, although only a minor part. However, we cannot say that *language learning* is only a matter of acquiring a 'set of habits'. If we say that there are linguistic habits, we also know that they develop rather after language has been learned, though it is possible that temporary habits get formed in the process of learning.

## Second-Language Learning

It has already been stated that when people learn a second language, they do not actually acquire a language. They already possess language. The *second language learning* is rather a question of increasing a behavioural repertoire. We can also say that learning second language amounts to learning a set of alternatives for some sub-set of the rules of the language they already know. This implies that they also use some of the rules they already know in the production and understanding of second language. In linguistic terms, this process is called *transfer*, which means, the learners transfer what they already know about performing one task to performing another and similar task. To begin with, the learner is not aware about the full nature of the new task. Until the time he has learned in what way the two tasks are different, he naturally keeps performing even the second task in the old way (the only way) he knows. In other words, he will keep performing the new task as if it were the same as the old task. He will continue to apply the rules of his first language even where new ones are required. By so doing, surely he would make some mistakes. These errors so made by the second-language learner can be explained, in part, by the notion of transfer. The process of such error making is called *negative transfer* or *interference*. Where the nature of the two tasks (languages) happens to be the same, in that case this tendency to transfer is an advantage. We call this *positive transfer* or *facilitation*. It is a fact that different languages do have strong similarities. If they did not, learning

second language would not have been an easy, if not an impossible, option. In this regard, what is important is to know the difference between the mother tongue (the first language) and the second language.

If we examine a learner's efforts to speak the second language (also called *target language*), it will be discovered that many of the linguistic forms he uses do resemble one way or another those of his mother tongue. This, as we have said earlier, is explained by the theory of *transfer*; that is, the inappropriate use of his mother tongue in his performance of the target language (or the second language). What remains to be accounted for is the question, why certain aspects of the second language are found to be more difficult to learn. Of course, at long last, a well motivated learner is bound to acquire mastery of the grammatical rules of the target language. The same cannot be said of his pronunciation. In most cases, a mastery of pronunciation of the second language is never achieved. There would always remain a touch of the native accent in one's pronunciation of the second-language words – if not in the case of every word, certainly in the case of most. We have to acknowledge that there is a significant difference of *kind* between the learning of pronunciation and the learning of the formation and speaking rules. The only stage when appropriate pronunciation of any language can be learned is the childhood stage. The farther a learner is removed form his childhood stage, the greater is the hindrance in approximating his pronunciation of the second language to that of the native speaker. It will, therefore, not be wrong to say that learning a language to speak like the natives is a matter of growing in the environment of that language. We know how those of us who migrate to America or England do not learn to pronounce perfectly (like the native speaker) the English spoken in those counties, and how the children of those migrants readily pick up the native accents (through their more intimate contact with native children as well as because of their greater flexibility or impressibility than their parents).

Another point to remember, in this context is, that if the second-language learner (say of English) already knows another foreign language (other than his own), then that knowledge will facilitate his learning of the second language. The assumption behind this theory is that the learner's knowledge of the other second-language, and the grammar of that language, will also be incorporated into the device. Obviously, this knowledge will make his task of learning another second language easier. His clear advantage over another learner who knows only his mother tongue is that he is in possession of a larger number of useful hypotheses to work with, instead of being compelled to construct some of his own which will have later to be rejected. The hypothesis that knowledge of several languages facilitates learning of new languages was widely believed at one time, and for a along time at that. But now it is questioned because it is said not to have been investigated scientifically.

## Process of First Language Acquisition

Every child has to undergo through a process of language acquisition before he or she becomes a sophisticated language - user. The speed of acquisition is, indeed, remarkable and it is without overt instruction. This has led to the belief that there is some 'innate' predisposition in the human infant to acquire language. We can call this the 'language - faculty' with which each child is born. By itself, however, this faculty is not enough. This faculty requires interaction other language - users.

All normal children, regardless of culture, develop language at roughly the same time. It has been suggested that the language acquisition schedule has the same basis as the biologically determined development of motor skills. This biological schedule, it is claimed, is tied very much to the maturation of the infant's brain. If there is some general biological program underlying language acquisition, it certainly depends on an interplay with many social factors in the child's environment. A child has the capacity to cope with certain aspects of linguistic input at different stages quring the early years of life. The acquisition 'capacity' requires a sufficiently constant input. Only then the child will be able to make progress in acquiring language.

Under normal circumstances, the human infant is certainly helped in his or her language acquisition by the typical behaviour of the adults at home. The simplified speech style adopted by someone who spends a lot of time interacting with a young child is called caretaker speech. Some of the features of this type of speech (also called

'motherese') are frequent questions, often using exaggerated intonation. In the early stages, this type of speech also incorporates a lot of forms associated with 'baby - talk'. These are either simplified words (e.g. tummy, nana) or alternative forms, with repeated simple sounds, for objects in the child's environment (e.g. choo - choo, poo - poo, pee - pee, wawa).

Caretaker speech is also characterized by simple sentence structures and a lot of repetition. Moreover, it has generally been observed that the speech of those regularly interacting with children changes and becomes more elaborate as the child begins using more and more language. Several stages in the acquisition process have been identified.

The pre - linguistic sounds of the very early stages of child language acquisition are simply called 'cooing' and 'babbling'. The period from about three months to ten months is usually marked by three stages of sound production. The first recognizable sounds are described as cooing. The velar consonants such as [k] and [g] are usually present as well as high vowels such as [ i ] and [u]. These can normally be heard by the time the child is three months old. But many of the child's vocal sounds are very different from those which occur in the speech of adults.

By six months, the child is usually able to sit up and can produce a number of different vowels and consonants such as fricatives and nasals. The sound production at this stage is described as babbling and may contain syllable - type sound such as 'mu' and 'da'. In the later babbling stage, around nine months, there are recognizable intonation patterns to the consonant and vowel combinations being produced. As children begin to take a standing position through the tenth and eleven months, they are capable of expressing emotions and emphasis. This late babbling stage is marked by a lot of 'sound - play' and attempted imitations.

Between twelve and eighteen months, children begin to produce a variety of single unit utterances. This period is traditionally called the 'one -word stage'. It is marked by speech in which single terms are uttered for everyday objects such as ,'milk', 'cookie', 'cat' and 'cup'. Terms such as 'single - unit' or 'single - form' may be more accurate, or we could use the term holophrastic (single form functioning as a phrase or sentence), if we believe that the child is actually using these forms as phrases or sentences.

While many of these single forms are used for naming objects. The child is not yet ready to put the forms together to produce a more complex phrase. The two - word stage can begin around eighteen to twenty months, as the child's vocabulary moves beyond fifty distinct words. By the time the child is two years old, a variety of combinations, similar to 'baby chair', 'mommy eat', 'cat bad', will have appeared. By the age of two, the child is producing 200 or 400 distinct words. But he or she will be capable of understanding five times as many, and will be treated as an entertaining conversational partner by the principal caretaker.

Between two and three years old, the child will begin producing a large number of utterances which could be called multiple - word utterances. The salient feature of these utterances ceases to be the number of words, but the variation in word - *forms* which begins to appear. Of particular interest is the sequence of inflectional morphemes which occurs. Before we consider this development, however, we should note that there is a stage which is described as telegraphic speech. This is characterized by strings of lexical morphemes in phrases such as 'Andrew want doll', 'cat drink milk', and 'this shoe all wet'. The child has clearly developed some sentence - building capacity by this stage and can order the forms correctly. While this telegram type of speech is being produced, a number of grammatical inflections begin to appear in some of the words, and the simple prepositions (in, on) also turn up.

By the age of two and a half, the child's vocabulary is expanding rapidly and the child is actually initiating more talk. Of course, increased physical activity such as running and jumping is taking place during this period too. By three, the vocabulary had grown to hundreds of words and pronunciation had become closer to the form of the adult language.

By the time the child is three years old, he or she is going beyond telegraphic speech form. He starts incorporating some of the inflectional morphemes which indicated the grammatical function of the nouns and verbs used. The first

to appear is usually the -ing form in expressions such as 'cat sitting' and 'mommy reading book'. Then comes the marking of regular plurals with the - form, as in 'boys' and 'cats'. The acquisitions of this form is often accompanied by a process of overgeneralization. The child overgeneralizes the apparent rule of adding -s to form plurals and will talk about 'foots' and 'mans'. When the alternative pronunciation of the plural morpheme used in 'houses' (Le. ending [z]) comes into use, it too is given an overgeneralized application and forms such as 'boyses' or 'footses' can appear. At the same time as this overgeneralization is taking place, some children also begin using irregular plurals such as 'men' appropriately for a while, but then try out of general rule on the forms, producing expressions like 'some mens' and 'two feets', or even 'two feetses'.

The use of the possessive inflection-s occurs in expressions such as 'girl's dog' and 'Mummy's book' and the different forms of the verb 'to be', such as 'are' and 'was', turn up. The appearance of forms such as 'was' and, at about the same time, 'went' and 'came' should be noted. These are irregular past - tense forms which one-would not expect to appear before the more regular forms. However, they dq typically precede the appearance of the -ad inflection. Once the regular past tense form begins appearing in the child's speech (e.g. walked, played) then, interestingly, the irregular forms disappear for a while and are replaced by overgeenralized versions such as 'goed' and 'comed'. For a period, there is often minor chaos as the -ed inflection is added to everything, producing such oddities as 'walkeded' and 'wented'. As with the plural forms, however, the child works out, usually after the age of four, which forms are regular and which are not. Finally, the regular -s marker on third person singular present tense verbs appears. It occurs initially with full verbs (comes, looks) and then with auxiliaries (does, has).

Throughout this sequence there is, of course, a great deal of variability. Individual children may produce 'good' forms one day and 'odd' forms the next. It is important to remember that the child is working out how to use the linguistic system while actually using it a a means of communication. For the child, the use of forms such as 'goed' and 'foots' is simply a means of trying t say what he or she means during a particular stage of development. The embarrassed parents who insist that the child didn't hear such things at home are indirectly recognizing that 'imitation' is not the primary force in child language acquisition.

Similar evidence against 'imitation' as the basis of a child's speech production has been found in studies of the syntactic structures used by children. One two year - old child, specifically asked to repeat what she heard, would listen to an adult say forms' such as 'the owl who eats candy runs fast', and then repeat them in the form 'owl eat candy and he run fast'. It is clear that the child understands what the adult is saying. She just has her own way of expressing it.

There have been numerous studies of the development of syntax in chilren's speech. But two features are important in this regard. In the formation of questions and the use of negatives, there appear to be three identifiable stages. The ages of children going through these stages can vary quite a lot, but the general pattern seems to be that Stage I occurs between 18 and 26 months, Stage 2 between 22 and 30 months, and Stage 3 between 24 and 40 months.

In forming questions, the first stage has two procedures. Simply add a wh - form (where, who) to the beginning of the expression or utter the expression with a rise in intonation towards the end. For example:

Where killy? Where horse go?

In the second stage, more complex expressions can be formed and more wh- forms come into use, as in these examples:

What book name? Why you smiling?

You want eat? See my doggie?

In the third stage, the required inversion of subject and verb in English questions has appeared, but the wh- forms do not always undergo the required inversion. In fact, children entering school may still prefer to form wh- questions (especially in negatives) without the type of inversion found in adult speech. For example:

| | |
|---|---|
| Can I have a piece? | Did I caught it? Will you help me? |
| Will you help me? | How that opened? |

In the case of negatives. Stage I seems to have a simple strategy which says that no or 'not' should be stuck on the beginning of any expression. Examples are:

Nomitten not a teddy bear no fall no sit there

In the second stage, the additional negative forms 'don't' and 'can't' are used. 'No' and 'not' begin to be placed in front of the verb rather than at the beginning of the sentence. For example:

| | |
|---|---|
| He no bite you | There no squirrels |
| You can't dance | I don't know |

In the third stage the child starts using other auxiliary forms such as 'didn't' and 'won't', and the disappearance of the Stage I forms. A very late acquisition is the form 'isn't', so that some Stage 2 forms continue to be used for quite a long time. Examples are:

| | |
|---|---|
| I didn't caught it | She won't let go |
| He not taking it | This not ice cream |

It seems that during the holophrastic stage many children use their limited vocabulary to refer to a large number of unrelated objects. One child first used bow wow to refer to a dog and then to a fur piece with glass eyes, a set of cuffinks and even a bath thermometer. The word 'bow - wow' seemed to have a meaning like 'object with shiny bits'. Other children often extend 'bow - wow' to refer to cats, horses and cows. This process is called overextension and the most common patterns is for the child to overextend the meaning of a word on the basis of similarities of shape, sound and size, and, to a lesser extent, of movement and texture. Thus, the word 'ball' is extended to all kinds of round objects, including a lampshade, a doorknob and the moon. Or, a 'tick - tack' is initially used for a watch, but can also be used for a bathroom scale with a round dial. On the basis of size, presumably, the word 'fly' was first used for the insect, and then came to be used for specks of dirt and even crumbs of bread. The semantic development in a child's use of words is usually a process of overextension initially, followed by a gradual process of narrowing down the application of each term as more words are learned.

One interesting feature of the young child's semantics is the way certain lexical relations are treated. In terms of hyponymy, the child will almost always use the 'middle' level terms in a hyponymous set such as 'animal - dog - poodle'. It would seem more logical to learn the most general term (animal), but all evidence suggests that children first use 'dog' with an overextended meaning close to the meaning of 'animal'. This may be connected with a similar tendency in adults, when talking to young children to refer to 'flowers (not the general plants, or the specific tulips). It also seems that antonymous relations are acquired fairly late (after the age of five) The distinctions between the number of other pairs such as 'before' and 'after', 'buy' and 'sell', also seem to be later acquisitions

It is normally assumed that, by the age of five, the child has completed the greater part of the basic language acquisition process. According to some, the child is then in a good position to start learning a second (or foreign) language.

## Methods and Approaches to Second-Language Teaching

The methods of teaching second-language are as many, roughly, as there are theories about the second-language, or its learning. Here, our present purpose requires only three or four of these methods, which are considered major, and which have been in vogue from time to time. However, before we take up these methods one by one, we must be clear about the distinction between language teaching (in the present case, the second-language) and the teaching of linguistics. At the same time, a complete separation between the two is also not possible. For what are we going to teach, after all, in the name of language, if we are ignorant, or deliberately keep out, linguistics, which is science of language? Suffice to say here that an intelligent knowledge of linguistics is always a great asset for any language teacher; its ignorance, a great hinderance. Let us now take up the various methods of teaching we are required to know.

## The Direct Method

One of the major methods of second language teaching is called the Direct Method. One of the ways to define this method is to list its principal features. The most notable of these is its use of the *second language* (also called the *target language*) as a means of instruction and communication in the language class. In other words, while teaching English we must speak and also make the students speak in English only. It clearly implies that the teacher must avoid the use of the first language or mother tongue. He must also avoid the use of translation as a method of teaching. At school and college levels, many teachers would habitually read a set of lines, or a passage, or even a single sentence, from a poem or prose and then translate those lines or passage into the mother tongue–Hindi, Punjabi, Urdu, or Tamil. Even when they try to avoid the full translation method, they would explain the "difficult" words or phrases into the native language.

A benefit of the *Direct Method*, we are told, is that it places the learner in direct contact with the target language. It makes him familiar with not only lexical stock, but also the typical patterns and structures of that language. Not all patterns or structures of a language can be translated into another language. The contention of the advocates of the direct method is that it removes the learner's habitual reliance or dependence as a key to learning the second language. Actually, the first-language tool or help may prove counterproductive, in that the variations in meanings and patterns may create confusion rather than clarity about the meanings and patterns of the second language. The very process of learning one language through another looks, on the very face of it, a cumbersome method. Making a direct offer of the second language may require half the effort to comprehend it. For example, if we teach such simple constructions as 'I go,' 'he goes,' and 'they go' through their translations in Hindi, 'मै जाता हुँ वो जाता है और वे जाते हैं। we can imagine the trouble the extra Hindi words हुँ, है, हैं। would create for the learner. We can also imagine the problem the learner would face about the word 'जाता' in the first sentence, and the word 'जाता' in the second sentence would cause. This is because the same word takes two different pronouns, or two different pronouns take a common verb. Similarly, the verb 'go' is common for both the pronouns of 'I' and 'they.' The point involved here is that since both languages have their own peculiarities of rules and habits, use of the native language for the learning of a foreign language would not be of any help. On the contrary, it will cause confusion and make the learner's task more cumbersome.

The *Direct Method* is said to have several more advantages. It attempts to teach second language directly, without bringing into use as an aid the first language of the learner. So the learner experiences the new language very much in the same manner in which he experienced the first language, his mother tongue. The learner, in this method, gets greater opportunity to listen to spoken language than he does in the translation or bilingual method. Also, since spoken language is an important aspect of language learning, the student or learner has greater chances of better learning in this method than in the other. The student has an ample opportunity to improve his speech habits. He also develops the habit of thinking in the target or second language without taking recourse to thinking in his mother tongue and then translating his thoughts into the or second language. Both these activities of speaking and thinking directly in the target or second or foreign language, give the learner greater confidence to move on with greater swiftness than the learner would be able to do in the translation method.

Directly listening to the native speaker from the recorded speech, or the broadcast, or the teacher, certainly quickens the process of learning. Even the efficient foreign-language teacher like an Indian teaching English would feel greater ease in this method than in the indirect method of the translation. Thus, the direct method ensures quicker learning as well as correct learning. On the other hand, the cumbersome method of indirection both slows down the learning process. Besides, it is fraught with the dangers of incorrection that emanate from the very nature of transferring one object or idea from one language to another. This method of teaching is, in a way, existentialist, for rather than the essential rules coming before the construction of actual sentences or patterns, the patterns and sentences precede the formation of rules (if at all), which amount to nothing but generalization made from sets of patterns or groups of sentences.

The *Direct Method* met with great success when it was introduced in foreign or second or target language teaching. An unhealthy consequence of this success was not so much the complacency on the part of the followers of this method as their indifference to its disadvantages. We must acknowledge that there always are advantages as well as disadvantages attached to every theory or method, principle or practice. The Direct Method of teaching second language could not have been an exception to this general principle of man-made things. One initial error of the Direct Method was its assumption that there neither is nor can be any essential difference between teaching or learning of first and second language. The difference between the first and second language is like the difference between child and adult, so far as learning and teaching of language are concerned. The child is necessitated by his circumstances to learn the first language for putting forth his wants. A parallel situation in second-language learning arises when a person is made to live among those speaking a separate language. The teaching of second language is another matter, different from the foreign-context situation. Also, while the exposure in the first language learning is as wide and varied as the act of living itself, the exposure in the second language has to be limited to the specific needs of every individual or group of learners. Besides, the second-language learner in a formal classroom situation is there by choice rather than by any compulsion.

Comparatively speaking, the *Direct Method* for teaching of second language would work better with children or young learners, whose habits and rules of the first language have not yet become rigid or hardened. This method may, however, not work as well with the grown-up learners or the higher level classes. In that case, greater effort has to be made in imparting proper pronunciation than in the other aspects of language learning such as reading and writing. Considering, thus, its pros and cons, we must acknowledge that it remains as incomplete or imperfect a method of second-language teaching as any other. As has been observed by several scholars, the *Direct Method*, at times, has proved much more laborious in certain situations than, say, the translation method. Think, for instance, of a situation where the teacher has to explain a word like *onion* in English. The teacher may spend a very long time on its being round or crimson, on its size and shape and colour, or even smell, and yet the learners have no English, for whom English is a second language, would not know what the teacher is talking about. But once he gives its equivalent word in the native speech, say Hindi, Punjabi, or Urdu, the learner would at once know what the teacher is talking about. The only way to avoid translation in such a case is to show the learners the object. But how many such items would a teacher carry with him to his class. It sounds comic to imagine that a teacher would walk into his class with a bag full of items he is likely to come across in the chapter he is going to teach. The second language learner's familiarity with the diction of his first language is a great advantage which may be exploited for a more efficient teaching of the second language. The only care the teacher need to take is that he needn't follow the translation method in respect of every aspect of language learning. As we have already discussed, this indirect method may be a serious impediment when it comes to teaching of grammar or structure. There too, caution and care, discretion and judiciousness are the virtues a teacher must possess to make an appropriate use of the aids at his command.

One of the defects of the Direct Method in second language teaching that has been pointed out by several scholars is that it throws the learner in a sort of "language bath" all of a sudden. As a result, the learner faces his second language situation with a sense of bewilderment as if caught unawares. He faces the difficulty of coping with an overwhelming unfamiliar situation. The critics of the Method go to the extent of alleging that it subjects the learner to a sort of "over-exposure" with regard to the alien complexities of a foreign language. There is another limitation that the critics of the *Direct Method* point out. They say that to be able to handle the direct teaching of a foreign or second language, the teacher has to be either a native speaker or highly proficient, in the foreign language. He should be almost as good as the native speaker himself. The problem in a country like India is that several states have introduced English right from the first standard at school. So it is not possible to have proficient teachers numbering several millions. The fact of the matter is that English teaching in India, particularly in schools, is being conducted by ill-equipped, mostly even unqualified teachers who have had no special training in speaking and

writing English. In such a situation, if the *Direct Method* is adopted for teaching English as a second language, the result will naturally be only disastrous. And so it is. Wherever there is properly qualified and trained staff to handle English teaching, the *Direct Method* of teaching has shown considerable success. But the question is how many such schools do we have in our country? The number of these "proper" schools is only like an oasis in a vast desert. It only ends up by becoming an alien presence. And the status of the products of our elite public school in the midst of our vast ill-fed population is no better. They look closer to the alien Englishmen than to our own people. Not surprisingly, these worthies also take pride in not being like the ordinary Indians who are marked more by their "wants" than by their accomplishments.

A few other limitations of the method include its want of a thorough methodological basis. A British applied linguist, Henry Sweet, recognizes the Direct Method's limitation of not having a sound methodological basis. However, he does acknowledges that it certainly offers innovations at the level of teaching procedures. Another linguist, H.H. Stern (*Fundamental Concepts of Language Teaching*), considers the *Direct Method* as the 'first attempt to make the language learning situation one of language use and to train the learner to abandon the first language as the frame of reference.' Yet another linguist, P. Gurrey (*Teaching English as a Foreign Language*), does not consider the *Direct Method* as a 'method' at all. For him, "The Direct Method can be used in conjunction with other methods because it is not probably a 'method' at all. It is a principle, and it is one of the main principles of psychology of language that can be directly translated into classroom procedure. It can, and should be applied to almost all the teaching of foreign language: in the teaching of grammar, new words, new constructions, new sentence patterns."

As the debate goes on, both negative as well as positive sides of the *Direct Method* keep coming for our consideration, with fresh points added with every new advocacy. In recent years (in the 1970's), some American experts in the discipline of language teaching reaffirmed the efficacy of the *Direct Method*, presenting it as a valid approach to second language teaching. In their view, it is a 'cognitive' or 'rationalist' method which emphasizes second language use without translation in the language classroom. This new look at the *Direct Method* does not discard grammatical explanation and formal practice. It does, however, lay greater emphasis on language use in genuine acts of communication than on the use of language drill as it takes place in the audio-lingual method. Therefore, as is shown by these various views on the question of using *Direct Method* for second language (English) teaching, no method in teaching pedagogy is either completely flawless or utterly useless. Although no method perhaps loses its relevance to teaching, it requires continuous redefining to remain relevant in the changing situations and stages of life.

**The Bilingual Method**

One of the various methods of second language teaching is *the Bilingual Method.* It is considered more proficient than the *Direct Method* as well as the *Grammar-Translation Method.* This improved method is said to embody all the four cardinal principles of language teaching methodology. These principles are: 'Selection,' 'Gradation,' 'Presentation,' and 'Repetition.' This method also incorporates all the features that tend to promote thinking through language. As the experts list these features, the first in priority comes the simplicity of the teaching method. Anything made complex or complicated is bound to discourage the second language learner. The simpler the teaching, the more efficient will be the learning process, also more attractive to the newcomer. The next main feature, in this context, is the striking of balance between the spoken and the written word, between accuracy and fluency. The third aspect of efficient teaching, which *the Bilingual Method* includes, is the practice of continuous revision of what is taught and learnt. It also includes the aspect of inter-communication between teacher and pupil. Then, it lays emphasis on flexibility of approach to cope with various classroom situations and conditions, determined by various factors including the class structure and individual ability. The *Bilingual Method* is designed to satisfy all these requirements.

The *Bilingual Method* is based on some cardinal principles. They are formulated to achieve the goals of effective

teaching. They ensure maximum exposure of the learner to both spoken and written second language. Besides, he actively participates in the process of learning, and situation-based dynamic approach to conduct the teaching process. These principles include controlled and systematic use of the mother tongue by the teacher. The assumption is that the teacher, too, has the same mother-tongue as the students, or at least knows it as well as do the students. Another is an early introduction of writing and reading practice of the second language being learned. An equally important aspect of this method is to attempt integration of writing and speaking skills. The well-known experiment with the *Bilingual Method* was made by Dodson in Wales (U.K.). One of his findings was that if mother tongue is used as a meaning conveyor, it facilitates rather than hinder the imitation responses of the pupils. In other words, the use of mother tongue is not to be as total as in the *Translation Method*. It has to be rather sparingly used, and so it is used only when it can save time unnecessarily spent in laborious explanations of words and expressions where simple and straight equivalents are available in the mother tongue. As such, it spares more time for practice and active contact with the foreign or second language. This 'spared' time is crucial at the initial stages of learning to acquire correct language habits.

The introduction of the *Bilingual Method* in the teaching of English as second language proved an improvement upon the *Grammar-Translation Method* as well as the *Direct Method*. Comparatively, it was felt that the Grammar Translation Method only conjures up a system of rules rather than a description of the real world. Also, the reader or learner response is only written, not spoken. As for the *Direct Method*, it was felt that it sets up new concepts for those already in existence, which the second language learner has to use in place of his mother tongue concepts or rules. In other words, it expects the learner to associate the "new" concepts with the foreign-language sounds without taking recourse to the mother tongue. Thus, both these methods betray weaknesses hard to be overcome by the second language learner. Despite the fact that both have their own virtues as teaching methods, they remain less efficient and effective than the *Bilingual Method*.

One of the merits of the *Bilingual Method* is its finely graded interpretation-exercise. It is introduced to help in 'concept-causation,' in order that it may block out the mother tongue sentence and may concentrate on the concept or image in relation to the learner's own foreign-language response. This method also introduces the printed word right at the initial stage, whereas the *Direct Method* advocates its postponement to a later stage. The assumption is that he process of second-language learning is similar to that of the first language (or mother tongue) learning. By making an early introduction of the printed word the *Bilingual Method* is able to helps the learner develop correct meaningful imitation responses. It also helps in consolidating sentence patterns more securely than those learnt without any recourse to the mother tongue. Moreover, the early introduction of the printed word smoothens the transition from the spoken to the written word. It is a peculiarity of the *Bilingual Method* that it integrates the spoken and written features of the second language. Thus, it overcomes the limitations of the two methods we have been talking about. We may recall how while the *Grammar-Translation Method* aims at the accuracy of written language, the *Direct Method* promotes only the fluency of language in speech. It is only the *Bilingual Method* which happily combines both accuracy of the written word as well as the fluency of the spoken.

The *presentation* aspect of the *Bilingual Method* can be understood through the four steps that are involved in the making of what is called *Presentation*. These four steps are: *Imitation, Interpretation, Substitution and Extension*, and *Independent Production of Sentences*. At the *Imitation* stage, the students are made to learn how to speak a small range of basic patterns. Copying the models, they are asked to frame similar sentences, construct similar structures. The imitation, when presented as a challenge, becomes an innovation, even a creative activity. For one has to tap one's resources of words, as well as imagination, to raise a number of similar structures, similar to the models offered for imitation. For example, the following pattern or structure is given for imitation: He takes his breakfast at eight. Now, one can construct numerous imitations of this basic pattern of subject + verb + object + time. Here, for instance, are a few:

He takes his breakfast at eight.

They play cards during lunch break.

Tom reads books at night.

In the second step, the student is given exercises in *Interpretation.* This is to help him to switch swiftly from the first language to the second. Once you know the correct meaning of a sentence, you can make proper sounds, creating the required intonation to convey that meaning. To coordinate sound and sense is an important job in language learning. One can be given examples from the learner's first language to show how the coordination is achieved, and then ask the learner to do the same in the second language. Once the learner has seen the point, he need not look back to his first language to achieve further coordination in fresh sentences. In a sense, this exercise is an advanced one, for it combines the learning of both spoken and written forms of the second language.

The third step in this process of learning through the *Bilingual Method* is the learning of *Substitution and Extension.* At this stage of learning the student has to go beyond the *imitation* stage as also of the *Interpretation* stage. In this stage he has to learn to construct variations or extensions on the fixed patterns (models). He has to widen the sphere of his linguistic activity and introduce simultaneous concept chains. For instance, we give the basic model of the following structure: 'She likes to sit in the sun,' and ask for extensions to be made in the given model. Let us see what kind of extensions can be made in the given structure.

- She likes to sit in the sun.
- Whenever she gets a chance, she likes to sit in the sun.
- It is to her liking that she should sit in the sun.
- Sitting in the sun is a great pleasure to her.
- She feels miserable if she is not able to sit in the sun.
- As she likes to sit in the sun, she uses her terrace for the purpose.
- As she likes to sit in the sun, but has no open space at home, she goes out and sits in the park.

We can see how all these sentences are extensions of different kinds of the given model. Such exercises give the student practice in enlarging and complicating simple structures. In a way, the student learns to make a more sophisticated use of the second language. This method opens up to him opportunities of using his practical and imaginative resources for comparatively more complex communications.

*Substitution* is a similar activity in which the student is made to change in a given structure the subject or the predicate, the noun or the verb, the form or tense, to make fresh sentences, or construct new patterns. Substitutions are also done from one language to another. Here synonym and antonym, active and passive, direct and indirect, positive and negative, mild and harsh, all kinds of substitutions are possible. Exercise in such an activity is of tremendous use for the language learner, more so in the case of second-language learner.

The final step in the *Bilingual Method* is the *Independent Production of Sentences.* Writing or composing one's own sentences is a creative activity, to which the student arrives through the preceding three stages. As such, the process is gradual, not abrupt. It is not like the *Direct Method* that you confront the student with certain structures and ask him to create similar ones. Nor is it like the *Grammar-Translation Method* where you give sentences in the first language and ask the student to translate them into the second language, or vice versa. Here, you begin with the initial stage of *imitation*, then learn to do *interpretation* coordinating sound and sense. The next step is to practise *extension and substitution*, before you finally venture into creating a set of sentences, a paragraph, or an essay on a given subject. In this *Method*, as we have seen, the student is neither deprived (as it is done in the *Direct Method*) of the benefit of his first language, nor is he kept dependent (as it is done in the *Grammar-Translation Method*) on his mother tongue. Rather, he is allowed to make a discreet use of his mother tongue. He benefits from his knowledge of the first language where it is necessary, but never loses the target of learning independently the

second language.

As can be noticed, the *Bilingual Method* is not actually a new method altogether. It is rather a happy combination of the more useful aspects of the other two methods – the *Direct Method* and the *Grammar-Translation Method*. There is, in a sense, a selection, and a combination, and also a modification of certain practices of the other two methods, used to achieve better results for the second language learner. Looking at this eclectic approach to second language learner, we can see how the *Bilingual Method* adds a dimension to the teaching pedagogy by making it possible for the quantitative and qualitative acquisitions of language skills. Several experiments, conducted in India and abroad, have shown that the Bilingual Method has been found more suitable for teaching a second language than the Direct Method.

It is important to know that the linguist who designed the Bilingual Method, C.J. Dodson of the University College of Wales, conducted a number of scientifically controlled experiments at the primary and secondary levels. The results of his experiments revealed that the systematic use of the mother tongue was not at all detrimental to the process of learning the second language. Of course, the condition for use is to make a discreet and systematic use. If that is done, then the first-language skills, already in the possession of the learner, can be of great use in the learning of the second. Such a use, Dodson tells us, helps to build or promote

(i) Correct imitation responses

(ii) Efficient second-language learning

(iii) Time-saving habits

The best results were obtained, we are told, when pictures of items and mother-tongue knowledge were used to facilitate second-language learning.

Those who experimented at the Central Institute of English (now CIEFL) in India also corroborated Dodson's conclusions. Their findings included the following: (i) the *Bilingual Method* is comparatively simpler from the viewpoint both of teaching as well as learning; (ii) it is more efficient than the *Direct Method* so far as comprehension is concerned; (iii) it allows greater practice and more active contact with the second language; (iv) it allows a greater amount and increased rate of learning in the classroom; (v) it creates more favourable attitude among students toward the second language (English); (vii) finally, it establishes better rapport between teacher and taught. In India, this method has received greater support than any other that have been tried. The success can perhaps be attributed to the *Bilingual Method's* approach of striking a middle ground between the *Direct Method* and the *Grammar-Translation Method.* Both these methods adopt a sort of extreme approach. One chooses the first-language teaching strategies. The other chooses the alien-language approach, never accepting the second language as one's own. Naturally, the middle path seems more sensible.

**The Structural Approach**

One of the more recent methods of teaching second language has been the *Structural Approach*, which came up in the later half f the twentieth-century. Its initiation is attributed to the Institute of Education at the University of London. This approach shares a good deal with the *Direct Method*. The basic principles and techniques of the two are essentially the same. The only difference is that the *Structural Approach* makes certain improvements in the principles and techniques, ensuring greater efficiency in the output. The basic assumption behind the new approach is that language consists of 'structures.' Another assumption is that mastering the 'structures' of language is more important (comparatively) than acquisition of vocabulary. Since structures are which constitute a language, the early stage of second-language learning must be devoted to the mastery of phonological and grammatical structures rather than to the building of the vocabulary stock. The term "structural" in this new approach refers to the following features of language:

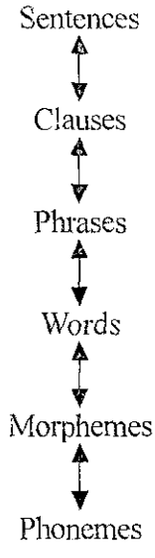
(i) Elements in a language are produced linearly and are governed by certain rules.

(ii) Language samples can be subjected to exhaustive descriptions at any structural level, such as phonemic,

morphological, syntactic, etc.

(iii) Linguistic levels consist of systems within systems. The linguistics sub-systems are structured in the shape of a pyramid in terms of phonemical patterns leading to morphemic systems. The morphemic systems in turn lead to become higher level systems of phrases, clauses, and sentences

Thus, learning a language in structural paradigm amounted to mastering the elements of the language and mastering the rules by which the elements are combined, from phoneme to morpheme to word to phrase to clause to sentence. The structural approach assumes the linguistic structures as pyramids that stand in the following shape:




This view of the linguistic system of interlocking structures as a pyramid also influenced methodological practices. For example, the earlier linguistic description of language was that it begins with the phonological level and ends with the sentence level. The assumption was that this was also the appropriate sequence for learning and teaching. The *structural approach*, however, showed that the above-said assumption was not without flaws. So, it opted for grading the structures both in terms of meaning as well as form. In the graded system, only one meaning of a word is taught at a time, establishing the same by practice, before going on to another meaning of the same word. The grading of structures also is done in such a manner that each structure naturally follows from the one immediately preceding it, or that it can be built upon structures already learnt. For giving the students a thorough drill in the graded structures, substitution table technique or oral work practice are put to use.

Some significant contributions of this approach are said to be: Firstly, its focus on structures and vocabulary as the most essential ingredients of English as second language for teaching purposes and practices. Secondly, it arranges teaching items in such a manner that the pedagogy acquires the semblance of a system. Thirdly, it lays emphasis on the pupils' practices rather than those of the teacher. By shifting the emphasis of teaching on the items just listed the *Structural Approach* combined within its fold the positive aspects of the *oral method*, the *drill method*, and the *situational approach*. The natural way of teaching a language, we are told, is to relate the reaching to situations relevant to the subject. No item of language, such as vocabulary or structures, is without a situational context, nor should it be discussed or described out of context.

As for the selection of structures to be used in teaching, it will depend on the ability of the average student, the age group, the time allotted for second-language teaching, the teaching aids available, and the teacher's own capacity. For all these factors would matter in determining both the quantity as well as the quality (or status) of structures to be taught to a particular class or group of learners. Basically, the selection of structures to be taught is determined by the following factors:

(i) ***Usefulness*** - One of the considerations in second-language teaching is to impart, first of all, working knowledge

of that language. This implies that only those structures should be selected for teaching which occur more frequently than others. However, this will hold good only for general purposes. In case one needs to learn English (or any other foreign language) for a special purpose (say science or architecture, or computer), then the selection of structures will go beyond the familiar ones for everyday use. The selection will be guided by the register of the special purpose as well.

(ii) ***Productivity***:- In the classification of structures, there are some that are found to be productive, in the sense that other structures can be raised on them. We can as well call them foundational structures, for they act as foundations for other structures that we raise on them. For instance, consider the following two structures:

John is here.

Here is John.

Of the two, the former is a productive structure because we can build on its pattern several more sentences, such as

He is here; or, She is here; etc.

However, we cannot have many more sentences on the second structure. We cannot say, for instance,

Here is he.

Thus, some structures are productive because they yield other similar structures. Some others are not because they do not yield other similar structures. Hence, productivity also becomes one of the factors which determine the selection of structures for teaching purposes.

(iii) ***Simplicity*** – *Simplicity,* too, is one of the relevant factors to determine the selection of structures to be used for second-language teaching. We decide the simplicity of a structure on the basis of its form and meaning. For example, the structure "I am reading" is simpler than the structure "The train had left before we reached the station." Obviously, teaching of a second language (in fact, any language) must begin with simpler structures than with the more difficult. The reason is simple enough – the simpler ones are easier to learn.

(iv) ***Teachability*** – Just as some structures are easier to learn than some others, similarly some structures are easier to teach than some others. For instance, compare the following:

a. I love reading.

b. I wonder if I should be reading.

Here, the first structure is much easier to explain or teach than the second. The second one is less teachable because it has complex structure which cannot be easily explained or demonstrated.

These very four principles we have just listed hold good for the "gradation" of structures.

The soundness of the *Structural Approach* was widely accepted by linguists as well as teachers of English as second language. They found it an effective tool in the hands of those teachers who were well-trained in the techniques of drilling. However, many teachers missed the point that it was only an 'approach', and not a 'method'. So far as methods are concerned, any of the methods of teaching second language could be used within the framework of the 'approach'. By reducing it to a mere method of drilling they reduced the whole procedure of teaching (and learning) into a mechanical process devoid of all interest. Those who understood it as an approach tried a number of methodological variations. The use of variations, of course, is dependent on the teacher's degree of involvement as well as richness of resourcefulness. The following three different teaching methods, or procedures, followed by three different teachers (A, B, C) for teaching a common structure will clarify the point. The common structure used by the teachers A, B, C is, "The black box is large, the white box is small." Now, note how the three teachers use three different methods for teaching this common structure.

**Teacher A**

*Draws*, first of all, on the blackboard the figure of a large box and blackens it with black colour. He then draws the figure of a small box on the same blackboard and whitens it with white colour. After drawing the figures of two boxes side by side, making the large black, and the small white, he says, "The large box is black, the small box is white." He then rubs the figures on the blackboard, calls one of the students to draw the same figures there. Now, turn by turn he makes several students to do the same. Finally, the teacher himself draws the figures of two (large and small) boxes once again, and himself asks the students one by one, 'Is the black box large?'

*Student* – Yes, it is.

*Teacher* – Is the black box small?

*Student* – No, it isn't.

*Teacher* – Is the white box large?

*Student* – No, it isn't?

*Teacher* – Which box is large?(and answers)

The black one is.

The teacher now drills the question and its answer by repeating both a few times, and then asks

*Teacher* – Which box is large?

*Student* – The black box, sir.

*Teacher* – Which box is small?

*Student* – The white one, sir.

This done, the teacher uses the same procedure all over again after replacing boxes by other items, such as pencils, books, sticks, etc., with black and white colours, having respectively large and small size, and pores the same questions. The students, one by one, repeat the same answers. Then, the teacher works out on the blackboard a substitution table and uses it for practice in reading and writing. The table in question is as under:

| | | | | |
|---|---|---|---|---|
| The | black<br>white<br>green<br>red<br>yellow<br>pink | box<br>pencil<br>book<br>stick<br>button<br>pen | is | large<br><br>small |

**Teacher B**

*Teacher B* uses almost the same aids that *Teacher A* used (blackboard, colours, pencils, books, sticks, buttons, etc.). However, he reduces his procedure of teaching considerably. He does not go on with the general question for long, nor does he prolong the drill of repetition. Rather, he asks specific question as soon as he makes the statement:

*Teacher* – The black box/pencil is large.

Which box/pencil is large?

Teacher himself gives the answer to be repeated by the students. Then the teacher makes the next statement followed by a question:

*Teacher* – The white box/pencil is small.

Which box/pencil is small?

The teacher once again gives the answer and asks the students to repeat that answer. Then, he writes all the sentences on the blackboard, and asks the students to read them and write them in their notebooks. As can be seen, this second teacher has shortened his teaching procedure, by reducing the drill of both substituting boxes for other articles as well as repeating the same sentences by involving all students, making each to repeat the same structures.

**Teacher C**

This teacher asks the students right away to open their text books, and reads out the following sentences

The black box is large. The white box is small. He draws on the blackboard figures of the two boxes, colours them black and white respectively, moving the stick along the outlines of the two boxes. While drawing the student's attention to the two boxes he speaks the two sentences, describing the two boxes in terms of their size and colour. Then he asks all the students to repeat the sentences as he himself has spoken them. He then asks each student to reach the blackboard one by one and do the act of speaking the sentences even as the student moves the stick along the outline. In other words, he makes every student perform the same job of speaking the sentences while moving the stick along the outline, or indicating the large and small boxes, the black and white boxes. This ends the teacher then moves on to the next sentences in the text to repeat a similar procedure.

Now, comparing the methodologies or procedures adopted by the three teachers, it can be said that while *Teacher A* is most elaborate, *Teach C* is most brief, although both cover the same quantum of work. As for *Teacher B*, his position is middling, standing between the two extremes. All the three, of course, conform to the spirit of the campaign in the sense that they make use of situations to introduce new (or second) language. They make provision for speaking, reading, and writing while teaching every new structure. Besides, they follow the teaching sequence of speaking first and writing later, and avoid the use of the mother tongue altogether. The best helpful (or useful) among the three is *Teacher C.* This is because he relies only on the sentences given in the prescribed text book. He makes the repetitive drill rather monotonous because he makes the students repeat just a single sentence, and asks no questions at all. Thus he leaves no scope for teacher- taught interaction. *Teacher B,* as said earlier, stands between the two. He is more helpful than *Teacher C,* but less so than *Teacher A.* He is certainly more flexible than *Teacher C,* as he contrives more than one situation to introduce a foreign language structure. He does not begin with the textbook right away. Rather, he first familiarizes the students with the new structures, and then uses the text book. Although he puts questions to students, he does not lead them to answer any specific questions.

Of the three teachers we described with their different methodologies, *Teacher A* is found to be most resourceful and imaginative. He makes use of a variety of situations, of various commands and recognition questions to facilitate comprehension. Further, he naturally leads up to the specific question, makes the drills more interesting by concentrating on pattern rather than on a single sentence. He also uses the substitution table for two purposes, and provides for revision of vocabulary acquired earlier (for example, the names of various objects and colours). The evident conclusion from a comparative evaluation of the three teachers is, that all campaign teachers show awareness of the fact that speech learning must precede the learning of reading and writing. Also, that the effectiveness of a teacher in a class-room is dependent as much on the resourcefulness and personality of the teacher as on the campaign methodology.

## The Oral-Situational Approach

Developed during the middle years of the twentieth century, the *Situational Approach,* or *Situational Language Teaching* refers to an approach to second language teaching which goes in the names of Hubbard and other British applied linguists of the period. As has been mentioned by a British text of methodology, this method is widely used at the time of writing and very large number of methodology text-books are based on it. From 1920's onwards there was developed in Britain, by linguists like Palmer, Hornby and others, an approach to methodology of second language teaching which was based on stylistic principles of *selection, gradation* and *presentation.* In the terminology

of this approach, by *selection* is meant the procedure by which lexical and grammatical content is chosen; by *gradation* is meant the principles with which the organization and sequencing of content are determined; and by *presentation* is meant the techniques used for presentation and practice of items in a course. Although these English teaching British linguists had internal differences on the specific procedures to be used in teaching methodology, they had between them a broad agreement on the general principles. This set of general principles came to be known as *Oral Approach* to teaching of English. This approach is different from the *Direct Method* in that it has greater scientific foundation than the other. As Pattison has observed, "An oral approach should not be confused with the obsolete Direct Method, which meant only that the learner was bewildered by a flow of ungraded speech, suffering all the difficulties he would have encountered in picking up the language in its normal environment and most of the compensating benefits of better contextualization in those circumstances." *The Oral Approach* recommends an emphasis on a systematic study of the principles and procedures that could be applied to the selection and organization of the content of a language course.

The various features of the *Oral Approach* can be summarized under the following six heads:

(i) The first insistence of the approach is that language teaching must begin with the spoken language. Teaching material must be taught orally before it is presented in the written form.

(ii) Its next insistence is that the target language (that is, language to be taught), or the second language (that is English), alone should be used in the classroom, and not the mother tongue, nor even the bilingual practice.

(iii) Whatever points about the target language (English) are to be introduced and practised in the classroom must be done situationally. In other words, all words and sentences to be taught must be related to the respective situations to which they belong.

(iv) It also insists on following a certain vocabulary selection procedure, so that an essential general service vocabulary is made available to the learning students.

(v) Similarly, while doing grammar with the students, the grammar items must be graded, following the principle of taking up the simpler forms first, and then the more complex forms.

(vi) It also insists on graded teaching, that is on doing the various aspects of language on a graded basis. For instance, reading and writing must not be introduced unless and until a sufficient lexical and grammatical basis has been established.

Since the third principle among those listed above came into prominence in the 1920's, as a key feature of the *Oral Approach*, the term *Situational Approach* came to be used instead of the *Oral*. Its use became increasingly popular since then. Hornby, one of the pioneering linguists to promote the *Oral Approach*, himself used the substitute term as a title (*The Situational Approach*) for an influential series of articles published in the ELT (English Language Teaching) journal even before the 1960's. These articles came out in 1950. Then followed two more terms associated with the same approach, namely *Structural-Situational Approach* and *Situational Language Teaching* (SLT). These terms, too, became popular after the 1960's. As Pittman explains, *situation* means the use of concrete objects and pictures, which together with actions and gestures can be used to demonstrate the meanings of the new language items.

The key insistence or emphasis of the approach on linking the knowledge of structures to the situation in which they need to be used gave SLT one of its distinctive features. M.A.K. Halliday was one of those linguists who insisted on there being close link or relationship between language structures and situations or contexts in which language structures are used. These linguists advanced the view of language as purposeful activity related to situations and targets in the real world. As Halliday puts it, "The emphasis now is on the description of language activity as part of the whole complex of events which, together with the participants and relevant objects, make up actual situations." Thus *Situational Language Testing*, quite like the *Direct Method*, adopts an inductive approach to the teaching of grammar. It does not recommend direct explanation of words and structures in terms of their

meanings; instead, meanings must be induced from the way the form is used in a situation. In other words, meanings are not static and absolute; they are related to situations, and hence as many as the situations in which a word or structure is used. The learning student is presented with a set of words or structures in different situations from which he should be able to deduce the meaning. Once he is able to do it then he is sometime made to make use of the language learned in the classroom, applying it to situations outside the classroom. This process takes place, it is argued, in the case of mother-tongue learning by a child. Since the second-language learning process is considered similar to that of mother tongue learning, the *Situational Language Teaching* favours the same teaching methodology also for both.

Among the objectives of *Situational Language Teaching* is included the teaching of a practical command covering the four basic skills of language, which, in fact, is common to most methods of language teaching. Here, in this particular approach, skills are reached through structures. As for the objective related to Teacher's role, in SLT approach it is three-fold. Firstly, at the presentation stage of the lesson, the teacher has to play the role model who sets up situations in which he creates the need for the use of the foreign language structure and then models the new structure which the students are made to repeat. The teacher's second role is to act as skilful conductor of an orchestra, drawing the music out of the performers. In his third role, the teacher is required to be an expert manipulator, who uses questions, commands, and other cues to elicit correct responses from the student-learners. Thus, the lessons, in this approach, are teacher directed, in which teacher sets the pace. During the practice phase of the lesson, students are given greater opportunity for using language in less controlled situations. Here, too, teacher's role is the most crucial, because the textbook only describes our activities. To carry out those activities, to enact and illustrate them is the task that teacher has to perform. As Pittman has said, in principle the textbook is used only as a guide to the learning process. The teacher is expected to be the master of the textbook.

It is, for sure, a tribute to the Situational Language Teaching that the textbook produced in pursuance of the SLT principles continue to be widely used in many parts of the world even today. Of course, there has never been a universal acceptance of SLT approach. Even as early as the 1960's questions had been raised about the principles or assumptions behind or underlying its view of language learning as well as language teaching. It was a result of this reaction against SLT that there came up the theory of *Communicative Language Teaching*. Despite the challenge posed to it in the mid sixties, however, by CLT, SLT has continued to remain a favourite approach with a large number of language teachers. The reason for its popularity has been the suitability of SLT's emphasis on oral practice, grammar, and sentence patterns to the intuitions of many practically oriented classroom teachers. "Situationalized teaching" (to use M.V. Kitchin's words) ensure a high degree of student involvement. Decadent structures are dead without the situations that engender them. As Kitchin puts it, " If social life can somehow be encapsulated in the form of 'live' situations, and presented thus to the student, he will really be involved in the learning process, which will become a part of life instead of an artificial linguistic exercise."

One of the most reliable plans for a sequence of situational teaching stages is the one put forth by Kitchin. The plan in question is as under:

| | Stages | | Activities |
|---|---|---|---|
| 1. | *Presentation* | (a) | *the teacher reads aloud the text and the students just listen to him.* |
| | | (b) | The teacher reads the text aloud, the students follow the read-out lines in the textbook. |
| | | (c) | The students read aloud the text in class. |
| | | (d) | The students silently read the text in class. |
| | | (e) | The students are assigned the text-reading as a home-work |
| | | (f) | The teacher plays the cassette-tape. The students listen to the tape. |
| | | (g) | The teacher plays video-tape. The students watch and listen to the video-tape. |

| | | |
|---|---|---|
| | (h) | Any other method of presening situations audio-visually. |
| 2. Assimilation | (a) | The students learn the text, or a pat of the text, by heart. If it is a short piece, they do it in class itself; if it is a long piece, then they do it at home. |
| 3. Activation | (a) | The group of students (the class), or a smaller group of the class, acts out the memorized scene. Improvisation is not ruled out, if it comes out spontaneously and in addition to the present text. |
| 4.Generalisation (or drilling) | (a) | After making a careful examination of the structures that emerge from the given text, and after making an appropriate selection of the required software, the teacher would make substitution, transformation, and invention, by using tapes in the language laboratory (or even the classroom), or by involving the students in working orally, or doing exercises in a course or practice book. |
| 5. Reinforcement | (a) | Re-acting the scenes already done, then follow it up with drilling as at stage 4, or with conversational generalization. |

## CONCLUSION

It has been a common practice among scholars to contrast different approaches to foreign or second-language teaching as either 'traditional' or 'modern.' However, if we test these labels by the actual practice of different approaches, we shall find that the labels are generally misleading. As a matter of fact, there is little in 'modern' approaches which can be said to be entirely new. Also, the history of language teaching has been filled with such a diversity that it is almost impossible to prove the existence of any sustained 'tradition' of any kind whatsoever. If there is any tradition at all, it seems to be alternation between two distinct approaches to the objectives of language teaching. The one, which we generally prefer to call 'modern', sees the objective of language teaching as a practical mastery, especially of spoken language. Its method of teaching is one which demands maximum participation from the learner or student. The other, which we generally prefer to call 'traditional,' sees the objective of language teaching as the acquisition of the rules that underlie the actual performance. Its method of teaching forms the explicit discussion of these rules with exercises in the labelling or naming of grammatical forms and the deductive application of the rules. As we can see, there is ample room for vast variations within either of these two approaches. Pursued closely, the distinction between the two approaches is likely to get blurred, especially in situations where the objectives of teaching language are confused or go undiscussed. The issue of labels apart, most teachers would face no difficulty in deciding with which approach they would prefer to be associated or identified. Most of the figures who have dominated in the history of language teaching can be placed with little difficulty in the category of the 'modern.'

From our point of view what is of prime interest is that the alternation between these two approaches has not only been theoretical but also historical. First the one and then the other has dominated language teaching. It is also important to know as to how far general language teaching has ever (at any given time) followed the recommendations of the writers on language teaching. It is quite possible that most of those whose job is to teach languages seldom commit themselves wholly to the view of a modernist, or a traditionalist. Nevertheless there can be no doubt that there has always been a strong tendency for one or the other of these approaches to be the dominant one. If we view language teaching the viewpoint of history, it has always been subject to change, but the process of change has not resulted from the steady accumulation of knowledge about the most effective ways of teaching languages. In fact, it has been more the product of changing fashion. If we look at the whole thing objectively, we shall find that the process has rather resembled the swing of a pendulum. However, viewed from a more committed standpoint, there has been an alternation of progression and regression.

Whether one holds the view of teaching as an art or as a science, it is doubtful whether anyone would dispute that it should be based on whatever knowledge can be established objectively about the content and method of teaching. By making the study of language and language teaching in as scientific a manner as possible it should be possible to

make changes in language teaching a matter of cumulative improvement. If the establishment of relevant knowledge is a necessary precondition for progress, it can be seen why in the past change has been a matter of fashion. It is well known that in the past (until, in fact, the twentieth century) the techniques and resources of studying language, of its learning and teaching, were utterly lacking. The nature of language itself has often been imperfectly understood. In fact, it has not always been thought necessary to understand learning in order to know how to teach. We have known no way of proving the effectiveness of language teaching methods, although it has not been so difficult to convince people of the virtues of particular approaches – for a while at least. It is, in fact, this last point that reveals the roots of change in the past. The appearance of gifted teachers who have shown in them a combination of original thinking and strong powers of persuation has often led to the adoption of new methods which have survived until another teacher has appeared to argue a different method with equal force of conviction.

It seems quite reasonable to assume that we cannot escape the conclusion that to base language teaching solely on the experience of teachers is to perpetuate the situation in which teaching will remain at the mercy of fashion. History shows us that attitudes can change and then change back again. There is no guarantee that at any given time teachers of similar experience will be drawing similar conclusions from it. There is a human characteristic that is by no means confined to language teachers. Also, it would be equally unwise to derive one's approach to language teaching solely from linguistics, or psychology, or sociology. Let it be made clear that what we are discussing here is only what should determine the course that language teaching should take. Conclusions drawn from experience cannot be demonstrated incontrovertibly. If one teacher makes a claim that in his experience a particular procedure has worked better and another states that, in his, it has not, then there seems no way to resolve this disagreement. We must admit that there is an unavoidable subjectivity about all judgments based on personal experience. And it is precisely for this very reason that we have to look for more objective means of evaluation.

It is widely accepted that the most obvious ways to establish knowledge of language teaching objectively is through empirical research. If there exist differing opinions about such items as the effectiveness of a particular technique, about the relevance of the learner's age, about the benefits of a particular sequence of language, or about the entire approach to language teaching, then why not try out the alternatives in an actual teaching situation, compare the results and thereby resolve the difference of opinion in a scientific way? It is not possible to investigate in this manner such diverse factors as the relative merits of a deductive and an inductive approach; the need for learner repetition and, if this was shown to be beneficial, the best amount of repetition; the use of mother-tongue in teaching meanings; the need for language drills and the comparative effectiveness of different types of drills; the advantages or explicit comparison with the mother-tongue; the benefits of more or less intensive teaching; the separation or integration of linguistic levels or skills; the comparison of different methods as represented by different published courses; the effect of differing sequences of language on learning; the teaching of pronunciation with and without phonetic training and with and without the use of phonetic transcription; the effectiveness of visual and auditory modes of presentation, the relation of age to method? This list could go on to any length and even so we could not be sure that we had included all factors that are pertinent in language learning. still, even if the list is incomplete it would be very useful if it were possible to conduct research that would establish the significance of the factors we had identified.

As a matter of fact, it is the very multiplicity of factors involved in learning and teaching that makes it difficult to such a research to be carried out. Even if we try to study the effects of only one variable, it is necessary to hold all the others constant (invariable), which is very difficult to do in any real teaching situation. If an attempt is made to take all these problems into account and compare not isolated factors but groups of variables, it becomes an impossible task for anyone to decide which of the factors is responsible for the result obtained. In any case, what we call linguistic factors, such as the ones we listed above, are by no means the only significant variables in the experimental situation. There are several other variables involved in language teaching (as well as learning), such as pupil, teacher, and situational variables. Ideally speaking, learners need to be controlled for intelligence, knowledge, language learning ability and previous language learning experience, motivation and age (where this is not the variable being tested). Then, personality is another important factor, which becomes relevant for determining the relationship with the teacher. As for the element of variableness among teachers, some are obviously always better than others, and every individual teacher will be different in so many ways, from all other teachers. Also, the individual difference will not necessarily be primarily a matter of proficiency in the language and professional training.

although these of course remain among the important ones.

Problems of experimentation are plenty indeed. Where an experiment uses more than one teacher, there will always remain a problem in knowing whether it was the teacher or the methodological variable that produced the result. Using the same teacher is not of much help either. It is quite unlikely that he will be able to adopt two different techniques with equal conviction or skill. It is possible that he is more familiar with one than he is with the other. He may therefore do the one much better than he does the other. If ordinary class teachers are used for experimental purposes, the existing relationship between teacher and pupil becomes a relevant factor. If teachers are introduced into the situation, it is quite likely that they will have varying degrees of success in creating a good relationship with the pupils, which will affect learning accordingly. The situation will decidedly affect results, as some schools provide much better environment for learning than others. We also need to acknowledge that novelty itself has a powerful effect on learning. For any experimental situation is by its very nature novel to the pupils and may very well be testing the techniques that themselves are novel. Therefore, the interpretation of results (of an experiment) has to be made with proper allowance for this fact.

A reasonable conclusion of our examination of the problems related to second language teaching clearly is that there are serious difficulties in the way of finding empirical solutions to language teaching problems, and that these difficulties are not likely to be quickly solved. It seems that it will take a long time before they will enable us to manipulate language teaching with a confident knowledge of the way in which an individual learns a foreign language. Our ignorance gets increased by the fact that there are some important features of the situation that the language teachers and his materials create which are perhaps not susceptible to this kind of reaearch at all. For example, in the discussion of how the content of language learning should be programmed, it should be possible to determine experimentally whether there is any advantage in applying some kind of linguistic control, as has always been thought to be the case, or whether a random exposure to language would be just as effective. If an assumption is made that such research would show that there certainly was something to be gained by limiting and predigesting language for the learner, the question that arises relates to the optimum way of doing this. Since there would be literally an infinite number of ways of sequencing language, it would be unprofitable to attempt to discover the best sequence through empirical research.

Since empirical research can not offer us firm answers, it becomes necessary to evaluate language teaching methods and procedures with the help of related disciplines, such as linguistics, psychology and sociology. It would be a cause for concern if someone went about teaching languages in a manner which indicated bad linguistics, bad psychology, or bad sociology. We are more immediately concerned here with the subject of linguistics because of its being closest to language. Since the subject matter of both language teaching and linguistics is the same, it can be safely assumed that linguistics has greater importance for language teaching than has psychology or sociology. It is hard to imagine that languages can ever be taught without making any reference to the available language descriptions (which is linguistics). In that case linguistics will always be a field of study directly relevant to language teaching.

While acknowledging an intimate relation between linguistics and language teaching, we must also acknowledge their different aims. For example, linguistics set out variously to study the human language faculty, to develop theories to explain language behaviour, to provide the most efficient means for describing languages, and to make the most accurate and comprehensive descriptions of languages available. In none of these activities, we must not forget, are they concerned to provide evidence about the most effective procedure for teaching languages. It does not, therefore, sound convincing to say that developments in linguistics should cause changes in language teaching. Hence, the relationship between the two cannot be one of cause and effect. Although there is much in linguistics that can be of cause in language teaching, the language teacher is entitled to monitor what he uses in the light of his different ends. Provided the language teacher does not act in ignorance, he can ignore the objectives of linguists, who do not understand his purpose.

Also, while making language teaching desirous, it is not right to refer only to evidence drawn from linguistics. By all means, language teaching is a pragmatic task. We can not ignore strongly-held beliefs about what constitute the most effective approaches to language teaching, even though these might not have a sound scientific basis. To the extent that these opinions are subjective, we can legitimately look at adjacent subjects for further evidence. However, as we have seen, linguistics is not the only field that may provide important evidence. As such, we cannot expect linguistic arguments to be conclusive. We should, in fact, expect that all the evidence might lead to the same

conclusions, but it will not necessarily do so. What seems good linguistics might turn out to be bad psychology. The teaching of reading, for example, could well be an instance of this. This is why the ultimate decision has to be the teacher's; he is the only person who has to take all the evidence into account. The importance to be attached to linguistic arguments will also depend on the nature of the decision being taken. In matters of classroom methodology one would not expect linguistic considerations to carry much weight. But on the other hand, they will have a very important place in determining the content of teaching.

Finally, the fact that there is some insistence, here and elsewhere, that linguistics *has* influenced language teaching cannot be taken as proving that linguistics *should* influence language teaching. It is quite possible to argue that at times the application of linguistics to language teaching has been a misuse of linguistics. The very term 'applied linguistics' remains open to an interpretation that suggests that language teaching is somehow derived from linguistics, which is wholly erroneous, to say the least. It is important to emphatically insist here that the teacher must bring his critical faculties in his use of linguistic notions, in fact, of all notions. If he does not, he will be applying the brake with the good. For example, it is an uncritical application of post-Bloomfieldian linguistics that has led in some teaching *methods* to too rigid a distinction between form and meaning in teaching, the neglect of meaning, the attempt to separate the learning of different linguistic levels, and an over-dependence on a behaviourist interpretation of learning. Actually, in linguistics itself there has been a fairly sharp reaction against these views. There is, therefore, a need to examine afresh the relationship between linguistics and language teaching.

In language teaching, we do not take developments in linguistics and look for ways of applying them to teaching. On the contrary, we face problems in language teaching, and in trying to solve them we look at the evidence from linguistics. The weigtage to be given to linguistic arguments will depend on the type of problem we have to solve. Wherever the relationship is applicational, where we are making use of language descriptions, we shall pay greater attention to what the linguist says than to the evidence gathered from elsewhere. But where linguistics has insights and implications to offer, it can be expected that linguistic arguments cannot be conclusive. In other words in our approach to the teaching of English as second or foreign language we need to beware of centrifugal linguistic principles. If some of our teaching practices seem quite contrary to what the linguist advocates to be the nature of language, then those practices should be subjected to the closest scrutiny. This approach will hold good for our formulation of the aims of teaching, for the methods and techniques we adopt, and for our treatment of the linguistic content of learning. It is quite possible at times that what is good for teaching is not so good for linguistics. The important thing in such a situation is that if this is our conclusion, it must be reached after due consideration of all possible relevant information, including information drawn from linguistics.

Our care for linguistics should be an attempt to make the process of change in *language teaching* less arbitrary in fashion and more dependent on the cumulative increase in our knowledge of language learning and teaching. It becomes necessary to make a reference to linguistics for more than a mere description of the language we are teaching, because, although language teaching remains a pragmatic task, it is not at all easy to investigate by means of empirical research. Since linguistics shares this function with other fields of study, its arguments must be properly placed in relation to psychology and general educational arguments. The language teacher as an individual has something to gain from his knowledge of linguistics, provided he has the ability to make a judicious use of such findings. He should not look in linguistics for a large body of information about the language he teaches. This contrasts strongly with the information that he would be able to gather from conventional grammars with some more linguistic training than he already possesses. The real and in fact only contribution of linguistics lies in the help it can to increase one's understanding of the nature of language. Anyone who has studied linguistics is sensitive to language and thereby to the complexity of language learning.

We must concede that language teaching still very heavily relies on the intuitive interpretations that the teacher constantly has to make in the classroom - interpretations of learning as well as of language. The advantage of knowing linguistics is that it roots those intuitions in a more complete understanding of language, and in doing so refines them. This is why the insight of linguistics may ultimately prove more significant than the 'new facts' that it offers. There may be no operational definition of grammatical complexity and simplicity, but through his knowledge of the types of structure that language has, the linguistically sophisticated teacher's judgment is better informed although it still remains a subjective judgment. The *idea* of teaching the most suitable vocabulary for a given pro-

of learners may be just as effective in correcting bad vocabulary content as the rigorous application of a set of selectional criteria. The awareness that appropriateness of language choice is also a stylistic matter and that error is not to be identified solely with grammar, vocabulary, or spelling will prove as valuable to the teacher as any actual description of stylistic features that is yet available.

We may conclude by reminding ourselves that all the results of research in *teaching methods* generally showed that method as such was less important than the teacher's personal ability and efficiency. Of course, the teacher's competence in turn very much depended on his belief and confidence in what he was doing. It would be absurd to say that no one can be a good language teacher unless he has a knowledge of linguistics. It is very possible that linguistics is not even one of the most important elements in the preparations of a language teacher. The value of linguistics lies in its making the teacher more competent and therefore a better language teacher. It makes the teacher more competent by giving him greater awareness of what language is and how it works. Linguistics is, therefore, an extra aid, just as psychology or sociology is, to a language teacher. It is comparatively more useful aid because it is more intimately related to language.

## Books for Further Study


1. Allan, H. B. *Readings in Applied Linguistics*. New York: Appleton-Century-Crofts, 1958.
2. Halliday, M. A. K., Mcintosh, A. and Steevens. *The Linguistic Sciences and Language Teaching*. Londong:Longmans, 1965.
3. Pit Corder, S. *Introducing Applied Linguistics*. London: Penguin Books, 1973.
4. Potters, S. *Language in the Modern World*. London: Penguin Books, 1970.
5. Wilkins, D. A. *Linguistics in Language Teaching*. London: Edward Arnold, 1972.
6. Hymes, Dell(ed.). *Language in Culture and Society: A Reader in Linguistics and Anthropology*. New York: Harper & Row, 1964.
7. Leneberg, E. H(ed.). *New Directions in the Study of Language*. Cambridge, Mass: M. I. T. Press, 1968.
8. Chomsky, N. *Language and Mind*. New York: Harcourt Brace & World, 1968.
9. Bloomfiled, Leonard. *Language*. London: Allen & Unwin, 1935. (Indian edition available, published by Motilal Banarsidass).


## Question Bank

1. Write a note on the theory of First Language Acquisition.
2. What is the Process of First Language Acquisition? Comment.
3. Discuss the major approaches to Second Language Learning.
4. Which in your view is the best approach to Second Language Learning and why?
5. What is 'Direct Method' of Second Language Teaching? Discuss its merits and demerits.
6. What is 'Bilingual Method' of Second Language Teaching? What is your view about this 'Method'?
7. What is 'Structural Approach' to Second Language Teaching? How do you compare it with the 'Direct Method'?
8. What is 'Oral Approach' to Second Language Teaching? What are its strengths and weaknesses?
9. What is 'Situational Approach' to Second Language Teaching? How do you compare it with the 'Bilingual Approach'?
10. What is the role of Linguistics in language teaching?
11. How do you differentiate between 'acquisition' and 'learning'? What role does 'age' play in the activity of language learning?
12. What is the role of teacher in the methodology of second language teaching? Which method gives greater regard or role to the teacher?
13. What is the role of technological aids in second language teaching? Discuss.

# Linguistics and Stylistics

**Section C, D & E**

**Paper-X**

**(Option-i)**

**M.A. English (Final)**

**Directorate of Distance Education**
**Maharshi Dayanand University**
**ROHTAK – 124 001**

Maharshi Dayanand University
ROHTAK - 124 001

# CONTENTS

# Linguistics and Stylistics
## Section C, D & E
## M.A. English (Final)
## Paper-X (Option-i)

M. Marks : 100
Time : 3 Hrs.

*Note:*

1. *Question Paper will be so set that no candidate wishing to attempt questions carrying 100 marks can leave out any of the prescribed sections.*
2. *There will be sufficient (at least 50%) internal choice in each question.*
3. *Questions may be theoretical and/or of applied nature.*
4. *Question set on 'Intonation' in Section C will not carry more than 5 marks.*
5. *Question on tree-diagram will not involve more than two transformations and for Noun Phrase or verb Phrase embeddings, the two clauses will be of kernel sentences only.*
6. *Question set on Stylistic Analysis of short poem or an extract of approximately 10-15 lines from a longer poem, will be compulsory, carrying 10 marks only.*

### SECTION–C
### Phonetics and Spoken English

1. Organs of Speech and Speech Mechanism
2. Basic Concepts: Phoneme; Allophones; Minimal Pair; Vowel; Consonant; Syllable; Syllable Structure; Syllabic Consonants; and Stress.
3. The Criteria for the description and classification of the British R.P. Speech Sounds: Vowels and Consonants with Special reference to Place and Manner of articulation of consonants.
4. Brief Description of R.P. Vowels of Consonants (for three-term label description of English Speech Sounds).
5. Phonemic Transcription of Simple Words in Common use in IPA Symbols (as used in A.C. Gimson's Books).
6. Word Stress: Rules for Placement of Primary Stress on Words.
7. Intonation: Introductory Notions about the Uses of Falling Tone and Rising Tone (with reference to short and simple sentences only).

### SECTION–D
### Structure and Syntax

1. Structural Morphology: Morpheme; Free and Bound Morpheme; Inflection and derivation; Morphological Analysis of English Words.
2. Combining Messages: Subordination and coordination.
3. English Transformational Grammar:
   (i) Deep Structure: Surface Structure and Transformation
   (ii) Basic Transformations:
      a) Negative b) Contraction;
      c) Passive d) Interrogative;
      for both verbal and wh-word questions.
   (iii) Constituent; organisation and PS Rules for:
      a) Noun Phrase
      b) Verb Phrase

Question on tree-diagram will not involve more than two transformations and for Noun Phrase or verb Phrase embeddings, the two clauses will be of kernel sentences only).

### SECTION–E
### Semantics and Stylistics

1. Laxical Relations: Synonymy; Antonymy; Hyponymy; Polysemy; Metonymy and Collocation.
2. Essentials of Stylistics
   (i) Types of Deviation (ii) Foregrounding & Parallolism
   (iii) Patterns of Sound (iv) Aspects of Metaphor
3. Stylistic Analysis of a Well-known short poem or an extract of approximately 10-15 lines from a longer poem (Compulsory question of 10 marks).

# Unit-I

# Phonetics and Spoken English

## Introduction

English occupies an important position in the communication system of most of the countries of the world. Most of the people in the world are either native or non-native users of English. For the native speakers, it is the first language i.e. it is their mother tongue, for the non-native speakers it is either the second language or the foreign language. To explain, wherever it is used in the context of social, educational, official and personal communication, it enjoys the status of a second language. And wherever it is used purely for international communication, it is considered a foreign language. For the English, the Americans, the Canadians and the Australians, English is their first or native language. On the other hand, in India, Pakistan, Sri Lanka and Nigeria, English enjoys the status of a second Language. And in Russia, Germany, France and Japan, English is a foreign language.

Irrespective of its status in any country, communication in any language involves the use of the four language skills i.e. Listening, Speaking, Reading and Writing i.e. LSRW. The user of a language exhibits his language proficiency in terms of these four skills. To these, of course he combines his knowledge of the grammatical rules of the language and his vocabulary i.e. his word bank. Vocabulary in turn involves the ability to spell and articulate a word correctly.

While the first/native language is acquired unconsciously by a child, the second or foreign language requires conscious learning. The reason being – the native child gets a constant audio exposure to the language i.e. he hears the language all the time because the people around are communicating in that language. In time, he himself learns to express his needs and responses in the social ground in that very language. As such, pushed by this social need, the child first imitates and then independently reproduces the sounds and speech patterns he has heard repeatedly. This language immersion i.e. being surrounded by language users all the time also hastens the process of self-correction. The mind of the child first absorbs the correct patterns of speech, and finally monitors and promotes correct oral production. The native speaker acquires the mental grammar of his mother tongue and wherever there is a departure from the norms / rules in his own or some one else's speech, he can not only notice the error but can also immediately correct it. He may not be able to describe the rule that has been violated but fully knows as to what is the correct form of expression. In the non-native situation the speaker / user does not have this advantage of constant audio-exposure. His exposure to the second / foreign language is in limited and restricted situations. This deprives him of the ear training that provides absorption and re-inforcement of correct speech patterns which later lead to correct speech. The non-natives have yet another disadvantage. The second language is not only second in status but in chronology also i.e. it is introduced when the child has already acquired the first language. Physiologically, his organs of speech are comparatively less flexible. Psychologically, he already knows his native language speech patterns. The sounds and speech patterns of the second language are not received by his mind as an independent set. These are received as similar / close to or dissimilar to the existing first language set. As a result, wherever the closeness is noticed, the sounds and patterns from the first set substitute the sounds and patterns of the second set. This feature in language learning termed 'Interference' becomes a deterrent in speaking the second language correctly. The mind accepts this replacement of the second set by the first set of sounds. So the speech organs also are not pushed into producing those from the second set. The reason for the emergence of Punjabi English or Haryanvi English is that the speakers use Punjabi or Haryanvi sounds or patterns wherever they find it convenient, instead of learning the sounds and patterns of English as a separate second set. This leads to yet another very grave disadvantage. As the mind has not received the second language as a separate set, and has rather allowed its pollution by the first set, it can no longer help the user in self-correction. This concessional attitude of the mind rather delays learning correct pronunciation. Some external agent i.e. a teacher has to undertake the task of error correction. Had $L_1$ (First Language) interference not been there, speech in second language would have been corrected before it was actually articulated.

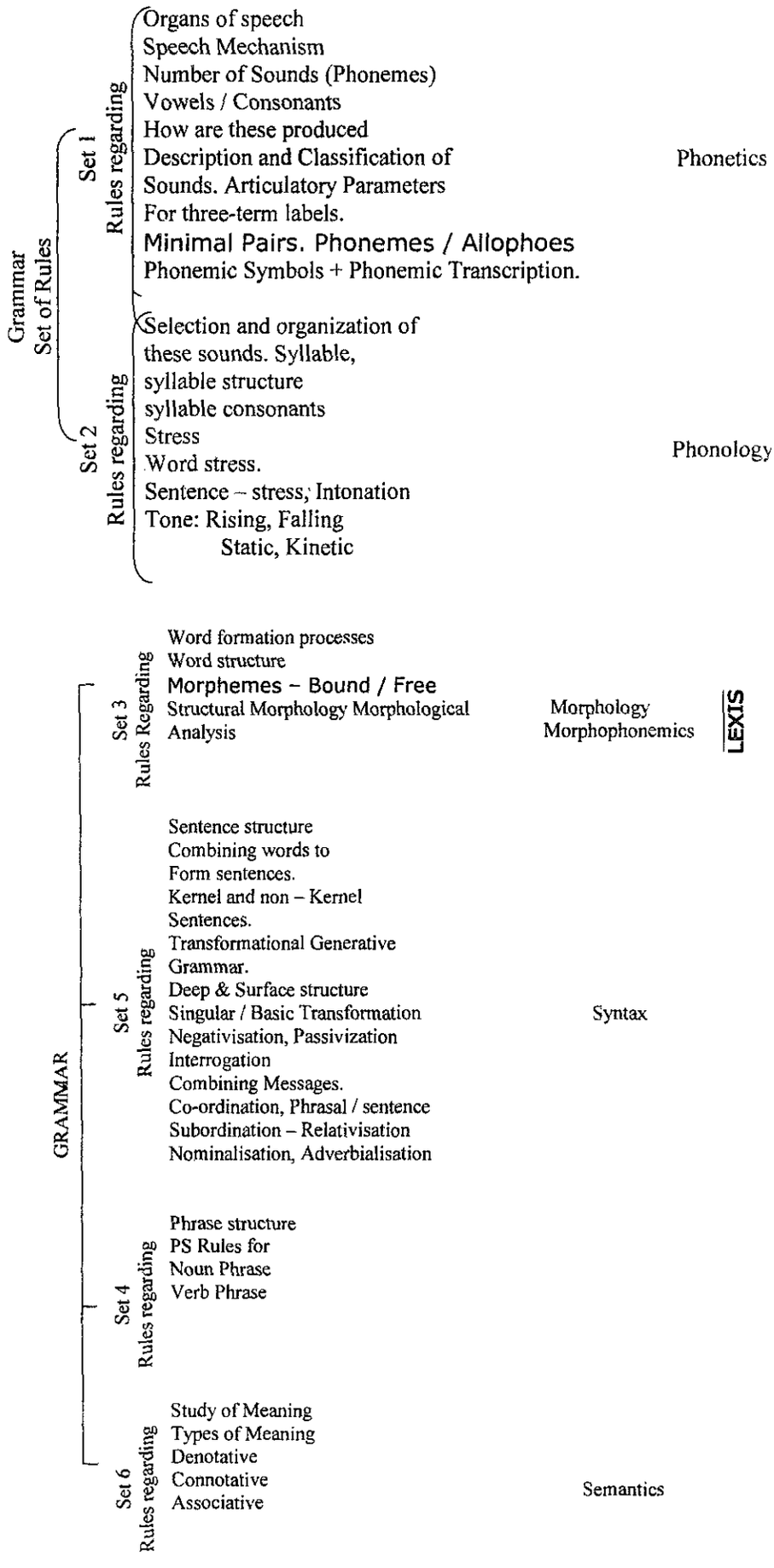
Learning any language begins with listening to it and then producing it orally. Learning English is beset with an

added impediment. Though each language usually has a standard written form, its spoken forms are full of variations. Not only in different countries, but also within England itself, spoken English is marked with a variety of accents i.e. (manner of pronunciation). Whenever the native speaker of English has a number of spoken varieties around him to choose from and learn, the task of the non-native speaker becomes even more difficult. Which variety of English should he learn? Which variety is standard English?

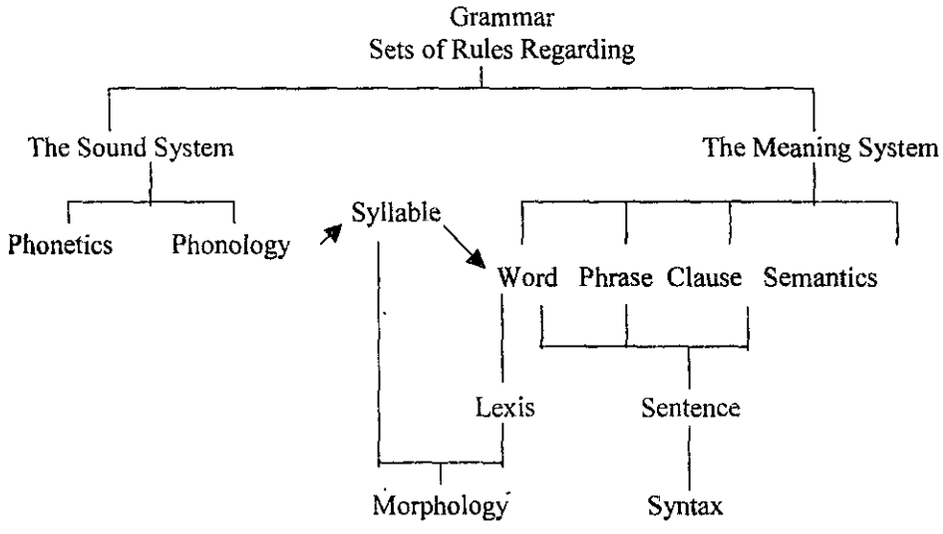
For the non-native situations i.e. for countries like India where English is the second language, the recommended variety is the 'Received Pronunciation' or R.P. for short. It is used in South-East of England by the educated and the 'elite' section of society. This variety enjoys higher social status, is a mark of prestige and has come to be accepted as the criterion and model for correct pronunciation. One should conclude that other varieties marked with different regional accents i.e. pronunciation are wrong. There are no scientific reasons for declaring R.P. variety as the standard correct model. It is just a matter of chance that it was used by those in and around the political and economic power centre i.e. London. It was the speakers of this variety who crossed the channel and became the introducers of English to the outside world. With time, it was documented in books and dictionaries and was used by the BBC news readers, the ultimate window to the non-English speaking world. As the outside world was aware of only this variety for the non-native, this variety i.e. R.P. came to be accepted as the model of standard English. So Indian learner of English has to learn to speak the R.P. variety of English or be at least fully aware of its phonetic features to know when his own speech in English is at variance with it.

How to learn to speak English is the next most relevant question in this context. Before this question can be answered, one needs to know what language is, what is its composition, what are the mechanisms that join to form it and what are the different levels and manners in which they combine to give language its final shape and form as we encounter it. This needs to be elaborated.

Language is a meticulously organised system. The only other system that is comparable to it is human physical system. Like the human body, language is an enormous system made up of many sub-systems. One body has the circulatory system, the respiratory system, the digestive system etc. Similarly language has the Sound System and the Meaning System. Just as the different systems of our body are independent as well as interdependent, similarly the two systems of a language are independent and also interdependent. Each one of us knows that for a healthy active body a co-ordination of all the systems is absolutely essential. Similarly, for an effective communication, the two systems of language also must function as one. We also know that each system of our body is constituted by certain organs. On the same lines each system of a language is also made up of certain constituents. Just as malfunctioning of even one of the organs of any system in our body results in ill-health, in the same manner if even one constituent of a language system is neglected, the result is undesirable, unacceptable language. So a learner of any language needs to understand these two systems i.e. the sound system and the meaning system- their constituents the intra and inter – relationship of these constituents. The study of language on these lines is a scientific task. No imagination is involved in this activity. The results of such a study are uniform irrespective of time, place and person. This scientific study of language is known as linguistics. Linguistics undertakes the study of a language through discovery procedures i.e. the data / sample of language used by the speakers is recorded and common principles / rules underlying the samples at the level of sounds, words and sentences are derived. These rules are stated to form the grammar of the language. These rules i.e. 'the grammar' are desired to be followed by the non-native users of the language. When these are not adhered to, language produced is ungrammatical and unacceptable. The native users acquire this set of rules or grammar imperceptibly, the non-native user has to make a conscious effort to learn and use these rules. Here one needs to expand one's definition of the term 'grammar'. For a common user grammar is restricted to the rules of sentence formation only. Actually 'the grammar' of a language is a set of rules for all levels of language formation i.e. from the articulation of sounds of that language to the formation, articulation and spellings of the words to formation of phrases, clauses and sentences and their interpretation of these units of language i.e. from the smallest and single to the biggest (comprising many) units of language. For each level, there is a separate set of rules and these rules for different levels together form the grammar of that language. The study, understanding and finally producing a language revolves around the understanding and use of these sets of rules. The grammar of a language can be presented theoretically in the following manner:-


Grammar
Set of Rules
Set 1
Rules regarding
Organs of speech
Speech Mechanism
Number of Sounds (Phonemes)
Vowels / Consonants
How are these produced
Description and Classification of
Sounds. Articulatory Parameters
For three-term labels.
Minimal Pairs. Phonemes / Allophoes
Phonemic Symbols + Phonemic Transcription.
Phonetics
Set 2
Rules regarding
Selection and organization of
these sounds. Syllable,
syllable structure
syllable consonants
Stress
Word stress.
Sentence – stress, Intonation
Tone: Rising, Falling
Static, Kinetic
Phonology
GRAMMAR
Set 3
Rules Regarding
Word formation processes
Word structure
Morphemes – Bound / Free
Structural Morphology Morphological
Analysis
Morphology
Morphophonemics
LEXIS
Set 5
Rules regarding
Sentence structure
Combining words to
Form sentences.
Kernel and non – Kernel
Sentences.
Transformational Generative
Grammar.
Deep & Surface structure
Singular / Basic Transformation
Negativisation, Passivization
Interrogation
Combining Messages.
Co-ordination, Phrasal / sentence
Subordination – Relativisation
Nominalisation, Adverbialisation
Syntax
Set 4
Rules regarding
Phrase structure
PS Rules for
Noun Phrase
Verb Phrase
Set 6
Rules regarding
Study of Meaning
Types of Meaning
Denotative
Connotative
Associative
Semantics

*While set 1 and 2 of rules are related with sound system of a language, rules of set 4-6 control the meaning system of a language. Set 3 is the bridge between the two systems of language as explained below:-*




*We now know that phonetics, phonology, morphology, syntax and semantics are the constituents of grammar and these in turn deal with sounds, syllables, words and sentences and finally their interpretation which are the constituents of language. Linguistics presents the same relationship of the constituents of language and grammar from a different perspective. In linguistics, phonetics, phonology, morphology, syntax and semantics are looked at as levels of language formation. As bigger units of language are formed by the combining of the immediately smaller units, the level of language formation rises. As sounds are the smallest unit of a language so phonetics comes at level I and in comparison syntax comes at level 5. Semantics comes at level 6 not because it is a higher and bigger unit of language formation than syntax but because rules of syntax form the basis for semantics. Moreover syntax aims at semantics, communication of meaning being the sole objective of the entire process of language formation. Linguistically presented, the information can be summed up in the following manner.*

***Linguistics***

***Levels of Language study & Analysis***

| | *Area of Language* | *Unit of Study* |
|---|---|---|
| *Level 6* | *Semantics* | *Discourse*<br>*Denotative meaning*<br>*Connotative meaning*<br>*Prepositional &*<br>*Modal Meaning* |
| *Level 5* | *Syntax*$_3$ | *Non-Kernel Sentences*<br>*(Combining Sentences)* |
| | *Syntax*$_2$ | *Clause, Sentence (Kernel)* |
| *Level 4* | *Syntax*$_1$ | *Phrase* |
| *Level 3* | *Morphology* | *Word (Lexis)* |
| *Level 2* | *Phonology* | *Syllable, organization of Sounds* |
| *Level 1* | *Phonetics* | *Sounds* |

Thus while grammar is the statement of rules governing different areas of language, linguistics is the study of language in terms of its different levels e.g. Phonetics is an area for grammatical study and a level for linguistic study. The meeting point is that both grammar and linguistics explain the area and level in terms of rules. Controlling the unit under study.

Coming back to the question: How to learn to speak English / any language? We have answered the 'language' part of the question. But we also need to see what is speech? What is it made up of? Speech or oral production of a person is made up of sequence words which are further a sequence of sounds. But this is the last stage in the production of speech. The first stage is psychological when the message is formulated in language in the brain. The second stage is physiological wherein the nervous system transmits the message to the organs of speech. These organs of speech accordingly make certain movements to produce the patterns of sounds. This is known as the articulatory stage. As these movements of the organs are of a physical nature the stage is also called 'physical' and as these movements create disturbances in the air it is called 'acoustic' stage. The psychological and physiological stages are cognitive and invisible but the articulatory and physical stage are visible and acoustic is audible. So learning to speak a language, means learning to handle the articulatory and physical stage of language production. These of course presuppose the formation of language and the psychological and physiological stage. 'Phonetics' is the area which deals with, explains and can guide the language learner how to perform the physical act of speech production.

As speech is visibly and audibly a physical act, it involves certain systems of the human body. These systems are

(I) The Respiratory system (II) The phonatory system (III) The Articulatory system

These systems as explained earlier perform other basic functions in the context of our physical well-being. Production of speech is an additional function for the organs in these systems. For example, the lungs in the respiratory system provide oxygen for the purification of blood, the tongue in the articulatory system helps to decipher the taste of the food while the teeth in the same system chew the food and ease its swallowing and digestion. These are their basic functions but in speech production also they play a crucial role. These three systems have very different basic functions but function in absolute co-ordination as one to produce speech. That is why these three systems together are referred to as 'the speech Mechanism'. Another mechanism basic to speech production is 'the air-stream mechanism'. These two mechanisms are the foundation on which the phonetics of a language rests. Thus detailed elaboration of these must be undertaken.

**System of Speech Mechanism**

A — Articulatory System
P — Phonatory System
R — Respiratory system
N — Nasal Cavity
O — Oral Cavity
W — Wind Pipe
L — Lungs

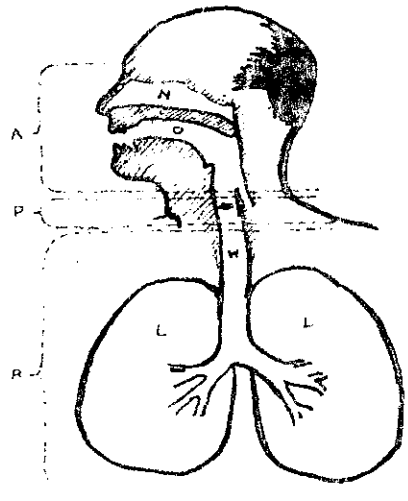



*Figure 1*

The speech mechanism comprises the respiratory system, the phonatory system and the articulatory system. The respiratory system is made up of the lungs, the chest muscles, bronchial tubes and trachea or wind pipe. Breathing is a continuous process of inhaling and exhaling i.e. breathing out. This process is conducted by the chest muscles. When these expand the air rushes into the lungs. When these contract, the air is pushed out of the lungs. This air is the basic ingredient in the production of speech. The organs in the other two systems form a complete or partial contact with other organs in their own systems and create a hindrance in the free passage of the air going to or coming from the lungs. When the trapped air is released, speech sounds are produced. Thus respiratory system provides the source material for the production of speech. This is confirmed by the fact that speech is badly affected whenever one has bronchial or lung infection: When we gasp for breath, we cannot speak.

People with weak chest muscles have limited capacity for air intake. Their speech is slow and low in pitch. Congestion in the chest / lungs affects speech adversely. Certain languages do not use the air from the lungs (pulmonic) for a number of their sounds. But the sounds in English are produced by the pulmonic air.

The phonatory system comprises the larynx or the voice box. It is situated in front of the food-pipe and at the top of the wind-pipe. It is the adam's apple seen in adult males. Larynx contains two sets of vocal cords or vocal folds. These are joined in front and separate at the back. These folds can open and close like the Japanese hand fan. The space between these vocal cords is called glottis. This space is almost triangular in shape with base on the side where the cords are separate and top on the side where the cords are joined together. These cords control the flow of air to and from the lungs. Hence these control the quality of the sounds produced. This will be elaborated in the description of the air-stream mechanism.

The third system is the articulatory system. It extends from the lips to the point just above the larynx called epiglottis. It includes the organs located in the lower jaw and the upper jaw. The upper jaw is called the roof of the mouth and the mouth is called the oral cavity. Nose and velum (soft palate) are the two other important organs of speech. When the velum is lowered, the passage to the oral cavity is partically closed and most of the air from the glottis goes out through the nasal passage. However when the velum is raised the nasal passage is shut off completely and air escapes through the lips. Sounds with this condition are called oral sounds. The nasal passage extends along and above the upper jaw. At the outer end of the nasal passage is the nose.

**The Oral Cavity**

The oral cavity has the upper jaw as its roof, the lower jaw as its base, the two lips at its entrance and the velum as its end. The organs in the articulatory system are located in the oral cavity or the mouth. The upper lip, upper teeth, alveolar ridge (the convex bony ridge just behind the upper teeth), the hard palate and the soft palate are located in the upper jaw. The lower lip, the lower teeth and the tongue are located in the lower jaw. The upper jaw is fixed and unmoving so the organs located in it also never leave their fixed position. On the contrary, the lower jaw is flexible i.e. why we can open and close our mouth. (Imagine what would happen if both the jaws were fixed or both were flexible). As a result, the organs in the lower jaw are also flexible. These can rise and make a contact with the organs in the upper jaw. All the different types of closures (To be explained later) which obstruct the air from the lungs and result in the production of speech sounds are in fact created by this contact-making function of the organs in the lower jaw. (Try this – Keep your mouth open or close as long as you wish – can you speak?) This wonder of speech is the blessing of these flexible organs in the lower jaw. Lips and the tongue need a detailed description in this context.

We have two lips, the upper lip is fixed but the lower one can rise and make contact with it. Together the two can assume three different shapes: neutral, spread and rounded. In addition to expressing different reactions with additional shapes e.g. raised on one side to express disapproval, sucked in to express affection, humour etc. Smile with lips stretched outwards and whistle with rounded lips, these have an important role in the production and quality of certain consonants and vowels we produce.

The tongue is the most powerful organ of speech. Located in the lower jaw, it is fixed at the back but free at the front. When in a state of rest its front tip rests behind the lower teeth. It is a highly stretchable piece of flesh. When stretched almost one third of it can jut out of the lips. For the purpose of description, the tongue is divided into three parts. The part that lies just below the soft palate and at the back of the oral cavity is called 'Back of the tongue'. The middle part that lies under the hard palate is called the 'Front of the tongue' and part that lies under the post-palatal part and alveolar ridge is called 'the blade'. It is this part i.e. blade which can reach out of the lips. The outermost tip of the blade in the stretched condition is called 'the tip'. So the three parts of the tongue are the back, the front, the blade and tip, the region where the front and back meet is known as the 'centre'. These terms are used to descibe which part of the tongue is involved in the production of a particular sound. However, while describing which part is involved in the production of a vowel, we use the terms 'front', 'back' and 'central'. It is the tongue which creates the condition called 'stricture' for the articulation of the consonant and vowel sounds. It is not only the part of tongue involved but also the height upto which it rises in the oral cavity that discriminates the sounds from one another. When a child cannot speak the first organ to be checked is the tongue. The tongue is attached to the base behind the lower teeth by a thin tissue. Normally it snaps soon after birth. But if it doesn't, it has to be surgically clipped to make the tongue free otherwise the person remains tongue tied. Till the tongue is free, speech cannot take place.

The speech mechanism can be presented as follows:-

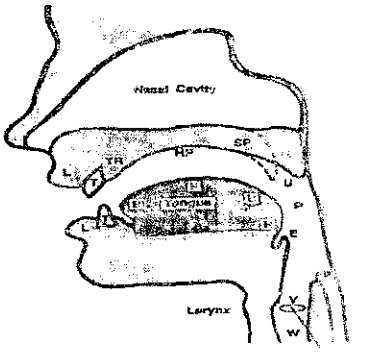



***Figure 2: Organs of Speech***

| | |
|---|---|
| LL | Lips |
| TT | Teeth |
| TR | Teeth-ridge: convex part of the roof of the mouth immediately behind the upper teeth. |
| HP | Hard palate: the convave part of the roof of the mouth behind the teeth ridge. |
| SP | Soft palate: the flexible part at the back of the roof of the mouth. The soft palate can be raised or lowered. The continuous line shows the soft palate in its raised position and the broken line shows the soft palate in its lowered position. |
| U | Uvula: the end of the soft palate. |
| P | Pharynx: space between the back of the tongue and the back wall of the throat. |
| B | Blade of the tongue, including tip: the part which lies opposite the teeth ridge when the tongue is in a position of rest. |
| F | Front of the tongue: the part which lies opposite the hard palate when the tongue is in a position of rest. |
| B | Back of the tongue: the part which lies opposite the soft palate when the tongue is in a position of rest. |
| R | Root of the tongue. |
| E | Epiglottis |
| FP | Food passage. |
| W | Windpipe |
| Larynx: | situated at the top of the windpipe and containing vocal cords. |
| V | Vocal cords: a pair of lips placed front to back horizontally in the larynx. |
| Glottis: | space between the vocal cords. |

The second mechanism upon which speech depends is the air stream mechanism. Air is inhaled and exhaled in small amounts called puffs of air. But this is done at such a speed that the intermediate time between the puffs is unnoticeable and our breathing seems to be the inflow and outflow of air stream instead of air puffs. The air stream that is breathed in is called Ingressive and the one that is breathed out is called Egressive. All the three systems of the speech mechanism explained above work in co-ordination in this activity of breathing. There are three types of air-stream mechanisms. Each depends upon where the *air-stream is stopped from flowing onward. These are pulmonic air-stream mechanism, glottalic air-stream mechanism and the velaric air-stream mechanism.*

The pulmonic air-stream mechanism functions with the help of lungs and chest muscles i.e. the organs in the respiratory system. The air is drawn into or pushed out of the lungs by the action of the chest muscles. These muscles give the initial push to the lungs for its action and the lungs become the source of the air-stream.

called pulmonic air-stream mechanism. A large number of sounds in English are produced when this air is being pushed out i.e. Pulmonic Egressive air-stream mechanism.

In the Glottalic air-stream mechanism larynx is the source. The vocal cords are closed very firmly. The glottis is completely closed. The flow of the ingressive and egressive air-streams is stopped. Sounds may be produced in this state with ingressive or egressive glottalic air-stream. The glottis can assume four states i.e.

(i) open glottis (ii) Partially closed glottis (iii) very narrow glottis (iv) closed glottis.

When the vocal cords are wide apart, the glottis is in an open state. Thus the air from the lungs can pass through the larynx without obstruction and freely. This is a normal breathing condition. So the sounds produced in this state of the glottis are called 'breathed' or voiceless sounds.

When the vocal cords open and close quickly and the air from the lungs cannot pass freely at a uniform pace, the glottis is said to be in vibration. This is caused by the pressure of the air from the wind pipe below. The result is a vibration in the vocal cords. The phenomenon can be compared to the lid covering a container in which water is boiling. The steam pushes the lid up and escapes. The lid drops back till a fresh puff of steam pushes it up again. The only difference is that vocal cords move from centre to sides in the larynx and the lid moves up and down. In the male voice this opening and closing of the vocal cord occurs 100-150 times but in the females it is repeated 200-325 times in a second. This very vibration is what is called 'phonation'. Voiced sounds are produced with glottis in vibration.

A state of narrowed glottis is produced when the vocal cords get quite close but not so close that the flow of air-stream is obstructed thus causing vibration as explained above. In this state the narrowing is such that the air-steam flow is slowed. As a result, a soft hissing noise is produced which is called whisper.

When the glottis is said to be closed the vocal cords are brought together so firmly that no air-stream can pass through it. This is an extremely uncomfortable condition causing coughs and hiccups. The glottis can stay in this condition for an extremely short duration. It must open because the person's breathing i.e. life is at stake. Given below is the state of the glottis for producing voiced and voiceless sounds:

**Vocal Cords Wide Apart**

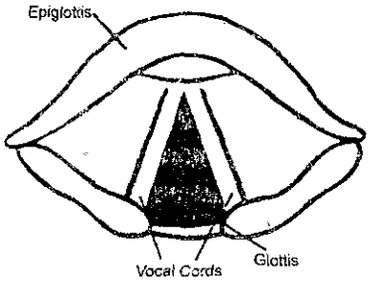



***Figure 3: Vocal cords wide apart. Open glottis state Condition for voiceless sounds***

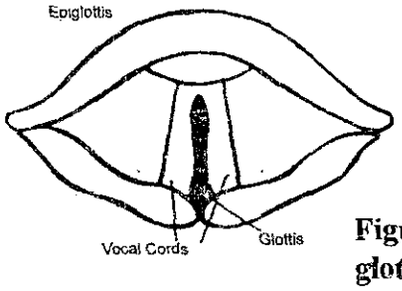



**Figure 4: Vocal cords held loosely together and vibrating glottis in vibration condition for voiced sounds**

The third air-steam mechanism is the velaric air-steam mechanism. The back of the tongue is raised to make a firm contact with the soft palate thus stopping the ingressive air-stream from reaching the wind pipe. The sounds produced in this state are called clicks or Ingressive sounds. Breathing process goes on simultaneously because the nasal passage is open. Velum or soft palate is the central organ in this mechanism. Its different positions in relation to other organs create conditions for different types of sounds. So its positions need elaboration.

While describing the articulatory system in the speech mechanism, a mention was made of the oral cavity or mouth. The roof of the oral cavity, it was explained extends from the lips and upper teeth to soft palate. This roof in the shape of a half circle is divided into three parts. From front to back, the first part is the convex bony bridge behind the upper teeth. It can be felt with the tip of the tongue. It is called alveolar bridge. The middle part extending from the alveolar ridge to the top and slightly lower part is called the hard palate. The rising part before the top is called pre-palatal and the lower part after the top is called post-palatal part. The last part of the roof is called the soft palate or the velum. Just as the hard palate is hard and immovable (if it was not so our mouth would collapse very frequently) the soft palate is soft and flexible. The last tip of the velum is called uvula. The soft palate can assume two positions - Raised and Lowered. In the raised position, the nasal passage is completely shut off. This is known as velic closure. Thus the egressive air-stream has to escape only through the mouth. This creates conditions for the production of oral sounds. On the contrary when the velum is lowered, though the nasal passage is completely opened, the oral passage is not completely shut off. Some air can still escape through the oral passage. The oral sounds produced in this condition have a nasalised quality because of the open nasal passage. But if a complete obstruction is created somewhere in the oral cavity when two organs of speech - (one from lower jaw and one from the upper jaw) make a firm contact, all the air has to escape through the nasal passage. Sounds produced in this condition are called 'Nasal' sounds. Thus whether a sound is 'oral', 'nasalised' or 'nasal' is controlled by the state of velum. The three conditions can be presented as follows:-

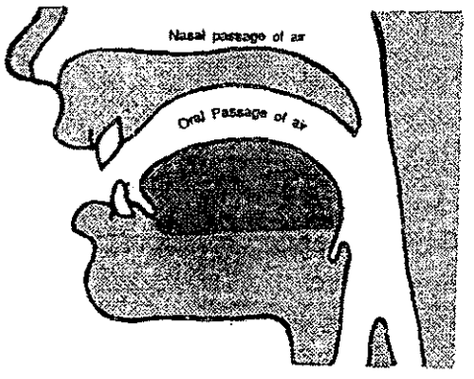



***Figure 5: Nasalized Sounds***

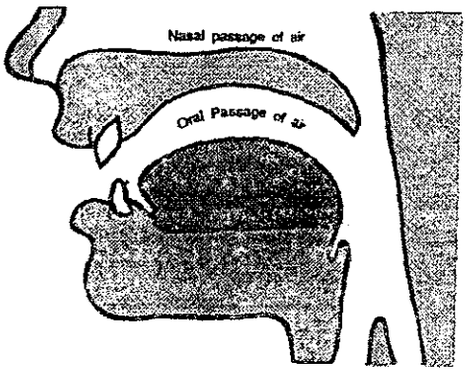



***Figure 6:***

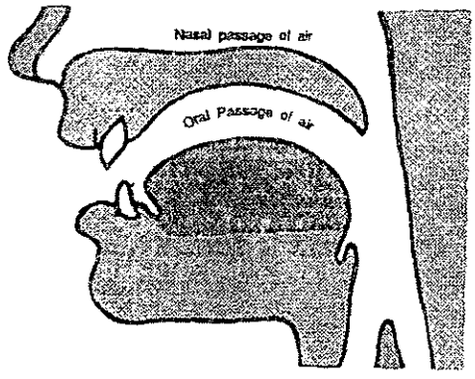



***Figure 7: Velaric air-stream Mechanism***

These two mechanisms, the speech mechanism comprising the organs of speech and the air-stream mechanism indicating the source where air is utilised-together form the quintessentials of speech in all the languages. These are languages universals.

How do these system co-ordinate or are manipulated by human beings to produce speech? How do human beings produce oral language? That's the next question.

Each language is made up of sounds but it is not just any sounds. There is a fixed number. Out of these some are consonants and some are vowel sounds. This fixed number is called 'the phonemes' of a language. We need to understand three terms before we can describe the sounds of a language. These are 'phone', 'Allophone' and 'phoneme'. Human articulatory system is capable of producing numberless sounds. All these sounds are called ' phones'. Each language picks up and decides to use some of these 'phones'. These are produced differently i.e. at a different place and in a different manner in the oral cavity. If one 'phone i.e sound' is replaced by another 'phone' in a word and the meaning of the word changes both the phones i.e. the one replaced and the one replacing it are 'phonemes' of that language. Moreover these two 'phones' must be preceded and followed by identical sounds i.e. these should have the same phonetic environment e.g. in the words 'sit' and 'set' the two sounds have the same phonetic environment i.e. 'i' and 'e' are are preceded by 's' and followed by 't'. If 'e' replaces 'i' the meaning changes. So 'i' and 'e' are 'phonemes' of English. 'Sit' and 'Set' are called 'minimal pair'. The phonemes of a language are derived by studying minimal pairs in that language. To exemplify here are a few minimal pairs of English.

| Pair | Phonetic Environment | Phonemes |
|---|---|---|
| Back, Buck | '/b'/ and '/k'/ | a/æ/, u/ ʌ / |
| Back, Sack | - and /æ/ | /b/ , /s/ |
| Pin , Pen | /p/ and /n/ | /i/ , /e/ |
| Pin , Pit | /i/ and - | /n/ , /t/ |

This phenomenon will be explained further later in the lesson. It is enough to understand that a 'phoneme' is a discriminatory sound; is different phonetically and has a semantic role in a language. And now 'allophone'. When we speak, we produce phonemes in a sequence. In this physical exercise the organs of speech have to assume different positions at a quick pace. In this process, all the phonemes may not be articulated in a perfect manner. Their quality is affected by the preceding or following phoneme. Sometimes the organ involved may be tired and may assume a close but imperfect position. So the phonemes thus produced i.e. the imperfect ones are the allophonic variations of the desired phoneme. These are the allophones of that particular phoneme. But the condition is that the meaning of the word (in which this imperfect 'phone' has replaced the perfect one) should not

change. For example if the sound 'क' is replaced by 'ख' in the word 'cool' in English the meaning of the word does not change.

So 'ख' is an allophone of 'क'. But in Hindi if in the word 'काल' 'क' is replaced by 'ख' it becomes 'खाल' and meaning of the word changes. So 'ख' and 'ख' are phonemes of Hindi language. A few more exaples can make the point clear -

| Minimal Pairs | Sound | Hindi | English |
|---|---|---|---|
| Pin, $P^h$in पल, फल | प, फ | Phonemes | Allophone of *'p'* |
| təmætəu, $t^h$əmætəu टोकना, ठोकना | ट, ठ | Phonemes | Allophone of *'t'* |
| Kət, $k^h$ət कील, खील | क, ख | Phonemes | Allophone of *'k'* |

In Hindi if the sounds 'प' 'ट' and 'क' in a word are given a quality of 'ह' i.e. aspirated, the meaning of word changes. So their aspirated varieties are independent phonemes in Hindi. But in English the same variation does not change the meaning of the words so these are the allophones of the desirable sounds. So when we say a particular language has this number of sounds we mean phonemes.

English has 44 dounds i.e. phonemes of these twenty four are consoants and twenty are vowel sounds. You thought all these years that English has five vowel sounds but you were not aware that you were actually using twenty vowel sounds. What are consonants and vowels? How are these different and how are these produced by us? Once we have the answer to these, we can answer the question 'how to learn to speak English'? It was discussed earlier that sounds are produced by first stopping the air-stream from flowing out performed in the following manner. Some organ located in the lower jaw- leaves its place of rest and rises upward towards the upper jaw. As it keeps rising the passage between this organ and the upper jaw becomes gradually narrower and narrower. This action is known as 'approximation'. There comes a point in this approximation when the passage gets so narrow that the air-stream can no longer pass through it smoothly. It passes with friction i.e., it causes irritation in the rising organ. This point is very important as it divides the oral cavity vertically into two parts. The lower zpne extends from the base i.e. the lower jaw to the point upto which the air-stream can pass without friction. This is called the 'open approximation' area. Vowel sounds are produced in this area. The upper zone extends upward from this very point (beyond which the air-steam passes with friction) to the upper jaw. This is known as the 'close-approximation' area. Consonants are produced in this area. This complete phenomenon is also referred to as the 'stricture' involved. So it is said that the stricture involved in the production of vowels is of open approximation and the stricture involved in the production of consonants is of close approximation.

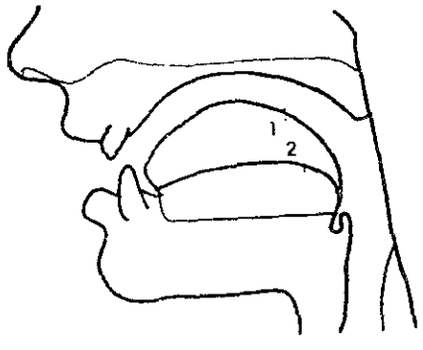



***Figure 8***

Though it is not a technical description, we can say that if oral cavity is a room, then vowels live on the ground floor and consonants live on the first floor. The roof the vowel zone - i.e. of open approximation is also the floor of the consonant zone i.e. of close approximation. It is the dividing line between the two floor / levels or zones. The only difference is that the roof is of air and the organs from the lower jaw keep crossing it continuously for producing consonant sounds.

## Production of Consonants

We know that English has twenty four consonant sounds. Each one of these is different from the other. The reason is that each of these twenty four is produced differently. Not even two of these are identical. It is due to the fact that five factors are involved in the production of consonants. No two sounds can fulfil the same conditions for all the six factors. These factors are :

1. Air-stream Mechanism
2. State of Glottis
3. State of velum
4. The articulators involved (Place of Articulation)
5. The stricture involved (Manner of articulation)

### Air-stream Mechanism

Fortunately, all the sounds of English - consonants as well as vowels make use of the Pulmonic air-stream mechanism. This being common to all sounds, is not specifically mentioned in the description of any one sound.

### State of Velum

'State of velum' is important because it decides whether the air escapes through the oral cavity when it is raised or through the nasal passage when it is lowered. According to the state of velum, a consonant sound may be an oral sound or a nasal sound. But because the majority of sounds are oral sounds, it is not mentioned in their description. Only when a sound is not oral i.e. it is nasal, is this mentioned in the description of that sound. So the main three factors which are specifically mentioned in the description of a consonant are the state of glottis, the articulators involved and the stricture involved. That is to say, a consonant sound is described in terms of the position of the vocal cords, the place of its articulation and manner of its articulation. The information regarding these three factors is called 'three-term-label' for that sound. The sounds are also categorised according to these factors. These are also known as the articulatory parameters for the description of consonants.

### State of Glottis

We already know that Glottis is the space between the vocal cords and that the vocal cords are located inside the larynx which is at the top of the wind pipe or trachea. We are also aware of the fact that the vocal cords can either be at rest and wide apart or in a state of vibration when they open and close. Accordingly, the glottis can be open or narrow. The consonant sounds produced when the glottis is open are called voiceless sounds. On the contrary, consonant sounds produced when the glottis is narrow are called 'voiced' sounds. Hence on the basis of the state of glottis, there are two categories of consonants - 'voiceless' and 'voiced' e.g. /p/ and /b/ sounds are produced at the same place in the oral cavity, have the same articulators and the air is released in the same manner but these differ because 'p' is produced with the 'open' glottis - it is a voiceless sound but 'b' is produced with the 'narrow' glottis (vibrating vocal cords) - it is a 'voiced sound'. English has nine voiceless and fifteen voiced consonants.

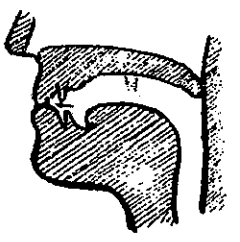
### The articulators involved / Place of Articulation

*We are aware of the fact that when the egressive pulmonic air-stream is stopped from flowing out for a while and then released sounds are produced. When this happens in the close approximation zone-consonants are produced. The place where the air-stream is stopped is the place of articulation of that sound. From the glottis to the lips, there are eight points out of which the air can be trapped at any one point to*

*produce a consonant. So there are eight categories of consonant sounds according to the place of articulation. These are:*

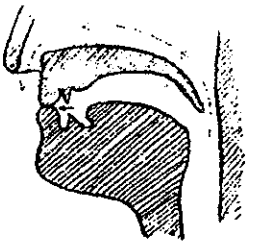
**Bilabial**

*The air is trapped behind the two lips. The lower lip is the active articulator. It rises and forms a contact with the upper lip. Upper lip is the passive articulator. /p/ as in 'pin' and /b/ as in 'bit' are bilabial sounds.*



/p, b, w/

*Figure 9*

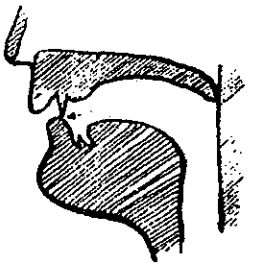


/m/

*(9A)*

**Labio-dental**

The air is trapped behind the lower lip and upper teeth. The lower lip is the active articulator and the upper lip is the passive articulator. It is the lower lip that rises and forms a contact with the upper teeth. /f/ as in 'first' and /v/ as in 'valley' are labio-dental sounds.

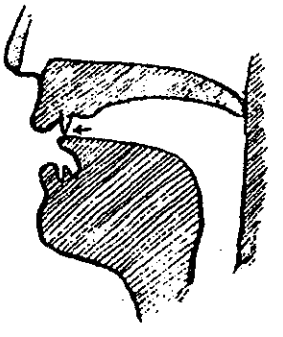


(f, v)

**Figure 10**

**Dental**

The air is trapped behind the teeth. The upper teeth are the passive articulators and the lower teeth make a contact with the upper teeth by the closing of the jaw. The sounds /θ/ as in thin and /ð/ as in That are dental sounds.

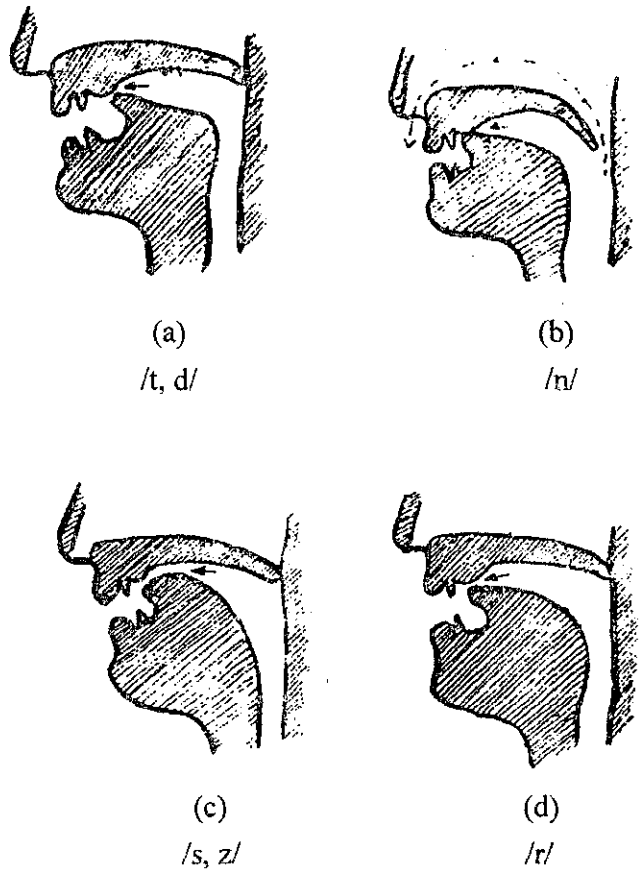


(θ ð)

**Figure 11**

### Alveolar

Alveolar ridge is the convex bone structure behind the upper teeth. When the air is stopped at this point the sounds produced are called alveolar sounds. The active articulator is the tip of the tongue which rises and makes a contact with alveolar ridge. /t/ as in tin and /∂/ as in dog /s/ as in some and /z/ as in zoo are alveolar sounds.



(a) /t, d/ (b) /n/

(c) /s, z/ (d) /r/

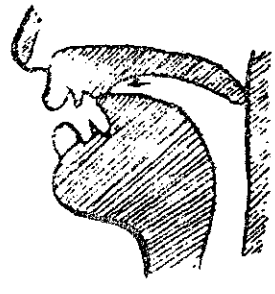
**Figure 12, 12a 12b, 12c**

### Post alveolar

The passive articulator is the space behind the alveolar ridge and the active articulator is the tip and blade of the tongue. The air is stopped slightly before the alveolar ridge. The sound /r/ as in **red** is a post-alveolar sound.

### Palato-alveolar

The air is stopped slightly after the hard palate. So the space farther away from the alveolar ridge but close to the hard palate is the passive articulator and the front of the tongue is the active articulator. It rises in the direction of the Hard palate /s/ as in shoe and /3/ as in pleasure are palato-alveolar sounds.

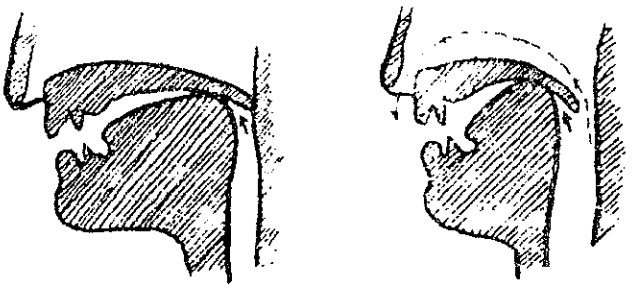


/ʃ ,ʒ/

**Figure 13**

### Velar

The condition described earlier as the velaric closure is produced. The soft palate is the passive articulator and the back of the tongue is the active articulator. It rises and forms a contact with soft palate. /k/ as in kit and /g/ as in /gɔ n/ are velar sounds.



/k, g/ /ŋ/

**Figure 14**

### Glottal

When vocal cords themselves become the active and passive articulators at the larynx and air escaping from the glottis is controlled intermittently, glottal sound is produced. The condition is called 'glottalic closure'. It is extremely short in duration. An effort to prolong the glottalic closure even slightly results in cough. The sound /h/ as in hip is a glottal sound.

The fact that needs to be taken note is that place of articulation is named after the passive articulator though it is the active articulator that rises to make a contact. The reason for this is that the same active articulator can make a contact with a number of passive articulators e.g. the tongue can make a contact with the alveolar ridge, pre-palatal space and the hard palate. Naming the sounds after the active articulator would have created a confusion and categorisation would have suffered. The number of categories of consonants according to the place of their articulation can be summarized as follows:

| | | |
|---|---|---|
| Bilabial | /p/, /b/, /m/, /w/ | 4 |
| Labio-dental | /f/, /v/ | 2 |
| Dental | /θ/, /ð/ | 2 |
| Alveolar | /s/, /z/, /n/, /l/, /t/, /d/ | 6 |
| Post-alveolar | /r/ | 1 |
| Palato-alveolar | /ʃ/, /ʒ/, /tʃ/, /dʒ/ | 4 |
| Palatal | /j/ | 1 |
| Velar | /k/, /g/, /ŋ/ | 3 |
| Glottal | /h/ | 1 |
| | | 24 |

The final but the most important aspect of speech production is the manner of articulation. The state of glottis and the action of the active and passive articulators are preparatory stages in the action of speech production. We know that the contact of the active with the passive articulators stops the egressive pulmonic air-stream from escaping. It is trapped at different points. But till this air is released no sound can be produced. Mere joining of the two lips or the lower lip with the upper teeth cannot produce any sound. The only result is mere silence (This can tried and observed). It is only when the active articulator leaves the passive articulator to get back to its original position that sounds are produced. The manner in which the active articulator leaves, decides how the air trapped behind is released. If it leaves suddenly and at once, all the air will escape at once. But if it lowers itself gradually, the air will escape slowly. Accordingly the manner of release of air is called the manner of articulation. The consonants in English fall into the following categories according to the manner of articulation.

**Stops/Plosives**

The active and passive articulator make a firm contact, so firm that no air can escape through. Thus the air starts piling behind this barricade. Moreover the velum is raised and the nasal passage is completely shut off. So all the air coming from the lungs is stopped (collects) in the oral cavity. Then the active articulator suddenly drops down and all the air goes out producing a sound similar to an explosion. That is why the sounds produced in this manner are called stops or Plosives. Because the air cannot go on collecting for long, and then all the collected air is released suddenly, plosives are short in duration. These cannot be prolonged. For repeating even the same plosive requires fresh preparation i.e. collection of air and sudden release. According to the place of articulation, in English we have bilabial plosives - /p/, /b/, alveolar plosives - /t/, /d/ and velar plosives /k/, /3/ of these /p/, /t/, /k/ are voiceless i.e. the glottis is open. The other three /b/, /d/, /g/ are voiced i.e. the vocal cords are in a state of vibration.

**Fricatives**

The active and the passive articulators make a close contact. It is not as firm as in the case of plosives. But is the closest in the close approximation. The air is piled up behind the contact point in the oral cavity. And then the active articulator very slowly lowers itself. This allows the air to escape with audible friction. As it pushes itself out of the narrow passage it produces a hissing sound. Secondly as the gap is narrow the collected air takes long to escape. So fricative sounds are long and can even be prolonged by narrowing the passage intentionally. According to their place of articulation we have the labio-dental fricatives /f/, /v/; dental fricatives /θ/, /ð/; alveolar fricatives /s/, /z/; palato-alveolar fricatives / ʃ /, /3/ and glottal fricative /h/, of these /f/, /θ/, /s/, / ʃ /, /h/ are voiceless while /v/, /ð/, /z/, /3/ are voiced sounds.

**Affricates**

The air is completely stopped behind the active and passive articulators and enough pressure is built up as in the case of plosives. But unlike the plosives the air escapes slowly because the active articulator releases itself very slowly. So there is this phenomenon of complete closure followed by slow release - beginning like a plosive ending like a fricative. In English we have two affricates - / t ʃ /, / d3 / as in chip and jug. These are palato-alveolar according to the place of articulation while / t ʃ / is voiceless; /d3/ is a voiced sound. As the combined symbols indicate the two sounds begin as plosives /t/ and /d/ and end like fricatives /s/ and /3/. These become / t ʃ /, /d3/.

**Nasals**

When the active and passive articulators block the air in the oral cavity but the velum is lowered, the air from the larynx escapes through the nasal passage. The sounds produced with this manner of release of the air are called nasal sounds. According to the place of articulation, English has bilabial nasal /m/, alveolar nasal /n/ and velar nasal /ŋ/. All these are voiced sounds i.e. the glottis is narrow because the vocal cords open and close and are in vibration.

**Lateral**

The active articulator makes a contact with the passive articulator only at the mid point. Its sides are lowered i.e. takes the shape Λ i.e. 'v' upside down. There is complete closure in the central tract but open space on both the sides. So the air can escape along these sides of the tongue without friction i.e. lateral release takes place. There is one lateral sound /l/ in English. It is a voiced alveolar sound.

**Tap/Trill**

When the active articulator rises and makes a quick short contact with the passive articulator and drops back, a small amount of air is stopped and released. When it happens once 'tap' sound is produced. It is like a single knock. When this is done repeatedly and quickly the sound produced is called 'trill'. The sound /v/ in the word 'very' is a tap but the sound /r/ in the word 'Drill' is a trill. English has one tap / trill sound i.e. /r/. It is a voiced post-alveolar sound.

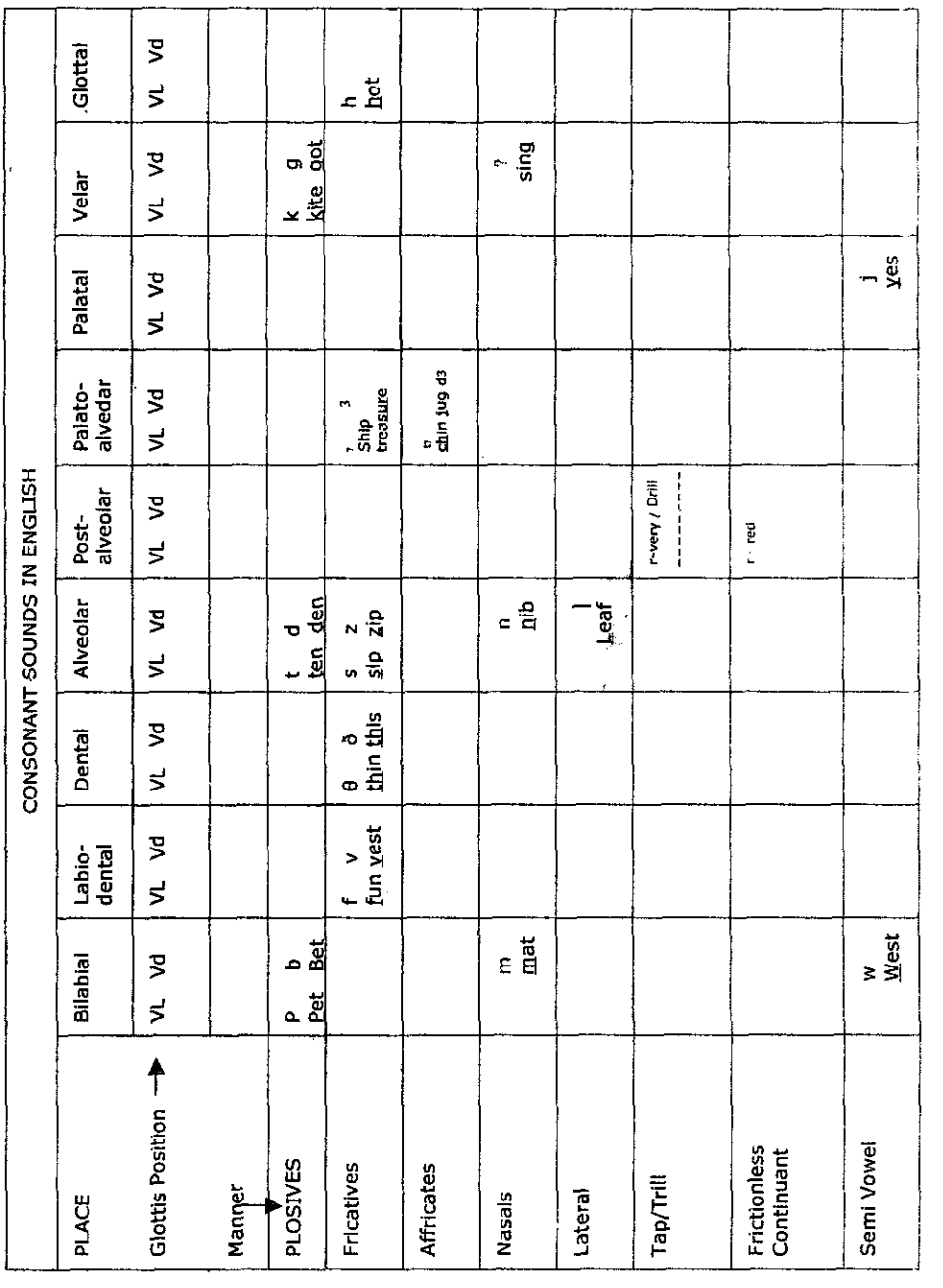
**Frictionless Continuant**

The active articulator is raised towards the passive articular but stopped at a lowest point in the close approximation zone. As a result the air passes without any friction and sound can be produced for a longer duration This type of sounds are vowel like in quality but consonant like in function. They never form the nucleus of a syllable. These occupy the same place as a consonant. The sound /r/ in 'Red' is a frictionless continuant. It is a voiced post-alveolar sound.

## Semi Vowel

Semi vowels also are articulated in vowel like manner but function in the consonant positions. These occur in the open approximation zone. The tongue glides from one vowel position to its nearest prominent sound in the syllable. The passive articulator is not involved in any contact formation but its position is used by the active articulator to manipulate the air. When the air in the sound /w/ is manipulated by the lower lip, it becomes bilabial and when by the back of the tongue it becomes a velar sound. In both the positions it is a voiced sound. Another semi-vowel sound in English is /j/ as in you. It is produced by the front of the tongue manipulating the air under the palatal point. It is a voiced palatal sound.

This completes the discussion of the criteria /factors or articulatory parameters involved in the production of the speech sounds of English. The complete information can be summarized and presented graphically as follows:



CONSONANT SOUNDS IN ENGLISH

| PLACE → / Glottis Position → / Manner ↓ | Bilabial | | Labio-dental | | Dental | | Alveolar | | Post-alveolar | | Palato-alvedar | | Palatal | | Velar | | Glottal | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | VL | Vd | VL | Vd | VL | Vd | VL | Vd | VL | Vd | VL | Vd | VL | Vd | VL | Vd | VL | Vd |
| PLOSIVES | P Pet | b Bet | | | | | t ten | d den | | | | | | | k kite | g got | | |
| Fricatives | | | f fun | v yest | θ thin | ð this | s sip | z zip | | | ʃ Ship | ʒ treasure | | | | | h hot | |
| Affricates | | | | | | | | | | | ʧ chin | ʤ jug | | | | | | |
| Nasals | m mat | | | | | | n nib | | | | | | | | ŋ sing | | | |
| Lateral | | | | | | | l Leaf | | | | | | | | | | | |
| Tap/Trill | | | | | | | | | r~very / Drill | | | | | | | | | |
| Frictionless Continuant | | | | | | | | | r red | | | | | | | | | |
| Semi Vowel | w West | | | | | | | | | | | | j yes | | | | | |

From the chart it can easily be seen that the number of consonants from the three main parameters is follows.

| | | | | | |
|---|---|---|---|---|---|
| State of Glottis | Voiceless 8 | | Voiced 16 | = | 24 |
| Place of articulation: | Bilabial | = | 4 | | |
| | Labio-dental | = | 2 | | |
| | Dental | = | 2 | | |
| | Alveolar | = | 6 | | |
| | Post Alveolar | = | 1 | = | 24 |
| | Palato-alveolar | = | 4 | | |
| | Palatal | = | 1 | | |
| | Velar | = | 3 | | |
| | Glottal | = | 1 | | |
| *Manner of Articulation:Stops / Plosives* | | = | *6* | | |
| | *Fricatives* | = | *9* | | |
| | *Affricates* | = | *2* | | |
| | *Nasal* | = | *3* | | |
| | *Lateral* | = | *1* | = | *24* |
| | *Tap/Trill* | | | | |
| | *Frictionless* | | | | |
| | *Continuant* | = | *1* | | |
| | *Semi-Vowel* | = | *2* | | |

**Describing a consonant: Three-term Label.**

If one was to describe how a particular consonant sound is produced in terms of the above three parameters, a detailed description of the condition of the vocal cords, the active and passive articulators involved and the manner in which the air is trapped and released will be required. This will be a cumbersome task. It has been made convenient by describing each consonant in terms of a three-term label. The first refers to the state of glottis/vocal cards, the second to the place of articulation and third to the manner of articulation. So one can describe the sound /P/ as voiceless bilabial plosive; /b/ as voiced-bilabial plosive; /s/ as voiceless alveolar fricative /t?/ as voiceless palato alveolar affricate.

**Distribution**

The term distribution refers to the place of occurrence of a sound. It can occupy three positions in a word-word-initial i.e. as the first sound in a word, word-medial i.e. after the first but before the last sound in a word and word-final i.e. as the last sound in a word. It is not essential for all the consonants to occur in all the three places. A study of the distribution of a sound means studying the places of its possible occurrence in the words of that language. The complete information regarding the consonants of English in terms of their phonemic symbols, three-term labels and distribution can be presented graphically as follows:-

| MONOPHTHONGS | | | | | | | |
|---|---|---|---|---|---|---|---|
| Phonemic Symbol & Word | | Three TTermLabel GL/VC | P.A. | M.A. | Distribution Word Initial | Word Medial | Word Final |
| /p/ | pit | Voiceless | bilabial | plosive | Pen | spin | Nip |
| /b/ | bit | Voiced | Bilabial | plosive | bet | about | Tub |
| /t/ | tin | Voiceless | alveolar | plosive | ten | stain | net |
| /d/ | din | Voiced | alveolar | plosive | duck | addict | mud |
| /k/ | cat | Voiceless | velar | plosive | kick | skin | Leak |
| /g/ | get | Voiced | velar | plosive | game | again | Leg |
| /f/ | fix | Voiceless | Labio-dental | Fricative | fun | Effect | Leaf |
| /v/ | vine | Voiced | Labio-dental | fricative | vest | Lavish | Leave |
| /θ/ | Thick | Voiceless | dental | Fricative | Three | Frothy | birth |
| /ð/ | This | Voiced | dental | fricative | That | Father | bathe |
| /s/ | sip | Voiceless | alveolar | fricative | son | Essence | bus |
| /z/ | zip | Voiced | alveolar | fricative | zero | azure | buzz |
| / ʃ / | ship | Voiceless | Palato- | fricative | shoe | ashamed | bush |
| /ʒ/ | measure | Voiced | Palato- | fricative | | pleasure | beige |

| | Phonemic Symbol & Word | Three Term Label GL/VC | P.A. | M.A. | Distribution Word Initial | Word Medial | Word Final |
|---|---|---|---|---|---|---|---|
| / t / | chip | voiceless | Palato-alveolar | Affricate | chin | factual | beach |
| / d3 / | jug | voiced | Palato-alveolar | Affricate | just | digest | judge |
| / m / | man | voiced | bilabial | nasal | map | pumice | same |
| / n / | nib | voiced | alveolar | nasal | nail | banner | clean |
| / ŋ / | king | voiced | velar | nasal | — | ringing | ring |
| / l / | Lap | voiced | alveolar | Lateral | List | slip | sell |
| / r / | Red | voiced | Post-alveolar | Frictionless | Race | sorry Drill | butter |
| / w / | win | voiced | bilabial | Semi-vowel | West | Kwality | -- |
| / j / | Yes | Voiced | palatal | Semi-vowel | Year | steward | -- |

Points to be noted:

1. The same sound may expressed with different (alphabets) spellings e.g. /s/ with 'ss', 'ce' ('c'-cent)
2. No two sounds can be the same in terms of three-term-label.
3. All the sounds do not occur in all the positions in a word.
4. Certain alphabets e.g. 'e' in bathe are not articulated. These are silent so the last but one sound becomes the last sound. A

## Vowel Sounds

While discussing the aspect of stricture it was explained that vowel sounds are produced with the stricture of 'open approximation' in the oral cavity i.e. these are articulated in the open approximation zone, where the articulator does rise from its place of rest but rises only upto the height that the flow of air from the lungs is not obstructed. The second note-worthy feature of the vowel sounds is that no passive articulator is involved in their production. The third distinctive feature of the vowel sounds is that these are all voiced sounds i.e. the vocal cords keep opening and closing thus creating a narrow glottis leading to vibration.

The two articulators involved in the production of vowel sounds are the tongue and the lips. The tongue manipulates the air in the oral cavity and the release of air is through the lips. Thus all the vowels are oral sounds. How one vowel sound differs from the other depends upon the part of the tongue involved, the height upto which that particular part of the tongue rises in the open approximation zone and finally what is the position of the lips at the time the air is released.

As explained earlier, while at rest, the tongue extends from the back of the oral cavity to behind the lower set of teeth. It is fixed only at the back. The rest of the tongue is free to rise and roll, curl and move in the oral cavity or even push itself out of the lips. For the purpose of the description of the vowels, the tongue is divided into three parts - the back, the central and the front. The back of the tongue lies immediately below the soft palate, the front part under the hard palate and the central part towards the juncture of the hard and soft palates forming the roof of the upper jaw. At a given point of time only one part of the tongue can rise, the other two parts are stretched and drawn upwards to facilitate the rising. When the back of the tongue rises, the central part is drawn upwards and the front accordingly is drawn backwards. When the central part rises the back and front of the tongue are pulled upwards and appear like supporting slopes. When the front of the tongue rises, the central and back part provide the support. This can be explained graphically.

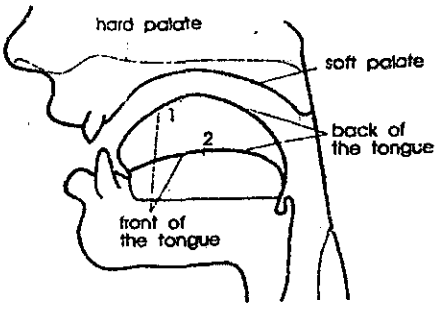



*Figure 15: Tongue at Rest*

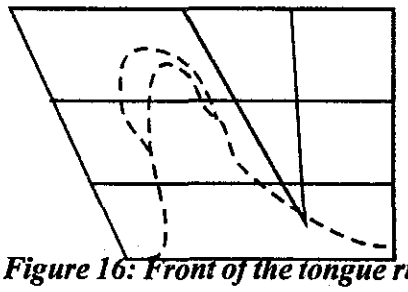


*Figure 16: Front of the tongue rising*

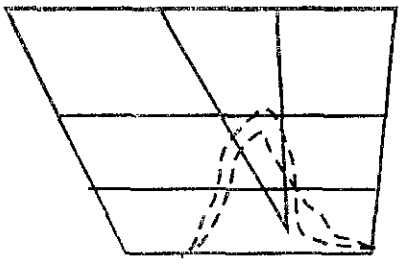


*Figure 17: Central part of the tongue rising*

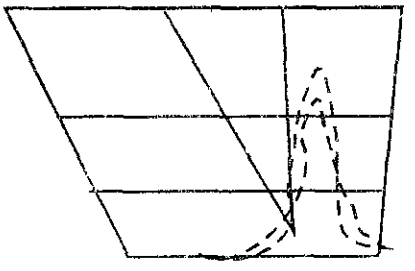


*Figure 18: Back of the tongue rising*

The second set of organ involved in the production of vowel sounds are the lips. They can take three different shapes together and the affect the vowel sounds. These shapes are *neutral, spread and rounded.* The lips are said to be in a neutral position when they just open to let the air out as in /e/ or / ə /. When the lips are stretched outwards the position is called 'spread' as in the sound /i:/ in the word cheese. The teeth slightly show as we smile with lips spread outwards. The lips are in the rounded position when their central part takes a circular shape as the sides are sucked inwards. The sound /u:/ in 'shoe' and a whistle like sound is produced with rounded lips. This can be shown as:

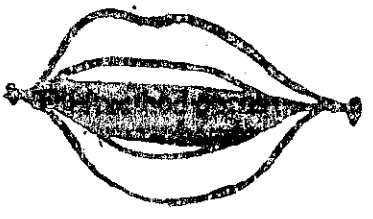


*Figure 19: Lips Spread*

***Spread Lips–Stretched outwards***

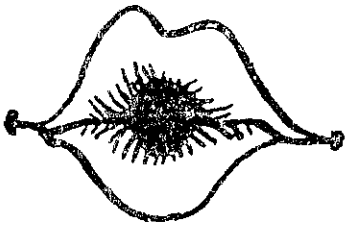
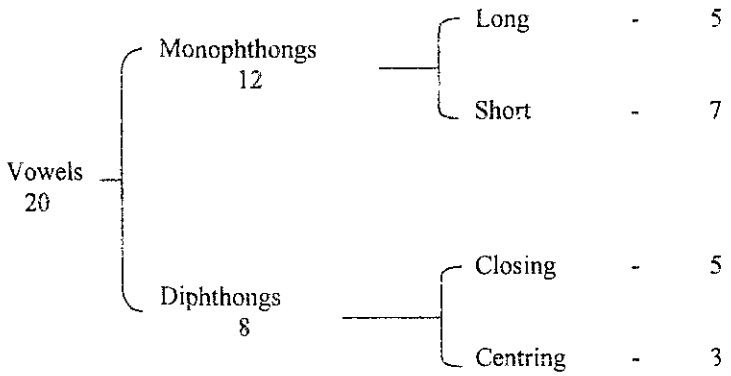


*Figure 20: Lips rounded*

***Rounded Lips–narrowing inwards***

English Language has twenty vowel sounds. Out of these twelve are single vowel sounds. These are called 'monophthongs'. Eight are double -vowel sounds. These are called 'diphthongs' or 'vowel glides'. Their second name is acquired from the phenomenon that the tongue glides from the position of the first vowel to the position of the

second vowel. Of the twelve monophthongs, five are slightly longer in duration. These are called long vowels. Seven of the monophthongs are comparatively short The information may be summed up as :




The monophthongs are categorised according to their length or the part of the tongue involved in their production. diphthongs are categorised according to the direction in which the tongue glides according to the location of the second vowel. The monophthongs are thus also labeled as Front vowels, Central vowels and Back vowels. English makes use of five front, two central and five back vowel sounds. There is nothing scientific about this distribution. A language may use any number produced with one / two of the parts of the tongue and none produced with the other parts / part of the tongue. Phonemes - consonants and vowels are language specific i.e. each language has its own number and type of consonants and vowel sounds. The vowel sounds in English are:

/i:/ as in Peas (L)
/e/ as in Pet
/æ/ as in Pat
/^/ as in hut
/ə/ as in about
/ə:/ as in curd (L)
/u:/ as in boot /I/ as in Pit
/u/ as in book
/ɔ:/ as in caught (L)
/ɒ/ as in hot
/a:/ as in Marks (L)

FRONT CENTRAL BACK

MONOPHTHONGS

**The vowel territory**

The vowel territory needs to be explained and described in detail before we can give precise description of any vowel sound - monophthong or diphthong. Open approximation zone is the vowel zone. Horizontally it stretches from the back of tongue to the point behind the lower teeth. Vertically it stretches from the lower jaw level to the height up to which the air can go out of the lips without friction. At this level it stretches longer horizontally towards the alveolar ridge. The shape the area takes can be presented as follows:

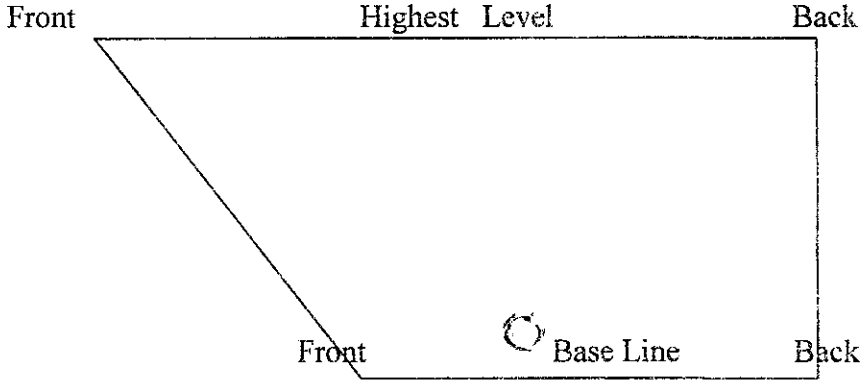



**Figure 21**

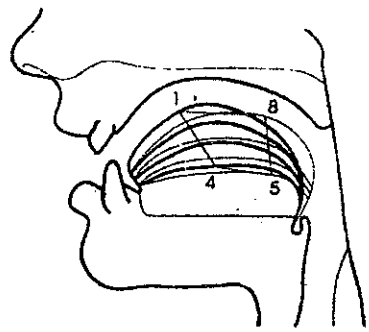
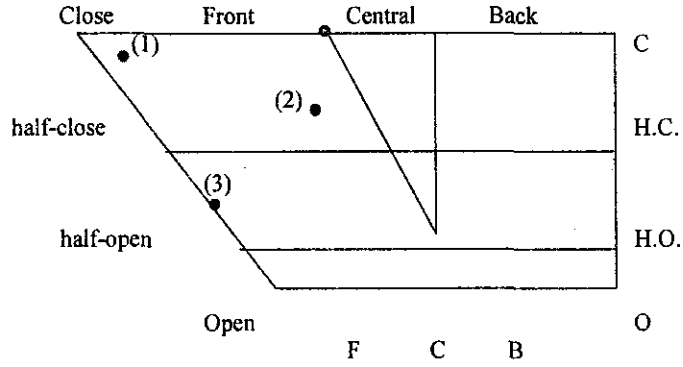



**Figure 21A**

For the exact location of the vowel sounds, the area is divided into three parts horizontally and three levels vertically. The horizontal division refers to the part of the tongue i.e. Front, Central and Back. The vertical division refers to the height that a particular part of the tongue rises in the vowel territory. The base line with the tongue at rest is referred to as the open position. It can be observed by opening the mouth. At this point the entire height is open and unobstructed. Just opposed to this is the highest point to which the tongue rises and gets closest to the hard palate. It is referred to as the close position. The height between these two points is divided into three equal parts. From the base i.e. open position rising upwards the first point is the half-open level and the second is the half-close level. The levels are so named because the tongue rises from the base line i.e. from open to half-open, half-open to half-close and finally half-close to close level. Thus the vowel territory can be divided into nine sections as below:



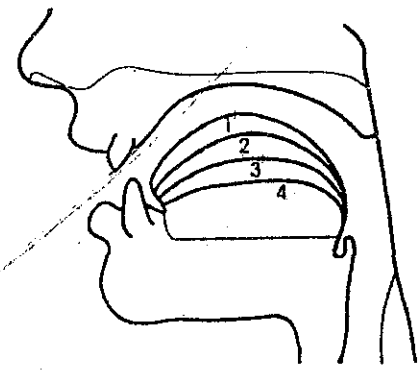
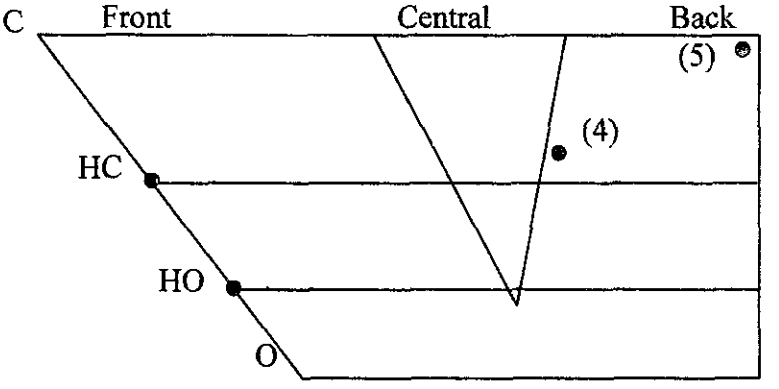




**Figure 22**

To make the description precise, location even within these nine sections in also stated. For example the vowel at (1) and the vowel at (2) are both front vowels. But while (2) is close to the central part, (1) is far away. So point (2) is described as centralised front and (1) is described as frontalised front. Moreover (1) is higher than (2) on the

vertical scale though both are between half-close and close points. Here position (2) is described as half-close and (1) as close because of their proximity to these points. If a vowel is at the point (3), the point will be described as between half-open and half-close and not otherwise. The reason is that the tongue while rising crosses the half-open point first and not the vice-versa. The vowel sound is to be described in accordance with the movement of the tongue from the base-line.

Similarly the points (4) and (5) will be described in detail in terms of their location as follows:




Vowels at point (4) and (5) both are back vowels. But point (4) is close to the central so it is centralised Back. But (5) is in the back most part of the back so (5) is Receded back. Thus the vowel sounds in English are to be studied not just in terms of their being Monophthongs or Diphthongs but in terms of the part of tongue involved i.e. Front, Central, Back, the height upto which that involved part rises i.e. open, half-open, half-close, close and finally the shape that the lips attain during their production. The twelve monophthongs of English can be categorised as follows on these articulatory parameters:

| | | | | |
|---|---|---|---|---|
| Part of the tongue Involved. | Front | Frontalised | 3 | 12 |
| | | Centralised | 2 | |
| | Central | | 2 | |
| | Back | Centralised | 2 | |
| | | Receded | 3 | |
| Height of the involved Part | Open | | 4 | 12 |
| | Half open | | 4 | |
| | Half close | | 2 | |
| | Close | | 2 | |
| Shape of the Lips | Neutral | | 6 | 12 |
| | Spread | | 2 | |
| | Rounded | | 4 | |

In fact these three parameters become the three - term label for the description of vowel sounds where in the first label refers to part of the tongue, the second to the height of the tongue and the third to the shape of the lips. If a vowel sound is described as Front-close spread, it means that in the production of that vowel, the front part of the tongue rises to the close position and the lips are spread (stretched outwards) when the air escapes. If a vowel sound is described as Back -Close - rounded it means that during its production it is the back part of the tongue that rises to the close position and the lips are rounded when the air escapes. Compare the vowel sounds in beat and boot, the first is front and the second is a back vowel sound. Similarly compare the vowel sounds in shark and shook. The first is an open sound while the second is a half - close sound. Compare the vowel sounds in shook and shoot to know the difference between a half-close and close sound in the highest vertical area. The twelve monophthongs as listed earlier can be described in detail as follows in terms of their articulation and distribution i.e. their place of occurrence in a word.

| Sr. No. | Symbol | Word | Three term Label | | | | Distribution | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | Part of the tongue | | Height of the part | Shape of Lips | Word Initial | Word Medial | Word Final | |
| 1. | /i:/ | Beat | Frontalised | Front | Close | Spread | Ease | Seat | Free | Fig 23 |
| 2. | /I/ | BIt | Centralised | Front | Half Close | •• Neutral | Inn | Sin | Witty | Fig 24 |
| 3. | /e/ | Bet | | Front | Bet H.O.- H.C. | Neutral | etcetra | Rest | _ | Fig 25 |
| 4. | /æ/ | Bat | | Front | Below Half open | Neutral | At | Hat | _ | Fig 26 |
| 5. | /^/ | But | # Centralised | Front | Bet open-H.O. | Neutral | Utter | Supper | _ | Fig 27 |
| 6. | /ə/ | Arrest | | Central | Bet H.O. - H.C⊙ /H.O. | Neutral | Announce | Circus | ⊙ Shutter | Fig 28 |
| 7. | /3:/ /ə:/ | Curd | | Central | Bet H.O.- H.C. | Neutral | Earn | Worth | Sir | Fig 29 |
| 8. | /u:/ | Boot | | Back | Close | Rounded | Ooze | Fool | True | Fig 30 |
| 9. | /u/ | Book | Centralised | Back | Half-close | Rounded | _ | Hood | Do | Fig 31 |
| 10. | /ɔ:/ | Caught | | Back | Bet H.O.- H.C. | Rounded | All | Call | Saw | Fig 32 |
| 11. | /ɑ/ | Cot | | Back | Bet H.O.- H.C. | Rounded | Ox | Hot | _ | Fig 33 |
| 12. | /a:/ | Bars | | Back | Open | Neutral | Ask | Task | Ba(r) | Fig 34 |

Bet=Between (f)=The sound /r/ is not articulated.
H.C.=Half-Close O /¶ / becomes a half-open vowel sound in the word final position
H.O.=Half-Open # = Sometimes it is also described as a central vowel.

•• 'Neutral' vowels are also called 'Unrounded'

1. /i:/ as in Beat / bi;t/

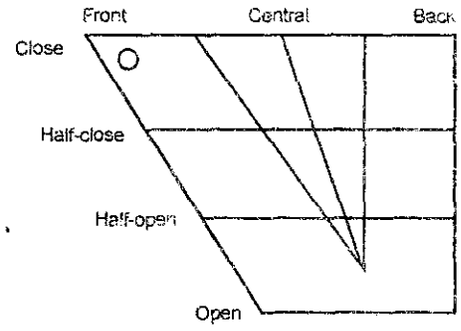



**Figure 23: Tongue-position of RP/i:/ (indicated by a circle)**

2. /I/ as in Bit /bIt/

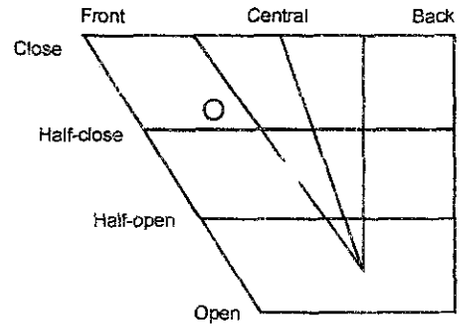



**Figure 24: Tongue-position of RP/I/ (indicated by a circle)**

3. /e/ as in Bet /bet/

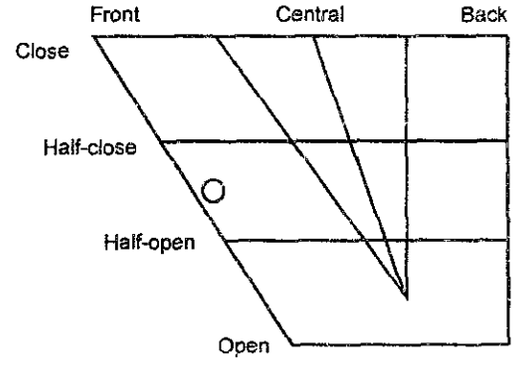



**Figure 25: Tongue-position of RP/e/ (indicated by a circle)**

4. /æ/ as in Bat /bæt/

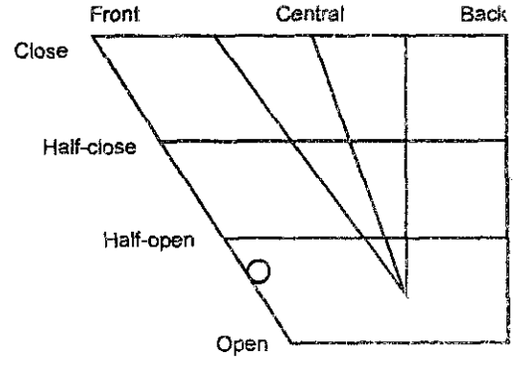



**Figure 26: Tongue-position of RP/æ/ (indicated by a circle)**

5. /i/ as in Bit /bit/

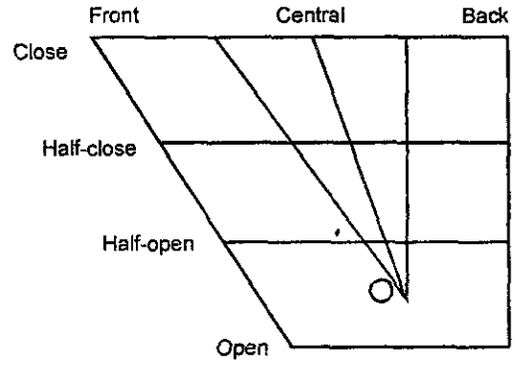



**Figure 27: Tongue-position of RP/Λ/ (indicated by a circle)**

6. / / as in the first syllable of arrest/ rest/

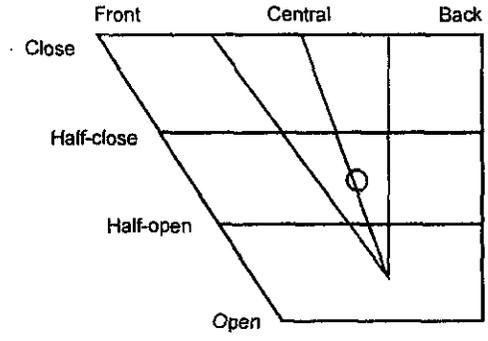



**Figure 28: Tongue-position of RP/ / (indicated by a circle)**

7. /3/ as in curd /k 3:d/

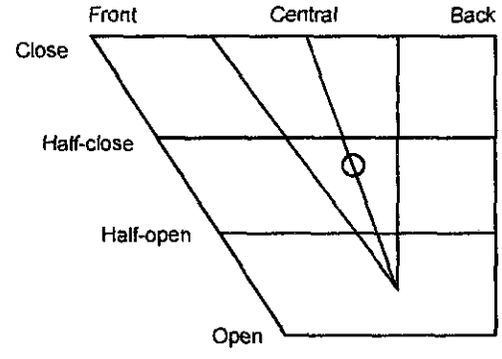



**Figure 29: Tongue-position of RP/a/ (indicated by a circle)**

8. /u:/ as in Boot/bu:t/

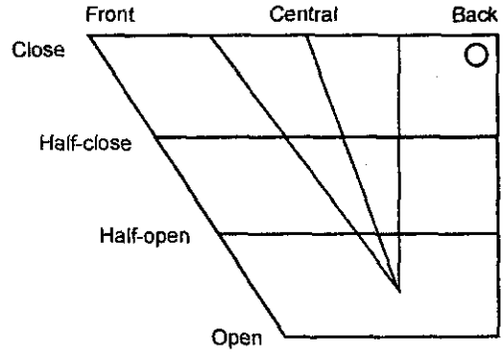



**Figure 30: Tongue-position of RP/u/ (indicated by a circle)**

9. u/ as in curd /buk/

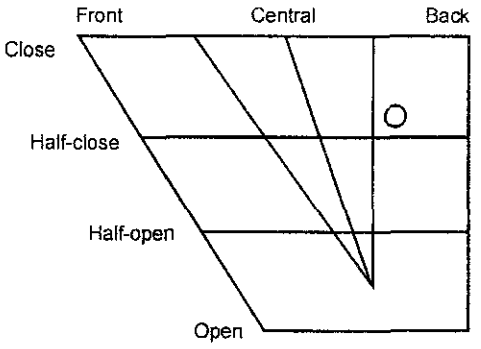



**Figure 31: Tongue-position of RP/u/ (indicated by a circle)**

10. / :/ as in caught /k : t/

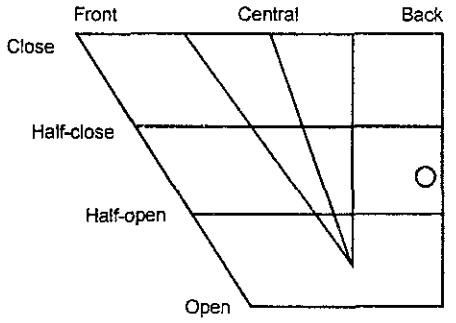



**Figure 32: Tongue-position of RP/ :/ (indicated by a circle)**

11. / D :/ as in caught /kDt/

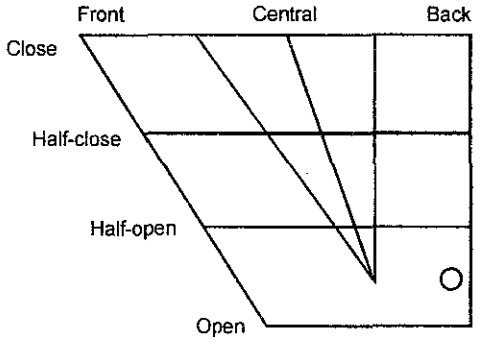



**Figure 33: Tongue-position of RP/ D: / (indicated by a circle)**

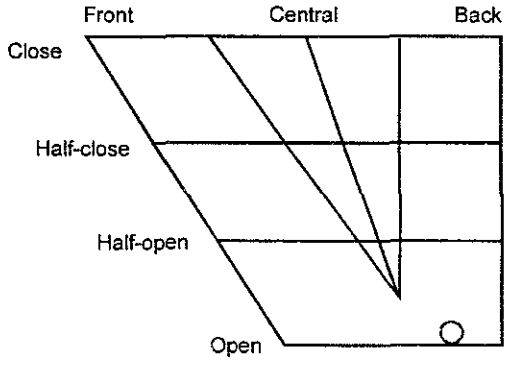



**Figure 34: Tongue-position of RP/a: / (indicated by a circle)**

## Diphthongs

As mentioned earlier English speakers - though unaware - use eight diphthongs i.e. combination of two vowel sounds. These are also called vowel-glides. These are so called because the tongue glides from the position of the first vowel sound to the second and accordingly lips also take two shapes in quick succession. This needs to be explained. Normally, it will be concluded that a part of the tongue rises to a particular point and as the lips allow the air to escape, i.e. the first vowel is produced the tongue comes down to the base line and then the same or another part of the tongue rises to a particular height and lips take a second shape and the second vowel is produced i.e. tongue movement will be action (First Vowel) - rest - action (Second Vowel). But actually in the production of a diphthong there is no rest point for the tongue. As it is descending, somewhere on the way, preparation for the production of second vowel begins. As such the last part of the first vowel is partially articulated. Similarly the first part of the second vowel is also a product of partial preparation. The tongue does not touch the base line for the first vowel nor does it rise from there for the second vowel. It is like action for second vowel beginning even before the action for the first is over. The tongue simply glides from the position of the first to the second vowel. The result is that the time of articulation of a diphthong is not the sum total of the time of articulation of the constituent two monophthongs. It is less. A diphthong is longer than a monophthong but shorter than two monopthongs together. Comparatively, it is the second monopthong that gets more time. As mentioned earlier these eight diphthongs are either closing diphthongs or centring diphthongs. While shifting from the first to the second vowel if the tongue has to glide towards a higher area in the vowel territory i.e. towards the half-close or close position the diphthong is said to be a closing diphthong. On the other hand if the tongue has to glide from the front or back to the central part on the horizontal plane, the diphthong is a centring diphthong. These can be categorised as follows:

Closing / eI /, / aI /, / u /, / ∂u /, / au / -5

Centring / I /, / ∈∂ / {/ eI / + /∂/}, /u∂/ -3 8

A noticeable feature is that none of the constituent vowels is a long vowel. Secondly the diphthong / ∈∂ / is a combination of the diphthong / eI / and /∂/. When written together it can articulated as /e+i∂/ or / eI+∂/ by the speakers. In order to circumvent the possibility of error /eI/ is denoted as / ∈ / when combined with /∂/ in words like Layer. Otherwise it could have been articulated leisure.

The production and distribution of the diphthongs can be presented as follows:

| Sr. No. | Symbol | Word | GLIDE | | | | Distribution | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | Type | From | To | Lip Shape | Word Initial | Word Medial | Word Final | |
| 1. | /eI/ | Maid | CLOSING | Position of /e/ | Position of /I/ | Neutral | Ace | Race | Say | Fig 35 |
| 2. | /aI/ | Side | CLOSING | Frontalised ed • /a/ Δ | /I/ | Neutral | island | Hike | Die | Fig 36 |
| 3. | /əu/ | Show | CLOSING | /ə/ | /u/ | Neutral to Rounded | Own | goat | slow | Fig 37 |
| 4. | / au / | How | CLOSING | '/a/ Δ | /u/ | Neutral to Rounded | ounce | Pounce | Cow | Fig 38 |
| 5. | /Iə/ | Soil | CLOSING | /ə/ | /I/ | Rounded to Neutral | ointment | Boil | Troy | Fig 39 |
| 6. | /Iə/ | Tear | CENTRING | /I/ | /ə/ | Neutral | Ears | Fierce | Clea(r) | Fig 40 |
| 7. | / ∈ə / | Dare | CENTRING | Half-open Front | /ə/ | Neutral | Airy | Daring | Mayo(r) | Fig 41 |
| 8. | /uə/ | Poor | CENTRING | /u/ | /ə/ | Rounded to Neutral | – | Moors | Tou(r) | Fig 42 |

• In /aI/ / a: / becomes a front vowel

Δ In /aI/ and /au/ - becomes short

Loses its length marked /:/ in monophthongs.

1. /eɪ/as in maid / meId/

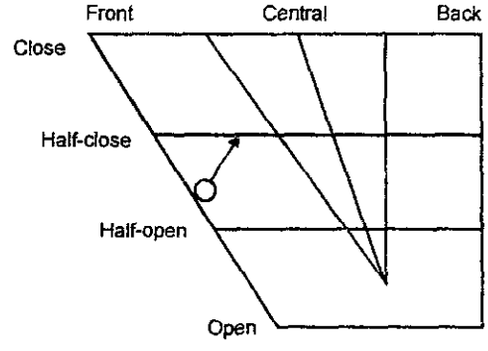



**Figure 35: Tongue position of RP/eɪ/ (indicated by an arrow) as in tail/teil/**

2. /aɪ/as in side /saɪd/

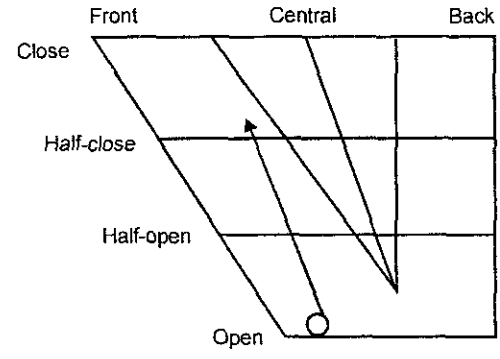



**Figure 36: Tongue position of RP/aɪ/**

3. / ʊ/as in maid / ʃ au/

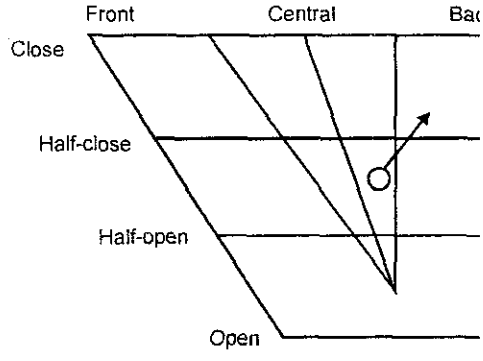



**Figure 37: Tongue position of RP/ ʊ/**

4. /au/as in how /hau/

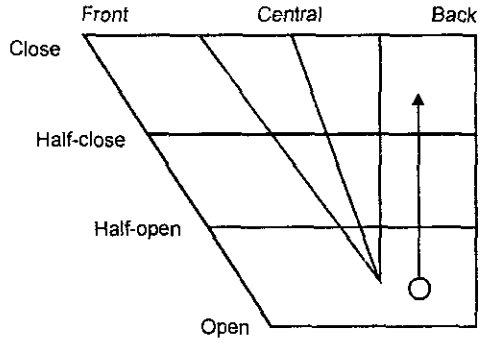



**Figure 38: Tongue-position of RP/au/**

5. / ɪ/as in how/s ɪl/

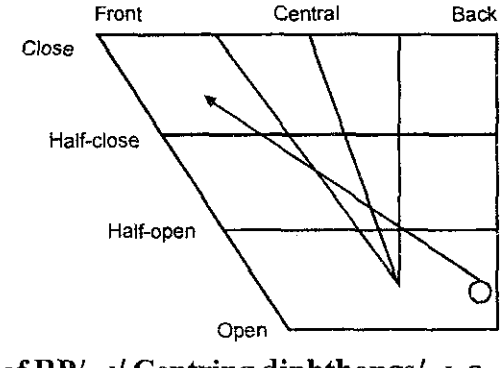
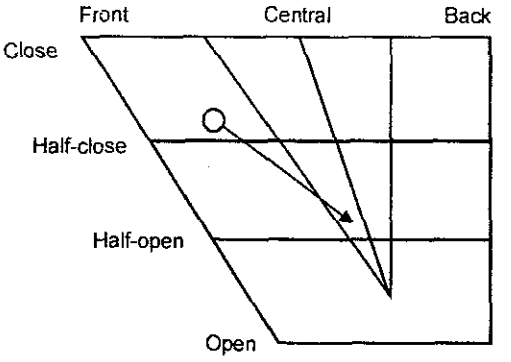



**Figure 39: Tongue position of RP/ ɪ/ Centring diphthongs/ ɪ, ɛ , ʊ /**

6. /ɪ /as in Tear/tɪ /




7. /ɛ /as in dare/d ɛ r/

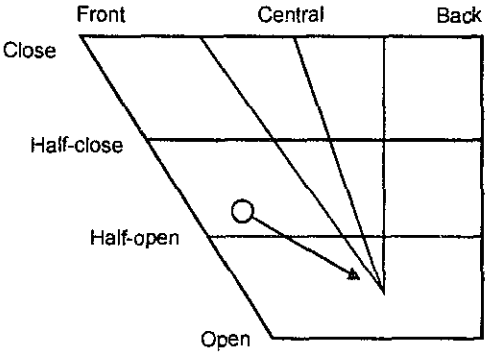
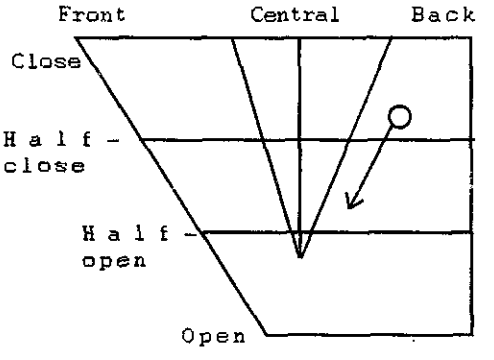



**Figure 42: Tongue position of RP/u /**




**/u /as in tour/tu /**

## Syllable, syllable structure

While discussing the air-stream mechanism it was explained that we breathe in and breathe out puffs of air. But these puffs of air are inhaled and exhaled at such a speed that a sense of continuity is created and puffs attain the similarity of air-stream. When we speak a language we utter sentences which are made up of words. These words may be so short that they can be articulated with just one puff of air. For example we require just one puff of air to articulate words 'puff', 'air', 'just', 'wake', 'dance'. But there can be words which require more than one puff of air for their articulation. For example the words 'regain', 'panther', 'divide' require two puffs of air and the words 'december', 'signify' and 'rectify' require three puffs of air. Instead of saying that the word 'requirement' requires three puffs of air for articulation, phoneticians will say that this word has three syllables. So we can say that a syllable is a part of a word or a word that is articulated with one puff of air. More the puffs required more the number of syllables in that word. For example the word 'articulate' has four syllables and so has 'penetration' but

the word 'accountability' has six syllables; and 'durability' has five syllables. The words with one syllable are called monosyllabic, with two syllables are called 'Disyllabic', with three 'Trisyllabic' and so on. So examples of words with different number of syllables are given below.

| | | |
|---|---|---|
| Monosyllabic (one syllable) | Disyllabic (2) | Trisyllabic (3) |
| More than three | Polysyllabic | |

**Syllable structure**

Each syllable has a structure. It is made of some sounds–phonemes. These phonemes are consonants and vowels. For example the word 'mi-ni-mum' is made up of three syllables. The first syllable has one consonant and one vowel, the second also has one consonant and one vowel sound but the third has two consonant /i/ and /*m*/ and one vowel /^/. The word 'regain' has two syllables. The first is made up of one consonant and one vowel sound and the second of two consonants and one vowel sound. The word 'a llow' also has two syllables but its first syllable is made up of only one sound i.e. a vowel sound and the second of two sounds one consonant and one vowel. The noticeable feature that there is not a single syllable in any of these words which doesn't have a vowel sound. In fact we have a syllable in the last word which consists of only a vowel sound. In the structure of a syllable a vowel sound is the compulsory constituent. It is called the nucleus of a syllable. It may have a consonant or a number of consonants before it or after it or on both sides. The consonant sound occurring before the nucleus is called the Releasing consonant and the consonant after the nucleus is called the arresting consonant. Thus we can say that the structure of a syllable is $\overset{\text{RNA}}{\text{CVC}}$ where 'R' stands for releasing consonant, N for nucleus (vowel) and 'A' for the arresting consonant sound. For example in the words 'Rain', 'pick', 'Lead' - /r/, /p/ and /l/ are releasing consonants; /n/, /k/ and /d/ are arresting consonants and the vowel sounds / eɪ /, /I/, /i:/ are nucleus of these monosyllabic words. A syllable can also have the following structures.

| RNA | | |
|---|---|---|
| -V- | eye, ear | /aɪ/, /Iə/ |
| CV- | she, Bee | / ʃi: /, /bi:/ |
| -VC | owl, Eat | /aul/, / i:t / |
| CVC | cat, Match | /kæt/, / mætʃ / |
| CCVC | Plate, Spin | / pleɪn /, / spɪt / |
| CCCVC | strap, Scrap | /stræp/, /skræp/ |
| CCCVCC | straps, Script | /stræps/, /scɪpt/ |
| CVCCC | Fixed, Ranked | / fɪkst /, / ræŋkt / |
| CCVCCCC | Texts, Twelfths | /teksts/, /twelfθs/ |

A syllable in which the nucleus is followed by an arresting consonant is called a closed syllable. But a syllable in which there is no arresting consonant after the nucleus is called an open syllable. For example aim-/ eɪm / is a monosyllabic word. The structure of the syllable is VC. It is a closed syllable. On the other hand the word see-/si:/ is also monosyllabic but its syllable structure is CV. So it is an open syllable. Close and open syllables can occur in all types of words from monosyllabic to polysyllabic. Yet another feature of a syllable is the phenomenon of consonant clusters. We noticed in the examples above that the number of consonants before and after a nucleus can vary from 0-3 in the case of those preceding the nucleus and 0-4 in the case of those following the nucleus. This presence of more than one consonant sound in these places is referred to as 'Consonant Cluster'.

A related aspect of this consonant cluster is one of 'syllabic consonants'. One may come across a syllable in a word where in there may be no vowel sound. It might appear like a consonant cluster but one of the consonant sounds might be acting like a nucleus. For example, the word battle /bætl/ has two syllables /bæ-tl/. The structure of the first syllable is CV. In the case of the second syllable, from the phonetics point of view both the sounds are

consonants. So the structure of the syllable should be CC. But we know a vowel nucleus is essential for a syllable to exist. Now if the sound /l/ is removed from the second syllable, the remaining sound /t/ at once joins the first syllable, the word becomes /bæt/ and the word becomes monosyllabic. This means that the sound /l/ is actually the nucleus without which the second syllable collapses. Those consonant sounds which play this type of role in a syllable, phonetically these are consonants but function as 'vowels' are called syllabic consonants. So the syllables of words like battle are shown as bæ-tl or cv-cv. Some examples of syllabic consonants are given below:-

| | | | | |
|---|---|---|---|---|
| Button | - | / bʌ-tn / | cv-cv | syllabic consonant /n/ |
| Couple | - | / kʌ-pl /· | cv-cv | syllabic consonant /l/ |
| Fathom | - | /fæ- ðm/ | cv-cv | syllabic consonant /m/ |

When a consonant functions as a nucleus in a syllable it is shown with a small vertical bar below it e.g. /bæ-tl/ which means that /l/ is a syllabic consonant.

The opposite phenomenon also exists in English. When a semi vowel /w/ or /j/ functions as the releasing consonant in a syllable, the sound is referred to as non-syllabic vocoid. For example in the word West /West/ the structure of the syllable is CVCC. So the sound /W/ which is actually a semi vowel is functioning as the 'C' element. So it is called a non-syllabic vocoid. Vocoid is another name for vowels. So we have four categories in syllable structure. Vowel sounds or vocoids functioning in the syllabic (nucleus) or non-syllabic position. And consonants or contoids functioning in the syllabic or non-syllabic positions. Examples for the four categories are:

| | | | |
|---|---|---|---|
| Neptune | / nep-tʃu:n /cvc-cvc | | /n/as non-syllabic contoid/ |
| consonant | | | |
| Button | / bʌ-tn / | cv-cv | /n/ as syllabic contoid/ |
| | | | consonant |
| Waste | / weɪst / | cvcc | /w/ as non-syllabic vocoid/ |
| | | | semi vowel |
| Race | / reɪs / | cvc | /eɪ/ as syllabic vocoid/ |
| | | | Vowel |

| | |
|---|---|
| Example of | |
| Monosyllabic words | chair, Tank, Eye, coin, shine |
| Disyllabic words | Dwindle, Rejoice, Mermaid, Congest, Question |
| Trisyllabic words | Remittance, Conjunction, Distinguish, Mesmerise, Durable |
| Multi-syllabic or Polysyllabic words | |
| (i) Four syllables | Duality, Dictionary, Orthopædic, Population |
| (ii) Five syllables | Multiplicity, Durability, conductivity, Lexicography, electricity |
| (iii) Six syllables | Extraodinary, longitudinally, hypothetically, sociologically, ostentatiously |
| (iv) Seven syllables | numberologically |

**Word-stress**

We know that a word is made up of syllables. And each syllable requires one puff of air. In multi-syllabic words, all the syllables can be articulated with puffs of equal force. One of the syllables which is more prominent has to be articulated with more force generated by a re-infroced chest pulse. This syllable is called the stressed syllable and the other syllables are called unstressed syllables. The stressed syllable is indicated with a short-vertical bar before and above the first sound of that syllable. For example the words 'beauty', 'select', 'application' have two, two and four syllables each. In the first word the first, in the second the second and in the third it is the third syllable which is stressed. So it is indicated with the vertical bar before and above 'b', 'l' and 'c' which are the first sounds of syllables 'eau', 'lect' and 'ca'. The stress is applied only to these parts of the word and not to all the parts.

In English word stress is a fixed phenomenon i.e. the stressed syllable for each word is already fixed and all the dictionaries indicate this. Sometimes you may come across a vertical bar before but below the first sound of a syllable. This is known as secondary stress. In such cases the syllable with the bar above it is said to have the primary stress. The phenomenon occurs when the word is long and has a large number of syllables. The need is felt by the speaker for a second strong puff of air so a re-inforced chest pulse is generated but it is weaker compared to the pulse. So the syllable articulated with this not so strong puff is said to have the secondary stress. Whether a word will have one or two stressed syllables and if two, which will have the primary and which the secondary stress is also a pre-determined aspect of English lexis. There are a set of rules which govern the decision about the stress-pattern of word i.e. which syllable will be the stressed syllable. Any departure from these rules leads to faulty pronunciation. Here are some rules to help decide stress-pattern in words. The examples can be used for independent or pair speech practice.

(a) Verbs with two syllables ending with '-ate', are stressed (a) on the last syllable if they consist of two syllables and (b) on the third of they consist of three or more syllables

| (a) | (b) |
|---|---|
| migrate | 'educate |
| relate | 'cultivate |
| dictate | 'generate |
| truncate | 'fabricate |

(b) Words ending in '-ion' have the stress on the last but one syllable.

Con'dition Clarifi'cation Communication Posi'tion Definition

(c) Words ending in -ic /-ical/ -ically, -ial /-ially have the stress on the syllable preceding the suffix

An'gelic, Scien'tific, eco'nomic, sa'tiric, His'panic, apolo'getical, me'chanical, cle'rical, hys'terical, scienti'fically, sympath'etically, con'ditionally, me'chanically, In'dustrial, 'trial, 'Partial, 'cordial, pri'mordial, 'social, 'Partially, 'Impartially, 'socially

(d) Words ending in -ious, -eous have the stress on the last but one syllable.

| | |
|---|---|
| In'dustrious | Spon'taneous |
| glo'rious | cou'rageous |
| 'Pious | 'courteous |
| 'envious | |
| sa'gacious | |
| no'torious | |

(e) Words ending in -ise/ize, -ify which have more than two syllables are stressed on the syllable third from the end:

| | |
|---|---|
| 'capitalize | 'satisfy |
| 'partronise | 'beautify |
| 'realize | 'rectify |
| 'rationalise | 'solidify |
| 'penalise | 'clarify |

(f) Words ending in -ity have the stress on the syllable third from the end.

Elec'tricity Possi'bility gene'rosity con'ductivity falli'bility

(g) Words ending in -cracy, -crat have the stress on the syllable third from the end.

| | |
|---|---|
| de'mocracy | 'democrat |
| tech'nocracy | 'bure?ucrat |
| Ari'stocracy | 'Autocrat |
| Au'tocracy | 'Aristocrat |
| Beu'reaucracy | 'technocrat |

(h) Words ending in -graph, -graphy, -logy, -meter have the stress on the third syllable from the end.

| | | |
|---|---|---|
| 'telegraph | te'legraphy | socio'logy |
| 'autograph | pho'tography | Teleo'logy |
| 'photograph | autobiography | Biology |
| ther'mometer | | |
| dia'meter | | |
| para'meter | | |

(i) Words with a weak prefix -a, be-, de-, re- have the root as the stressed syllable.

| | | | |
|---|---|---|---|
| a'long | be'come | de'rail | re'cover |
| a'bout | be'low | de'part | re'join |
| a'round | be'side | de'form | re'trace |
| a'go | be'hind | de'port | re'fine |
| | be'little | de'ride | re'wind |
| | be'head | | |

(j) Negation marking prefixes dis-, in-, il- are stressed syllables. The root also has a stressed syllable. These are words with double primary stress.

| | | |
|---|---|---|
| 'disadvantage | 'incomplete | 'illogical |
| 'disloyal | 'incapable | 'illegal |
| 'dislocate | 'inefficient | 'illiterate |
| 'disinfect | 'inapt | 'illegitimate |
| 'disintegrate | 'incurable | 'illicit |

(k) Verbs of two syllables beginning with the prefix dis- have the stress on the second syllable.

| | |
|---|---|
| dislike, | dis'miss, |
| dis'band, | dis'may, |

(l) Words with the suffixes detailed below have the stress on suffix itself:

(i)

| -aire | -eer | -ee |
|---|---|---|
| billio'naire | ca'reer | exami'nee |
| Question'naire | Engi'neer | addre'sse |
| Millio'naire | | invi'tee |
| | | Emplo'yee |

(ii)

| -ete | -ette | -ade | -ese |
|---|---|---|---|
| de'plete | eti'quette | cas'cade | Chi'nese |
| com'plete | ciga'rette | deg'rade | Japa'nese |

(iii)

| -itis | -ental | -ential | -esce |
|---|---|---|---|
| arth'ritis | depart'mental | se'quential | con'valesce |
| bronchitis | conti'nental | conse'quential | acqui'esce |

(iv)

| -escence | -escent | -esque | -ique |
|---|---|---|---|
| effe'rvescence | ado'lescent | pictú'resque | u'nique |
| adolescence | conva'lescent | gro'tesque | tech'nique |

(m) The following inflectional suffixes do not affect the stress-pattern of the word to which these are attached. These do not change the category of the root word.

| | | |
|---|---|---|
| -es | 'buses, | 'matches |
| -ing | 'burning, | 'turning |
| -ly | 'Likely, | 'coyly |
| -ish | 'Childish, | 'Roundish |
| -en | 'brighten, | 'sharpen |
| -ive | 'Attractive, | 'suggestive |
| -ance | 'Annoyance, | 'deliverance |
| -id/ed | 'Translated, | 'duplicated |
| -ment | 'department | 'Appointment |
| -y | 'Thirsty, | 'bloody |
| -ure | 'seizure, | 'Pressure |
| -ness | 'bitterness, | 'sweetness |
| -less | 'Childless, | 'careless |
| -ship | 'friendship, | 'hardship |
| -hood | 'childhood, | 'falsehood |

(n) Compound words

In such words both the constituents are root words. There may or may not be a hyphen between them. Some examples are given below of compound words wherein:

Kingship, Manhood, Cupboard, Mainland, Coastline

(i) stress is on the first element

'lifeboat 'mailbag 'postman

(ii) second element has the stressed syllable

her'self him'self our'selves

(iii) both elements have stressed syllables. The primary stress lies in the second element.

,After-'noon , home-'made who'ever

(iv) In three element words the second element has the stressed syllable.

,Post-'graduate ,Vice-'chancellor

**(i) Stress Shift**

This is an important component in the speech pattern of English. When new words are formed by (i) using derivational suffixes which are class-changing i.e. nouns become adjectives or adjectives become nouns there is stress shift. The stress pattern of the new word is decided by the rules of the category in which it falls i.e. category a-m detailed above. Here are some examples as to how use of derivational suffixes brings about a shift in the stress-pattern of the root/stem to which it is attached.

**(ii) Functional Shift**

Though it was mentioned earlier that word stress is an unchanging phenomenon in English yet there are exceptions to this basic rule. Not only can the stressed syllable change when a derivational suffix changes it into a new word as explained above, even within the same word the stressed syllable can change with the change in the function of the word. For example if the same word is used as a noun as well as a verb - the stress will shift with shift in function. Here are some examples:

| | (As Noun) | (As Verb) |
|---|---|---|
| Absent - | 'absent | ab'sent |
| Conduct - | 'conduct | con'duct |
| Record- | 'Record | re'cord |
| Produce- | 'Produce | Pro'duce |

No doubt the pronunciation of English at the level of lexis is a highly rule-controlled phenomenon. The advantage is that the guidelines are detailed but at the same time, committing the rules to memory and applying the correct rule to a particular word is a cumbersome task. It is especially so in the case of second language learners where environmental exposure to correct speech is not available. Errors due to interference of the mother tongue in the articulation of phonemes and errors of pronunciation at the word-level due to wrong placement of stress are a common feature. Under the circumstances pronouncing dictionaries are of great help. One must learn to consult a pronouncing dictionary. With the knowledge of phonemic symbols for sounds and stress patterns this task becomes easy. Here are some examples.

| | |
|---|---|
| /bju:tifal/ | Beau ti fy |
| /brelkfa:st/ | breakfast |
| /spendz/ | spends |
| /hɪz/ | his |
| /ɪ t ɪ/ | Toy |

## Rhythm

When we utter a sentence we use a number of words. Evidently all the words do not have equal importance in conveying the meaning. Some words have a semantic value while others help in stringing together these words into a grammatically correct sentence. So we can say that isolated pieces of meaning are put together by these words of structural value. Semantically important words are called 'content words' and those of grammatical value are called 'structure words'. Nouns, adjectives main verbs, Adverbs, This/That, demonstratives and 'wh' interrogative pronouns are content words. Articles, auxiliary verbs, prepositions, conjunctions, personal pronouns are structure words.

In the articulation of a sentence, the content words are the stressed words. For example in the sentence.

1. 'John 'sells 'pea-'nuts at the 'sea-'shore'. The words John, sells, pea-nuts, sea-shore are content words while 'at' and 'the' are structure words. The content words are stressed. (If a content word has more than one syllable, stress-pattern will be according to the rules of word-stress). The content words are spoken with more force. In the sentence above four out of six words are stressed. There may be sentences with fewer content words as well. For example in the sentence
2. How many were 'granted 'leave by the 'way? Only three out of eight words are stressed. Rest are structure words, so unstressed.

### Stress-timed Rhythm

Speech in every language has a particular rhythm. In English this is stress-timed rhythm i.e. the stressed syllables occur at regular intervals of time. Regular occurrence of stressed syllables gives English speech its characteristic rhythm. In certain languages the stressed syllables occur at equal intervals of time. Those with regular interval are said to have stress-timed rhythm and those with equal interval are said to have syllable-timed rhythm i.e. isochronous languages.

English has stress-timed rhythm. But this has to be manipulated by the speaker. Occurrence of stressed syllables at regular intervals is not a natural phenomenon. Stressed syllables will occur according to the number and sequence of content words. The sequencing of these content words is controlled by the structure words. Content words

cannot occur at regular intervals as was explained by sen 1 and sen 2 above. In order to articulate stressed syllables at regular intervals, the structure words between two stressed syllables have to be bundled up. These have to be articulated quickly. This effort brings to light the phenomenon of 'weak forms'. These are actually the reduced forms of structure words used for maintaining rhythm. For example in the expression 'bread and butter' the conjunction 'and' / ænd / a structure word may be pronounced as /-nd'/ or / - n / or /-n/ i.e. bread and butter may become 'bread 'n butter'. Weak forms of structure words are a time-saving device. A structure word can have a number of weak forms as seen above. The choice of an alternative depends upon the time interval available. Weak forms of some structure words are given below:

**Articles**

| | | | | |
|---|---|---|---|---|
| a | /ə/ | the | /ðI/ | before a vowel sound |
| an | /ən/ | | /ðə/ | before a consonant sound |

**Auxiliary verbs**

| | | | |
|---|---|---|---|
| am | /əm/, /m/ | | |
| are | /ə/ | have | /həv/, /əv/, /v/ |
| can | /kən/, /kn/ | is | /z/, /s/ |
| could | /kəd/ | must | /məst/, /məs/ |
| does | /dəz/, /zi/, /s/ | shall | /ʂəl/, /ʂl/ |
| do | /d /, /də/, /d/ | was | /wəz/ |
| had | /həd/, /əd/, /d/ | were | /wə/ |
| has | /həs/, /əz/, /z/, /s/ | will | /l/ |
| | | would | /əd/, /d/ |

**Conjunctions**

| | | | |
|---|---|---|---|
| and | /ənd/, /n/d, /ən/, /n/ | | |
| as | /əz/ | | |
| than | /ðən/, /ðn/ | that | / ðet/ |
| | | but | /bet/ |

**Prepositions**

| | | | |
|---|---|---|---|
| to | /tə/ | | |
| on | /ən/, /n/ | | |
| | | for | /fə/, /f/ |
| **Pronouns** | | into | /intə/, /int/ |
| he | /hĺ/, /i:/, /I/ | | |
| she | /ʂI/, /I/, /ʂ/ | | |
| me | /mɪ/, /m/ | us | / s /, / s / |
| | | we | / w /, /w/ |
| **Tone** | | you | / ju / |

In the articulation of a sentence, tone is an important ingredient of conveying meaning. Before deciding upon the final tone of a sentence - two terms 'static' and 'Kinetic' tone and tonic syllable need to be explained. When a word is spoken on an even level, static tone is said to have been used. The meaning of a word in static tone is its literal meaning. But when the same word is spoken on an uneven level i.e. rising or falling tone-the tone is said to be kinetic. For example the word 'play' in three different tones conveys three different meanings.

/ pleɪ / static tone — game-drama etc.
Literal meaning.

/ pleɪ / Rising tone — Question, doubt, why should I ?

/ pleɪ / Falling tone — order: Do it

(Kinetic tones)

In every sentence, of all the content words there is always one which conveys the mood and attitude of the speaker. While other content words are articulated in the static tone this one is articulated in the Kinetic tone. The syllable articulated in the kinetic tone (it is the stressed syllable of the word) is called the tonic syllable. Pitch variation in speech begins with the tonic syllable. But for this pitch variation brought about by the Kinetic tone in the tonic syllable speech would be monotonous i.e. mono+tonous i.e. one level unchanging tone. Compare the three sentences below.

| | | |
|---|---|---|
| I like coffee. | Sleepy statement | I like coffee? Question |
| I like coffee. | Assertion | |

Even within the same sentence different content words when uttered in a kinetic tone bring about a change in the meaning of the sentence.

| | |
|---|---|
| `I like coffee. | Me and not my friend |
| I `like coffee. | Not dislike |
| I like `coffee. | Not tea. |

**Intonation**

The whole phenomenon of articulating a sentence boils down to marking the stressed words - content words, deciding the tonic syllable and finally the tone for the tonic syllable according to the meaning to be conveyed. This exercise is undertaken in the case of very simple sentences. In case the sentence has a complex structure because of embedding of additional meaning components in the form of a clause, phrase or even a word, the speaker requires more time. So he has to take pause. These pauses divide the sentence into what is called tone-groups. This is indicated by /...../

For example the sentence

*When they reached the station, the train had left*, has two tone groups. It will be depicted as

// when they reached the station,/ the train had left.//

The marks of punctuation held the speaker in dividing the sentence into tone-groups. Once this is completed then the speaker has to undertake the same exercise as in the case of a simple sentence. Mark stressed syllables in content words, decide the tonic syllable and its tone. For actual articulation, the use of weak forms of structure words between stressed syllables to bring about stress-timed rhythm is the additional exercise. But with practice and pressure of time control is a helpful factor. The moment a hopping or dragging sensation in speed is felt, the time and speed of articulating structure words can be adjusted to create the desired rhythm. The speaker's own ears are the best guide in this. Recitation and music being natural interest areas for human beings creating rhythm or any departure from it is easily felt.

Though native speakers make use of a number of complex tones there are three basic tones in use. These are the falling tone, the rising tone and the falling-rising tone. These can be explained in detail as follows:-

**The Falling tone**

As the name suggested the tonic syllable in the sentence is uttered in falling tone. The word carrying the tonic syllable has a gradually receding sound effect. Each successive sound in the word is uttered at a level lower than the previous one. Audibly depicted it will look like \ and this is its symbol as well. For example, in the sentence

Go and post the letter.

The intonation will be depicted as

_ ..___... l

e

t

∂

The tonic syllable begins at the static tone level of other content words but ends at a lower pitch level. The following tone is used in the following type of sentences:-

(a) Simple declarative statements.
(i) It's a `beautiful, shirt.

(b) 'wh' questions with no specific intention:-
(i) 'Which 'dress did you `wear? (ii) 'Who 'visited them `yesterday?

(c) Negative Qs - Yes/No: confirmatory Qs.
(i) 'Isn't it `nice? (ii) 'Weren't they `tolerant?

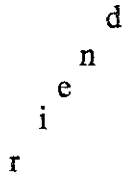
(d) Question - tags - confirmatory Qs:
(i) It was a' nice `catch, `wasn't it ? (ii) It is a' big `achievement, `¿sn't it?

(e) Exclamations:
(i) !Wonderful! (ii) !Extra'ordinary!

(f) Commands:
(i) !Go and !help 'her. (ii) !Throw it `out.

**The Rising Tone**

It is just the opposite of the falling tone. In this tone there is a gradual rise in the pitch of the voice in the articulation of the tonic syllable. Because of this gradual rise it is also called a glide-up. It can be presented as follows in a sentence like




Who is your friend? ---------- f Its like (/) and this is its symbol too. It is used in the following type of sentences:-

(a) Yes/No Qs:
(i) 'Has she, arrived? (ii) 'Will the' patient, recover?

(b) 'wh' Qs - informal situations.
(i) 'Who is your, banker? (ii) 'How did you, escape?

(c) Requests - Polite, informal
(i) 'Go and, help her. (please) (ii) 'Throw it, out.

(d) Incomplete statements
(i) I'll, help them. (if I can) (ii) They'll' paint the 'house, red. (if given a chance)

(e) Qs with a choice.
(i) Will you 'wear ,green, ,yellow or 'pink? (ii) Should I, resign or 'continue?

(f) Enumeration
(i) ,One, two or 'three. (ii) ,First, Second or ,third.

(g) Modified statement.
(i) He is 'home by, ten, generally. (ii) She can, contact you, in the evening.

(h) Informal social communication

(i) 'Keep, trying. (Encouragement) (ii) 'God, 'bless you. (Parting wish)

(iii) 'Hey, there. (Greeting)

It is very clear how the change in tone changes the meaning of the same sentence from the command to reque..., from a assertive to an accommodating attitude of the speaker. The third tone used frequently is

**The Falling-Rising (Fall / Rise) tone**

The tone is marked by first a fall in pitch from high to low and then by a rise from low to midhigh. It can be depitched as [ v ]. This variation may be used in the same syllable of a word or in two different syllables in different words. When occurring in different syllables it is denoted as [' ,]. This is called split or divided fall-rise. This is a highly suggestive tone i.e. it indicates a reaction without stating it in words. It is also called a mischievous tone. For example the sentence

*The food was good*, when uttered in a falling tone expresses a sincere appreciation. When uttered in a rising tone i.e. the food was good? indicates disagreement i.e. I did not find it so. But when the sentence is uttered in a fall-rise i.e.

*The food was good*, it indicates that something else was not good - may be ser'vice, may be decoration. It is like say the food was good but ..... leaving the unsaid to the listener's imagination to fill up. The tone depicts an irresponsible speaker lacking courage of conviction. When questioned, he can take shelter in the excuse that he used a falling tone. One should beware of the tone and its users.

**Segmental and Supra-segmental levels of speech:**

By now we know that correct articulation of a sentence means pronouncing the words correctly in terms of stressed / unstressed syllables as also producing its constituents phonemes correctly. As phonemes are the segments of a word, words are the segments of a sentence. But the imposition of tone on the tonic syllables and tone-groups is an extrinsic aspect of speech. It is supra-segmental. It is not an intrinsic part of articulation. The segmental level analysis is non-varying i.e. fixed e.g. the three -term labels of phonemes, the stress-pattern of words etc. but tone is a highly situationally, semantically controlled choice. So it is varying and variable. So speech consists of two levels - segmental and supra-segmental.

Now we can answer the question 'how to learn to speak English?' One has to learn to speak English at first at the segmental level i.e. learn the correct articulation of phonemes; learn combining phonemes into syllables and syllables into words; pronounce the words correctly by placing the stress on the correct syllable and finally at the supra-segmental level i.e. use the correct required tone on the tonic syllable.

# Unit-II

# Structure and Syntax

## Structural Morphology

While discussing the levels of language analysis it was explained that at the lexical level the two systems of language – the sound system and the meaning system – merge. Words are made up of syllables in terms of articulation. Syllable is a category of the sound system. But the moment syllables combine to form a word these enter the meaning system of a language. The smallest unit of the meaning system is called a morpheme just as the smallest unit of the sound system is called a phoneme. Thus the study of a language at the level of word or lexis is called morphology or morphophonemics. A study of the processes of word formation in a language is called morphology.

There are a number of word formation processes. A community may coin words while naming the objects and natural phenomenon intimately related with its survival. Words from another speech community may become part of a language through exchange of goods in a barter system. This is called borrowing. A number of words in English e.g: Piano (Italian), Alcohol (Arabic), Lilac (perisan), Tycoon (Japanese) were borrowed from the language mentioned in the bracket above. A borrowed word may be translated into the borrowing language. For example the word 'uber mensch' borrowed from the German language was translated as Superman. Blending is a very common phenomenon of word-formation though very recent in origin. When words representing two phenomena are to be combined, the first part of the first word and the last part of the second word are combined. In this way the essential aspect of each is retained to explain the new phenomenon which has features of both e.g.

| | | | | |
|---|---|---|---|---|
| Breakfast | + Lunch | = Brunch | First meal | (1) |
| (1) | (2) | | Heavy | (2) |
| Smoke | + Fog | = Smog | Thick & harmful | (1) |
| (1) | (2) | | White | (2) |
| Television | + Broadcast | = Telecast | Instrument | (1) |
| (1) | (2) | | Activity | (2) |

New words also enter the vocabulary of a language when the existing words are trimmed. A part of the main word is retained which then stands for the whole. Though done for convenience, it generates new words in time. The process is called 'Clipping'. For example 'Laboratory' became 'Lab' and then was used in words like skylab. 'Advertisement' become became 'ad' and then was even pluralised as 'ads' or used in expressions like ad word, ad mania, ad effect in the context of consumerism. 'Aeroplane' was clipped to 'plane' and then 'plane' became part of 'sea-plane'. A special type of reduction wherein the grammatical category of the word changes is called back-formation. In clipping the category of the word does not change. 'Television' is reduced to 'televise', 'Donation' is reduced to 'Donate' or 'Editor' is reduced to 'Edit' in back-formation to form verbs from nouns. The process is called so because the verbs can be expanded back into nouns through reverse back-formation. Sometimes there is a long name for an organization or a phenomenon. It is difficult to pronounce the complete name every time. The first letters of each of the words in the long name are put together in the same sequence. In time these become independent words to the extent that their complete forms are remembered only by experts in the field. These words are called 'Acronyms'. How many of us remember that 'Laser' is an acronym for 'Light Amplification by stimulated Emission of Radiation'. Laser-treatment, Laser-technology shows how the acronym combines with other words as an independent to form compound words. Some well-known acronyms are UNO, Unesco, Opec, Saarc. The noticeable feature is that in the beginning an acronym is a sequence of separate capital letters but gradually is written as any other word.

Lexis is the most dynamic aspect of a language. It is open-ended i.e. new words keep joining the list. These may

be the product of any of the processes mentioned above. When we say 'no language is primitive, communities are' - it is to highlight this aspect of language. As the community advances, progresses, ventures into new areas of knowledge and information, a fresh set of lexical items is added. New registers (vocabulary used in a special field of knowledge e.g. medicine, Space, Architecture etc.) emerge in the lexical pool of the language. And as long as a language can handle the everyday and professional communicative needs of the community, it is advanced. The rules of sentence formation are close-ended i.e. the users can produce a limited type of sentences but they can express all their knowledge and share information by using varied vocabulary terms in these sentences. That is why the study of morphology is an important level of the analysis of a language.

Morphology is language-specific i.e. each language has its own rules of word formation. These rules explain the structure of the words in that language. The study of these rules is known as 'Structural Morphology'. The internal structure of a word is studied in terms of morphemes. These may be Free morphemes or Bound morphemes.

**Free-morphemes / Bound morphemes**

Let's look at the internal structure of the following words.

| | | | | | |
|---|---|---|---|---|---|
| (1) | Logical | = | Logic | + al | |
| (2) | Incomplete | = | In | + complete | |
| (3) | Pouring | = | Pour | + ing | |
| (4) | Undesirable | = | Un | + desire | + ble |

The words 1-3 above have two units each while the word at 4 has three units. In all these words, there is one unit i.e. logic (1), complete (2), Pour (3), Desire (4) which can occur independently in a sentence. These are called free morphemes. On the contrary the units –al (1), In- (2), -ing (3), and un-, -ble in (4) cannot occur independently. These need a free-morpheme to which these can attach themselves. Such dependent units are called 'Bound Morphemes'.

**Free Form/ Free–morpheme**

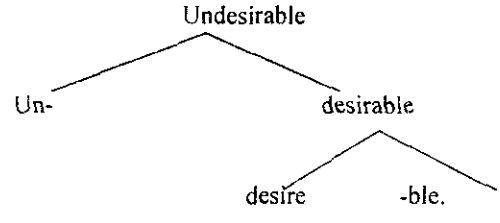
A word is a minimum free form, grammatically speaking. The word logical is a free form as it can occur independently also. But structurally 'Logical' has two morphemes– Logic (Free morpheme) + al (Bound morpheme). So it may be kept in mind that though free-form and free-form are both words that can occur in-dependently in a phrase or sentence, a free-form can have a free-morpheme as its constituent.

**Affixation**

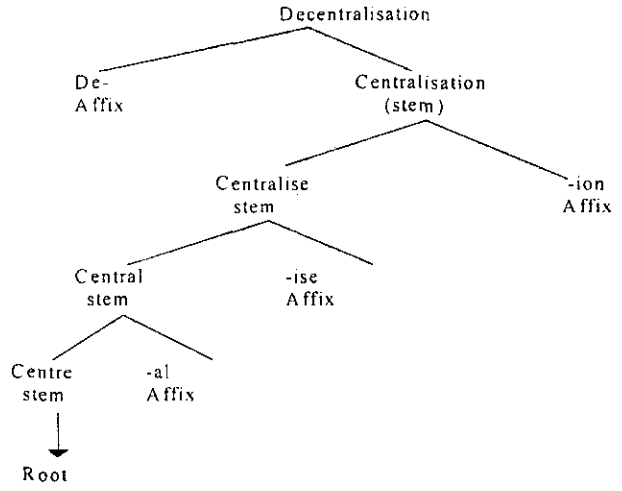
As noticed above structural morphology is a study of how the different parts of a word join in to form the final word. It is in fact a study of the process of affixation. A bound morpheme is an affix as it needs to get affixed to another morpheme. But all the morphemes to which it gets affixed may not be free-morphemes. Referring back to the example (4) above, the word 'undesirable' has three morphemes- un + desire + ble. But the sequence of affixation of un- and –ble is different. It is as follows:

Desire
Desire + ble
Desirable
Un + Desirable
Undesirable.

It can be explained by the tree-diagram method.

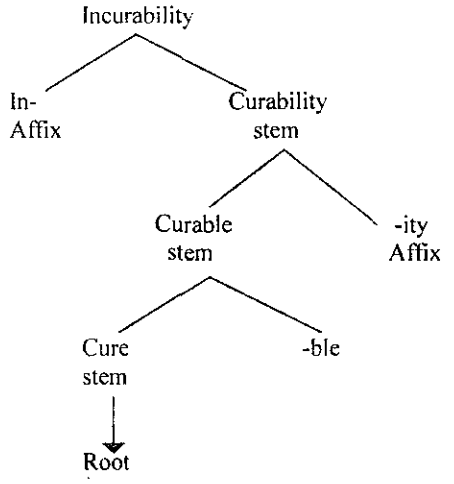


When '-ble' joins 'desire', 'desire' is a free form as well as free morpheme because it cannot be split further into a free or bound morpheme. Similarly when 'un-' joins 'Desirable' Desirable is also a free-form (as it can occur independently in a phrase or sentence) and also a free-morpheme though it has 'Desire' as the free-morpheme and '-ble' as the bound morpheme. But 'Desirable' and 'Desire' are labeled differently. 'Desirable' is the intermediate free-form/morpheme. It is called the 'stem' whereas 'Desire' the ultimate free-form/morpheme is called the 'Root'. 'Un-' and '-ble' remain affixes. So a stem that cannot be split further is called the 'Root'. Through the tree-diagram let's see the process of affixation in the word 'Decentralisation'.

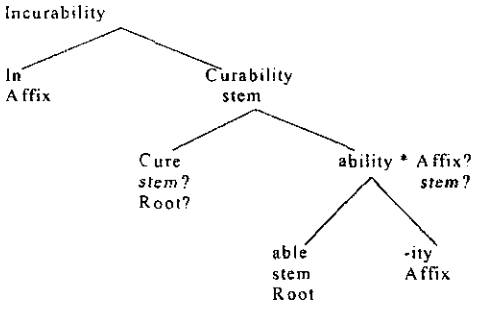


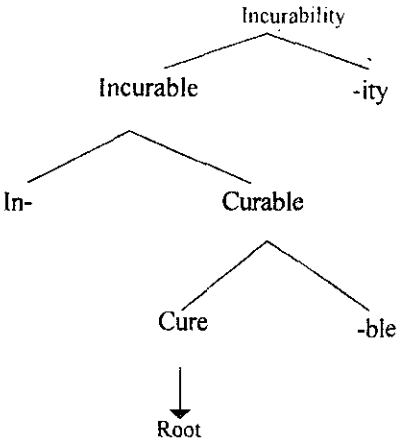

So the word 'centre' goes through the process of affixation at four levels when four bound morphemes (affixes) join it at different levels. From centre to central, central to centralise, centralise to centralisation and centralisation to Decentralisation. The word when structurally split has three stems and the fourth stem is the Root.

Let's take another example to explain the difference between a stem and a Root.




The process of morphological analysis of a word has to be undertaken in terms of free-morpheme (stem) and bound-morpheme (Affix). But at a given level only one affix is to be separated and that too the peripheral one. For example in the word above the following analysis would be wrong because the split is non-peripheral at *



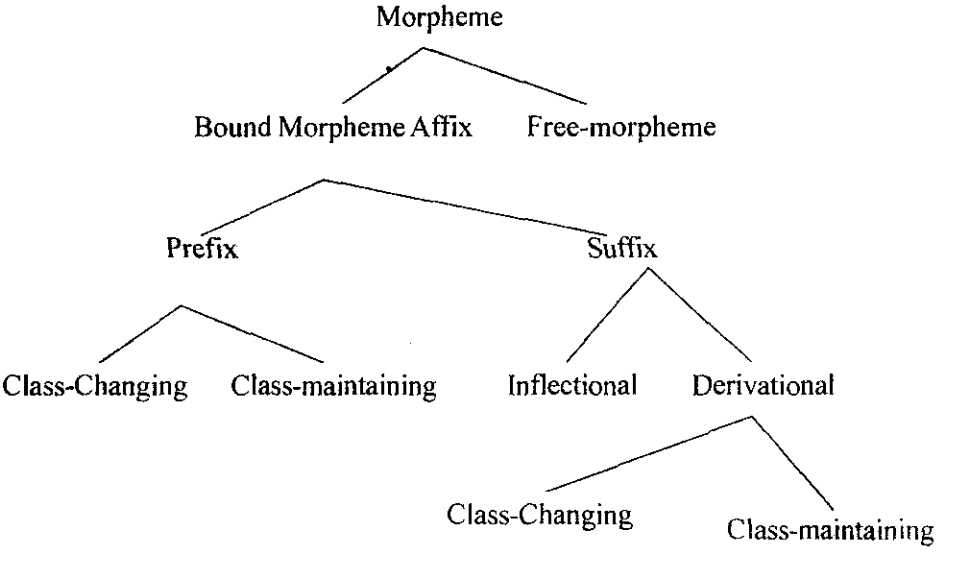



The problem will be which is the root of the word Incurability-- cure or able? The second rule of such an analysis is that the negation marker prefix is the first affix to be separated. The reason-negation is applicable to the complete word and not a part of it. So the following analysis would also be wrong.

bound morpheme (affix) may appear weak or second-rate in status as compared to a free-morpheme in terms of the structure; it may also appear just a cluster of phonemes which has no meaning but semantically a bound morpheme is of great importance. It may have no meaning of its own but it not only changes the meaning of the (word) free-morpheme to which it is attached but its grammatical category as well. For example

| Free Morpheme | | Bound Morpheme | |
|---|---|---|---|
| Joy (Noun) | + | -ous | = Joyous (Adjective) |
| Noun | | | |
| Quick (Adjective) | + | -ly | = Quickly (Adverb) |
| Produce (Verb) | + | -ion | = Production (Noun) |
| Un | + | Fair (Positive) | = Unfair (Negative) |
| Care { Noun | + | -less | = Careless Negative |
| Care { Verb | + | -less | = Careless Adjective |

Affixation being the predominant feature of the study of structural morphology, affixes need to be studied in details. Affixes (Bound morphemes) are of three types Prefixes, Infixes, Suffixes. Prefixes as self-explanatory fix before the stem/ free morpheme. Infixes split the stem into two parts and appear an 'insert' in the word. In English the phenomenon of 'infix' is not there. There are only prefixes and suffixes. These affixes (Prefixes and Suffixes) do change the meaning of the free-morpheme. These may be class-maintaining or class-changing. Moreover suffixes may be Inflectional or Derivational. The information may be summarized as follows:



**Class-Changing/Class-maintaining**

When an affix combines with the stem/ root a new free-morpheme/ free-form is generated. This new word may belong to the same grammatical category as the stem/root or be part of another grammatical category. For example in the words below the affixes

Play (verb) + -er (affix) = Player (Noun)
Play (verb) + -ing (affix) = Playing (Verb)
Act (verb) + -or (Affix) = Actor (Noun)
Beauty (Noun) +-fy (Affix) = Beautify (Verb)

-er, -or, -fy change the grammatical category of their stems i.e. 'play', 'Act' and 'Beauty'. While 'play' and 'act' change from verbs to nouns, 'Beauty' changes from noun to verb. So these affixes –er, -or, -fy are class-changing affixes. On the contrary, the affix –ing does not change the grammatical category of its stem. Play is a verb and playing is also a verb. So –ing is a class-maintaining affix.

Inflectional and Derivational Affixes

Inflectional affixes are those affixes which do not change the grammatical category of the stem to which these are attached. These are class-maintaining in nature. So are some derivational affixes too. For example in the words below

(i) Map (Noun) + -s = Maps (Noun)
(ii) Play (verb) + -ed = Played (Verb)
(iii) un- + happy (Adj) = Unhappy. (Adj)
(iv) In- + decent (Adj) = Indecent (Adj)

The affixes –s. -ed, un-, In- are all class-maintaining i.e. the final word and the stem belong to the same grammatical category. *Map* and *Maps* (i) are both nouns, *play* and *played* (ii) are both verbs, Happy and *Unhappy* (iii) are both adjectives and so are *decent* and *indecent* (iv). But while affix at (i) are inflectional, those at (iii) and (iv) are derivational. The difference between the two is that:

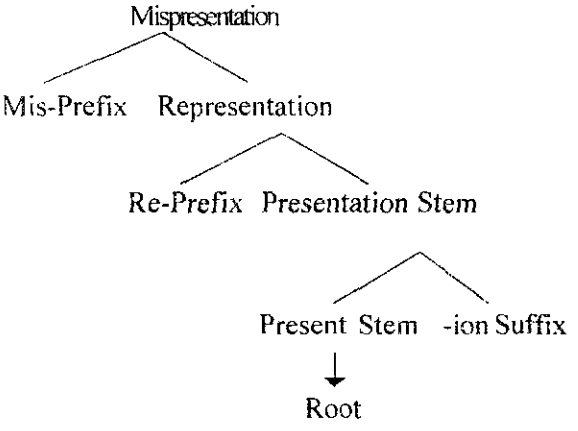
(a) Inflectional affixes always occur as suffixes while derivational affixes can be prefixes as well suffixes.
(b) An inflectional suffix can occur with different stems from the same part of the speech i.e. grammatical category.

e.g.

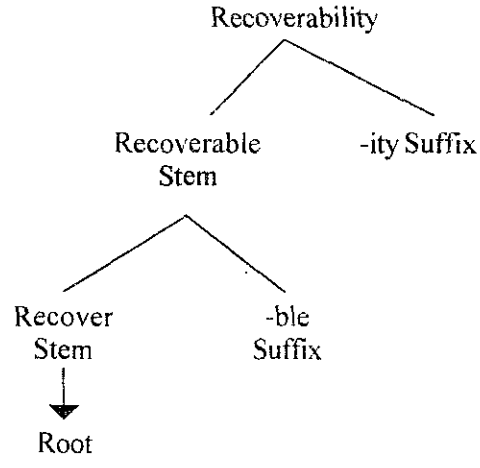
| | |
|---|---|
| map + -s = maps | play + -ed = Played |
| Tap + -s = Taps | Shape+ -ed = Shaped |
| Mat + -s = Mats | Race + -ed = Raced |

Derivational affixes do not perform this uniform function.

(c) Inflectional suffixes are closing morphemes i.e. these are the last and final affixes in the word. i.e. *maps* cannot be made *maps-ing* or *Raced* cannot be further changed into *Raced-er* or *Raceding*. This is where the class-maintaining suffixes can be distinguished from the inflectional suffixes.
(d) Inflectional suffixes do not allow piling up of morphemes i.e. even two inflectional morphemes can not occur successively i.e. *map* can be made *maps* and *mapped* but *maps* cannot be made *mapsed*. Derivational affixes, on the contrary, permit class-changing/maintaining suffixes to keep joining the word. e.g. observe the word



The word has two prefixes. *Re-*is the first prefix for presentation. Then it becomes part of the new stem *representation* to which is added the prefix *mis-*to make the final word *misrepresentation.* Here is another word where piling up of affixes is in the suffix position.




Here-*ble* is the first suffix for the stem *Recover.* Then it becomes part of the new stem *Recoverable* to which is added the suffix-*ity* and we get the final word *Recoverability.* When there are a number of affixes in the word or there is a grammatical possibility of an other affix, the affix in question will be derivational and not inflectional. Compare the following.

| | | | |
|---|---|---|---|
| Derive | + | - ed | = Derived (Inflectional) |
| Derive | + | - ion | = Derivation |
| Derivation | + | - al | = Derivational (Derivational) |
| Compare | + | - ed | = Compared (Inflectional) |
| Compare | + | - ive | = Comparative |
| Comparative | + | - ly | = Comparatively (Derivational |

(e) An inflectional affix is always class-maintaining but a derivational affix can be class-maintaining as well as class-changing. When in doubt whether a class-maintaining affix is inflectional or derivational apply the criterion detailed above.

**Comound words**

So far we have discussed words which have one more stem, a root and one or more affixes. But there can be words with two stems or roots. Words like

| | |
|---|---|
| Boyhood | = Boy + hood |
| Kingship | = King + ship |
| Englishman | = English + man |

Both the stems are free morphemes. These can occur independently and can take inflectional or derivational affixes as well. Such words as have two free-morphemes as their constituents are called compound words. So the structure of the compound word is

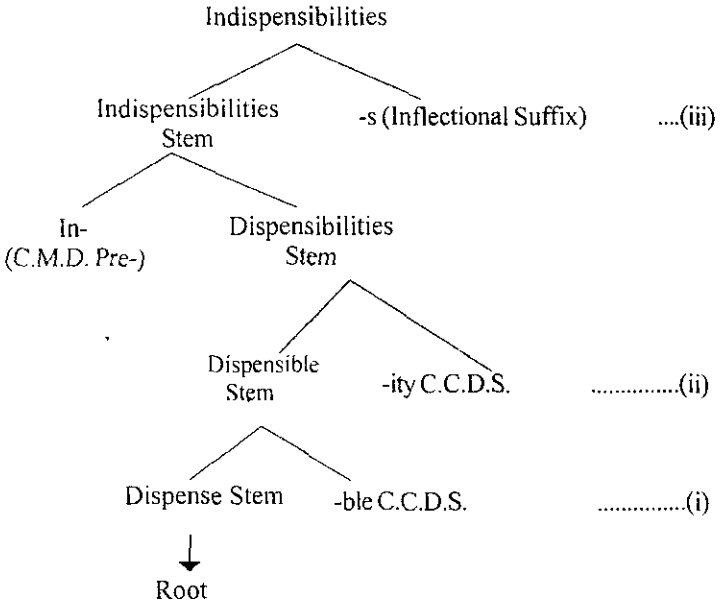
Free-morpheme + Free–morpheme.

**Marking and labeling the morphemes**

The bound morphemes i.e. affixes are so marked that it is clear whether these are prefixes or suffixes. A prefix is indicated with a hyphen (-) following it and a suffix with a hyphen (-) preceding it. The hyphen indicates the place of the stem. The type to which the affix belongs in written as follows.

| | |
|---|---|
| Class-maintaining | = C.M. |
| Class-changing | = C.C. |
| Derivational | = D |
| Inflectional | = I |
| Prefix/Suffix | = Pre- / -or complete |

To explain let's see the structure of the word below:-




Note:- While(i) + (ii) allow piling (iii) is final.
While (i) + (ii) are C.C (iii) is C.M
So (i) + Derivational (iii) Inflectional.

**Morpheme + Allomorphs**

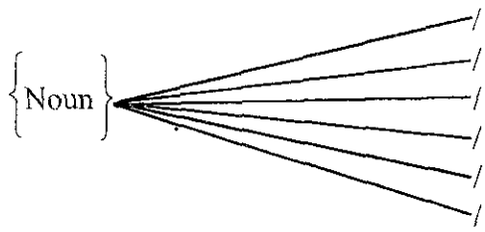
So far we have looked at words as structures i.e. their composition. So a word was either a free form or a free morpheme or an affix i.e. Prefix or Suffix and these were further either inflectional and derivational, class-changing or class-maintaining.

The last two labels bring out the function that a particular bound morpheme performs in that word. We noticed that while through the functions of class-changing and class-maintaining not only were new words generated, but some grammatical function was also performed. For example the suffix –s converted the singular noun 'map' into its plural 'maps'. The suffix –ed converted the verbs 'play' and 'shape' into their past tense form. The suffix –ly converts the adjective 'Quick' into an adverb 'Quickly' or the suffix '-ble' coverts the verb 'Change' into an adjective 'Changeable'. Thus these different suffixes can be categorised as 'plural' forming, past-tense forming, Adjective-forming or Adverb forming etc. When a number of affixes (Prefixes or suffixes) perform the same function, these are categorised as 'allomorphs' of that particular function. For example let's see the following words:-

| | | | |
|---|---|---|---|
| Creative (Adjective) + -ity / / | | = | Creativity (Noun) |
| Grateful (Adjective) + -ness | | = | Gratefulness (Noun) |
| Remit (Verb) | + - ance / / | = | Remittance (Noun) |
| Dictate (Verb) | + -ion / / | = | Dictation (Noun) |

In the above list there are four suffixes '-ity', '-ness', '-ance' and '-ion'. All these convert their stems into nouns. So these are noun-forming bound morphemes. In morphology these are called 'allomorphs of Noun'. This is presented as

Morpheme




/ (-ity)
/ (-ness)
/ (-ance)
/ (-ion)
/ ( ) There can be additional
/ ( ) affixes (allomorphs) for the morpheme – Noun

Similarly there are allomorphs of plural i.e. affixes which convert a singular noun into its plural form e.g

| Morpheme | Allomorphs | |
|---|---|---|
| Plural | /-S/ | Maps |
| | /-Z/ | Dogs–articulated as /-z/ in speech |
| | /-IZ/ | Judges |

So /-S/, /-Z/, /-IZ/ are allomorphs of the morpheme 'Plural'. The allomorphs of negation will be shown as

| Morpheme | Allomorphs | |
|---|---|---|
| Negative | / / | Incurable |
| | /un-/ | Unfair |
| | / / | Dishonest |
| | / / | Faithless |

/In-/, /un-/, /dis-/ are all allomorphs of the morpheme –negative. /In-/, /un-/, /dis-/ are prefixes and / / is a suffix as the hyphen indicates the place of the stem. In the first three it follows the affixes and in the last it precedes it.

Similarly, you can make a list of the allomorphs of past-tense, adjectives, verbs etc. So now we know that a morpheme is the combination of syllable (s) or phonemes that has a meaning. It is usually one word. But sometimes it can be an expression also like the three words 'President of India' stand for one meaning. But structurally all the three words are morphemes. Morphology or Morphophonemics is the study of the structure of words i.e. their constituents. It is followed by the task of categorizing these constituents as Free, Bound; Prefixes, Suffixes; Inflectional, Derivational; Class-changing, class-maintaining and finally grouping the affixes according to their function as 'allomorphs'.

## Syntax

After lexis the next higher level of language analysis is 'syntax' i.e. sentence. Before an analysis of a sentence can be undertaken, it is essential to answer the following two questions :

1. What is a sentence? 2. What type of analysis?

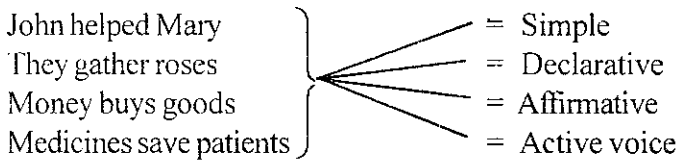
A sentence may be defined semantically as the depiction of an action. Accordingly 'Play' (Go and play), 'playing?' (Are you playing?' are also sentences. Moreover depiction of an action involves information about the doer (subject), the state of action, the beneficiary or sufferer from the action (object), time, place, manner of action. Incorporating this detailed information can lead to sentence like.

John, the son of Andrew who was born in London – the capital of England – in 1947 when India became free has bought a house which has six rooms whose windows open on the sea which keeps rolling the whole day and throws up high waves on moon lit nights, for three million pounds which he earned during the war which devastated may homes in many allied countries.

The sentence can be stretched limitlessly. If one was to explain the structure of such a sentence, it will be a highly complex task. If a one word expression and the many-lined construction – both are sentences, whose description will form the definition of a sentence?

The truth lies somewhere between the two extremes. The first set is a reduced form of a sentence and the second is many sentences rolled into one. So for the purpose of description, only basic sentences are taken into consideration.

These are called 'Kernel Sentences'. A Kernel sentence is sequencing of words according to the rules of syntax and has only the essential constituents. If we take away even a single word, the sentence collapses. For example 'The doctor saved Raju.' is such a sentence. We cannot drop any of the words called 'the elements' in this sentence. A Kernel sentence is simple, declarative, affirmative and an active voice sentence. For example:




All these sentences are simple, declarative, affirmative and in the active voice. These are Kernel sentences. All other types of sentences i.e. complex and compound; Exclamatory, Imperative and Interrogative; negative and passive voice sentences are non-Kernel sentences or derivatives. Derivatives are so named because these are derived from the Kernel sentences. So a sentence for the purpose of Linguistic study is a Kernel sentence.

The second question 'What type of analysis'? Here we have two approaches available to us – the traditional or the Prescriptive which looks at the meaning relationship between and among the constituents of a sentence. Here we have the description in terms of subject, verb, object, Adverb and Adjective etc., which are defined from the semantic viewpoint. The second approach is called 'structural' or Descriptive. It describes the structure in terms of Noun Phrase, verb Phrase and further describes these as a sequence of grammatical categories like noun, adjective, preposition etc. The main difference between the two is of perspective – one has a semantic perspective and structure is secondary while the other has a structural perspective wherein meaning is secondary. The structural school has come forward with a number of explanations / descriptions of a sentence known as structural models of grammar of these. Immediate constituent Analysis model (IC – Analysis) and Phrase – structure Analysis model (PS – Model) were used initially. IC Analysis could explain only the Kernel sentences and not all the types of sentences used in English. So its use was discontinued. PS-Rules model continued to be in use as it explained the structure of a sentence as a sequence of grammatical categories. It is a purely structural model. It looked at a sentence as a product of the underlying sequence of grammatical categories. These sequences were referred to as strings. These strings were the PS Rules. To this group each sentence was a concrete manifestation of these strings which were finite. For example, the sentences

The cow jumped over the moon.
The snake climbed across the Himalayas.
The Boys shivered in the freezer.
The ships flew across the country.

Are all the concrete manifestations of the PS-Rule.

Article – Noun –MV(Past) – Prep – Article – Noun.

The examples above may appear absurd but it has been done purposely to explain the point that in PS grammar, if a sentence is in accordance with the PS Rule i.e. the sequence of meaningful words follows the sequence of grammatical categories, it is a correct sentence. Meaning doesn't have a place in PS grammar. So it accepted even sentences like

Colourless pink views bark silently.

which are semantically hollow. But it was a reliable model for learning construction of grammatically correct sentences. It was a highly reliable model for generating correct sentences. So a structural analysis of a Kernel sentence is considered a reliable analysis. And we shall be following this approach.

According to the structural approach, a sentence is made up of a noun phrase and a verb phrase. So a sentence is denoted as

$S \longrightarrow NP - VP$

These are further explained in terms of their constituents, labeled according to their grammatical categories. These constituents may be obligatory or optional. The optional constituents (also called elements) are denoted in brackets i.e.

NP ⟶ (Art) – N – (Prep Phr)

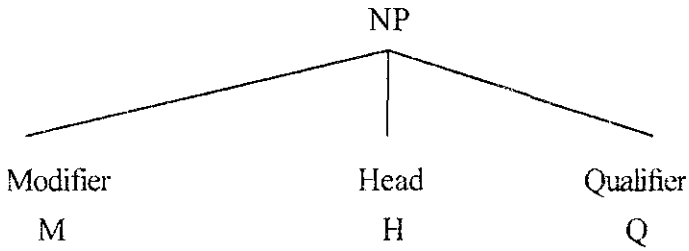
which means in an NP, Noun is the obligatory element. It may be preceded by an Article and followed by a prepositional phrase. In case some of the optional elements are mutually exclusive i.e. only one of the group can be used these are bracketed together i.e.

$$NP \longrightarrow \left\{ \begin{matrix} a \\ an \\ The \end{matrix} \right\} - Noun - \left\{ \begin{matrix} Prep\ Phrase \\ \\ wh' clause \end{matrix} \right\}$$

As NP and VP are the obligatory elements of a sentence. So we begin the structural analysis of a sentence with a detailed study of the structure of these two phrases i.e. Noun Phrase and verb Phrase.

**Noun Phrase**

In a noun phrase, Noun forms the obligatory constituent. It is the nucleus and is called the Head. Some elements may occur before it and some may follow it. Those which precede it are called modifiers (M) and the ones that follow, the Qualifiers (Q). so the structure of an NP is MHQ.




**The Head**

The underlined word (N) in the following noun phrases is the head.

(a) John smiled.

(b) The cows crossed the bridge.
NP

(c) The brown horse won.
NP

(d) The doll in the showroom is pretty
NP

The NP[2] in (a) has just the Head; in (2) a modifier an article and the Head; in (3) there are two modifiers an article and an adjective before the Head; and in (4) there is one modifier – an article also called determiner and one qualifier – a prepositional phrase. So the analysis for the NP's in the sentences above will be shown as

(a) John
H

(b) The Cows
M H

(c) The brown horse
M H

(d) The doll in the showroom
M H Q

We can see that in an NP

(i) Head is the obligatory element but Modifier and Qualifiers are optional elements. These may or may not be present in an NP.

(ii) The modifier and qualifier can have a number of further constituents. These form the internal structure of the modifier or the Qualifier. But the sequence of these is fixed.

That justifies the need to study the internal structure of the Modifier and the Qualifier.

**Internal structure of the Modifier**

The number of elements in a modifier may be

| | | |
|---|---|---|
| (a) | One (Determiner) | The horse<br>Det |
| (b) | Two (Det + Adj) | The black horse<br>Det Adj |
| (c) | Three (Det + Numeral / Quantifier + Adj) | The twenty black horses<br>Det Quan: Adj |
| (d) | Four (Det + ordinal + Quantifier + Adj) | The first twenty black horses<br>Det Ord: Quan: Adj |
| (e) | Five (Pre-det+Det+ord+ Quanti+Adj) | Some of the first twenty black horses<br>Pre-det Det Ord Quan Adj |

It needs to be explained that a modifier may not always consist of all the five elements. It may vary from one to five as has been exemplified above. But whatever the number occurring, the place for each of these elements is fixed in relation to the others e.g. we can have Modifiers like

All the horses
Pre-det Det

Wherein there are no ordinals, Quantifiers or Adjectives. or

The Second horse
Det Ord

Wherein there are no Pre-det, Quantifiers, or Adjectives. Or

Well-bred horses
Adj

Wherein Pre-det, det, ordinal, Quantifier all are absent. Or

All black horses
Pre-det Adj

Which has only the pre-det: and the adjective and the intermediate elements i.e. det:, ordinal and quantifier are not there.

But whatever elements occur, their place vis-à-vis other elements remains unaltered i.e. the Adjective will precede the Head; Quantifier will precede the Adjective; the ordinal the Quantifier, the determiner will precede the ordinal and the pre-determiner the determiner. The fixed sequence will be

Pre – dot – Det – ordinal - Quantifier, Adjective Noun.
H.

*And now a guide-line list of some of the expressions that can occupy the slots for these grammatical categories.*
Pre-det:- Some of, All, Many of, A few of, Half of, etc.

Determiners: A, An, the

The place for determiners can be occupied by Demonstratives or possessives also sometimes e.g.

All those first six black horses.
Pre-det Demon ord Quan Adj H.

Or

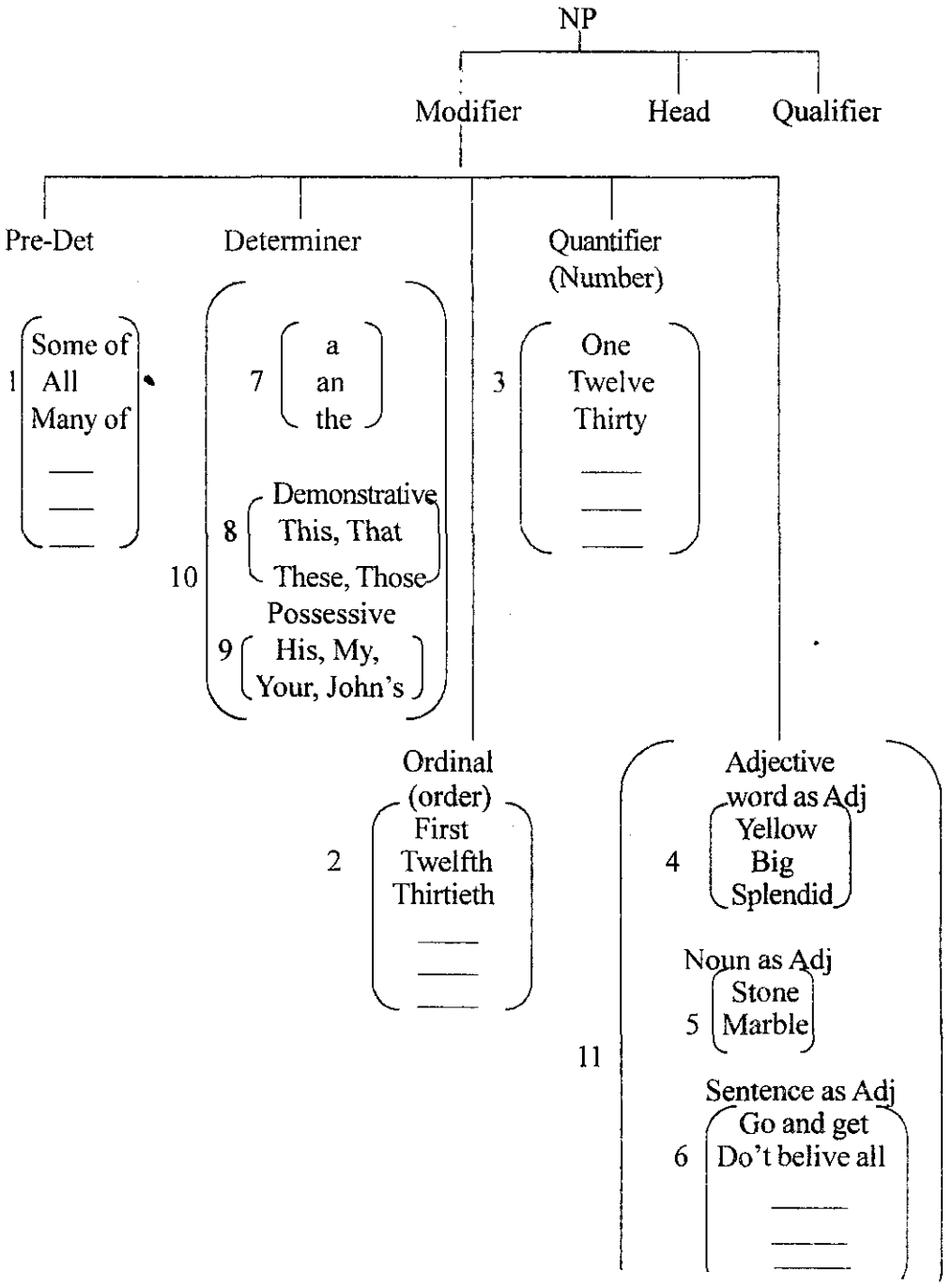
All his inherited horses.
Pre-det Possessive Adj H.

Demonstratives are: this, that, these, those.
Possessives are: His, Your, my, their, John's etc.
Ordinals denote, order or sequence
These are: First, Tenth, Twenty Second, Thirtieth etc.
Quantifiers denote number or quantity.
These are One, ten Twenty Two, Thirty etc.

Adjectives may be

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| One word | i.e. | black | horse (H) | A noun | i.e. | Marble | statue (H) |
| A phrase | i.e. | Intricately embroidered | scarf. (H) | A sentence | i.e. | Don't believe all | attitude |

At this stage the full expansion of an NP would appear as

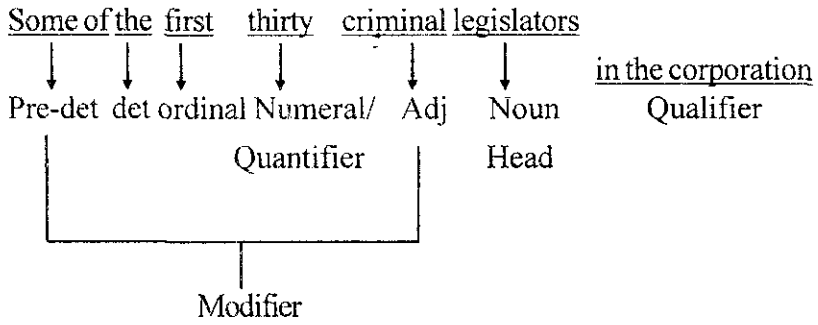


Note : The items in 1,2,3,5,6 are open-ended.

The items in 7,8,9 are close-ended.

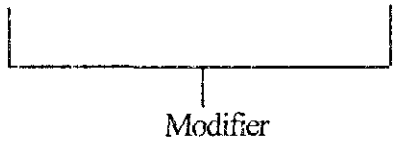
The categories in 10,11 are close-ended i.e. new categories cannot occur in these slots but new items can occur within the categories mentioned inside the bracket.

Two examples to explain the internal structure of a Modifier once again.




Many of the early forty correct entries for the contest.

Pre-det Det ordinal Quantifier Adj Noun Qualifier




We have seen that the structure of NP is MHQ and we had studied the internal structure of the modifier. And now an analysis of the internal structure of the Qualifier.

A qualifier follows the noun (Head). It can be an

(a) An adverb

The first six examples above
H Adv.

(b) A Prepositional phrase

Those beautiful candles on the shelf
H Prep Phrase

(c) A reduced sentence

The fresh flowers which were very costly
H Reduced Sentence

It can be further explained that the elements in the qualifier are also like the Modifier elements adjectival in function. In the sentence (a) above it is a word. It can even be shifted before the Head where it will actually be in the adjective place. Grammatically 'above' is an adverb as it is a place marker and functionally it is an Adjective. But because PS Rules look at a word in terms of its grammatical category so it is marked 'Adverb'. Similarly (b) is a prepositional phrase and (c) is a 'wh' clause i.e. a reduced sentence. These two cannot be shifted before the Head. So all the three remain Qualifiers and these are labeled according to their grammatical category and not the function. List of a few Lexical items that can occur in these elements:-

| | | |
|---|---|---|
| Adverb | | Place above, below, beside, underneath. |
| (One word) | | Time yesterday, to-night, now |
| Pre Phrase | : | On the table, in the temple, |
| | | Prep NP |

before the function, after the war

Reduced sentence: 'wh' .....

The place where he delivered his last speech
H

The times when they were on good terms.
H

'That' .....

The car that they bargained for Money that
H H

Has gone into this project.

The fact to be noticed is that the categories are close-ended i.e. place and time adverbials in the form of one wor or a prepositional phrase but the list of words and Prep. Phrases that can occur as place & time adverbials is open ended. Similarly a reduced sentence functioning as a qualifier will have either a 'wh' or a 'That' marker and within 'wh' marked word sentences – it will be 'where', 'who' and 'when' only. But within this frame work the list o reduced sentences that can occur as qualifier is open-ended. But these three categories i.e. (a), (b), (c) ar mutually exclusive. Only one can occur at a time in a sentence. So these are bracketed under the qualifier

Some examples to further explain the internal structure of a qualifier.

(a) The destination beyond .....
M H Q

The function to-night .....
M H Q

} Adv

(b) The destination in the hills .....
M H Q

The Celebrations in the evening .....
M H Q

} Prep Phrase

(c) The skilled craftsman who built the temple...
M H Q

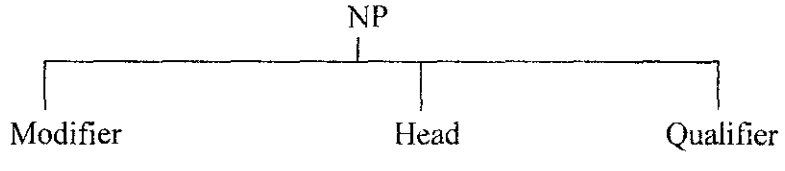
The stormy period when this happened .....
M H Q

The deserted site where they landed .....
M H Q

The information that the office received .....
M H Q

} Reduced Sentence

Ultimately the complete analysis of the inner structure of an NP can be presented as follows.

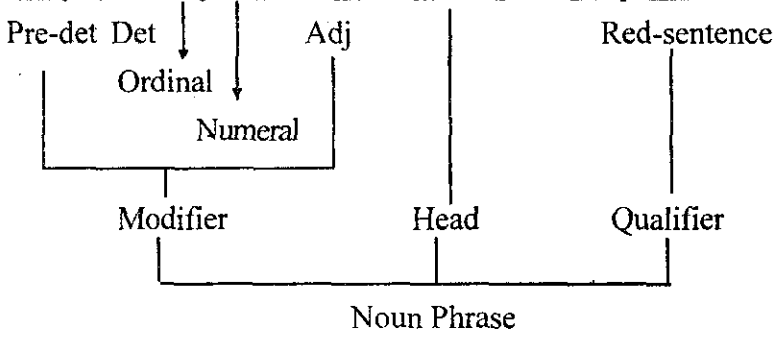



Pre-det { Determiner, Demonstrative, Possessive } Ordinal Quantifier Adj { Numeral { N, S } } { Adv., Prep Phrase, Red: Sentence }

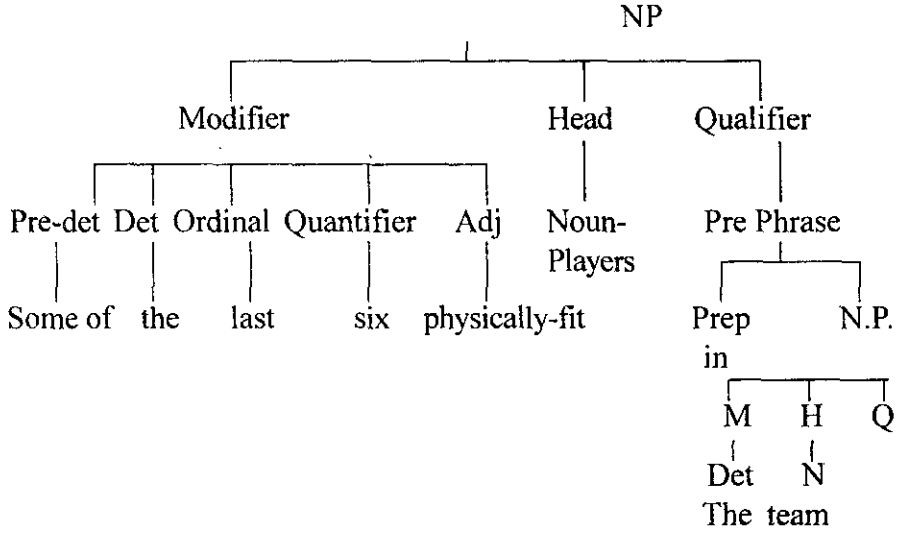
Finally two examples with a complete analysis of an NP.

(a) Many of the early ten enthusiastic voters who were punctual.....

Many of the early ten enthusiastic voters who were punctual.....

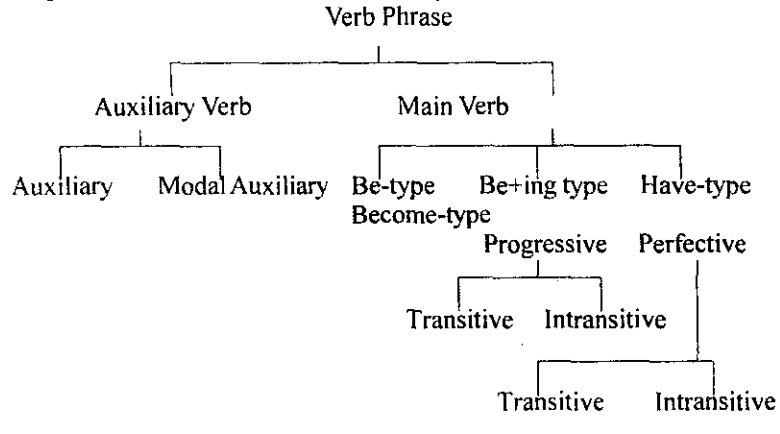



(b) Some of the last six physically-fit players in the team .....

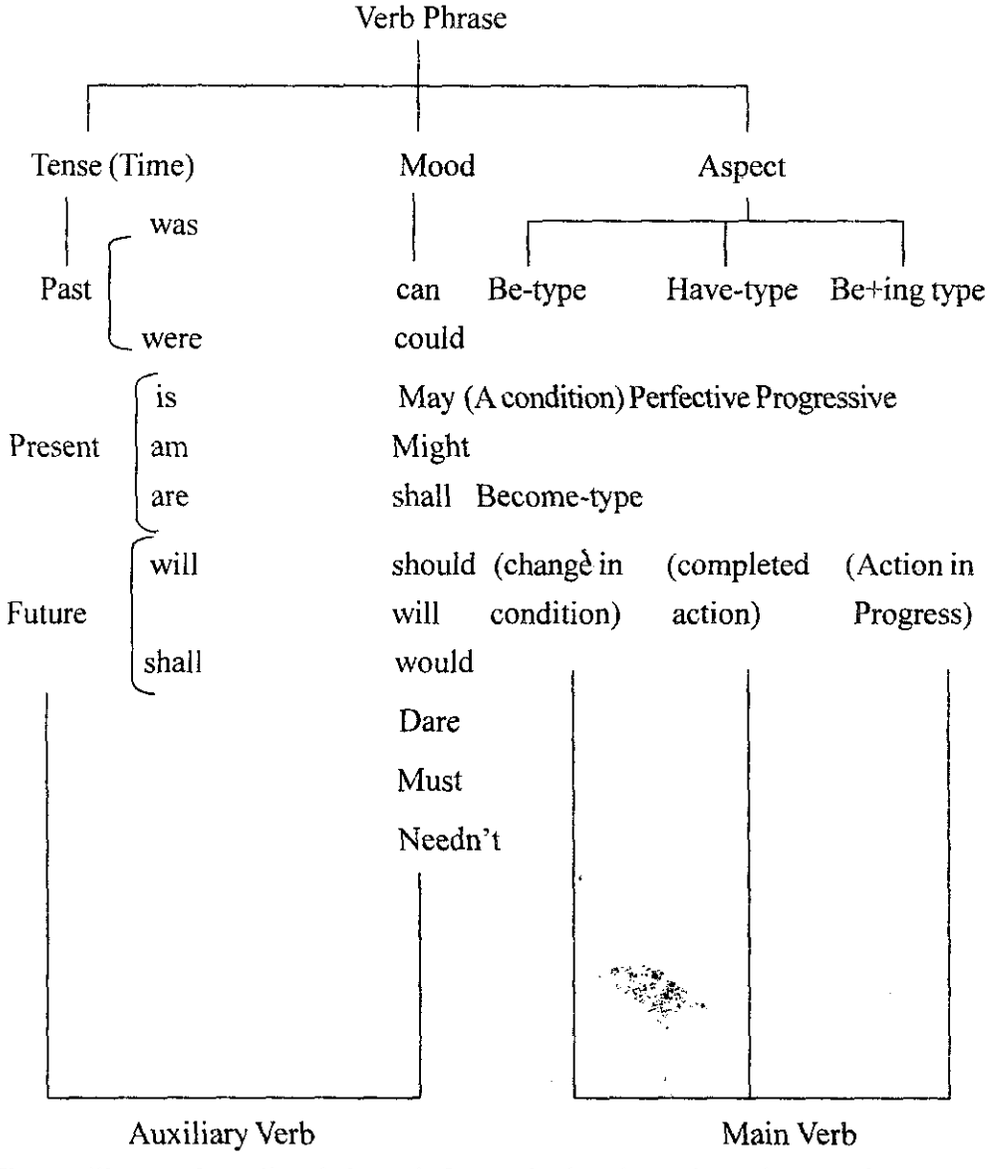



**Verb Phrase**

We know that two constituents of a sentence are Noun Phrase and Verb Phrase. We have already analysed the inner structure of a noun-phrase. The next constituent to be studied in detail is Verb phrase. Verb is the nucleus of a sentence. It denotes action and any information and attitude related with action – its time, condition and mood of the performer (subject) towards the action forms part of the verb phrase. Added to this core information about the action is the information about who is affected by the action and even circumstances of the action are also covered under the verb phrase. This information can be presented as follows.



So the verb phrase consists of two types of verbs – the auxiliary verb and the main verb. Further there are two types auxiliaries – the Auxiliary and the modal auxiliary. While auxiliaries contain information about the time of action, the modals inform about the mood and attitude relationship between the subject and the action. These are known as Tense and Mood components of a verb phrase. The main verb represents the condition of the action at the time informed by the auxiliary. This is known as the Aspect component of a verb phrase. So functionally the verb phrase can be looked at in the following manner.




The auxiliary verbs enlisted above inform whether the action relates to the present – denoted by 'is', 'am' and 'are', or took place in the past denoted by 'was' and 'were' or is likely to take place in future denoted by 'will' and 'shall'.

**Modals**

The modal verbs express possibility, probability, recurrence of action, unfulfilled desire, hope, dismay, seeking and imparting permission and information and expressing agreement or dissent. As such the modals form the core component of communication which is the ultimate function of the language. The different moods that can be conveyed by the different modals can be listed as follows:-

| | | | | |
|---|---|---|---|---|
| (a) | Can | (i) ability | : | He can explain it in detail. |
| | | (ii) Seeking Permission | : | Can I join you for the project? |
| | | (iii) Circumstantial possibility | : | The road can be repaired. |
| | | (i), (ii), (iii) + | | |
| (b) | Could | (iv) Present Inability | : | I could have come yesterday. |
| (c) | May | Seeking Permission | : | May I come in, Sir? |
| | | Probability | : | He may refuse the offers. |
| | | Wish, Desire | : | May you live long! |
| (d) | Might | Probability | : | They might bring their books along. |
| (e) | Will | Future | : | They will join us in the evening |
| | | Seeking information | : | Will you bring the file to-day? |
| | | Factual information | : | Heat will burn things. |
| | | Determination | : | I will do the needful. |
| | | Confidence | : | They will reach in time. |
| (f) | Would | Wish (unfulfilled) | : | Would that he was here. |
| | | Habit | : | He would leave for the park every morning at five. |
| (g) | Shall | Future | : | Prices shall rise under the circumstances |
| | | Hope | : | He shall help you. |
| (h) | Should | Condition | : | Should you go there, give this packet to him. |
| | | Desirable | : | You should take the medicines Suggestion as advised. |
| (i) | Dare | Warning / Threat | : | Don't you dare go there. |
| | | Challenge | : | Dare it and see what happens. |
| (j) | Must | Obligatory (Conclusion) | : | You must undergo these tests. |
| | | Hope | : | He must have submitted the report by now. |
| (k) | Needn't | Optional | : | You needn't go there everyday. |
| | | Non-essential | : | They needn't be invited. |

The note- worthy point is that might, could, would and should are independent modals capable of expressing different or additional moods. 'Shall' and 'Should' explain the point very clearly. The second important characteristic of the modal verbs is that these do not occur along with the other auxiliaries i.e. is, am, were etc. These two categories are mutually exclusive. Constructing a sentence using a modal and an auxiliary e.g. he can will go or He should is going will yield an ungrammatical sentence.

Even with the main verb with which modals do co-occur, there is a restriction. Only the 'be' form of the verb i.e. (first form in traditional grammar) can occur with a modal verb in a sentence. We can say 'He can go', 'He might go, He daren't go'. The perfective and progressive forms of the main verb i.e. go + -ed, go + -ing i.e. the participial forms and modal verbs do not occur together. 'He may gone', 'He should going', 'He can played' are ungrammatical constructions. The reason is that the inflectional suffixes –ed, -ing refer to the state of action which is considered an extended function of the auxiliary i.e. the suffixes are listed under auxiliaries but added to the main verb. Modals and auxiliaries being mutually exclusive so the main-verb with these suffixes from the auxiliaries can not occur with the modal verbs.

The only exception is the verbs 'have' and 'be' (not the be form). The modals can occur with these when these are followed by the perfective and progressive forms of the main verb e.g. the sentence 'He might be going', 'He could have gone' are grammatically acceptable.

## The Main Verb

Main verb denotes the action being depicted by the sentence. It is the nucleus. The auxiliary verbs inform about its time, the modals – its mood and the inflectional suffixes –ed and –ing its condition or State / Aspect. The subject of the sentence is the doer of this action and the object, the beneficiary or sufferer as a result of the action in terms of meaning and essential complement grammatically. Certain elements like Adverbs though optional structurally, are also related with the main verb as these provide a detailed information about the circumstances of the action (verb) in terms of time, place and manner. Hence we need to know about the main verb.

The main verb is of two types:-

(i) Intransitive. (ii) Transitive.

An intransitive verb is one which is complete in itself and does not require an object after it to complete the meaning. For example in the sentences

(a) Birds fly. (b) The princess sleeps. (c) Three blind mice weep.

The verbs *fly*, *sleeps* and *weep* denote a self-contained action. These do not depend upon some other noun or element to complete themselves. So these are intransitive verbs.

Transitive verbs on the contrary are incomplete in themselves. These need another participant for their completion. For example let's look at the following sentences:-

(a) Birds eat ..... What?
drink .....

(b) The princess killed ..... Whom?
ordered .....

(c) Three blind mice attacked ..... Whom?
crossed ..... What?

The verbs *eat*, *drink*, *crossed*; *killed*, *ordered*, *attacked*, are all incomplete because these raise the questions 'what' and 'whom'. And the answers to these questions alone can complete their meaning. These answers come from the grammatical category 'Noun'. These are called 'objects'. Look at the sentences below now:-

(a) Birds eat seeds. (c) Three blind mice attacked cats.
drink water. crossed rivers.

(b) The princess killed traitors.
ordered John.

The words *seeds*, *water*, *rivers* in reply to the question 'what' and the words *traitors*, *John* and *cats* in reply to the question 'whom' are all nouns. Secondly these complete the meaning of the verbs preceding them. These words are thus functionally 'objects'. So transitive verbs are verbs that require an object. So in the sentences below

(a) France won the toss (b) France defeated England

the words *the toss* (NP) and *England* (Noun) are object of their respective verbs 'won' and 'defeated'. What needs to be remembered is that

'Subject is the subject of the sentence' 'Object is the object (target) of the verb'.

When in doubt as to whether a verb is transitive or intransitive

(i) try to check with the questions 'what' and 'whom'

(ii) A transitive verb sentence can be passivized. Passivization will be explained in 'Transformations'.

## Switch Categories

Though auxiliaries and main verbs are separate categories grammatically and functionally yet there may be cases wherein Be-form versus Transitive verb: Complement/object one category switches its (a) role to another category. These are 'To be' means to exist. The category of the main verb 'Be-form' is denoted by verbs like *is, am, was, were* or *will be, shall be* (likely to exist). These are also listed under the auxiliary verbs. As auxiliaries, these denote the time of action i.e. present (now), past (gone by) and future (yet to come) and are followed by a main verb in its basic or perfective / progressive form. But when these are not followed by any main verb, these themselves function as the main verbs in the sentences. For example, let's look at the following list:-

(a) He is ..... what?

(b) They were ..... what?

(c) She will be ..... what?

All these sentences are incomplete and the verbs in the these sentences raise the question 'what' and need a word to complete their meaning and structure of the sentence e.g.:

(a) He is John. (b) They were dacoits. (c) She will be a teacher.

The words *John, dacoits, a teacher* are all nouns or an NP. There is another category also that can complete these sentences let's look at the sentences below:-

(a) He is tall. (b) They were dishonest. (c) She will be punctual.

The words *tall, dishonest* and *punctual* are adjectives. These sentences with 'be-form' of the verb may seem to share the feature of incompletion which raises the question 'what'. And one may rush to categorise the words *John, dacoits, a teacher* (Nouns & Noun Phrase) and words *tall, dishonest, punctual* (adjectives) as objects of the verb, preceding them. But that will be an error these are called 'complements'. We need to notice the following differences between a complement and an object.

(i) A complement follows a 'be-form' verb i.e. *is, am, are, was, were.* These are auxiliaries functioning as main verbs i.e. An auxiliary switches to the role of a main verb. An object follows a transitive main verb which is always a main verb.

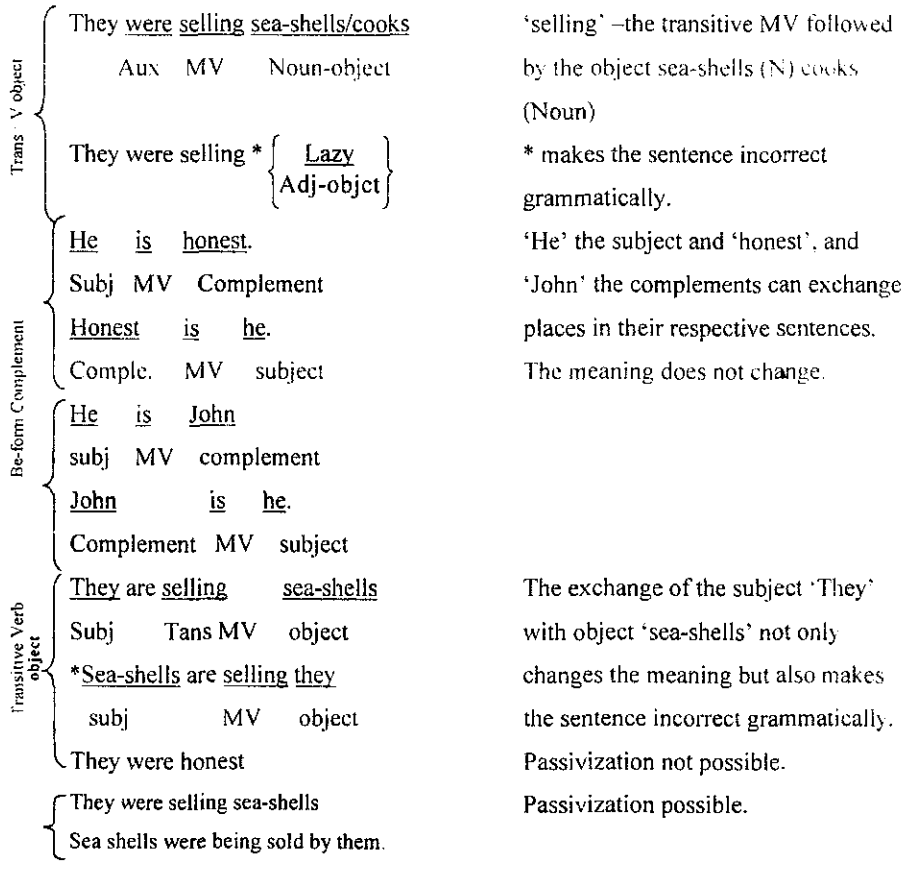
(ii) A complement can be a noun or an adjective / Adverb. An object is always a noun.

(iii) A subject and a complement can exchange places without affecting the meaning of the sentence. A subject and object cannot exchange place. If these do without making some other changes, the meaning changes.

(iv) A sentence with a complement cannot be passivized. Only sentence with an object can be passivized.

The three differences can be exemplified:-

| | | | |
|---|---|---|---|
| (i) | Be-form Complement | (a) He is playing.<br>aux MV | 'is' as auxiliary followed by MV |
| | | (b) He is John / honest / here<br>MV N Adj Adv<br>Complement | 'is' as the main verb followed by complement. |
| | Trans V object | (c) He kills rats<br>MV *object* | 'Kills' as transitive MV without *auxiliary with object* 'rats' |
| | | (d) He was killing rats<br>aux MV object | 'Killing' as MV with auxiliary and with object 'rats' |
| (ii) | Be-form Complement | They were cooks<br>MV Noun-complement | 'were' as the main verb followed by the complement. |
| | | They were lazy / there<br>Adv<br>MV Adj-complement | Cooks () and Lazy (Adj), there (Adv) |




**(b) Have-Forms**

The second category of verbs that can switch roles is the 'have-form of verbs'. These are 'has', 'have' and 'had'. These can function as auxiliaries as well as main verbs. When followed by the main verb, these function as auxiliaries. The main verb has the inflectional suffix –ed i.e. past participle and denotes complete action, so it is called 'perfective' e.g. in the following sentences; these are 'auxiliary verbs'

(a) They have completed their work : 'Have/has' as auxiliaries followed by M.V.
Aux MV

(b) She has bought a pen
Aux MV

Now let's look at another set of sentences.

(a) They have a house.
MV complement

(b) She has (millions) a dog
MV complement

In the above two sentences 'have' and 'has' function as the main verb and are followed by nouns which function as the complement. When 'have-forms' are followed by a complement these denote 'possession' i.e. these can be substituted by the verb 'possess' i.e. the sentences above can be rewritten as

(a) They possess a house. (b) She possesses a dog.

So these are categorised 'Have' as 'Possessive'

Yet another use of 'have-forms' is in sentences where the subject himself is not the doer of the action. He is an instrument of action. For example in the sentence below:

(a) Peter had the car washed. (b) We had the cards printed. (c) They have their salaries deposited.

Did Peter wash the car? No. He got it washed.

Did we print the cards? No. We got them printed.

i.e. someone else washed the car and printed the cards. 'Peter; and 'we' only made them do it. In such sentences where 'have' or 'had' can be replaced by 'got' without changing the meaning – 'have-form' is said be 'Instrumental'. So we can have

'Have' as auxiliary

The birds have eaten the seeds.
Aux MV

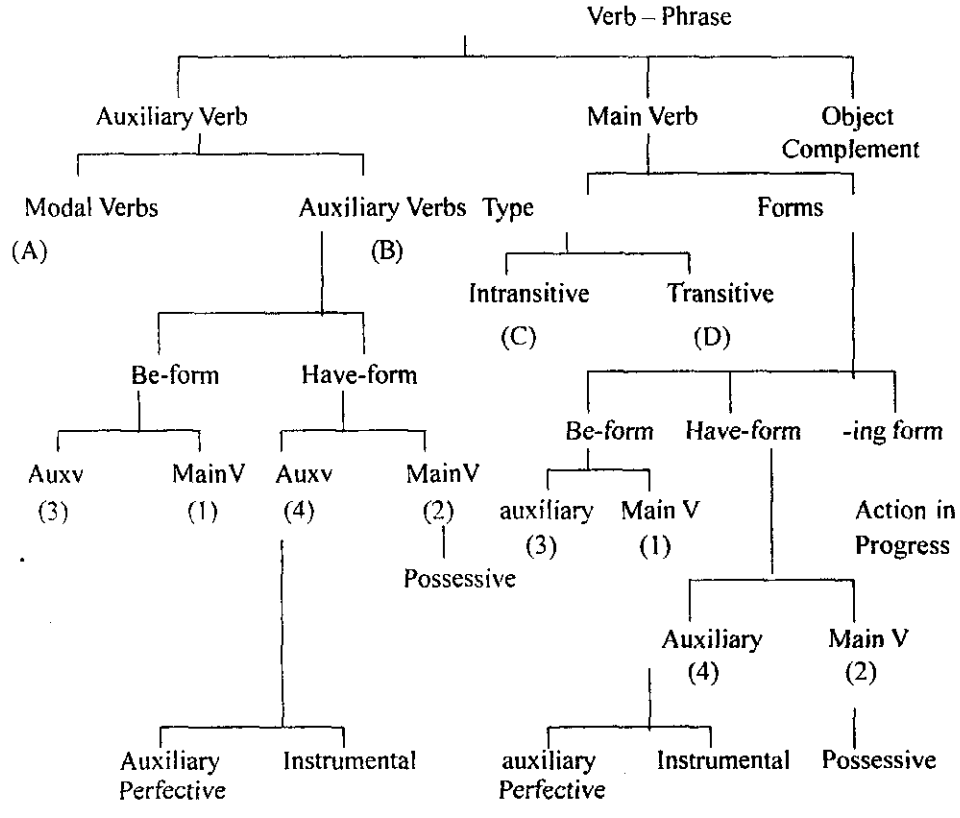
'Have' as 'Possessive'

The birds have wings/feathers.
MV Complement

Have as 'Instrumental'

They had the machine repaired.
Instrumental Aux MV

To up-date our information about the verb-phrase, we have seen that the internal structure of the verb-phrase is as follows:




As can be seen that

(A) and (B) are mutually exclusive categories of Aux Verbs.

(C) and (D) are mutually exclusive categories of Main Verb.

But (1), (2), (3), (4) are switch categories i.e. these can function as auxiliaries as well as main verbs. When these are auxiliaries, these are followed by the main verb which may/ be followed by an object if the main verb is Transitive . (Category (3) + (4)) when these are main verbs these are followed by a complement (Category (1) and

(2)). Switch categories do not occur only in auxiliaries and main verbs but also in modals. Though mutually exclusive with auxiliaries, these also like the auxiliaries sometimes function as main verbs. E.g. the sentence below has two meanings:-

(i) The boys can fish.
Subj Modal MV
Aux.

i.e. The boys have the ability or permission to undertake fishing.

And the same sentence.

(ii) The boys can fish.
Subj MV obj

i.e. The boys put the fish into cans.

The same sentence has two meanings because in (i) 'can' is functioning as a modal auxiliary and in (ii) as the main verb.

**The Adjunct**

Though the NP (subject) and the VP (aux + MV + object / complement) are the essential elements of a sentence, there are certain optional elements also in the VP. These are called 'Adjuncts'. Look at the sentences given below:

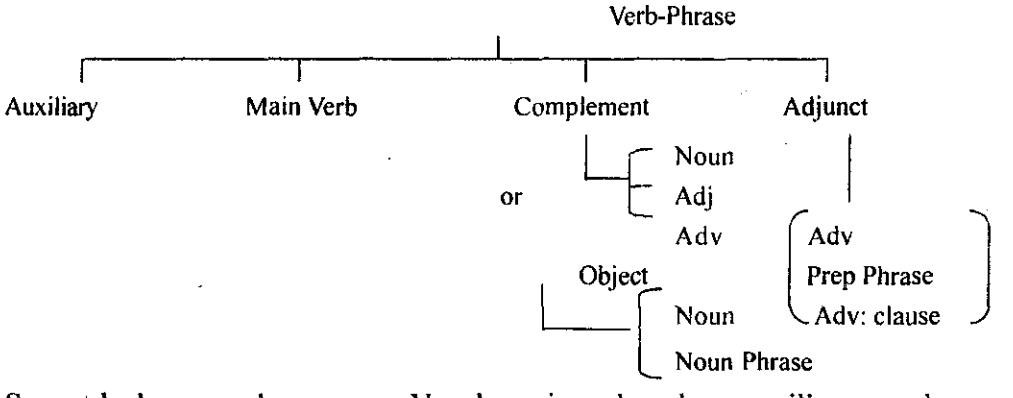
(a) Birds fly in the sky. (b) Birds fly regularly. (c) Birds fly when it is sunny.

The underlined part in the above sentences are a prepositional phrase in (a), an adverb in (b) and an adverbial clause in (c). But if these are removed the sentence will not become ungrammatical. 'Fly' we know is an intransitive verb and complete in meaning. So these parts are inessential and optional. So these are 'Adjuncts'.

Sometimes a confusion arises between a complement and an adjunct. For example in the sentences below:-

(a) The kittens slept on the floor. (Adjunct) (b) The kittens are on the floor. (Complement)

In (a) on the floor is an adjunct because it can be dropped without disturbing the grammatical correctness of the sentence. But in (b) if on the floor is dropped the sentence becomes ungrammatical and incomplete and raises the question 'where'. So it is a 'complement'. A complement is an obligatory element as it completes a sentence but an adjunct is an additional – optional element. So a verb phrase can have the following structure as well.




So a verb phrase can have an aux V and a main verb; only an auxiliary or only a main verb followed by either a complement or an object. It may or may not have an adjunct.

**Basic Sentence Patterns**

According to the permissible combinations in verb-phrase explained above, the following are the basic sentence patterns in English

(i) Be-/Become-type

Subject MV. Subject complement.

| | | | |
|---|---|---|---|
| | He | was | a saint |
| | Subj | MV | subject-complement. |
| | He | became | a saint |
| | Subj | MV | subj-complement |

Such sentences are also called Equative sentences. The verb (aux/become) functioning as MV is also called a 'copula' or 'linking verb'.

(ii) Subject M.V. (intransitive) (Adjunct.)

| | |
|---|---|
| The baby smiles | (beautifully.) |
| The birds fly | (gracefully) |

(iii) Subject MV (Transitive) Object

| | | |
|---|---|---|
| The baby | drinks | milk. |
| The children | play | football. |

(iv) Subject MV. Double object i.e.

| | Subject | MV | Indirect object (I.O.) | Direct object. (D.O.) |
|---|---|---|---|---|
| (a) | She | gave | me | flowers. |
| (b) | They | bought | her | food-stuff |

When in doubt as to which one is the (D.O.) and which the (I.O.) paraphrase the sentence. The above sentences will be

(a) She gave flowers to me. (b) They bought food-stuff for her.

The part that takes the preposition to or for is the indirect object.

Both the objects (D.O. and I.O.) can act as subjects when the sentence is passivized. The passive forms of the sentences above will be

(a) Flowers were given to me by her. (b) Food-stuff was bought for her by them.

I was given flowers by her. She was bought food-staff by them.

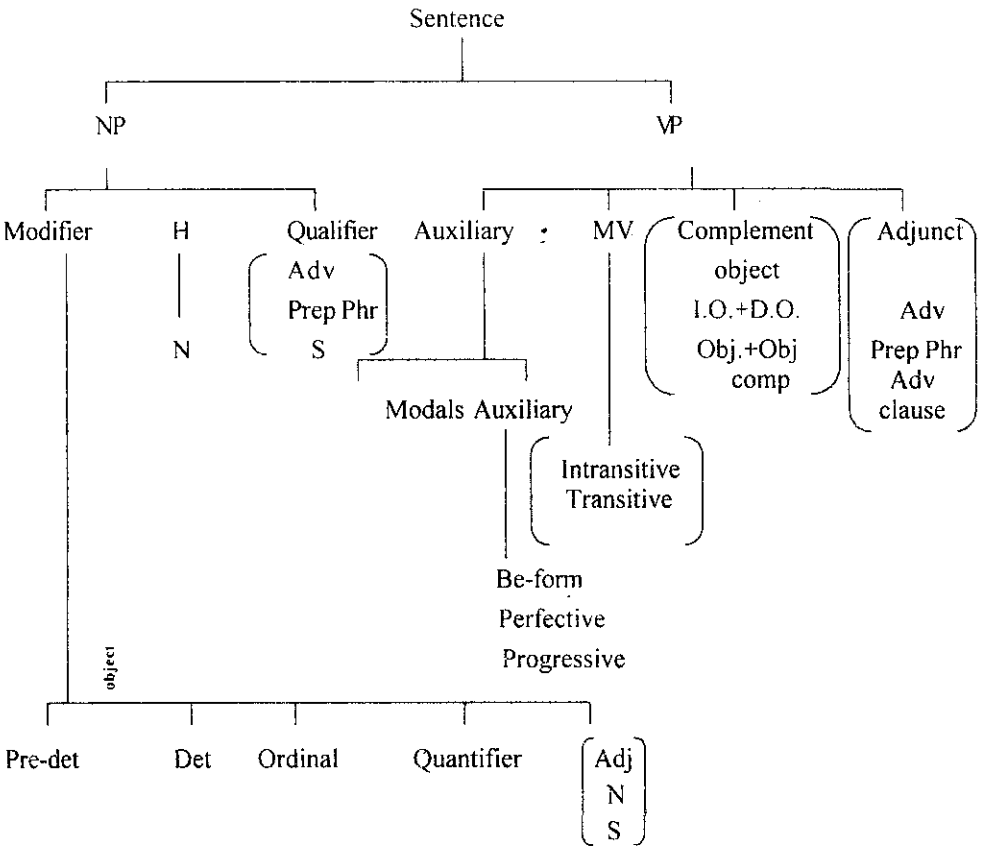
(v)

| Subject | MV | obj | obj complement. |
|---|---|---|---|
| They | elected | him | president. |
| She | found | him | intelligent. |

In the sentence pattern above, 'president' is complement for 'him' which is the object of the verb 'elected'. So 'president' is object complement.

In the pattern at (i) Be-type / Became –type the complement 'a saint' refers to the subject. So it is a subject complement. An adjunct being optional can occur in all the above patterns.

These are the elements that form the internal structure of a sentence – a kernel sentence. This complete structure may be presented as follows.




**Transformations**

So far we have discussed the structure of a simple declarative and active voice sentence which is also called the Kernel Sentence. But human communication includes situations for which these forms are not an answer. So we require other forms of sentences as well i.e. interrogatives to express doubts, pose queries etc. and negatives to express the absence of negation of some element or give more importance to the object than the subject. These sets of sentences express additional moods so these require a change in the form of the Kernel sentences i.e. transformation. The new set is called Transforms i.e. changed forms or Derivatives as these are derived from the Kernel sentence.

Yet another situation that requires transformation is the need to condense thoughts and convey the maximum in the shortest possible structure. Here, two or more Kernel sentences each representing a thought need to be combined. The process of combining again brings about changes in the structure of the basic sentence selected as the principal sentence which is joined by other sentences. The resultant combined and modified sentence is again a Transform but not a Derivative as it is derived not from one but more than one sentence.

In the first type of transformation, the resultant sentence continues to be simple sentence i.e. it has one VP but in the second type of transformation the resultant sentence can be a complex or compound sentence. Both the sentences are Transforms and non-Kernel e.g.

| | | |
|---|---|---|
| Kernel | : He is a strong boy | (Subj-MV-Sub compl) |
| Non-Kernel | : He is not a strong boy | Transform (Negative) |
| Non-Kernel | : Is he a strong boy? | Transform (Interrogative) |
| Kernel | : He crossed the river. | (Subj-MV(Past)-Obj) |
| Non-Kernel | : The river was crossed by him. | Transform(Passive) |

Here Transforms are Derivatives.

Now the second set.

Kernel (1) : The boys won the match.

Kernel (2) : The boys are from the university.

Non-Kernel

(1)+ (2) Transform : The boys who are from the university won the match (3)

(1) The Principal sentence joined by (2). Sentence

(2) Is said to be the embedded sentence and finally the

transform (3)

Here the Transform is not a Derivative.

**Generative and Transformational Generative Grammar**

We have been making a reference to PS Rules. These rules help the users of the language to produce grammatically correct sentences. We can say that PS Rules help generate the sentences. The model of grammar that enlists rules which help generate sentences is called a Generative Grammar. The philosophy behind this model is that as finite digits help generate infinite numbers Similarly a finite set of rules helps generate infinite number of sentences that form the mass of human communication. What the human mind perceives is the set of these underlying rules and then generates sentences in the relevant language. It is this perception that helps him point any departures from these rules. He may not be able to state the rule but knows when it is disobeyed PS grammar or Phrase-structure Grammar is a generative grammar. Its set of rules form the basis to generate Kernel sentences.

With time, it was realized that human languages are more than a group of Kernel sentences. Non-Kernel sentences form a major part of the communicative system of a language. How are non-Kernel sentences i.e. Transforms derived? There must be certain rules governing the process of transformation. Again mathematics came to our rescue. We have nine digits and a zero and we can produce numberless numbers with these. Is it just a haphazard placement of digits? Which digit should be placed where? What is the value of each slot from right to left? There are set rules for these. These are like PS Rules. But when a big number is to be explained or its composition is explained in terms of the four mathematical processes- addition, subtraction, division and Multiplication. Application of any or all these can transform a number. The grammarians get a clue. Language is to be explained with two sets of rules.

(1) Rules of Generating Sentences - Generative

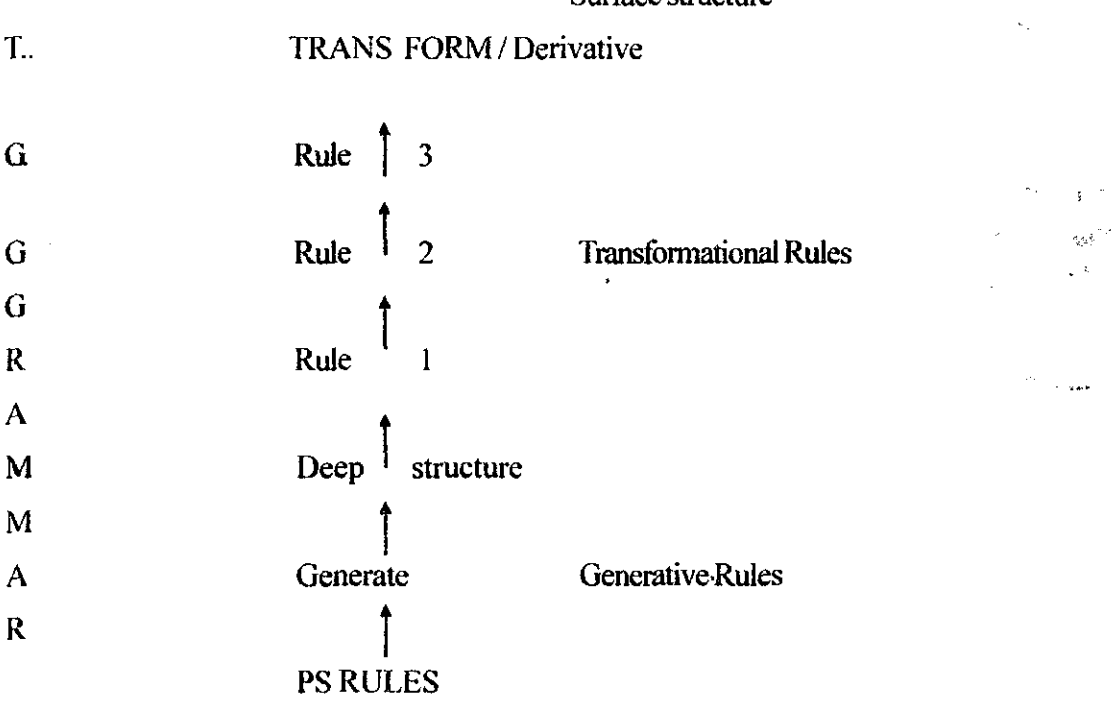
(2) Rules of Transforming Sentences - Transformational

The second set of rules is applied to the sentences generated by the first set of rules. While PS grammar functions at (1) the Transformational Generative Grammar (T.G. Grammar) functions with both (1) and (2).

**Surface structure/Deep structure**

T.G. Grammar brought to light the phenomenon of surface structure and deep structure. Deep structure of a sentence is the Kernel sentence or sentences generated by PS Rules for such sentences. According to the requirement of transformation the Kernel sentence / sentences are subjected to relevant rules of transformation. After this

application of transformational rules, the Kernel sentence becomes a non-Kernel sentence (a transform) with a modified structure. This resultant final structure that we see is the surface structure of a sentence. This can be presented as follows:-




**Types of Transformation**

As discussed earlier there are two types of transformation. In the first type the resultant sentence incorporates the additional information but remains a simple sentence. This is known as Singular Transformation. This is of three types:

(a) Negativization (b) Interrogation (c) Passivization.

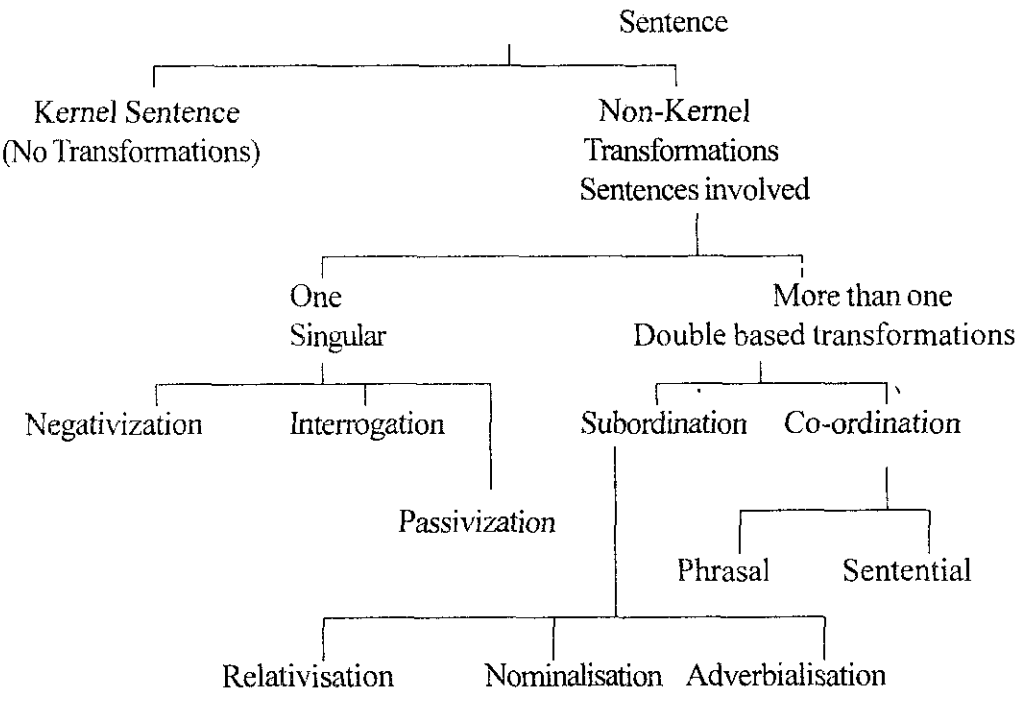
In the second type of transformation, the resultant sentence is a complex or compound sentence i.e. it has more than one VP. The VP of the embedded sentence also finds a place in the principal sentence. This is called Double-based transformation. This is of two types:-

(a) Co-ordination. (b) Subordination.

During Co-ordination, independent status and form of both the combining sentences is maintained. But during sub-ordination the status and form of the embedded sentence undergoes a change. It is reduced to a 'clause' or according to the function performed by the embedded sentence in the principal sentence; subordination is of three types:

(b-1) Relativization. (b-2) Nominalisation (b-3) Adverbialisation.

The complete information can be presented as follows:




These can now be discussed in detail:-

## Singular Transformations

**(a) Negativisation:**

As the very title suggests, it conveys negation. As it is applied to a Kernel sentence, it negates the basic central nucleus i.e. the main verb. Now let's look at the process of negativisation.

The negative marker is 'not' and its contracted form is 'n't'. There are certain rules governing the insertion of the negative marker to convert an affirmative sentence into a negative sentence. Let's observe the sentences in the table below:-

| Affirmative | Negative |
|---|---|
| (a) The birds are eating seeds. | The birds are not eating seeds. |
| Aux MV | Aux Neg MV |
| (b) They have completed their | They have not Completed their |
| Aux MV work. | Aux Neg MV work |
| (c) They can jump the wall. | They cannot jump the wall. |
| Aux MV | Aux MV |
| (d) The rainbow is beautiful. | The rainbow is not beautiful. |
| MV | MV Neg |

We can see in the sentences above that the negative marker 'not' is inserted after the auxiliary verb in (a), (b) and (c). In (d) where there is only a main verb it is inserted after the main verb. So the structure of VP in the process of negativization changes from

Aux MV → Aux Neg MV

MV → MV Neg

The main verb here belongs to the switch category i.e. it is a 'be-form' auxiliary functioning as main verb. Does the rule apply when the main verb is from the transitive or intransitive category. Let's look at the sentences below:-

| Affirmative | Negative |
|---|---|
| (a) She studies English. | She studies not English* |
| MV | MV Neg |
| (b) They learn music. | They learn not English* |
| MV | MV Neg |

We know that these negative transforms of (a) and (b) are * i.e. grammatically wrong. The correct negative transforms of (a) and (b) are

She does not study English.

They do not learn music.

What are the rules for the negativization of sentences without an auxiliary verb?

In such sentences, a dummy auxiliary 'Do' has to be inserted in the place of the auxiliary i.e. before the main verb. The procedure is as follows:-

| | |
|---|---|
| (a) | She studies English. |
| | She - study –(es) –English. |
| Trans: Insert | She - do – study –(es) –English. |
| Dummy Aux | |
| | She does study – English. |
| | Aux MV |
| | She – does - not –study – English. |
| | Aux Neg MV |
| | She does not study English. Negative Transform |
| (b) | They -learn –music. |
| Trans: Insert | They – do – learn – music. |
| Dummy Aux | Aux MV |
| Trans: Negative | They – do – not – learn – music. |
| | Aux Neg MV |
| | They do not learn music. Negative Transform. |

**Contracted Negative**

The contracted form of the negative marker 'not' is 'n't'. so if the above the negative transforms are to be written with the contracted negative marker, these will be written as

(a) She doesn't study English. (b) They don't learn music.

These forms can also be shown as the last stage in negativization with the indication on the left side as Trans. Neg : Cont. (Contracted) below Trans: Negative.

Before we proceed to the next type of singular transformation i.e., Interrogation, let's confirm the rules for Negativization with the help of some examples. How are we going to exaplain the process of negativization in the following sentences:

| | | |
|---|---|---|
| Group I | (a) | The Servant is not sweeping the floor. |
| | (b) | The boys have not won the match. |
| | (c) | You cannot analyse the situation. |
| | (d) | This discovery is not a landmark. |
| Group II | (e) | The masses did not attack the castle. |
| | (f) | She does not like apples. |
| | (g) | We do not eat oily food. |
| Group III | (h) | The decision hasn't pleased me. |
| | (i) | The patient isn't responding to treatment. |
| | (j) | They aren't reliable. |
| | (k) | The manager doesn't like lazy workers. |
| | (l) | The old man didn't walk fast. |
| | (m) | You can't fine the innocent. |

The process of negativization is exaplained in the following manner:-

(i) Write down the deep structure i.e. the Kernel sentence before it is subjected to any rules of transformation i.e. the sentence generated by the PS rules. This step is common to all the three groups of sentences enlisted above.

(ii) Draw the tree-diagram or give a lateral presentation of the sequence of lexical items. This step too is common to all the three groups above.

(iii) If the sentence belongs to group I i.e. the sequence is NP-aux-MV-....., it will have only one stage of transformation i.e. insertion of the negative marker 'not' after the auxiliary verb.

(iii a) If the aux verb is also the main verb, the negative marker 'not' will be inserted after the aux v turned main verb.

(iv) If the sentence belongs to Group II i.e. it has 'do' or any of its forms i.e. does/*did* in the aux verb position, there will be three steps of transformation after the presentation of the deep structure of the sentence: These will be:

(a) Insertion of dummy aux 'do'

(b) Transfer of inflection indicating tense/aspect of the auxiliary verb.

(c) Insertion of negative marker 'not' after this final form of auxiliary.

(v) If the sentence belongs to group III the steps of transformation will be as follows:-

(a) Tree diagram or linear presentation of the deep structure.

(b) Negative transformation according to the group i.e. I or II of the sentence.

(c) Applying the transformation 'Negative Contraction' to the negative or negativized sentence.

Let's actually do this exercise according to the rules explained above.

**Group I**

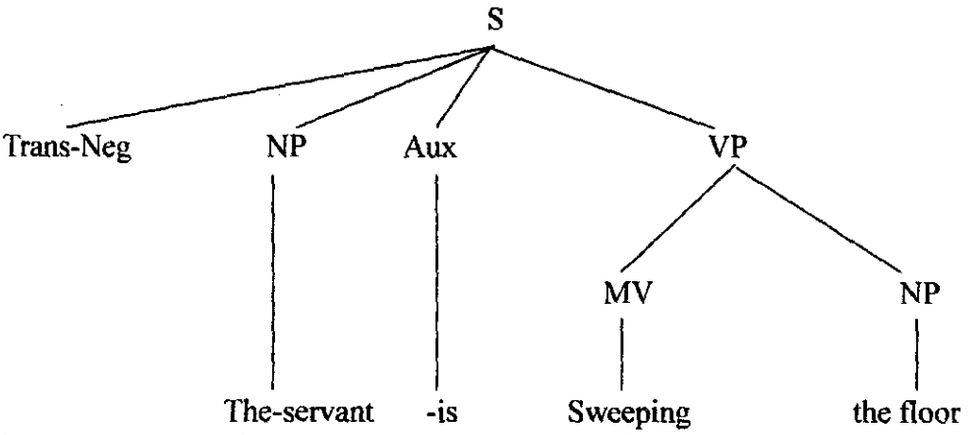
Sentence (a)

Pattern; NP – aux-MV-NP

The servant is not sweeping the floor

Deep structure (D.S.): The servant is sweeping the floor.

Tree diagram for the D.S.




Deep structure The-servant- is- sweping-the-floor.

Trans: Negative The-servant- is- not-sweeping-the-floor.

Insert 'Not' after Aux verb.

The servant is not sweeping the floor

Surface Structure

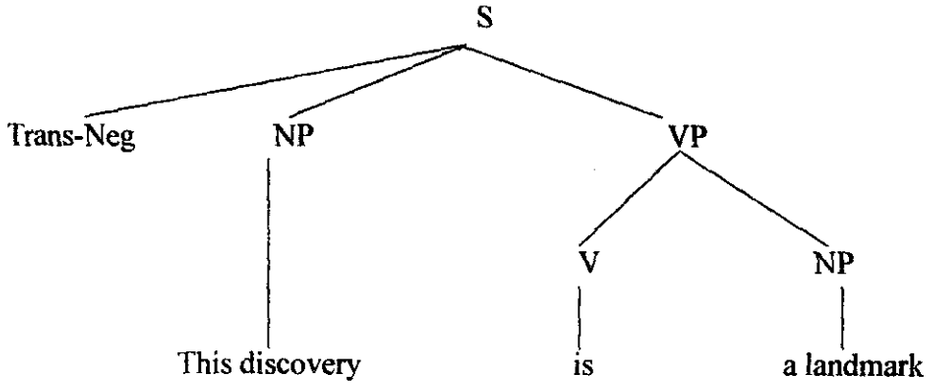
Sentence (d)

Pattern: NP aux V NP (aux V as MV)

Surface strucure: This discovery is not a landmark.

Deep structure (D.S.): This discovery is a landmark.

Tree diagram of DS.




Deep structure: This- discovery- is – a – landmark.

Trans: Neg This- discovery – is – not – a landmark.

Insertion 'Not'

After Aux V.

This discovery is not a landmark.
(Surface structure)

Try to draw the tree-diagrams of the deep structures and explain the negative transformations for (b) and (c) in this group in the manner followed above and compare with the solutions at the end of the lesson.

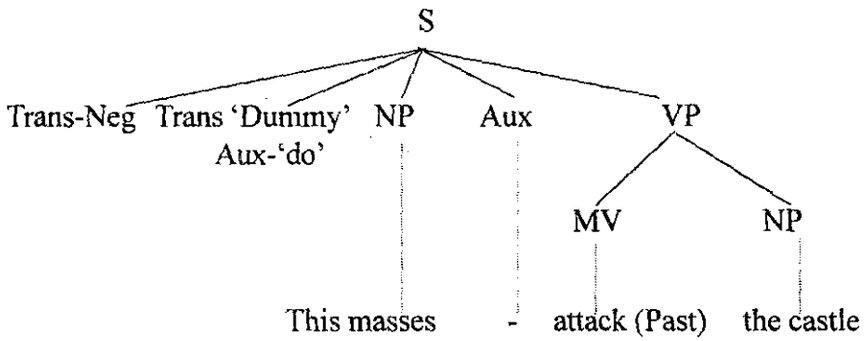
**Group II**

Sentence (e)
Pattern: NP- (do) aux-MV-NP.

Surface structure: The masses did not attack the castle.

Deep Structure (D.S.): The masses attacked the castle.

Tree – diagram Deep Structure




- Deep Structure: The-masses-aux-attack-Past-the-castle.
  Trans: (-ed-)
- Insert Dummy Aux 'do': - The-masses-do-attack-past-the-castle.
  Trans:. (-e.d-)
- Shift Tense/aspect: The-masses-do-past-attack-the-castle.
  (-ed-)
- Inflection Final form aux: The-masses-did-attack-the-castle.
  Trans: Negative
- Insert 'not' after: The-masses-did-not-attack-the-castle.
  aux.

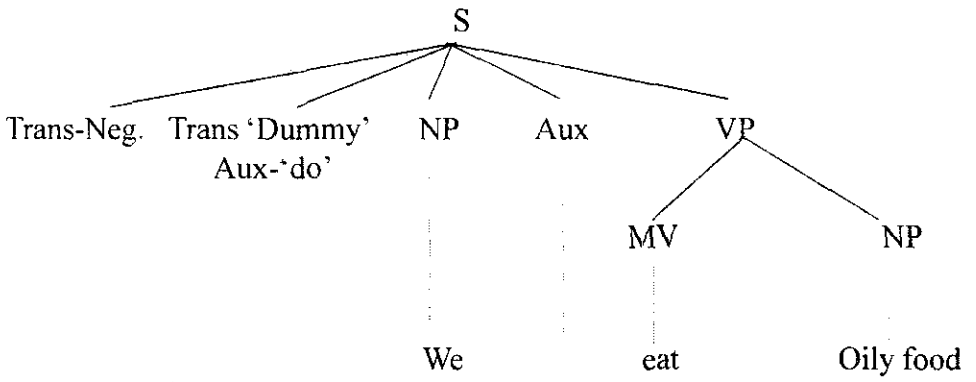
The masses did not attack the castle.
(Surface structure)

Sentence-(g)
Pattern: NP – aux(do) – MV – NP

Surface Structure: We do not eat oily food.

Deep structure (D.S.): We sat oily food.

Tree diagram Deep structure




Deep Structure: We-aux-eat (Present)-Oily-food.

Trans:
Insert Dummy: We-do-eat (Present)-Oily-food.
Aux 'Do'

Shift Tense/
Aspect marker
to Aux : We-do-(Present)eat-oily-food.

Trans: Negative
Insert 'not' : We-do-not-eat-oily-food.
After aux V

We do not eat oily food
(Surface structure)

Now attempt sentence (f) and compare with solution at the end.

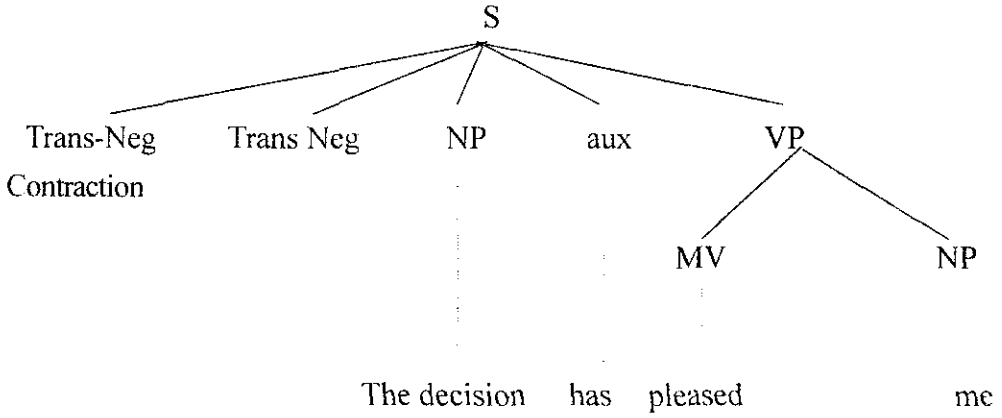
**Group III**

Sentence (h)
Pattern: NP-Aux-MV-NP

Surface Structure: The decision hasn't pleased me.

Deep Structure (D.S.): The decision has pleased me.

Tree-diagram Deep Structure:




Deep Structure: The-decision-has-pleased-me.

Trans: Neg.

Insert 'not' : The-decision-has-not-pleased-me.
After aux V.

Trans: Neg-Contr: The-decision-hasn't-pleased-me.

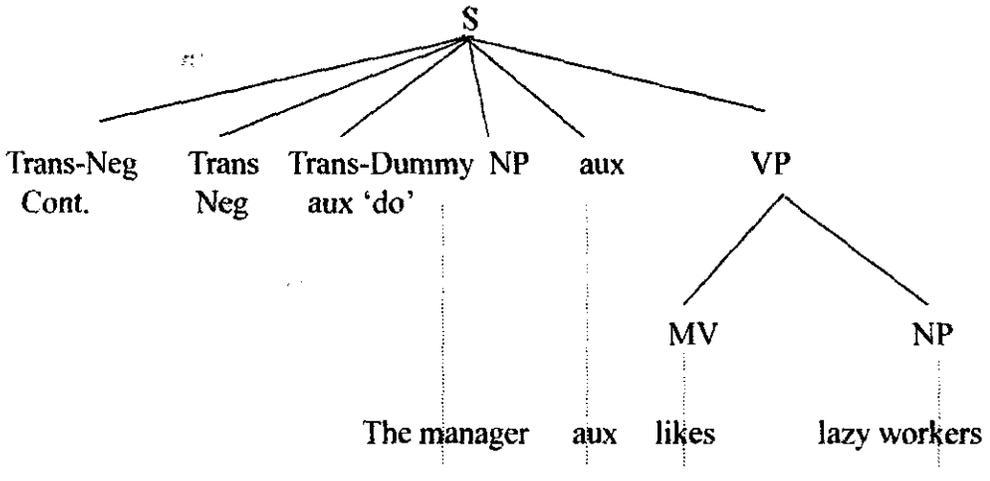
The decision hasn't pleased me.
(Surface structure)

Sentence – (K)
Pattern: NP-aux-(do)-MV-NP.

Surface structure: The manager doesn't like lazy workers.

Deep Structure (DS): The manager likes laxy workers.

Tree-diagram Deep Structure.




Deep Structure: The manager-aux-like (Present)-lazy-workers.
(-es)

Trans: Insert Dummy
Aux 'do': The manager-do-like(Present)-laxy-workers.
(-es)

Shift Tense/aspect

Marker to aux: The manager-do-Present-like-lazy-workers.
(-es)

Final form aux: The manager-does-like-lazy-workers.

Trans. Negative
Insert 'not' after: The manager-does-not-like-laxy-workers.
aux V

Trans: Neg:Contr: The manager-doesn't-like-lazy-workers.

The manager doesn't like lazy workers.
(Surface structure)

Attempt sentences (i), (j), (l), (m) on the same lines and compare with solutions at the end.

***(b) Interrogation***

The second type of singular transformation is 'Interrogation'. This is a transformation where in the nucleus i.e. the action (MV) or some other element i.e. subject, object complement etc is questioned. When it is the main verb it is a Yes/No question. In all other cases, it is a 'wh' question. Let's examine the process for these types in detail.

(i) Yes/No interrogatives.

Let's look at the sentences below:-

| Affirmative | Interrogative. Ans. Yes/No |
|---|---|
| They will leave tomorrow. | Will they leave tomorrow? |
| She can cross the river. | Can she cross the river? |
| France has defeated England. | Has France defeated England? |

In sentences with the structure sub + aux + MV the interrogative is formed by simply shifting the auxiliary before the subject. This is known as 'subject hopping Rule'. This is depicted as follows:

They will leave tomorrow.

Trans: Subject hopping
Interr:

Will they leave tomorrow?

But in sentences where the structure is subj + MV + ..... i.e. the aux is not there as in the sentence below

France defeated England

the first requirement is the insertion of the dummy auxiliary 'Do', change it into the tense denoted in the MV and then apply the rule for Interrogative transform. For example, above sentence will be transformed as follows:

France defeated England.

France defeat – ed England.
MV Past

Trans: Insert Dummy Aux — France – Do – defeat – ed England.
Aux MV Past

France – Do – ed – defeat England.
Aux Past MV

France did defeat England.

Trans: Interrogative — Subject hopping.

Did France defeat England?

(ii) 'wh'- Interrogatives.

Questions related with elements other than the main verb are called 'wh - questions'. For example

| Affirmative | Interrogative |
|---|---|
| John is teaching Mary | Who is teaching Mary? |
| The boys jumped into the river. | Who jumped into the river? |

These are questions related with the subject so the appropriate 'wh' – word replaces the subject and the interrogative transformation is effected.

But when the question is related with the object or the adjunct the process is more detailed. Let's have a look. If in the sentence above the question was about "Mary' or the river, it will be undertaken as follows:

John is teaching Mary.

Trans: Is John teaching Mary.

Interro: Is John teaching someone (Mary being human)
Is John teaching whom. 'wh' – substitute for a human being in the object position

Trans Shift wh Marker: Whom is John Teaching?

The boys jumped into the river

Applying the dummy insertion rule in the absence of an auxiliary and making other changes, we get the sentence

The boys did jump into the river

Trans:
Interro Did the boys jump into the river.
Did the boys jump into something.
Did the boys jump into what. Wh- marker for non-living Nouns

Trans
Wh-shift What did the boys jump into?

The rules for wh- questions formation is that the sentence should first be changed into a declarative sentence with an auxiliary, then converted into a Yes/No question and finally wh- word should be shifted before the auxiliary which is already before the subject.

An extended form of yes/No interrogative is the Tag Question. These pick up the auxiliary from the main sentence, transform it into its opposite i.e. Neg./ Positive form and add the relevant pronoun to it according to the part of the sentence in question. For example:

They will catch fish. They will catch fish, Isn't it?
They will catch fish. They will catch fish, won't they?

As explained above the interrogative transformation of sentences is undertaken differently depending whether it is the main verb that is being questioned or some other constituent i.e. subject, object or Adjunct that is being questioned. Accordingly these may be Yes/No or wh-Questions. Let's see how the following interrogative sentences were derived.

**Group I**

(a) Are you reading a novel?
(b) Can they deliver the parcel?
(c) Did you pay the dues?
(d) Do you like the doctor?

**Group II**

(a) Who counted the fish?
(b) What will you lose?
(c) When will he come?
(d) When did he come?

In group I sentence (a) and (b) have an auxiliary V and a main verb but (c) and (d) have *do* auxiliary and a main verb. In group II different wh-markers have been used according to the constituent in question. Here sentence (h) has the added feature of a 'do' auxiliary instead of a regular auxiliary. As in negativization, the sentences without auxiliary verb have to be transformed to incorporate a dummy auxiliary before any other transformation can be carried out.

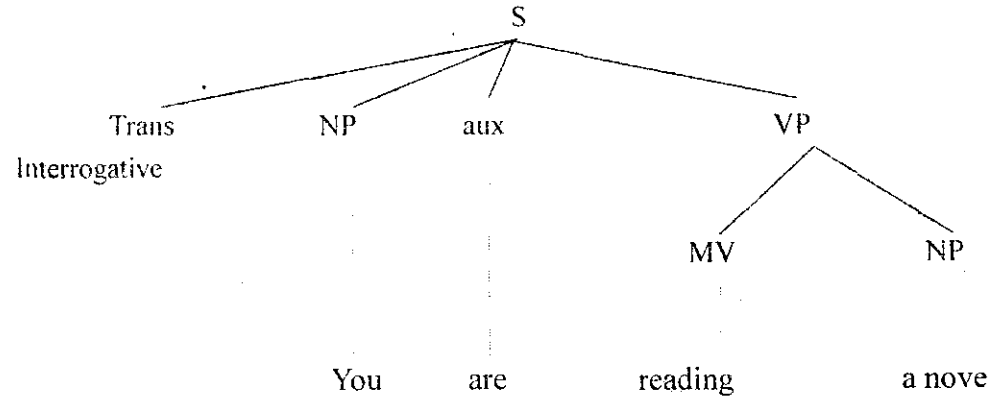
**Group I**

Sentence (a)
Pattern : aux-NP-MV-NP

Surface Structure: Are you reading a novel?

Deep Structure: You are reading a novel.

Tree-diagram Deep Structure.



Deep Structure: You-are-reading-a-novel.

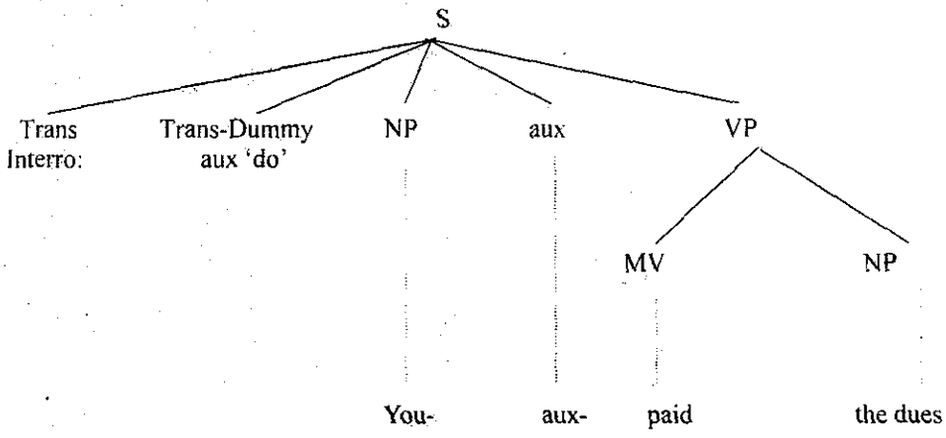
Trans-Interrogative

- Subject hopping: are-you-reading a novel.

'aux' Are you reading a novel?
(Surface structure)

Sentence (c)
Pattern : aux-(Do)-NP-MV-NP

- Surface Structure: Did you pay the dues?
- Deep Structure: You paid the dues.
- Tree-diagram-Deep Structure:




Deep Structure: You-aux-pay(past)-the dues.
(-ed)

Trans: Dummy aux : 'do' You-do-pay (past)-the dues (-ed.)

Shift Inflection

Tense/Aspect: You-do-past-pay-the-dues.
(ed)

Final form aux: You-did-pay-the-dues.

Trans:Interrogative

Subjective – Hopping: Did-you-pay-the dues?

Rule

Did you pay the dues?)
(Surface structure)

Now you can attempt (b) and (d) on similar lines.

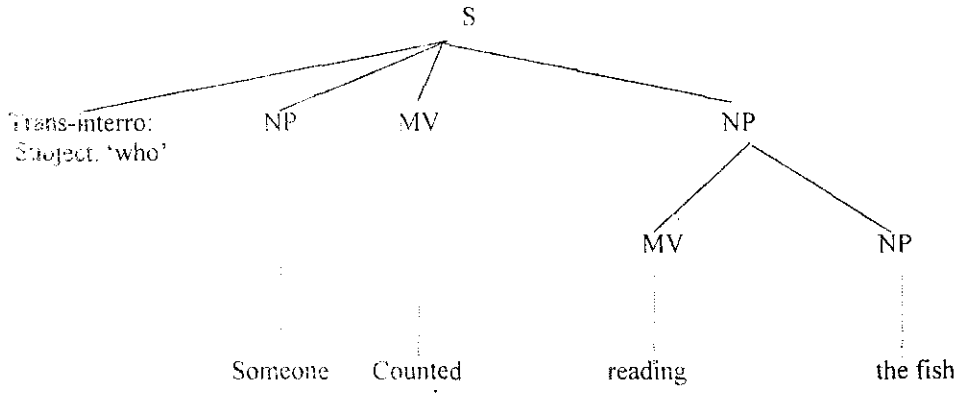
**Group II**

Sentence (e)
Pattern : 'wh'-MV-NP.
(Subject)

Surface Structure: Who counted the fish?

Deep /structure Someone counted the fish.

Tree-diagram-Deep structure




Deep structure: Some one counted-the-fish?

- Trans Interro Subject: Who-counted-the fish.
  'wh' substitution Who counted the fish?
  (Surface structure).

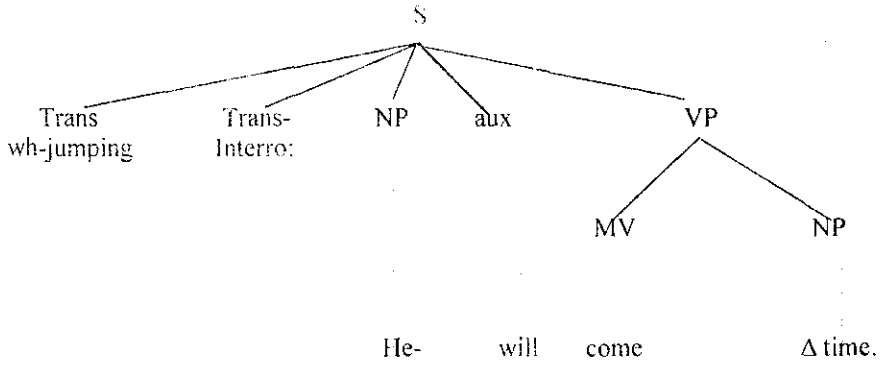
Sentence (g)

Pattern: wh(Time)-aux-NP-MV

Surface Structure: When will he come?

Deep Structure: He will come at some time. (Δ-time)

Tree-diagram Deep structure




Deep Structure: He-will-come-Δ time

- Trans Interro:
  Subject – hopping: Will-he-come-Δ time.
  aux
  Trans: 'wh'-time: Will-he come-when.
  Trans-Interrogative: When will he come.
  'wh' jumping
  When will he come?
  (Surface structure)

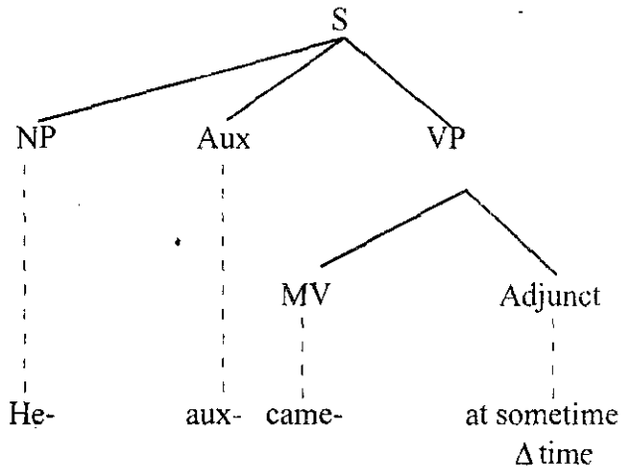
Sentence (h)

Pattern: wh (Time)-do (aux) NP-MV.

Surface structure: when did he come?

Deep Structure: He came at some time
(Δ time)

Tree-diagram Deep structure




Deep structure: He-aux-come(Past)-Δ time
ed

Trans: Dummy aux: He-do-come(Past)-Δ time
'do' (ed)

Trans: shirt tense/
Aspect marker: He- do- (ed)- come- Δ-time.

Final form aux: He- did- come- Δ- time.

Trans: Interrog: Did- he- come- Δ- time.

Trans: wh-substitution: Did- he come- when.
Time 'when'

Trans: wh-hoping: When did he come.
When did he come?
(Surface structure)

Now attempt (f) on similar lines.

(c) **Passivization**

The third type of singular transformation is pasivization. In this type of transformation the object is highlighted made to exchange places with the subject. But if this alone is done the meaning of the sentence is altered substantially. So a number of changes have to be made in the verb phrase as follows to retain the semantic equivalence of the active and passive form of the sentence. Transformation Rule for passivization is as follows:-

Active form The King won the battle
Subj MV Object

The King won the battle
$NP_1$ MV $NP_2$

Trans.
Passive $NP_2$ aux MV Agent $NP_1$

The aux is controlled by the number of $NP_2$ and the tense of the MV. Here 'the battle' is singular noun and the MV 'won' is in the past tense. So it will be 'was' So the sentence will be rewritten as

$NP_2$ was won by $NP_1$

Trans: Lexis

Substitute The battle was won by the King.

But in sentences where an auxiliary is already present e.g.

The king has won the battle.
aux MV

The auxiliary is followed by 'be'- transformed by the tense of the MV. Here it will be

The King has won the battle.

$NP_1$ aux MV $NP_2$

Trans:
Passive $NP_2$ aux be – en MV Agent $NP_1$

Trans. Lexis Substitute The battle has been won by the King.

In case the main verb is in the progressive form '-ing' inflection is attached to 'be-' after the aux: and the main verb is changed into perfective e.g. the sentence

The boys are crossing the river.

$NP_1$ aux MV $NP_1$

Trans Passive. $NP_2$ aux be + ing MV (Perfective) Agent - $NP_1$

Trans Lexis Substitute. The river is being crossed by the boys.

(The change in the aux is controlled by the number of the $NP_2$ and tense of the MV. So here it is changed from 'are' to 'is'.)

When we have sentences with double object i.e. the construction subj – aux – MV – I.O. D.O. e.g.

She has given me a book

$NP_1$ Aux MV $NP_{2a}$ $NP_{2b}$

The passive construction is either

$NP_2$ aux be – en – MV (Perf:) $NP_{2b}$ Agent $NP_1$

I have been given a book by her

Or

$NP_2$ aux be – en – MV (Perf) $NP_{2a}$ Agent $NP_1$

i.e.

A book has been given to me by her.

Agent deletion / Agent Insertion

Sometimes, there are sentences where in the passivised form, the agent can be deleted without affecting the meaning. But when such sentences are to be converted into their active declarative form an agent has to be inserted. For example the sentence

The rioters burnt down the building

$NP_1$ MV $NP_2$

in the passivized for will be

The building was burnt down by the rioters.

Now if we delete the agent part i.e. 'by and $NP_1$' we get the sentence

'The building was burnt down' is an acceptable construction if burning of the building (object) is the focus and the fact to be highlighted which is the purpose of a passive construction. But if we wish to go back to its active form we will need to insert an agent. Like

The building was burnt down by someone.

And the active form will be

Someone burnt down the building.

*As explained above, passivization is a process of shifting the focus from the head-word i.e., subject to the object by interchanging their places and affecting other changes in the verb pharase. But the subject and the object switch places only and not their function. Passivization can also be presented through a tree-diagram. Let's have some examples.*

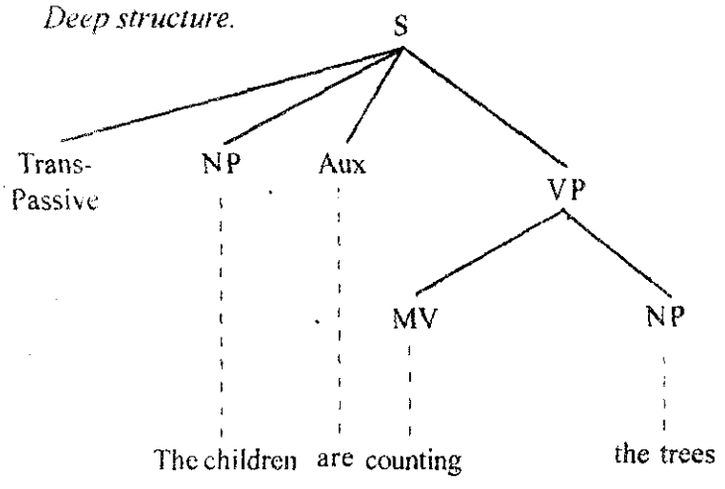
*(a) The trees are being counted by the children. (b) The students have been punished by the teacher*

*Sentence (a)*

*Surface structure: The trees are being counted by the children.*

*Deep structure: The children are counting the trees.*

*Tree-diagram: Deep structure.*




Deep structure: The-children- are- counting - the-trees.
NP aux MV-(Progressive NP
-aux -ing)

Trans Passive: NP1-aux- be+(Prog-ing)-MV (Perfective)-Agent-NP
-ed

Trans-Lexis substitution: The-trees-are-being-counted-by-the-children.

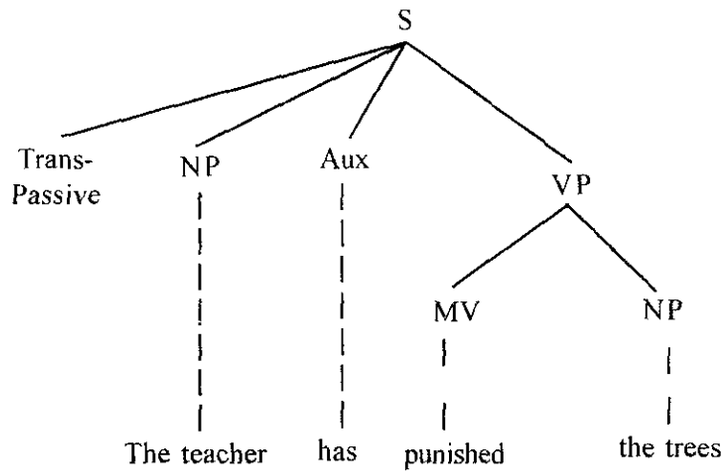
The trees are being counted by the children.
(Surface structure)

Sentence (b)

Surface structure: The students have been punished by the teacher.

Deep structure: The teacher has punished the students.

Tree-diagram: Deep structure.




Deep structure: The-teacher - has - punish (Past)- the-students.

(ed)

NP aux MV-Perf-ed NP

Trans- Passive: NP2-aux- be+(Perf-ed) NV (Perfective)-Agent-NP1

Trans: Lexis

Substitution: The- students- have- been punished- by- the- teacher.

The students have been punished by the teacher.
(Surface structure)

**Multiple Transformations**

A sentence may not necessarily be a product of one of these three singular transformations. It may be a product of twoor all the three transformations. For example the sentences below have two or three transformations.

(a) Can't they speak softly?
Negative+
Conraction + Interrogative (2)

(b) Have the plants been brought nby him?
Passive + Interrogative (2)

(c) The classes haven't been attended by them.
Negative-Conraction+Passive (2)

(d) Can't the payment be made by them?
Negative-Contraction+Passive+Interrogative- (3)

(e) When wasn't he insulted by her
Neg-Contraction+Passive+Interrogative+When- (4)

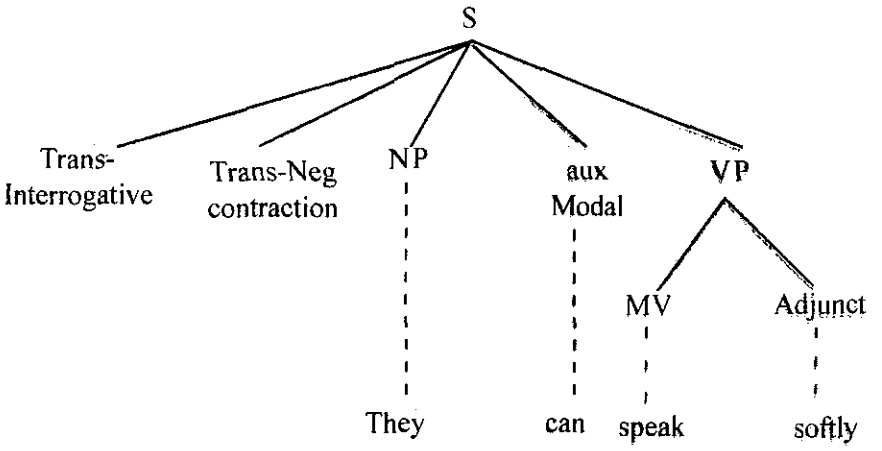
In all such sentences the first step is to teach the deep structure. Draw the tree-diragrm and apply the rules in the folowing order.

(i) Negativization and contraction. (ii) Passivization. (iii) Interrogation.

Sentence (a)

Surface structure: Can't they speak softly?
Deep structure: They can seapk softly.

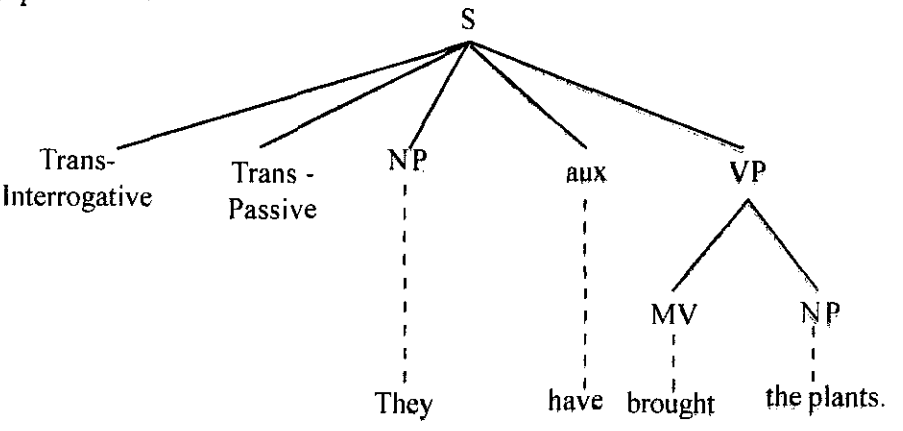
Tree-diagram: Deep structure.




Deep Structure : They - can - speak - softly.
Trans Neg : They - can - not - speak - softly.
Trans Cont. : They - can't - speak - softly.
Trans-Interro : Can't - they - speak - softly.
Subject-hopping
aux : Can't they speak softly?
(Surface sturcture)

Sentence (b)

Surface Structure: Have they plants been brought by them?
Deep Structure: They have brought the plants
Tree - diagram: Deep Structure.




Deep Structure : They - have - brought - the plants.
$NP_1$ aux MV-(Per-ed) $NP_2$

Trans: Passive: $NP_2$ - aux - be + (perf - ed) - bring (perfective) - Agent - $NP_1$.

Trans-Lexis

substitution: The - plants - have - been - brought - by them.

Trans-Interro

Subject-hopping: Have - the plants - been - brought - by - them.

aux . Have the plants been brought by them?

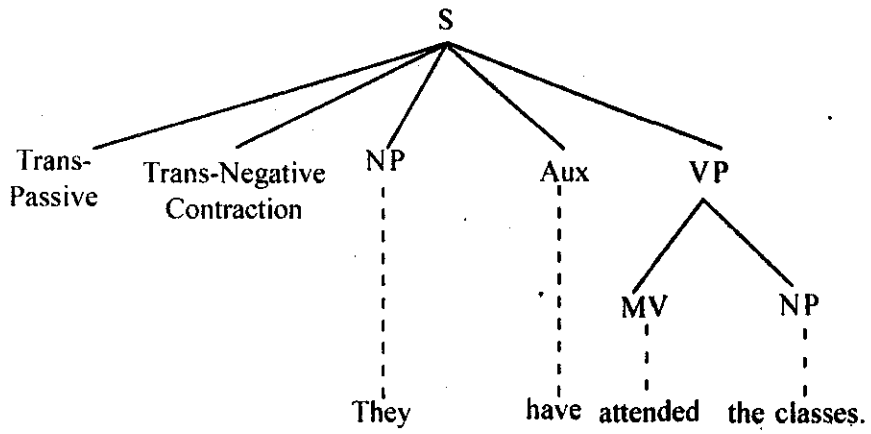
(Surface sturcture)

Sentence (c)

Surface Structure: The classes haven't been attended by them.

Deep Structure: They have attended the classes.

Tree - diagram: Deep Structure




Deep Structure : They - have - attended - the classes.

Trans: Neg.: They - have - not - attended - the classes.

Trans - Neg. They haven't attended the classes.

Contraction: $NP_1$-aux-MV (Perf.-ed)-$NP_2$

Trans-Lexis $NP_2$-aux-be+ (perf-ed)- Agent-$NP_1$

Substitution: The - classes - haven't been - attended - by them.

The classes haven't been attended by them.

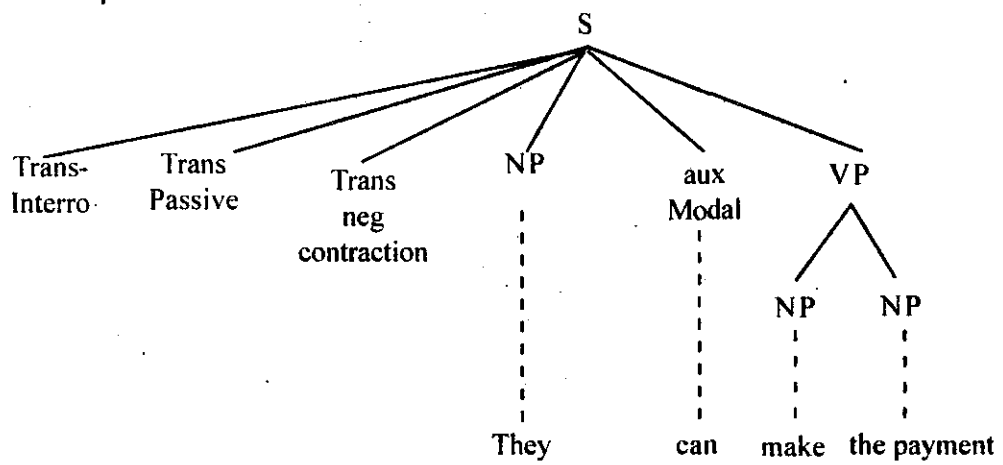
(Surface structure)

Sentence (d)

Surface Structure: Can't the payment be made by them?

Deep Structure: They can make the payment.

Tree0diagram Deep structure:



Deep structure: The-can-make-the payment

Trans-Neg.: They-can-not-make-the-payment

Trans-Neg-Contr: They- can't- make- the-payment.
$NP_1$ aux MV $NP_2$

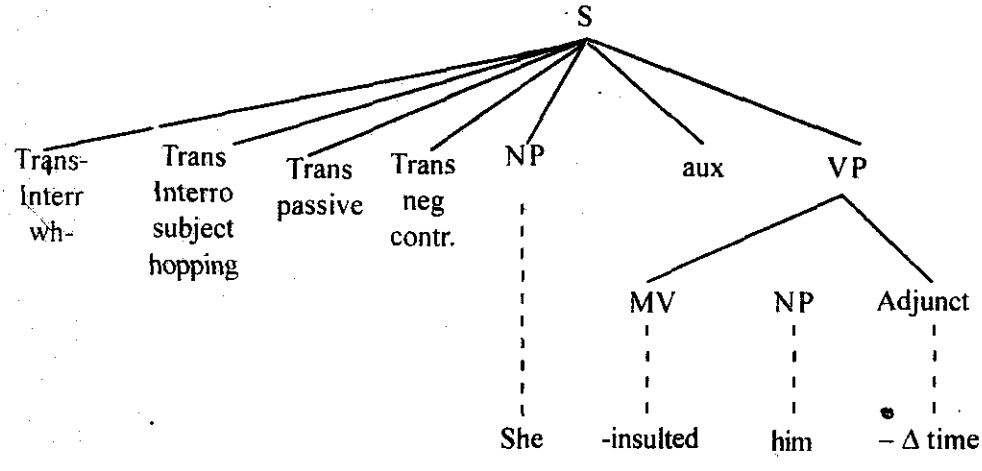
Trans: Pssive: $NP_2$-aux-be-MV (Perfective)- Agent-NP1

Trans-Leix
Substitution: The-payment-can't-be-made-by-them.

Trans-Interrogative
Subject-hopping: Can't-the-payment-be-made-by-them.
aux

Can't the payment be made by them?
(Surface structure)
Sentence (e)

Suface structure: When was't he insulted by her?
Deep structure: She insulted him at some time
Tree - Diagram Deep Structure:




Deep Structure: She - insulted - him - Δ - time.

Trans dummy aux 'do' } She - do - insult (Past-ed) - him - Δ - time.
Shift Tense/Aspect } She - do - past - insult - him - Δ - time.
Inflection
Aux: Final form } She - did - insult - him - Δ - time.

Trans: Neg She - did - not - insult - him - Δ - time.

Trans - Neg - Contra She - didn't - insult - him - Δ - time.
$NP_1$ aux MV $NP_2$

Trans: Passive: $NP_2$-aux-neg-MV (perfective) -Agent-$NP_1$-Δ-Time.

Trans: Lexis
Substittuion: He - wasn't - insulted - by - her - Δ time.

Trans: Interrogative: Wasn't - he - insulted - by - her - Δ - time.
Subject hopping aux

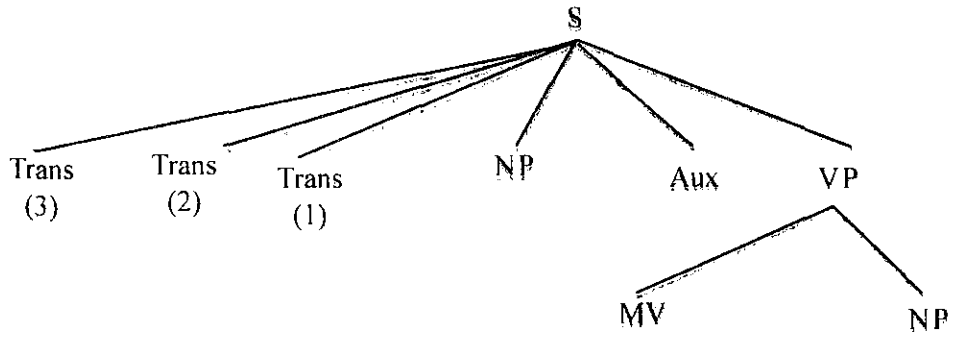
Trans-wh-time: Wasn't - he - insulted - by - her - when.
when

Trans-Interro: When wasn't he insulted by her?
Shift 'when - 'wh'
hopping

When wasn't he insulted by her?
(Surface structure)

**Points to remember:**

(a) Tree-diagram is drawn for the Deep structure which is a Kernel sentence - indicatied as 's' in the diagram.
(b) Rules of transformation are fixed within each category.
(c) Sequence of transformations has to be as explained above in the case of multiple transformations.
(d) Transformations indicated in the tree-diagram are done from inner to the outer sequence i.e.



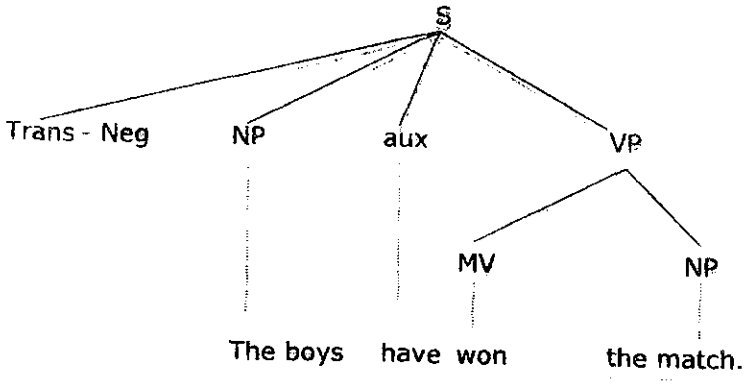

**Solutions**
**Negativization**
Sentence (b)

**Group I**

Pattern : NP aux MV NP

Surface Structure: The boys have not won the match.
Deep Structure: The boys have won the match.
Tree Diagram D.S.

Deep Structure: The - boys - have - won - the match.
Trans Negative



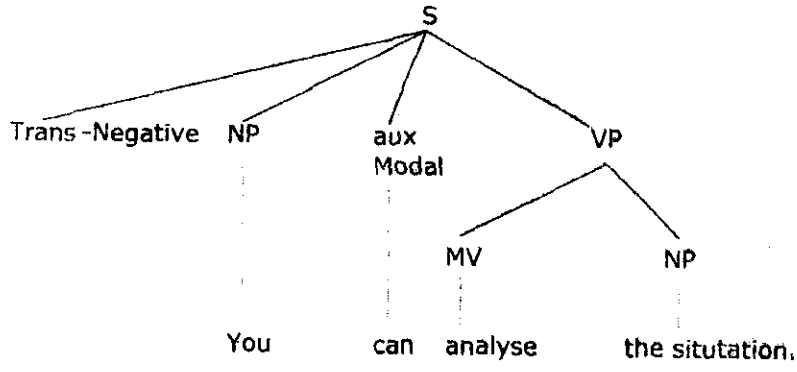

Insert 'not' after: The - boys - have - not - won - the - match.
The auxV.

The boys have not won the match.
(Surface structure).

**Group I** Sentence (c)

Pattern : NP - aux - MV - NP )Modal V as aux V)

Surface Structure: You cannot analyse the situation.
Deep Structure: You can analyse the situation.
Tree Diagram : D.S.
Deep Structure: You can - analyse - the situation.

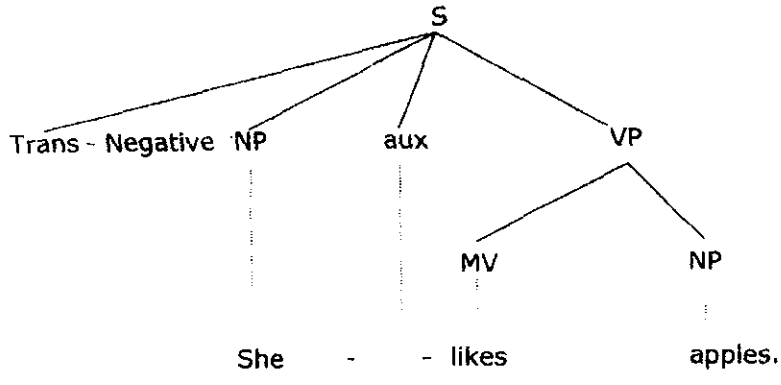



Trans Negative
Insert 'not' after: You - can - not - analyse - the - situation.
The Modal Aux

You cannot analyse the situation.
(Surface structure).

**Group II** Sentence (f)
Pattern : NP - do (aux) - MV - NP

Surface Structure: She does not like apples.
Deep Structure: She likes apples.
Tree Diagram : D.S.




Trans Insert
Dummy aux 'do': She - do - like - (Present - es) - apples.
Trans:
Transfer tense/aspect: She - do - es- like - apples.
Inflection to aux
Final form auxV: She - does - like - apples.
Trans: Negative
Insert 'not' after: She - does - not - like - apples.
auxV.

She does not like apples.
(Surface structure).

**Group III**

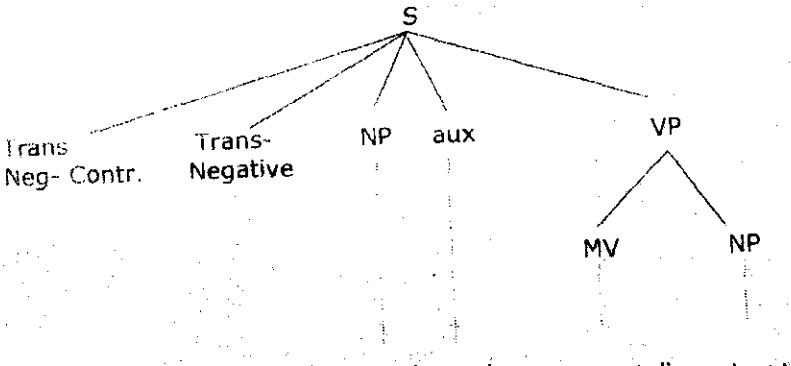
Sentence (i)

Pattern : NP - aux - MV - NP.

Surface Structure: The patient isn't responding to treatment.

Deep Structure: The patient is responding to treatment.

Tree Diagram : D.S.




The - patient - is - responding - to - treatment.

Deep structure: The - patient - is - responding - to - treatment.

Trans: Negative

Insert 'not' after aux v The - patient - is - not - responding - to - treatment.

Trans - Neg.

Contraction The - patient - isn't - responding - to - treatment.

The patient isn't responding to treatment.

(Surface structure)

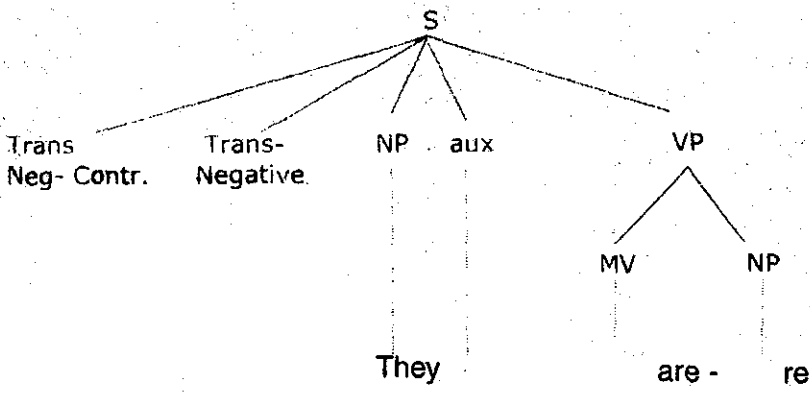
Sentence (j)

Pattern : NP - aux - sub comp (aux as MV)

Surface Structure: They aren't reliable.

Deep Structure: They are reliable.

Tree Diagram : D.S.




They are - reliable

Deep Structure: They - are - reliable.

Trans Negative

Insert 'not' after: They - are - not - reliable.

MV.

Trans - Neg - : They aren't - reliable.

Contraction

They aren't reliable.
(Surface structure).

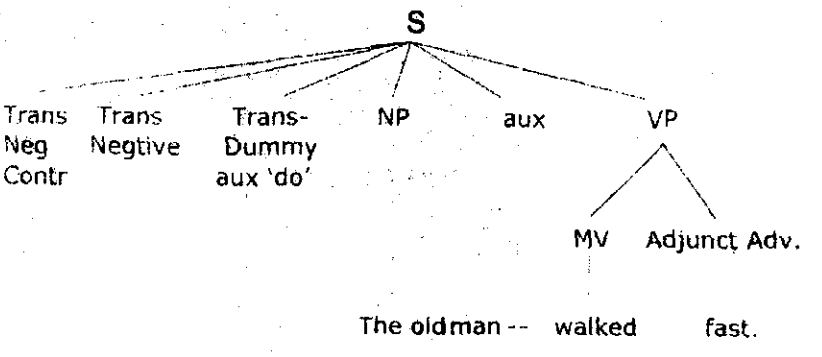
Sentence (II)

Pattern : NP - do (aux) - MV - NP.

Surface Structure: The old man didn't walf fast.

Deep Structure: The old man walked fast.

Tree Diagram : D.S.




Deep Structure: The - old man - walk (past) (ed) - fast.

Trans: Dummy: The - old man - do - walk (past) (-ed) - fast.

aux 'do'

Trans : Transfer

Tense / Aspect: The old man - do - past - walk - fast.

Marker to aux V (-ed)

Final form aux V: The - old man - did - walk - fast.

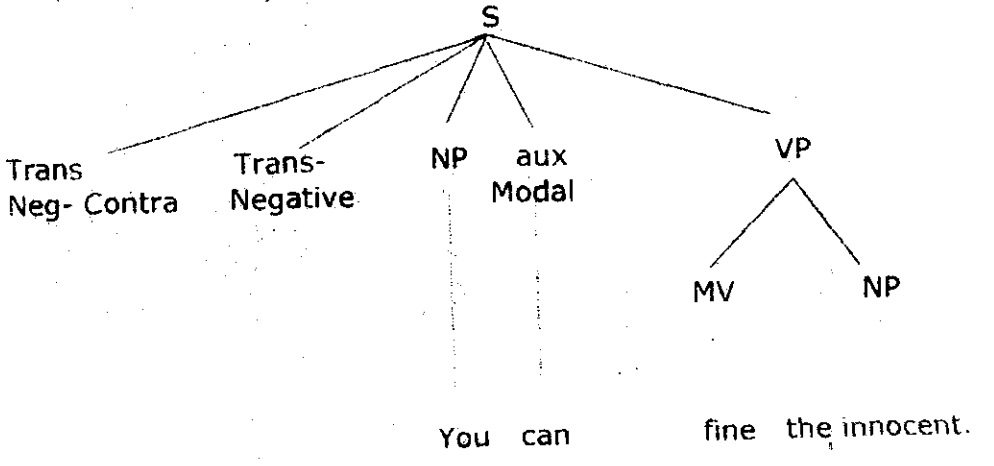
Trans : N

egative: The - old man - did - not - walk - fast.

Trans : Neg : The - old man - did - not - walk - fast.

Contraction

The old man didn't walk fast.
(Surface structure)




Deep Structure: You - can - fine - the innocent.

Trans-Negative
Insert 'not' after
aux V. You = can't = fine = the innocent.

Trans-Negative
Contraction: You = can't = fine - the innocent.

You can't fine the innocent.

(Surface structure)

## Interrogation

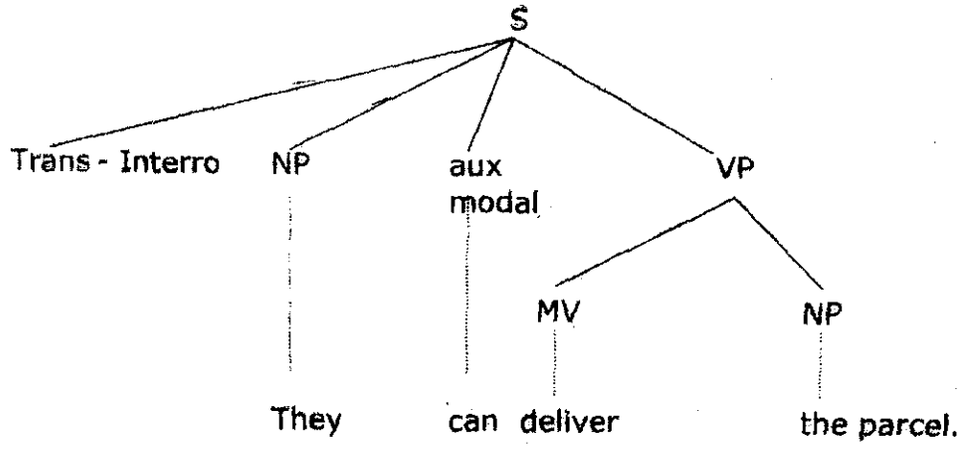
**Group I** Sentence (b)

Pattern aux = NP - MV - NP

Surface Structure: Can they deliver the parcel?

Deep Structure: They can deliver the parcel.

Tree - diagram D.S.




Deep Structure: They - can - deliver - the parcel.

Trans-Interrogative
Subject - hopping
aux. Can - they - deliver - the parcel.

Can they deliver the parcel?

(Surface structure)

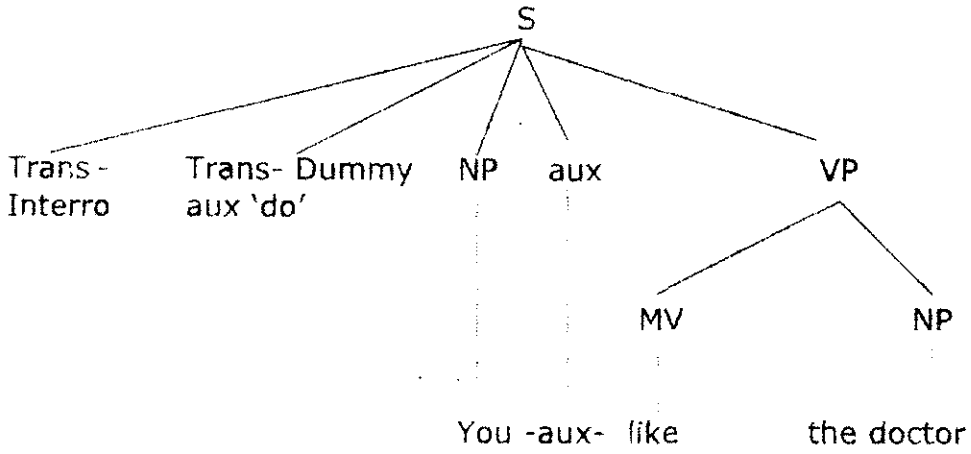
Sentence (d)

Pattern : Do (aux) - NP - MV - NP

Surface Structure: Do you like the doctor?

Deep Structure: You like the doctor.

Tree - diagram D.S.




Deep Structure: You - aux - like (present) - the - doctor.

Trans: Dummy Aux 'do': You - do - like (-Present) - the - doctor.

Trans: Shift Tense / Aspect Marker to aux 'do'. You - do (Present) - like - the doctor.

Final form aux: You - do - like - the doctor.

Trans: Interrogative: Subj-hopping aux

Do you like the doctor?
(Surface structure)

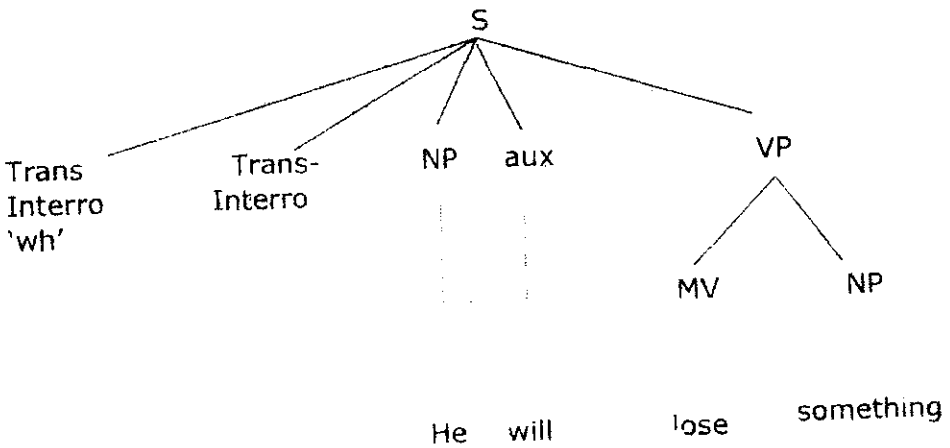
**Group II** Sentence (f)

Pattern : wh (N) - aux - NP - MV

Surface Structure: What will he lose?

Deep Structure: He will lose something. $\overset{\Delta}{N}$

Tree - diagram D.S.




Deep Structure: He - will - lose - something.

$\overset{\Delta}{N}$

Trans: Interrogative
Subject - hopping aux:

Will - he - lose - something.
Δ
N

Trans 'wh' marker
Noun (object) : Will - he - lose - what.

Trans: Interrogative
'wh' shift : What - will - he - lose.

What will he lose?
(Surface structure)

**B. Double–based Transformation**

When two Kernel sentences are to be combined, the phenomenon is called Double-based transformation. Double – based transformation is of two types:-

(a) Co-ordination (b) Subordination

(a) Co-ordination

Co-ordination is a transformation process wherein the status of both the sentences is maintained. The linking constituent is called the co-ordinator. For example, in the sentence

(a) John eats rice and Mary eats onions.
$S_1$ Co-ord $S_2$

Here $S_1$ and $S_2$ are independent and complete Kernel sentences with the structure pattern **subj verb object**. These two are combined with the co-ordinator 'and'. Since in the resultant sentence the status of both the sentences is retained unaltered, so the process is co-ordination. Similarly the following sentences are a product of double-based transformation.

(b) John likes rice but Mary likes onions.
$S_1$ Co-ord $S_2$

(c) Either the girl's team was ill-prepared or the boy's team was on the offensive.

(d) Neither John played the match nor Mary reached the stadium in time.
$S_1$ Co-ord $S_2$

(e) John played the match because Mary was in the stadium.
$S_1$ Co-ord $S_2$

(f) Mary was in the stadium so John played the match.
$S_1$ Co-ord $S_2$

(g) Mary went to the stadium though her father did not like it.
$S_1$ Co-ord $S_2$

As we can see sentences (b) to (g) all have two sentences each $S_1$ and $S_2$ and one co-ordinator and each sentence has a different co-ordinator. Now $S_1$ and $S_2$ are structures and grammatical category with independent meanings but the co-ordinators are a semantic category which relate $S_2$ with $S_1$ in a specific meaning relationship. Whereas 'and' is a co-ordinator of agreement, 'but' highlights the difference. The co-ordinaters in (e), (f) and (g) i.e. 'because', 'so' and though clearly indicate the meaning relationship of 'cause', 'effect' and concession / reaction between $S_2$ and $S_1$ in the complete sentence.

As these sentences have the structure $S_1$ + co-ord + $S_2$. These are called compound sentences and the transformation is called sentential co-ordination. But co-ordination between two sentences can take place at the NP level as well. Such a transformation is called phrasal co-ordination. Let's look at the following pairs of sentences.

(a) John eats rice. (b) John eats onions.
NP(subj) MV NP(obj) NP(subj) MV NP(obj)

The sentences (a) and (b) share the same NP John in the subject John. When both are combined we get th sentence.

a+b= John eats rice and onions.

Here the NP's in the object position have been co-ordinated. So the sentence above is an example of phrasa coordination. Let's have another example

(c) Jonh eats rice (d) Mary eats rice.

(c) + (d) = John and Mary eat rice.

In this case the NP's in the subject position have been co-ordinated. So this also is a case of phrasal co-ordinatior The condition for phrasal co-ordination is that the rest of the constituents in the two Kernel sentences should b applicable to both the co-ordinated NP's independently as well. For example the following sentences are not case of phrasal co-ordination.

John and Mary are an impressive couple.

$NP_1$ Co-ord $NP_2$ VP

$NP_3$

(Red and black) soldiers make a strong battalion.

NP VP

The reason is that the VP in the respective sentences is not applicable to the constituent NP's the main NP of the sentence i.e. we cannot say

John is an impressive couple.* Mary is an impressive couple.*

or

Red soldiers make a strong battalion. Black soldiers make a strong battalion.

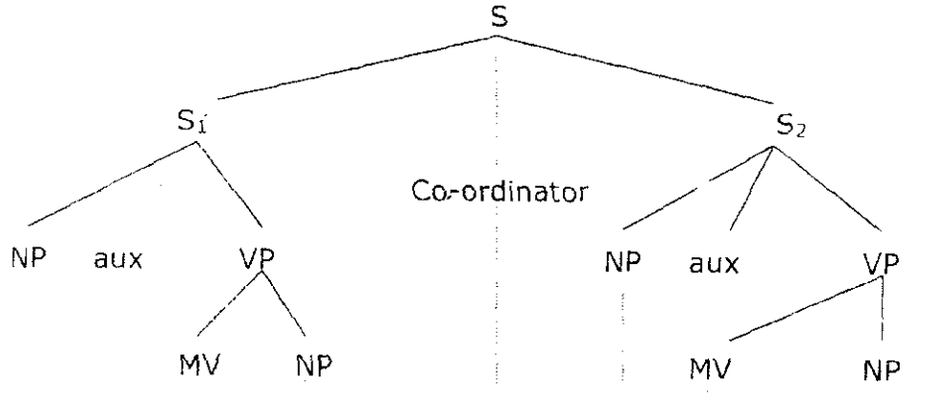
A point to be noticed is that Co-ordinated sentence phrases are not called compound phrases.

- Sentential co-ordination yields compound sentences wherein each sentence has the structure NP-VP How does the process of co-ordination take place can be explained as follows. For example let's have the sentence. John plays football but mary plays badminton.
- There are two kernel sentences; at the deep structure level. So the deep structure will be

  $S_1$ John plays football.

  Deep Structure:

  $S_2$ Mary plays badminton.
- The meaning relationship between $S_1$ and $S_2$ is of difference the suitable co-ordinator for combining $S_1$ and $S_2$ is 'but'. The tree diagram presentation will be



$S_1 + S_2$ : John plays football – Mary plays badminton

Trans: Coordination

Co-ordinator - 'but': John plays football but Mary plays badminton.

(surface structure)

Sentences (a) - (g) can be explained in the same manner. For example the sentence (g)

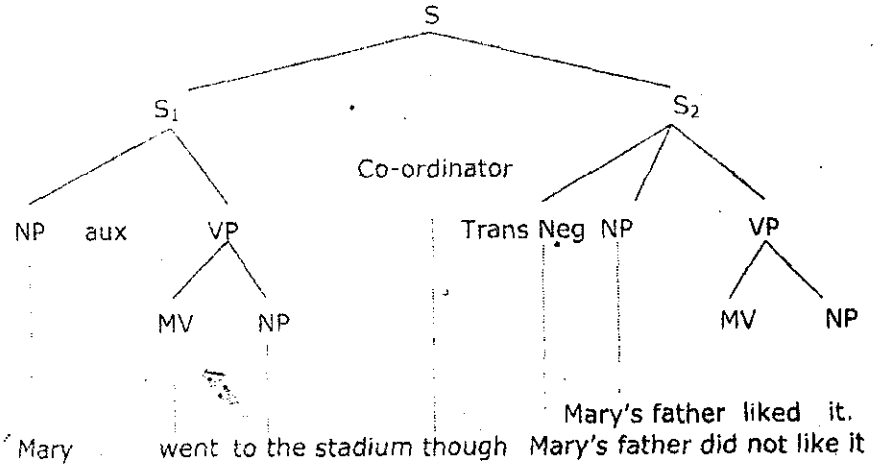
- Mary went to the stadium though her father did not like it.

Deep Structure: $S_1$ Mary went to the stadium.

$S_2$ (Mary's father) Her father did not like it.

Here $S_2$ has already undergone singular transformation - Negativisation.

So the tree diagram representation will be :




D.S.: Mary-want-to the-stadium-Mary's father-did-not-like-it.

$S_1 + S_2$ Trans: Mary-went-to the-stadium-though-Mary' father-did-not-like it

Coordination Trans:

Equip NP: Mary-went-to-the stadium-though-her-father-did-not -

Pronoun like - it.

Replacement:

(Surface structure)

Tree-diagram presentation of $S_1+S_2$ in the deep structure in the case of surface structure withj phrasal co-ordination is shown as follows:

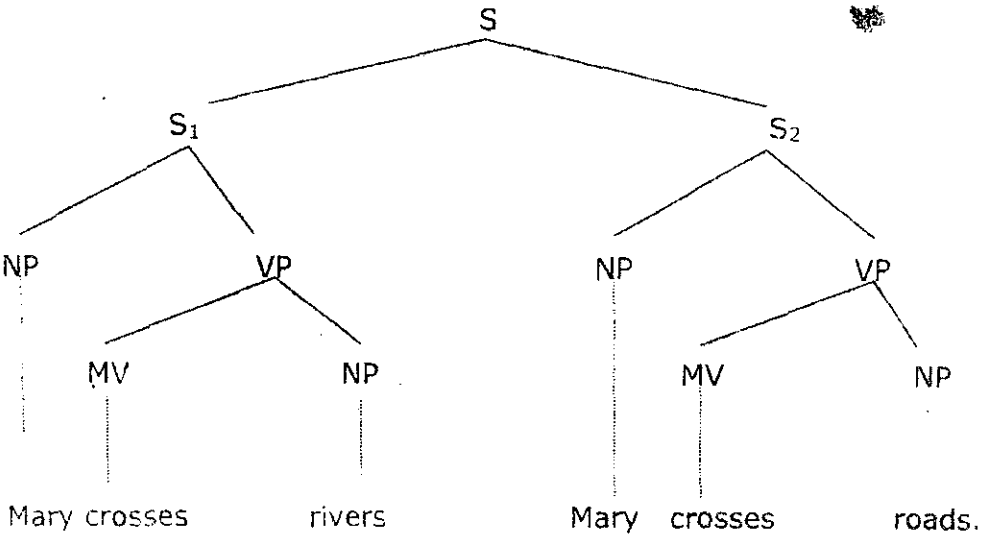
For example, the sentence

Mary crosses rivers and roads.

Deep Structure: $S_1$ Mary crosses rivers.

$S_2$ Mary crosses roads.

Tree Diagram:




Deep Structure: Mary - crosses - rivers Mary crosses roads.

Trans:

Co-ordination: Mary - crosses - river and-Mary crosses roads.

Trans

Equi-NP-Deletion: Mary - crosses - rivers and - crosses - roads.

Trans:

Common MV

Deletion: Mary - crosses - rivers - and - roads

(Surface structure)

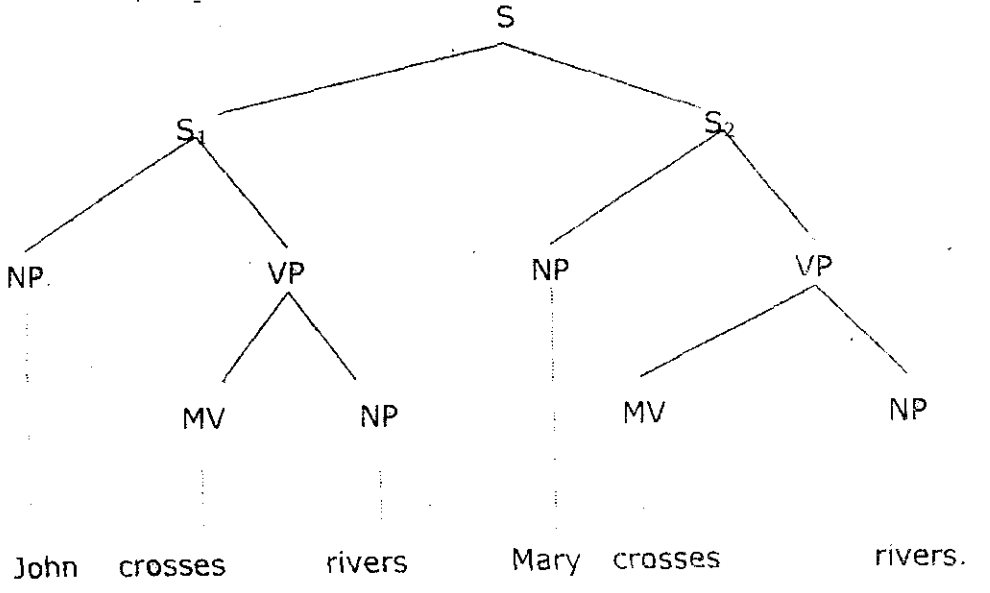
Another example:

John and Mary cross rivers.

Deep Structure: $S_1$ John crosses rivers.

$S_2$ Mary crosses rivers.

Tree diagram: $S_1 + S_2$



Deep Structure: John - crosses - rivers - Mary - crosses - rivers.

Trans.
Co-ordination: John - crosses - rivers - and - Mary - crosses - rivers.

- Trans : Equi-NP - Deletion: John - crosses - and Mary- crosses - rivers.
- Trans: Common MV Deletion: John - and - Mary - cross - rivers.

(Surface structure)

(b) Subordination is most the frequently used process of double-based transformations used in human communication. It is not only time and space saving but also breaks the monotony of communication consisting of Kernel sentences. As a transformation process subordination is the opposite of co-ordination. Here the status of one Kernel sentence is reduced to that of a subordinate to the other Kernel sentence. The procedure of subordination begins with 'embedding'. Out of the two sentences to be combined, one is decided upon as the principal sentence. The other sentence is inserted into it. This process of placing one sentence inside another is called 'embedding'. The inserted sentence is also called the 'embedded sentence'.

Embedding is followed by certain grammatical changes to maintain the grammatical correctness of the combined sentence. During this process the embedded sentence is reduced into a clause i.e. its VP is maintained in its full or reduced form but loses its NP(subj) And according to the function that this reduced embedded sentence performs in the combined modified sentence, the transformation process is labelled.

(i) Relativization (ii) Nominalisation (iii) Adverbialisation

And these need to studied in detail in terms of their form and function.

(i) Relativization: When the embedded sentence functions as the adjective for the NP preceding it, the reduced embedded sentence is called a 'Relative Clause'. For example, the sentences below.

a The flowers are beautiful. b The flowers are blossoming in the garden.

Taking a as the principal sentence, b is embedded in it because b informs about the NP (subject) in a. So the form that emerges is

c The flowers – The flowers are blossoming in the garden are beautiful.

As is evident, the sentence c is ungrammatical. So a rule from the T.G. grammar – called Equi NP. Deletion Rule is applied to it. This application yields the following sentence.

Trans- The flowers - ..... are blossoming in the garden

Equi-NP-Deletion: are beautiful

This is ungrammatical. We need a 'wh' word to substitute in the place vacated by the NP 'The flowers'. So another rule of T.G. Grammar – 'wh' substitute' Rule is applied. And this application yields the following sentence.

Trans The flowers which are blossoming in the garden

wh-substitute *NP* *Reduced Embedded sentence* are beautiful

The embedded sentence is reduced into a clause that functions as an adjective for the NP preceding it. So the clause is called 'Relative clause' and the process is called relativization. The form of this relative clause can be further reduced into an '....ing' clause without affecting its function i.e. the sentence can be rewritten as

Trans The flowers, blossoming in the garden, are

wh-Rel:Clause *NP* *Reduced Relative clause*

beautiful.

An embedded sentence can function as a relative clause for its relevant NP in the principal sentence e.g. in the sentence.

d John married Mary who is a lecturer in Calcutta.

NP Rel Clause

obj

e John married Mary in Calcutta which has a humid weather

NP Rel clause

'd' and 'e' can be further combined to form the sentence

John married Mary who is a lecturer in Calcutta

$NP_1$ $Rel\ Cl_1$ $NP_2$

which has a humid weather

$Rel\ Cl_2$

Even the first NP (subject) in the sentence can take a relative clause and we may come across a sentence like

John who is our tenant married Mary who is a lecturer

*NP* *Rel cl* *MV* $NP_1$ *Rel clause*$_1$

in Calcutta which has a humid weather.

$NP_2$ Rel $cl_2$

Adjunct

(Place-adv)

When a 'wh' relative clause has a perfective or progressive MV, it can be reduced into '-ed' or '-ing' form. These reduced clauses can sometimes be further reduced into a single adjective and shifted before the NP to form part of the Modifier e.g.

The girl who was dancing in the hall is my friend

Full Rel clause

The girl dancing in the hall is my friend.

Red Rel cl.

The dancing girl in the hall is my friend.

Adj

Modifier Or

He visited the pillars which were ringing in the palace

NP Full Rel clause

He visited the pillars ringing in the palace.

Red Rel clause

He visited the ringing pillars in the palace.

Det Adj NP

Mod Or

The army which was defeated had to run for shelter

NP Rel clause NP

which had been destroyed.

Rel clause

The defeated army had to run for the destroyed shelter.

Adj NP Adj NP

Mod Mod

(ii) Nominalisation - Complementation

When the embedded sentence functions in NP position i.e. as a subject of complement in the combined sentence, the subordination transformation is called nominal complementation. And the reduced sentence is called the complement clause. For example let's look at the following pair of sentences.

a He is an idiot. b It is certain.

The pronoun 'It' is the subject position in b refers to the sentence a when these sentences are combined on embedding a in b we get the sentence

c It He is an idiot is certain.

embedded sen

'It' being redundant, it is deleted so we go the sentence

Trans

Del:it. ..... He is an idiot is certain

But this sentence is ungrammatical. The space left by 'it' needs to be filled up. So 'That' is substituted and we get the sentence

Trans

Subst: That That he is an idiot is certain.

NP (subj) MV Subj complement

Here the reduced transformed sentence b 'That ..... an idiot' is functioning as NP in the subject position in this sentence. So it is a complement clause.

Let's have another example where complementation takes place in the object position.

d He is an idiot. e I know it.

Here 'it' in e refers to the sentence d. So the sentence passes through the stages.

I know it he is an idiot.

Embedded sen

I know ..... He is an idiot.

I know that he is an idiot.

NP (Obj)

Here also 'That he is an idiot' is a complement clause but in the object position. A complement clause have the following structural forms as well

(i) To pray is good. with infinitive 'To'

NP sub

He likes to pray

NP obj

(ii) Confusing addresses is bad With '...ing' form

NP sub

I don't like confusing address

NP obj

(iii) Who killed the cat is a mystery 'wh' clause

NP sub

I know who killed the cat

NP obj

(iii) Adverbialisation

When the embedded sentence in its reduced form functions as the adjunct i.e. as an adverbial informing about the time, place, manner and purpose of the action, the process is called adverbialisation. The embedded reduced sentence is called an adverbial clause. Let's look at the following pair of sentences:

$a_1$ He sang a song adjunct (Time)

$b_2$ His wife was cooking.

So the combined sentence will have the following form:

'He sang a song ..... his wife was cooking'.

He sang a song ..... His wife cooking.

The reason for this construction is that an adjunct can occupy the last position.

The embedded sentence being an adjunct i.e. an adverbial needs a time marker i.e. 'when' to get connected to the principal sentence. So the final combined form is

He sang a song when his wife was cooking.

Here the 'wh' clause is the adverbial clause.

An adverbial clause according to its function vis-à-vis the verb can have the following forms.

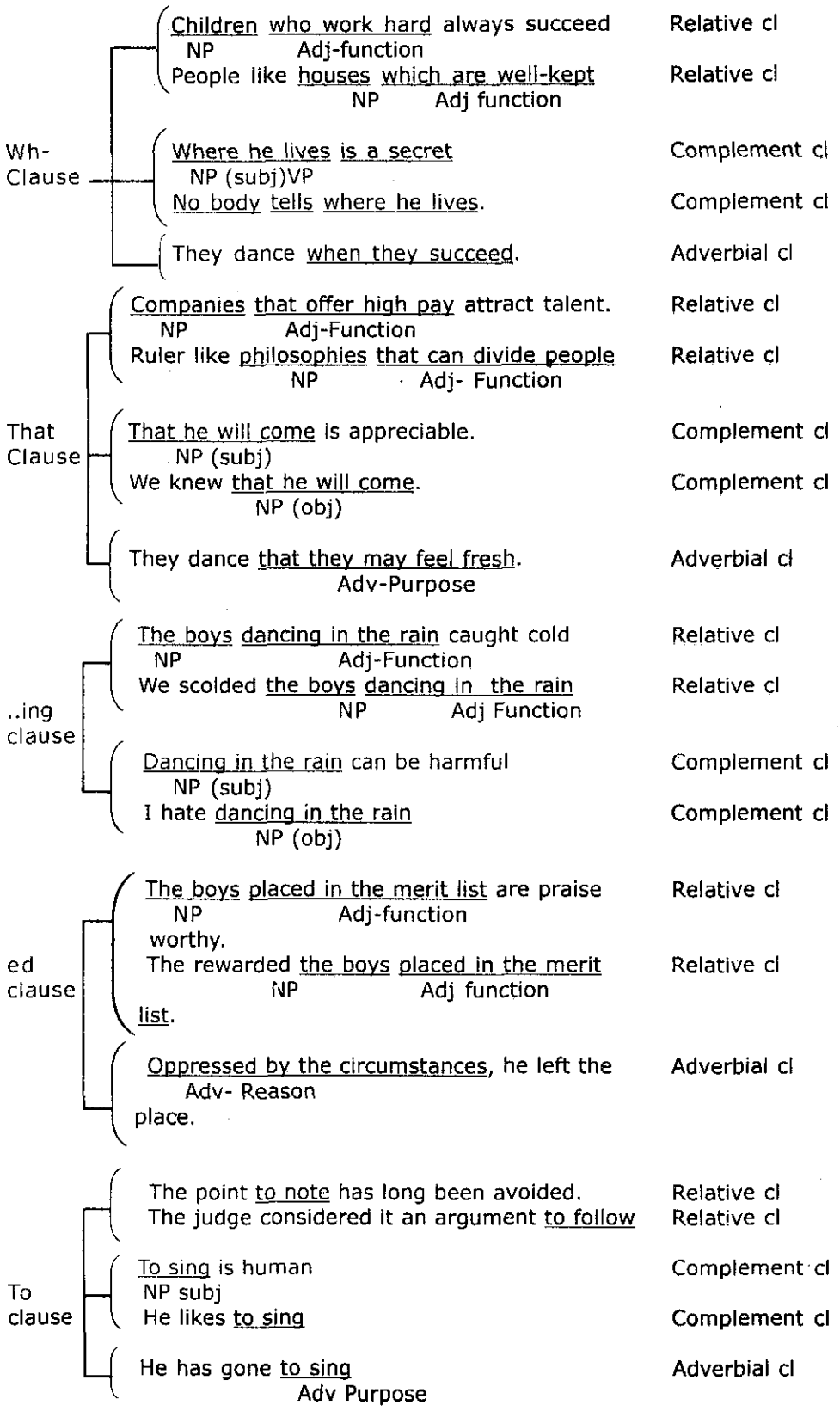
He reached there when the train was leaving. When-Time

He went to the station to meet his friend. To-form (purpose)

During our discussion about the three types of double-based transformations that there are a number of forms which perform more than one type of function. Sometimes it is difficult to decipher the function – a particular clause is performing in a given sentence. These form are:

'wh-' clause. 'That-' clause. '...ing' clause. '...ed' clause. 'To...' clause.

Here are some examples to help you distinguish the different roles of a clause.



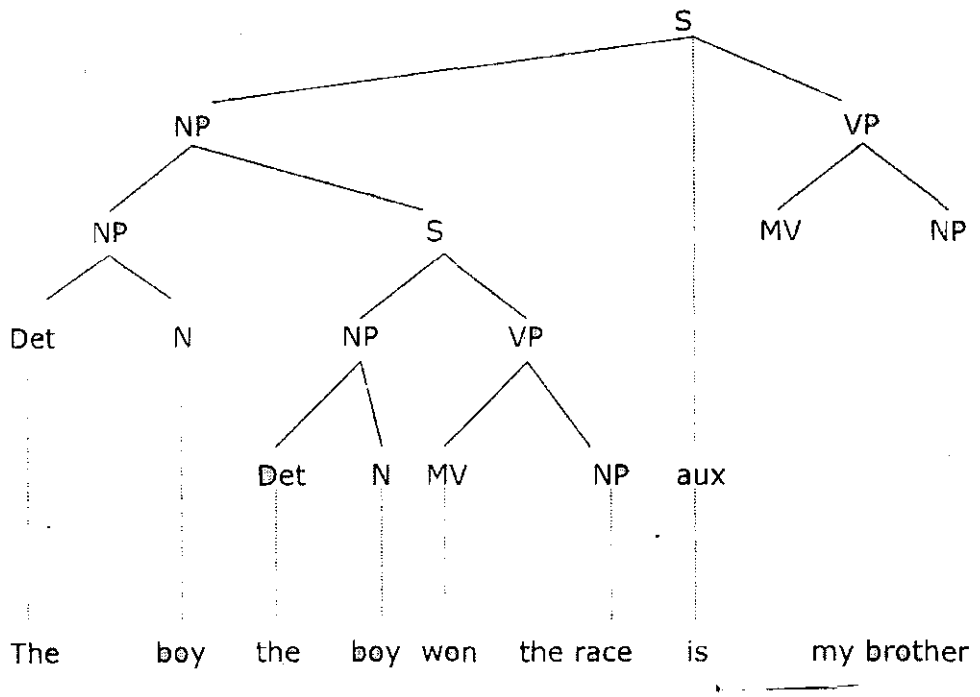
As in the case of co-ordination, subordination too can be explained through the tree-diagram of the deep structures involved and their place and function in the surface structure. The first form of subordination we looked at was Relativization. Here the embedded sentence has an adjectival function. Let's look at the sentences below.

Sen: 1 The boy who won the race is my brother.

Deep Structure: $S_1$ The boy is my brother.

$S_2$ The boy won the race.

Here $S_1$ is the principal sentence and $S_2$ is embedded into it. The tree - diagram is as follows:




Deep Structure: The - boy - the - boy - won - the - race - is - my - brother.

Trans:

Equi N.P.

Deletion= The - boy - won - the race - is - my - brother.

Trans:

'wh' substitution: The - boy - who - won - the race- is my - brother.

(Surface structure).

Sen.2

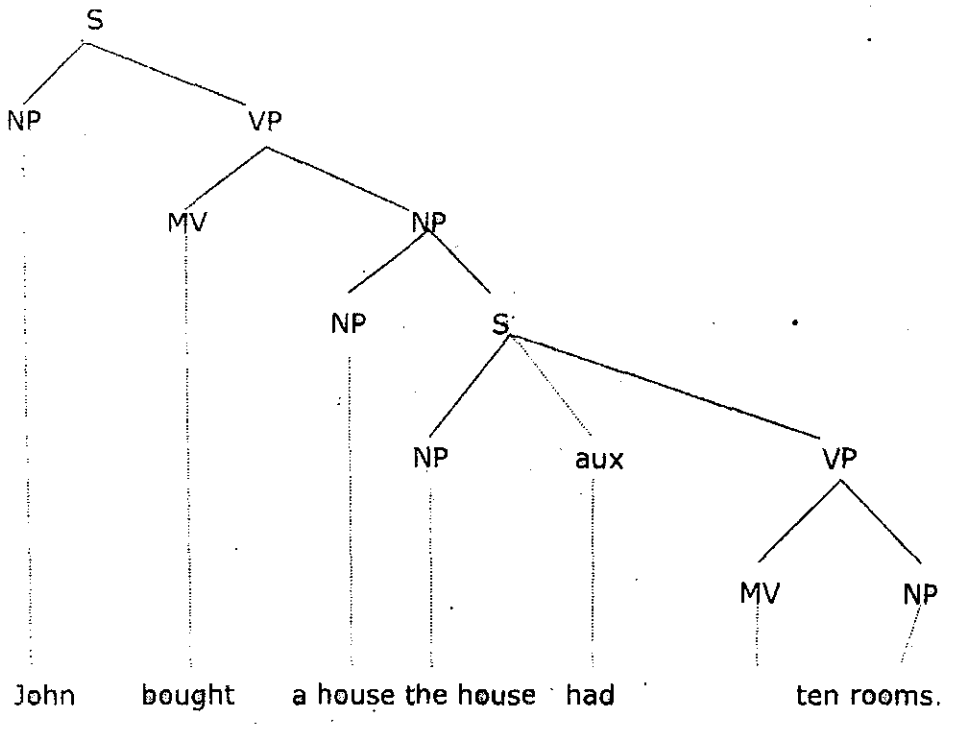
Jon bought a house which had ten rooms.

Deep Structure: $S_1$ John bought a house.

$S_2$ The house had ten rooms.

$S_1$ is the principal sentence / clause and

$S_2$ is the embedded sentence. Here it will embedded after the noun 'house' that it qualifies. So the tree-diagram will be as under:




Deep Structure: John - brought - a -house - the - house - had - ten - rooms.

Trans
Equi NP
Deletion: John - brought - a - house ..... had - ten rooms.

Trans
'wh' substitution: John - bought - a house - which - had - ten - rooms.
(Surface structure)

Note:

a. The embedded sentence is inserted immediately after the noun is qualifies.

b. 'wh' is decided according to the noun it qualifies. In sentence 1 'who' substituted 'The boy' -a living person: In sentence 2 'which substituted the noun ' house ' - a non living object. 'That' can also be used in place of 'which'.

The second form of subordination is Nominalisation or complementation. Here the embedded sentence comes to function as the NP is the sentence. The tree diagram of this type of sentence is drawn in the following manner. Let's look at the following sentence.

Sen3.

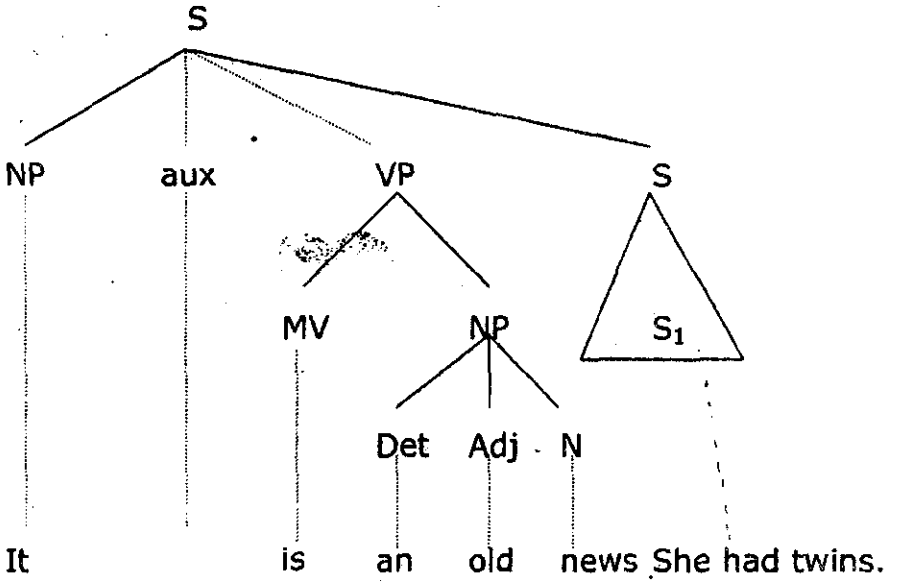
That she had twins is an old news.

Deep Structure: $S_1$ She had twin.

$S_2$ It is an old news.

Here 'It' in $S_2$ stands for the complete $S_1$.

So the tree diagram will be as under.




Deep Structure: It - is - an - old - news ..... she - had - twins.

Trans:
Relative
Marker ' that' It - is - an - old - news - that - she - had - twins.

Trans
Evaporation: It - that - she - had - twins - is - an - old - news.

Trans
Deletion 'It' That - she - had - twins - is - an - old - news.

That she had twins is an old news.

(Surface structrue)

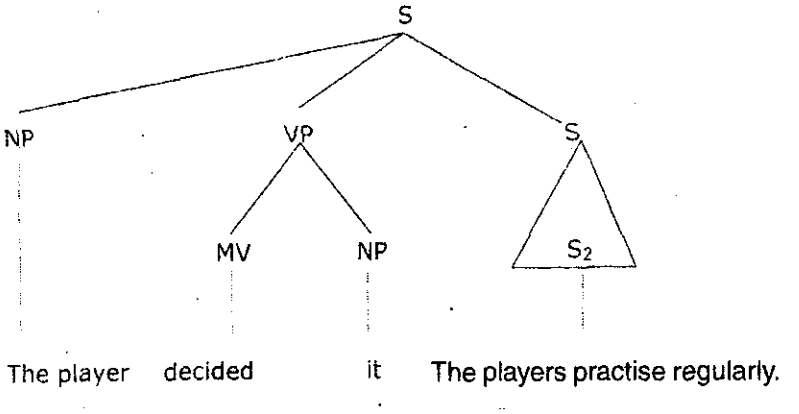
Sen. 4.

The players decided to practise regularly.

Deep Structure: $S_1$ The players decided it.

$S_2$ The players practise regularly.

Here $S_2$ stands for 'it' in $S_1$ and 'it' is in the object position. The tree-diagram for the sentence will be as follows:



| | |
|---|---|
| Deep Structure: | The - players - decided - it - the - players - practise - regularly. |
| Trans Re Marker - regularly. | The - players - decided - it - that - the - players - practise |
| Trans Delete 'it' regularly. | The - players - decided - that - the - players - practise - |
| Trans: Substitute 'for ... to' | |
| Delete 'that' regularly | The - players - decided - for - the players - to - practise- |
| Trans: Equi: NP Deletion: | The - players - decided - for - to - practise - regularly. |
| Trans Delete 'for' | The - players - decided - to - practise - regularly. (Surface structure) |

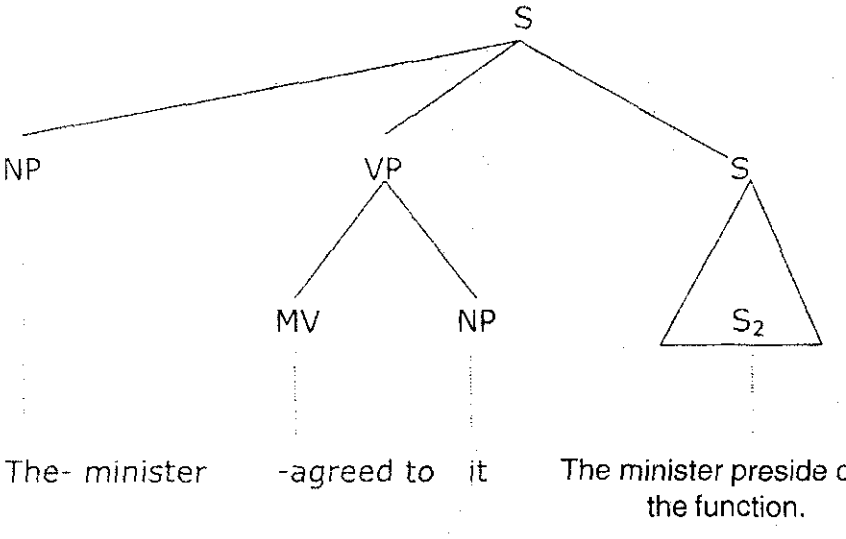
Sen.5.

The Minister agreed to preside over the function.

Deep Structure: $S_1$ The minister agreed to it.

$S_2$ The minister preside over the function.

Here again $S_2$ is represented by 'it' in $S_1$ which is in the object position. The tree-diagram will be as under:




| | |
|---|---|
| Deep Structure: | The - minister - agreed - to - it - the - minister - preside - over - the - function. |
| Trans: Rel Marker that: | The - minister - agreed - to - it - that - the - minister - preside - over - the - function. |
| Trans Delete 'it' and 'that' | The - minister - agreed - to - the - minister - preside - over - the - function. |

Trans
Substitute
'for...to' The - minister - agreed - for the - minister - to - preside - Del: 'to'
over - the - function

Trans
Equi NP
Deletion: The minister agreed - for - to - preside - over the-function.

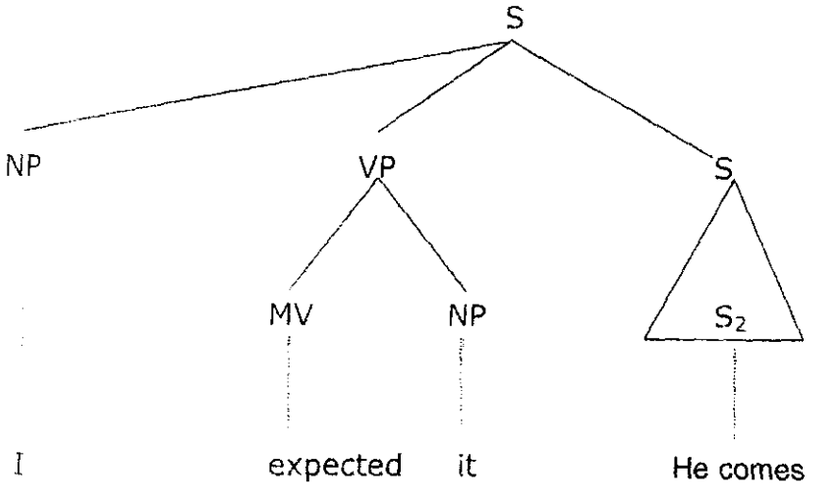
Trans
Delete 'for' The - minister - agreed - to - preside - over - the-function.
(Surface structure)

Sen. 6

I expected him to come.

Deep Structure: $S_1$ I expected it.
$S_2$ He comes.

Tree-Diagram




Deep Structure: I - expected - it - he - comes.

Trans
Delete 'it' I - exected - he - comes.

Trans 'for-to' I - expected - for - he - to come.

Trans Substitute
'him' for 'he'
in object position I - expected - for - him - to - come.

Trans
Delete 'for' I - expected - him - to - come.
(Surface structure)

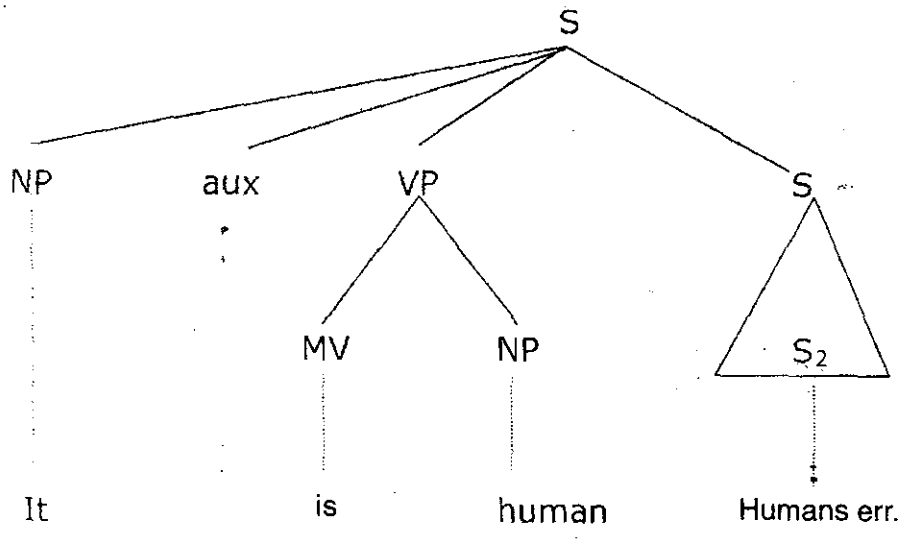
Sen 7.

To err is human

Deep Structure $S_1$ It is human.

$S_2$ Humans err.

Tree - diagram.




Deep Structure: It - is human - humans - err.

Trans
'for-to' It - is - human - for - humans - to - err.

Trans
Equi NP Deletion It - is - human - for - to err.

Trans
Delete 'for' It - is - human - to - err.

Trans
Extraposition:
Infinite It - to - err - is - human.

Trans
Delete 'it' To err is human.

(Surface structure)

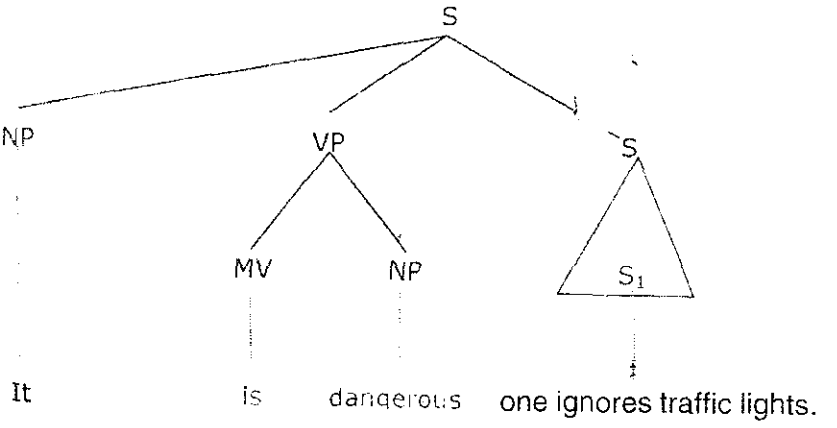
Sen. 8.

Ignoring Traffic Lights is dangerous.

Deep Structure: $S_1$ One ignores traffic lights.

$S_2$ It is dangerous.

Tree - diagram




Deep Structure: It - is - dangerous - one - ignores - traffic - lights.

Trans 'for-to' Trans: It - is - dangerous - for - one - to - ignore - traffic - lights.

Trans Extraposition: For - one - to - ignore - traffic lights - is - dangerous.

Trans Possessive: One's - ignoring - traffic - lights - is - dangerous.

Trans Delete ' One' Ignoring - traffic - lights - is - dangerous. (Surface structure)

The third form that subordination can take is of adverbialisation wherein the embedded sentence functions as an adverb i.e. informs about the time, place, manner, reason, condition of the action. These sentences are to be analysed as follows:

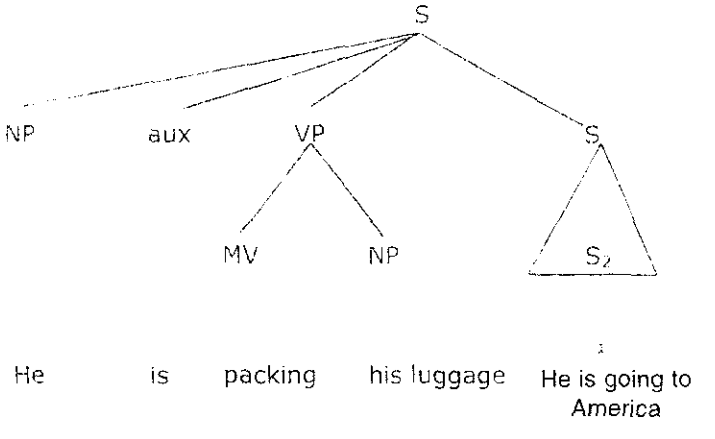
Sen 9.

He is packing his luggage for going to America.

Deep Structure $S_1$ He is packing his luggage.

$S_2$ He is going to America.

Tree-diagram



Deep Structure: He - is - packing - his - luggage - he - is - going - to - America.

Trans. 'for-to': He - is - packing - his - luggage - for - he - going - to - America

Trans. Equi NP Deletor He - is - packing - his - luggage - for - going - to - America

(Surface structure)

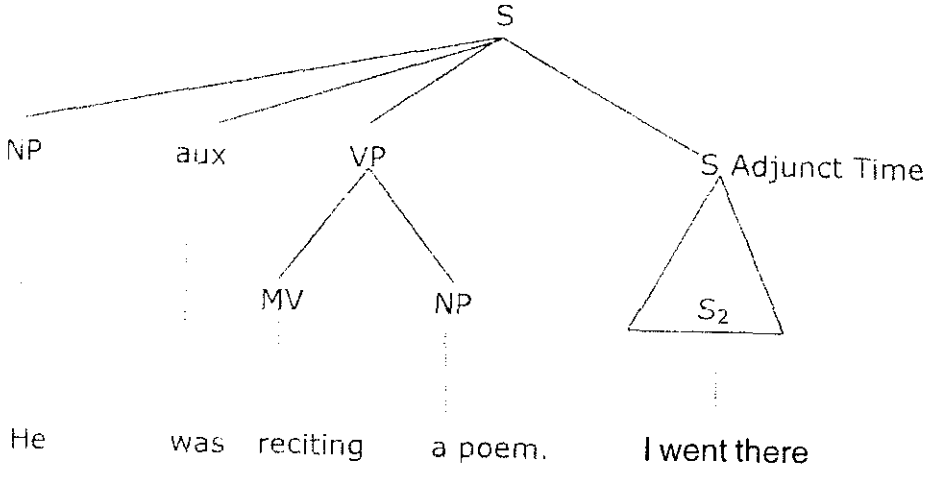
Sen10.

He was reciting a poem when I went there.

Deep Structure: $S_1$ He was reciting a poem.

$S_2$ I went there.

Tree Diagram:




Deep Structure: He - was - reciting - a - poem - I - went - there.

Trans Time Adverbial: He - was - reciting - a - poem - when - I went - there.

(Surface structure)

To summarise, we have analysed the structure of a sentence to find that

1. As sentence is NP + VP
2. An NP is Modifier + H + Qualifier
   (a) There can be five modifiers and their relative place is fixed.
   (b) There can be three form of qualifiers but their function is that of an adverbial.
3. VP consists of auxiliary + MV.
   (a) An auxiliary can be modal or just auxiliary.

(b) Modals indicate the mood and auxiliaries the time of the action (Tense)

(c) Modals + auxiliaries are mutually exclusive.

4. MV indicates the state of action. (Aspect)
5. The main verb may be Transitive or Intransitive.
6. Switch categories of verbs can function as aux v as well as main v.
7. A kernel sentence is affirmative, declarative and in active voice.
8. A non-kernel sentence is a Transform.
9. Transformation may be singular or Double-based depending upon the number of sentences involved.
10. Singular transformation can be negativization, Interrogation and passivization. A Kernel sentence can take one, two or all the transformations.
11. Double-based transformation can be co-ordination or sub-ordination.
12. Subordination can be Relativization, complementation or Adverbialisation. Their forms can be 'wh-', 'That', '....ing', '...ed', 'To....' Clauses.

# Unit-III

# Semantics and Stylistics

## Lexical Relations

In every language, there is a large stock of words we call vocabulary. Vocabulary of a language contains a number of lexical systems the semantic structure of which can be described in terms of paradigmatic and syntagmatic sense relations, or name-sense relationship. These relationships can be divided into five categories called –

1. Synonymy
2. Hyponymy
3. Antonymy
4. Polysemy
5. Homonymy

Let us now take up these categories one by one and see what they mean and how they are used in the language structures.

## 1. Synonymy

The term *synonymy* is defined as one sense with several names. For instance, if two or more words convey the same sense (have the same meaning), then those words are called synonymous. Thus, lexical items can be regarded as synonymous if they can be interchanged (using one in place of the other) without altering or changing the meaning of an utterance. Note, for instance, the following:

1. He is known for *carelessness*.
2. He is known for *casualness*.
3. He is known for *rashness*.
4. He is known for *heedlessness*.
5. He is known for *thoughtlessness*.

Here, in the above list of five sentences, all the five convey more or less the same meaning. The italicized five words, which convey a common sense, are called synonyms. In other words, they are synonymous with each other. According to John Lyons, a linguist, the term *synonymy* has two interpretations. While one of these is a little strict, the other a little loose. Lyons illustrates the loose interpretation by citing an example from Roger's *Thesaurus* (a dictionary of synonyms), where *nice* is given the synonyms of *accurate*, *careful*, *delicate*, *discriminating*, *exact*, etc. Now, none of these is a precise equivalent (in sense) of *nice*; they convey similar meanings, but not the same meaning or sense. Such synonyms are so called, therefore, only in the loose sense of the term. The strict interpretation of the term *synonymy* will require a more precise equivalent than is any of those mentioned above. Compared to the above, the following synonyms to *nice* are very close to it in meaning or sense: *fine*, *good*, *agreeable*, *pleasant*, *amiable*, etc. As such, we can say, that these words are synonyms of *nice* in a more strict sense than the other set we mentioned earlier.

Synonyms are needed in writing to avoid repetition of the same word in a sentence, or even paragraph. In a normal sentence, repetition of words would sound monotonous. It will also betray a lack of lexical stock at the command of the writer. Also, every context requires a particular shade of a common sense or meaning, which every synonym would not convey. Hence, we have to make a proper selection out of a bunch of words which roughly have the same sense. Philosophically speaking, no two words are exactly equal, having precisely the same meaning. It does make sense because if two or more words have the same meaning, where is the need to have more than one word for the same meaning. Keeping this fact in view, it is often suggested that *synonymy* is a matter of degree of similarity, not of precise sameness. It is not, in mathematical language, that A is equal to B and C and D, etc.; it is only that A has similarity (in varying degrees) with B and C and D, etc. That is why the idea of strict and loose sense of *synonymy* came up. Since there are degrees of similarity, some are more close to each other than others.

To resolve the difficulty of considering two or more words identical, there also came up the concepts of *total synonymy* and *complete synonymy*. Most authorities, we know, have doubted the possibility of there being perfect exactness of meaning between two or more words. For example, Dr Johnson, the man who prepared the first

*Dictionary of English* (1765), remarked that "words are seldom exactly synonymous." Similarly, Macaulay al- observed, "change the structure of the sentence, substitute one *synonymy* for another and the whole effect is destroyed." Another well-known authority, S. Ullmann, also said that "it is almost a truism that total *synonymy* is an extreme / rare occurrence, a luxury that language can ill-afford." He goes on to insist that "only those words can be describ- l as synonymous which can replace each other in any given context without the slightest change either in *cognitive* r *emotive* import." The two conditions for *total synonymy*, therefore, are (i) interchangeability in all contexts, and (- ) identity in both cognitive and emotive import. On the basis of this distinction, J. Lyons, has restricted the term *tot l synonymy* to those synonyms which are interchangeable in all contexts. He uses the term *complete synonymy* for equivalen- of both cognitive and emotive sense. This scheme of classification permits four possible kinds of synonymy, namely

(a) Complete and total synonymy; (b) Complete, but not total synonymy;

(c) Incomplete, but total synonymy; (d) Incomplete, and not total synonymy.

Thus, the distinction between cognitive and emotive meaning is based on mental faculties such as intellect, on the o- hand, and imagination and emotion, on the other. It is well known that in comparison to the language of scientific an l technical discourse, the language of poetry or literature as a whole is charged with emotional associations or connotation , over and above its primary denotative meaning. For instance, the synonyms of *liberty-freedom* and *hide-conce l* are cognitively synonymous. One of the two words in either pair of synonyms can be preferred to another because f its different emotive or evocative associations. But the extent to which this is of importance varies from one style r situation to another. For instance, note the following two sentences:

(i) Individual liberty is no issue in the ensuing election. (ii) I will sacrifice even my life to save my liberty

It can be seen that while in the first sentence, the statement is just a matter of fact, with no emotion involved from t- speaker's side. On the contrary, in the second sentence, the word liberty carries an emotional meaning from t- speaker's side. Also note the following two sentences:

(i) I have stated all the facts and noting has been concealed.

(ii) Do you dare accuse me of concealing facts?

Here, again, while the first sentence states a fact, involving only the denotative meaning of *concealing*, the seco- l sentence lays greater emphasis on the connotative (emotional) meaning of concealing. Thus, it is the context in the - sentences that has made a difference.

## 2. Antonymy

In semantic relations *Antonymy* is the opposite of *Synonymy*. Whereas *synonymy* means sameness or similarity f meaning between two or more words, in *antonymy*, it is the opposition or near-opposition of meaning between two r more words. The importance of these semantic relations is indicated by the fact that there are separate dictionar- s of *Synonyms* and *Antonyms* in English and several other languages. Note, for instance, the following lists

| *A – Antonyms* | | *B – Synonyms* | |
|---|---|---|---|
| good | bad | good | fine |
| beautiful | ugly | beautiful | pleasant |
| similar | dissimilar | similar | alike |
| right | wrong | right | correct |
| fast | slow | fast | quick |
| hard | soft | hard | stiff |

As we notice, while list 'A' mentions *antonyms*, list 'B' mentions *synonyms*. We may repeat, that since no two wor- s have exactly the same meaning, not, in fact, even the same word has the same meaning in different contex- , antonyms, as well as synonyms, are approximations, similar or opposite. Even synonyms, as mentioned earlier, cann- t

be interchanged in every situation. For instance, I can say 'It is fine with me,' but I cannot say 'It is good with me.' Thus, we must not forget the factors of interchangeability and context while determining the 'relevant' meaning of a word, for both these factors determine which particular meaning of a word is relevant in a particular expression or utterance.

*Antonymy*, or oppositeness of meaning, remains, as said earlier, one of the important semantic relations. The study of *antonyms* is even more complex than that of *synonyms*. Some linguists use the term *antonym* for all types of oppositeness, while others divide oppositeness into three types or categories, namely

(i) complementarity; (ii) antonymy; (iii) converseness;

To begin with, *complementarity* is the relation of oppositeness in pairs of lexical items where the denial of the one implies the assertion of the other, and assertion of the one implies the denial of the other. For instance, if we make the assertion that 'Dharmender is married' then we are denying that he is single. Similarly, if we deny that 'Dharmender is married', then we are asserting that he is single. As we see here, *married* and *single* are antonyms. However, there can be a more complex relationship between *antonyms*. For instance, if we hold that *James is good*, we deny that *James is bad*. But if we are told that *James is not good*, it does not necessarily imply that *James is bad*. Hence, such pairs of opposites are called a case of *complementarity*.

The second sense of *oppositeness* is *antonymy*, which indicates the relation of oppositeness in pairs of lexical items i.e., words or phrases where the assertion of one implies the denial of the other. For example, *big* and *small*, *little* and *much*, *few* and *many*. These are opposites of *excellence*. They are regularly gradable, that is, bound up with the operation of comparison. Note, for example, the following:

*Our house is bigger than yours used to be.*
*Here, it both implies, and is also implied by, the following:*
*Your house used to be smaller than ours is.*
*Similarly, note the following pairs of opposites:*
*Our house is bigger than yours.*
*Your house is smaller than ours.*
*Our house is bigger than it used to be.*
*Our house used to be smaller than it is (now).*

The third form or type of *antonymy* is *converseness*. It is a type of sense-relation which is frequently described in terms of 'oppositeness' that holds between *buy* and *sell*, or *rise* and *fall*. Thus, the word *buy* is the *converse* of *sell*; and *sell* is the *converse* of *buy*. Let us now frame some sentences to show the converseness of certain pairs of *antonymy*:

*Tom buys gold from Harry.*
*Harry sells gold to Tom.*
*Leaves rise in Spring and fall in Autumn.*
*Ball goes up in the sky and comes down on the earth.*
*He always remains at the top and never touches the bottom.*

Not all linguists agree to such categorization, nor are these categories absolutes. They can overlap and mix up. So, it is best just to have one category of *antonymy*, which refers to pairs of opposites, indicating opposing sense relationship. The only thing we need to remember is that opposites or antonyms are not always opposed to each other; quite often, they only indicate difference. For instance, 'woman' is not necessarily the opposite of 'man', or female of male gender; the two are different from, but not opposed to, each other. Tom is *weak* in Mathematics, but Harry is *strong* in Mathematics. *Strong* and *weak* are antonyms here. They indicate opposing positions. But positions are relative, not absolute opposites. To such an extent, we can see, some differentiation seems to make sense between one pair of opposites and another.

## 3. Hyponymy

We generally call an 'inclusion' or 'classification' as *Hyponymy*. For example, the meaning of the word *scarlet* is said to be included in the meaning of the word *red*. Similarly, the meaning of *red* is included in the meaning of *blood*. Further, a larger class or classification *flower* includes the *rose* or the *merrigold*, or *lotus*. In this way, the formulation of the relationship of *inclusion* rests upon the notion of reference. Another example of a general category *including* individual items is that of *domestic animals* which includes the individual species *cats* and *dogs*. *Animal* as a general category will include all the species of animals including lions, tigers, mice, cats, dogs, etc. Then, there is the general term species of life, which will include all the individual or different species such as men, animals, birds, insects, reptiles, etc. So all the words classified under a word indicating larger category would be called *hyponyms*.

## 4. Polysemy

*Polysemy* or polysemantic is generally defined as "having several, often quite different, meanings, all derived from the basic idea or concept." In traditional semantics, this term is used for the words having multiple meaning but given under a common or single entry by the lexicographer or dictionary writer. For example, 'human head,' 'head of department,' 'bridge-head.' In other words, *polysemy* means that one word can have more than one sense. Note, for instance, the various meanings of the word 'bar'. The word means the following:

1. long piece of solid material – an iron bar.
2. strip – chocolate bar
3. barrier – when was eating ever a bar?
4. counter where alcohol or refreshments are served, such as milk bar, wine bar, etc.
5. vertical line dividing music into units
6. where lawyers sit, or the organisation of lawyers, such as 'Bar Council of India,' or 'Punjab and Haryana High Court Bar.'
7. also a unit of atmospheric pressure.

The distinction between *homonymy* and *polysemy* is, by and large, indeterminate and arbitrary. It rests upon the lexicographer's judgment about the plausibility of the assumed extension of meaning. It also rests upon some historical evidence that the particular extension has, in fact, taken place. For example, the original meaning of bar as counter or place for serving liquor now stands extended to other meanings such as 'milk bar' or 'chocolate bar.' So, *bar* is *homonymy* to the extent it includes the meanings of liquor, milk, chocolate, etc.; and it is *polysemy* to the extent that it has several different meanings. The most prevalent type of *polysemy* is the result of ordinary contextual shifts in application. Adjectives are particularly prone to this kind of shift. For instance, note the different meanings of the word *red* in the following:

| | | | | | |
|---|---|---|---|---|---|
| 1. | red ink | 2. | red deer | 3. | Red Indian |
| 4. | Red Salute | 5. | Red Army | 6. | reg rag |
| 7. | red tape | | | | |

Specialization in milieu is another common cause of *polysemy*. For example, the meanings of the word *partner* in the following:

| | | | | | |
|---|---|---|---|---|---|
| 1. | business partners | 2. | marriage partners | 3. | room partners |
| 4. | game partners | 5. | shady partners | 6. | clean partners |

Here, the word *partner* contains the basic meaning of a certain type of relationship between two or more people. However, neither two of the partners listed here have the same meaning. For instance, *business partners* and *marriage partners* are very different in their mutual relationship, so are the *game partners* and *shady partners*. Another equally frequent type of *polysemy* is the one created by metaphor. For example, the following expressions:

| | | | | | |
|---|---|---|---|---|---|
| 1. | human body | 2. | heavenly body | 3. | body politic |
| 4. | water body | 5. | body formation | 6. | body language |
| 7. | body line | | | | |

## 5. Metonymy

The substitution of one word for another closely associated *synesthesia* (from synthesis, which is joining of images from at least two senses – 'a moist, green smell') is *metonomy*. For example, in some forms concrete words replace abstractions – 'the pen is mightier than the sword.' Here, *pen* replaces or stands for writer or writing or idea, and *sword* replaces or stands for soldier, warrior, or action. Another example of *metonymy* is when we use the name of an artist for his works. Note, in this context, the following:

1. I studied *Milton* in M.A.
2. I have known *Shakespeare* since I started reading English.
3. In *Dickens* we always encounter funny characters.
4. In *Virginia Woolf* suicide is always a strong drive.

Here, in all these sentences, the author's name is used for his/her work – poetry, drama, novel.

Another form of *metonymy* is the use of cause for the effect, or vice versa. For example, the following:

1. You are a knock-out. 2. He is all melancholy. 3. He is a menace.

Still another form of *metonymy* is when the material from which a thing is made is used for the thing itself. Note, for instance, the following:

1. He is dressed in silk. 2. I write with ivory. 3. He rolls in gold.

Finally, there is a form of *metonymy* called *synedoche*, which is falling out of use, in which a part stands for the whole, or the whole for a part. Note, for instance, the following:

1. Call all *hands* on deck together. 2. India is full of *hungry mouths*. 3. The *Indian* made it to the top.

## 6. Collocation

Some British grammarians evolved a separate theory of *collocation* in order to deal with such linguistic oddities as "the table frown." The idea behind *collocation* is simply that certain words tend to crop up in each other's company. For example, *fish* crops up with *chips*. *Collocation* need not be confined to a single sentence, though it is not quite clear how far apart words may be and still be said to collocate. Mostly, it will depend on the situation. For example, in literature, an alert reader may be aware of the echoes of words over a long span. For example, one would notice that the world *wasp* occurs just three times in *A Passage to India*, a long novel by E.M. Forster. The detection of compatible words in a whole text underlies much analysis of imagery in longer literary works. In Shakespeare's play *King Lear*, for example, words connected with animals *collocate* throughout the work. One theoretical problem is to determine how much an uninstructed reader can notice or detect such *collocations*.

An American poet, Carl Sandburg, defined poetry as the union of hyacinths and biscuits. We must agree that if one literary use of *collocation* depends on the compatibility of words, a coherent set of words relating to a particular activity or topic giving unity to a text or work, there is an opposite drive towards usual *collocations* in the interests of variety. Pope's complaint about *breeze* and *trees* was, actually, about stereotype *collocations*. One way of uniting such incompatibilities (as *breeze* and *trees*) is simply to juxtapose them, making an ironic point of the contrast. For example, Swift imagines ladies playing cards and prattling of his own death, which is enough to make a unified poem. But Swift goes further with words that *collocate* appropriately with both semantic areas: 'The Dean is dead (*and what is Trumps?*)' or 'He lov'd the Dean (*I led a Heart*).' Philip Larkin's poem 'Church Going' similarly allows a young man's colloquialisms (such as 'God Knows') to assume significance in a setting suggesting different *collocations*.

A set of compatible words may, even without syntax, suggest a subject or scene. For example, if the first vocabulary in a text-book of a foreign language lists words like *chalk, blackboard, table, desk, teacher, window, student, clock*, we can be pretty sure that we are going to have the description of a classroom. Here, these words *collocate* to create the image of a classroom. All these words are so compatible with each other that they merge into the expected details of a scene which is never really looked at. Thus, while in grammar, words are a part of a system, of

an order (subject + predicate). But in *collocation*, there is no such system or order. Words combine to suggest something common in them, like the classroom above. To clarify still further, the activity of *collocation* that takes place in writing, let us have first a list of lexical items:

| | | | |
|---|---|---|---|
| Train | Cup | File | Chisel |
| Screwdriver | Saw | Goal | Shrub |
| Socks | Stockings | Sandals | Shoes |
| Bus | Plate | Saucer | Match |
| Reference | Bush | Dish | Player |
| Hammer | Taxi | Tree | Aeroplane |
| Hall | Slippers | Bicycle | Plant |
| Hedge | Glass | Bloom | Grows |

Now let us arrange them in *lexical sets* and their possible collocations:

| | **Lexical Sets** | **Collocations** |
|---|---|---|
| 1. | train | distance |
| | bus | go |
| | taxi | travel |
| | bicycle | trip |
| | aeroplane | fly |
| 2. | screwdriver | handle |
| | hammer | carpenter |
| | saw | wood |
| | file | tool |
| | chisel | work/use |
| 3. | socks | pair |
| | stockings | wear |
| | slippers | put on |
| | sandals | take off |
| | shoes | comfortable |
| 4. | referee | foul |
| | ball | playground |
| | goal | post |
| | match | ground |
| | player | play |
| 5. | cup | meal |
| | plate | table |
| | glass | milk |
| | saucer | fork |
| | dish | eat |
| 6. | hedge | trim |
| | tree | garden |
| | plant | water |
| | grass | grows |
| | flower | bloom |

Thus, where there is a choice between different classes of language items at a place in a structure, we have a grammatical system. For example, at a place in a structure where a 'verb' can operate we have a grammatical system because we have a choice between different classes of verb. Similarly, we have a choice between the active and the passive form of the verb. This choice represents the 'voice' system of English grammar. By reference to systems of this sort grammar can distinguish between all the classes of items in a language. But all language items do

not operate as terms in systems and therefore cannot be assigned to one-member classes. Grammar cannot fully distinguish, for example, between items like 'table' and 'chair,' because they are not items in a grammatical system. Such items belong to *lexis*, not *grammar*. Lexical items are not terms in a system. They are members of lexical sets. A lexical set is a group of lexical items of the same class which share the same probability of occurrence. In other words, lexical sets have the same range of *collocation*. For example, the items 'chair,' 'sofa,' 'bench,' 'settee' are likely to occur or *collocate* with such items as 'sit,' 'comfortable,' 'luxurious,' and so they are members of the same lexical set, because they share the same range of *collocation*. Hence, whereas grammar is a system, lexis is a set. Lexis is the study of the lexical items and their *collocational* relations.

## 2. Essentials of Stylistics

We know what language is, and we also know that it *varies* or *deviates* according to circumstances. Linguistics, as already defined in the very first lesson, is the science of describing language and showing how it works. *Stylistics* is that part of linguistics which deals with *variations* or *deviations* in the use of language. It pays special attention to the most conscious and complex uses of language in literature. *Stylistics*, in simple terms, means the study of style. It is, if not scientific, a methodical study. The grammarian who describes his own patterned, rules or convention-oriented, language, describes only one kind of language. This language is standard in that it uses words and structures commonly accepted by linguists. They aim at "correct" language, which can be taught in schools. Not that they are not aware of 'varieties' of language, its varied uses by different groups and individuals. Since their purpose is to bring orderliness and tidiness into a conception of language, they must, perforce, begin by isolating one particular *variety* for systematic description. Grammar only generalizes, finding similarities in pieces of language sufficiently different. It will group 'John runs' with 'Dogs bark' in a wider concept 'subject plus verb.' Such a similarity, we know, is very abstract. Thus, grammar leaves out part of real language. We feel that what the grammar leaves out, the detailed particularity of particular occasions, brings us closer to what we mean when we talk of *variations* or *deviations* which constitute style.

### (i) Types of Deviation

As we have just asserted, stylistics must deal with a particularity it can never reach, always indicating and lighting up what it cannot capture. Details are described in other details, variations in the scheme of language are schematized. Merely to name *variation* or *deviation* implies a scheme to vary or deviate from. The relationship between scheme and *deviations* is neither given nor absolute. It is only a pattern discerned in language by linguists and, less methodically, by the users of language. There are, accordingly, several possible kinds of relationship between linguistic scheme and variation or *deviation*. The most useful way to relate grammar and style is to try to incorporate all *variations* or *deviations* within the scheme by outlining general patterns of *deviation*. Of course, to include everything in grammar is to risk an untidy and incoherent grammar. The modern 'structural' and 'generative' grammars do go quite far in accommodating stylistic variations.

Explanation in stylistics depends on examining the circumstances of language, the situations in which it is used. *Variations* or *deviations* in style are measured against variations in setting, and where the two appear to be interdependent, style is to that extent explained. In this view, style does not remain a matter of free, unfettered choice. Rather, it is, at least partly, controlled by setting. Students of linguistics would include within stylistics a description of such varieties of language as technical language, colloquial language, or written language, together with such sub-languages as the language of telegrams, newspaper headlines, advertisements, computer language, mobile messages, etc. All these varieties of style can be related directly to the social settings or circumstances in which the language is used.

Analyzing style in terms of 'expressiveness,' the best writers, in practice, have interpreted the term widely. Stephen Ullmann, for example, includes within the province of 'expressiveness' everything that transcends the referential. He particularizes such *deviations* as *emotive overtones, emphasis, rhythm, symmetry, euphony*, and also the so-called "evocative" elements which place our style in a particular register, such as *literary, colloquial, slangy*, etc. He also associates style with a particular milieu, such as historical, foreign, provincial, professional, etc. We begin to measure the *deviations* (from grammatical or standard English) in terms of its *setting*, as the grammarian does, but more

consciously, retaining a preference for language with interesting meaning whenever it helps our analysis. Thus, it then becomes the basis for the study of *deviations* in terms of *sound, syntax* and *vocabulary* of language. There are, therefore, different types of deviation, e.g., lexical, grammatical, phonological, semantic, dialectical, etc. The purposeful distortion of language results in foregrounding. It is these types of deviation that we are here concerned with. Within each individual category, further, there are subsidiary aspects. For instance, analyzing sound, one has to discuss *pauses, syllables, stress, intonation* and *phonemic* distinctions or *deviations*. These elements do not come before language or have an existence apart from language. All are a part of real language, and they are interdependent and related to other patterns of grammar and vocabulary. They are also related to their total linguistic context and the situations in which language has its natural existence.

**(ii) Foregroounding and Parallelism**

As a term, *foregrounding* originally belongs to painting and photography. Of the various items in a given picture which particular one do you want to bring in the limelight. To bring that element into sharp focus, or ensure emphasis on that element, you will place that element in the forefront so that our attention is captured first of all, and meets by that element. This arrangement of elements, placing a particular item in prominence, is called *foregrounding*. Transferred to language, this activity of *foregrounding* would mean giving primary or frontal or foreground position to an item in the sentence. That item can be a word, or a phrase, or a clause, but the element is brought in the first position. Naturally, to do that, we shall have to change the normal word or phrase or clause order in the sentence. More popularly, especially in literary criticism, it is called inversion. Poets in particular use inversions to give greater emphasis, to foreground, an element. In a way, it is a sort of *deviation* in the normal grammatical order of the sentence. In stylistic studies, *deviation* for *emphasis* is a general category in which *foregrounding* or *inversion* is only one of the various ways of imparting or giving emphasis to an element. Stylistic *variation* or *deviation* in the clause comes from a *deviation* in the order of elements: *Very commonly an adjunct begins a clause*. Here, the preceding sentence itself is an example of the *foregrounding* or *inversion*. We have foregrounded "very commonly." Otherwise, normally, in grammar the sentence should have been, 'An adjunct very commonly begins a clause'. But since we want to give emphasis to "very commonly," we *foreground* that adverbial phrase, which we do by placing it first, by bringing it forward in the first position.

Stylistic *variation* or *deviation* in the clause takes place from a change in order of the elements. One way it can happen is, when, often in poetry, an object complement may precede its verb. Note, for example, the following

1. Towers and battlements it sees.
2. All the air a solemn stillness holds.
3. Power and pomp his position carries.
4. All the beauties of nature the valley contain
5. The charm and magic her beauty possesses.

Here, in all these cases, the verb figures at the end of the sentence, whereas the complementary adjectives for the object come first. In poetry, such deviations or *foregroundings* (what you want to emphasize or bring in focus) are very common. Note, for instance, the following:

1. *The poor, the foul, the false, love can*
   *Admit, but not the busied man.* (John Donne)
2. *On which when gazing him the Palmer saw,*
   *He much rebuk'd those Wandering eyes of his.* (Edmund Spenser)

Here, in the first quotation from Donne, part of the object precedes the verb. In the second, Spenser places an object before a participle and another before a finite verb in a single line. Such *inversions* or *foregroundings* of an element in a sentence or clause by placing it before its usual place in the structure or pattern is quite common in poetry, especially in Milton, Spenser, and Donne.

Inversion of subject and object modifies the intonation of a line of verse, adding interest and emphasis. But it also delays its onward movement. However, since attention is more important, in such cases, than movement, the slowing down becomes necessary for underlining the *foregrounded* element. There does remain in such cases a possibility

of ambiguity, adding a further sense of difficulty. But inversions are least ambiguous when a pronoun is present. 'Him the watchman saw' and 'Ten thousand saw I at a glance' are not at all ambiguous. However, if we were to write 'Ten thousand saw Wordsworth at a glance,' one might imagine the poet appearing before a large audience. Note, the following, for greater clarity:

1. *A damsel with a dulcimer*
   *In a vision once I saw;* (S.T. Coleridge)
2. *Round many western islands have I been*
   *Which bards in fealty to Apollo hold.* (John Keats)

In normal grammatical structure, the first clause would read as under: 'I saw in a vision once a damsel with a dulcimer.' In such a sentence the subject 'I' is in the foreground, whereas 'damsel with a dulcimer' appears, as an object, afterward. However, in the *inverted* syntax, Coleridge *foregrounds* 'damsel with a dulcimer.' This brings the object into sharp focus. The emphasis is effective. Similarly, the normal grammatical syntax of the second quotation would read as 'I have been round many western islands which bards in fealty to Apollo hold.' Keats's inversion *forgrounds* the 'western islands' in order to emphasize his experience of a long search round these islands. The normal syntax would not achieve the purpose of the poet. Here, it is not 'I' which is so important as the experience of going round.

An initial adjunct in poetry may be followed by inversion of subject and verb, as in Keats's 'Much have I travell'd in the realms of gold' or 'Yet did I never breathe its pure serene' or 'Then felt I like some watcher of the skies.' All of these inversions figure in Keats's sonnet 'On First Looking into Chapman's Homer.'

Similar kind of *foregrounding* is done in the order of phrases or words to achieve effect or emphasis. Note, for instance, the following:

1. body beautiful
2. feat remarkable
3. performance par excellence
4. achievement unparalleled
5. tyranny unprecedented

In all of these examples nouns are *foregrounded* for effect. Otherwise, in normal grammatical order adjective should come before the noun as a qualifier, as an epithet. Actually, epithet (adjective or adverb) is a subordinate of noun or verb. But in order to make emphasis, writers reverse the order, or deviate the order of grammatical syntax. Thus, *foregrounding* is a stylistic device, and a form of deviation, which the writers, especially the poets, use for achieving certain effects.

## Parallelism

*Parallelism*, as an element of style, is generally practiced in a periodic sentence, which moves towards a delayed main clause. Such a sentence consists of several clauses, framed or structured on a parallel pattern. But parallelism can occur in any sized unit of expression, from the word to the chapter or, even, to the volume. Elements are parallel if they are so arranged that the parts are similar in grammatical structure or sequence of ideas. Note, for instance, the following:

1. He is reading Milton, scanning Johnson, and studying Fielding.
2. He is walking on the road, eating chocolate, and watching the woman ahead.
3. He eats, and drinks, and sleeps, and does nothing else.

These examples illustrate a particular kind of parallelism known as *isocolon* – a parallel construction in which the parallel elements are of equal length. *Balance*, too, is a form of parallelism, which describes a symmetrical structure of any size. One of the finest practitioners of the use of parallelism was Dr. Samuel Johnson, who remains a master of the periodic sentence marked by parallelism, symmetry and balance of words and phrases, clauses and sentences, rhythm and cadence. Note, first, the following from Addison:

> When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those

> whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several inscriptions of the tombs, I consider that great day when we shall all of us be contemporaries, and make our appearance together. (*Spectator* 26)

In its calculated rise and fall of rhythm, in the careful curve and undulation of each sentence, in its parallelism and symmetry, Addison's prose piece just quoted is an artful masterpiece of construction, but the specious grandeur and profundity with which it treats a severe simple truth are positively distasteful. Now, for comparison, put beside Addison's complacency the following, and we at once come to see how Johnson's own treatment of a severe simple truth appears immeasurably superior in tone and appropriateness. Decidedly, Johnson's use of parallelism sounds much less contrived than Addison's, as well as much more natural and forceful:

> As the last idler is published in that solemn week which the Christian world has always set apart for the *examination of the conscience, the review of life, the extinction*[1] *of earthly desires, and the renovation of holy purposes*[2]; I hope that my readers are already disposed to view every incident with seriousness, and improve it with meditation; and *that*, when they see this series of trifles brought to a conclusion, they will consider that, by outliving the *Idler*, they have passed *weeks*[3], *months and years* which are no longer in their power; *that* an end must in time be put to everything great; as to everything little[4]; *that to life must come its last* hour, and to this system of being its last day, *the hour* at which probation and repentance will be in vain; *the day* in which *every work of the hand, and imagination of the heart, shall be brought to judgment*, and an everlasting futurity *shall be determined by the past*[5].

Here, we can see how the phrases in lines numbered 1 and 2 are constructed as parallels to each other, marking a repetition of rhythm and cadence, grammar and syntax. All the four noun phrases, following one after the other, constitute what we call parallelism in language. Similarly, the clauses that begin in the subsequent lines numbered 3, 4, and 5 also constitute parallelism, since all these 'that clauses' follow the same grammatical pattern. Then within the clause beginning in line numbering 5, we have, again, parallel phrases. Earlier, even words such as 'weeks, months and years' form a parallelism. Johnson habitually wrote in periodic sentences, always marked by *parallel* words, phrases, clauses, sentences, each balancing the other, forming a symmetrical pattern in the whole paragraph. In the interest of clarity we reproduced the parallelism of phrases in the first sentence. The phrases are:

> *The examination of the conscience,*
> The review of life,
> The extinction of earthly desires,
> The renovation of earthly desires,
> The extinction of earthly desires,
> *The renovation of holy purposes,*

*Parallelism* is not an element in prose style alone. It is perhaps as much practised in poetry as in prose; in fact, may be more so in poetry. Note, for instance, the following:

> *Children are dumb to say how hot the day is,*
> *How hot the scent is of the summer rose,*
> *How dreadful the black wastes of evening sky,*
> *How dreadful the tall soldiers drumming by.* (Robert Graves)

Here, all these 'how' clauses are constructed on a parallel pattern, forming a repetition of rhythm, giving the line a musical cadence common in songs. In poetry, the real master of *parallelism* is, however, Walt Whitman, an American poet, whose poem after poem in *Leaves of Grass* are composed on the principle of parallelism. Note for instance, the following:

> I am of old and young, of the foolish as much as the wise,
> Regardless of others, ever regardful of others,

Maternal as well as paternal, a child as well as a man,
Stuffed with the stuff that is coarse, and stuffed with the stuff that is fine,
One of the great nations, the nation of many nations – the smallest the same and the largest the same,
A southerner soon as a northerner, a planter nonchalant and hospitable,
A Yankee bound my own way...ready for trade...my joints the limberest joints on earth and the sternest joints on earth,
A Kentuckian walking the vale of the Elkhorn in my deerskin leggings,
A boatman over the lakes or bays or along coasts...a Hoosier, a Badger, a Buckeye,
A Louisianian or Georgian, a poke-easy from sandhills and pines,
At home on Canadian snowshoes or up in the bush, or with fishermen off Newfoundland,
At home in the fleet of iceboats, sailing with the rest and tacking,
At home on the hills of Vermont or in the woods of Maine or the Texan ranch,

These lines are followed by more such lines, and the stream goes on flowing, having a smooth and symmetrical run of parallel lines, of clauses and phrases within individual lines, of words and phonemes within individual phrases. The *rhythm of parallelism* in Whitman's poetry creates a music of hypnotism that sways the reader along the stream.

In prose, Matthew Arnold, too, is a master stylist so far as the use of *parallelism* is concerned. His prose is not so sonorous as that of Johnson, nor his sentences as periodic. But his sentences do always carry within them, individually as well as collectively, the pattern of phrases and clauses patterned on the principle of parallelism. Note, for instance, the following:

> All this is *brilliantly and tellingly said*, but we must plead for a distinction. Everything depends on the reality of a poet's classic character. *If he is a dubious classic, let us sift him; if he is a false classic, let us explode him. But if he is a real classic, if his work belongs to the class of the very best, then the great thing for us is to feel and enjoy his work as deeply as ever we can, and to appreciate the wide difference between it and all work which has not the same high character. This is what is salutary, this is what is formative; this is the great benefit to be got from the study of poetry.* Everything *which interferes with it, which hinders it*, is injurious. True, *we must* read our classic with open eyes, and not with eyes blinded with superstition; *we must* perceive when his work comes short, when it drops out of the class of the very best, and *we must rate it*, in such cases, at its proper value.... *To trace the labour, the attempts, the weaknesses, the failures of a genuine classic, to acquaint oneself with his time and his life and his historical relationships*, is more literary dilettantism unless it has that *clear sense and deeper enjoyment* for its end.

Note how the phrases, clauses and sentences run on parallel constructions and rhythms, holding phrases and clauses and sentences in perfect balance and symmetry. The italicized parts of the quotation indicate the places we must pay attention to. The use of the element of *parallelism* counts for the rhetorical effect Arnold is striving for. The effect of the effort is persuasive. The writer succeeds in creating a certain persuasive power through the use of this element.

## 1. Sound patterns in a Line

English language can be described by means of a hierarchy of units. In English, a 'phoneme' is the minimal distinctive sound unit of language. These phonemes are the individual vowels and consonants (/f/, /g/, /u/, etc). Syllables are composed of vowels and consonants. Syllables themselves are classified as stressed or unstressed. They are the elements of still larger units, the units, word, phrase, clause, sentence, etc. can be seen in the grammatical patterns. Thus a text can be analyzed as a pattern of repeated similar structures. Let us take as an example Coleridge's line **'The furrow followed free'** for an analysis of phonological pattern:

1. Phonemic transcription : ð^-rov f-loud fri:
2. Syllable structure : cv cv–cv cv–cvc ccv

3. Rhythmic structure : x /'x /'x / '
4. Alliterative pattern : x /f' x / f' x /f'

The first gives a phonemic transcription of Coleridge's line. The second (2) shows the same sequence of sounds (phonemes), i.e. consonants (c) and vowels (v). The third (3) symbolises a second layer of phonological patterning in the line. It breaks down into a sequence of stressed (/) and unstressed syllables. Each rhythm unit, or 'measure' contains one and only one stressed syllable and a number of unstressed syllables. Thus we see how phonological patterning can be described by means of a hierarchy of units.

## 2. Sound Patterns within Syllables

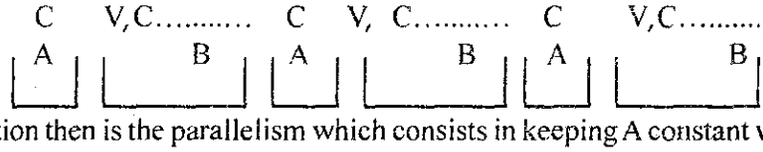
Besides the rhythmic patterning of syllables, we can find similar patterning at the level of phonemes. English allows up to three consonants to begin a syllable and four consonants to end a syllable, e.g. 'strong'/str-/ and 'sixths' -ksθs. So the general structural formula for the English syllable is a cluster of up to three consonants followed by a vowel nucleus followed by cluster of up to four consonants. There are six possible ways in which the structural parts may vary. The unvarying parts are underlined. 'C' symbolises a consonant cluster, not a single consonant:

| | | | | |
|---|---|---|---|---|
| 1. | CVC | great/grow/ | send/sit | ('alliteration') |
| 2. | CVC | great/fail/ | send/bell | ('assonance') |
| 3. | CVC | great/meat/ | send/hand | ('consonance') |
| 4. | CVC | great/grazed/ | send/sell | ('Reverse rhyme') |
| 5. | CVC | great/groat | send/sound | ('Pararhyme') |
| 6. | CVC | great/bait | send/end | ('rhyme') |

In these example, there are parallelisms between syllables in term of the phonemic structure of the three constituent CVC. Consonant clusters can be related in terms of partial identity. There is, for example, a semi-alliteration between 'good' and 'glad'. Both begin with /g/, although the initial clusters /gl/ are not identical. There is also a semi-consonance between 'eyes' and 'bless'. The final consonantal sound are different (viz. /z/ and /s/). But they differ in only one particular say i.e. /z/ is a voiced consonant like /d/, /g/, whereas /s/ is voiceless, like /t/, /k/.

## 3. Sound Patterns in Relations to Stress

The terms rhyme and alliteration relate to the rhythmic measure (metre) i.e. the unit of rhymthic patterning. Rhymthic measure extends from the onset of one stressed syllable to the onset of the next. In the alliterative poetry of the Angl – Saxon period, the alliterations which help to make up the required pattern of verse occur on stressed syllables only. Rhyme is a correspondence between rhythmic measures rather than syllables. But there is the possibility of two syllable ('feminine') rhymes, such as 'butter'/ 'splutter'. There is also the possibility of polysyllabic rhymes like 'civility'/ 'mobility'/ 'stationary'/ 'inflationary'. Alliteration and rhyme in their most widely senses can be illustrated from the following example. Let us first divide the rhythmic measure into two parts: A (the initial consonant cluster) and B (the whole of what follows A, prior to the onset of the next stressed syllable).




Alliteration then is the parallelism which consists in keeping A constant while B varies. Rhyme is the parallelism which consists in keeping B constant while A varies. There are various types of 'imperfect rhyme' in English verse 'table' / 'miserable' ; 'pretty'/ 'bet'. But the complete identity of two measures as in 'greed' / 'agrreed' is not ever accepted as an approximate rhyme according to the conventions of English verse.

Thus alliteration and rhyme in English are not to be defined with reference to words. When we speak of words rhyming, what we mean is that the final measure of one word rhymes with that of another, A rhyme need not be confined within the boundaries of a single word, as is shown in 'save you / gave you'. An initial consonant contrast

and correspondence then on" in 'deceive' / 'receive", also does not guarantee rhyme. Similar is the case with alliteration. It is the main stressed syllable of a word which generally carries the alliteration, not necessarily the initial one. 'Long' alliterates with 'unlovely' in Tennyson's 'Here in thE; long unlovely street' ["In Memorium", vii]. Another misconception about alliteration is that it is based on spelling rather than on pronunciation. When spelling and pronunciation are different, alliteration and rhyme follow the latter. For example, 'great' rhymes with 'mate', not with 'meat'. 'City' alliterates with 'sat', If 'great' is put in correspondence with 'meat' in a poem, this is an 'Eye-Rhyme', a category of near rhyme, not to be confused with 'true rhyme',

## 4. Music in Poetry

Parallelism is that aspect of poetic language which relates it to music. Alliteration, assonance, consonance, and other sound echoes play an important part in it. Take, for example, the opening part of Coleridge's "Kubla Khan":

*"In Xanadu did Kubla Khan*
*A Stately pleasure - dome decree:*
*Where Alph, the sacred river, ran*
*Through caverns measureless to man*
*Down to a sunless sea".*

Various observations can be made about the patterning of sound in these lines. Firstly, the rhyming word of every line is linked by alliteration (of syllables or measures) to one of the words closely preceding it: 'Kubla Khan', 'dome decree', 'river; ran', 'measureless to man, 'sunless sea' Secondly, trerei_ an internal rhyme between 'pleasure-' and 'measure-'. Thirdly, the first line of the poem contains a symmetrical pattern of assonances on stressed syllables: /æ /, /u /, / u /, / æ /. Fourthly, there is an intermittent consonance of */n/* in the later half of the part: 'fan', 'caverns', 'man', 'down', 'sunless'. All these elements contribute to music in poetry.

## 5. Chiming

Chiming, according to William Empson, is connecting 'two words by similarity of sound" so that we may think of their possible connections. The alliteration of 'mice and 'men' is an example. Here are two Shakespeare examples of such a phonetic bond between words. There is an alliterative bond in the first case, and one of pararhyme in the second:

1. 'So foul and fair a day I have not seen'. ("Machbeth", I.iii)
2. 'Big Mars seems bankrupt in their beggar'd host'. ("HenryV", IV .ji)

## 6. Onomatopoeia

Onomatopoeia is a form of 'esemblance between what a piece of language sounds like, and what it refers to. But it should be noted that the relation between sound and sense is arbitrary. There is nothing 'doggy' about the sound of the word 'dog'. Secondly, only a small number of words in English as in other languages are onomatopoeic. They are buzz, clatter, Whisper, cuckoo, etc. But even in these cases, the correlation between sound and reference is only partial. There is no doubt that certain sounds, the voiceless's', for example, possess a lot of suggestibility. Thus a prominence of 'ss' is capable of suggesting certain classes of sounds - 'rustling', 'hissing', sighing', 'whispering'. But this power of suggesting natural sounds is too weak to operate without the support of meaning.

## 7. Varieties of Onamatopoeia

Onomatopoeia can be understood in a number of different ways. In its most literal sense, it refers to the imitative power of language. For example, take Keats's line:.....

*"Thou Watchest the last oozings hours by hours"*

The consonances of / st / and / z / are perhaps felt to mimic the sounds of apples being squeezed in the cider - press. But at an abstract level, the phonological pattern of the line can be taken to represent not just the sound but the activity as a whole. Keats's line suggests not just the sound but the activitty as a whole.. Reats's line suggests not just the sound of squashing but the general idea of squashing. The tactile element of this is perhaps more important than its auditory element.

Thirdly, on a more abstract level of suggestion, Onomatopoeia effects can be attributed to the general 'colour' of sounds: 'hardness' / 'softness', 'thinnes' I 'sonority'. However, the judgment of whether a sound is 'hard' or 'soft', etc is ultimately subjective. But there is enough general agreement on such associations to form the basis of a general SYSLem of sound symbolism. The association between the consonant /I/ and the impression of softness, for example, has been traced in the poetry of several languages. In fact, it is possible to list classes of English consonants on a scale of increasing hardness:

1. liquids and nasals: /I/ , /r/ , /ŋ/ , /J/ (as in 'thing').
2. Fricatives and aspirates: /v/ , /ð/ (as in 'there'), /f/, /s/ , etc.
3. Affricates: /t/ (as in 'church'), /d3/ (as in 'judge').
4. Plosives (Stops): /b/, /d/, /g/, /p/, /t/, /k/.

In Tennyson's line "So all day long the noise of battle rolled", the verb 'rolled' signifies a deep, booming noise. It is like the rolling of a drum or the rumulmg of distant thunder. There is prominence of 'soft' consonants 'sonorous' vo_If' 'Sonority' may be associated with the two vowel features of 'openness' and 'backness', especially in combination. The 'sonorous' vowels are those which tend to be written with an '0' or an 'a'. In Tennyson's line, the vowels of 'all' and 'long', and the opening parts of the diphthongs 'so' /sðv/, 'noise' /n ɪz/, and 'rolled' /rðU /d/ all fit into this category. As for 'softness', all the consonants of the line, with the exception of the initial's' and 'f, are voiced. The liquid and nasal consonants /I/, /ŋ/ , /n/and /r/ are more numerous than any other kind.

The theme of 'sound enacting sense' can be extended to other fields apart from phonemic repetition. It is well known, for - example, that meter can be used to suggest sluggish movement, galloping, etc. Similarly, the syntax of a poem may also enact or symbolically represent its context.

## Aspects of Metaphor

While discussing aspects of metaphor, we should keep in mind the basic difference between a metaphor and a simile. In a simile, the comparison between two things is made explicit by means of such words as 'like', 'as... .as', 'more.....than'. But in a metaphor, there is an implied analogy in which one thing is imaginatively compared to or identified with another. In a metaphor, the qualities of something are ascribed to something else, qualities that it ordinarily does not possess. According to I.A. Richards, "A metaphor is a shift, a carrying over of a word from its normal use to a new one". In a metaphor, the likeness is embodied in a single word. In a simile, the comparison to expressed. For example, "Man is a wolf" is a metaphor and "Man is like a wolf to man" is a simile. Such has discussed a technique for analyzing metaphors which is given below.

### How to Analyze a Metaphor

Let us take the following three examples:

(a) But ye lovers, that bathen in gladnesse (Chaucer, Troilus and Criseyde, I)

(b) Some time walking, not unseen,
By hedge - row elms, on hillocks green,
Right against the eastern gate,
Where the great sun begins his state (Milton, L'Aliegro)

(c) The sky rejoices in the morning's birth (Wordsworth, Resolution and Independence) .

### Stage I: Separate Literal from Figrative use

We have to decide which parts of the metaphoric expression are taken figuratively. Then separate them by setting them out on different lines. The jump from the literal to the figurative meaning or vice versa occurs at a point where there is a violation of selection restrictions. The lines below are labelled 'L' (literal) and 'F' ('figurative')

(a) L : But ye lovers, that _____ gladnesse
F : " " " " bathen in

(b) L : the eastern _____ where the great sun begins _____
gate his state.

(c) L : The sky _____ the morning _____
F : _____ rejoice in _____'s birth

Ditto marks are placed beneath words which belong equally to the literal as to the figurative interpretation. In example (a), the lovers can literally bathe, just as they can literally experience gladness. Hence the dittos under 'But ye lovers, that' show that these words are strictly not part of the metaphor. The blanks, on the other hand, signify texual gaps in the literal or figurative interpretation.

**Stage II: Construct Tenor and Vehicle, by Postulating Semantic Elements to Fill in the Gaps of the Literal and and Figurative Interpretations**

We should replace the blanks by a rough indication of what elements of meaning might reasonably fill the gaps. Both the top line and the bottom line should make complete 'literal sense' of their own. The top line now represents the tenor ('Ten') and the bottom line the vehicle ('Veh') of the metaphor. This method shows clearly that tenor and vehicle, i.e. the things compared in the metaphor, are not usually identified with the literal or figurative senses of particular words. Often one clause is placed in opposition to another. The tenor is the literal part of the expression with its reconstructed literal context. The vehicle is the figurative part of the expression, together with its reconstructed context.

(a) Ten: But ye lovers, that | feel | gladnesse
Veh: " " " " | I bath in | water, etc.

(b) Ten: The eastern |[part of the sky]|where the great| sun | begins its daily course Veh : " " | gate | where the great | [king etc] | begins his state

(c) Ten: The sky | looks bright at | the morning's | beginning
Veh: [animate] | rejoices in | [animate]'s | birth

As a general rule, make the 'gap fillers' (the parts in square brackets] as unspecific as you reasonably can. For example 'sun' can be substituted for king or some other dignitary. Another rule is to avoid if at all possible inserting a further figurative expression. Using a metaphor will multiply our task by explaining one metaphor by another.

**Stage III: State the Ground of the Metaphor:**

The ground of a metaphor is more clearly seen once we have isolated tenor and vehicle. To find it, we have to see the similarity between the top and the bottom lines of analysis. For example in (a) the lover's attitude to gladness is that they whole heartedly commit themselves to it. Gladness becomes their element. Their delight is simple like thit of a person enjoying the water, the natural gift of god. In (b) there's an obvious resemblance between the sun and a king. B9th arE: powerful, being capable of giving and taking away life. Both are glorious and of dazzling brightness. The eastern quarter of the sky is like a gate because it is the sun's 'entrance' to the sky. (c) We have two separate comparisons here: (i) between the brightness or clearness of the sky, and a person's rejoicing, (ij) between dawn and a birth. Dawn is the beginning of day and birth is the beginning of life. So the connection is clear. The first comparison depends upon common place m_taphorical link between visual brightness and 'brightness' in the sense of cheerfulness, happiness, liveliness.

## Simile and Metaphor

According to G Leech, "Simile is an overt, and metaphor a covert comparison". So for each metaphor we can devise a roughly corresponding simile, by writing out tenor and vehicle side by side. We can use 'like', etc to indicate the

similarity between them. 'The ship ploughs the waves' may be translated into a simile: "The ship goes through the waves like a plough ploughing the land'.

**However, there are important differences between the two:**

(a) A metaphor is generally more concise than the corresponding literal version. This is because of the superimposition of Tenor and vehicle, in the same piece of language.

(b) On the other hand, a simile is generally more explicit them a metaphor.

(c) Simile can specify the ground of comparison. For example, in "I wandered lonely as a cloud", loneliness is the property which cloud and the speaker have in common. Also a simile can specify the 'manner' of comparison. It may be a relationship of inequality, as well as equality. For example "In number more than are the quivering leaves' / Of Ida's forest" (Tamburlaine). It is more flexible, in this respect, than metaphor.

(d) Metaphor, on the other hand, is inexplicit with regard to both the ground of comparison, and the things compared. Sometimes, there is ambiguity. For example, consider Wordsworth's line "This sea bares her bosom to the moon'. Taking 'bares her bosom' to be figurative, we construct the skeleton tenor 'This sea that does something - or other to the moon'. The following can be the possible literal relationships between sea and moon: (i) The sea reflects - the -. image - of the moon (ii) The sea is - spread - out - underneath the moon (iii) 'the sea is open to view by the light of the moon (iv) The sea is - tidally - affected - by the moon, etc

Two factors help to eliminate all except the most appropriate choices. One is context, and the other is the principle of making the tenor as similar to the vehicle as is feasible. That is to say we maximize the ground of comparison. Both factors eliminate (iv) and the second factor eliminates (i) So the interpretation of 'bares her bosom' is something like a blend (ii) and (iii) 'the sea which lies stretched out and open to view by the light of the noon'.

There is, therefore, an important difference between simile and metaphor. In metaphor, both ground and tenor are to some extent unknown. So in metaphor, determining a ground may logically precede the determination of tenor

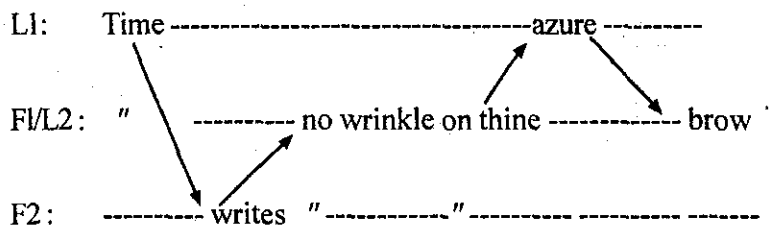
Poets quite often take advantage of both simile and metaphor by producing a hybrid comparison. An example of the combination of simile and metaphor is Wordsworth's: "The City now doth, like a garment, wear/The beauty of the morning". (Upon Westminster Bridge). In these lives 'wear' is used figuratively, whereas 'garment' is introduced as a simile.

## Compound and Mixed Metaphor

The 'mixed metaphor' like the 'split infinitive' is regarded as a mark of bad style. But a compound metaphor is a perfectly legitimate and frequently powerful device of poetic expression. A compound metaphor consists in the overlapping of two or more individual metaphors. Consider, for example, the following lines from Byron's 'Childe Harold's Pilgrimage".

*"Unchangeable, save to the wild waves" play,*
*Time writes no wrinkle in thine azure brow:*
*Such as creation's dawn beheld, thou rollest now".*

In the second line, there are two 'humanizing' metaphors. First, the sea is personified in 'thine azure brow' and secondly, time in 'Time writes no wrinkle'. However, these in two metaphors do not operate at the same level. While we imagine the sea as a person, we do not conceive of time as literally writing wrinkles on this person's brow. Rather 'writes' is still figurative on the level where 'brow' is literal. Hence we need to replace the star - 3rd two layer analysis of metaphor into tenor and vehicle by a three-layer analysis. In such an analysis, the middle layer, containing 'wrinkle' and 'brow', is figurative with respect to the azure sea. It is literal with respect to the writing of time:




A rough stage II of the analysis is :

Ten1 : Time |to cause no indentation to appear on the sea's] | azure | [surface]

Vehl1 : " |[causes-to-appear] | no | wrinkle | on | thine | [?] | brow

Ten2 : | | | | | | |

Veh2 : [somebody] | writes | " | [Lines] | " | [a piece of paper stone, etc.]

Thus we have two tenors and two vehicles, but in the middle layer the terr - of one metaphor and the vehicle of another are collapsed into one. This analysis shows how the two separate images co-exist: that of a brow without wrinkles, and that of a person writing on some kind of writing surface. Mixed metaphors, on the other hand, occur when dead metaphors(which have lost their imaginative force) are brought together in an Incongruous manner.

The result is that a conflict in their literal meanings, which normally go unnoticed, is forced upon our attention. Comically exaggerated examples are: 'The hand that rocked the cradle has kicked the bucket', 'The boot is on the other kettle of fish', etc. However, there is no clear-cut boundary between compound and dead metaphors as there is no clear-cut division between 'living' and 'dead' metaphors. Hamlet's 'to take arms against a sea of troubles' is a mixed metaphor, because 'to take (up) arms against' is a cliche expression for 'to oppose'.

## Notional Classes of Metaphor

**Some of the important type of metaphors are:**

(i) **Tbe Concretive Metaohor:** It attributes concreteness or physical existence to an abstraction: 'the pain of separation', 'the liqht of learning', 'a vicious circle', 'room for negotiation', etc.

(ii) **The Animistic Metaphor:** It attributes animate characteristics to the inanimate; 'an angry sky' 'graves yawned', 'killing half-an-hour, 'the shoulder of the hill' etc.

(iii) **The Humanizing (Anthropomorohic') Metaphor:** It attributes characteristics of humanity what is not human. 'This friendly river, 'laughing valleys', etc.

(iv) **The Synaesthetic Metaphor:** It transfers meaning of one area of sensory perception to another: 'Warm Colour, 'dull sound', 'loud perfume', etc.

There is overlapping in categories (a), (b) and (c) because humanity entails animacy, and animacy entails concreteness. The familiar poetic device of personification whereby an abstraction is figuratively represented as human actually combines all these categories. For example, Tennyson's 'Authority forgets a dying king'. We make abstractions tangible by perceiving them in terms of the concrete, physical world. We grasp the nature of inanimate things more vividly by breathing life into them. The world of nature becomes more real to us when we project into it the qualities we recognize in ourselves. De-humanizing metaphors are less common. They ascribe animal or inanimate properties to a human being and have a touch of contempt.

*You blocks, you stones, you worse than senseless things!* (Julius Caesar). It is the difference between tenor and vehicle, rather than their similarity, that comes to our attention in such cases.

## Extended Metaphor

An extended metaphor is a metaphor which is developed by a number of different figurative expressions. They extend perhaps over several lines of poetry. For example, in Francis Thompson's 'The Hound of Heaven', a whole

series of literal absurdities is explained by the same comparison between a mental experience and a physical experience. The beginning of the poem explores the image of the love of God as an animal hunting the human soul. The whole of man's inner life then becomes translated in spatial terms: 'down the arches of the years' makes us see the succession of years as perhaps an arcade or a vaulted passage. 'Underrunning laughter makes laughter into a waterfall. Hopes become hills and valleys fears in this topographical account of the human mind. The tenor, and vehicle which are invoked by the first line are merely continued and elaborated in the lines that follow.

## Symbolism and Allegory

We, sometimes, extend the meaning of a word from literal to figurative. For example, when we say the 'poet's harp' we are not referring to the literal harp but the poet's medium of expression - his language. This optional extension is what we associate with symbolism. Symbols in common use, such as 'lamp' = 'learning', 'star' = 'constancy', 'flame' = 'passion', are assigned their underlying meaning by custom and familiarity. The most interesting symbols poetically are metaphorical - i.e. X (the symbol) stands for Y because X resembles Y. But many of the conventional symbols are metonymic: for example, 'coffin' and 'skull' as the symbols of death.

Poets frequently adapt and develop their own symbols, instead of relying on traditional ones. These maybe esoteric, like those of Yeats and Blake. Or they maybe made transparent by the poet's exposition, like the symbol of grass in Cal Sandburg's short poem "Grass" Here, as in metaphor, generally the tenor is not precise, because not explicit. Is it merely forgetfulness of the past in general that is symbolized by the grass? Or is it forgetfulness of pity and honour due to the dead? Or forgetfulness of hostility, of the horror of war, of the enormity's of man's oast deeds, of past glory? The poem does not answer these questions, but leaves them for the reader's judgment.

## Allegory

Allegory stands in the same relation to an individual symbol as extended metaphor does to simple metaphor. In fact, an allegory might be described as a 'multiple symbol', in which a number of different symbols, with their individual interpretations, join together to make a total interpretation. An allegory on superficial interpretation may be a story (like "Pilgrim's Progress") or a description (like the various portraits of Marvell's "The Gallery"). It shares the ambivalence and indeterminacy of ordinary symbolism. It may also contain no overt linguistic indication of its underlying significance. Thus it may have no connection with literal interpretation. However, it is a convention of allegory that a hint of the tenor, the underlying sense, should be allowed to peep through, in the form of proper names like Dowel, Dobet ("Piers Plowman") vanity fair, Mr. Great-heart ("Pilgrim's Progress"), the House of Holiness ("The Faerie Queene").

Symbols and allegories may be expressed by non-linguistic means - for example, in painting. The principle of transferred meaning is wide enough to embrace the whole area of artistic communication in literature, music, or art.

## 3. Stylistic Analysis

Although stylistic analysis has to be done in terms of the various elements of style, such as diction, rhythm, tone, imagery, etc., style cannot be separated from the substance of a literary composition, be it in verse or prose. Style and subject, we know, cannot be separated. We cannot alter expression or style without altering the subject expressed in 'style.' In the case of verse, in fact, it is all the more difficult to make any alteration in style without altering the subject. The exigencies of metre and rhyme make the task of altering all the more difficult. The paradox, however, remains that in criticism or critical analysis, we keep talking of style and subject as if the two were separate things. We need to know the technical terms for making stylistic analysis – terms, such as, rhyme and rhythm, metre and stanza, simile and metaphor, tone and tenor. But we would do better if we learn them through concrete examples of poetry rather than as abstract definitions. For by themselves they do not lead to the development of a critical sense. In fact, they may even mislead us into supposing we know something about poetry if we can use them correctly. We may finally discover it to be illusory when we experience concrete compositions in verse.

Before, we can attempt to do, with some measure of success, stylistic analysis of poetry, it is important that we develop a critical sense about poetry. The question is: how do we do that? The best way seems to be to follow the practical, rather than prescriptive, method; that is, by reading more and more poetry, and by reflecting on what we read, taking note of the way certain devices are deployed to achieve particular or special effects. A handbook of poetical criticism will be of less use than is, for example, a handbook of motor-car engines or of mobile phones. It is much less useful because every poem has a life of its own, just as every human being has (apart from his biological functions). We *first* feel a new poem to possess a true and individual life within it; it is only afterwards that we reflect on it to find out in what precisely does it uniqueness consist. Only the experience of poetry, like the experience of people, can acquaint us with the variety of ways there are of articulating a life experience in poetry. Although attempts have been made, especially by the linguists, to reduce stylistic analysis to a mechanical activity (they call it scientific), poetry remains a living experience, as rich as human personality itself. We cannot reduce a poem to a mechanical structure of words which can be dismantled into various parts. It is like dissecting a living personality, considering it only a biological phenomenon. Human personality or life is beyond the biological structure. It cannot be dissected as mechanically (or mercilessly) as a body ethesised on a table. So is the body of a poem. A poem, too, like a human being has both body and soul. We cannot treat either as a mechanical structure. Hence we cannot separate subject from style, or literature from linguistics, the two being as inseparably integrated as soul and body are.

With these preliminary remarks, let us now attempt stylistic analyses of a few exemplary pieces of poetry. To begin with, here is a poem called "The Owl" by Edward Thomas:

*Downhill I came, hungry, and yet not starved;*
*Cold, yet had heat within me that was proof*
*Against the North wind; tired, yet so that rest*
*Had seemed the sweetest thing under a roof.*
*Then at the inn I had food, fire, and rest,*
*Knowing how hungry, cold, and tired was I.*
*All of the night was quite barred out except*
*An owl's cry, a most melancholy cry.*
*Shaken out long and clear upon the hill,*
*No merry note, nor cause of merriment,*
*But one telling me plain what I escaped*
*And others could not, that night, as in I went.*
*And salted was my food, and my repose,*
*Salted and sobered, too, by the bird's voice*
*Speaking for all who lay under the stars,*
*Soldiers and poor, unable to rejoice.*

This poem embodies the poet's feeling of compassion for poor and homeless people on a cold night. It establishes a sense of solidarity between a sheltered individual and a mass of unsheltered individuals unknown to the poet. Now, such a theme could easily turn sentimental in a poet like Shelley, or even Keats. One indication of Edward Thomas's not growing sentimental in a pitiful situation is that he makes no mention of the suffering of the unsheltered people. There are hints, but there are no details or elaboration about them. The focus remains on his own feelings, not on those in distress. We can see that his treatment of a subject potentially sentimental is rather restrained. The restraint is reflected by the very form of the poem – the four-line four stanzas, the iambic pentametre lines without any fluctuation, the regular rhyme scheme with second and fourth lines having the same end-sounds. The tone, too, is level and quiet, without any sort of excitement rising or falling. The tone is also conversational, which also acts as a controlling device that keeps the emotion under check. In solitude, as in a Shelley's poem, there could be an effusion of emotion, flowing unchecked. The diction is unaffected, almost plain and bare, and there is very little imagery.

The poem is not descriptive, the way Spenser's or Keats's poems generally are. The owl's cry is the only item in the poem which receives some description in detail:

*... a most melancholy cry,*
*Shaken out long and clear upon the hill.*

For the rest we can see that there are no descriptive adjectives or adverbs (called epithets) to achieve striking effects of any kind. The 'salted' is the only one which is used as a metaphor:

*And salted was my food, and my repose,*
*Salted and sobered, too, by the bird's voice*
*Speaking for all who lay under the stars,*
*Soldiers and poor, unable to rejoice.*

We can see how the word 'salted' is given a central place in the poem, expressing the central experience of the poem – the poet's uneasiness or discomfort on hearing the representative 'cry' of suffering of the owl, representative of all the unsheltered suffering people such as the soldiers deployed in war zones and the homeless poor. Whereas the first use of the word 'salted,' in the context of food, is literal, its second use, in the context of the poet's repose, is metaphorical. In the second use, it conveys something made sour, spoiled by an element of disturbance, of discordance. The poet's cosy comfort and enjoyable food are made "salty" by the cry of the owl, by the misery and suffering of the poor or unsheltered.

Going over the poem, we find that in stanza 1, the poem's speaker tells how he reaches an inn at night, hungry, cold, and tired. From the very beginning, we can notice that he does not overstate his case either way – neither his privilege compared to others, nor his discomfort in that particular night. In stanzas 2 and 3 the poem's speaker tells how he feels a sense of relief at the inn, and how, except for the owl's cry, there was nothing heard the whole night,

*No merry note, nor cause of merriment.*

The above quoted line carries a reference to a song in Shakespeare's play *Love's Labour's Lost*, which opens with the line, 'When icicles hang by the wall.' The cry recalls to the speaker's mind all those who are without comfort and shelter in that dreadful night. In stanza 4, the speaker expands the idea of owl's cry as

*Speaking for all who lay under the stars.*

Thus, the owl's cry becomes the cry of all those homeless people who have to spend their nights under the stars, in the open wild. The poem's canvas gets further expansion with the mention of soldiers sleeping in the open. Once more the poem's quiet restraint is reinforced: the war time idea is just casually dropped, without there being any sort of fuss about it.

The poem does not seem to lay any emphasis on its musicality; in fact, it seems to make no attempt in that direction. Though the metre is regular, the rhythm is not very smooth. Even rhyme at places seems forced; for instance, in stanza 2 line 2, the expression 'and tired was I' sounds rather clumsy, but 'I' is needed at the end for the sake of rhyme. The mode is narrative, but the poem tells no tale; it is only an episode; in fact, not even that. The poem only depicts a scene, a night's atmosphere in and outside an inn with a few chosen items mentioned for the purpose. But the picture is clearly evoked, and the tone is sincere, without any glib expression. Rhyme in several lines sounds forced, compelling clumsy in versions of syntax, especially in the first two stanzas. For instance, the expression 'as in I went' is quite odd in construction, but rhyme requires it to he so.

Let us now take up another poem for making a stylistic analysis. This time, it is a poem by P.B. Shelly:

## Ozymandias

*I met a traveler from an antique land*
*Who said: Two vast and trunkless leags of stone*
*Stand in the desert.... Near them, on the sand,*
*Half sunk, a shattered visage lies, whose frown,*

*And wrinkled lip, and sneer of cold command,*
*Tell that its sculptor well those passions read*
*Which yet survive, stamped on these lifeless things,*
*The hand that mocked them, and the heart that fed:*
*And on the pedestal these words appear:*
*'My name is Ozymandias, king of kings:*
*Look on my works, ye Mighty, and despair!'*
*Nothing beside remains. Round the decay*
*Of that colossal wreck, boundless and bare*
*The lone and level sands stretch for away.*

This poem by Shelley is a sonnet, which cannot be considered perfect so far as its form is concerned. In one sense, sonnet is a strict form, in which thought has to be compressed in 14 iambic pentametre lines, no more no less. In other words, it is a small rectangular space which cannot be expanded on any of its four sides. All the same, it has been a popular form among English poets in all generations since the sixteenth century when it was introduced. The English poets have, of course, generally avoided rigid formalism and external rules, allowing themselves more room within the restricted space.

Shelley, as we know, was temperamentally opposed to external discipline. It was perhaps for this very reason that he did not excel, as Keats did, in perfecting the poetic forms. In fact, Shelley laid much greater emphasis on subject than on structure, on content rather than form. Even in this present poem, which is a well-known sonnet, although the thought is clear and striking, the sonnet is not, from the viewpoint of form, quite successful. We shall see how in certain of its aspects, it falls short of perfection.

The very opening line of the poem places its subject at a distance, both from the reader as well as the writer. The poem's remote setting makes it a traveller's tale, which also relieves the poet of any need for historical evidence or accuracy. The scene is probably Middle East, although the location is of no significance in the semantic structure of the poem. In fact, no particularity is required about the person or the place; the poem's entire import is to generalize, and to do so for driving home an inference, a universal truth. It is enough for Shelley's purposes to state that here lie scattered the legs and face of a king's statue in a vast, empty desert, signifying as vastly the vanity of pomp and power the kings take great pride in.

Shelley, as we have hinted earlier, is not a strict formalist or stylist. He would always be swayed by an idea, caring only for its expression, not so much for the strict accuracy of that expression. For instance, the phrase 'vast and trunkless' does not perfectly apply to legs. The poet is trying to emphasize here the unusual length or tallness of the legs standing in dust. The use of 'vast' or 'vastness' would be all right for the desert, but not so accurate for the legs. Similarly, we have in the poem first the expression 'in the desert' and then following it 'in the sand.' The second expression seems rather unnecessary, and can be called redundant. Note the line in which both these expressions appear:

*Stand in the desert....Near them, on the sand,*

A stylist poet, or a more careful artist, would not use words and phrases which are inessential, excessive, superfluous or unwanted. Here, 'on the sand' sounds only as a gap-filling phrase, serving no useful purpose, not even that of repetition for emphasis.

The poem in many places is also found faulty on logic. The reason for such lapses in Shelley's poetry is his too much or excessive emphasis on the emotive aspect of language, not so much on its semantic or logical. For example, 'visage' means face, but look how it is contextualised in the poem:

*Half sunk, a shattered visage lies, whose frown,*
*And wrinkled lip, and sneer of cold command,*
*Tell that its sculptor well those passions read*
*Which yet survive, stamped on these lifeless things,*

Now, if the 'visage' 'lies shattered,' 'half sunk' in 'sand,' would it be possible to see the 'frown,' and 'wrinkled lip,' and 'sneer'? The whole thing sounds illogical. But, as we said earlier, for Shelley what is all important is the emotional impact of the scene he is trying to evoke, and the message embodied in it he is trying to communicate, not the logical connections between words and phrases. The shattering and sinking of the face is needed because Shelley wants to show the vanity of kings, its sorry end. At the same time, the expression of 'frown' and 'sneer' on the face, too, are needed to show that it were these negative feelings for others that marked the king's person. The two things are 'logically' linked within the poem's message, which is, that pride hath a fall, or that paths of glory lead but to the grave. In a sense, what Shelley places at the poem's center carries its own logic, and we need not fault it on account of an external logic of science.

Similarly, if we apply the external logic of science, expressions like the 'decay of that colossal wreck' would look tautological. 'Decay' of a 'wreck' in itself is tautological (if stone can be said to decay). However, within the atmosphere and mood of Shelley's poem, such illogicalities do not count. What count is charging of the emotion, which is possible to do, not so much through the force of logic as through the power of emotion. So to ensure the emotional effect, Shelly uses even extra words for emphasis as well as for alliteration. Note, for example, the following lines:

*Nothing beside remains. Round the decay*
*Of that colossal wreck, boundless and bare*
*The lone and level sands stretch far away.*

Here, the detailed and repetitive description of the desert as 'boundless and bare,' 'lone and level sands' that 'stretch far away' seems necessitated more for creating emotional and musical effects than for the semantic purposes of the poem. The two constraints can be clearly seen in the poem: one, that the poem does not relate to the poet's own experience; two, that the conventional sonnet form does not permit free flow of lyrical emotion. Shelley, we know, is at his best when the subject is personal, directly touching his passionate concerns, and the form is free without strict conventions like those of the sonnet. A Johnson would do better on the subject of the vanity of human wishes although Shelley's repugnance for kings always excited his passion and imagination. The poem's plot does not permit a free and full expression of those emotions. Hence, the strain, and the consequent flaws of form.

Let us take up another sonnet, this time from Shakespeare, and see how it is different in form and structure, tone and tenor, from Shelley's sonnet we just analysed. Here is the one from Shakespeare:

*Since brass, nor stone, nor earth, nor boundless sea,*
*But sad mortality o'ersways their power,*
*How with this rage shall beauty hold a plea*
*Whose action is no stronger than a flower?*
*O, how shall summer's honey breath hold out,*
*Against the wreckful siege of battering days,*
*When rocks impregnable are not so stout,*
*Not gates of steel so strong, but Time decays?*
*O fearful meditation! Where, alack,*
*Shall Time's best jewel from Time's chest lie hid?*
*Or what strong hand can hold his swift foot back?*
*Or who his spoil of beauty can forbid?*
*O, none, unless this miracle have might,*
*That in black ink my love may still shine bright.*

Time and its cruelty – that kills or decays one and all – is the theme of this sonnet. In fact, quite a large number of Shakespeare's sonnets are devoted to this very theme. Like all other things in this world, feels (and fears) the poet, his love for his friend will also be devoured by time. His only hope is that his poetry will perhaps make his love immortal. This very idea gets repeated and reinforced in all the three quatrains of the sonnet. And in all of the

quatrains, the theme is asserted through the rhetorical interrogative syntax construction. Thus, the poem acquires the structure of a debate, in which the speaker proves his point by giving four rhetorical arguments, using interrogative only to make his assertion more emphatic.

In the first quatrain, he says that since there is no object, however durable that object may appear, immune from 'sad mortality,' then how can his love's beauty escape destruction, being so much more frail? In the second quatrain, the same idea is repeated in a different way: Time is presented as a besieger against whose battering rams the sweet breath of summer cannot hope to hold out. In the third quatrain, the speaker (the poet) cries, 'O fearful meditation? How can my love's beauty ('Time's best jewel') be kept from the grave? Is there no power which can stay the swift ravages of Time?' The poem expresses hope in the concluding couplet, which lies in the miraculous preservation of his love's memory through the immortality of his poetry. As we have seen, the poem is rhetorical in style. It consists of a series of five questions, all expanding a single idea, and all resolved in the final couplet.

It is the sonnet of a dramatist, accustomed to writing for oral declamation. Its full force cannot be felt unless it is read aloud. It is only then that we realize how much of its force issues from the variation and subtlety of the rhythm. It opens with a tone of measured solemnity, and continues in the same fashion until the seventh line, the poem's middle, when a new rhythmical figure appears:

*When rocks impregnable are not so stout.*
*Nor gates of steel so strong, but Time decays.*

The triple hammer blows in the rhythm of 'rocks impreg-' and 'not so stout,' and 'steel so strong' come like the blows of time's 'battering ram.' The same figure occurs twice in the eleventh line:

*Or what strong hand can hold his swift foot back.*

In the present sonnet, imagery stresses the contrast between the extreme frailty of beauty, its evanescence, which is flower-like and soft as breath, on the one hand, and on the other, the ruthless strength of time, against which nor brass, nor stone, nor steel can prove of any avail. Besides rhetoric and imagery, form is another aspect of the sonnet here which contributes to the complete concentration on the familiar theme of time. The balance between the opposites of timeless Time and time-bound natural objects including human beauty and human life works through imagery as well as syntax, content as well as form, rhythm as well as rhyme. Although a love poem, it is not allowed to turn personal. Though we cannot doubt the strength and sincerity of the emotion; even of its passion, it is made general in the poem. Nothing whatever of the casual or accidental aspects of the speaker's personal situation is allowed to appear. The speaker, in a sense, might be *any* lover oppressed by the sense of 'sad mortality' when contemplating his love's beauty. In contrast to Shelley's sonnet, in Shakespeare's nothing is amiss, nothing is lax, nothing is disproportionate.

We may do yet another poem as an exercise in 'stylistic analysis', this time from Robert Browning. Here is a short poem by the master of love poetry:

*The grey sea and the long black land,*
*And the yellow half-moon large and low;*
*And the startled little waves that leap*
*In fiery ringlets from their sleep,*
*As I gain the cove with pushing prow*
*And quench its speed i' the slushy sand.*
*Then a mile of warm sea-scented beach;*
*Three fields to cross till a farm appears;*
*A tap at the pane, the quick sharp scratch*
*And blue spurt of a lighted match.*
*And a voice less loud, thro' its joys and fears,*
*Than the two hearts beating each to each.*

The poem, as we see, consists of two six-line stanzas, each rhyming a b c c b a, and the two balancing each other. The

metre used is four feet (octasyllabic) iambic, called iambic tetrametre. The poet does, however, introduce some deviations in the metre, making it rather free and irregular. He so makes it by introducing an *anapaest* in nearly every line, and the frequent use of *spondees*. Examples of *anapaest* are: 'as I again,' 'then a mile,' 'and a voice.' Examples of *spondees* are: 'grey sea,' 'blue spurt.' This metrical freedom suggests an informal approach to the theme as against the formal approach we saw in Shakespeare's sonnet. Also contrasting to Shakespeare's formal tone is the informal, more intimate, conversational tone in Browning poem.

The contrast between the two poems does not end here. There is an even greater contrast between the manner in which the theme of love is presented in the two poems. In Shakespeare's poem, the love theme turns into a meditation on mortality, resenting the cruelty of time that decays and destroys human beauty and love. Here, in Browning's poem, there is hardly any reflection or meditation on the subject in hand. Instead, there is only a detailed account of a piece of action. The poem records – it dose not even report – the arrival of a lover (identified with the poet) at a farm near the seashore in the evening, where his mistress is waiting for him in darkness. She lights a match as the signal that his tap on the window has been heard. It may also be to light the path for the lover as also to see that the path to the door. And in a moment the two are shown glued to each other. Thus the poem is neither reflective nor narrative; it is descriptive of a scene, thick in imagery. It is the typical Victorian way to generate a mood through a dense description of a scene or setting. Tennyson and Arnold do the same. In this sense, they remain closer to Keats than to Shelley who is more the poet of message than of mood.

Beyond the record of the lover's arrival and his flash-like union with the waiting woman the poem tells nothing. There is no 'beginning' or 'end' in the Aristotalian sense; it only gives us the 'middle,' so to say. We do find a mention of 'joys and sorrows,' but nothing is narrated in precise terms about them. We can only make a general guess about their nature. Yet this brief, poetic record of the arrival of the passionate lover ending in a breathless embrace of the waiting lady love, makes a complete contrast to the bald or matter-of-fact account of life in Shakespeare's poem. It is full of rapture and excitement as against the reflective and meditative posture of Shakespeare's poem. Of course, these feelings in Browning's poem are not conveyed through direct statement, but mostly through the impatient, hurrying rhythm and the highly charged emotive diction. Mark the density of images and epithets and their being highly emotive in character:

> *The grey sea and the long black land;*
> *And the yellow half-moon large and low;*
> *And the startled waves that leap*
> *In fiery ringlets from their sleep,*

Mark how words like 'startled,' 'leap,' 'sleep' are used for inanimate objects, personifying the natural objects by implication, attributing to them human emotions reflected by these words. Also mark the lavish use of adjectives and adverbs – epithets – such as 'grey,' 'long,' 'black,' 'yellow,' 'large,' 'low,' etc. It is a mark of the descriptive poem that like the painting it focuses on the colours, on the landscape, or the environment, and cares very little for the moment.

It is important to note here that like a romantic poem, the landscape actually reflects the emotions of the poet or speaker in the poem. The landscape is never for its own sake; it is depicted for portraying the emotional landscape of the poet-speaker. Note, for instance, the expressions like 'the yellow half-moon large and low'; the 'leaping waves' in which moon is reflected like flames; the 'pushing prow' of the boat whose speed is 'quenched' in the sand; the 'warm sea-scented beach.' All these expressions picture the lover's own condition more than the actual or factual natural scene. We know how Ruskin called such inductions of emotion in objects of nature as "pathetic fallacy" of which he accused the Romantic and Victorian poets. Browning's depiction conveys the romantic atmosphere of the incident without lingering on it. For to linger would amount to losing the feeling of breathless secrecy which prepares us for the final succession of events – the tap at the farm window, the lighted match, the lovers' whispered greetings.

Browning's craft or skill as a poet is at its best in capturing the excitement of a passionate moment in all its urgency or immediacy, without over-statement or sentimentality as well as without understatement or emotional deficiency. His skill lies in choosing the right words to convey each successive impression. It lies in his tact in keeping the

movement of the poem free and light. The poem maintains its air of spontaneity, remaining fresh for ever. It speaks secretly and it comes close to the reader in confidence, and it does it all without any sort of self-consciousness.

## To His Coy Mistress
## Andrew Marvell

Had we but world enough, and time,
This coyness, lady, were no crime.
We would sit down and think which way
To walk, and pass our long love's day;
Thou by the Indian Ganges' side.

Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the Flood;
And you should, if you please, refuse
Till the conversion of Jews.

My vegetable love should grow
Vaster than empires, and more slow.
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the part,
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.

But at my back I always hear
Time's winged chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.

Thy beauty shall no more be found,
Nor in thy marble vault shall sound
My echoing song; then worms shall try
That long preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust.
The grave's a fine and private place,
But none, I think, do there embrace.

Now therefore, while the youthful hue
Sits on thy skin like morning dew,

And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may;
And now, like amourous bir-ds of prey,
Rather at once our time devour,

Than languish in his slow - chapped power.
Let us roll all our strength, and all
Our sweetness, up into one ball;
And tear our pleasures with rough strife
Thorough the iron gates of life.
Thus, though we cannot make our sun
Stand still, yet we will make him run.

"To His Coy Mistress" has several shifts in tone. (Tone is the attitude of the speaker to the subject of the poem and also the person(s) he is addressing.) The tone in "The His Coy Mistress" shifts from the gaily bantering to the grimly ironic and then to the passionately serious and sensual.

Marvell achieves these shifts of tone by a skilful combination of technique and conventions.

The first point to note is that "To His Coy Mistress" is in the form of an argument. In fact the three tones that we have referred to correspond to the three stages in the argument. Each of the three movements is a step in a syllogism.

(1) If we had all time at our disposal, we could engage in an elaborate courtship.

(2) But we do not have such time.

(3) Therefore, let us possess each other now.
The poem has thus a syllogistic structure.

Marvell shows great originality in combining two ancient conventions here. First, he pleads with the lady to surrender to her lover before the swift decay of youth and death. The other convention IS that of the arithmetic of love, the catalogue of the mistress' charms. Her charms are expressed in terms of various witty hyperboles. (e.g. "Two hundred to adore each breast *I* But thirty thousand to the rest").

There is another feature which is related to the age of the poet. The poem shows the passionate intellectualism of much seventeenth - century verse along with levity, courtly -love - making, satirical realism and intense seriousness. It is this doubleness of tone and attitude of metaphysical poetry which found so much favour with modernist poets and critics like T. S. Eliot.

However, the unique and enduring appeal of the poem consists in a mysterly use of all the devices of poetry - diction, imagery, figures of speech, syntax, sound sequences and movement. All devices enable the poet to achieve the shifts of tone. The tone in the first section is one of playful conversation appropriate to a long drawn - out and none - too - serious courtship. This tone is realized in the numerous words that indicate large spaces and long spans of time. The courtship would be across continents and over very long periods of time. The figure used is clearly the hyperbole. "My vegetable love" suggests something not only grotesquely comic - some great plant with a life span greater than that of any living thing - but something lacking in intelligence and direction. The syntax consists basically of the hypothetical conditional sentence with the past tense used to suggest the unreality of the situation ("Had we .. we would ... I should ...) The sounds are predominantly long vowels and diphthongs.

*An age at least to every part*
*And the last age should show your heart.*

The movement is deliberately slow, casual, lethargic.

But long vowels give way to short ones as the second section opens in the present tense with the frequency adverb 'always' and with the beautiful image of Time's winged chariot hurrying near. Then again there is a quick shift to an image of vastness, but not, this time of the spaces of empires, rivers and rubies but "deserts of vast eternity". The banter of the first section has given way to a grim sense of irony and realism. The grandness of the chariot and the marble vault is juxtaposed against the horror of the wOf'J)1s which shall "try that long preserved virginity". The concluding couplet,sLJmmarizirtg the section, and employing a grim understatement, contrasts with the hyperbole of the first stanza. A "fine and private place" is just what a lover's embrace should need but the "fine and private place"

here is the grave. The ironic understatement therefore serves to bring out the terrifying seriousness of the speaker.

The third section starts with "Now therefore..." The recurrent key word is "Now" and the sentence is the imperative "Now let us ..." The imagery starts pleasantly enough ("While thy youthful hue sits on thy skin like morning dew"), but soon turns intense and powerful. Her soul now "transpires with instant fires". The lover says "let us sport us" but what follows has hardly the relaxed quality of "sport". It has rather the defiance, full - bloodness and urgency of fierce animal activity but with purpose and direction. It is no more "vegetable love" and the comparison is not with doves and love - birds but with "amorous birds of prey". They are only devour each other with hunger and passion but together they devour their time and by implication all Time. All banter, all irony, all overstatement and understatement left behind, the tone now is one of directness, swiftness and vitality. The lovers who were separated by continents are now rolled"up into one ball". In lines 41 to 44, there is a quick transition from the liquid consonants of the first two lines (Let ... roll ... all ... all ... ball) to the fricative of the second two ("pleasures... with rough strife ... Through ... gates ... life) and the sounds as well as the images enact the overwhelming intensity of the sexual act.

The imagery of the last four lines, is very powerful. What are "the iron gates of life"? Lionel Trilling suggests Marvell and his readers would have had in mind the two gates of Hades in Virgil's "Aeneid", one of ivory through which the false dreams come, the other of horn through which come the true dreams. According, to Cleanth Brooks, the last two lines probably mean "If we are not strong enough to conquer time and make ourselves immortal, we at least can be strong enough to make time pass faster".

Some of the key words have to be understood in the sense they had in the 1 ih century context. "Mistress" does not have the modern association of an adulterous relationship. Here the word denotes the woman to whom a man has pledged his love, though of course it is not marriage that the lover here is proposing. "Quaint" here means something "elegantly fanciful". "Virginity", "honour" and "lust" all have sexual connotations.

## Cargoes

### John Masefield

*Quinquireme of Nineveh from distant Ophir,*
*Rowing home to heaven in sunny Palestine,*
*With a cargo of ivory,*
*And apes and peacocks,*
*Sandalwood, cedarwood, and sweet white wine.*
*Stately Spanish galleon coming from the Isthmus,*
*Dipping through the Tropics by the palm - green shores,*
*With a cargo of diamonds,*
*Emeralds, emethysts,*
*Topazes, and cinnamon, and gold moidores.*
*Dirty British coaster with a salt - caked smoke - stack,*
*Butting through the Channel in the mad March days,*
*With a cargo of Tyne coal,*
*Road - rails, pig lead,*
*Firewood, iron - ware, and cheap tin trays.*

The poem "Cargoes" achieves its effect mainly by word music and magic. The most interesting linguistic fact that we notice even in the first reading of the poem is the heavy reliance on nouns and nouns phrases. There are a good number of adjectives. There are also a fair number of adverbial phrases too. But there is a remarkable absence of finite verbs. The only verbs that we find ("Rowing" in the first stanza "coming" "Dipping" in the second stanza and "Butting" in the third) are non finite form used in all these cases is the progressive and it suggests an on - going, not a completed, action. This and the other linguistic features give the poem its descriptive, evocative quality.

There is a predominant use of nouns in the poem. Nouns are naming words and what are the things that are named? If we look at the first two stanzas we find that they are strange, unfamiliar things to a western reader. In fact the one

word that would immediately come to his mind is exotic. The first word of the poem is a strange - sounding, polysyllabic proper name coined by the poet. It immediately creates an exotic atmosphere. The other proper nouns too, referring mostly to places in the Orient (Nineveh, Ophir, Palestine) reinforce the effect of strangeness. This is followed by common nouns (e.g. ivory, peacocks, sandalwood, cedarwood, cinnamon, gold moidores). They denote things which do not relate to the daily life of an Englishman. Consider also the associations of royalty and splendour which most of the nouns and adjectives (e.g. peacocks, diamonds, gold, sandalwood, stately) have. The adjectives too ("distant Ophir", "sunny Palestine" "palm - green shores") suggest exotic glamour and enchantment.

The description in the third stanza on the other hand is most neither nor glamorous and obviously so. The first word in the stanza is "Dirty". The vessel is not a "stately Spanish galleon" but a "coaster" (a ship that sails from port to port along the coast), evidently carrying goods within a country. It doesn't "row" or "dip" but it is seen "butting" (rather like a bull) through the channel (travelling just from England to France and back). And the cargo it carries are two: coal, road - rails, pig - lead. The only bright articles are cheap tin - trays.

There is thus a clear contrast between the ships. Is the British ship then inferior to the ships from the East? Not necessarily. True to its title the poem just describes different kinds of cargoes. The very fact that the poet has described both clearly shows that he feels both deserves description. The British coaster has been given only one stanza as against the two given to the exotic ships. But even this may suggest that this one ship's cargo is on par with those in both the others.

The verse - movement in the stanzas is slow, because of the recurrence of long nouns and diphthongs. Most of the words in the poem are polysyllabic and this again aptly conveys the stately, majestic movement of both kinds of cargo.

## Books For Further Reading


1. Turner, G.W. *Stylistics* (London: Penguin Books, 1973).
2. Bapp, H.S. (ed.). *Essays in Stylistic Analysis* (1960).
3. Enkvist, N.E., Spenser, J. and Gregory (eds.). *Linguistics and Style* (London: Oxford University Press, 1964).
4. Levin, S.R. *Linguistic Structure in Poetry* (The Hague, 1962).
5. Sebeok, T. (ed.). *Style in Language* (1960).
6. Ullmann, S. *Language and Style* (Oxford: Basil Blackwell, 1966).
7. Fowler, Roger (ed.). *Essays on Style and Language.*
8. Fowler, D.C. (ed.). *Linguistics and Literary Style.*
9. Hough, Graham. *Style and Stylistics.*
10. Leech, G.M. *A Linguistic Guide to English Poetry.*
11. Kachru, B.B. and Staleke (eds.). *Current Trends in Stylistics.*
12. Lynos, John. *Structural Semantics* (Oxford: Blackwell, 1963).
13. Ullmann, S. *The Principles of Semantics* (Glasgow, Jackson, 1957).
14. ....., *Semantics: An Introduction to the Science of Meaning* (London: Oxford University Press, 1962).
15. George F.H. *Teach Yourself Semantics* (London: St. Paul's House).


## Question Bank

1. Define and illustrate through examples the following:
   (i) Synonymy; (ii) Antonymy; (iii) Hyponymy;
   (iv) Polysemy; (iv) Metonymy; and (vi) Collocation.
2. Write an illustrative essay on the various types of deviation in style.

3. What are 'foregrounding' and 'parallelism' in style? Illustrate your definitions by giving at least *five* examples each.
4. Write an illustrative essay on the patterns of sound.
5. Describe the leading metrical forms in English poetry. Give illustrative examples.
6. Describe the major stanza forms in English poetry. Give examples from the poets you are familiar with.
7. What is iambic pentametre? Give illustrative examples from various forms of literature.
8. What are the differences between 'blank verse' and 'free verse'? Compare the merits and demerits of both.
9. What are the various aspects of 'metaphor'? Give examples illustrating the various aspects.
10. Why is the use of metaphor so crucial to poetry? Show the various functions it can perform in poetry.
11. What is 'stylistic analysis'? Is it a purely linguistic activity? Support your case with illustrative evidence.
12. Is 'content' or 'subject' of a poem or poetic piece relevant to a stylistic analysis? Use a poem or a poetic piece to illustrate you contention.
13. What are the various functions of 'rhyme' and 'rhythm' in poetry? Give illustrative examples.
14. Pick up any piece of poetry or a short poem and give a stylistic analysis in terms of diction, syntax, rhythm, and tone.
15. What are the major distinguishing features between 'Romantic Style' and 'Modernist Style' in English poetry? Give illustrative examples.