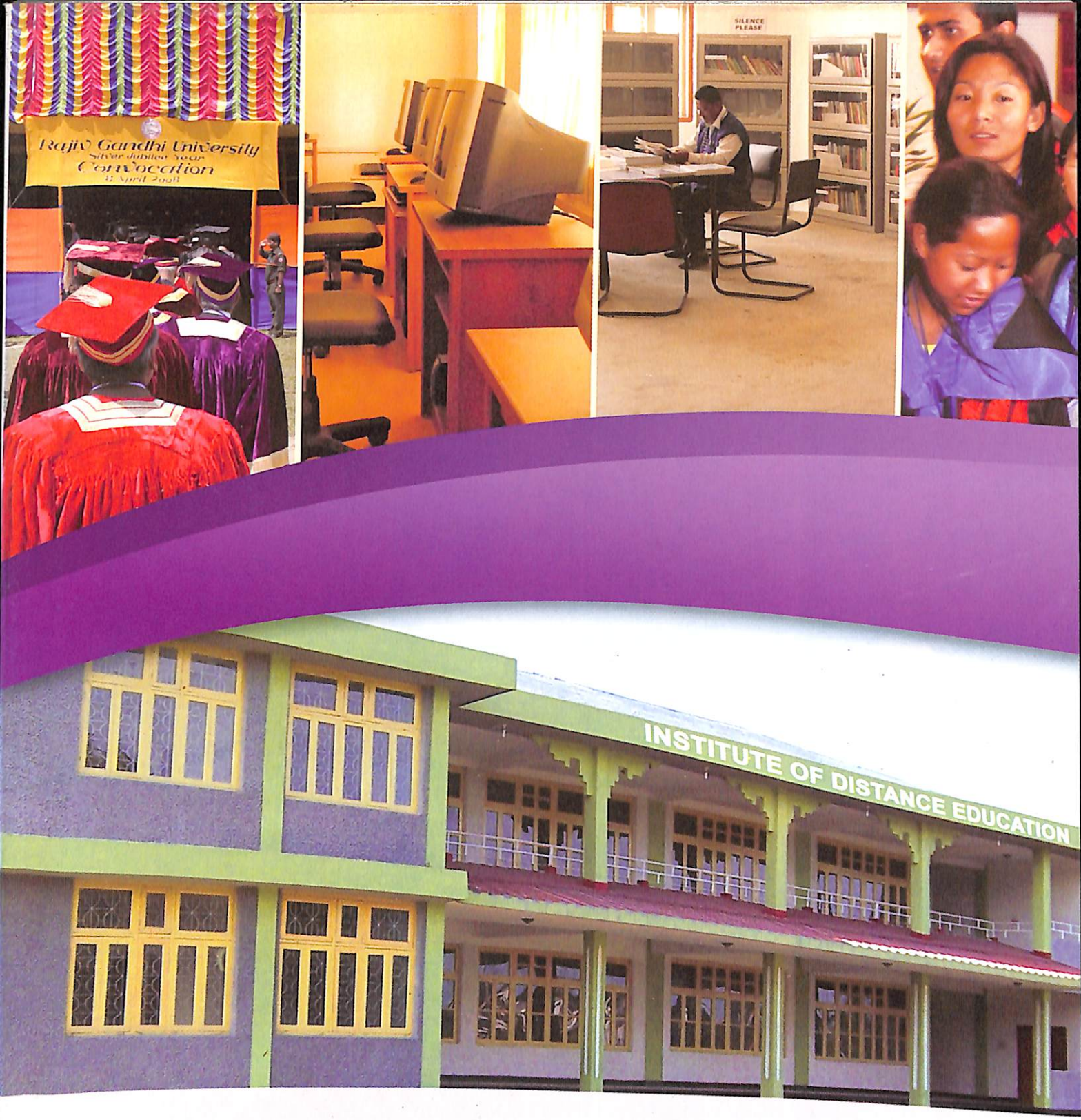


M.A. (English)

FIRST YEAR

MAE-401

INSTITUTE OF DISTANCE EDUCATION
Rajiv Gandhi University

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INTRODUCTORY LINGUISTICS, PHONETICS AND MODERN ENGLISH USAGE

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MA [English]

First Year

MAE - 401

RAJIV GANDHI UNIVERSITY
Arunachal Pradesh, INDIA - 791 112

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About the University

Rajiv Gandhi University (formerly Arunachal University) is a premier institution for higher education in the state of Arunachal Pradesh and has completed twenty-five years of its existence. Late Smt. Indira Gandhi, the then Prime Minister of India, laid the foundation stone of the university on 4th February, 1984 at Rono Hills, where the present campus is located.

Ever since its inception, the university has been trying to achieve excellence and fulfill the objectives as envisaged in the University Act. The university received academic recognition under Section 2(f) from the University Grants Commission on 28th March, 1985 and started functioning from 1st April, 1985. It got financial recognition under section 12-B of the UGC on 25th March, 1994. Since then Rajiv Gandhi University, (then Arunachal University) has carved a niche for itself in the educational scenario of the country following its selection as a University with potential for excellence by a high-level expert committee of the University Grants Commission from among universities in India.

The University was converted into a Central University with effect from 9th April, 2007 as per notification of the Ministry of Human Resource Development, Government of India.

The University is located atop Rono Hills on a picturesque tableland of 302 acres overlooking the river Dikrong. It is 6.5 km from the National Highway 52-A and 25 km from Itanagar, the State capital. The campus is linked with the National Highway by the Dikrong bridge.

The teaching and research programmes of the University are designed with a view to play a positive role in the socio-economic and cultural development of the State. The University offers Undergraduate, Post-graduate, M.Phil and Ph.D. programmes. The Department of Education also offers the B.Ed. programme.

There are fifteen colleges affiliated to the University. The University has been extending educational facilities to students from the neighbouring states, particularly Assam. The strength of students in different departments of the University and in affiliated colleges has been steadily increasing.

The faculty members have been actively engaged in research activities with financial support from UGC and other funding agencies. Since inception, a number of proposals on research projects have been sanctioned by various funding agencies to the University. Various departments have organized numerous seminars, workshops and conferences. Many faculty members have participated in national and international conferences and seminars held within the country and abroad. Eminent scholars and distinguished personalities have visited the University and delivered lectures on various disciplines.

The academic year 2000-2001 was a year of consolidation for the University. The switch over from the annual to the semester system took off smoothly and the performance of the students registered a marked improvement. Various syllabi designed by Boards of Post-graduate Studies (BPGS) have been implemented. VSAT facility installed by the ERNET India, New Delhi under the UGC-Infonet program, provides Internet access.

In spite of infrastructural constraints, the University has been maintaining its academic excellence. The University has strictly adhered to the academic calendar, conducted the examinations and declared the results on time. The students from the University have found placements not only in State and Central Government Services, but also in various institutions, industries and organizations. Many students have emerged successful in the National Eligibility Test (NET).

Since inception, the University has made significant progress in teaching, research, innovations in curriculum development and developing infrastructure.

About IDE

The formal system of higher education in our country is facing the problems of access, limitation of seats, lack of facilities and infrastructure. Academicians from various disciplines opine that it is learning which is more important and not the channel of education. The education through distance mode is an alternative mode of imparting instruction to overcome the problems of access, infrastructure and socio-economic barriers. This will meet the demand for qualitative higher education of millions of people who cannot get admission in the regular system and wish to pursue their education. It also helps interested employed and unemployed men and women to continue with their higher education. Distance education is a distinct approach to impart education to learners who remained away in the space and/or time from the teachers and teaching institutions on account of economic, social and other considerations. Our main aim is to provide higher education opportunities to those who are unable to join regular academic and vocational education programmes in the affiliated colleges of the University and make higher education reach to the doorsteps in rural and geographically remote areas of Arunachal Pradesh in particular and North-eastern part of India in general. In 2008, the Centre for Distance Education has been renamed as "Institute of Distance Education (IDE)."

Continuing the endeavor to expand the learning opportunities for distant learners, IDE has introduced Post Graduate Courses in 5 subjects (Education, English, Hindi, History and Political Science) from the Academic Session 2013-14.

The Institute of Distance Education is housed in the Physical Sciences Faculty Building (first floor) next to the University Library. The University campus is 6 kms from NERIST point on National Highway 52A. The University buses ply to NERIST point regularly.

Outstanding Features of Institute of Distance Education:

(i) At Par with Regular Mode

Eligibility requirements, curricular content, mode of examination and the award of degrees are on par with the colleges affiliated to the Rajiv Gandhi University and the Department(s) of the University.

(ii) Self-Instructional Study Material (SISM)

The students are provided SISM prepared by the Institute and approved by Distance Education Council (DEC), New Delhi. This will be provided at the time of admission at the IDE or its Study Centres. SISM is provided only in English except Hindi subject.

(iii) Contact and Counselling Programme (CCP)

The course curriculum of every programme involves counselling in the form of personal contact programme of duration of approximately 7-15 days. The CCP shall not be compulsory for BA. However for professional courses and MA the attendance in CCP will be mandatory.

(iv) Field Training and Project

For professional course(s) there shall be provision of field training and project writing in the concerned subject.

(v) Medium of Instruction and Examination

The medium of instruction and examination will be English for all the subjects except for those subjects where the learners will need to write in the respective languages.

(vi) Subject/Counselling Coordinators

For developing study material, the IDE appoints subject coordinators from within and outside the University. In order to run the PCCP effectively Counselling Coordinators are engaged from the Departments of the University, The Counselling-Coordinators do necessary coordination for involving resource persons in contact and counselling programme and assignment evaluation. The learners can also contact them for clarifying their difficulties in then respective subjects.

SYLLABI-BOOK MAPPING TABLE

Introductory Linguistics, Phonetics and Modern English Usage

Syllabi	Mapping in Book
UNIT I Forms of Communication and Language: Branches of Linguistics (Phonology, Morphology, Syntax, Semantics–Basic Ideas)	**Unit 1:** Communication and Language **(Pages 3-49)**
UNIT II Phonetics of English (Organs of Speech, Description of Vowels and Consonants, Consonant Clusters)	**Unit 2:** Phonetics of English **(Pages 51-85)**
UNIT III Phonology: Concepts of Phonemes and Allophones, Morphology (Morphemes, Allomorphs. Affixes, Inflections, Derivation, Compounds)	**Unit 3:** Phonology and Morphology **(Pages 87-122)**
UNIT IV Word and Sentence Stress in English, Rhythm and Intonation of English, Basic Sentence Structure and its Constituents	**Unit 4:** Word Stress and Prosody **(Pages 123-169)**
UNIT V Reading and Writing Skills	**Unit 5:** Reading and Writing **(Pages 171-222)**

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INTRODUCTION

NOTES

Although language has been an object of attention for many philosophers from the times of Aristotle and Plato, it is said that the nineteenth century saw the birth of the study of language as a science. Linguistics refers to the scientific study of human language. It assists in understanding the language structure and focuses on the system of rules followed by the speakers and listeners of a language. It is divided into the following modules: Phonology, Morphology, Syntax, Semantics and Semiotics. Phonetics is also a related branch of linguistics that is based on the actual properties of speech.

This book contains topics such as forms of communication, branches of Linguistics, phonetics of English, Phonology and Morphology, and prosodic features such as word stress, rhythm and intonation as well as constituents of a basic sentence structure.

This book – *Introductory Linguistics, Phonetics and Modern English Usage* - has been designed keeping in mind the self-instruction mode (SIM) format and follows a simple pattern, wherein each unit of the book begins with the **Introduction** followed by the **Unit Objectives** for the topic. The content is then presented in a simple and easy-to-understand manner, and is interspersed with **Check Your Progress** questions to reinforce the student's understanding of the topic. A list of **Questions and Exercises** is also provided at the end of each unit. The **Summary**, **Key Terms** and **Activity** further act as useful tools for students and are meant for effective recapitulation of the text.

This book is divided into five units:

Unit 1: Describes different forms of communication and branches of linguistics.

Unit 2: Discusses the phonetics of English.

Unit 3: Covers the concepts associated with phonology and morphology.

Unit 4: Discusses word stress and sentence stress in English, along with rhythm and intonation, followed by the basic sentence structure and its constituents.

Unit 5: Introduces you to reading and writing skills.

UNIT 1 COMMUNICATION AND LANGUAGE

Structure

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1.0 INTRODUCTION

Linguistics is defined as a scientific study of language; therefore, its major concerns are with the sounds of language (phonetics and phonology). It is also related with the meanings and combination rules that make this correlation between sounds and meaning possible (morphology) and with the arrangement of words in a sentence (syntax) leading to the meaning of a sentence and its manifestation in language (semantics). Like all other sciences, it is concerned with the systematic, patterned and predictable elements.

Linguistics study languages in general and are not concerned with any particular language. Hence, its goal is to formalize the linguistic phenomenon of all individuals in society and to attempt to decode the factors generating variation in languages. A full understanding of the various components of a language and their relations with the rest of the world outside the language would constitute the right scope of linguistics.

In this unit, you will study communication, its different forms a language as a means of communication. You will also learn about the distinct features of a language as compared to other forms of communication. The unit also focuses on the various branches of linguistics.

1.1 UNIT OBJECTIVES

After going through this unit, you will be able to:

- define communication and its various forms
- discuss the various branches of linguistics

NOTES

1.2 FORMS OF COMMUNICATION AND LANGUAGE

Communication is basic to human life. When a child is born, he cries and announces his arrival to the world. As he grows up he interacts with the help of sounds, words and finally sentences with people around him. This process continues throughout life.

The word 'communication' is derived from the Latin word '*communis*', which means to share. Thus, communication can be defined as that 'natural activity' of human beings by which they share thoughts, express their ideas and opinions, convey emotions and feelings and exchange knowledge and information with their fellow beings through words (spoken or written), body language or signs.

Communication is the process of conveying meaningful information. It needs a sender, a message and an intended recipient. The receiver need not be there or be conscious of the sender's intent to correspond at the time of communication. Communication can take place across huge distances in time and space. It requires that the parties communicating have a common area of communication. The communication process is complete once the receiver is able to comprehend the sender's message.

Communication has been classified on the basis of the number of persons (receivers) to whom the message is addressed.

- **Intrapersonal communication:** Intrapersonal communication takes place within a person's mind or with himself; for example, a soliloquy (a person talking to himself) or a person standing in front of the mirror and talking to himself. It is not for language use. It is for the thought process of the communicator. It is useful while envisioning intrapersonal communication, which occurs in the mind of an individual. It contains the following:
  - o Sender
  - o Receiver
  - o Feedback loop

  Although it is successful, communication is basically described as being conducted amongst two or more individuals. It refers to issues related to the useful nature of communicating with oneself and problems related to communication with non-sentient entities like computers.
- **Interpersonal communication:** Any kind of communication that takes place between two people, i.e., there is one sender and a receiver of the message, is called inter-personal communication. For instance, two friends discussing a movie they watched, a dialogue between a couple or an interview between a boss and his employee.

  Interpersonal communication is described by communication scholars in many ways. It is usually described as participants who are dependent on one another and have a common history. It may consist of one–on–one conversations or individuals interacting with many people within society. It helps you learn why and how people act and behave in a particular manner to construct and negotiate a social reality. While interpersonal communication can be described as its own area of study, it also takes place within the other contexts like groups and organizations. Interpersonal communication is the process used for conveying our ideas, thoughts, and feelings to another person. Our interpersonal communication skills comprise learned behaviour. This behaviour can be improved through the following:
  - o Knowledge
  - o Practice
  - o Feedback
  - o Reflection

  Interpersonal communication is featured by message sending and message reception between two or more individuals. This communication includes all aspects of communication. Some of them are listening, persuading, asserting, non-verbal communication and more. A basic concept of interpersonal communication concentrates at communicative acts when there are few individuals involved unlike areas of communication like group interaction, where there might be a huge number of individuals involved in a communicative act.

  Individuals also converse on various interpersonal levels based on who they are indulging in communication with. For instance, if an individual is conversing with one's family member, that communication would more than likely be different from the type of communication used when one is engaged in a communicative act with a friend or someone else.

  Interpersonal communication can be accomplished by using both direct and indirect mediums of communication like face-to-face interaction and computer-mediated communication. A successful interpersonal communication presumes that both the message senders as well as the message receivers will interpret and understand the messages that are being sent on a level of understood meanings and implications.
- **Group communication:** It takes place among a group of people, small or large, like an organization, club or a classroom in which everyone retains their identity. Group communication systems basically give specific guarantees regarding the complete ordering of messages, such as, that if the sender of a message receives it back from the GCS, and then it is certain that it will be delivered to all other nodes in the system. This property is useful while constructing data replication systems.
- **Mass communication:** Mass communication takes place when the group of people to whom the message is sent is very large. For example, news broadcast on radio and television, a political leader addressing the public at a rally, where each person in the crowd does not retain his/her identity. Mass communication research consists of media institutions and processes like diffusion of information, and media effects such as persuasion or manipulation of public opinion.
- **Verbal communication:** It refers to the use of words in the process of communication, whether spoken or written. Communication is based on the interaction among people. Verbal communication is a way for people to converse face to face. A few key components of verbal communication are as follows:
  - o Sound
  - o Words
  - o speech
  - o Language

NOTES

NOTES

Vocal cords produce sounds. Gradually, as a child grows he/she learns how to change sounds in words. Some words can be imitative of natural sounds while others might come from expression of emotion, like laughter and crying. Just words have no meaning. Only people can make words meaningful.

The real origin of language is under considerable speculation. A number of theorists agree that it is an enhancement of group activities like working together or dancing, while others think that language evolved from general sounds and gestures.

Today over 3,000 languages and dialects are spoken around the world. Development of languages depicts the following:

- o Class
- o Gender
- o Profession
- o Age group
- o Other social factors

The huge group of languages generally leads to problems among different languages, but even in a single language there can be a number of issues.

Although by speaking you try to eliminate this problem, at times it is quite difficult. Just as you think that your messages are received clearly, you assume that as the message is important to us, it is important to others as well. But time has proven that this is not true in all situations. A lot of problems can arise while speaking and the only manner to solve these problems is by way of experience.

- **Non-verbal communication:** It refers to that form of communication which flows without the use of words. In this communication, the message is conveyed through signs, symbols, gestures, facial expressions, distance, time and touch. For example, traffic signs, nodding of the head, frowning, and embracing.

Non-verbal communication is basically the process of communication by sending and receiving wordless (mostly visual) messages. These messages can be transferred via gestures and touch or by body language or posture and sometimes even by facial expression and eye contact. Meaning can even be communicated through object or artfacts like clothing, hairstyles or architecture, symbols, and icons or graphics. Speech consists of non-verbal elements known as paralanguage. Some constituents of speech are as follows:

- o Voice quality
- o Rate
- o Pitch
- o Volume
- o Style
- o Rhythm
- o Intonation
- o Stress

Even dance is regarded as a form of non-verbal communication. For instance, written texts have non-verbal elements like handwriting style, spatial arrangement of words or the physical layout of a page.

NOTES

However, a lot of non-verbal communication focusses on face-to-face interaction, where it can be classified into three major areas, which are as follows:

- o Environmental conditions
- o Physical characteristics of the communicators
- o Behaviour of communicators during interaction

It has been seen that all living beings communicate. It is an inherent gift of nature that enables them to exist, survive and grow in any given environment. Mankind is unique among all living beings that, during the different stages of evolution, have developed several codes and forms of communication from the beating of drums in primitive times to the invention of computers and Internet in the modern age. Language is nothing but a code or tool of communication, the essential purpose of which is to convey a message. Hence, it is a means through which human beings express their personality. Language originated as a complex system of signs and symbols that aimed at communication. The language is a system of signs for encoding and decoding information.

Definition of Language

Language refers to the cognitive faculty of human beings that enables them to learn and use systems of complex communication.

Based on another definition, language is a formal system of symbols that are governed by grammatical rules, which associate specific signs with specific meanings. This definition emphasizes the fact that human languages are governed by rules and, hence, are closed structural systems.

Yet another definition sees language as a system of communication that enables human beings to cooperate with their fellow beings. This definition emphasizes the basic functions of language and the fact that humans need it to express them and for manipulating objects in their own environment.

Human language is different in comparison with other forms of communication, like those used by the animals, essentially as it is stimulus free. Moreover, humans can form an infinite set of utterances through a finite set of elements, and as the symbols and grammatical rules of any particular language are mainly arbitrary, the system can only be used through social interaction and cultural transmission.

Every speech community has a language of its own, which is owned, perceived and recognized for communication by the members of that community. Hence, there are several languages spoken all over the world by different speech communities and cultures. But all human languages have two forms, i.e., the spoken form that consists of sounds and the written form consisting of symbols to represent these sounds.

Language is defined by various scholars in various ways:

- 'Language is that system by which sounds and meanings are related.' (Fromkin and Rodman, 1974)
- 'Language is the most sophisticated and versatile means available to human beings for the communication of meaning.' (Brown, 1984)
- 'Language is purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols.' (Sapir, 1921)
- 'Language is the institution whereby humans communicate and interact with each other by means of habitually used oral-auditory symbols.' (Hall, 1964)

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- Language is a 'system of sounds, words, patterns etc used by humans to communicate thoughts and feelings.' (Oxford Advanced Learner's Dictionary, 1989)
- 'Language is a patterned system of arbitrary sound signals, characterized by structure dependence, creativity, displacement, duality and cultural transmission.' (Aitchinson, 1987)

These definitions suggest that it is hard to define language in a singular parameter as it is a complex phenomenon. This complexity of language has attracted the attention of philosophers such as Wittgenstein, Austin, Searde, Grice and others. It has also attracted psychologists such as Piaget, Fodor, Garrett and others, physiologists such as Luria and lenneberg, and even neurosurgeons such as Penfield and Roberts. Therefore, it is obvious that the study of language in all its aspects is beyond the knowledge of linguistics. This is not a problem of Linguistics as all natural sciences have felt the necessity of vigorously delimiting their scope and field of analysis as well.

Salient features of language

You have seen how human languages are different from animal communication in their uniqueness and complexity. Due to these reasons, language has been the focus of attention of philosophers, psychologists, sociologists and, of course linguists, whose preoccupation is naturally with all aspects of language. Human languages display such unique complexities that a simple definition of language is rendered impossible and inadequate. Hence, linguists have devoted much of their focus in analysing the features that distinguish language from other forms of communication. They agree that a language must display the following properties:

- **Duality**: The most striking feature of human language is the fact that it is structured at two distinct levels:
  - o The primary level consisting of units or sounds
  - o The secondary level consisting of elements or words and their meanings

For example, take a simple word like 'tree'. It consists of three sounds- /t/, /r/ and /ee/ at the primary level. At the secondary level, these three sounds combine to form a word, i.e., /t/ + /r/ + /ee/ = tree, which has a specific meaning. Here, three sounds meaningless in themselves combine to make a perfectly meaningful unit. This is referred to as duality.

A cow has less than ten vocal signals; a chicken has around twenty whereas a fox has over thirty. Dolphins have between twenty and thirty, and so do gorillas and chimpanzees. Most animals can use only one basic sound, i.e., the number of messages an animal can send is limited to the number of basic sounds, or infrequently the basic sounds plus a few simple combinations.

Human languages work in a different manner. Each language has a store of sound units or phonemes that are identical to many basic sounds that are possessed by animals; the average number being between thirty and forty. But every phoneme is meaningless in isolation. It becomes meaningful only when it is merged with other phonemes, i.e., sounds such as f, g, d and o mean nothing separately. They have a meaning only when they are joined together in different ways, like fog, dog and god.

This organization of language in two layers—a layer of sound that combines into a second layer of larger units—is known as duality or double articulation.

NOTES

- **Arbitrariness:** In any language, the sounds develop first and then arises the need to assign symbols and meanings to them. The sound–symbol–meaning correlation was made totally arbitrarily because there is no direct relationship between a particular sound and its symbol or meaning. This relationship is completely based on convention and cannot be explained in terms of logic and reason. With the exception of some onomatopoeic words like hush, hiss or thud the choice of symbols and meanings for sounds and words was made arbitrarily. It is a term given to choices and actions subject to individual will, judgment or preferences that are based solely upon an individual's opinion or discretion.

  Arbitrary decisions might not necessarily be the same as random decisions. For instance, during the 1973 oil crisis, Americans were allowed to purchase gasoline only on odd-numbered days if their license plate was odd and on even-numbered days if their license plate was even. The system was quite well defined and not random in its restrictions; however, as license plate numbers are completely unrelated to a person's capability to purchase gasoline, it was still an arbitrary division of people. Similarly, schoolchildren are usually organized by their surname in alphabetical order, a non-random but still an arbitrary method, at least in cases where surnames are irrelevant.
- **Productivity:** Since language is stimulus free, it is productive in the sense that its flexibility enables us to produce and interpret a sentence in different ways. For example, if you are hungry, you can make yourself understood in many ways by using verbal as well as non–verbal communication. But if a dog is hungry, it has limited ways of explaining to the master its hunger and the stimulus of hunger has to be present in order to make him act in a certain manner. Noam Chomsky, a well–known linguist, has called this 'the creative aspect of language', which accounts for the infinite length and number of sentences that can be produced by a human being.

  Productivity is the measure of output from a production process, per unit of input; for instance labour productivity is basically measured as a ratio of output per labour-hour, an input. Productivity may be thought of as a metric of the technical or engineering efficiency of production. The emphasis of productivity is on quantitative metrics of input, and sometimes output. Productivity is quite distinct from metrics of allocative efficiency, which consider both the monetary value (price) of the goods and the cost of inputs used, and it is also distinct from metrics of profitability, which talks about the difference between revenues that are obtained from output and expenses associated with consumption of inputs.
- **Rule-governed behaviour:** Language is a system that is governed by rules. Thus, learning a language entails the learning of the rules of that language by which an infinite number of sentences can be generated. If the grammar, i.e., the rules of the language, is internalized, an unlimited number of sentences can be formed and explained. For example, sentences in English follow the Subject-Verb-Object (SVO) rule. Hence, it is possible to construct and explain sentences having this pattern – Ram killed the snake, Martin plays football. But any change made in this pattern will lead to the notion of syntactic (structure) and semantic (meaning) ungrammaticality.

- **Displacement:** Since human communication is not in response to a stimulus, it has the property of displacement. This enables us to talk about the past or the future, of things far away and even people who are not present before us. For instance, you can talk about your past experiences and visualize and plan for the future. It is possible for us to refer to somebody who is not present before us at that moment. This property of language also accounts for the fact that human beings can tell lies, imagine or dream of things not seen before.

  In linguistics, displacement is the ability of human beings to converse about those things that are not immediately present. In 1960, Charles F. Hockett suggested displacement as one of 'design-features' distinguishing human language from animal language: apparently, man is quite unique in being capable enough to talk about things that are remote in space or time (or both) and from where the talking goes on. This feature—'displacement'—quite definitely lacks in the vocal signalling of man's closest relatives, though it does occur in bee-dancing. Honeybees use the waggle dance for communicating the location of source of nectar. The degree of displacement shown in this example is quite limited as compared to human language. A bee can only converse about the location of the most recent food source that it has visited. It cannot tell any idea regarding a food source at a particular point in the past, nor can it analyse about food sources in the future. Along with it, displacement in the waggle dance is strictly restricted due to the language's lack of creativity and productivity. The bees can describe direction and distance, but it has been experimentally determined that it lacks the sign for 'above'. It is also unsure about whether bees can communicate about non-existent nectar for the purpose of deception or not.

- **Species specificity:** Language is a phenomenon that is unique to the human species. Linguists have closely studied the language acquisition process and have come to the conclusion that it is related to the natural indices of the brain and that language capacity is 'generally coded in human beings.' This led Chomsky to say that 'all and only human beings are capable of human language'.

- **Discreteness:** Language is a system of sounds and symbols. It makes use of sounds, words and phrases which make up sentences. The written form of language is just an attempt at representing the spoken form with the help of certain symbols. Each word or grammatical construction as well as symbol is distinct from one another. Language comprises discrete units, which are used in combination for creating meaning.

- **Cultural transmission:** Language is culturally transmitted from one generation to another. As a child grows up, he learns the language spoken by those around him. Since it is a social phenomenon, apart from correctness, the notion of appropriateness is also necessary. Particular forms appropriate to particular situations are largely conditioned by the cultural norms of a particular society. Besides acquiring the rules of the language, one must have full knowledge of these requirements if he has to master the language. For example, when a person acquires a language, he also learns the usage of certain words or terms and the context in which they can be used.

It is the manner in which a group of people or animals within a society or culture try to learn and pass on some new information. Learning styles are largely influenced by culture socialization of children and young people.

The basic aspect of culture is that it is not passed through biologically from the parents to the offspring, but is rather learned through both experience and participation. The procedure by which a child learns about his or her own culture is known as enculturation.

Based on cultural learning, people create, remember and deal with ideas. They learn and apply particular systems of symbolic meaning. Cultures have been compared with sets of control mechanisms, plans, recipes, rules or instructions.

- **Patterning:** Human languages display the property of patterning. They are neither the result of a chance combination of sounds nor used in a random manner. Patterning is involved at both the phonological and the grammatical level. The language items combine with certain specific items and can be replaced by others which fit the pattern. Therefore, language is a complex and intricate network of interlinked elements and the placing of each item depends on the identity of the others. Patterning is of two types:

- **Low-level patterning:** In low-level patterning, the basic unit of the lower level has no meaning at all, whereas words, the basic unit of the higher level, usually have meaning. You can imagine a hypothetical linguistic system in which specific phonemes had special relationships with meanings. However, no human language is like that. You cannot guess the meaning of a word, even in the unclear terms, from the phonemes that constitute it.

- **Higher-level patterning:** The higher level of patterning is fairly dissimilar. For example, the meaning of a clause is largely a product of the meanings of the individual words that it contains. Syntactic rules try to recognize the role of words in a clause, and the relationships between the words.

- **Evolutionary:** All living languages are dynamic, i.e., constantly changing. Everyday new words are being added to the vocabulary depending on the needs of the users. Similarly, usages and meanings of words change with the passage of time. Changes in language keep pace with the changes in society and nature.

  Evolutionary linguistics is the scientific study of the origins and development of language. The basic challenge in this research is the insufficient information about empirical data: spoken language specifically leaves no traces. This led to abandonment of the field for more than an era. Since the late 1980s, the field has been revived due to the progress made in the following related fields:
  - o Psycholinguistics
  - o Neurolinguistics
  - o Evolutionary anthropology
  - o Evolutionary psychology
  - o Cognitive science

Characteristic features of language

Many studies have gone into figuring out the ways in which language marks the essential identity of human beings and their civilization. Human culture is dependent

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on language. This is evident from the fact that some scholars view that it is only through language that humanity has come out of the stone age and has developed science, art and technology. Moreover, the basic feature of language is that it is a means of communication. However, language is not merely a tool of communication; it is also the carrier of our culture as human culture finds its expression.

Language is a human element and differs from animal communication in several ways. Language has several characteristics but the following are the most important ones: language is arbitrary, productive, creative, systematic, vocalic, social, non-instinctive and conventional. These characteristics set human language apart from animal communication. Some of these features may be a part of animal communication; yet they do not form part of it completely.

1. **Language is arbitrary:** Arbitrariness is one of the most significant features of human language. Language is perceived to be arbitrary in the sense that there is no inherent relation among the words (morphs) of a language and their meanings or the ideas conveyed by them. We do not know why we call a thing or an idea by the sound or set of sounds (phonemes) that we use for it. There is no reason why a female adult human being be called a 'woman' in English, *aurat* in Urdu, *zen* in Persian, and *femine* in French. The concept of arbitrariness where the choice of words selected to mean a particular thing or idea is significant in language. Ferdinand de Sassure, in his famous book, *Course in General Linguistics*, (compiled by his students from his lectures), emphasizes on this feature of language and points out the arbitrariness of human language. Except for the onomatopoeic words (words which carry their sense inherent in them, for example, the snake hisses—the hissing sound connotes its sense), all other words or meaningful sounds of a language are arbitrary.
However, you should keep in mind that once a word (morph, in the sense of a sound or set of sounds) is selected for a particular referent, it remains the same, though we realize that the meaning of words changes over the years. Language has never been constant and has been evolving over the ages with its use. For example, in the eighteenth century, 'whitewash' meant doing make up by women, but over the course of years, the meaning has changed.
2. **Language is social**: As discussed earlier, language is a medium of communication among the members of a particular community. The community is also known as speech community and is bonded in terms of people of that particular community sharing the same language as a means of communication. In that sense, language is a possession of a social group. It comprises an indispensable set of rules which permits its members to relate, to interact, and to cooperate with each other. Hence, it is a social institution. Language exists in society and is a means of nourishing and developing culture and establishing human relations.
In other words, it can be said that we perform all actions in terms of language. There is nothing nameless that exists in the world. Naming is the way in which we incorporate everything we come across within our cultural purview. Therefore, it can be said that the world exists within language.
3. **Language is symbolic**: Language is used not only for speaking, but also for writing. For each sound or combination of sounds in a particular language, a corresponding symbol is used to denote its meaning. These symbols are arbitrarily chosen (similar to the way sounds are chosen arbitrarily) and conventionally accepted and employed. Words in a language are not mere signs or figures, but symbols of meaning. The intellectual ability of a language depends on the correct interpretation of these symbols. This assumes that society as a whole or the speech community shares certain codes which everybody follows so that the meaning becomes intelligible.
4. **Language is systematic:** Although language is symbolic, its symbols are arranged in a particular system. All languages have their system of arrangement. Every language is a system of systems. They have phonological and grammatical systems, and within each system, there are several subsystems. For example, within the grammatical system, we have morphological and syntactic systems, and within these two subsystems we have systems such as those of plural, of mood, of aspect, of tense. For example, in English, the syntactical word order is subject–verb–object (SVO); globally, English-speaking people use this order. On the other hand, the word syntactical order of Hindi is subject–object–verb (SOV).
5. **Language is vocal:** Language is primarily made up of vocal sounds that are produced only by a physiological articulatory mechanism in the human body. In the beginning, it appeared only as vocal sounds. Writing came much later, as an attempt to represent vocal sounds. Writing is only the graphic representation of the sounds of the language. Hence, linguists are of the view that speech is primary.
6. **Language is non-instinctive and conventional:** No language was created in a day out of a mutually agreed upon formula by a group of humans. Language is the outcome of evolution and convention. Each generation transmits this convention to the next one. Like all human institutions, languages also change, die, grow and expand. Every language is a convention in a community. It is non-instinctive because it is acquired by human beings. We do not get a language in heritage; we acquire it because we have an innate ability to do so. However, many scholars have doubted the theory of innatism, and consequently, many theories of language acquisition came into existence, which we will discuss when we discuss first language acquisition.
7. **Language is productive and creative:** Language is productive and creative. The structural elements of human language can be combined to produce new utterances, which neither the speaker nor his hearers may ever have made or heard before. Still, both sides understand each other without difficulty. Language changes according to the needs of society.

Finally, language has other characteristics such as duality, which refers to two systems of sound and meaning, displacement, which means the ability to talk across time and space, and humanness. Animals cannot acquire it, and it is universal and refers to the equilibrium across humanity on linguistic grounds, competence and performance. Language is innate and is produced in society. Furthermore, language is culturally transmitted. It is learnt by an individual from his elders, and is transmitted from one generation to another. Thus, using J. Firth's term, language is a 'polysystametic'. It is also open to be studied from multifaceted angles.

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Charles F. Hockett: Thirteen design features of language

In his famous study on the difference between human language and animals, Charles F. Hockett talks about thirteen design features of human language which makes it distinct. The thirteen features are as follows:

- The vocal auditory channel is the most obvious of the characteristics of human beings. It is through this channel that sounds are created. The vocal auditory channel is distinct from the other channels such as gesture or the dancing of the bees, etc.
- Rapid fading and broadcast transmission and directional reception are the next two which stem from the physics of sound. These are the unavoidable consequences of the first feature. The sounds that are uttered by humans can be heard for a short period of time; the sound is present in the air for a brief moment before it fades away, similar to any other sound. Therefore, one of the important characteristics of human language is rapid fading.
- The next feature, broadcast transmission and directional reception, is self-explanatory as these two features signify that the speaker intends a particular direction of transmission whenever he creates certain sounds to mean something. In other words, the sounds uttered are meant for a listener and, therefore, have a particular direction.
- Interchangeability and total feedback are the next two important features. As the terms themselves suggest, during interaction, we take turns to speak or share our thoughts, ideas and emotions, as communication is never a one—way process. It requires at least two individuals. Therefore, it is necessary that while interacting, two individuals take turns in communicating.
- Without feedback, no communication is complete, as you can only understand whether he has been understood or not when he receives the feedback. Therefore, interchangeability and feedback becomes important features of human language. The significance of these two features of human language becomes clear when there is a comparison with other systems of communication. In general, a speaker of a language can reproduce any linguistic message that he can understand, while the characteristic courtship motions of the male and female stickleback are different, and neither can act out those appropriate to the other. For that matter, during the process of communication of a mother and an infant, neither is apt to transmit the characteristic signals or to manifest the typical responses of the other. Again, by total feedback, the speaker of a language hears everything that is of linguistic relevance in what he says. Feedback is important, as it makes possible the so-called internalization of communicative behaviour that constitutes at least a major portion of thinking.
- The sixth design feature, known as specialization, refers to the fact that the bodily effort and spreading sound waves of speech serve no function except as signals. A dog, panting with his tongue hanging out, is performing a biologically essential activity, as this is how dogs cool themselves off and maintain their proper body temperature.
- The next feature is semanticity. When a dog is panting, it is not a signal meaning that the dog is feeling hot; it is a part of its systemic ability to maintain its temperature. In language, however, a message triggers the particular result because there are relatively fixed associations among elements in messages (example words) and recurrent features or situations of the world around us. For example, the English word 'salt' means salt, and does not indicate sugar or pepper. In the semantic communicative system, the ties between meaningful message elements and their meanings can be arbitrary and non-arbitrary.
- In language, the ties are arbitrary. Why should we call 'salt' as salt? We have no answer to this question. Between the signifier and the signified, the relationship is that of arbitrariness. This is the next feature of human language.
- The feature of discreteness in the elementary signalling units of a language contrasts with the use of sound effects by way of vocal gesture. There is an effectively continuous scale of degrees to which you may raise his voice such as during times of anger, or lower it to signal confidentiality. Bee-dancing is continuous rather than discrete. Man is apparently almost unique in being able to talk about things that are remote in space and time (or both) from where the talking goes on.
- The next feature, displacement, seems to be definitely lacking in the vocal signalling of man's closest relatives, though it does occur in bee-dancing.
- Another most important feature of language is productivity; it refers to the capacity to say things that have never been said or heard before and yet to be understood by other speakers of the language. If a gibbon makes any vocal sound, it is one or another of a small finite repertory of familiar calls. The gibbon call system can be characterized as closed. Language is open, or productive, in the sense that you can coin new utterances by putting together pieces familiar from old utterances, assembling them by patterns of arrangement also familiar in old utterances.
- Human genes carry the capacity to acquire a language, and probably also a strong capacity to acquire a new language. They also consist of a strong drive towards such acquisition; however, the detailed conventions of any one language are transmitted extragenetically by learning and teaching. To what extent such traditional transmission plays a part in gibbon calls or for other mammalian systems of vocal signals is not known, though in some instances, the uniformity of the sounds made by a species, wherever the species is found over the world, is so great that genetics must be responsible.
- The meaningful elements in any language comprise words that are used in everyday parlance, morphemes to the linguist – constitute an enormous stock. Yet, these are represented by small arrangements of a relatively very small stock of distinguishable sounds which are in themselves wholly meaningless. This duality of pattering is illustrated by English words.

Thus, these thirteen features of the language of the human beings create a distinctive mark which makes us differentiate between the human sound system and animal communication.

As discussed, language has many characteristics which make it unique to human beings. Moreover, language can be used in multifarious ways in different social and cultural settings and in different circumstances. This wide usage leads to immense variation in the use of language. Language varies according to class, gender, region, from person to person, from context to context and so on and so forth. (This aspect of language variation will be dealt with in the next unit). As there are multifarious ways

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of using language and loads of characteristics of language, it is pertinent that language can be studied and is studied from various points of view.

Some definitions of linguistics

'Linguistics will have to recognize laws operating universally in language, and in a strictly rational manner, separating general phenomena from those restricted to one branch of languages or another.'

–Ferdinand de Saussure

'The marvelous thing is that even in studying linguistics, we find that the universe as a whole is patterned, ordered, and to some degree intelligible to us.'

–Kenneth L. Pike

Linguistics can be defined as the scientific study of human language which tries to uncover the underlying structure of human language. Before the twentieth century, scholars primarily focused on the aspect of grammar and evolutionary aspect of language. This is known as philology. Philology is a branch of study of language where you try to trace the origin of words and primarily attaches importance to the realm of vocabulary of a particular language. Linguistics is far wider than philology as the realm of linguistics is to figure out the underlying structure not only of a language, but languages per se.

There are different subfields of linguistics which try to structurally figure out the ways in which language is manifested by us. The different sub-fields include:

- Phonetics, the study of the physical properties of speech (or signed) production and perception,
- Phonology, the study of sounds (or signs) as discrete, abstract elements in the speaker's mind that distinguish meaning,
- Morphology, the study of internal structures of words and how they can be modified,
- Syntax, the study of underlying structures of sentences,
- Semantics, the study of the meaning of words and how words combine to form the meanings of sentences,
- Pragmatics, the study of how utterances are used in communicative acts, and the role played by context and nonlinguistic knowledge in the transmission of meaning, and
- Discourse analysis, the analysis of language use in texts (spoken, written, or signed).

There are more areas which come under the area of linguistics or are connected with linguistics; some areas which are directly connected are:

- Sociolinguistics, the study of variation in language and its relationship with social factors.
- Applied linguistics, the study of language-related issues applied in everyday life, notably language policies, planning, and education,
- Stylistics, the study of linguistic factors that place a discourse in context, and

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- Semiotics, the study which investigates the relationship between signs and what they signify more broadly.

There are even more areas which are remotely linked to the field of linguistics. They are biolinguistics, clinical linguistics, computational linguistics, developmental linguistics, evolutionary linguistics, historical linguistics or diachronic linguistics, language geography, linguistic typology, neurolinguistics, psycholinguistics, and so on. Thus, there is no limit to the way in which language is studied in the present day from a scientific point of view. As days progress, linguists are trying to uncover more fields and subfields of linguistics. The more you to study language per se, the more you can get into the depth of it, because of the complexity of its use.

The sociolinguistic perspective

Human beings are distinct from other animals as they can use language in a creative way to express themselves. It is not that animals do not have language of their own; but human beings use words to communicate with each other. Thus, language becomes one of the important markers of human identity. Language is not only a means of communication but also serves the purpose of the carrier of our culture. Thus, one of the aspects of linguistic study that deals with the study of language vis-a-vis society is sociolinguistics. The main concern of sociolinguistics is to examine the way a complex relationship exists between language and society. In other words, it can be said that sociolinguistics is a meeting ground for linguists and social scientists, anthropologists and others. The sociolinguist primarily studies the variable nature of language. He undertakes work from the premise that language is not a static entity, but a dynamic one. Due to the dynamic quality of language, there are lots of varieties of language. Variation in language and language use takes place for various reasons such as geographical separation, sex, age, education, social background, class, and caste, and these variations can be studied at various levels such as phonological, morphological, syntactical, semantic and others.

If we take the example of India, there are about 1,652 spoken languages. This points out to the linguistic diversity of our land. However it is not only that there are these many languages, you have to keep in mind that these languages are used in different settings by different individuals in different ways. For example, a Bhojpuri man may use his Bhojpuri at home. When he is in a formal setting, he would prefer to use standard Hindi. If he knows English, then he may use that in a much more formal setting. He may even mix the two languages while speaking to friends, and when he writes, he may be using any one of the three languages. His language will be much more formal. Thus, in different settings, depending on the listener or some other parameter, he may choose to use different language. Sociolinguists study this aspect of language variation in detail.

Apart from studying language variation per se, sociolinguists also study how language becomes the marker of your identity—whether class identity, gender identity, or group identity, national identity. We use our languages differently and use it in different ways (we will discuss this in detail when we come to the topic of Idiolect); yet it is language which binds us together. Language marks our individual identity as well as group identity.

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Language is also a tool which is significant in different spheres of social life such as education, religion, media, and administration. Language is also a tool of domination.

We can conclude by saying with Fishman that sociolinguistics is about 'who speaks (or writes) what language (or what language variety) to whom and when and to what end.'

Some definitions of sociolinguistics

R. Wardhaugh, *An Introduction to Sociolinguistics*. Wiley, 2005

There are several possible relationships between language and society. One is that social structure may either influence or determine linguistic structure and/ or behavior ... A second possible relationship is directly opposed to the first: linguistic structure and/or behavior may either influence or determine social structure ... A third possible relationship is that the influence is bi-directional: language and society may influence each other ... Whatever sociolinguistics is ... any conclusions we come to must be solidly based on evidence.

–P. Trudgill (1974: 32), *Sociolinguistics*:

Sociolinguistics ... is that part of linguistics which is concerned with language as a social and cultural phenomenon. It investigates the field of language and society & has close connections with the social sciences, especially social psychology, anthropology, human geography and sociology.

–Peter Trudgill (1983: 2-5), *On Dialect*:

Trudgill uses 'language and society' as the broadest term, and distinguishes three types of study:

1. First, those where the objectives are purely linguistic;
2. Second, those where they are partly linguistic and partly sociological; and
3. Third, those where the objectives are wholly sociological.

Studies of [the first] type are based on empirical work on language as it is spoken in its social context, and are intended to answer questions and deal with topics of central interest to linguistics... the term 'sociolinguistics' [here]... is being used principally to refer to a methodology: sociolinguistics as a way of doing linguistics.

The second category... includes [areas] such as: sociology of language; the social psychology of language; anthropological linguistics; the ethnography of speaking; & [interactional] discourse analysis.

The third category consists of studies... [like] ethno-methodological studies of conversational interaction... where language data is being employed to tell us, not about language but only about society... [This] is fairly obviously not linguistics, and therefore not sociolinguistics.

Wm. Downes (1984: 15), *Language and Society*:

Sociolinguistics is that branch of linguistics which studies just those properties of language and languages which REQUIRE reference to social, including contextual, factors in their explanation.

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Janet Holmes (1992, 16), *An Introduction to Sociolinguistics:*

The sociolinguist's aim is to move towards a theory which provides a motivated account of the way language is used in a community, and of the choices people make when they use language.

J.K. Chambers (1995, 203), *Sociolinguistic Theory*:

Upon observing variability, we seek its social correlates. What is the purpose of this variation? What do its variants symbolize? ... [These] are the central questions of sociolinguistics.

Ronald Wardhaugh (1998, 10-11), *Sociolinguistics: An Introduction*:

[1] Social structure may either influence or determine linguistic structure and/ or behavior... [2] Linguistic structure and/or behavior may either influence or determine social structure [Whorf, Bernstein]... [3] The influence is bi-directional: language and society may influence each other... [4] There is no relationship at all between linguistic structure and social structure... each is independent of the other... [4a] Although there might be some such relationship, present attempts to characterize it are essentially premature... this view appears to be the one that Chomsky holds.

Florian Coulmas (1997), *Handbook of Sociolinguistics Introduction (1-11)*

The primary concern of sociolinguistic scholarship is to study correlations between language use and social structure... It attempts to establish causal links between language and society, [asking] what language contributes to making community possible & how communities shape their languages by using them... [It seeks] a better understanding of language as a necessary condition and product of social life... Linguistic theory is... a theory about language without human beings.

Variation studies

In variation studies, Noam Chomsky, a famous linguist and a political thinker of the twentieth century, makes a significant distinction between competence and performance. Chomsky differentiates competence, which is an idealized capacity, from performance being the production of actual utterances. According to him, competence is the ideal speaker-hearer's knowledge of his or her language. It is the 'mental reality' which is responsible for all those aspects of language use which can be characterized as 'linguistic'. Performance refers to the specific utterances, including grammatical mistakes and non-linguistic features. It includes hesitations that accompany the use of language. Based on the performance of language of the users, variation studies find empirical data which help in formulating theories. For example, the Hindi spoken in New Delhi and the Hindi spoken in eastern Uttar Pradesh or Haryana are very different. Similarly, the English used in India is very different from the English used in United States of America or Caribbean or England. English is often different not only across the borders, but even within India. A Bengali person speaking English would use English in a very different manner that than of a South Indian English speaking person. Even the same person would speak different English in different contexts/circumstances. For example, in a formal setting, such as in a meeting or an interview, a person would use words which are much more formal (father, instead of dad, child, instead of kid) than in an informal context, such as talking to a friend or a talking to a person from the same peer group.

Thus, there are varieties in the use of language. When you ponder over the divergent, you can only think in terms of the complexity of language; use of language variation studies deal with this performative aspect of language use.

Language and class: A study by William Labov

William Labov's classic work *The Social Stratification of English in New York City* has immense importance in this context. He investigated the sound 'r' in New York City. He believed that r-pronunciation after vowels as in 'park' and 'fourth' was being reintroduced into New York speech. His hypothesis was that the pronunciation of 'r' by New York City speakers varies according to the social class that they belong to. In order to investigate whether the pronunciation varied in a systematic way, he carried out a large scale survey. Thus, his study is an important step in the setting of the model of language variation.

He tested the hypothesis by walking around three New York City department stores of Saks, Macy's, and S. Klein. These are distinguished according to the social class groups they cater to. Saks caters to the prestigious upper social class; Macy's caters to the middle class, while Klein caters to the lower class. Labov asked the shop assistants working in the stores, the location of the departments he knew to be located on the fourth floor. He thus elicited the use of 'r'. He assumed that by investigating the speech of the shop assistants, he would get a good idea of the social stratification of the customers. This is because it would be mirrored in a similar stratification of these shop assistants. When they answered, Labov would seek a careful repetition of the 'fourth floor' by pretending not to have heard the initial response. The incidence of r-pronunciation was found to be maximum at Saks where it was used over sixty percent of the time, at Macy's it was inserted fifty per cent of the time and under twenty percent at S. Klein. As he had anticipated, the results suggested that the pronunciation of /r/ varies according to the social status of the speakers. The analysis resulted in a pattern called class stratification.

Labov claimed that the r-pronunciation is highly valued. It is associated with the upper middle class even though members of that class may not use it on all occasions. A further analysis of the department store makes its firm that that low social class people tend to change their pronunciation as they always aspire to get up in the order and reach a place of status and prestige. His final analysis also tried to prove the fact that the use of r-pronunciation increases the formality off style along with the class status. The most interesting research of Labov was when he said that the lower middle class speakers outperformed the upper middle class speakers when they read words lists and minimal pairs. Labov termed it as hypercorrection. Therefore, in many cases, where the r – pronunciation is not there, r is deliberately pronounced. This is because it is a matter of outperforming the upper class. Therefore, the word 'idea' is pronounced as 'aydiyar'. This happens because the speakers try to overcompensate or overcorrect their pronunciation by believing that it is incorrect to drop 'r' because it denotes prestige.

Labov's contribution to sociolinguistics is that he made it clear as to how language changes or varies with the variation of class, age, gender and so on. Language is a social phenomenon, but each individual had his or her own mark in the way he or she speaks or writes. Therefore, the study of that becomes very important because language is not constant. It is this interaction of the small variations in language which paves the path for the development of the language. Labov has undoubtedly been able to establish that there is nothing pathological associated with language variation.

There has also been a criticism of Labov's classic work for the methodology. He opined that prestige and status are involved with the pronunciation of 'r'. Labov's procedure for identifying the linguistic and social variables is suspected, as the investigator began with a predetermined list of linguistic variables and their variants. It also includes a range of hypotheses about the social variables such as sex, region, age, social class. to which the linguistic variables are related. It is believed that there is a danger of prejudging the issue as it starts with the wrong hypotheses. Another problem with Labov's style is that it assumes that societies are rigidly stratified, with different socio-economic layers stacked up on top of one another. It is thought that this is an oversimplification of the way society functions.

There are many criticisms against Labov's classic work *The Social Stratification of English in New York City.* But Labov's study is important for sociolinguistics as he pointed out how language varies in its use. So, when we make theoretical generalizations about language, they are merely abstract things. In reality, language is a much more complex affair. It is an affair that needs to be understood in its complexity to make us realize the power relationships in the society and the social fabric of society.

Idiolect

Idiolect is a term coined by linguist Bernard Bloch from the Greek word *idio* (personal, private) and the word *(dia)lect* to mean a variety of language which is unique to an individual. Idiolect, in other words, can be said to be referring to 'a person's individual speech patterns' (Frege), but the term is not so easy to define as there are at least two claims about the relationship between idiolects and language:

1. Idiolects are defined as deviations from a common standard, deviations from a language intended as a social institution or convention (thesis of the *priority of language over idiolects*)
2. A language is defined as the result of the way individuals use linguistic expressions in different contexts (thesis of the *priority of idiolects over language*).

Thus, whether idiolects are variations or deviations from language or many idiolects make a language is something which has caused difficulty for the linguists. While discussing langue and parole (in the Unit on Ferdinand de Saussure) we said that parole is the individual way of speaking or using language which is very personalized and idiosyncratic. Saussure was of the opinion that the field of studies of linguistics can only be langue and not the parole. The sociolinguists try their best to study every aspect of language in all its varieties. They do so in order to understand the way people belonging to a speech community vary in their use of language and yet are intelligible to each other.

We might have noticed that each one of us has a unique way of speaking or using language. We are different from others as we use language in a different way than others do. This is not only limited to speaking but also to writing. Idiolect is manifested by patterns of vocabulary. This refers to the individual's lexicon, grammatical uses, and pronunciations that are unique to the individual. Each one's language production is unique in some sense. Individual variation of language use is of no concern to prescriptive linguists. They are primarily interested in the standard variety. To the descriptive grammarians, this is of utmost importance as idiolect points out the real use of language in particular contexts.

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Dialect

The term 'dialect' originates from the Greek word *dialektos*. It is significant to the sociolinguists and linguists in two ways. On one hand, dialect refers to a particular variety of a language that is a characteristic of a particular group of that language's speakers. On the other hand, it refers to a variety of language which is supposedly socially subordinate to a regional or national standard language. Thus, dialect is used by linguists with varied connotations. The first way of looking at dialect is politically neutral in terms of not giving any prestige value to the variety of language. The second one is politically motivated where the users of a dialect is usually looked down upon by the users of the standard language. For example, let us take the example of Maithili or Bhojpuri. Are they languages on their own or are they dialects? If they are dialects in the sense of variety of Hindi then, the question of the status of the language does not come into question. But when a supposedly Hindi speaker (in the sense of speaking the standard Hindi) looks down upon these languages or other varieties of Hindi then the notion of the prestige value of the dialect comes into existence. In most urban centres, the standard Hindi speakers look down upon not only the speakers of the dialects, but at the same time also looks down upon the dialects. This is because they are brought up with the idea that they are more cultured as they speak the standard variety of a language.

When a dialect is associated with a particular social class, it is termed as sociolect. When it is a regional dialect, it is called regiolect or topolect. For example, the language spoken by the elite educated class is not similar to that of the language of the lower, working class. In his study on class difference and language, William Labov examines the way people speak, and says that you can very well understand to which class he or she belongs to. Similarly, while listening to the language of a particular person, you can point out to which region the person belongs to. For example, if you listen to a person in India speaking English, you can make out in most cases, to which region of India he or she belongs to. A south Indian person has a different accent of English than a Bengali English–speaking man. But accent or pronunciation is only one of the aspect in which a dialect differs from another dialect. A dialect is also distinguished by its vocabulary, grammar, and phonology, including prosody.

Dialect or language—No universal criterion

There seems to be no universally accepted criterion for distinguishing a language from a dialect. Different scholars and linguists suggest different measures, but they often lead to contradictory results. There are some linguists who do not want to differentiate between languages and dialects, that is, languages are dialects and vice versa. There are some who think that language and dialect should be used separately. Thus, there is a major disagreement in the distinction and depends on the user's frame of reference. However, it can be said that the term dialect always suggests a relation among languages: if language A is called a dialect, this implies that the speaker considers A as a dialect of some other language B, which then is usually some standard language.

It can further be added that language varieties are often called dialects rather than language. They are termed so because:

- they have no standard or codified form,
- the speakers of the given language do not have a state of their own,
- they are rarely or never used in writing (outside reported speech), and
- they lack prestige with respect to standardized variety.

Anthropological linguists try to define dialect as the specific form of a language used by a speech community. In other words, the difference between language and dialect is the difference between the abstract or general and the concrete and particular. From this perspective, no one speaks a 'language.' Everyone speaks a dialect of a language. Often, the standard language is the dialect (sociolect) of the elite class.

Linguists do not study linguistics per se merely from the point of view of language. They also give importance to the socio-political and cultural factors that determine the use of a particular language by a community and the use of the language by individuals. Linguists focus on the aspect of the modern nation-state as a significant determiner of the way the language policies and planning are done. This difference affects the way you perceive it to be a language or a dialect.

It is widely believed that the notion of the modern nation state was developed in Europe since the French Revolution which made the distinction between 'language' and 'dialect'. Western nations are built on the theoretical premise that they achieved their unity as a nation on the basis of either or few or all of the following criteria: linguistic unity, cultural cohesiveness, and same religion or cut off from rest of the last by some geographical boundary. You have to keep in mind here that in the case of India, none of these parameters work. This is because India is a multilingual, multicultural state having diverse religions. The diversity of the land gives it a plurality of its own and the linguistic diversity is peculiar of its kind where there are at least 1,652 languages existing within the boundaries of India.

When we came together as a nation, it was meant for a different reason. But the linguistic diversity in India has created political problems for India often. Whenever a linguistic community or a speech community figured out that their language and culture is threatened by the dominant group, there is a rebellion. Sometimes, it arises in the manner of asking for regional autonomy or for demanding a separate nation. A group speaking a separate language is often seen as having a greater claim to being a separate people or a nation. A group speaking a dialect tends to be seen not as 'a people' in its own right. The distinction between language and dialect is thus made at least as much on a political basis as on a linguistic one, and can lead to great political controversy, or even armed conflict.

However, the question of deciding the status of a language or a dialect based on the view of the modern nation state is doubted by many linguists. The historical linguists try to approach dialect from the language (parent language) from which it evolved or developed. From this point of view, the modern Romance languages are dialects of Latin. Modern Greek is a dialect of ancient Greek, Tok Piskin is a dialect of English. This paradigm is not entirely problem-free. This approach gives paramount importance to genetic relationships between languages. But this approach also has its own pitfalls as a language may develop from another language or dialect. It can diversify to such an extent to be mutually unintelligible over a period of time. Some languages or dialects may change widely, others may not. Those languages may again be subdivided into more languages or dialects. The following language tree of Indo-European languages (Figure 1.1) will help you understand the evolution of language in a better way.

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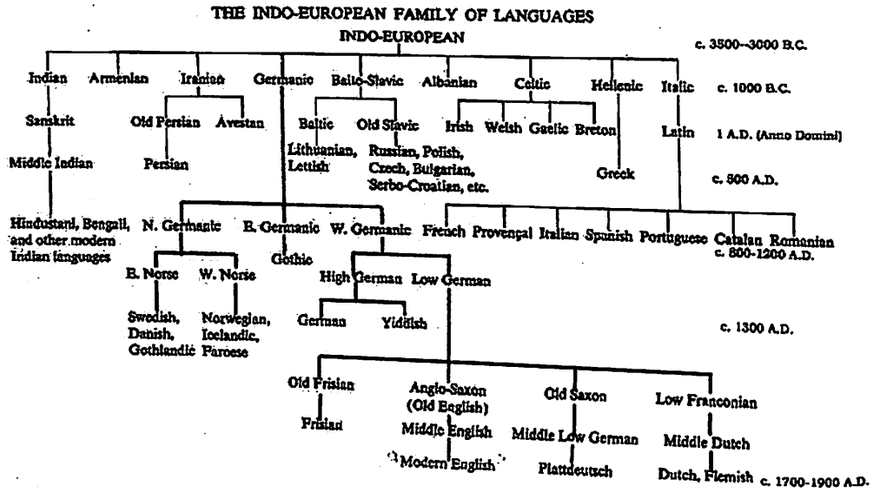


Fig. 1.1 The Indo-European Family of Languages

For example, almost all north Indian languages have evolved from the parent language, Sanskrit. Therefore, in some cases, we find that there are many similarities between the languages of North India and in many cases there are too many differences to make two languages of North India mutually unintelligible to each other.

Standard language

Wardhaugh (2006) in *An Introduction to Sociolinguistics,* (Blackwell, Malden) defines language standardization as 'the process by which a language has been codified in some way. That process usually involves the development of such things as grammars, spelling books, and dictionaries, and possibly a literature.' In other words, some spoken form of a particular language has been written down in an official manner with the intention of making this particular variety the preferred variety. A. Duranti (1997) in Linguistic Anthropology (Cambridge University Press, Cambridge, England) supported this claim as follows:

> Writing down a language also establishes a particular dialect or register among the several in use at any particular time as the standard language. Such a practice has important consequences not only for the destiny of local dialects that are different from the one chosen that is different from the standard but also for the type of idealization made by students of language.

Thus, language standardization is a process through which a language is codified in an official manner so as to enable certain smoothness in interregional communication and easier governance.

Need for standardization

Scholars from various disciplines, linguists, sociolinguists, sociologists and even educationists are of the view that as there is an endless variation and diversity in languages across the world. Therefore, it is essential that some form of standardization is required as it becomes impossible to think about progress, development and good governance without standardization. As we have talked about this concept earlier, there are various kinds of dialects existing in the world. There are social dialects, regional dialects and even register; but some form of language needs to be fixed. This

is needed so that it can be used as a standard variety for the purposes of studying and analyzing the language itself. Language can be used as a medium of instruction and as a reference point for talking amongst dialects of a similar language family.

Moreover, it has also been argued that one standard language is needed as it would make people feel that they share some commonality and bonding. This bonding can give rise to a feeling for the community as well as for the nation. In practical terms, it can be pointed out that a standard language makes it easier for the government or the ruling class/ authority to govern the ruled. It helps them lay down laws of the land. In short, it can be said that some standard form of a language is needed for literacy, education, law and order, good governance, inter-regional communication, for creation of discourses in various disciplines, and for proving people with an 'identity' of which they can feel proud about themselves.

We also need standard language for the following purposes:

1. **Creation of scientific descriptions of language**—as scientific jargons are very different from normal everyday language, a standard language should be encoded for the field of science so that all the practitioners of science can mutually benefit from each other's research.
2. **Creation of textbooks, primers, reference materials**—if textbooks and course materials are not printed in standard language, it may often lead to problems as it is through the text books that you can acquire the basic knowledge of things. Therefore, it is essential that the standard language is developed so that the text books and reference materials etc. can use the standard language to set uniformity.
3. **Creation of discourse in various disciplines**—similar to scientific discourse, all other discourses of various disciplines also needs a standard language so that various discourses across disciplines can interact with each other. In today's world, where we are moving towards a multi-disciplinary approach, it is significant that a standard language is developed in which the knowledge of various discourses across disciplines finds its expression.
4. **Dissemination of knowledge**—democracies supposedly work through dissemination of knowledge and information. Therefore, it is essential that a nation developed a standard language so that the government and other institutions find it easier to disseminate knowledge and information.
5. **Education and literary activities**—education is also a kind of dissemination of knowledge. Therefore, for educational purposes, a standard language is quite essential. For literary pursuits, the standard language is helpful as standard language ensures that you get a cast readership. For example, a Maithili person writing in Maithili would get a very small audience, but if he writes in Hindi he will get a larger share of readers, and if he shifts to the global language, English then he can get the most potential readers.
6. **A sense of unity and identity**—language unifies people in terms of providing us with a distinctive mark which makes us connect with each other. A speech community is a community based on language. A nation can also come into being based on the premise that all the people living within the nation speak same language. Thus, language unifies and also provides us with identity.
7. **Proper and smooth functioning of law and order**—law and order can only be maintained if proper information about laws and dos and don'ts are

disseminated among the people living within the land. For this purpose, a standard language is very much needed as it can be done only through a standard language easily.

8. **Easy governance**—standard language manifests itself mostly in smoother functioning of governments and ensures easier governance. Though the ruling class tries to standardize a language by using the term good governance, but what is true is that they are looking forward to easier governance than good governance.
9. **Inter-regional and / or international communication**—people across various dialects many a times could not connect to each other and cannot understand each other as they supposedly share different languages. If there is a standard language this problem will be solved. People across different regions will be able to connect and communicate with each other. For example, in India, because of standardized Hindi people across various regions can communicate amongst themselves.
10. **Modernity, stability and development**—modernity, development, progress can only be ensures if there is language which many speak and that can only be achieved if a language is standardized.

Thus, the need for standardization is required in today's world in much more vehement terms where communication across people is increasing day by day. When the world was limited (in the sense smaller) to a village, knowing the dialect of your own would suffice. But today with mass migration, global networking, and global business venture being the tune of the day, it is essential that languages are standardized to smoothen things.

Process of standardization

Language standardization is a process through which a language gets codified in a certain way so that the codified language gets certain kind of official status. It is thought to be a language of prestige and of the elites. As proposed by Einar Hauge (1966), language standardization involves four stages:

- Selection
- Codification
- Elaboration of function
- Acceptance

Selection

For a language to be standardized, we need to choose or select a language which would be standardized. As discussed earlier, there are many varieties of language in use and you need to choose which variety will be standardized. Selection of the variety is therefore a significant process and it is a decision that needs to be taken in a careful manner.

It is recommended that the language of the majority should be chosen as the language to be standardized. But if you attentively look at the way in which a variety of a language is chosen for the process of standardization, you will figure out that the variety chosen is usually a variety which is often spoken by the people who are in power. Moreover, you can say that the language of the elites or the ruling class is usually the language that is standardized. The powerful elites in order to retain their dominance would naturally like their language to be the language followed by the mass. In other words, language selection in the process of standardization becomes the process through which the hegemony of the ruling class is consolidated.

For example, you can think in terms of which English variety is standardized and for what purpose. Similarly in post–Independence India, when Hindi was declared the national official language, a particular variety of Hindi was selected to be standardized. We need to examine the choice of the variety of Hindi and the reasons for selecting it. In other words, we can say that when a particular variety of a particular language is selected for standardization, it is not a neutral, natural and innocent process. It involves the involvement of politics and it is a political choice.

Codification

Once a particular variety of a language is selected, the second stage of standardization is the codification of the language. Codification involves:

- penning down grammatical rules or standard grammar
- the norms of pronunciation—manuals of pronunciation
- the norms of spellings and other writing conventions
- reference books
- dictionaries

It is thorough the fixing of the norms in such terms that a language is codified which then becomes the 'correct', 'pure', 'sophisticated' form and becomes the variety which attains prestige. Thereafter, this codified language becomes the language which is used for the creation of text books, reference manuals, learned discourse, art, science, legal documents, legislative documents and all other important governmental and non-governmental documents.

Elaboration of function

When language is codified, the next stage is the use of language among the masses. The spread of the language across people using different variety of the language is necessary as only if people accept it then the standard codified language is useful. The most powerful and persuasive way of elaborating the codified language is through education. Text books, learning materials, and study materials are written in the standard language. The medium of instruction and the language in which to write in the examination is to be in the standard language. The lectures, seminars, research papers are all expected to be in the standard codified language. Higher education, technical education, and scientific education call for the use of the standard language.

Codified language may not be necessarily used in informal contexts, like within the family, with the peer group, in the playground, in the neighborhood gossip and discussion. In formal contexts, in the public domain the use of the standard language becomes a necessity. Government agencies, law and judiciary, bureaucracy, diplomacy, trade and commerce call for the use of standard language.

Moreover, as the standard language is used in more domains, it needs to be expanded in terms of special and technical vocabularies. This often calls for the creation of new words and new terminologies. Several standard languages meet this requirement

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by drawing upon classical sources. English, for instance, draws much of its technical and special lexicon from Latin and Greek, and Hindi gets influenced by Sanskrit.

Elaboration of function also requires the creation of new styles of discourse. Diplomatic English, business English, technical English, English for scientific writing, are formats and formal forms which need to be evolved in English language once the standard English was codified.

Acceptance

Once a language is codified and the process of the elaboration of the function of the codified language begins, the next stage is the acceptance of the codified language amongst the community. If the community does not widely and heartily accept the codified language then, the language ceases to be standardized. The speakers, though belonging to diverse dialect groups (that is, primarily speaking different dialects), must recognize the codified language and accept it. They should cherish to learn the language and recognize it as their own.

Sometimes, the standard language is also given the distinct identity by making it an official language or a national language which provides the users of a language a particular identity. For example, when Hindi is declared as the national official language of India, the users of the language not only used it as it is the standard variety, but also because it provides the users with a national identity. Similarly, in different states of India, the dominant language variety of the state was codified and given the status of the regional official language—Bengali in West Bengal, Gujarati in Gujarat, Marathi in Maharashtra, which provide a regional identity to the users of that variety of language.

Consequences of standardization

Consequences of standardization can be grouped under two headings:

- Positive
- Negative

The Positive

There are several useful purposes of standardization of a language:

- For the community, language standardization serves as a symbol of distinct identity. Wardhaugh (2000) is of the opinion that language standardization 'can be employed to reflect and symbolize some kind of identity' and 'can also be used to give prestige to speakers'. The community or the nation gets a formalized uniform linguistic identity that opens channels of communication between linguistically divergent (using different dialects) groups and communities.
- People of different dialects can forget their differences as they share some language in common which can help them in forming a unity.
- Travelling and conduct of business become smoother as people can communicate between each other easily. You can easily understand the relationship between business or financial transactions and language; sometimes business transactions can lead to the birth of a new language (Pidgin and Creole) and very often, smooth business transactions demands a smoother communication which necessitates a standard language.

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- Legal matters, legislation in the standard language makes it easier for the governments to make governance smoother and easier.
- Dissemination of information whether by governmental or non-governmental bodies becomes easier amongst a large group of people.
- Media also finds it easier to communicate with the mass if there is a standard language. Sometimes media also helps in making the acceptance of a language. For example, Hindi movies served a great purpose in making people of India belonging to different dialects accept Hindi as a national language.
- Standard language helps in pedagogy: This is the language that is taught in schools and it in this language that the students are taught. Thus, for the learners, being educated means one should be able to have mastery over the standard language. It becomes the language of higher education, technical education, special education. For example, when one enters the field of higher studies one figures out that if the student is not conversant with the standard language he or she may not find enough material for his or her studies.
- Standardization enables the writers, scientists, thinkers, philosophers and other scholars and artists to create newer repositories of ideas, thoughts and discoveries in the forms of books, journals and other forms of scholarly discourses.

Negative

There may be many positive and useful reasons for language standardization, but the process of standardization also has its negative implications.

(i) The most dangerous impact of language standardization is that it acts as a powerful instrument for the domination of the elite over the masses. The standard language is all pervasive in the field of education, legal matters, bureaucracy, professional and most importantly education. It helps in consolidating and perpetuating the hegemony of the elites. Theoretically, the fruits of language standardization are available to all, but what happens in reality is that the elites take advantage of it and the vast majority of the people who are outside the sphere of the standard language, their advancement gets hampered.

(ii) Language standardization creates a class difference in terms of the standard language knowing group and the not-knowing group. The knowing group looks down upon the not-knowing one. Thus, a gap is created between the two groups.

(iii) The standard language not–knowing groups are thus forced to a situation where they do not have access to anything which is related to the development and progress and they thus are forced to a position of powerlessness.

(iv) Sometimes, it may also happen that the dialect users start using the standard language in the informal contexts. They may also use in personal conversations which may lead to a state where there can be death of a dialect when all users of a dialect start using the standard language only. Wardhaugh, afamous suicidologist wrote, '…choosing one vernacular as a norm means favoring those who speak that variety. It also diminishes all the other varieties and possible competing norms, and those who use those varieties.' This creates a sense of elitism among the speakers of the standard and a feeling of inferiority in those who continue to use the non-standard form. Ryan, (1979) reported the following attitudes based another suicidologist on language use:

'In situations where two stable language varieties exist, Fishman (1970) has indicated that one speech variety (the standard) is usually associated with status, high culture, and aspiration towards social mobility, while the second variety (non-standard) is typically connected with solidarity, comradeship, and intimacy with a low status group.'

This tends to create an inferiority complex among the low status speakers. It also forces parents who wish for their children to be accepted by the dominant group to conform to the standard variety, possibly neglecting the language and culture they were born into. This could become a threat to your mother tongue.

(v) Lippi-Green believes that the concept of a standard language is a myth, created and perpetuated by social groups with the most power in a given society at the expense of all other language groups. She wrote:

'Individuals acting for a larger social group take it upon themselves to control and limit spoken language variation, the most basic and fundamental of human socialization tools. The term *standard* itself does much to promote this idea: we speak of one standard and in opposition, non-standard, or sub-standard. This is the core of an *ideology* of standardization which empowers certain individuals and institutions to make these decisions.'

(vi) Wardhaugh described as language standardization's 'attempt either to reduce or to eliminate diversity and variety.'

Register

Linguists use the term 'register' to refer to the patterns of communication used in particular settings and for specific purposes. Linguists point out that register varies with use, rather than with the user. For example, we change our speech to fit the occasion, such as while appearing in court, we use a legal language, while speaking to a bureaucrat, we use formal language, while writing a scientific paper, we use scientific jargons, while making a business presentation, we use the language of finance and market research, and while interacting with an older relative or small child, we use different informal languages. Moreover, we can say that a common man having no knowledge of the field of medicine would not be able to fathom anything from a medical journal. This is because the subject of the journal would use specific jargons of the field of medicine which would not be intelligible to him or her. Specific jargons and register are also marked by distinction in other aspects of language such as syntax, accent or phonology, vocabulary, and morphology. Sometimes, register is also identified by non-linguistic markers, such as body language and attire.

For further understanding, when speaking in a formal setting an English speaker may follow more closely to prescribed grammar, pronounce words ending in -ing with a velar nasal instead of an alveolar nasal (e.g., walking, not walkin), choose more formal words (e.g., father vs. dad, child vs. kid,), and refrain from using the word *ain't* than when speaking in an informal setting.

The term *register* was first used by the linguist Thomas Bertram Reid in 1956, and became popular in the 1960s by a group of linguists. They wanted to distinguish between variations in language according to the *user* (defined by variables such as social background, geography, sex and age), and variations according to *use*. It was seen 'in the sense that each speaker has a range of varieties and choices between them at different times' (Halliday et al., 1964). Michael Halliday and R. Hasan (1976) identified three variables or types of factors that affect register. For them, 'register' has 'the linguistic features which are typically associated with a configuration of situational features, with particular values of the field, mode and tenor...'

1. **Tenor:** The tenor refers to 'the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved.' The relationship between the speakers matters, such as when a student is talking to a teacher, an office worker to his or her superior, or a parent to an infant and other such numerous situations. Here, register is generally a marker of formality or intimacy which commonly affects phonology, pragmatic rules, and accent.
2. **Field:** Field for Halliday and Hasan is 'the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; includes subject-matter as one of the elements.' The subject of conversation or discourse matters, as particular situations call for particular kinds of vocabulary, mood etc. These variations are often called jargon. For instance, priests use liturgical language; lawyers use 'legalese' etc.
3. **Mode:** Mode is 'the function of the text in the event, including both the channel taken by language. It comprises the spoken or written, extempore or prepared, and its genre, rhetorical mode, as narrative, didactic, persuasive, 'phatic communion', etc. The medium of communication matters, such as whether it is spoken or written, SMS language, for example, is less formal than a handwritten letter, and a professional presentation is different from a coffee shop conversation.

These three values—field, mode and tenor—are thus the determining factors for the linguistic features of the text. 'The register is the set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specified conditions, along with the words and structures that are used in the realization of these meanings'. In the view of M.A.K. Halliday and R. Hasan, register is one of the two defining concepts of text. 'A text is a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation and therefore consistent in register; and it is coherent with respect to itself, register as formality scale.'

Thus, while studying this aspect of language variation, one needs to keep in mind that there is a spectrum of registers rather than a discrete set of obviously distinct varieties. In other words, there is a countless number of registers with no clear boundaries.

Studying register is a complex problem, as there are cases where other kinds of language variation, such as regional or age etc, overlap. As a result of this complexity, there is no consensus about the meanings of terms like 'register', 'field' or 'tenor'. Additional terms such as diatype, genre, text types, style, acrolect, mesolect and basilect among many others may be used to cover the same or similar ground. Some prefer to restrict the domain of the term 'register' to a specific vocabulary (Wardhaugh) while others argue against the use of the term.

Diatype

The term 'diatype' is often used to describe language variation determined by its social purpose (Gregory 1967). According to many linguists, language variation can be divided into two categories: dialect, for variation according to user, and diatype for

variation according to use (e.g. the specialized language of an academic journal). This definition of diatype is very similar to those of register.

Prescriptive and descriptive approaches to language

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It is usually common practice to differentiate between two types of grammars—descriptive or prescriptive. In linguistics, prescription or prescriptive grammar denotes normative practices on various aspects of uses of language, such as spelling, grammar, pronunciation, and syntax. Prescriptive grammar also includes prescriptions on socially proper and politically correct usages of language. It is thought that the aim of prescriptive grammar is to help the language users communicate effectively in a correct and acceptable manner.

Prescriptive linguistics recommends certain rules of language that should be used during language use. Descriptive linguistics merely observes and records facts without recommending any use of language. Basically, language researchers try to do their research on the descriptive way as they are not so much concerned with suggesting people of how to use language. They are more concerned with the real use of language by men and women. Therefore, their research centers primarily on recording the use of language. In other words, prescriptive grammar lays down the rules for language usage, while descriptive grammar synthesizes rules for usage from the language that people actually use.

Though apparently it may seem that these two disciplines are two different fields altogether, it is not true to a large extent. These two fields inform each other about the use of language and are helpful to each other as comprehensive descriptive accounts must take into account speaker attitudes. Some understanding of how language is actually used is necessary for prescription to be effective. A prescriptive grammarian emphasizes on the correct use of language and therefore, concentrates more on the standard language. On the other hand, a descriptive grammarian looks for variations in language as far as possible so as to figure out different ways that people use language in different contexts. Therefore, descriptive grammarians or linguists are much more open to divergent language uses and do not consider alternative uses of language to be errors as the prescriptive grammarians do.

G. Ellis Donald, in *From Language to Communication* (Lawrence Erlbaum, 1999), very aptly sums up the relationship between prescriptive and descriptive grammar by saying, 'All languages adhere to syntactical rules of one sort or another, but the rigidity of these rules is greater in some languages. It is very important to distinguish between the syntactical rules that govern a language and the rules that a culture imposes on its language. This is the distinction between descriptive grammar and prescriptive grammar. *Descriptive grammars* are essentially scientific theories that attempt to explain how language works. The goal of the descriptivist is to simply state how language actually works. People spoke long before there were linguists around to uncover the rules of speaking. The intent of descriptive grammar is to posit explanations for the facts of language use, and there is no assumption of correctness or appropriateness. *Prescriptive grammars*, on the other hand, are the stuff of high school English teachers. They 'prescribe,' like medicine for what ails you, how you 'ought to speak'.

Prescriptive grammar

Prescriptive grammar lays out rules about the structure of a language. Unlike descriptive grammar, it deals with what the grammarian believes to be right and wrong, good or bad language use. It does not follow the rules generated in incorrect language. Both types of grammar have their supporters and their critics, which in all probability suggest that both have their strengths and weaknesses.

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Aims

The primary objectives of prescriptive linguistics are:

- to define standardized language forms for normal everyday conversation,
- to define standardized language forms for specific purposes, that is styles and registers, and
- to formulate these in such a way as to make them easily taught or learned.

Prescription can apply to most aspects of language: spelling, grammar, semantics, pronunciation and register. Most people would agree that in all of these areas it is meaningful to describe some usages as, at least, inappropriate in particular contexts. One main aim of prescription is to draw workable guidelines for language users seeking advice in such matters.

Standardized languages are useful for interregional communication: speakers of divergent dialects may understand a standard language used in broadcasting more readily than they would understand another person's dialects. Writers or communicators who wish to use words clearly, powerfully, or effectively often use prescriptive rules. They believe that these may make their communications more widely understood and unambiguous.

A complementary aim of linguistic prescription may be the imposition of a political ideology. During the second half of the twentieth century, politically motivated linguistic prescription recommended by various advocacy groups had considerable influence on language were used in the context of political correctness, imposing special rules for anti-sexist, anti-racist or generically anti-discriminatory language.

Prescriptive authority

Prescriptive grammar presupposes that there is an authority whose judgment is usually followed by other members of a speech community. As it is prescriptive, the prescription needs to come from someone or somebody that is credible in the eyes of the masses. Thus, they can be made to believe that whatever this authority is prescribing linguistically should be followed to better them. Such an authority sometimes is a prominent writer or educator such as Henry Fowler, whose *English Usage* defined the standard for British English for much of the twentieth century. Even dictionaries are also taken as standard by the masses and they sometimes assume the role of prescriptive authority as people usually follow the linguistic prescriptions of dictionaries of a good publishing house.

In certain language or speech communities, linguistic prescription is regulated at a formal level. For example, the Académie Française (French Academy) in Paris is a national body whose recommendations and suggestions are widely respected and accepted throughout the French speaking community. Similarly, during the era of the Soviet Union (1917–91) the Union of Soviet Writers (*Soyuz Sovetskikh Pisatelei*, 1932) policed the Russian language with prescriptive linguistics to establish a standardized Soviet (Russian) language. Real Academia Española (Royal Spanish Academy, 1713) in affiliation with the Association of Spanish Language Academies

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(*Asociación de Academias de la Lengua Española*, 1951) maintains the standard of Spanish in twenty-one countries.

The language of any society includes many varieties wherein privileged language is used in legal, military, and religious ceremony. It is the language of the ruling class and is valued more than the regional varieties and the local dialects. You have to keep in mind that prescriptive linguistics comes into operation as people started getting the belief that the way to social, professional and cultural success is to learn the standard language. The idea is not something new, as from historical past; people have been trying to emulate the culture and language of the ruling class.

From a political point of view, any government or the ruling authority or the ruling class tends to be prescriptive. This is needed to formulate a standard language as it is though ruling the linguistic world that they can rule the masses. Moreover, for various other reasons, such as easier governance, hegemony etc, the ruling authority tends to be prescriptive. (See the unit on Standardization of language or Standard language for more details) Such prescriptivism dates from ancient Egyptian (3400 BC), wherein bureaucrats preserved the spelling of the Middle Kingdom of Egypt (2080–1640 BC) into the Ptolemaic period (305–30 BC) in the standard usage of Egyptian hieroglyphics.

Even in Classical times, grammarians noticed that the prestigious variety of a language is the one which is prescribed and becomes the linguistic norm. School textbooks draw heavily from the scholarly research of descriptive linguistics. However, you must keep in mind that prescriptive grammar also involves conscious choices by the prescribing authority as they privilege some existing form of language over others.

Such choices are sometimes strategic, political and almost always never neutral. Though apparently the prescriptive grammarians would make us believe that they are aimed at maximizing clarity and precision in language use, in most cases they are not true. Sometimes, prescription is significantly influenced by the ethical position, in terms of the language to be avoided. This comprises language which refers too specifically to matters of sexuality or toilet hygiene or anything obscene. Sometimes, it also condemned as the language which is supposedly not politically correct and goes against the dominant religious order.

Problems

While it can be said that prescriptive grammar is desirable to some extent, prescriptivism has many pitfalls. Many linguists are highly skeptical of the quality of prescriptions and suggestions given in many usage guides.

Another significant problem is that prescription has a tendency to favour the language of one particular region or social class over other languages which militates against linguistic diversity. Sometimes, there is a conscious decision to promote the language of one class or region within a language community, and this can become politically controversial. Frequently, a standard dialect is associated with the upper class, such as Great Britain's received pronunciation (RP). Though RP has lost much of its status, the other modes of English from other parts of the world still feel that the standard is slanted against them. Thus, it can be said that prescription has cleared political consequences.

Another problem is that prescriptive rules quickly become so rigid that it becomes difficult to change them even when language changes. This is a normal

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phenomenon. The excessively conservative temperament of the Prescriptivist grammar is one of the worst drawbacks of this kind of study. Sometimes, prescriptive rules are based on entirely subjective judgments which become a problem in the long run.

For many reasons like these, some writers and scholars argued that linguistic prescription is a futile exercise which does not make any sense. Samuel Johnson, the famous British writer of the eighteenth century, is of the opinion that, 'When we see men grow old and die at a certain time one after another, from century to century, we laugh at the elixir that promises to prolong life to a thousand years; and with equal justice may the lexicographer be derided, who being able to produce no example of a nation that has preserved their words and phrases from mutability, shall imagine that his dictionary can embalm his language, and secure it from corruption and decay, that it is in his power to change sublunary nature, and clear the world at once from folly, vanity, and affectation.'

Descriptive grammar

Descriptive grammar looks at the way a language is actually used by its speakers and attempts to analyse it and formulate rules about the structure. Descriptive grammar does not deal with what is good or bad language use; forms and structures that might not be used by speakers of Standard English would be regarded as valid and included. It is a grammar based on the way a language actually is and not how some think it should be.

In linguistics, description, or descriptive grammar, is the field of study where the scholars concentrate on the work of objectively analyzing and describing how language is spoken (or how it was spoken in the past) or written by a group of people in a speech community. All scholarly research in linguistics is descriptive. Its aims are:

- to observe the linguistic world as it is,
- to observe a language without any bias of preconceived ideas about how it ought to be, and
- to provide the structure of language which is primarily the approach of modern descriptive linguistics.

Linguistic description is often thought to be in contrast to linguistic prescription. For example, the word 'ain't' is considered improper English by some of the English dictionaries. But the same word is used very often in conversational English. Now is it improper to use the word? Should prescrivists now accept that the word 'ain't' exists and is not improper? The dictionary writers face a difficult dilemma with words like 'ain't'. On the one hand, they feel tempted to label words like 'ain't' as standard, correct word, yet they fear that if they include such words then prescriptive grammarians would write off their dictionaries. Thus, the vicious circle continues.

As discussed earlier, prescriptive grammar seeks to define a standard language from and provide suggestions on effective language use. But at the same time this is also true that prescriptive grammar reaps the benefits of the descriptive research. Therefore, many scholars believe that prescriptive and descriptive grammars are not antagonistic to each other but are complementary.

A linguistic description is considered descriptively adequate if it achieves one or more of the following goals of descriptive linguistics:

1. A description of the phonology of the language.
2. A description of the morphology of words belonging to that language.

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3. A description of the syntax of well-formed sentences of that language.
4. A description of lexical derivations.
5. A documentation of the vocabulary, including at least one thousand entries.

Grammar is nothing but the official set of rules which supposedly govern any language. But keep in mind that more than they being sacrosanct rules they attempt to approximate the language. Therefore, they cannot be correct for all times as with the change of time, language changes and grammatical rules also changes. The prescriptive grammarians are averse to change and are very dogmatic, which becomes a problem. The descriptive scholars, instead of following the dogmatic rules, try to figure out in their research how the rules have changes over the years. They analyze how the change has occurred and led to certain modifications in the structure of the language.

There are many scholars who believe that the term 'descriptive' is misleading. For example, Christopher Beedham in his book *Language and Meaning: The Structural Creation of Reality* says The term 'descriptive' is misleading, because it can be taken to imply a taxonomic, merely labeling, non-explanatory approach, and generative grammar in its inception accused descriptive grammar of being just that and hence we needed generative grammar. However, descriptive grammar is not merely descriptive, it provides analyses, theories, and explanations.' (John Benjamins. 2005)

Conclusion: Who's right—prescription and description?

As suggested earlier, though prescription and description are antagonistic to each other in some terms, yet both the forms of studies have something to offer and are important in their own rights. While prescriptive grammar is essential for the language learners (more for second language learners), descriptive grammar is important as the research of the descriptive scholars provides the clues and evidences to the prescriptive grammarians about their suggestions and advice. Thus, description and prescription has their own importance and it is not advisable to grade them in terms of one being qualitatively better than the other.

Ferdinand de Saussure: A short biographical sketch

Ferdinand de Saussure (1857–1913, born in Geneva), considered the 'father of modern linguistics', studied Sanskrit and comparative linguistics in Geneva, Paris, and Leipzig. In 1878, at the age of 21, Saussure published a long and bright article *Note on the Primitive System of the Indo-European Vowels* which established his credential as a young scholar.

Saussure's influence on linguists was far-reaching, through his direct influence on his students at the University of Geneva. They practically worshipped him. His teachings are spread through his ideas which were collected and disseminated after his death by two of his students, Charles Bally and Albert Sechaye. These students, who became well-known linguistic researchers in their own right, put together course notes from their and another student's notebooks. They produced the *Cours de Linguistique Generale* (course in General Linguistics). This composite work, shaped and interpreted by Bally and Sechaye, was prepared in the years immediately following Saussure's death. It was a tribute and was seen as a way of making his brilliant ideas accessible beyond Geneva for posterity. It worked out well and the *Cours de Linguistique Generale* was widely read in French by scholars all over Europe. In 1959, it was translated into English by Wade Baskin mainly for American students who were less likely to have learned to read French than their European counterparts. A new translation of the *Cours de Linguistique Generale* by Roy Harris appeared in 1986.

Saussure's fresh ideas were consonant with those of his influential compatriot, Claude Levi-Strauss, and also those of Emile Durkheim, the pioneer of the new field of sociology. Saussure's influence spread all through the new social sciences in the early and mid-twentieth century, and ultimately, for better or worse, to literary theory and modern cultural studies. They still exert a very strong intellectual force in all these disciplines (probably most in linguistics and the disciplines most influenced by literary theory; less so now in traditional anthropology, sociology, and psychology).

In linguistics, Saussure's focus on the synchronic dimension and on language as an interrelated system of elements was maintained through the American Structuralist period (Bloomfield, Hockett). It was extended to the generative period (Chomsky, Bresnan). His view of the essential nature of the form-meaning pairing, without the intermediate and essentially meaningless syntactic layer posited by Chomsky, Perlmutter, and other generative theory-builders, has re-emerged in theories like head-driven phrase structure grammar (Sag and Pollard) and construction grammar.

Modern functionalist theories have integrated diachrony much more than generative theories (cf. the functional typology of Greenberg, Givón, Comrie, Heine, and Bybee), but the focus on the synchronic has nevertheless been essentially maintained in modern cognitive theories of language. It keeps in with the synchronic view of the human mind in the cognitive sciences, notably psychology and neuroscience.

Key ideas of Ferdinand de Saussure

Ferdinand de Saussure lost faith in philology (the study of the historical development of languages) and the historical (or diachronic) study of language. He argued for structurally studying language as it exists as a system at a particular point in time (synchronically). This feature of Sassurean linguistics is taken by structuralists to study any given text or cultural practice from a synchronic perspective.

Synchronic and diachronic

As against the historical view of language, Ferdinand de Saussure emphasized the importance of studying language from two distinct points of view, which he called 'synchronic' and 'diachronic'. The word 'chronic' was derived from Greek word 'chronos' and means time. While synchronic linguistics sees language as a living whole, existing as a state at a particular point in time, diachronic linguistics concerns language in its historical development (Greek dia - through, chronos - time).

Saussure says:

> Synchronic linguistics will concern the logical and psychological relations that bind together co-existing terms and from a system in the collective mind of speakers. Diachronic linguistics, on the contrary, will study relations that bind together successive terms, not perceived by the collective mind but substituted for each other without forming a system.

Thus, synchronic linguistics deals with systems whereas diachronic with units. The relationship between the both aspects of language study was diagrammatically represented as follows in Figure 1.2.

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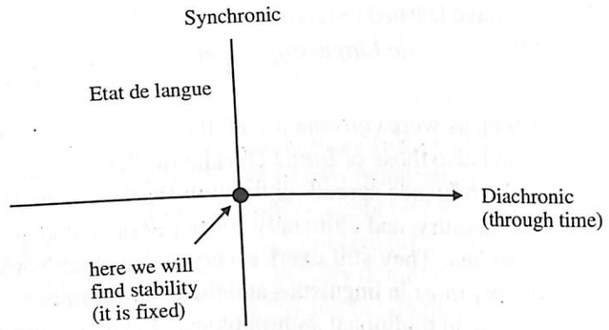


Fig. 1.2 The Relationship between Synchronic and Diachronic Linguistics

You have to keep in mind that it is impossible 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. It is raised as complaint with regard to what linguists actually do in practice. However, some non-historical analysis is essential in the preliminary course of analysis. Saussure rounds off his discussion with various analogies. His analogy with a game of chess is perhaps the most famous of all. If we walk into a room while a game of chess 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): we do not normally need to know the previous moves from the beginning of the game. And likewise, the state of board at every move is implicit in any pattern of play we may wish to study. The synchronic/diachronic distinction, Saussure claims, is very similar to this analogy.

Saussure's distinction between diachronic and synchronic studies of the language is a distinction between two opposing viewpoints. You have to keep in mind that a good diachronic work is usually based on good synchronic work because no valid statement about linguistic change can be made unless you have good synchronic work of the languages across the time in which the diachronic work is being done.

Langue and parole

Saussure divided language into three levels: (*i*) *language*, the human capacity to evolve sign systems, (*ii*) *langue*, the system of language that is the rules and conventions which organize it, and (*iii*) *parole*, any individual utterance or the individual's use of language. Saussure was chiefly interested in *langue* as a historical phenomenon. For Saussure, as Roland Barthes describes it, langue is 'essentially a collective contract which one must accept in its entirety if one wishes to communicate.' In other words, it can be said that langue is the structure of a language at a given point of time and parole is the performance of a speaker of that language (Figure 1.3).

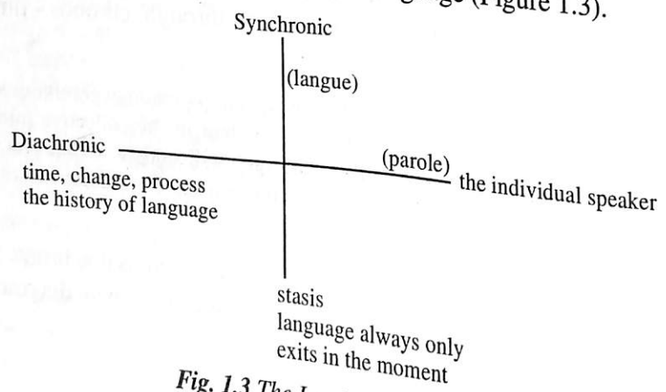


Fig. 1.3 The Levels of Language

Saussure also made a categorical distinction between langue and parole. Langue formed the subject matter of linguistics, and parole was constituted of all those elements which lay beyond the domain of linguistics. Parole dealt with individual utterance in the sense of how an individual uses a language within the structure of a language (langue). Saussure was deeply influenced by the sociological theories of Durkheim. He considered language to be an abstract body of knowledge which all members of society shared collectively and individually. This knowledge of the code, which was encoded in the brain of each individual and which belonged collectively to all the members of society, was considered to be langue. Individuals used it either by choice or predilection on individual occasions fell in the domain of parole. Therefore, it was of no direct interest to linguistics. This is the basic difference between the two: whereas one is social and a body of abstract knowledge, the other is individual and is perceptible in individual instances.

The implication, therefore, is very simple: the stable, predictable, pattered, systematic regularities of language are what linguistics could set out to study. On the other hand, the random, unpredictable, idiosyncratic and willful individual use of language was not amenable to a scientific analysis and was therefore of no interest to linguistics.

Syntagmatic and paradigmatic relations

The synchronic system can then be described in terms of two axes: the paradigmatic and the syntagmatic (Figure 1.4). The paradigmatic is concerned with meaning based on association, and the syntagmatic is based on combination. The paradigmatic is concerned with the 'fixed' value of signs based on their immediate associations with other signs (like the association of the sound/idea 'large' with other size notions such as 'small', as well as with other sound images, such as 'barge'). On the other hand, the syntagmatic is concerned with the 'dynamic', pertaining to meaning conferred by the combination, order and sequence of signs.

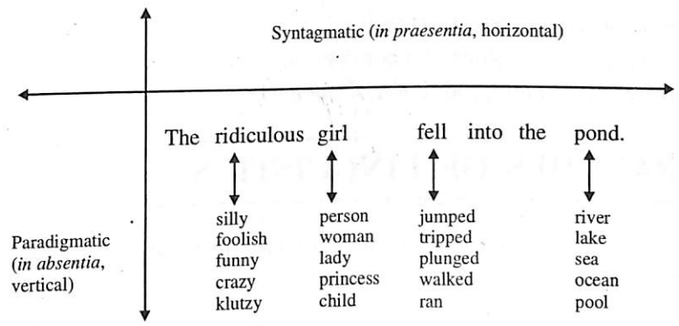


Fig. 1.4 Two Axes of the Synchronic System

The relationship between the words in syntagmatic arena in the sentence 'the ridiculous girl fell into the pond' is the relationship where the words are combined together to produce a meaning, where we have the word order of SVO (subject – object – verb). Further, we have each word define a relationship with the other words. But each word in this sentence can be substituted with other words, as given in the diagram above to make an infinite number of sentences having different meanings. This realm of substitution is termed by Saussure as paradigmatic. The relationship between the paradigmatic and the syntagmatic is analogous to that between the

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synchronic and diachronic, in that the former is like a snapshot of related values, and the latter offers a trajectory where value is related to the sequence or progression. The paradigmatic sense is structuralism's primary concern, and it is more readily systematizable, although a consideration of both (and the correlations between them) is essential for any structuralist analysis.

Signifier and signified

In Saussure's view, words are not symbols which 'refer' to things, but are 'signs' which are made up of two parts. They comprise a sound pattern (either written or spoken) called a 'signifier', and a concept called a 'signified'. Things have no place in Saussure's model as language does not acquire meaning as the result of some connection between words and things, but only as parts of a system of relations. Saussure says, 'A linguistic system is a series of differences of sounds combined with a series of differences of ideas.' The relationship between the sounds (signifier) and the ideas or concepts it refers to (signified) is arbitrary (Figure 1.5).

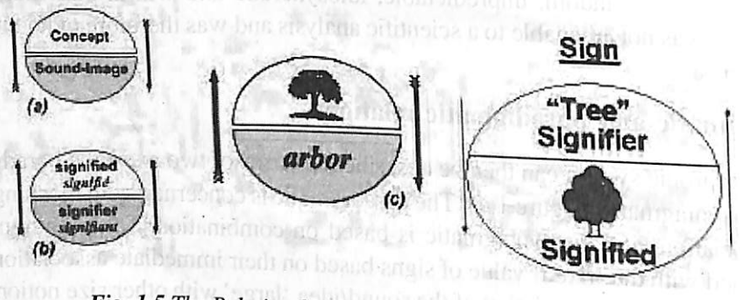


Fig. 1.5 The Relationship between the Sounds and the Ideas

All these significant ideas of Saussure deeply influenced the French scholars of 1950s and 1960s. They started an intellectual movement known as structuralism. The underlying rules of the cultural texts and practices which produce its meaning or signification are what interest the structuralists. The task of the structuralist, in other words, is to figure out the rules and conventions (the structure) of texts and cultural practices which govern the production of meaning (parole).

1.3 BRANCHES OF LINGUISTICS

Linguistics can be divided into five distinct branches in accordance with functionality. These are discussed subsequently.

1.3.1 Phonetics

As the science of human speech sounds, it studies the defining characteristics of all human vocal sounds. It is related to the physical properties of speech sounds (phones); their physiological production, acoustic properties, auditory perception, and neuro-physiological status. Phonetics is a multi-layered subject that focuses on speech. While researching phonetics there are three basic areas of study:

- **Articulatory phonetics:** It refers to the study of the production of speech by the articulatory and vocal tract of the speaker.
- **Acoustic phonetics:** It refers to the study of the transmission of speech from the speaker to the listener.

Check Your Progress

1. _____ communication takes place within a person's mind or with himself.
2. Define idiolect.
3. _____ is a formal system of symbols that are governed by grammatical rules, which associate specific signs with specific meanings.
4. In linguistics, _____ is the ability of human language to converse about those things that are not immediately present.
5. The term _____ is often used to describe language variation determined by its social purpose.
6. _____ grammar lays out rules about the structure of a language.

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- **Auditory phonetics:** It refers to the study of phonetics of the reception and perception of speech by the listener.

1.3.2 Phonology

Phonology is used to sort out which sounds are important for causing differences in meaning and which are not, and to establish rules to account for the variations in sounds involved. It studies the different kinds of sounds that are found in a language, their pattern and relationships and is viewed as a subsidiary field to linguistics. It deals with the sound systems of languages. Phonetics is about the physical production, acoustic transmission and perception of the sounds of speech. Phonology explains the way sounds operate within a given language or across languages for encoding meaning. The term 'phonology' is used in linguistics as a greater part of the 20th century as a cover term uniting phonemics and phonetics.

1.3.3 Morphology

Morphology focuses on words, and the combination of phonemes to make morphemes. In linguistics, morphology is the identification, analysis and description of the structure of morphemes and other units of meaning. Morphological typology represents a way of classifying languages according to the ways by which morphemes are used in a language —from the analytic that use only isolated morphemes, through the agglutinative (stuck-together) and fusional languages that use bound morphemes (affixes), up to the polysynthetic, which compress lots of separate morphemes into single words.

1.3.4 Syntax

It studies the arrangement of words in a sentence, their order and the relationships among the different constituents. In linguistics, syntax is the study of the principles and rules for constructing phrases and sentences in natural languages.

In addition to describing about the overarching discipline, the term 'syntax' directly refers to those rules and principles that govern the sentence structure of an individual language. Modern research in syntax tries to describe languages in way of such rules. A lot of professionals in this discipline try to find general rules that can be applied to all natural languages. The term syntax can also be used to refer to the rules that govern the behaviour of mathematical systems. There has been a huge interplay in the development of modern theoretical frameworks for the syntax of formal languages as well as natural languages.

1.3.5 Semantics

Semantics refer to the meaning of a sentence and its manifestations in language. It is the study of meaning and it focuses on the relation between signifiers, such as words, phrases, signs and symbols, and what they stand for.

Linguistic semantics refers to the study of meaning, which is used by humans for expressing themselves through language. The other forms of semantics comprise the semantics of the following:

- Programming languages
- Formal logic
- Semiotics

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The word 'semantics' itself describes a wide range of ideas. They refer from the popular to the highly technical. It is mostly used in basic language for denoting a problem of understanding, which comes down to word selection or connotation. The issue of understanding has been the topic of a lot of formal inquiries, over a long duration, mostly in formal semantics field.

In linguistics, semantics is referred to as study of interpretation of signs or symbols that are used by agents or communities within specific situations and contexts. Inside this view, sounds, facial expressions and body language has semantic (meaningful) content, and each has many branches of study. Written language, like paragraph structure and punctuation have semantic content, which exist in other forms of language as well.

In *Human Behavior at Work*, Keith Davis defines communication as, 'the transfer of information and understanding from one person to another person. It is a way of reaching others with facts, ideas, thoughts and values. It is a bridge of meanings among people so that they can share what they feel and know. By using this bridge, a person can cross safely the river of misunderstanding that sometimes separates people.

In the words of Allen Louis, 'Communication is the sum of all the things one person does when he wants to create understanding in the mind of another. It involves a systematic and continuous process of telling, listening and understanding.'

George Vardman in his book *Effective Communication of Ideas* defines effective communication as 'purposive interchange, resulting in workable understanding and agreement between the sender and receiver of a message.'

The above definitions highlight the fact that communication is a two-way process and its basic purpose is to create mutual understanding. An analysis of these definitions reveals the following characteristics of communication:

- Communication is essentially a two-way process between the sender and receiver of a message and this process is incomplete without a feedback, i.e., a response based on proper understanding and analysis of that message.
- Communication is a dynamic process, which continues life-long. Without communication, human life will cease to exist.
- The basic purpose of communication is to create mutual understanding by giving/seeking information, persuading/influencing others and prompting a response.
- It is a goal-oriented process, which becomes more effective if both the sender and receiver have a common goal and are aware of it.
- Communication is not just dependent on words but can also take place without the use of words. You can communicate a lot through a wordless message. Often you supplement your spoken words with non-verbal communication in form of gestures, facial expressions, signs and symbols. For example, a smile, nodding of the head or waving a hand.
- Communication encompasses all human relationships in all types of institutions and organizations and at all levels of management.

Phonetics and phonology

Historical evidence has proved that speech developed before writing. A child learns to speak first and the written form of the language is taught to him only when he

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begins his formal education. There are many people in the world that can speak a language but cannot write. Moreover, many languages of the world lack a written form. Hence, the first level of linguistic analysis is phonetics which is the science of human speech sounds and studies the defining characteristics of all human vocal sounds. The next level of analysis naturally is to identify the sounds that are important for causing differences in meaning and which are not and to establish rules to account for the variations in the sounds involved. Thus, phonology concerns itself with the types of sounds which occur in a given language and patterns of relationships they form as the sound systems of the language.

The study of phonetic composition of utterances has revealed that different languages not only use different selections from the articulatory possibilities of the human vocal tract but also organize these selections differently in the process of contrasting sounds and possibilities of combining them in utterances. As a result, two separate ways of studying speech sounds are recognized in linguistics: phonetics – which studies and analyses the sounds of languages with a focus on their articulation, transmission and perception; and phonology – which is the study and analysis of the use of different ranges of speech sounds by languages and the systems of contrasting sound features found in them.

Both phonetics and phonology focus on the same subject matter, i.e. speech sounds but they are concerned with them from different points of view. Phonetics is descriptive and classificatory in nature and is concerned with speech sounds and their functions in language. Phonology is more particular and focuses on a particular language or languages and is functional in the sense of the actual working or functioning of speech sounds in a language or languages. Therefore, phonology has been called functional phonetics by linguists.

Branches of phonetics

There are several approaches to the study of different sounds produced in languages. The different branches of phonetics focus on varying sounds produced by human voice. The following are the branches of phonetics:

- **Acoustic phonetics:** Acoustics is a branch of physics that studies the physical properties of speech sounds such as frequency, amplitude and time period involved in their transmission. Since a very long time it was believed that production of speech sounds must have some basic principles and it only recently become possible to record and measure various features of sound waves with the help of instruments. Acoustic phoneticians analyse the speech waves with the help of these instruments in order to describe their properties. Such an analysis of sound is best represented graphically by a spectrogram.

  The study of acoustic phonetics was hugely enhanced in the late 19th century by the invention of the Edison phonograph. The phonograph let the speech signal to be recorded and then later processed and analysed. By replaying the identical speech signal from the phonograph many times, filtering it every time with a different band-pass filter, a spectrogram of the speech utterance can be built up. A series of papers by Ludimar Hermann published in *Pflüger's Archives* in the last two decades of the nineteenth century investigated the specific properties of vowels and consonants by using the Edison phonograph, and in these papers itself the term formant was first introduced. Hermann also played back vowel recordings made with the Edison phonograph at

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various speeds for distinguishing between Willis' and Wheatstone's theories of vowel production.

Further advances in acoustic phonetics became possible by the invention of the telephone industry (coincidentally, Alexander Graham Bell's father, Alexander Melville Bell, was a phonetician). During World War II, work process at the Bell Telephone Laboratories (who invented the spectrograph) hugely facilitated the systematic study of the spectral properties of the following:

- Periodic speech sounds
- Aperiodic speech sounds
- Vocal tract resonances
- Vowel formants
- Voice quality
- Prosody

- **Auditory phonetics:** Auditory phonetics is the study of the process of hearing and the perception of speech sounds. It defines sounds on the basis of how they reach the ear drum and focuses on different auditory impressions of quality, pitch and loudness of sounds.

- **Articulatory phonetics:** Articulatory phonetics is a branch of human physiology which distinguishes sounds on the basis of the manner and place of articulation of sounds. Speech is produced by the air pressure movements made by the vocal organs like lungs, larynx, soft palate, tongue, teeth and lips. The knowledge of the organs of speech, their relation to each other and the way in which they are used in speaking provides a sound basis for the classification of sounds in human languages.

The field of articulatory phonetics is a subfield of phonetics. In studying articulation, phoneticians explain how humans produce speech sounds via the interaction of different physiological structures.

Generally, articulatory phonetics is concerned with the transformation of aerodynamic energy into acoustic energy. Aerodynamic energy refers to the airflow through the vocal tract. Its potential form is air pressure; its kinetic form is the actual dynamic airflow. Acoustic energy is variation in the air pressure that can be represented as sound waves, which are then perceived by the human auditory system as sound.

IPA Symbols

Phonetics rapidly developed as the scientific study of speech sounds in the nineteenth century but with this advancement, the inadequacies of orthographies (the standardized way of using a specific writing system) also became more and more apparent. The International Phonetic Alphabet (IPA) was devised by a group of English and French linguists who formed the International Phonetic Association in 1886 to provide a precise and universal means of writing down the spoken forms of utterances. It is an alphabetic system based essentially on the Latin alphabet, which represents only those qualities of speech that are distinctive in spoken language like phonemes, intonation and the separation of words and syllables. The purpose of IPA is to represent each sound by one letter instead of using a combination of letters, for example the 'sh' sound in ship can be represented by one symbol.

The IPA has undergone several revisions since it was developed. The 'narrow' transcriptions led to the realization of their inherent inadequacy in representing the pronunciation of the spoken forms of a language. It was discovered that 'broad' transcriptions could be made possible if transcriptional systems of fewer symbols were devised for each language separately.

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The following is a list of IPA symbols:

Consonant symbols

Representations of consonant sounds outside of the core set are created by adding diacritics to letters with similar sound values. A few languages such as Banda have a bilabial flap as the preferred allophone of what is elsewhere a labiodental's flap. It has been suggested that this be written with the labiodental flap letter and the advanced diacritic.

Similarly, a labiodental trill will be written and labiodental stops rather than with the ad hoc letters sometimes found in the literature. Other taps can be written as extra-short plosives or laterals, although in few cases the diacritic would need to be written below the letter. A retroflex trill can be written as a retracted, just like retroflex fricatives sometimes are. The remaining consonants, the uvular laterals (Ỳ *etc.*) and the palatal trill, while not totally impossible, are very difficult to pronounce and are unlikely to occur even as allophones in the world's languages. Table 1.1 shows the consonant symbols.

Table 1.1 Consonant Symbols

Sounds	Words
P	**p**ipe, **p**eople, ca**p**, **p**aper
b	**b**at, **b**aby, mo**b**
t	**t**op, ca**tt**le, ca**t**
d	**d**og, **d**addy, sa**d**
k	**k**ite, ca**k**e, **k**ick
g	**g**o, **g**ang, a**g**o
t	**ch**urch, ri**ch**, feature
d	**j**udge, magic, ca**g**e
f	**f**an, gira**ff**e, gra**ph**
v	**v**an, wa**v**e, negative
s	**s**ea, system, ga**s**
z	**z**oo, busy, positive
m	**m**an, ma**mm**al, ma**d**am
n	**n**et, **n**ine, drai**n**
h	**h**ut, **h**igh, **h**eavy
l	**l**amp, ca**ll**, re**l**ease
r	**r**at, ma**rr**y, **r**ed
w	**w**et, **w**ater
y	**y**es, **y**our

Vowel symbols

The vowels can be managed by using diacritics for rising, lowering, fronting, backing, centering and mid-centering like, the unrounded equivalent of [Š] can be transcribed as mid-centered [o=], and the rounded equivalent of [æ] as raised [v"]. True mid vowels are lowered while centered and are near-close and open central vowels, respectively. The only known vowels which cannot be represented in this scheme are those vowels that have unexpected roundedness that would need a dedicated diacritic. Table 1.2 shows the vowel symbols.

NOTES

Table 1.2 Vowel Symbols

Sound	Word
i	It, sit
i	sleep, sea, tree
u	pull, book
u:	pool, shoe, truth
e	met, elephant
a:	art, farm, fast
o:	hot, pot
o:	fought, sought

Diphthong symbols

A diphthong, also known as a gliding vowel, refers to two adjacent vowel sounds occurring within the same syllable. Technically, a diphthong is a vowel with two different targets, i.e., the tongue moves during the pronunciation of the vowel. In most dialects of English, the words eye, hay, boy, low and cow contain diphthongs.

Diphthongs contrast with monophthongs, where the tongue does not move and only one vowel sound is heard in a syllable. Where two adjacent vowel sounds occur in different syllables, as in, for example, the English word re-elect, the result is described as hiatus, not as a diphthong.

Diphthongs often form when separate vowels are run together in rapid speech during a conversation. However, there are also unitary diphthongs, as in the English examples above that are heard by listeners as single-vowel sounds. Table 1.3 shows diphthongs.

Table 1.3 Diphthongs

Sound	Word
i	fear, ear
e	air, hair
u	poor, tour
i	oil, spoil
ei	say, train
ai	try, bike
u	go, gold
au	now, how

Check Your Progress

7. _____ refers to the study of the transmission of speech from the speaker to the listener.
8. _____ focuses on words, and the combination of phonemes to make morphemes.
9. _____ refers to the meaning of a sentence and its manifestations in language.
10. A _____ refers to two adjacent vowel sounds occurring within the same syllable.

ACTIVITY

Make a list of 10 words containing diphthongs in English.

NOTES

1.4 SUMMARY

In this unit, you have learnt that:

- The word 'communication' is derived from the Latin word '*communis*', which means to share. Thus, communication can be defined as that 'natural activity' of human beings by which they share thoughts, express their ideas and opinions, convey emotions and feelings and exchange knowledge and information with their fellow beings through words (spoken or written), body language or signs.
- Communication is the process of conveying meaningful information. It needs a sender, a message and an intended recipient. The receiver need not be there or be conscious of the sender's intent to correspond at the time of communication. Communication can happen across huge distances in time and space. It requires that the parties that are communicating have a common area of communication. The communication process becomes complete once the receiver understands the sender.
- Language refers to the cognitive faculty of human beings that enables them to learn and use systems of complex communication. Based on another definition, language is a formal system of symbols that are governed by grammatical rules, which associate specific signs with specific meanings. This definition emphasizes the fact that human languages are governed by rules and hence, are closed structural systems. Yet another definition sees language as a system of communication that enables human beings to cooperate with their fellow beings. This definition emphasizes the basic functions of language and the fact that humans need it to express them and for manipulating objects in their own environment.
- Idiolect is a term coined by linguist Bernard Bloch Greek word *idio* (personal, private) and the word *(dia)lect* to mean a variety of language which is unique to an individual. Idiolect, in other words, can be said to be referring to 'a person's individual speech patterns' (Frege).
- The term dialect has its origin from the Greek Language word *dialektos.* It is significant to the sociolinguists and linguists in two ways. On one hand, dialect refers to a particular variety of a language that is a characteristic of a particular group of that language's speakers. On the other hand, it refers to a variety of language which is supposedly socially subordinate to a regional or national standard language.
- As the science of human speech sounds, Phonetics studies the defining characteristics of all human vocal sounds. It is related to the physical properties of speech sounds (phones); their physiological production, acoustic properties, auditory perception, and neuro-physiological status.
- Phonology is used to sort out which sounds are important for causing differences in meaning and which are not, and to establish rules to account for the variations in sounds involved. It studies the different kinds of sounds that are found in a language, their pattern and relationships and is viewed as a subsidiary field to linguistics. It deals with the sound systems of languages.
- Morphology focuses on words, and the combination of phonemes to make morphemes. In linguistics, morphology is the identification, analysis and description of the structure of morphemes and other units of meaning.

- Syntax studies the arrangement of words in a sentence, their order and the relationships among the different constituents. In linguistics, syntax is the study of the principles and rules for constructing phrases and sentences in natural languages.
- Semantics refer to the meaning of a sentence and its manifestations in language. It is the study of meaning and it focuses on the relation between signifiers, such as words, phrases, signs and symbols, and what they stand for. Linguistic semantics refers to the study of meaning, which is used by humans for expressing themselves through language.
- The International Phonetic Alphabet (IPA) was devised by a group of English and French linguists who formed the International Phonetic Association in 1886 to provide a precise and universal means of writing down the spoken forms of utterances. It is an alphabetic system based essentially on the Latin alphabet, which represents only those qualities of speech that are distinctive in spoken language like phonemes, intonation and the separation of words and syllables. The purpose of IPA is to represent each sound by one letter instead of using a combination of letters, for example the 'sh' sound in ship can be represented by one symbol.

1.5 KEY TERMS

- **Dialect:** A particular variety of a language that is a characteristic of a particular group of that language's speakers.
- **Diphthong:** Two adjacent vowel sounds occurring within the same syllable.
- **Idiolect:** A person's individual speech patterns.
- **Interpersonal communication:** Any kind of communication that takes place between two people.
- **Intrapersonal communication:** Intrapersonal communication takes place within a person's mind or with himself.
- **Morphology:** The identification, analysis and description of the structure of morphemes and other units of meaning.
- **Syntax:** The study of the principles and rules for constructing phrases and sentences in natural languages.
- **Semantics:** The meaning of a sentence and its manifestations in language.

1.6 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Intrapersonal
2. Idiolects are defined as deviations from a common standard, deviations from a language intended as a social institution or convention.
3. Language
4. Displacement
5. 'Diatype'
6. Prescriptive
7. Acoustic phonetics
8. Morphology
9. Semantics
10. Diphthong

1.7 QUESTIONS AND EXERCISES

Short-Answer Questions

1. Define communication.
2. Distinguish between verbal and non-verbal communication.
3. How is language arbitrary?
4. State one difference between phonetics and phonology.
5. State the difference between 'signified' and 'signifier'.
6. What semantics?

Long-Answer Questions

1. Discuss the various forms of communication.
2. Write a short note on Saussure's concepts of 'signified' and 'signifier'.
3. Explain the concept of morphology.
4. Discuss the concept of phonology.
5. Distinguish between syntax and Semantics.

1.8 FURTHER READING

Gimson, A.C; *Introduction to English Pronunciation,* ELBS, London, 1962.

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Lyons, John; *Language and Linguistics,* Cambridge University Press, Cambridge 1981.

Rajimwale, Sharad; *Introduction to English Phonetics, Phonology and Morphology,* Rawal Publication, Jaipur, 1997.

Varshney, R.L; *An Introductory Textbook of Linguistics and Phonetics*, Student Store, Bareilly 1977.

Yule, George; *The Study of Language*. Cambridge University Press, Cambridge 19885.

NOTES

Respiratory System

The respiratory system comprises the lungs, the muscles of the chest and the windpipe (also known as trachea). The primary function of the lungs is to breathe or respire. The muscles of the chest expand and contract to let the air flow in and out. The function of the respiratory system is to let the air pass through the windpipe (trachea) towards the glottis so that it produces sounds.

Phonatory system

The phonatory system of human beings (Fig. 2.1) consists of the larynx in the throat. When the air comes out of the lungs, it is modified in the upper part of the trachea where the larynx is situated. The larynx is a muscular structure in the front part of the neck and is also known as the 'Adam's apple.' It contains a pair of muscular bands or folds which are called vocal cords. They are placed horizontally from the front to the back, and are joined at the front bit separated at the back. The space between the cords is called the glottis.

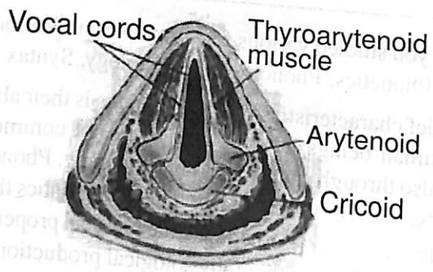


Fig. 2.1 The Phonatory System

As the vocal cords are separated at the back to let the air flow out, it can assume many positions. Based on the opening of the vocal cords, we can primarily talk about three important kinds of sounds that are produced:

1. **Voiceless sounds**: When the vocal cords are spread apart, the air from the lungs passes between them unimpeded, and the sounds produced is described as voiceless sounds. Examples are sounds in English—sit, sheet, fever, think.
2. **Voiced sounds:** When the vocal cords are loosely held together, the air passes through them and causes vibration in the vocal chords. The sounds created in this manner are called voiced sounds. For example, the consonantal sounds in English such as veil, these, zoo, me, nose are all voiced sounds. It should be noted here that whereas all English vowels are voiced, some English consonants are voiced, some are voiceless.
3. **Glottal stop:** The vocal cords are tightly held together so that no air can escape from them. They are suddenly drawn apart and an explosive sound is created. This is known as glottal stop. The sounds in English such as aunt, end and apple are examples of glottal stop.

Articulatory system

The air that we breathe out passes through the vocal cords. It is modified further in different parts of the oral and nasal cavities to produce different sounds. The various

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articulators such as pharynx, lips, teeth, teeth ridge, hard palate, soft palate, uvula and tongue take different positions to make different sounds. This is represented in Fig. 2.2.

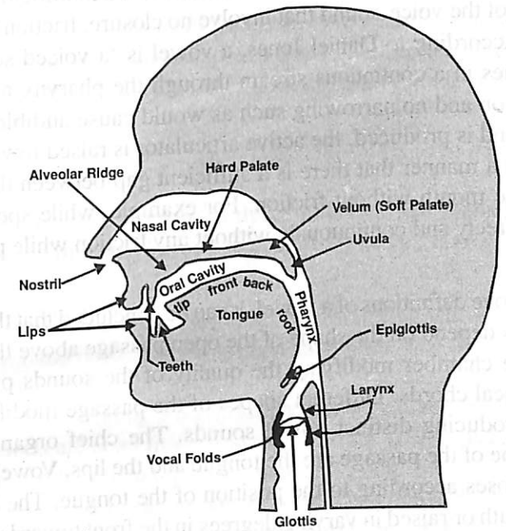


Fig. 2.2 The Articulatory System

- **Pharynx:** The pharynx extends from the top of the larynx to the root of the tongue which lies opposite to it. The muscles of the pharynx modify the shape and size of the pharyngeal cavity by contracting and expanding. It can also be modified by the back of the tongue, by the position of the soft palate and by the raising and lowering of the larynx.
- **Lips:** The lips also have an important role to play in the production of the speech sounds. For example, the consonant sounds such as 'p' and 'b' are produced by closing of the lips tightly and then releasing the closure abruptly to let out the air built up behind the closure.
- **Teeth:** Some consonants are produced with the help of teeth, such as 'think and 'that' in English.
- **Teeth ridge:** The teeth ridge is the alveolar ridge. It is the convex part of the roof of the mouth lying just behind the upper teeth. Sounds such as 'top' and 'drill' are a result of the alveolar ridge.
- **Hard palate:** The hard bony surface in the alveolar ridge along the roof of the mouth is the hard palate.
- **Soft palate:** In the alveolar ridge, where the bony structure ends, the roof of the mouth becomes soft and it is called soft palate or the velum.
- **Uvula:** At the end of the soft palate, there is a small pendant like fleshy tongue which is known as uvula.
- **Tongue:** The tongue is one of the most effective articulators as it is flexible and can take different shapes and positions which are significant in speech production.

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2.3 VOWELS AND CONSONANTS

Speech sounds are classified as vowels and consonants. Bloomfield defines a **vowel** as 'modifications of the voice-sound that involve no closure, friction or contact of the tongue or lips'. According to Daniel Jones, a vowel is 'a voiced sound in forming which the air issues in a continuous stream through the pharynx and mouth, there being no obstruction and no narrowing such as would cause audible friction.' Thus, when a vowel sound is produced, the active articulator is raised towards the passive articulator in such a manner that there is a sufficient gap between the two for air to escape through the mouth without friction. For example, while speaking the word 'art', air escapes freely and continuously without any friction while pronouncing the first sound /a:/.

From the above definitions of a vowel, it can be concluded that the characteristic qualities of vowels depend on the shape of the open passage above the larynx which forms a resonance chamber modifying the quality of the sounds produced by the vibration of the vocal chords. Different shapes of the passage modify the quality in different ways, producing distinct vowel sounds. The chief organs concerned in modifying the shape of the passage are the tongue and the lips. Vowels are classified for linguistic purposes according to the position of the tongue. The tongue may be kept low in the mouth or raised in varying degrees in the front towards the hard palate or in the back towards the soft palate. These positions produce what are called open and closed vowels, with dependent variants, half open and half close. Different degrees of openness and closeness also depend on the extent of the opening between the upper and lower jaws. Open vowels may also be distinguished as front or back depending on the part of the tongue that is highest, but the latitude of variation when the tongue is low in the mouth is more restricted. The tongue may also produce central or neutral vowels, which are neither distinctively back nor front if it is raised centrally in the mouth. The lip features which distinguish vowel qualities may vary independently of the position and height of the tongue, though obviously the more open vowel positions give less scope for lip spreading and for strong lip rounding, because the jaw and mouth are wide open.

In phonetics, a vowel is a sound in spoken language, like English ah! or oh!, which is pronounced with an open vocal tract so that there is no build-up of air pressure at any point above the glottis. This contrasts with consonants, like English sh! where there is a constriction or closure at some point along with the vocal tract. A vowel is also thought of to be syllabic: an equivalent open but non-syllabic sound is known as semi-vowel.

In all languages, vowels form the nucleus or peak of syllables, whereas consonants make the onset and (in languages that have them) coda.

Without reference to any particular language, eight vowel sounds, articulated at fixed positions of the tongue and lips, four front and four back, have been recorded as cardinal vowels and transcribed as [i], [e], [a], [o], [u].

There are twelve pure vowels in English and eight vowel glides or diphthongs. There is an argument between the phonetic definition of 'vowel' (a sound made with no constriction in the vocal tract) and the phonological definition (a sound that makes the peak of a syllable). The approximants [j] and [w] describe this conflict: both are made without any constriction in the vocal tract (so phonetically they seem to be vowel-like), but they occur on the edge of syllables, like at the beginning of the English

Check Your Progress

1. The function of the respiratory system is to let the air pass through the windpipe (trachea) towards the _____ so that it produces sounds.
2. The _____ of human beings consists of the larynx in the throat.
3. The larynx is an articulator. (True/ False)

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words 'yet' and 'wet' (that suggests that phonologically they are consonants). The American linguist Kenneth Pike suggested the terms 'vocoid' for a phonetic vowel and 'vowel' for a phonological vowel, so by using this terminology, [j] and [w] are classified as vocoids but not as vowels.

The word vowel comes from the Latin word *vocalis*, which means 'speaking', as in most languages words and so speech is not possible without vowels. In English, the word vowel is basically used to describe both vowel sounds and the written symbols that describe them.

Description of vowels

The phonetics of English is given in detail in books like Daniel Jones' *Outline of English Phonetics*, Gimson's *Introduction to the Pronunciation of English* and Ward's *Phonetics of English*.

- **Front vowels:** There are four front vowels in English. A front vowel is a type of vowel sound used in some spoken languages. The defining characteristic of a front vowel is that the tongue is positioned as far in front as possible in the mouth without creating a constriction that would be classified as a consonant. Front vowels are sometimes also called bright vowels as they are perceived as sounding brighter than the back vowels.
  - o /i/: It is a short, front, unrounded vowel just above the half-close position. It can occur initially as in it /it/, medially as in bit /bit/ and finally as in city /siti/.
  - o /i:/: It is a long, front, close unrounded vowel which can occur initially as in yield /i:ld/, medially as in wheat /wi:t/ and finally as in sea /si:/.
  - o /e/: It is a short, front, unrounded vowel between half-close and half-open. It occurs initially as in elephant /elifnt/ and medially as in met /met/.
  - o //: It is a front, unrounded vowel just below the half-open position. It occurs initially as in ant /nt/ and medially as in man/mn/.
- **Back vowels:** A back vowel is a type of vowel sound used in some spoken languages. The defining characteristic of a back vowel is that the tongue is positioned as far back as possible in the mouth without creating a constriction that would be classified as a consonant. Back vowels are sometimes also called dark vowels as they are perceived as sounding darker than the front vowels. There are five back vowels in English:
  - o /a/: It is a back, open, unrounded vowel, which occurs in all the three positions. For example, initially in art /a:t/, medially in part /pa:t/ and finally in papa /ppa:/.
  - o /o/: It is a short, back, rounded vowel just above the open position. It occurs initially as in on /n/, and medially as in cot /kt/.
  - o /o/: It is a long, back rounded vowel between half-open and half-close. It occurs in the initial position as in ought /t/, medial position as in bought /bt/ and finally as in law /l/.
  - o /u/: It is a short, back, rounded vowel, a little centralized and just above the half-close position. It does not occur initially but medially in put /put/ and finally as in to /tu/.
  - o /u:/: It is a back, long, close rounded vowel. It occurs initially as in ooze /u:z/, medially in booze /bu:z/ and finally in too /tu:/.
- **Central vowels:** A central vowel is a type of vowel sound used in some spoken languages. The defining characteristic of a central vowel is that the tongue is

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positioned halfway between a front vowel and a back vowel. There are three central vowels in English:

- /u/: It is a central, unrounded vowel just above the open position. It occurs initially as in utter / /, and medially in butter / /.
- /o/: It is a central, unrounded vowel just below half-open. It occurs in all the three positions – initially in upon / /, medially in forget / / and finally in tailor / /.
- /e/: It is a central, unrounded vowel between half-close and half-open positions. It occurs in all the three positions – initially in earthly / /, medially in bird / / and finally in river / /.

When a vowel comes finally in a word, it is much longer than when it occurs initially. Similarly, if it occurs after a voiced sound, it will be longer. For example, as in bee /bi:/, bead /bi:d/,beat /bi:t/. Vowels may also be characterized by what in linguistic terms is called retroflexion or the slight upward turning of the tip of the tongue towards the centre of the hard palate. Retroflexion is one of the characteristics of the American accent. It also occurs in some dialects of British English in the pronunciation of words spelt with an 'r' after a vowel (as in hard, word, etc.). It is also possible to make all kinds of vowel sounds with nasalization, that is, with the soft palate lowered and with the air passing partly through the nasal cavity and nostrils as well as through the mouth.

Diphthongs

A diphthong or vowel glide is a combination of two short vowels. Generally, English vowels are characterized by lip-spreading in case of front vowels and lip-rounding in back vowels. In the pronunciation of long vowels, a relatively constant articulatory position is maintained but a temporary equivalent articulation may be made by moving from one vowel position to another through the intervening positions. In such a situation, it is necessary for the glide to take place within the same syllable. When the diphthong is lengthened, the first element is lengthened and the second element is very short. Therefore, the phenomenon is called falling diphthong.

- /ei/: It is the result of a glide from a front, unrounded vowel just below the half-close position to one just above half-close. It occurs initially in ate /eit/, medially in race /reis/ and finally in day /dei/.
- /ai/: It is a glide from a front, open, unrounded vowel to a centralized front, unrounded vowel just above half-close. It occurs initially in ice /ais/, medially in bite /bait/ and finally in bye /bai/.
- /o/: This is a glide from a back, unrounded vowel between open and half-open to a centralized, front, unrounded vowel just above the half-close position. In the beginning, the lips are rounded but as the glide moves towards RP /i/, the lips are unrounded. It occurs in all the three positions – initially in oil //, medially in boil / / and finally in boy / /.
- / /or /ou/: It is a glide from a central, unrounded vowel between half-close and half-open to a centralized, back, rounded vowel just above the half-close position. Initially, it occurs in own /oun/, medially in boat /bout/ and finally in go /gou/.
- /u/: The glide begins at the back, open unrounded position and moves in the direction of RP /u/. It occurs initially in out / /, medially in shout / / and finally in how / /.

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- /e/: It is a glide from a centralized, front, unrounded vowel just above half-close to a central, unrounded vowel between half-close and half-open positions. It occurs initially in ear / /, medially in fierce / / and finally in fear / /.
- /a/: This is a glide from a front, half-open, unrounded vowel to a central, unrounded vowel between half-close and half-open positions. It occurs initially in aeroplane //, medially in careful / / and finally in fair / /.
- /o/: It is glide from a centralized, back, rounded vowel just above half-close to a central, unrounded vowel between half-close and half-open. It can occur medially as in touring / /, and finally in tour / /.

Types of diphthongs

- **Falling and rising:** Falling (or descending) diphthongs start with a vowel quality of higher prominence (higher pitch or volume) and end in a semivowel with less prominence, like [aj/] in eye, while rising (or ascending) diphthongs begin with a less prominent semivowel and end with a more prominent full vowel, similar to the [ja] in yard. (Note that 'falling' and 'rising' in this context do not refer to vowel height; the terms 'opening' and 'closing' are used instead. The less prominent component in the diphthong may also be transcribed as an approximant, thus [aj] in eye and [ja] in yard. However, when the diphthong is analysed as a single phoneme, both elements are often transcribed with vowel letters (/aj//, /j/a/). Note also that semivowels and approximants are not equivalent in all treatments, and in the English and Italian languages, among others, many phoneticians do not consider rising combinations to be diphthongs, but rather sequences of approximant and vowel. There are many languages (such as Romanian) that contrast one or more rising diphthongs with similar sequences of a glide and a vowel in their phonetic inventory (see semivowel for examples).
- **Closing, opening, and centering:** In closing diphthongs, the second element is more close than the first (e.g. [ai]); in opening diphthongs, the second element is more open (e.g. [ia]). Closing diphthongs tend to be falling ([ai/]), and opening diphthongs are generally rising ([i/a]), as open vowels are more sonorous and therefore tend to be more prominent. However, exceptions to this rule are not rare in the world's languages. In Finnish, for instance, the opening diphthongs /ie// and /uo// are true falling diphthongs, since they begin louder and with higher pitch and fall in prominence during the diphthong.

  Another, rare type of diphthong that is neither opening nor closing is height-harmonic diphthong. This diphthong has both elements at the same vowel height. These were particularly characteristic of Old English, which had diphthongs such as /æQ//, /eo//.

  A centering diphthong is one that begins with a more peripheral vowel and ends with a more central one, such as [jY/], [[Y/], and [ŠY/] in Received Pronunciation or [iY/] and [uY/] in Irish. Many centering diphthongs are also opening diphthongs ([iY/], [uY/]).

  Diphthongs may contrast in how far they open or close. For example, Samoan contrasts low-to-mid with low-to-high diphthongs:

  'ai ["ai/] 'probably'

  'ae ["ae/] 'but'

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'auro ["au/~o] 'gold'

ao [ao/] 'a cloud'

- **Length:** Languages differ in the length of diphthongs, measured in terms of morae. In languages with phonemically short and long vowels, diphthongs typically behave like long vowels, and are pronounced with a similar length. In languages with only one phonemic length for pure vowels, however, diphthongs may behave like pure vowels. For example, in Iceland, both monophthongs and diphthongs are pronounced long before single consonants and short before most consonant clusters.

  Some languages contrast short and long diphthongs. In some languages, such as Old English, these behave like short and long vowels, occupying one and two morae, respectively. In other languages, however, such as Ancient Greek, they occupy two and three morae, respectively, with the first element rather than the diphthong as a whole behaving as a short or long vowel. Languages that contrast three quantities in diphthongs are extremely rare, but not unheard of; Northern Sami is known to contrast long, short and 'finally stressed' diphthongs, the last of which are distinguished by a long second element.

A **consonant** is defined as a speech sound that is produced when the air passage is obstructed, or the flow of air is stopped as a result of narrowing or a complete closure of the air passage. For example, while pronouncing the word 'pool' our lips try to stop air from passing through when the sound /p/ is produced. In the production of consonants, the voice or breath is partially hindered by the tongue, teeth, lips, or the other organs of speech. Thus, the production of the consonant sounds involves the action of some speech organ. Consonants include the following:

- All sounds which are not voiced
- All sounds in the production of which the air has an impeded passage through the mouth
- All sounds in the production of which the air does not pass through the mouth
- All sounds in which there is audible friction

Articulatory phonetics is, perhaps, the oldest and the best approach for the study of consonants. It believes that the characteristics of speech sounds are determined by their modes of formation. They may accordingly be described and classified by stating the position and action of the various speech organs.

Any description of the manner of forming consonants must be based on the following particulars:

- The place or places of articulation
- The state of the air passage at the place (or places) of articulation
- The position of the soft palate

Place of articulation

The following are the chief places of articulation:

- **Bilabial:** The two lips are the primary articulators. The initial sounds in the word **pat, bat,** mat and **what** are bilabials. For example, /p/, /m/, /w/.
- **Labio-dental:** The lower lip articulates with the upper teeth. Here, active articulator is lower lip and passive articulator is upper teeth. For example, /f/, /v/.

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- **Dental**: The tip of the tongue articulates against the upper teeth. Here, active articulator is tip of the tongue and passive articulator is the upper teeth. For example, //.
- **Alveolar:** In the production of these sounds the tongue touches or is brought near the alveolar ridge and here active articulator is the blade of the tongue and passive articulator is the teeth ridge. Tip or blade of the tongue articulates against the alveolar ridge (the rough bony ridge immediately behind the upper teeth). For example, /t/, /d/.
- **Alveo-palatal/ Post alveolar:** Behind the alveolar ridge the roof of the mouth rises sharply and here active articulator is the tip of the tongue and passive articulator is the rare part of the alveolar ridge. For example, English 'r' as in red.
- **Palato-alveolar:** Palato-Alveolar sounds are produced by two simultaneous articulators, which are as follows:
  - The blade of the tongue an active articulator against the teeth ridge a passive articulator
  - The front of the tongue is raised towards the hard palate
- **Palatal:** Sounds produced with the tongue near the hard palate and the active articulator is the front of the tongue and passive articulator is hard palate. For example, /j/
- **Velar:** Sounds produced near the soft area of the roof of the mouth and here active articulator is the back of the tongue and passive articulator is soft palate. /k/, /g/, //
- **Glottal:** The vocal folds are used as the primary articulators. Moreover, glottis plays a vital role in the production of this sound. For example, /h/

The position of the speech organs can be studied from Figure 2.3.

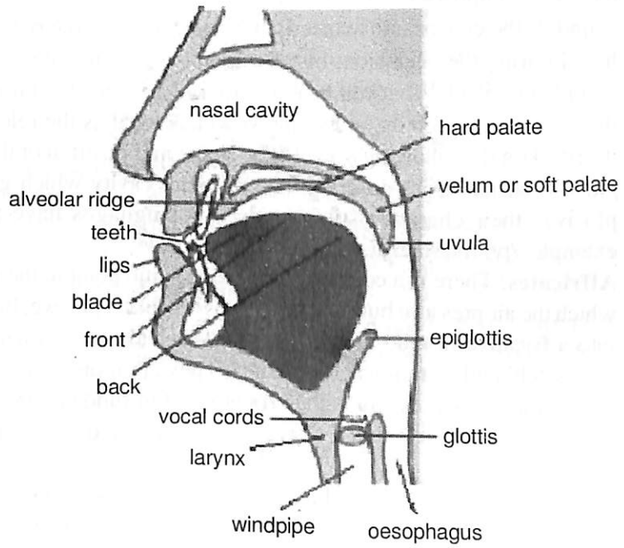


Fig. 2.3 Position of the Speech Organs

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Manner of articulation

The obstruction made by the organs may be total, intermittent or partial, or may merely constitute a narrowing sufficient to cause friction. Sibilants can be differentiated from each other fricatives by the tongue's shape and by the airflow that is directed over the teeth. Fricatives at coronal places of articulation can be sibilant or non-sibilant; although sibilants are more common.

Taps and flaps are identical to brief stops. However, their articulation and behaviour is different enough to be thought of in a separate manner, rather than just in the length form.

Trills include the vibration of one of the speech organs. As trilling is a different parameter from stricture, the two might be combined. Increasing the stricture of a basic trill leads to a trilled fricative. Trilled affricates are quite well known.

Nasal airflow might be added as an independent parameter towards any speech sound. It is quite commonly found in nasal stops and nasal vowels. You can also find nasal fricatives, nasal taps as well as nasal approximants. When a sound is not nasal, it is termed oral. An oral stop is generally called a plosive, whereas a nasal stop is basically just termed as nasal.

Laterality is the release of airflow at the tongue's side. It can be combined together with other manners, leading to the following:

- Lateral approximants
- Lateral flaps
- Lateral fricatives and affricates

The chief types of articulation are as follows:

- **Complete closure**
  - **Plosive:** The air passage is completely closed for a considerable time and the air is compressed and on release issues suddenly making an explosive sound. If the consonant is voiced, then the voicing is the only sound that is heard during the occlusion; but if it is voiceless, then the plosive will be completely silent. What you hear as a /p/ or /k/ is the effect that the *onset* of the occlusion has on the preceding vowel, as well as the release burst and its effect on the following vowel. The shape and position of the tongue (the *place* of articulation) describes the resonant cavity which gives different plosives their characteristic sounds. All languages have plosives. For example, /p/, /b/, /k/, /g/
  - **Affricates:** There is a complete closure at some point in the mouth behind which the air pressure builds up. It begins just like a plosive, but this releases into a fricative instead having a separate release of its own. The English letters 'ch' and 'j' represent affricates. They are quite common around the world, though less common than fricatives. On sudden release, the friction is audible though it is much slower when compared with that of a plosive. For example, //, //
  - **Nasal:** A nasal sound is produced when there is a complete closure at some point in the mouth but the air escapes through the nose as the soft palate is lowered. They are vowel-like in the sense that they do not issue forth with a noise. The shape and positioning of the tongue determines the resonant cavity, which gives different nasal stops different characteristic sounds. Some examples of nasal sounds in English include /m, n/. Nearly all languages have nasal sounds, the only exceptions being in the area of Puget Sound and a single language on Bougainville Island.

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- **Intermittent closure**
  - **Trill or roll**: The active articulator strikes several times against the passive articulator. The structure involved is often known as intermittent stricture. In it the articulator (usually the tip of the tongue) is held firmly in one place, and the airstream causes it to vibrate. The double 'r' of Spanish 'perro' is a trill. Trills and flaps, where there are one or more brief occlusions, form a class of consonants called rhotics. For example, Scottish 'r' where the tongue tip trills against the alveolar ridge.
  - **Flap:** A single tap made by the active articulator (tongue tip) against the passive articulator (teeth ridge). For example, English 'r'. It also occurs in American English when the word butter is pronounced as 'budder'. Often called a tap, is a momentary closure of the oral cavity. The 'tt' of 'utter' and the 'dd' of 'udder' are pronounced as a flap in North American and Australian English. A lot of linguists differentiate *taps* from *flaps*, but there is no consensus on what the difference could be. No language is based on such differences. There are also lateral flaps.
- **Partial closure**
  - **Lateral:** At some point in the mouth, a partial but firm closure is made. At the same time, the air stream is allowed to escape on one or both sides of the contact. These sounds are also frictionless and therefore, vowel-like. Usually, shortened to lateral, is a type of approximant pronounced with the side of the tongue. English /l/ is a lateral. Together with the *rhotics*, which have similar behaviour in many languages, this forms a class of consonant called liquid. For example, /l/
- **Narrowing**
  - **Fricative:** A fricative is formed by narrowing the air passage to such an extent that the air on escaping produces an audible friction. Sometimes called spirant, where there is continuous frication (turbulent and noisy airflow) at the place of articulation. Examples include English /f, s/ (voiceless), /v, z/ (voiced), etc. Most languages have fricatives, though many have only a /s/. However, the indigenous Australian languages are almost completely devoid of fricatives of any kind. For example, /f/, /v/
- **Narrowing without friction**
  - **Semi-vowel:** A semi-vowel is a voiced gliding sound formed when the speech organs first produce a weakly articulated vowel of comparatively small inherent sonority and then change to another sound of equal or greater prominence. For example, /j/, /w/

A use of the word semivowel, generally called a glide, is a type of approximant, pronounced like a vowel but with the tongue closer to the roof of the mouth, so that there is slight turbulence. In English, /w/ is the semivowel equivalent of the vowel /u/ , and /j/ (spelled 'y') is the semivowel equivalent of the vowel /i/ in its usage. Other descriptions use semivowel for vowel-like sounds, which are not syllabic, but do not have the increased stricture of approximants. These are seen as elements in diphthongs. The word can also be used for covering both the concepts.

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Two classes of consonants can be identified according to their modes of articulation:

- **Oral sounds:** The soft palate or velum can be raised to block the passage into the nose. When this is done, the air from the lungs can pass through the mouth only. Sounds produced in this manner are called oral sounds.
- **Nasal sounds:** Nasal sounds are produced when the soft palate is lowered and the passage in the mouth is closed so that the air from the lungs can pass through the nose only. For example, /m/, /n/, / /.

The state of the vocal chords also determines the type of consonant. When the vocal chords are held loosely together, the pressure of the air coming from the lungs makes them vibrate, that is, they open and close regularly many times a second. Sounds produced in this manner are called voiced sounds. Voiceless sounds are those in the production of which there is no vibration. For every voiceless sound there is a corresponding voiced sound, i.e., one articulated in the same place and manner, only the voice being substituted for breath and vice versa. A point to be noted is that voiced consonants are usually pronounced with less force of exhalation than unvoiced consonants.

2.4 CONSONANT CLUSTERS

When a group of two or three consonants occur together in a word without any vowel between them, it is called a consonant cluster. Sometimes it is also called a consonant blend. Each letter in the group is pronounced individually. For example, words like school and strange. Consonant clusters may occur initially, medially and finally in words. For example, /r/ as in shrink, /sk/ in school, /spr/ as in spring, /lk/ as in milk, /kts/ as in acts and /ksts/ as in texts. The longest possible initial cluster in English is of three consonants as in split, sphere and the longest possible final cluster is of five consonants as in angsts. Linguists have put forward the argument that the term consonant cluster should be applied only if it occurs within one syllable but some others have argued that the definition is more useful when it is not bound by the limitations of a syllable boundary.

Many languages do not permit consonant clusters at all. Maori and Pirahã, for instance, do not permit any two consecutive consonants in a word. Japanese is almost as strict, but it allows clusters of consonant plus /j/ as in Tokyo, the name of Japan's capital city. Across a syllable boundary, it also allows a cluster of a nasal consonant plus another consonant, as in *Honshû* [honUuÐ] (the name of the largest island) and *tempura* [tempu}a] (a traditional dish). A great many of the languages of the world are more restrictive than English in terms of consonant clusters; almost every Malayo-Polynesian language forbids consonant clusters entirely. Tahitian, Samoan and Hawaiian are this entire sort. Standard Arabic does not permit initial consonant clusters, or more than two consecutive consonants in other positions; neither do most other Semitic languages, although Modern Israeli Hebrew permits them (e.g. *pkak* 'cap'; *dlat* 'pumpkin'). Khmer, as do most Mon–Khmer languages permits only initial consonant clusters with up to three consonants in a row per syllable. Finnish has initial consonant clusters natively only on South-Western dialects and on foreign loans, and only clusters of three inside the word are allowed. Most spoken languages and dialects, however, are more permissive. In Burmese, consonant clusters of only up to three consonants (the initial and two medials—two written forms of /-j-/, /-w-/) at the initial onset are allowed in writing and only two (the initial and one medial) are pronounced. These clusters are restricted to certain letters. Some Burmese dialects allow for clusters of up to four consonants (with the addition of the /-l-/ medial), which can combine with the above-mentioned medials.

Check Your Progress

4. A _____ or vowel glide is a combination of two short vowels.
5. What is a consonant?
6. What are the classes of consonants according to their modes of articulation?

General approaches

Innatism

Innatism refers to an approach to understand the process of language acquisition by infants. In this approach, scholars started the study from the basic premise that a human child is born with the innate capability to learn language. This notion of innatism basically arises from the fact that learning of language by child happens in a magical fashion and cannot be explained easily. Therefore, from ancient days, people have believed and tried to figure out ways to understand the innate nature of language acquisition device of humans. As mentioned earlier, the ancient Greek scholar, Plato, even felt that human beings are born with certain innate ability of making the right connection between words and their meanings. Plato's idealistic theories of reality and language led him to believe that language is God-given. Therefore, human beings must be given the proper mechanism even to pick up, understand and interact in that language.

Beyond the theories of innatism, different experiments were also carried out from ancient days to prove the existence of the theory in the first place. In the seventh century BC, Psammeticus, an Egyptian Pharoah, thought language to be inborn in human beings. Consequently, he thought that children isolated from birth from any linguistic influence would develop the language they had been born with. In his experiment, he isolated two children from the social circumstances where the children had no access to language. These children were reported to have spoken a few words of Phyrgian, an IE language of present day Turkey. Psammeticus believed that this was the first, or original, language. In the fifteenth century, King James V of Scotland performed a similar experiment and children were reported to have spoken good Hebrew.

Social interactionism

The social interactionist theory consists of a number of hypotheses on language acquisition. As the term social interactionism suggests, this theory believes that children do not learn language only because of some innate capability that is manifest in them. It also happens because they interact with the other members of the speech community that they are born in and grow up. This interaction with the other members of community facilitates in picking up the language. The compromise between 'nature' and 'nurture' is the 'interactionist' approach. We need to examine the language behaviours that nature provides innately and those behaviours that are realized by environmental exposure, which is nurture.

Relational frame theory

While social interactionist theory makes a dual approach in terms of finding a mid path between innateness of human beings in picking up language and the social and linguistic environment of the child, the relational frame theory (Hayes, Barnes-Holmes, Roche, 2001) provides a wholly selectionist/learning account of the origin and development of language competence and complexity. Based on the principles of

Phonetics of English

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Skinnerian behaviorism, the relational frame theorists are of the opinion that children acquire language purely through interacting with the environment. This challenges the notion that the language acquisition capability in children is innate. They are of the opinion that the context in which the child grows up is significant. This is distinguished from Skinner's work by identifying and defining a particular type of operant conditioning known as derived relational responding. This refers to a learning process that appears to occur only in humans possessing a capacity for language.

Generativism

Noam Chomsky's studies on syntax had changed the way linguistic studies had been progressing on in the twentieth century. His generative grammar is one of the principal approaches to children's acquisition language. In his *Lectures on Government and Binding,* Chomsky (1980) is of the view that the child's acquisition of syntax is similar to ordering from a menu to some extent. The child selects the correct options using her parents' speech, in combination with the context. It is noted that all the children in a speech-community ultimately learn almost the same grammar by the age of about five years. Considerations like these have led theorist like Chomsky, Jerry Fodor, Eric Lenneberg and others to argue that the types of grammar that the child needs to consider must be narrowly constrained by human biology. These innate constraints are sometimes referred to as universal grammar, the human language faculty, or the language instinct.

Further developments

Generativists have been criticized by many critics who argued that the concept of a language acquisition device (LAD) is not supported by evolutionary anthropology. Moreover, they point out that generative theory has several hypothetical constructs (such as movement, empty categories, complex underlying structures and strict binary branching) that cannot possibly be acquired from any amount of linguistic input.

Since 1980, linguists such as Melissa Bowerman, and psychologists such as Jean Piaget, Elizabeth Bates and Jean Mandler have been studying children language acquisition. They believed that there might be many learning processes involved in the acquisition process. The more recent position is that language emerges from usage in social contexts in children. They use learning mechanisms that are a part of a general cognitive learning apparatus (which is what is innate). This position has been championed by Elizabeth Bates, Catherine Snow, Brian MacWhinney, Michael Tomasello, Michael Ramscar, William O'Grady and others. Philosophers, such as Fiona Cowie, Barbara Scholz and Geoffrey Pullum also supported the empirical point of view of language acquisition.

The acquisition schedule

We are aware of the fact that a child does not learn language in a day. The process takes time; it is usually thought that by five to six years, a child becomes a more or less good user of a language. Also, five to six years is insignificant when compared to the speed with which a child learns language. This points out to the fact that a child is born with the innate capacity to learn language. However, as we have discussed earlier, a child does not acquire language if he or she is not in an environment where language is used. So, we can say that a child picks up language as a medium of self-expression and communication, like no other creature, regardless of differences in circumstances in the social environment in which he or she grows up. The environment decides the

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kind of language that he or she will acquire. The process of language acquisition is gradual and goes through different stages.

It is being observed that all children (that is, all normal children) acquire language or develop linguistic competence, more or less at the same time and very much in the same schedule. For example, at one month, a child is usually capable of distinguishing between sounds such as [ba] and [pa]. From then onwards, till about five or six years of age, the child carries on picking up different features of language to make more or less a good user of language by six. Young children actively acquire language by identifying the regularities in language.

Caregiver speech

Innatism cannot be the only reason of human language acquisition device. The social, linguistic and cultural environment decides the kind of language that a child picks up. Therefore, in this circumstance, the language spoken around the child by the older children, by the elderly, by adults, and by the caregiver decides the way the child will acquire the language. Many a times, the caregiver uses a language with the child which is much more simplified than the everyday language that adults use. The characteristically simplified speech style adopted by someone who spends a lot of time interacting with a young child is called caregiver speech. Caregiver speech is also distinguished by many kinds—the child-directed speech used by the mother is known as 'motherese'; by the father as 'fatherese' and by others as 'otherese'. Salient features of this child directed speech are the frequent use of questions, often using exaggerated intonation, extra loudness and a slower tempo with longer pauses. These are either simplified words (*tummy*, *nana*) or alternative forms, with repeated simple sounds and syllables, for things in the child's environment (*choo-choo*, *poo-poo*, *pee-pee*, *wawa*).

Caregiver speech is also characterized by simple sentence structures and numerous repetitions. In the process, the child works out a system of putting sounds and words together to get a hold of the basic structural organization of language.

Cooing and babbling

The earliest use of speech-like sounds by infants has been described by linguists as cooing. It is perceived that during the first few months of a child's life, he or she gradually acquires the ability to produce certain vowel-like sounds, particularly high vowels similar to [i] and [u]. By four months of age, the developing ability to bring the back of the tongue into regular contact with the back of the palate allows the infant to create sounds similar to the velar consonants [k] and [g]. Hence the common description of 'cooing' or 'gooing' is used for this type of production. It is also noted that by the time they are five months old, babies can already hear the difference between the vowels [i] and [a] and discriminate between syllables like [ba] and [ga].

Between the age of six and eight months, the child starts sitting up and produces a number of different vowels and consonants, as well as combinations such as *ba-ba-ba* and *ga-ga-ga*. This type of sound production is described as babbling. In the later babbling stage, around nine to ten months, one can perceive recognizable intonation patterns to the consonant and vowel combinations being produced, as well as variation in the combinations such as *ba-ba-da-da*. Nasal sounds also become more common and certain syllable sequences such as *ma-ma-ma* and *da-dada* are inevitably interpreted by parents as versions of 'mama' and 'dada' and repeated back to the child.

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As the child starts to stand up during the tenth and eleventh months, he or she becomes capable of using their vocalizations to express emotions and emphasis. This late babbling stage is characterized by more complex syllable combinations (*ma-da-ga-ba*). This stage also includes a lot of sound play and attempted imitations.

One-word stage

Between the age of twelve and eighteen months, children usually begin to produce a variety of recognizable single-unit utterances. This period is traditionally called the one word stage. This stage is characterized by speech in which single words are uttered from everyday objects such as 'milk', 'cookie', 'cat', 'cup', etc. Instead of the phrase, 'the one-word stage', sometimes, the term, holophrastic (meaning a single form functioning as a phrase or sentence) is also used which describes an utterance that could be analyzed as a word, a phrase, or a sentence. In this phase the words uttered by the child is primarily for the purpose of naming objects, but in certain cases the child also starts extending their use.

Two-word stage

It is usually perceived that the two-word stage begins around eighteen to twenty months, as the child's vocabulary moves beyond fifty words. By the time the child reaches the age of two years, he or she is capable of using a variety of combinations, similar to baby chair, mommy eat, cat bad. It is very difficult to predict whether the child is trying to mean something in terms of a sentence or they are simply about naming them. However, the adult interpretation of such two words expressed by the child is of significance as the adult tries to interpret these utterances of the child by the context of his or her utterance.

The words, 'baby chair' may be taken as an expression of possession

(= this is baby's chair), or as a request (= put baby in chair), or as a statement

(= baby is in the chair), depending on different circumstances. The above example taken from George Yule's book where he suggests that the child may use the two words 'baby chair' for various purposes, depending on the circumstances in which he or she is thrown in. Whatever be the intention of the child in making such an expression, it is usually the thing that the adult tries to interpret the utterance of the child as a way which suggests that a communication is taking place.

Telegraphic speech

Between the age of two and two-and-a-half years, the child begins to produce a large number of utterances which go beyond the two-word stage. This is usually classified as 'multiple-word' speech. This phase is also called the stage of telegraphic speech, as it is a phase which is characterized by strings of words (lexical morphemes) in phrases or sentences such as 'this shoe all wet, cat drink milk and daddy go bye-bye'. In other words, it can be said that in this stage, the child starts developing some sentence-building capacity. By three, the vocabulary of the child increases to hundreds of words and pronunciation becomes more or less closer to the form of adult language.

Developing semantics

When a child starts using language, it starts learning which sound to associate with an object or idea or concept. The process is interesting as the child makes many mistakes

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in terms of associating a single sound with many objects, and sometimes refers to an object with a name which is typically his or her own creation. As the child has limited vocabulary in the holophrastic stage, it is natural that he or she may refer to a large number of objects by the same sound. For example, 'doggie' is a sound that the child not only uses for dogs, but for any hairy animal that he or she sees. This process is called overextension. The most common pattern is to overextend the meaning of a word on the basis of similarities of shape, sound and size, and, to a lesser extent, movement and texture. To give another example, the word 'ball' is extended to all kinds of round objects, including a lampshade, a doorknob and the moon. Thus, the semantic development in a child's use of words is usually a process of overextension, followed by a gradual process of narrowing down the application of each term as more words are learned.

Conclusion

In conclusion, we can say that despite the fact that the child is in the process of acquiring competence of his or her native language through the later years of childhood, it is usually assumed that, by the age of five to six, a child completes the greater part of the basic language acquisition process. Many believe that the child is then placed in a good position to start learning a second (or foreign) language, though many children learn the second language simultaneously with the first language. However, there are many who start learning the second language at a much later stage in life as and when the occasion demands it.

Introductory approach to second language learning

The objectives of this part are to acquaint ourselves with:

- The various aspects of second language learning
- The difference between the mother tongue acquisition and second language learning
- The barriers that learners face in second language learning
- The factors that boost second language learning

Language acquisition depends on the social environment in which one grows up. A child born in a monolingual social setup picks up one language. If a child is lucky to be born in a setup where more than one language is used in everyday conversation, then it becomes easy for him to acquire competence in two languages. In such cases, the child becomes a bilingual or a multilingual individual. For example, if a child is born in the United States, where his or her mother tongue is English, then the child will pick up just one language, that is, English. But if the child is born in the elite class of an Indian city where the parents and other individuals at home are bilingual, speaking mother tongue and English at the same time, then the child will naturally pick up two languages. It will have competence in both the languages.

However, in many cases, a child only learns his or her mother tongue, but in a later period for various reasons, starting from academic, professional and others, an individual may choose to learn a second language. However, it is true that the learning of second language at a later stage in life is a bit different than learning a second language as a child.

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Moreover, a distinction needs to be made between the acquisition of a second language and a foreign language. For example, a child learning English in India at school learns a language which is slightly alien to him as the social setting in which he grows up does not use English in their regular everyday conversation (if English is not spoken in his or her immediate surroundings). If the child learns the language in USA, then the situation would be different as he or she will be encountering the use of the language continuously. Based on this difference of community setting, second language learning can be distinguished into two kinds—foreign language learning and second language learning. Both kinds of learning are referred to as second language acquisition.

There is a significant distinction between phrases, second language learning and second language acquisition. Second language acquisition refers to the process of acquiring a second language where the child is not conscious of picking up a second language. This is because it is a gradual process and comes naturally because of the environment in which he or she grows up. However, second language learning is a conscious process of accumulating knowledge of the features, such as vocabulary and grammar, of a language, typically in an institutional setting.

Barriers in acquisition of second language

In most of the cases, the learning of second language (L2) is very different from the acquisition of mother tongue (L1). Most people learn their L2 during their teenage or adult life. Moreover, they tend to learn the language in an institutionalized setting. This makes them interact in that language only for a few hours, as for all other purposes they already know a language (L1) in which they communicate. For example, a teenage child in India learning English only uses English in the school for a few hours. Outside the school and even amongst the peer group within the school, he or she uses L1. Thus, various barriers come in the way of learning L2. Yet, there are many children who overcome all barriers to become effective communicators in L2. Bilingualism is generally referred to as 'a native like competence in two languages.' This situation arises when a person has a native-like competence in two languages and is an ideal state and very few of us reach that state.

Therefore, when one becomes as an effective communicator as a native speaker of the language, then he/she is probably making an over-statement. There are cases when a person achieves similar competence as a native speaker in one aspect of the second language. For example, one can use spoken language in a similar way as that of the native speaker or in some cases he or she may achieve expertise in the written form. Joseph Conrad, the famous English novelist, is a notweorthy example whose expertise in written English language finds its proof in his writings. His spoken English retained a strong Polish accent. Similarly, when Indians learn English, they become similarly adept in the vocabulary and grammar, but neglect the RP. (However, in the present context, it is not even desirable to acquire the pronunciation of RP as Indian English has a distinct identity of its own.)

Some scholars also are of the opinion that another critical period for language acquisition is around the time of puberty. It becomes very difficult to acquire a second language as one grows up; but this belief is proved to be wrong many times by the learners those who have shown tremendous expertise in second language.

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Learning factors in second language acquisition

There are several factors which are responsible for the speed and nature of second language acquisition. The significant factors among them are: learner's age, intelligence, aptitude, motivation, attitude, personality, cognitive style, etc.

Age

Many linguists and psychologists are of the opinion that children are better at learning a second language than adults. Penfield (1953) and Lenneberg (1968) are of the opinion that the important period for language acquisition is between the age of two to puberty. After an individual crosses the age of puberty, it becomes difficult and psychologically different for him or her to learn a second language. Seliger (1978) is of the opinion that children acquire phonological system much faster than adults.

But the alternate opinion also does exist, where experts feel that adults are better learners of second language than children. Cook, while referring to the research done by Hoefnagel and Hohle, shows that the older learners are able to pick up Dutch much faster than the children after a period of three months. Cook says, 'If children and adults are compared who are learning a second language in exactly the same way, whether as immigrants to Holland, or by the same method in classroom, adults are better. The apparent superiority of adults in such controlled research may meant that the typical situations in which children find themselves are better suited to L2 learning than those adults encounter, age itself is not so important as the different interaction that learners of different ages have with the situations and with other people.' He moreover points out: 'Adults start more quickly and then slow down. Though children start more slowly, they finish up at a higher level.'

Sex

Several studies are done on whether sex determines the nature of second language acquisition. It is being found that girls are better learners of second language than boys. Trudgill points out how women used the prestige linguistic forms more frequently than men. This is a result of female social insecurity. To compensate this insecurity, women are faster learners of second language than the boys. Agnihotri is of the opinion that girls pick up prestige second language faster but are slow in the stigmatized form.

Intelligence

The intelligence of a person obviously decides the way and the speed of second language acquisition. However, many studies (Pimsleur et al, 1962; Carroll and Sapon, 1959) are being done where scholars are skeptical about the relationship between intelligence and language acquisition skills.

Aptitude

By aptitude, one means whether the person has a knack for his actions. Often we hear the phrase, 'a knack for languages', which means that a person can have an aptitude to learn a new language. There are two known measures of second language acquisition aptitude—modern language aptitude test (MLAT), developed by Carroll and Sapon (1959) and the Pimsleur Langauge aptitude battery (LAB) (1966). MLAT talks about four factors that predict a student's success in the classroom:

1. **Phonemic coding ability:** Student's ability to use phonetic scripts to distinguish phonemes in the languages.

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2. **Grammatical sensitivity:** Student's ability to pick out grammatical functions in a sentence.
3. **Inductive language learning ability:** Student's ability to generalize patterns from one sentence to another.
4. **Rote learning:** Student's ability to remember vocabulary lists of foreign words paired with translations.

Cognitive style

Cognitive style refers to the way a person tries to organize his or her way of looking at things, personality and performance. It does not refer to his or her intelligence or competence.

Researchers have pointed out that that there are three different cognitive styles:

1. **Field-independence/ field-dependence:** Field-dependence means that a person cannot think of an object or event separately from the context in which that has occurred or appeared. The context is the field. The field-independent person can do it without the context. Researchers have related this to the second language learning. Skehan points out that the field dependent persons usually have greater communicative skills. Greater conversational skills and greater negotiation skills help in being a better learner of second language.
2. **Reflection-impulsivity:** The idea is whether a person impulsively responds to a situation or reflects over the issue. People who are impulsive are faster learners of language and are not so accurate, whereas the reflective people are accurate though slow.
3. **Categorization styles:** This refers to the way an individual classifies and arranges the information, things, events, and objects that he or she encounters, which can be subdivided into three types:
   - ***Descriptive:analytic style***–concentrates in a single detail common to all objects.
   - ***Categorical:inferential style***—focuses on the class of objects.
   - ***Relational:contextual style***—focuses on the common theme or function.

Personality

There are certain personality traits which are significant in second language acquisition. They are social conformity, extrovertness, flexibility, tolerance for ambiguity, independence, self-confidence, maturity, meticulousness, responsibility, etc. These factors make a person or a child a better learner of second language.

Attitude

Attitude plays an important role in second language acquisition. The attitude of a second language learner can vary from person to person because of different factors such as attitude towards the teacher, attitude towards the language itself or the group that speaks the language. According to Allport, 'Attitude is a mental and neutral state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all object and situations with which it is related.' This readiness to learn a language can make things happen faster or slower. Some researchers are of the opinion that attitudes towards learning of a second language and the second language speaking community connect significantly with achievement of the learner. Gardner and Lambert were of the opinion that 'a friendly outlook

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towards the other group whose language is being learnt can differentially sensitize the learner to the audio-lingual features of the language, making him more perceptive to forms of pronunciation and accent than is the case for a learner without this open and friendly disposition.' Spolsky, Burstall and other scholars conducted evaluative researches and opined that the initial success or failure in language learning can be a powerful determinant of linguistic attitudes.

The general disposition among researchers is that there are essentially two factors—ethnocentrism and authoritarianism—which are responsible for language learning. Gardner and Lambert believe that 'learners who have strong ethnocentric or authoritarian attitude or who have learned to be prejudiced towards foreign people are unlikely to approach the language learning task with an integrative outlook... Authoritarianism refers to anti-democratic feelings and is generally measured through respect for authority, use of force, nationalism etc. agreement or disagreement with some of the following statements may elicit the second language learner's task with an integrative outlook.' Ethnocentrism, on the other hand, refers to people who suspect foreign people and ideas. It is generally measured through attitude towards the foreigners, preservation of nationality, respect for national symbols etc.

Both these factors influence second language learning very much as they both govern the way the learner approaches the languages. Though the attitude of the learner towards the target language varies according to the variation of geographical boundaries, or age, etc., if the learner has more exposure to the target language then the attitude to the language also becomes more favourable.

Motivation

The term 'motivation' in the second language learning is viewed by Gardner as 'referring to the extent to which the individual works or strives to learn the language. This is because they have a desire to do so and there is satisfaction experienced in this activity'. It is the learner's drive to learn language that can be termed as motivation, and comprises not only the favourable attitude. For example, a person living in India has a favourable opinion about English language, but that does not mean that he is motivated. Moreover, when he puts in a special effort to strive to learn the language, then we can call him motivated.

Gardner and Lambert have conducted some pioneering study to explore the nature of the motivation specific to languages. They suggest that those people who identify positively with the target language group would like to resemble the target language group. They tend to understand their culture and participate in it. The pattern of motivation is named 'integrative motivation.' In most cases of integrative motivation, the learner tries to get included into the culture of the target language by making his personality and his perspective change according to the culture of the target language. He may also learn the language to read and understand the art and literature of the target language. In contrast to this, in the 'instrumental motivation', the learner learns the language. He does so because he wants that language to be used in a utilitarian way to attain some goals in his career. He wants to travel at ease, or have any such practical motive. Thus, motivation differs its variety and its nature (instrumental or integrative) changes the perspective of the learner and also the way he learns the language. In case of instrumental motivation, the learner only learns the language in such a way that he may use it in the context where it is necessary. But if the learner has an integrative motivation, then he learns it so well that he becomes a compound bilingual or a full bilingual.

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Gardner conducted a detailed study of the motivation aspects of second language learning. He opines that motivation is a combination of the attitudes towards the target language and the effort and the desire to learn it. These can be of three kinds—integrative, instrumental and manipulative. The integrative motive is a hypothetical construct comprising motivation, positive attitudes to the learning situation and integrativeness. Gardner opines that different factors such as age, previous language training, sources of exposure, socio-economic status, physical conditions of the learning situation, patterns of language in different types of activity, teacher effectiveness are also responsible for the second language learning. For example, if two people in New Delhi are trying to learn two languages—English and French respectively, the first person will be able to learn the language faster than the second one, even if the motivation is the same. This is because of the situation in which they are learning. Thus, along with other factors of equal importance, the motivation and attitude also are the important variables in the process of the second language learning.

Conclusion

In conclusion, it can be said that second language learning is as complex a process as first language acquisition. It is more difficult than the acquiring the competence of the mother tongue. There are various factors responsible for such difficulty including human capability, the context of language use, etc. As there are various reasons such as professional, educational, cultural, financial and others, people across the world learn or try to learn second language. There are various factors that decide the pace and effectiveness of the second language acquisition. These include the learner's age, intelligence, aptitude, motivation, attitude, personality, cognitive style, etc.; many scholars feel that the learner of the second language cannot be similarly competent as the native speaker of the language, though many a time this theory has been proved wrong by the learners who became very effective users of the language.

One aspect of second language acquisition that we have not discussed in this unit is the aspect of teaching the second language. As second language is usually learnt, it presupposes that the teaching-learning process comes into action. In this process, it is important that one thinks in terms of the different methodologies that the teachers can use to make second language acquisition more effective and useful. We will deal with this aspect of second language acquisition subsequently.

Methods and approaches to second language teaching

Many children learn several languages at a very young age, but many learn a second language when they grow up. Learning a second language (L2) at a later stage in life is not a major disadvantage, though age works as a major factor in the second language learning as discussed in the last chapter. When we discussed the first language acquisition, we did not talk about the method as no method is needed for the acquisition of the first language. This is because the child has the capability to pick up languages on its own. No one teaches the child how to pick up his first language; he or she does it by himself or herself. But when second language is learnt after a particular age, then the notion of teaching the second language comes into being. Scholars are varied in their opinion about how to teach the second language or the foreign language. Therefore, it is said that language teaching involves many methods. It is not that some methods are better than the others; in different context and different situations different methods become popular and effective. In other words, it can be said that different methods may be appropriate but in different contexts. There is no one single method

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strongly recommended in the teaching of second language as the level of the learners differs from one another. So, it becomes necessary for a teacher to know the different methods of teaching and learning, as an awareness of variety of methods helps the teachers to apply the relevant method in his or her classroom successfully.

However, as said earlier, there lies a difference between language acquisition and language learning as one is an unconscious process while the other is a conscious decision. The difference between them can be enumerated as follows:

ACQUISITION	LEARNING
In acquisition, one gains knowledge by one's own.	In learning, one gains knowledge and skill by study (teaching-learning process).
Mother tongue competence develops in a human beings.	One learns the second language.
Done in a very early stage of life with in five to six years.	Done in a later stage, mostly after six years
An unconscious process.	A conscious decision having a particular purpose.
The context is crucial and meaningful.	Context is not so significant, though it may help.
Child learns it effortlessly.	Motivation is essential.

The three major second language learning issues that Stern (1983) talks about are as follows:

1. The L1–L2 connection is the disparity in the learner's mind between the inevitable dominance of the mother tongue or L1 and the weaknesses of the second language knowledge.
2. The explicit–implicit option is the choice between more conscious ways of learning a foreign language and more subconscious ways of learning it.
3. The code-communication dilemma has been a major issue recently. It refers to the problems that learners have to cope with when learning a new language, as they have to pay attention on the one hand to linguistic forms (the code) and on the other to real communication.

As mentioned earlier, acquisition of a second tongue is a conscious process where the individual acquires or tries to acquire a second language because of a specific purpose. The purpose may be professional, educational, financial or cultural (as he or she may belong to a particular class or community) or may be for numerous other reasons. Therefore, second language learning always depends on the motivation that the language learner has in his or her acquisition.

It is usually the norm that second language is usually taught to the learners and teaching involves certain methodologies. Over the years, scholars and teachers have evolved various methods of teaching second language to make language learning faster, effective and socially and culturally productive and purposeful. Among these methods, some have become obsolete over a period of time, and others were modified to suit various purposes, but all methods had their importance in their periods. Let us now focus on some of the methods of second language learning.

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Traditional or grammar translation method

The traditional or grammar-translation method was primarily applied to the study of second languages from the seventeenth to the twentieth century. In the nineteenth century, this method was rather widespread for learning second languages. Even today, this method has not completely died out, though there are very few practitioners of this method.

Principles of the grammar-translation method

The most relevant principles of this method can be summarized as follows:

- The method emphasizes on the study and translation of written language, more than the spoken form. When one excels in translation, then one starts translating the moment one hears a sentence to be translated. But in the second language learning schedule, the beginners start translating simpler things and slowly move on to more and more complex aspects in written form of the language. Initially, easier constructions of the language are given and complexities of language are dealt at a later stage.
- Learners are considered successful if they can translate from their mother tongue to the second language, even if they cannot communicate orally. As translation is the main focus of this method, if a learner of a second language is able to translate properly, it is assumed that he has achieved command over the second language. The thrust is on academic use of second language and not on social or everyday use.
- Reading and writing are considered the main language skills. The spoken form of language is usually neglected.
- The role of the teacher in this method is very authoritarian as the primary interaction is between the teacher and the student. Students are not encouraged to talk amongst themselves in any language as the focus is not on the spoken form of language.
- Students are made to learn grammatical rules and are asked to use them in their exercises. Understanding and grasping the rules of grammar is very significant in the grammar-translation method, therefore, students are made to learn grammatical rules so that it helps in the process of translation.
- The basic unit of teaching is the sentence.
- The student's native language is usually the medium of instruction.

The main techniques used by the grammar-translation method

The method focuses on the teaching of the second language grammar primarily through the grammatical rules and lists of vocabulary. It also comprises translations into the mother tongue. Translation is considered the most important classroom activity. The main procedure of an ordinary lesson follows this plan: a presentation of a grammatical rule, followed by a list of vocabulary and, finally, translation exercises from selected texts.

Other activities and procedures can be the following:

- reading comprehension questions about the text;
- students find antonyms and synonyms from words in the text;

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- vocabulary is selected from the reading texts and it is memorized; sentences are formed with the new words.

Major disadvantages of the grammar-translation method

Major disadvantages of the grammar-translation method are as follows:

- The grammar-translation method focuses on the use of language by the great authors and thereby, overlooks the fact of everyday conversational language. Great authors are grand in their constructions in language and are ahead of the everyday conversational language. Therefore, when a second language learner gets himself acquainted with the language through the language of the great authors, he or she is not acquiring the conversational day-to-day language at all. In the process, he or she completely lacks the skill to use language for conversational purposes. For example, in India, often, we can find people good in written English but hesitate in using English for conversational purposes. The primary reason for such hesitation is that he or she has certain mental or psychological barrier in speaking English. These mental barriers exist as at no point of time the individual has got a chance to use the language for conversational purposes. The thrust of grammar-translation method is merely on the written form of language and does not make the second language learner learn various aspects of language use.
- Grammatical rules and list of vocabulary that the student memorizes are sometimes very confusing for the student. There may be a few who are good in memorizing, but most of us dislike it. The grammar-translation method helps in memorizing and creates problems for the learners as they often do not figure out or grasp the rules of language but merely memorize them, making them useless. Similarly, learning vocabulary does not mean much as what one needs to grasp is how those words can be used in proper occasions. Moreover, it is also important to learn how the same word can be used in different occasions to mean different things. This is missing in the grammar-translation method.
- This method gives too much of importance to morphology, but neglects syntax when syntax is thought to be one of the basic element of any language learning.
- The method provides too much importance to faults to be avoided and to exceptions, which emphasize on the prescriptive and mechanical aspect of language. The mechanical aspect does not make the learners engage with the second language which hampers the learning process. Sometimes, the mechanical aspect deters the learner away from the language making the grammar-translation method a barrier in second language learning.
- In most cases, the translations done by learners are not up to the mark as they are done word by word. Word to word translation can never imbibe the spirit of the language to which it is translated. This is because each word of a language has a cultural baggage attached to it. Therefore, it is significant that one understands the two cultures, than merely knowing the vocabularies of two languages. When one translates, one is translating from one culture to another. Therefore, it is significant that translation is done in terms of finding cultural, morphological and syntactical equivalence in the target language. As the grammar-translation method merely focuses on word-to-word translation, the learners in the process of learning language merely learn the mechanical aspect of translation and not the language and culture of the second language.

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- Many a times, the tedious process of memorizing makes the learner frustrated about the whole process of learning a second language.

The direct method

Another important method of teaching second language is called the direct method. It is often referred to as the natural method. It evolved due to dissatisfaction with the grammar-translation method. In the direct method, the attempt is to create a context similar to that of the mother tongue acquisition (hence, it is sometimes also named the natural method). It was based on the assumption that the learner of a foreign language should think directly in the target language. According to this method, for example, English is taught through English. The learner learns the target language through discussion, conversation and reading in the second language. This method was established in Germany and France around 1900. In the US, it is known as Berlitz method. The main aim of this method is to help the students speak the target language (L2) fluently and correctly. In other words, the focus of this method is to make the learner get himself or herself equipped with the conversational aspect of the second language so that he or she becomes adept in using the second language in his or her day to day life. Thus, it can be said that there is a complete shift of focus in the direct method from the grammar translation method as the former is more concerned with the spoken form of language and the latter with the written aspect.

Characteristic features of the direct method

- Teaching of vocabulary is done through pantomiming real-life objects and other visual materials. The tedious process of memorizing vocabularies is prevalent in the grammar-translation method and does not become taxing for learners. It does not deter them from learning the second language. Thus, while not giving so much emphasis on memorizing and by making the students a part of the process of learning through real life objects, the direct method engages the learners with the second language and makes the learning process interesting and engaging.
- Teaching of grammar is done by using an inductive approach centrality of spoken language (including a native speaker like pronunciation), which makes the learner feel that he or she is growing up to be a part of the speech community of the target language. As discussed earlier, one of the main motivations of the second language learner is to learn the language so that he can be a part of the speech community of the second language.
- The focus is on question–answer patterns.
- Teacher is the centre of learning.

Principles

- Instructions in classroom are given in the second language so that the learners get the second language from the beginning and gets into the habit of interacting in the second language.
- The focus is on the everyday vocabulary and sentences during the initial phase; grammar, reading and writing are introduced in intermediate phase.
- Oral teaching precedes any form of reading and writing as the primary emphasis is on the spoken form of language.

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- Grammar is taught inductively.
- Pronunciation is taught systematically in accordance with the principles of phonetics and phonology of the second language so that the learner can be a part of the second language speech community also in terms of pronouncing the second language exactly in the same manner as the native speaker of the language.
- The meanings of words and forms are taught by means of object or natural context.
- Concrete vocabulary is taught through demonstration, objects and pictures; abstract vocabulary is taught by the association of ideas.
- Both speech and listening comprehensions are taught.
- The focus is on the learner; therefore, they speak at least eighty per cent of the time.
- Learners are taught from the beginning to ask questions as well as answer thems.

Advantages

There are many advantages of the direct method. They are as follows:

- This method tries to teach the second language in the same way as one learns one's mother tongue. The language is taught through demonstration and conversation in context. Therefore, students are quick at understanding the spoken from. It is a natural method which has its benefits.
- The mother tongue is not used and the learner focuses not only on learning the second language but at the same time tries to grasp it to the fullest.
- This method is based on sound principles of education as it believes in introducing the particular before general, concrete before abstract and practice before theory.

Disadvantages

The disadvantages are as follows:

- Many educationists and scholars are of the view that the direct method does not take into account all aspects of language teaching. It emphasizes on the written form and neglects the written aspect of language. In other words, it can be said that this method is not comprehensive enough as language learning involves acquisition of skills—listening, speaking, reading and writing. The direct method concentrates on listening and speaking but not reading and writing. That is why many of those who have learned the second language through the direct method feel that they do not get adequate command over written language.
- Its procedures and techniques were difficult for the learner as the instruction from the beginning is given in the second language which makes the learner not grasp the instructions.

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- Teachers had difficulty in explaining the difficult words as he or she is not able to use the mother tongue of the learner to explain difficult concepts and words.
- No selection and grading of vocabulary and structures.
- It was a success in private language schools but not in public secondary schools.
- There was less time and less opportunity available in the classroom.

A comparison between the direct method and the grammar-translation method, we must take into account the following points:

i. The direct method:

1. Avoids close association between the second or foreign language and the mother tongue.
2. Lays emphasis on speech.
3. Follows the child's natural way of learning a language.
4. Teaches the language by 'use' and not by 'rule'.
5. Does not favour the teaching of formal grammar at the early stage.

ii. The grammar—translation method:

1. Maintains close association between the foreign language and the mother tongue.
2. Lays emphasis on speech.
3. Follows the adult's natural way of learning a language.
4. Teaches the language by 'rule' and not by 'use'.
5. Teaches formal grammar from the very beginning.

Bilingual method

Dr C.J. Dodson developed the bilingual method, which is also known as the sandwich method. In this method, both L1 and L2 are used as medium of instruction. The teaching begins with a bilingual approach and then gradually becomes monolingual at the end. In that sense, the teacher uses both mother tongue (L1) and the target language (L2) in the classroom during the initial classes and then gradually uses less of L1 to focus on L2.

There is a three-phase structure of the presentation–practice–production model followed in the class room where the lesson starts out with the reproduction/ performance of a basic dialogue, and then moves on to the variation and recombination of the basic sentences and ends up with an extended application. Dodson analysed the most direct form of access to meaning possible by using oral mother tongue equivalents at sentence level to convey the meaning of unknown words or structures in a second language.

The following principles are followed in the bilingual method:

- Second language is learnt with the help of L1.
- Mother tongue is not used as translation, but becomes one of the medium initially for the teachers to begin the process of acquainting the learners with L2.
- Teacher only uses L1 in the class room, whereas the students are not allowed to use their mother tongue.
- When the students achieve sufficient communicative proficiency, L1 is withdrawn by the teacher.
- Syntax is the unit of teaching

Procedure/steps in teaching

1. The teacher begins by reading out a dialogue to the learner(s). The learners listen to the teacher with their books closed.
2. Next, the learners repeat the lines with the teacher with their books opened in the second reading.
3. The teacher gives sentence wise or meaningful parts wise L1 equivalents (meanings).
4. The teacher says each sentence of the dialogue twice with L1 version (meanings).

Disadvantages

The primary disadvantages of the bilingual method are:

- One of the primary face of the bilingual method is the emphasis on grammatical structures but not on the day-to-day conversation.
- If the teacher is not well conversant in both L1 and L2, then the whole method fails.
- Learners become dependent on their mother tongue to some extent, thus making their process of picking up L2 slower.

The structural-oral-situational approach

The structural-oral-situational approach to second language teaching is a method developed by British applied linguists, Firth and Halliday. It was popular from the 1930s to the 1960s. This method harps on the structural view of language, where both speech and structure are the basis of language learning and, especially, the competence to speak. One of the significant features of the method is the emphasis on vocabulary and reading skills learning. It is noticed that about two thousand words in English occur frequently in the language. If these are mastered, they could make one proficient in a language. Moreover, it is believed that an analysis of English and a classification of its principal grammatical structures into syntactical patterns will help in internalizing syntactical rules.

This method held a behaviouristic stand to second language learning as it deals with the processes rather than the conditions of learning. These processes encompass three stages:

- Receiving the knowledge or material
- Fixing it in memory by repetition
- Using it in actual practice until it becomes a personal skill

The principles of the behaviouristic theory of learning are:

1. Language learning is all about habit formation
2. Mistakes should be avoided, as they make bad habits
3. Language skills are acquired in a better way if they are presented orally first, then in written form

Phonetics of English

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4. Analogy is a better foundation for language learning than analysis
5. The meanings of words can be learned only in a linguistic and cultural context

The approach aims at the following objectives:

1. A practical command of a language in the sense of the spoken from of language so that the learner becomes fully proficient user of the language to make him or her similar to that of the native speaker of that language.
2. Accuracy in both pronunciation and grammar.
3. Ability to respond quickly and accurately in speech situations.
4. Automatic control of basic structures and sentence patterns.

The basic important features of this approach are:

1. Learning a language is not only learning its words but also the syntax.
2. Vocabulary is presented through grades.
3. The four skills of LSRW or listening, speaking, reading and writing are presented in order.
4. Sentence patterns exist and can form the basis of a language course.
5. Classroom teaching and learning are made enjoyable.
6. Concrete linguistic items are taught through demonstration
7. Abstract ideas are taught through association.
8. It helps to develop learners' competence in the use of structure in L2.

The structural-oral-situational approach uses a structural syllabus and a word list and relies on structural activities including situational presentation of new sentence patterns and drills to practice the patterns. A typical structural-oral-situational approach teaching lesson would start with stress and intonation practice. The main body of the lesson might consist of four parts:

- Revision (to prepare for new work if necessary)
- Presentation of new structure or vocabulary
- Oral practice (drilling)
- Reading of material on the new structure, or written exercises

Advantages

Although the structural-oral-situational approach of second language teaching was developed during the 1930s, it still attracts the interest of many teachers. Its strong emphasis on oral practice, grammar and sentence patterns conform to the intuitions of many practically oriented classroom teachers.

Disadvantages

- Noam Chomsky thought that the structural and the behaviouristic approaches to language are flawed and do not account for the basic characteristic of language namely the creativity and uniqueness of individual sentences.
- Moreover, the situations used in the classroom are not real-life situations and therefore do not help the learners deal with the language when they are faced with a real-life situation.

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- Another drawback of this method is that the explanations of abstract ideas become very difficult.
- This method is viable only at the elementary level, but at an advanced stage this method does not work.

Recent methods

As all the methods discussed earlier have some disadvantages or the other, scholars and teachers of the second language pondered over the methods and devised a new way of teaching the second language which they thought to be more effective than the earlier methods. The new method is called communicative language teaching. Communicative language teaching (CLT) is a functional approach to language learning. In 1972, this second language methodology was proposed in Europe. The main aim is to develop the communicative competency of the learner. Students' need of understanding and expressing in the L2 is the main focus of this method.

Objectives of CLT

1. To produce effective communicative competence in learners.
2. The focus is on meanings and functions of the language.
3. More importance on the learner and his learning.
4. The teacher is a facilitator in language acquisitions.
5. Involve the learner in the learning process through problem solving, tasks, participation and interaction.

All the four LSRW (listening-speaking- reading- writing) skills are equally treated.

CLT involves many classroom activities like group work, pair work, language games, role play and question answer sessions. It is not confined to any set of text books. The learners are mostly introduced to task-based and problem-solving situations.

Demerits

1. No single uniform method is prescribed.
2. Different techniques are followed in the process of learning.
3. Several roles are assigned to teachers.

Conclusion

We have gone through some of the methods of second language teaching among which some of them have become obsolete from a scientific point of view, some others seem to be more recent, but in fact all of them have their contribution at their time. However, there are some things which are common in all methods:

1. Their belief to be the best one, and
2. A set of prescriptions that teachers have to follow necessarily.

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The teaching learning process cannot follow any prescribed methodology all the time because it is a reflective and dynamic process which involves constant interaction among the curriculum, teachers, students, activities, methodology and instructional materials. Therefore, what is needed is an active role for teachers, who design her or his own content and tasks, classroom interaction, materials, methodology, evaluation, etc., instead of a passive role which means dependence on other people's designs and methods.

ACTIVITY

List the vowels and consonants of your Mother Tongue and make another list of consonant clusters with examples.

2.5 SUMMARY

In this unit, you have learnt that:

- The air that we breathe out is modified in various ways. This results in various combinations of sounds such as consonants and vowels. Therefore, speech is also sometimes referred to as 'modified breathing'. The organs of speech and their speech functions can be described with reference to three systems as follows: Respiratory system, Phonatory system, Articulatory system.
- Speech sounds are classified as vowels and consonants. Bloomfield defines a **vowel** as 'modifications of the voice-sound that involve no closure, friction or contact of the tongue or lips'. According to Daniel Jones, a vowel is 'a voiced sound in forming which the air issues in a continuous stream through the pharynx and mouth, there being no obstruction and no narrowing such as would cause audible friction.'
- There are four front vowels in English. A front vowel is a type of vowel sound used in some spoken languages. The defining characteristic of a front vowel is that the tongue is positioned as far in front as possible in the mouth without creating a constriction that would be classified as a consonant. Front vowels are sometimes also called bright vowels as they are perceived as sounding brighter than the back vowels.
- A back vowel is a type of vowel sound used in some spoken languages. The defining characteristic of a back vowel is that the tongue is positioned as far back as possible in the mouth without creating a constriction that would be classified as a consonant. Back vowels are sometimes also called dark vowels as they are perceived as sounding darker than the front vowels.
- A central vowel is a type of vowel sound used in some spoken languages. The defining characteristic of a central vowel is that the tongue is positioned halfway between a front vowel and a back vowel.

Check Your Progress

7. When a group of two or three consonants occur together in a word without any vowel between them, it is called a _____.
8. In second language teaching, both L1 and L2 are used as medium of instruction. (True/ False)
9. State one principle of behaviouristic theory of language.

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- When a group of two or three consonants occur together in a word without any vowel between them, it is called a consonant cluster. Sometimes it is also called a consonant blend. Each letter in the group is pronounced individually.
- A diphthong or vowel glide is a combination of two short vowels. Generally, English vowels are characterized by lip-spreading in case of front vowels and lip-rounding in back vowels. In the pronunciation of long vowels, a relatively constant articulatory position is maintained but a temporary equivalent articulation may be made by moving from one vowel position to another through the intervening positions.
- Innatism refers to an approach to understand the process of language acquisition by infants. In this approach, scholars started the study from the basic premise that a human child is born with the innate capability to learn language.
- The social interactionist theory consists of a number of hypotheses on language acquisition. As the term social interactionism suggests, this theory believes that children do not learn language only because of some innate capability that is manifest in them. It also happens because they interact with the other members of the speech community that they are born in and grow up.
- While social interactionist theory makes a dual approach in terms of finding a mid path between innateness of human beings in picking up language and the social and linguistic environment of the child, the relational frame theory (Hayes, Barnes-Holmes, Roche, 2001), provides a wholly selectionist/learning account of the origin and development of language competence and complexity. Based upon the principles of Skinnerian behaviorism, the relational frame theorists are of the opinion that children acquire language purely through interacting with the environment.
- Language acquisition depends on the social environment in which one grows up. A child born in a monolingual social setup picks up one language. If a child is lucky to be born in a setup where more than one language is used in everyday conversation, then it becomes easy for him to acquire competence in two languages. In such cases, the child becomes a bilingual or a multilingual individual.

2.6 KEY TERMS

- **Consonant:** A speech sound that is produced when the air passage is obstructed, or the flow of air is stopped as a result of narrowing or a complete closure of the air passage.
- **Consonant cluster:** A group of two or three consonants occurring together in a word without any vowel between them.
- **Diphthong:** A combination of two short vowels.
- **Vowel**: Modifications of the voice-sound that involve no closure, friction or contact of the tongue or lips.

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2.7 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Glottis
2. Phonatory system
3. False
4. Diphthong
5. A consonant is defined as a speech sound that is produced when the air passage is obstructed, or the flow of air is stopped as a result of narrowing or a complete closure of the air passage.
6. The classes of consonant include oral sounds and nasal sounds.
7. Consonant cluster
8. False
9. One of the principals is that language learning is all about habit-formation.

2.8 QUESTIONS AND EXERCISES

Short-Answer Questions

1. What is a front vowel?
2. What is a central vowel?
3. Give examples of consonant clusters.
4. Distinguish between the phonatory system and articulatory system.
5. What do you understand by 'innatism'?
6. What does the social interactionist theory say?
7. What do you understand by the bilingual method of second language teaching?
8. What does language acquisition depend on?

Long-Answer Questions

1. Discuss the various organs of speech.
2. Explain the concept of vowels in detail.
3. Write a short note on consonants.
4. What do you understand by consonant clusters?
5. Write a short note on any three methods of second language teaching.
6. What are the learning factors associated with second language acquisition?
7. What are the general approaches in first language acquisition?

2.9 FURTHER READING

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UNIT 3 PHONOLOGY AND MORPHOLOGY

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3.0 INTRODUCTION

In the previous unit, you studied the phonetics of English with special focus on organs of speech, description of vowels and consonants, and consonant clusters.

The term 'phonology' is used in linguistics as a greater part of the 20th century as a cover term uniting phonemics and phonetics. It deals with the sound systems of languages. Morphology, on the other hand, focuses on words, and the combination of phonemes to make morphemes. In linguistics, morphology is the identification, analysis and description of the structure of morphemes and other units of meaning. Morphological typology represents a way of classifying languages according to the ways in which morphemes are used in a language.

In this unit, you will study the concepts of phonemes, allophones, morphemes, allomorphs, affixes, inflections, derivation and compounds.

3.1 UNIT OBJECTIVES

After going through this unit, you will be able to:

- discuss integral concepts linked to phonology, such as phonemes and allophones
- explain concepts associated with morphology, such as morphemes, allomorphs, affixes, inflections, derivations and compounds

3.2 PHONOLOGY

Phonology is used to sort out the sounds that are important for causing differences in meaning and those which are not, and to establish rules to account for the variations in sounds involved. It studies the different kinds of sounds that are found in a language, their pattern and relationships and is viewed as a subsidiary field to linguistics. It deals with the sound systems of languages.

3.2.1 Phonemes

The word 'phoneme' was used in the nineteenth century to refer to a unit of sound. The term largely remained under-developed until it was used by distinguished linguists like Saussure and Bloomfield. Leonard Bloomfield defined a phoneme thus, 'a minimal unit of distinctive sound-feature'. Each phoneme was said to possess a set of 'distinctive features' which was in clear opposition to other features in the data. Thus, there would be no point in talking about a /p/ phoneme as voiceless and tense as these features only make sense when considered in opposition to the /b/ phoneme, which is voiced, unaspirated and lax. So, phonemes are defined as the minimal contrastive units of sound in a language.

Phonemes can be divided into two categories – segmental phonemes and suprasegmental phonemes. All the segmental sounds used in each language can be classed into a limited number of phonemes, and conversely the consonant and vowel phonemes exhaustively cover the entire consonant and vowel sounds so occurring. All consonant and vowel contrasts between distinct forms in a language can be referred to one or another of its component phonemes. Thus, the English word, 'man' /mn/ contains three phonemes, contrasted at three points or places wherein a distinctively different sound unit may be substituted: man, pan; man, men; man, mad. These are called 'minimal pairs' or pairs of words differing by one phoneme. There are twelve vowel phonemes and twenty six consonant phonemes in the English language.

Suprasegmental phonemes consist of stresses, pitches and junctures (modes of transition from one segment to another).

Phonemes are contrastive in certain environments. They may or may not be contrastive in all environments. In the environments where they do not contrast, the contrast is said to be neutralized.

In English there are three nasal phonemes, /m, n, K/, as shown by the minimal triplet,

These phonemes are not usually contrastive before plosives like /p, t, k/ within the same morpheme. Although all the three phones appear before plosives, like in limp, lint, link (limp/, /lint/, /liKk/), only one of these might appear before each of the plosives, i.e., the /m, n, K/ distinction is neutralized before each of the k/:

- Only /m/ occurs before /p/
- Only /n/ before /t/
- Only /K/ before /k/

Hence these phonemes are not contrastive in these environments, and according to some of the theorists, there is no assurance as to what the underlying representation may be. If any one hypothesizes that they are dealing with just a single underlying nasal, there is no need to pick one of the three phonemes /m, n, K/ over the remaining two.

(In some of the languages there is just one phonemic nasal anywhere, and because of the obligatory assimilation, it surfaces as [m, n, K] in only these environments, so this is not as far-fetched an idea as it might seem at first glance.)

In some schools of phonology, such a neutralized distinction is termed as an archiphoneme (Nikolai Trubetzkoy of the Prague school is often associated with this analysis). Archiphonemes are usally notated with a capital letter. Following this convention, the neutralization of /m, n, K/ before /p, t, k/ could be notated as |N|, and limp, lint, link would be represented as |ljNp, ljNt, ljNk| (the |pipes| hint towards the underlying representation). Some other ways through which this archiphoneme could be represented are as follows:

- |m-n-K|
- {m, n, K}
- |n*|

One more example of phonolgy from American English is the neutralization of the plosives /t, d/ following a stressed syllable. Phonetically, both can be realized in this position as [~], a voiced alveolar flap. This can be heard by comparing betting with bedding.

So, it cannot be said whether the underlying representation of the intervocalic consonant in either word is /t/ or /d/ without looking at the un-suffixed form. This neutralization can be described as an archiphoneme |D|, in which case the underlying representation of betting or bedding could be |Èb[DjK|.

One more way to describe about archiphonemes includes the concept of under specification. Phonemes can be thought of as fully specified segments while archiphonemes are underspecified segments. In a language known as Tuvan, phonemic vowels are specified along with the following articulatory features:

- Tongue
- Height
- Backness
- Lip rounding

The archiphoneme |U| is an underspecified high vowel where only the tongue height is mentioned.

Whether |U| is pronounced as front or back and whether rounded or unrounded depends on vowel harmony. If |U| occurs follows a front unrounded vowel, it will be pronounced as the phoneme /i/; if following a back unrounded vowel, it will be as an /o/; and if following a back rounded vowel, it will be an /u/.

Minimal contrastive units in sign languages

In sign language, the basic elements of gesture and location were earlier known as cheremes (or cheiremes), but later on the general usage changed to phoneme. Tonic phonemes are usually known as tonemes, and timing phonemes are known as chronemes.

In sign languages, phonemes may be grouped as Tab (elements of location, from Latin *tabula*), *Dez* (the hand shape, from *designator*), Sig (the motion, from signation), and with some researchers, Ori (orientation).

Expressions of the face and mouth are also phonemic. There is one published set of phonemic symbols for sign language, the Stokoe notation, which is used for

linguistic research and originally developed for American Sign Language. However, as they are not bound by phonology, they do not display any particular spelling for a sign. For example, the signwriting form would be different based on whether the signer is left or right-handed, irrespective of the fact that it makes no difference towards the meaning of the sign.

3.2.2 Allophones

While phoneme is the minimal unit of sound, there are many different versions of that unit of sound, which are produced in the actual speech. These different versions are called phones. A group of several phones, all of which are versions of one phoneme, are referred to as allophones of that phoneme. The English words 'can' and scan' contain the phoneme /k/. A native speaker will not be able to identify the difference in the sound /k/ in the two words but for a linguist the phoneme /k/ does not sound alike. The /k/ in 'can' is an aspirated sound (followed by a 'puff of breath') while in 'scan' it is un-aspirated. Such variations in sound of the same phoneme are called allophones. Furthermore, if you take the phoneme 'p', a phonemic transcription will include three kinds of /p/ - [p], [p'], [p‘] – [‘] standing for aspiration and [p'] indicating no release by reopening the lips. All these varieties are called phones or allophones. Allophones have complementary distribution, i.e., they do not get into each others ways. They tend to be restrictive- [p'] cannot appear at the beginning of a word and [p‘] cannot occur at the end of the word. Therefore, allophones never collide and they complement one another in such a way that they take care of all the situations in which the phoneme occurs.

Each time a speech sound is produced for a given phoneme, it sounds a little different from the other utterances, even for the same speaker. This has led to some kind of debate over how real, and how universal, phonemes are in reality. Only some of the variation is important (i.e., detectable or perceivable) to the speakers. There are two types of allophones, depending on whether a phoneme should be pronounced by using a specific allophone in a specific situation, or whether the speaker has freedom to (unconsciously) choose what allophone he or she will use.

Whenever a particular allophone (from a set of allophones that correspond to a phoneme) must be selected in a specific context (i.e., using a different allophone for a phoneme will cause confusion or make the speaker sound non-native), the allophones are thought to be complementary (i.e., the allophones complement each other, and one cannot be used in a situation where the usage of the other is standard). In the case of complementary allophones, every allophone is used in a particular phonetic context and it may be involved in a phonological process.

In the other cases, the speaker has been able to select freely from free variant allophones, depending upon personal habits and preferences.

Most linguists have identified allophones on the following basis:

- **Phonetic similarity:** Linguists assume that if a phoneme is represented in two or more environments, there will be a high degree of similarity in the sounds produced among the allophones involved. In English, the phoneme /p/ is similar in both the initial and final positions as in *pin* (/‘pin/) and *gap* (/g ‘p/). Thus, both the sounds are phonetically similar. Phonetic similarity is used for comparing two data strings that might be spelled differently but will sound exactly the same. In master data management, phonetic similarity is used for data matching while comparing two sets of data that does not have a common exact key but it might be describing in the same real-world construct. Utilizing phonetic similarity in data quality improvement applies to both customer data quality as well as product data quality.
- **Complementary distribution:** Every phoneme may have allophones. Sometimes, the allophones of a phoneme have a fixed place in different words. For example, the phoneme /p/ is aspirated and stressed in the initial position as in 'pan' but when used after 's' as in 'span', it becomes un-aspirated and unstressed. These variants of /p/ are said to be in complementary distribution. Complementary distribution in linguistics is the relationship amongst two elements, wherein one element is found in a specific environment and the other element is found in the opposite environment. It usually hints that two superficially different elements are in actuality one single linguistic unit at a deeper level. In some situations, more than two elements can be in complementary distribution with one another.

  Complementary distribution is basically applied to phonology, when identical phones in complementary distribution are basically allophones of the same phoneme. For example, in English, [p] and [p°] are allophones of the phoneme /p/ as they occur in complementary distribution. [p°] always occurs when it is the syllable onset and is followed by a stressed vowel (as in the word ***pin***). [p] occurs in all the other situations (as in the word *spin*).

  There are various cases where elements are in complementary distribution, but are not considered allophones. For example in English [h] and [K] (engma, written with the digraph <-ng> in English) are in complementary distribution, as [h] only occurs at the beginning of a syllable and [K] only at the end. But they have so less in common in phonetic terms as they are still considered separate phonemes.
- **Symmetrical patterning:** This can be explained by taking some consonant phonemes and pairing them on the basis of the similarity between them. For example, /p/ with /b/, /t/ with /d/ and /f/ with /v/. The phonemes /p/, /t/ and /k/ behave in a similar manner and each of them is aspirated when they occur in the initial position as in pill, till and kill. However, if /s/ comes before them, they become un-aspirated as in spill, still and skill. Here the above sounds are phonetically different. /p/ is a bilabial sound (articulated by the two lips), /t/ is a palatoalveolar (articulated by the blade of the tongue against the teeth ridge or hard palate) and /k/ is a velar (articulated by the back of the tongue against the central and forward part of the soft palate). If you select a set of six phonemes /p, t, k, b, d, g/, which contrast with each other on the same phonetic basis in both the environments initial and final, you find that their allophones differ from each other from one environment to the other in parallel ways, or the initial /p-/ differs from the initial /t-/ and /k-/ in that one is bilabial and the other two are palato-alveolar and velar, respectively. The same differences can be found in the final /-p/, /-t/ and /-k/. The initial /b-/, /d-/, /g-/ and the final /-b/, /-d/,/-g/ also differ in the same way. This sort of parallelism is called symmetrical patterning.

Check Your Progress

1. What are the two categories of phonemes?
2. A group of several phones, all of which are versions of one phoneme, are referred to as _____ of that phoneme.
3. Every phoneme may have allophones. (True/ false)

3.3 MORPHOLOGY

'Morphology' means the study of forms. It was taken for granted by traditional grammarians that these forms are the words and these words are to be put together to form sentences. Hence, morphology focuses on words, how they are formed and what forms they take in language.

3.3.1 Morphemes

The most intriguing elements of language are the combination of sounds to form words and the association of words to form meaning. When individual meaningless phonemes combine to make meaningful grammatical units they at once assume significance. According to Edward Sapir, a well-known linguist, the 'word' is the smallest such unit. Another eminent linguist, Bloomfield, has pointed out that words could be 'alike or partially alike' as far as 'form' and 'meaning' are concerned, but at the same time be different words. The obvious implication of this definition is, of course, that 'words' have parts and they are therefore, not the smallest units. Thus, dog and dogs are alike as to dog just as dogs and cats are alike as to the plural marker 's' both in form and meaning. Now, dog and cat in these examples are words but not the plural marker /z/. Bloomfield called these units 'morphemes' and defined them as the 'minimum same of form and meaning.' From this definition of morphemes, it can be concluded that:

(i) Morphemes are minimal, i.e., they cannot be further analyzed without destroying either the form or meaning.

(ii) They must have the same stable form or phonetic identity.

(iii) They must have the same stable meaning, i.e., semantic identity.

Hockett defined morphemes as 'the smallest individually meaningful elements in the utterances of a language. For example, in words like boys, girls, trees, the morpheme /s/ has the same meaning in each – an indication of plurality. But this definition does not hold true in all cases. In a sentence like I want to sing – to doesn't have any independent meaning to attribute to the sentence. Its occurrence is purely syntactical and has nothing to do with the morphemic definition of the semantic notion of meaningfulness. Therefore, Gleason defined morphemes as 'that smallest unit which is grammatically pertinent.'

Morphology, therefore, includes the identification and classification of morphs. A morph can be defined as 'an individual linguistic form which is an indivisible unit of meaning'. For example, a word like 'scramble' has several forms – am, ram, scram, ramble, amble. If any one of these forms is taken out, the remaining sounds will be meaningless. Therefore, scramble is a morph. A morpheme can, therefore, be called a class of morphs that are semantically similar and contrast with morphs belonging to other morphemes.

The /z/ of dogs and cats meet the requirements of this definition and are therefore, morphemes just as boys, girls and trees. Further study revealed that the plural marker /s/ can have different manifestations in different phonetic environments, i.e, it could be /s/ in pens, /z/ in dogs, /iz/ in houses. Similarly, the past tense marker /ed/ could be /d/ in received, /t/ in 'rushed' or /id/ in 'butted'.

The variation which is symmetrical with regard to the voiced and unvoiced variety could be related to the nature of the preceding sound. Bloomfield called one of these forms 'basic' and the other 'alternants'. If /s/ is taken to be the basic, three rules have to be applied:

(i) Pens – pens – no rule

(ii) Dogs – dogs - /s/ - /z/

(iii) Houses – houses - /s/ - /z/ - /iz/

But if /z/ is taken to be the basic

(i) Pens – pens - /z/ - /s/

(ii) Dogs – dogs - /z/ - /z/

(iii) Houses – houses - /z/ - /iz/

Thus, if /z/ is the basic, only two rules have to be applied. Similarly, /d/ is the basic and /t/ and /id/ are the alternants. Each alternant is a morph and they are allomorphs of one another. Morphs are used in a mutually exclusive environment, that is, when one morph is used, the other morphs cannot be used. Therefore, the second implication of Bloomfield's definition had to be changed from phonetic identity to complementary distribution of sounds.

3.3.2 Allomorphs

Just as there are 'allophones' of a particular phoneme, there are 'allomorphs' of a particular morpheme. That is, when we find a group of different morphs, all versions of one morpheme, we can use the prefix 'allo' and describe them as allomorphs of that morpheme. Thus, an allomorph is the alternative phonological manifestation of a morpheme. Allomorphs are of two types:

(i) Phonologically conditioned allomorphs

(ii) Morphologically conditioned allomorphs

When the distribution of the allomorphs is conditioned by the phonetic nature of the preceding phoneme, they are said to be phonologically conditioned allomorphs. For example, /s/ occurs after voiceless sounds (for example in cats - /cat/ + /s/), /z/ after voiced sounds (for example, dogs - /dog/ + /z/) and /iz/ after affricates or fricatives (for example in buses - /bus/ + /iz/).

On the other hand, in the case of words like children, oxen, brethren, the allomorphs are determined by the morpheme or morphemes forming the context. They are called morphologically conditioned allomorphs.

In English, there are a number of other morphological processes at work such as those involved in the range of allomorphs for the morpheme 'past tense'. These include the common pattern in 'walk + past tense' that produces *walked* and also the special pattern that takes 'go + past tense' and produces the 'irregular' past form *went*.

3.3.3 Affixes

Let us take a group of words like goes, walks, talked, smiled, received. An analysis of the words will reveal the following facts:

Goes – go + -es

Walks – walk + -s

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Talked – talk + -ed

Smiled – smile + -d

Received – receive + -d

Deceived – deceive + d

In goes and walks, -es and –s are bound morphemes which make the root words *go* and *walk* singular. Similarly, -ed and –d have been joined with the free morphemes *talk, smile, receive and deceive* to change them into past tense. These are free morphemes as they have their own meaning without being added to any other morpheme. –es, -s, -ed and –d are the bound morphemes because they are meaningless independently.

Thus, we see that every word of the above group has one independent (free) morpheme, which has some meaning, and there is a bound morpheme added to each to form a new word. Since the bound morphemes have no independent meaning, the free morphemes are the roots to which the bound morphemes are added as affixes. In English, the roots are mostly free morphemes. A word may consist of one or more morphemes, one morpheme usually as the central and one or more morphemes as the peripheral. The central morpheme is known as root morpheme and the peripheral, affixes.

Affixes can be divided into three types: prefixes, suffixes and infixes.

Prefixes – A prefix is added at the beginning of a root word to form a new word. In English, prefixes are profusely used to make new words or to modify or extend the concept which is denoted by the root word. In this way, the English language has evolved and kept pace with the changing needs of time.

Some of the native prefixes are:

1. Be- - Originally meaning about, it forms derivative verbs which can have two kinds of meanings – beset, bemoan, besmear, etc. It also forms verbs from nouns and adjectives. For example, befool, befriend, belittle.
2. Un- - This negative prefix is freely used with adjectives and adverbs to form words like unhappy, untidy, unnatural. Un- is very commonly used in Modern English with present participles to change them into permanent verbs like unbecoming, untiring and unyielding. In the Old and Middle English periods, un- was commonly used with nouns as in the word unreality.
3. With – Though a very productive prefix in the Old English period, only one derivative word has survived in Modern English, i.e, withstand. Withdraw and withhold were two new words that were added in the Middle English period.
4. For- - This prefix has now become obsolete though it was very much used in the Old English Period. For example, forbid, forgo, forbear.
5. Mis- - This prefix has been used with verbs, nouns and adjectives to form new words like misbehave, mislead, misconception.

Apart from native prefixes, new words have been formed by foreign prefixes mainly borrowed from French, Latin and Greek.

French prefixes:

1. En- - endanger, enlist
2. Em- - embark, empower
3. Demi- - demigod

Latin prefixes:

1. Re- - return, rewrite
2. Pro- - prodemocracy
3. Pre- - prenatal
4. Super- - supernatural
5. Dis- - disadvantage, discomfort
6. Post- - post-match
7. De- - decode
8. Trans- - transplant
9. Multi- - multinational, multilingual
10. Extra- - extraordinary

Greek prefixes:

1. A- - atypical
2. Anti- - antinational, antisocial
3. Pan- - pantheism
4. Hyper- - hyperactive
5. Pseudo- - pseudo-intellectual
6. Neo- - neo-feminist
7. Auto- - autobiography, automobile

General list of words with prefixes

1. Advance
2. Anti-aircraft
3. Antibiotic
4. Anticlockwise
5. Bejeweled
6. Bemuse
7. Beset
8. Bespatter
9. Bespectacle
10. Bewitch
11. Bicycle
12. Bifocal
13. Bilingual
14. Bisexuality
15. Decantation
16. Decentralization
17. Decode

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18. Decompose
19. Defame
20. Deforestation
21. Defrost
22. Degenerate
23. Degradation
24. Degrade
25. Dehydration
26. Derange
27. Disadvantage
28. Disappear
29. Disconnect
30. Dishonest
31. Embitter
32. Embitter
33. Engulf
34. Enlighten
35. Enmesh
36. Enrage
37. Entangle
38. Hyperactive
39. Hypersonic
40. Illegal
41. Immaterial
42. Impossible
43. Invisible
44. Invisible
45. Irresistible
46. Irresponsible
47. Misbehave
48. Mischief
49. Monocle
50. Monolith
51. Monologue
52. Monotony
53. Nonentity
54. Nonfiction
55. Nonsense

56. Nonsense
57. Overbearing
58. Overboard
59. Overcast
60. Overconfident
61. Overview
62. Prehistoric
63. Reconnect
64. Recover
65. Replay
66. Reserve
67. Review
68. Rewind
69. Submarine
70. Subservient
71. Subsoil
72. Subtitles
73. Sub-tropical
74. Subway
75. Telecommunication
76. Telepathy
77. Telephoto lens
78. Television
79. Telegraph
80. Unable
81. Unacceptable
82. Uncover
83. Underarm
84. Underdeveloped
85. Underground
86. Undersecretary
87. Undertake
88. Undertaker
89. Unfair
90. Unforgettable
91. unhappy
92. Unhealthy
93. Unlucky

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94. Unmanned
95. Unmask
96. Unplug
97. Unreal
98. Untamed
99. Untidy
100. Unwind

Suffixes- A suffix is attached at the end of a root word to form a new word. It can change the word- class and meaning of a word. Suffixes may be used to form nouns from verbs and adjectives, and adjectives from nouns and verbs. The following lists contain different suffixes and their uses to form new words.

Nouns from verbs:

1. –ment – appointment, arrangement
2. –ion – selection, collection
3. –ance – assistance, insurance
4. –al – arrival, dismissal
5. –sion – extension, compulsion
6. –ing – reading, walking
7. –ure – failure

Nouns from adjectives:

1. –ity – activity, reality
2. –ness – happiness, sadness
3. –ance – distance, ignorance

Adjectives from nouns:

1. –y – cloudy, dusty
2. – ly – fatherly, manly
3. –al – accidental, classical
4. –ish – boyish, reddish
5. –ful – beautiful, thoughtful
6. –less – penniless, careless

Adjectives from verbs:

1. –able – admirable, agreeable
2. –ful – thankful, helpful

Infixes – Infixes are not very commonly found in English except in plural words like geese, men, etc. These words change their inflection by bringing some variations in the vowels in their middle structure.

For example:

Man – men
Mouse – mice
Foot- feet
Tooth- teeth

Such changes are known as *replacive*, because they involve the replacement of vowels.

All English words formed by this derivational process have either prefixes or suffixes, or both. Thus, *mislead* has a prefix, *disrespectful* has both a prefix and a suffix, and *foolishness* has two suffixes.

3.3.4 Inflections

It has been seen that almost all natural languages have inter level dependencies which make any rigid separation between the phonological and syntactic structure impossible. In fact, there is a gap between the syntax and the phonology. This gap is covered in traditional grammar by *inflection*. Let us take a group of words like walk, walks, walked, walking. They are considered to be different forms of the word walk. In other words, walks, walked and walking are word forms. Walk is called a *lexeme*, or vocabulary word, whose forms are walks, walked and walking. They are described as its *inflectional forms*. Thus, inflection refers to the different forms of a word which express different grammatical categories such as tense, gender case, number, and person.

The distinction between the terms *syntax* and *inflection* is made on the basis of the distinction between a lexeme and its forms. Syntax and inflection together determine the grammaticality of sentences, the syntax by specifying how lexemes combine with one another in particular constructions and the inflectional rules by specifying which forms of the lexeme should occur in a particular construction.

3.3.5 Derivation

Morphology includes not only the study of inflection but also derivation. It handles both the concepts by means of rules operating upon the same basic units, i.e, morphemes. For example, as the inflectional form 'walking' is made of the two basic units 'walk' and 'ing', so the derivational form 'walker' is made up of the two more basic units 'walk' and 'er'. Hence, derivation is the process of adding derivational *morphemes*, for creating a new word from existing words, generally by adding affixes and sometimes by simply changing the grammatical category (for example, changing a noun to a verb by adding the suffix -fy as in glory - glorify).

Examples of some English derivational patterns and their suffixes:

1. Adjective to noun: -ness (happy - happiness)
2. Adjective to verb: -ise (modern - modernise)
3. Adjective to adjective: -ish (black - blackish)
4. Adjective to adverb: -ly (quick - quickly)
5. Noun to adjective: -al (nation - national)
6. Noun to verb: -fy (glory - glorify)
7. Verb to adjective: -able (read - readable)
8. Verb to noun (abstract): -ance (deliver - deliverance)
9. Verb to noun (concrete): -er (run - runner)

3.3.6 Compounds

Apart from borrowing words from various foreign languages like Latin, Greek and French, the English language has been constantly enriching its word store by the making of new words out of its own resources. Some of the processes by which words are formed in English are:

1. Compounds
2. Clipping
3. Blend
4. Acronym
5. Phrases
6. Idioms

In compound formation, two roots are joined together to make a longer word. This combining process is technically known as compounding and is very commonly found in German and English.

For example:

Playground – play + ground
Blackboard – black + board
Battlefield – battle + field
Everybody – every + field
Everlasting – ever + lasting
Aircraft – air + craft
Backdrop – back + drop
Backfield – back + field
Backfire – back + fire
Background – back + ground
Citizenship – citizen + ship
Clapboard – clap + board
Claptrap – clap + trap
Clockwise – clock + wise
Clockwork – clock + work
Daytime – day + time
Deadbeat – dead + beat
Deadline – dead + line
Deadlock – dead + lock
Deadwood – dead + wood
Deathbed – death + bed
Eardrum – ear + drum
Earflap – ear + flap
Earmark – ear + mark

Earmuff – ear + muff
Earphone – ear + phone
Earring – ear + ring
Earshot – ear + shot
Earthquake – earth +quake
Fanfare – fan + fare
Fanlight – fan + light
Farewell – fare + well
Farmhouse – farm + house
Farmyard – farm + yard
Farsight –far +sight
Fatherhood – father + hood
Featherbed – feather + bed
Featherweight – feather + weight
Feedback – feed + back
Freshman – fresh + man
Freshwater – fresh + water
Fretwork – Fret+ work
Frogman – frog + man
Frostbite – frost + bite
Gatekeeper – gate + keeper
Gateway – gate + way
Gearbox – gear + box
Gearshift – gear + shift
Gemstone – gem + stone
Ghostwriter – ghost + writer
Gingerbread – ginger + bread
Giveaway – give + away
Glendale – glen + dale
Globetrotter – globe + trotter
Glowworm – glow + worm
Goalkeeper – goal + keeper
Hazelnut – hazel+ nut
Headache – head + ache
Headband – head + band
Headdress – head + dress
Headfirst Head + first
Headgear – head + gear

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Headland – head + land
Headlight – head + light
Headline – head + line
Headlock – head + lock
Headlong – head + long
Headmaster – head + master
Headmistress – head + mistress
Headphone – head + phone
Headquarters – head + quarters
Jackknife – jack + knife
Jaywalk – jay + walk
Ladybird – lady + bird
Landlord- land +lord
Landslide – land +slide
Lawsuit – law+ suit
Layout – lay + out
Letterhead – letter + head
Limelight – lime +light
Mankind – man + kind
Masterpiece – master + piece
Needlework – needle + work
Network – net + work
Newborn – new + born
Nightclub – night + club
Outdated – out + dated
Outermost – outer + most
Outlook – out + look
Overweight – over + weight
Passport – pass + port
Payroll – pay + roll
Potbelly – pot + belly
Purebred – pure + bred
Rainfall – rain + fall
Rhinestone – rhine +stone
Sandstorm – sand + storm
Saucepan – sauce + pan
Shipmate- ship + mate

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Textbook – text + book
Thickset – thick + set
Toadstool – toad + stool
Typewriter – type + writer
Understood – understood
Underworld – under+ world
Upward – up + ward
Windowpane – window + pane
Wisecrack – wise + crack
Woodpecker – wood + cracker
Workshop – work + shop
Worldwide – world + wide
Yardstick – yard + stick
Yearbook – year + book
Yourself – your + self

Apart from nouns, adjectives are also created by compounding like 'good-looking', 'well-behaved' and compounds of adjective plus noun as in a 'fast-food restaurant' or a 'well-paid job'.

Other word formation processes

Clipping

In clipping, a word is made smaller without any change in its meaning or the grammatical class. In this process, a word of more than one syllable is reduced to a shorter form, usually beginning in casual speech. For example:

Laboratory – lab
Gasoline – gas
Examination – exam
Advertisement – ad
Telephone – phone
Cellular phone – cell
Refrigerator – fridge
Mathematics – maths
Maximum – max
Influenza – flu
Introduction – intro
Photograph – photo
Demonstration – demo
Spectacle – specs
Gentlemen – gents

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Condominium – condo
Hippopotamus – hippo
Rhinoceros – rhino
Doctor – doc
University – varsity
Zoological garden – zoo
Luncheon – lunch
Memorandum – memo
Typographical error – typo
Dormitory – dorm
Bicycle – bike
Limousine – limo
Gymnasium – gym
Pantaloons – pants
Moving picture – movie
Promenade – prom
Modulator-demodulator – modem

Blend

Blending is a process of word formation in which a new word is formed by combining the meaning and sound of two words. It is accomplished by taking only the beginning of one word and joining it to the end of the other word. The words formed by this process are called *blends* or *portmanteau* words. For example:

Breakfast + lunch – brunch
Breath + analyzer – breathalyzer
Camera + recorder – camcorder
Documentary + drama – docudrama
Electricity + execute – electrocute
Emotion + icon – emoticon
Gleam + shimmer – glimmer
Hindi + English – Hinglish
Information + entertainment – infotainment
Motor + Cavalcade – motorcade
Motor + hotel – motel
Motor + pedal – moped
Net + etiquette – netiquette
Sex + escapade – sexcapade
Slang + language – slanguage
Smoke + fog – smog

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Sports + broadcast – sportscast
Stay home + vacation – staycation
Television + broadcast – telecast
Television + photogenic – telegenic
Work + alcoholic – workaholic

Acronym

Acronymy is a process of word formation in which a word is formed of the initial letters of a group of words. This is a type of abbreviation known as *acronym*. It is the result of human desire for minimizing human effort.

There are three types of acronyms in English:

1. The sequence of initial letters pronounced as words. For example:
   UNICEF – United Nations International Children's Emergency Fund
   NATO – North Atlantic Treaty Organization
   SAARC – South Asian Association for Regional Cooperation
   UNESCO – United Nations Educational, Scientific and Cultural Organization
   PIN – Personal Identification Number
   AIIMS – All India Institute of Medical Sciences
   CAT – Common Admission Test
   CATE – Common Admission Test for English
   FIITJEE – Forum for Indian Institute of Technology Joint Entrance Exam
2. The sequence of initial letters which are pronounced as a sequence of letters. For example:
   CD – Compact Disc
   VIP – Very Important Person
   BBC- British Broadcasting Corporation
   GBM – General Body Meeting
   ATM – Automatic Teller Machine
3. Abbreviations formed from letters taken from the same word. For example:
   TB – Tuberculosis
   TV – Television

Phrases

Another process of word formation is through phrases. In this process, a phrase is used in place of a word to express a meaning. For example:

Cats and dogs – It was raining cats and dogs. (Heavily)

A dime a dozen – People like him are a dime a dozen. (Found in plenty)

A feather in the cap – The player added another feather in his cap. (Achievement / honour)

A fool's paradise – He lives forever in a fool's paradise. (A state of happiness based on false hope)

Dark horse – Peter was the dark horse in the last elections. (Someone who rose to prominence)

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Phrasal Verbs

A phrasal verb is an idiomatic phrase that contains a verb and another element, either an adverb or a preposition. For example,' break down' or 'look down on'. The latter example shows a combination of adverb and preposition.

List of Phrasal Verbs from A – Z

1. **act up:** misbehave, not work properly

   Example: The teacher acted up with the child in the class.
2. **act like:** to behave in a way similar to somebody else

   Example: Sunil is behaving like a joker.
3. **catch on:** develop understanding or knowledge of something

   Example: John caught on medical studies very quickly and now he is one of the renowned doctors.
4. **add up (1)** : logically fit together

   Example: His solution to the problem adds up and makes sense.

   add up (2): sum up the total

   Example: Add up all the payment made till date and then calculate the total expenditure.
5. **back down:** to not follow a threat

   Example: The minister backed down after he stopped receiving the calls.
6. **back up:** move backward, proceed in a reverse direction
7. **draw up:** create a formal document

   Example: The official documents of the merger will be drawn up this month
8. **knock out:** make unconscious

   Example: Sam was knocked out by the other boxer and therefore, he got defeated.
9. **call off**: cancel a scheduled plan or meeting etc.

   Example: The coaching classes were called off because of sudden rain.
10. **drop out (of)**: stop attending or leave something such as school, office etc.

    Example: Anna dropped out of school because her father died suddenly.
11. **draw out:** prolong or extend something beyond the expected limits

    Example: The Professor drew out the lecture and held up the students for extra time.
12. **call on**: ask someone for an answer in class

    Example: The teacher always calls on Pinky as she knows all the answers.
13. **eat out** (no object): have food outside and not in the house

    Example: She was too tired to cook last night and so they ate out.
14. **beg off** : deny an invitation, ask to be excused from doing something

    Example: Sharika begged off going to the party saying that she was not well.

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15. **break down**: separate something into several parts, stop functioning

    Example: Margaret's car broke down on the highway and she could not reach for the meeting.
16. **face up to**: accept or take responsibility for

    Example: Sia had to face up to her boss for the loss incurred on the new project.
17. **egg on** : instigate towards doing something (usually negative)

    Example: The husband and wife had a mild argument but their friends egged them on and they had a bad fight.
18. **end up:** finally arrive at

    Example: Jade and his friends lost their way and ended up in the neighbouring town.
19. **fall through**: not happen

    Example: Our trip to Nainital fell through because my friend's wife fell sick.
20. **feel up to**: feel strong enough or comfortable enough to do something

    Example: The boy was asked if he felt up to the mark to talk about the bomb blast.
21. **figure out**: to logically find an answer to a problem

    Example: She has been finally able to figure out the correct answers.
22. **iron out**: reach an agreement mutually or resolve difficulties

    Example: Rahul and Tina disagree on several issues which can be ironed out if discussed in a peaceful way.
23. **turn down:** to decrease the intensity of

    Example: She requested him to turn down the TV when the guests arrived.
24. **make after:** chase

    Example: The police made after the thief.
25. **Press upon:** to compel someone to accept something

    Example: He pressed upon us to attend the marriage and so we cancelled the meeting.
26. **put up with:** tolerate

    Example: Tashi struggles everyday to put up with her husband.
27. **nod off:** to fall asleep

    Example: The movie was so boring that the audience nodded off.
28. **jump all over:** to scold someone very badly

    Example: Laila's mother jumped all over her because she had not completed her homework.
29. **let down:** to disappoint somebody

    Example: Her husband let her down in front of everyone by using bad language.
30. **run into:** to meet by chance in an unplanned way

    Example: She ran into her old school teacher in the market.

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31. **slip up:** make a mistake

    Example: He slipped up his speech because of which the students got confused.

32. **tick off:** to irritate or upset somebody

    Example: It really ticks her off if somebody cancels the appointment in the last minute.

33. **pan out:** succeed, happen as planned

    Example: Her trip to New York could not pan out because her mother fell sick.

34. **write up:** to record or report

    Example: Could you write up the important points discussed in the meeting?

35. **do over:** to do something again

    Example: The documents he was working on got deleted before he could save and so he had to do them over again.

36. **bone up on:** to assess or review

    Example: You had better bone up on your mathematical skills before the exam.

37. **chip in:** contribute or donate

    Example: Would you like to chip in for the farewell party?

38. **work out:** to solve a problem or to overcome a difficult situation

    Example: The director consoled the employess that he could work out the crisis by taking help from the other shareholders.

39. **hold up:** to lift to a higher position or delay

    Example: The team arrived late for the match because they were held up in a traffic jam.

40. **zonk out:** fall asleep quickly

    Example: She zonked out when she reached home because she was highly exhausted.

41. **get by:** to survive financially even in a difficult situation

    Example: It is going to be tough to pay the loan without a job but we will get by.

42. **lay off:** to dismiss someone from a job because of lack of job or money

    Example: The employees were laid off because the company went in a loss.

43. **fill in:** add information in a form

    Example: Could you fill in the educational details also?

44. **get across:** to make somebody understand something

    Example: Juan is capable in writing but he is unable to get across his thoughts verbally.

45 **hang up:** to end a telephonic conversation by replacing the receiver

    Example: She desired to talk more but she hung up because her brother had to make an urgent call.

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46. **keep on:** to continue to remind someone to do something unless he or she does it

    Example: Rhea's mother kept on her till Rhea completed her essay writing.

47. **getoff:** to make someone escape punishment

    Example: His lawyer helped him to get off easily in just ten days.

48. **knock out:** to make unconscious

    Example: Rahul was knocked out during the boxing mathc.

49. **set back:** to cause a delay in scheduling

    Example: They had to set back the project because of technical problems.

50. **take after:** to resemble in appearance

    Example: Both he and his brother take after their father.

Some more phrases

There are hundreds of phrases in the English language. Below are some commonly used phrases.

1. **Point-blank:** To say something directly or rudely, without explaining or apologising. *Example:* The company owner told the workers point-blank that their demands could not be met.
2. **So-so:** Not very satisfactory. *Example:* My new job is so-so but I cannot afford to give it up.
3. **Chit-chat:** Small talk or unimportant conversation. *Example:* The boss asked them to stop their chit-chat and get on with their work.
4. **See-saw:** Something that goes up and down. *Example:* The Indian rupee has been see-sawing for the last one year.
5. **Black-and-white:** Something which is extremely clear. *Example:* The employees have been told in black-and-white that they have to deliver or quit.
6. **Dos and don'ts:** The rules. *Example:* A good driver always follows the do's and don'ts of driving.
7. **Haves and have-nots:** Those who are rich and those who are not. *Example:* In India, there is a wide gap between the haves and have-nots of the population.
8. **Ins and outs:** The details. *Example:* As I don't know the ins and outs of the situation, I can't really comment on it.
9. **Pros and cons:** Advantages and disadvantages. *Example:* One must consider all the pros and cons before buying a new car.
10. **Tried and tested:** Something which has been well-tested. *Example:* Drinking green tea is a tried and tested way of improving the digestion.
11. **Ups and downs:** Very good times and very bad times. *Example:* He has had a lot of ups and downs in his business.
12. **Flesh and blood:** One's close family. *Example:* You must help your brother – after all, he's your flesh and blood.
13. **By and large:** Generally. *Example:* By and large, people prefer quality products to low prices.

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14. **Dead and buried:** Something that is not going to happen again. *Example:* Their long dispute is now dead and buried.
15. **Wine and dine:** To entertain someone lavishly. *Example:* The Chopras are known for wining and dining their guests.
16. **Bread and butter:** The main source of income, or the most important issue. *Example:* Making shoes was the poor shoemaker's bread and butter.
17. **Spick and span:** Very clean and tidy. *Example:* Mrs Khanna's house is always spick and span.
18. **A bit much:** Something that is excessive or annoying. *Example:* All that violence in today's movies is a bit much.
19. **Bad egg:** A person who cannot be trusted. *Example:* Don't hire that man – he is a bad egg.
20. **Behind bars:** To be in prison. *Example:* Corrupt people find themselves behind bars one day.

Idioms

An idiom is a non-literal linguistic expression that is characteristic of different languages. It is not a grammatical trait and the meaning of an idiom is not dependent upon its literal expression but its idiomatic usages. For example, in Shakespeare's play *Macbeth*, Lady Macbeth feels that all the perfumes of Arabia will not wash the blood from her hands. 'Washing the blood' is not a literal reference to washing her hands clean but is an indication of guilt because she feels responsible for the death of the king. So 'having blood on your hands' is to be responsible for someone's death. Notice how the literal explanation is different from the idiomatic one. Each language has idioms that have evolved from a particular historical or cultural context and with the passage of time have become a part of the vocabulary and usage. Fluency and familiarity with a language enables us to both use idioms while speaking and also identify them in written language.

So, an idiom is a usage in which the meaning is not literal, as the writer is actually referring to something else. An idiomatic expression might not mean the same in another language, so translating an idiom may change the meaning. In the following section, we will study the commonly used idioms.

For example:

Spill the beans – His friend spilt the beans. (divulged a secret)

Pull the strings - He wanted to take his own decision without anybody pulling the stings. (controlling someone's actions secretly)

Miss the boat – My son missed the boat. (too late to take advantage of an opportunity)

Bear the brunt – The common people have to bear the brunt of rising prices. (suffer a large part of something bad)

There are hundreds of idioms in the English language. Below are some commonly used idioms.

1. Add fuel to the fire: To make a bad situation worse. *Example:* He was already in a bad mood and his wife's nagging added fuel to the fire.

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2. Now and then: Occasionally. *Example:* We manage to go for a movie now and then.
3. On the back burner: To give an issue low priority. *Example:* The women's reservation bill was put on the back burner by the government.
4. With bated breath: Very excited. *Example:* We waited with bated breath for the magic show to begin.
5. Beeline for: To head directly to a place. *Example:* At the Diwali Mela, the children made a beeline for the snacks stalls.
6. Neck to neck: Very close competition *Example:* The two candidates are running neck to neck in the elections.
7. Apple of the eye: Someone who is cherished above all others. *Example:* Abhishek is the apple of his father's eye.
8. To cry wolf: To raise a false alarm. *Example:* We were told that there was a fire in the building, but someone was just crying wolf.
9. From rags to riches: To go from being very poor to being very wealthy. *Example:* The famous actor went from rags to riches in one year.
10. A knee-jerk reaction: An automatic response. *Example:* Please think carefully about the proposal – don't give a knee-jerk reaction.
11. Over the top: Very excessive. *Example:* The businessman went over the top in spending money at his daughter's wedding.
12. Pass the buck: Avoid responsibility by giving it to someone else. *Example:* When the workers complained, the manager passed the buck to the supervisor.
13. Go scot-free: To escape without punishment. *Example:* The people who had started the fake finance company went scot-free.
14. Turn a blind eye: Refuse to acknowledge something. *Example:* Despite many accidents, the local authorities turned a blind eye to the bad roads.
15. A cut above: To be superior or better. *Example:* The actress who won the National Award is certainly a cut above the rest.
16. Rain or shine: No matter what the weather is like. *Example:* Rain or shine, he goes for a walk at the same time every day.
17. Wild goose chase: A futile or hopeless pursuit. *Example:* The police thought that they would catch the gang leader, but they were on a wild goose chase.
18. Last-ditch effort: A final effort. *Example:* The team made a last-ditch effort and managed to win the match.
19. Lock horns: To have a heated argument. *Example:* The two politicians locked horns in Parliament over the issue of corruption.
20. Nip something in the bud: To end something at an early stage. *Example:* It is said that evil should always be nipped in the bud.

Some more idioms

1. I have covered my syllabus from A to Z (gone over the entire portion).
2. Mathematics to me is as easy as ABC (as elementary and simple as learning ABC).

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3. The open manholes on the road are an accident waiting to happen (a situation that is likely to be dangerous because of someone's carelessness)
4. She has all the aces (all the advantages, not a card game).
5. Sumita's support of her wayward son was her only Achilles heel (Her only weakness which could make her vulnerable).
6. It was very clear from the minister's policies that he had a hidden agenda (hidden intentions).
7. I could give an arm and a leg to work on this project (Ready to do anything and pay a high price).
8. After dismissing the director, the minister said that he had no axe to grind (no questionable personal motive).
9. In office he is very quick to pass the buck (shirk responsibility and blame someone else).
10. The investigation brought to light the truth about the alleged break-in (disclosed).
11. She broke down when she met her child after a decade (emotionally agitated).
12. The police had to bear the brunt of the crowd's anger (suffered the most because of the crowd's behaviour).
13. He always has a bone to pick with him (a reason to quarrel).
14. Rajiv cannot be trusted because he always goes back on his word (never sticks to what he says).
15. The two neighbours decided to bury the hatchet, and meet for tea (to end hostilities).
16. Before any examination, Ravi always has butterflies in his stomach (feels nervous).
17. The student changed colour when her teacher found her eating in class (to become pale with fear).
18. She cannot hold a candle to her mother's beauty (not as good).
19. Children have to be disciplined with a carrot and stick policy (alternately rewarded and disciplined, promise of reward and also threat of punishment).
20. The surprise party was not a surprise, because Anita let the cat out of the bag (revealed the secret).
21. After its policy on reservations, the government found itself in a catch 22 situation (difficult situation both ways).
22. The twins are as different as chalk and cheese (completely different with nothing in common).
23. Madhu felt relieved after speaking to the principal and getting everything off her chest (expressing something which was hidden and wanting to tell someone).
24. Vinita is extremely helpful, but she has to learn that charity begins at home (Be helpful first to your immediate family and friends).
25. The two brothers are constantly at daggers drawn (hostile to each other as enemies).

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26. Though she could not get admission in any college, Rita was confident that as one door closed, another would open (Failure is not final because new opportunities will soon come one's way).
27. At the office party Meena was dressed to kill (attractively dressed to create an impact)
28. After watching the movies there was not a dry eye left (moved to tears).
29. Whenever we have lunch together we go dutch (sharing the cost equally).
30. His contribution for the homeless was a drop in the ocean (an extremely small amount, as negligible as a drop of water in the ocean).
31. It was beyond my wildest dreams when I got the Rhodes Scholarship (better than what one imagined or hoped for).
32. He goes on leave at the drop of a hat (at the slightest excuse).
33. The boss was very happy with his new employee who was a real eager beaver (ready and enthusiastic worker).
34. She always submits her work at the eleventh hour (at the last possible moment).
35. Once Collins started speaking, no one could get a word in edgeways (you cannot speak much, because the other individual does not stop speaking).
36. He is his own worst enemy (self-destructive).
37. By the end of the day, the baby sitter was at the end of her tether (had no more patience and energy left to deal with anything).
38. The designer has an eye for good fabric (can recognize and judge).
39. The public were told to keep their eyes open and look out for suspicious objects (be on guard and alert).
40. You can never pull the wool over my grandmother's eyes (deceive someone lie to them).
41. Resigning from one company to join the rival company was like jumping from the frying pan into the fire (going from one tough or taxing situation to a worse one).
42. It was a feather in Rahul's cap when he was selected for the test team (an achievement to be proud of).
43. Being unemployed for a long period, Ravi could feel the pinch (financial hardship).
44. She did not have the faintest idea of what to do after her retirement (had no clue or idea).
45. Rita does not want to work for anyone because she hates to play second fiddle (be in a subordinate post).
46. The local official is not reliable because he always speaks with a forked tongue (to make false promises).
47. Meena's boss often tends to fly off the handle (losing one's temper).
48. The author's award winning book seems to be a flash in the pan (one time success which has not been repeated).

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49. The class representative has the gift of the gab (can speak persuasively and eloquently).
50. Once the new financial policies are released, there is bound to be much gnashing of teeth (feel angry and upset).
51. The children at the orphanage were told never to look a gift horse in the mouth (to refuse a gift, or be critical about a gift).
52. He is ready to grease palms to get his contract renewed (bribe someone).
53. The employees heard through the grapevine that there was going to be a lay off (unofficial nerves, rumours).
54. Whatever her problems, Anita always grins and bears it (does not complain about misfortune).
55. It is anybody's guess who will win the next elections (no one can predict it).
56. Despite being isolated by his colleagues, Robin stuck to his guns (did not compromise, stuck to his position).
57. The students let their hair down after their board exams (behave with abandon, uninhibitedly).
58. The employee of the firm was discovered to be hand in glove with the intruder (in conspiracy, plotting together).
59. After the closure of their factory, the Bhatia's led a hand to mouth existence (having money just for basic necessities).
60. After a long stint as the chairman, he was ready to hang up boots (to give up working and retire).
61. After the dramatic decline in sales, heads are bound to roll (employees will be fired, or strong action will be taken).
62. (vi)The mother watched her children like a hawk when they went to play (keep a close watch on someone).
63. We all need to put our heads together and plan for the next quadrennium (work together).
64. All hell broke loose when the students were not allowed to meet the principal (unruly behaviour, chaos).
65. The assistant's involvement in the theft was just the tip of the iceberg (only a tiny part of the problem is evident, the larger situation is still hidden).
66. The seniors made a special effort to break the ice by welcoming all the freshers (initiate a conversation with people you have just met, or break the tension)
67. Robin was involved in a terrible accident and was within an inch of his life (nearly died).
68. The announcement that all the employees had to work extra hours and would not get compensatory leave was adding insult to injury (aggravating an existing problematic situation).
69. Brutus in the play 'Julius Caesar' accuses Cassius of having an itching palm (greedy for money).
70. The chairman of the company has had good innings (long and successful life).
71. She was out of pocket after the negotiations failed (financial loss).

72. Manju knows all the inns and outs of the deal (detailed information).
73. The little boy finishes eating before you can say Jack Robinson (very fast).
74. India was the jewel in the crown of the British empire (the best and most valuable part).
75. The Raos always want to keep up with the Joneses (have the same materials, lifestyle like the neighbours).
76. My boss is always ready to jump down someone's throat (react angrily).
77. The jury is still out regarding the benefits of stem cell cloning (undecided).
78. In court he always goes for the jugular (aggressive).
79. The director's assistant is a jack of all trades but master of none (can do different things but does not excel at anything).
80. I have hit the jackpot (unexpected financial gain).
81. After Manoj became the Managing Director, he gave his friend a kick in the teeth and refused to promote him (a setback or disappointment, usually viewed as betrayal).
82. She was always ready to kiss the ground in front of her guru (bow down as a token of respect).
83. Christmas and New year is the time to greet your kith and kin (relations).
84. You could have knocked me down with a feather when I heard that the Director was resigning from the company (extremely surprised).
85. At the interview the chairman enjoys getting the applicants tied up in knots (confuse someone).
86. The knives are out for Bharat who has recently superseded his colleagues and become the manager (open hostility).
87. Reena's success after a delayed start proves that you can't keep a good man down (competence and skill will win).
88. By marrying the director's daughter, Ravi killed two birds with one stone (achieve two aims at one go).
89. I like to be up with the lark and start my daily routine (early morning).
90. There are increasing instances of mobs taking the law into their own hands (doing as you please, punishing someone illegally and violently).
91. With most game shows asking people to vote for the winner, telecommunication companies are laughing all the way to the bank (lots of money with little effort).
92. A good leader should lead from the front (by example).
93. It is no point expecting Suresh to change because a leopard cannot change his spots (cannot change your basic nature).
94. It is amazing to see how pilgrims who are on their last legs are ready to undertake strenuous journeys (physically exhausted, nearing the end of your life).
95. Unlike her mother who is very hard working, the daughter refuses to lift a finger (does not do any work).
96. For our country to prosper, it is important that we all learn to live and let live (be tolerant of each other).

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97. Multinational companies take the lion's share of profits (major share).
98. The medical reports showing that everything was clear was a load off his mind (sense of relief).
99. The new director is well liked by everyone as he is a man for all seasons (suitable for all occasions, appropriate behaviour).
100. His decision to be part of the new project will make or break the company's profits (decisive factor).
101. The coalition of political parties is obviously a marriage of convenience (a collaboration for practical purposes).
102. The dictator was given a taste of his own medicine (treated in the same manner).
103. The opposition made mincemeat of the ruling party in Parliament (decisive defeat).
104. As children we were told to watch our P's and Q's when we went visiting (be careful to behave well).
105. Mother Teresa was overflowing with the milk of human kindness (care and compassion for others).
106. Though she got many opportunities to study abroad, she still missed the bus/ boat (not knowing how to make use of opportunities).
107. She wanted to join films to make a name for herself (to become famous).
108. The intelligence agencies were caught napping when the terrorists attacked (not ready for action, unprepared).
109. Both the companies are neck and neck in a bid to release their product first (equal in a race).
110. The hostages were rescued by the police just in the nick of time (just in time).
111. The new employer is a real taskmaster and keeps Sunil's nose to the grindstone (makes him work hard).
112. The management has been giving a nudge and wink to the government's questionable policies (quiet support).
113. From the minister's actions one can see that the department head's days are numbered (his time is up).
114. We are just on nodding terms with our neighbours (to know someone just a little).
115. He was the only civilian and he always felt he was the odd one out when he was with colleagues (different from the others, does not fit in).
116. The negotiator held out an olive branch to the two warring partners (offer of peace).
117. When opportunity knocks at your door, you should make full use of it (chances for better avenues).
118. It is no use going overboard with the new plans until they are approved (over enthusiastic).
119. Ajay always behaves as if he owns the place (overbearing manner).

120. He resigned from his job and joined another company with his eyes open (aware of consequences).
121. The election between the two candidates is a one horse race (one candidate seems sure to win).
122. It is an old wives' tale that you should not cook during a solar eclipse (traditional belief that is unscientific).
123. With new technology many of our traditions have paled into insignificance (lost their value).
124. The students' behaviour with their teacher was beyond the pale and was criticized by everyone (unacceptable, beyond the norm).
125. It was a mutual decision by both individuals to part company (go their separate ways).
126. Everyone paid through their nose for a club membership (pay an extremely high price).
127. Giving her expensive designer gifts is like casting pearls before the swine (giving valuable things to someone who does not appreciate them).
128. I hope Rahul does not take over the family business because he is a square peg in a round hole (situation unsuited to his abilities).
129. Senior citizens are often made to run from pillar to post to get their pension. (from one place to another, uselessly).
130. You could hear a pin drop when the name of the selected candidates was announced (complete silence).
131. The budding actress said that she had many films in the pipeline (being planned).
132. Suresh is an astute politician who always plays his cards close to his chest (secretive).
133. As children we used to quake in our shoes when we heard our grandfather's voice (be scared).
134. It was only a question of time before his financial dealings were exposed (matter of time).
135. Among the siblings Seema is quiet as a mouse (docile person).
136. (iv) The company and its employees decided to call it quits (mutually part ways, part company).
137. She was quick of the mark in class and was her teacher's favourite (quick to comprehend).
138. The parents were cut to the quick by their children's remarks (distressed by hurtful remarks).
139. Nobody trusted him as he was always trying to queer someone's pitch (spoil someone's chances).
140. Who will contest the elections together is a million dollar question (unknown outcome on which a lot depends).
141. I have to rack my brains on what to say at the meeting (think hard).
142. His life is a rags to riches story (from poverty or difficult time to wealth).

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143. Having a punk hairstyle today is all the rage (in fashion).
144. Many militant organizations abduct people and hold them to ransom (demand money or concessions for their release).
145. The statements made to the press by the minister were off the record (not official statements).
146. 'Unless we see a reasonable change in your behaviour, there is no place for you in this company' said Manoj (behave in a reasonable manner).
147. She was red as a beetroot when Raghu proposed publicly to her (red with embarrassment).
148. I like movies and books where everyone rides off into the sunset (happy endings).
149. He is known for riding roughshod over everyone in the company (disregard
150. others' wishes).
151. She has the knack of smoothing ruffled feathers (to make someone less angry or upset).
152. In international relations many countries do not follow the principle that what is sauce for the goose is sauce for the gander (what is right for one should be the same for the other).
153. He is willing to sell his soul to the devil in order to achieve his ambitions (go to any extent).
154. Some schools follow the principle of dividing the sheep from the goats (superior and inferior groups).
155. The proposal to increase the number of schools was passed with a show of hands (express consent by raising a hand).
156. When you are born with a silver spoon in your mouth, it is difficult to understand how the other half lives. (wealth and riches).
157. In today's economic scenario the sky is the limit to what one can achieve (limitless opportunities).
158. The government's decision about increased surveillance measures is not to be sneezed at (not to be dismissed).
159. Sudhir's response to his neighbour's new ipod is so obviously a case of sour grapes (be critical of something that you cannot have).
160. I knew that the management kept tabs on everything juniors did in office (monitor someone).
161. She was able to turn the tables on her opponent and reach the second position (reverse your position to one of advantage).
162. The judge pointed out to the petitioner that it took two to tango (both parties are equally responsible).
163. On being caught cheating, the student shed crocodile tears (show false grief).
164. Ever since the announcement of new tariffs, Reet is on tenterhooks about his proposals (state of anxiety).
165. The public was always throwing stones at the municipality (be critical).

166. The lawyers succeeded in throwing dust in the policemen's eyes (mislead/ divert).
167. The new president loves to blow her own trumpet and take credit for everything (boast about her achievements).
168. The students were warned in no uncertain terms about the consequences of bunking (strongly and forcefully).
169. After a prolonged illness she is up and about (active).
170. In their fight for control of the party, the dissidents have gained the upper hand (gained control).
171. She was the ugly duckling who went on to win the Ms India crown (unexpected change from ordinariness to beauty or talent).
172. Everyone sensed that something was up from the secretive behaviour of the neighbours (something unusual).
173. She only associates with people who are upwardly mobile (moving to a higher social position).
174. The defence prosecutor was upto his tricks again (misbehaving in his usual fashion).
175. Rina drives her father's car but is underage (below the permissible age).
176. The villain of the piece was someone who also worked in the bank (main culprit).
177. She takes a dim view of her colleague's behaviour (disapprove).
178. The manager is hot tempered and frequently vents his spleen (express your anger).
179. He is never transparent in his functioning and always draws a veil over his dealings (avoid discussion).
180. At the end of the day he wondered whether his pyrrhic victory had been worth anything (at too great a cost).
181. She loves to travel and explore the world because she believes that variety is the spice of life (new and exciting experiences).
182. After her boss ticked her off, she worked with a vengeance to complete her assignments (more than expected).
183. When it is time to settle the bill, Raja always does the vanishing act. (disappear especially when people are looking for you).
184. The newly married couple was busy washing their dirty linen in public (argue publicly about personal matters).
185. The chairman's post is being kept warm for someone (hold a post for someone else).
186. He lacks maturity as he is still wet behind the ears (immature).
187. The government is contemplating selling off a public enterprise which has become a white elephant (difficult to maintain).
188. The overburdened mother was at her wits end (not knowing what to do next).
189. You can count on him because he is a man of his word (reliable, keeps his promise).

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190. With the arrival of the twins, the mother had her work cut out (hard task).
191. The writing is on the wall that the company is going to be in trouble (clear indication of something unpleasant about to happen).
192. We never take him seriously because he loves to spin a yarn (tell long stories).
193. Her new hairstyle takes years off her (makes you look younger).
194. Newspapers are not interested in yesterday's news (no longer of interest).
195. The gatekeeper has been with the office for donkey's years (long period).
196. After his studies he wants to travel into the wide blue yonder (unknown distance).
197. The chancellor cannot accept the fact that he is yesterday's man (individual, especially a politician whose career is over).
198. It is important to celebrate the New Year with you and yours (family and friends).

ACTIVITY

Make a list of ten allophones and allomorphs in your mother tongue.

3.4 SUMMARY

In this unit, you have learnt that:

- Leonard Bloomfield defined a phoneme thus, 'a minimal unit of distinctive sound-feature'. Each phoneme was said to possess a set of 'distinctive features' which was in clear opposition to other features in the data.
- Phonemes can be divided into two categories – segmental phonemes and suprasegmental phonemes.
- All the segmental sounds used in each language can be classed into a limited number of phonemes, and conversely the consonant and vowel phonemes exhaustively cover the entire consonant and vowel sounds so occurring.
- Suprasegmental phonemes consist of stresses, pitches and junctures (modes of transition from one segment to another).
- While phoneme is the minimal unit of sound, there are many different versions of that unit of sound, which are produced in the actual speech. These different versions are called phones. A group of several phones, all of which are versions of one phoneme, are referred to as allophones of that phoneme.
- 'Morphology' means the study of forms. It was taken for granted by traditional grammarians that these forms are the words and these words are to be put together to form sentences. Hence, morphology focuses on words, how they are formed and what forms they take in language.
- 'Words' have parts and they are therefore, not the smallest units. Thus, dog and dogs are alike as to dog just as dogs and cats are alike as to the plural marker 's' both in form and meaning. Now dog and cat in these examples are words but not the plural marker /z/. Bloomfield called these units 'morphemes' and defined them as the 'minimum same of form and meaning.'

Check Your Progress

4. The smallest unit of a word is called a _____.
5. _____ is a process of word formation in which a new word is formed by combining the meaning and sound of two words.
6. The meaning of an idiom is dependent upon its literal expression. (True/ False)

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- Just as there are 'allophones' of a particular phoneme, there are 'allomorphs' of a particular morpheme. That is, when we find a group of different morphs, all versions of one morpheme, we can use the prefix 'allo' and describe them as allomorphs of that morpheme.
- Inflection refers to the different forms of a word which express different grammatical categories such as tense, gender case, number, person etc.
- In clipping, a word is made smaller without any change in its meaning or the grammatical class. In this process, a word of more than one syllable is reduced to a shorter form, usually beginning in casual speech.
- Acronymy is a process of word formation in which a word is formed of the initial letters of a group of words. This is a type of abbreviation known as *acronym*. It is the result of the human desire for minimizing human effort.
- A phrasal verb is an idiomatic phrase that contains a verb and another element, either an adverb or a preposition. For example,' break down' or 'look down on'. The latter example shows a combination of adverb and preposition.
- An idiom is a non-literal linguistic expression that is characteristic of different languages. It is not a grammatical trait and the meaning of an idiom is not dependent upon its literal expression but its idiomatic usages.

3.5 KEY TERMS

- **Acronymy:** A process of word formation in which a word is formed of the initial letters of a group of words.
- **Idiom**: A non-literal linguistic expression that is characteristic of different languages.
- **Inflection**: Different forms of a word which express different grammatical categories such as tense, gender case, number, person etc.
- **Phoneme**: The minimal unit of sound
- **Phrasal verb:** An idiomatic phrase that contains a verb and another element, either an adverb or a preposition.

3.6 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Segmental phonemes and suprasegmental phonemes one the two categories of phonemes.
2. Allophones
3. True
4. Morpheme
5. Blending
6. False

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3.7 QUESTIONS AND EXERCISES

Short-Answer Questions

1. Distinguish between segmental and suprasegmental phonemes.
2. Give five examples of allophones.
3. What is a morph? Give examples.
4. What are allomorphs? How are they classified?
5. Distinguish between prefixes and suffixes.
6. Give five examples of inflections.
7. What is 'derivation'?
8. Write a short note on Phonemes.

Long-Answer Questions

1. Discuss the concept of allophones in detail.
2. Distinguish between morphemes and allomorphs.
3. Explain in detail any two word formation processes.
4. What are affixes? Discuss in detail.

3.8 FURTHER READING

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UNIT 4 WORD STRESS AND PROSODY

Structure

4.0 Introduction
4.1 Unit Objectives
4.2 Word and Sentence Stress in English
4.3 Rhythm and Intonation of English
4.4 Basic Sentence Structure and its Constituents
4.5 Summary
4.6 Key Terms
4.7 Answers to 'Check Your Progress'
4.8 Questions and Exercises
4.9 Further Reading

4.0 INTRODUCTION

In the previous unit, you studied the concepts associated with phonology and morphology.

Words are made up of one or more than one separately pronounced parts. When we speak, we do not pronounce these parts or each word with the same force or emphasis, some parts/words are spoken with greater force while others are pronounced with lesser force. There are several process involved in the formation of words. Also, rhythm plays a very important role in speech. It is based on intonational patterns so that the actual meaning of words combined in a sentence gets conveyed.

In this unit, you will study word and sentence stress in English along with the rhythm and intonation patterns of English and basic sentence structure and its constituents.

4.1 UNIT OBJECTIVES

After going through this unit, you will be able to:

- discuss word and sentence stress in English
- analyse rhythm and intonation of English
- explain the basic sentence structure and its constituents

4.2 WORD AND SENTENCE STRESS IN ENGLISH

The parts or units into which words are divided while pronouncing them are called syllables. The vowel sounds in the word constitute the syllables while the consonantal sounds associate themselves with the preceding or following vowels or both. A syllable can thus be defined as a group of sounds with one vowel and one or more than one consonant sounds. For example, let us take the word 'tree'. It has only one syllable, i.e, /i:/. The /t/ and /r/ sounds are consonantal sounds which precede the vowel sound /i:. Thus, words can be monosyllabic, disyllabic, trisyllabic, tetrasyllabic, so on and so forth depending on the number of vowel sounds they one contain.

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Stress or accent is the force of voice with which a syllable is pronounced. Stress denotes the pitch of voice and marks out the syllable or syllables that receive greater emphasis from the rest in a word. The stress generally falls on the root syllable and not on a prefix or a suffix. It is denoted by the mark ( ) placed either on the vowel sound of the stressed syllable or at the end of it, as tree or tree. The symbol for unstressed syllable is ( ).

Syllables that are stressed are also called accented and the unstressed are called unaccented. Generally, more important parts of speech like nouns, verbs, adjectives and adverbs receive greater stress. Longer words may have more than one prominent syllable. In such words, one syllable may have the main stress called primary stress, whereas the other syllable may have a weak stress called secondary stress. For example, in a word like photograph, there are three syllables, the primary stress being on the first syllable /fou/ and the secondary stress on the third syllable /gra:f/.

The word *prosody* is taken from the Greek word *prosodia* which means a song put to music. It is defined as the science of versification and is the systematic study of the principles and practice of foot, metre, rhyme and stanza.

In terms of acoustics, the prosodics of oral languages involve alteration in syllable length, loudness, pitch and the formant frequencies of speech sounds. In sign languages, prosody includes the rhythm, length, and tension of gestures, along with mouthing and facial expressions. Since it is typically absent in writing, prosody can occasionally result in reader misunderstanding. The typical marks or symbols that represent prosody include punctuation marks (commas, exclamation marks, question marks, scare quotes, and ellipses), and typographic styling for emphasis (italic, bold, and underlined text).

The prosody of a language depends upon its phonology. In a similar manner, prosodic pitch should not conceal tone in a tonal language if the result is to be comprehensible. Although tonal languages, such as Mandarin, have prosodic pitch variations in the course of a sentence, such alterations are long and smooth contours, on which the short and sharp lexical tones are superimposed. If pitch is compared to ocean waves, the swells that are created on the waves are prosody, and the wind-blown ripples on their surface are lexical tones, as with stress in English. The word 'dessert' has greater emphasis on the second syllable, compared to the noun 'desert' which has greater stress on the first syllable. This difference becomes relevant when the entire word is stressed by a child ordering 'Give me dessert!'

Prosodic features are suprasegmental. They are not restricted to any particular segment, but occur in some higher level of expression. These prosodic units are the real phonetic 'spurts' or chunks of speech. They need not correspond to grammatical units such as phrases and clauses, though they may and these facts suggest ideas about how the brain processes speech.Prosodic units are marked by phonetic cues, such as a coherent pitch contour or the gradual decline in pitch and lengthening of vowels over the duration of the unit, until the pitch and speed are reorganized to begin the next unit.

Foot

Continuous reading of poetry does not create the desired effect. Poetry has a rhythm which occurs only when there is a regulated alternation of syllables, stressed and unstressed. Each regular combination or group of accented and unaccented syllables is called a *measure* or *foot*. In each foot, there must be at least one accented syllable and one or two unaccented syllables. Thus, the total number of syllables in an English foot is either two or three, but never more than three. For example:

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With ravished ears,
The monarch hears,
Assumes the god.
Affects to nod - ***Dryden***

The above lines have two syllables in a foot.

There are many who say that a dog has his day.- ***Dylan Thomas***

In the above line, there are three syllables in a foot, two unstressed syllables followed by one stressed syllable.

Sometimes a strongly accented syllable is made to form an entire foot by itself for a special effect as in,

Break, break, break, -Tennyson

Metre

Metre is the succession of regularly accented groups of syllables called measures or feet in a recognized standard length. The number of feet in a poetic line determines the metre, i.e, if there are two feet, it is dimeter, three feet is trimeter and so on. Thus, a metric line is named according to the number of feet composing it:

Monometer – one foot

Dimeter – two feet

Trimester – three feet

Tetrameter – four feet

Pentameter – five feet

Hexameter – six feet

Heptameter – seven feet

Octameter – eight feet

Major metrical forms

The following are the different metrical forms used in English poetry:

Feet or Measures of two syllables

(a) Iambic – It consists of one unaccented syllable followed by one that is accented ( ). It is the most common pattern in English poetry. For example:

The curfew tolls the knell of parting day,

The lowing herd winds slowly o'er the lea,

The ploughman homeward plods his weary way,

And leaves the world to darkness and to me. -Thomas Gray

(b) Trochaic – In this metrical form, the above order is reversed, i.e, the accented or stressed syllable precedes the unaccented syllable ( ). For example:

Let her live to earn her dinner. - J.M.Synge

Other disyllabic feet are also found in English prosody. They sometimes occur in irregular metres. Like Spondees in which both the syllables are accented ( ) – The long day wanes; the slow moon climbs; the deep (Tennyson) and

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Pyrrhics in which both the syllables are unaccented ( ) – My way is to begin with the beginning (Byron). Feet or Measures of three syllables

(a) Anapaestic –In this form, two unaccented syllables are followed by an accented one ( ). For example:

I am monarch of all I survey. - Cowper

(b) Dactylic – It consists of an accented syllable followed by two unaccented ones ( ). For example:

Take her up tenderly - Hood

(c) Amphibrachic – In this metrical form, the accented syllable comes between the two unaccented ones ( ). For example:

Most friendship is feigning.

Most loving mere folly.

- Shakespeare

Thus, following are the principal metrical forms in English prosody:

Prosodic Name

1. Iambic
2. Trochaic
3. Anapaestic
4. Dactylic
5. Amphibrachic

cs of speech

Figures of speech are like 'language ornaments' which are used to make any piece of writing (prose or poetry) more forceful and impressive. Writers very often use them to create an impact on the mind of the reader. They are such an indispensable part of literary writing that some critic has rightly referred to figures of speech as the 'great fertilizers of language'. However, they should not be used forcibly by the writer. Otherwise, their effect is lost. Rather, they should come naturally in a piece of writing 'as leaves to a tree'.

Let us now discuss some of the figures of speech commonly used by writers.

1. Simile – In this figure of speech, two dissimilar objects or actions are compared together by the use of connective words — as, like or than. For example, as green as a leaf, He is brave like a lion.

   In a simple simile, the likeness is explained briefly and directly. For instance, I wandered lonely as a cloud (Wordsworth). In the Epic or Homeric simile, the similarity is first stated and then elaborated:

   Deep in the shady sadness of a vale
   Far sunken from the healthy breath of morn,
   Far from the fiery noon, and eve's one star,
   Sat gray-hair'd Saturn, quiet as a stone,
   Still as the silence round about his lair;
   Forest on forest hung about his head
   Like cloud on cloud.

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2. Metaphor – In a metaphor, the likeness between two things is only implied and not stated directly. For example: The camel is the ship of the desert or Chaucer is the morning star of English poetry. The difference between a simile and a metaphor is that in a simile, the comparison is clearly stated whereas in a metaphor, the comparison is only hinted at. A mixed metaphor combines two or more diverse metaphors and is applied to the same object as in 'I smell a rat but I will nip it in the bud'. Here mischief has been first compared to a rat and then to a flower.

3. Personification – The attribution of human characteristics or feelings to inanimate objects or abstract ideas is called personification. For example, the following lines from Robert Frost:

   And like the flowers beside them chill and shiver,
   Will like the flowers beside them soon be gone.

4. Pathetic Fallacy – It is a special kind of personification in which nature is strongly personified by poets so as to taking an interest in human action as in the following example:

   Earth felt the wound, and Nature from her seat,
   Sighing through all her works, gave signs of woe,
   That all was lost.

5. Apostrophe – Apostrophe is a figure of speech in which a personified abstract idea or inanimate object or even an actual person (who is not present on the scene) is directly addressed as if it or he were actually present. For example:

   Busy old fool, unruly Sun (Donne)
   Milton! Thou should'st be living at this hour. (Wordsworth)

6. Allegory – It is the narration of a story or incident under the guise of another which is suggestively similar. In an allegory, often, personified qualities are used to tell the story which has moral implications. The two greatest examples of allegory in English are Spenser's Faerie Queene and Bunyan's Pilgrim's Progress in which virtues and vices are personified and introduced.

   Similar to allegory are **Parables** and **Fables**. A parable is an earthly story with a spiritual meaning and gives a moral or spiritual truth. There are many parables in the New Testament which were used by Christ to teach his disciples.

   A fable is a short story with a moral which is usually given at the end. It has animals as characters rather than human beings. For example, Aesop's Fables or stories from the *Panchatantra*.

7. Syncdoeche – It is a figure of speech in which (i) a part is used for the whole or, (ii) the whole is used for the part or, (iii) a species is used for the genus or (iv) the genus for a species or, (v) the concrete for the abstract or, (vi) the abstract for the concrete.

   Examples:

   (i) I have several hands to help me. (people)
   (ii) India has won the match. (the Indian team)
   (iii) Silver and gold have I none. (wealth)
   (iv) He was killed in action. (battle)

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(v) Let the fox in him be killed. (cunning)

(vi) Let not ambition mock their useful toil. (ambitious people)

8. Metonymy – In metonymy, the term for one thing is useful for another with which it has become closely linked in experience. For instance, the crown or scepter has come to stand for the king; Shakespeare for his plays; Keats for his poetry, etc.

9. Transferred Epithet – It is a figure of speech in which an adjective or adverb is transferred form the word to which it belongs to another with which it is associated. For example, a blind prayer does not mean that the prayer is blind but that it is unanswered. Similarly, weary way does not refer to the weariness of the way but the traveller.

10. Euphemism – When we avoid the use of an unpleasant expression and use one which is relatively more pleasant instead, it is called euphemism. For example:

He breathed his last. (died)

11. Irony – Irony refers to the use of words which connote the opposite of what is really meant. It is used for emphasis as when Antony refers to Brutus and the other conspirators who killed Caesar as honourable men in *Julius Caesar*.

12. Hyperbole – It is an exaggerated statement used for powerful impression. For example, I am tired to death.

13. Oxymoron – In this figure of speech, two terms opposite in meaning are juxtaposed in one phrase. Though it appears to be absurd, it has a subtler meaning.

Example: And all its aching joys are no more.

14. Paradox – It is a statement that sounds absurd or untrue but is found to be true or plausible on deeper thought.

Example: He who goes against the fashion is himself its slave. (Logan Pearsal Smith)

15. Antithesis – In this figure of speech, two phrases are brought into a symmetrical contrast by being balanced against each other. For example: United we stand, divided we fall.

16. Rhetorical Question – It is a speech, worded in the form of a question, whose answer can only be either a strong affirmative or a strong negative and the answer is quite obvious from the question itself. For example:

(i) Here was a Caesar! When comes such another?

(ii) Have you taken leave of your senses? (Shakespeare)

17. Exclamation – Exclamation is a figure of speech which expresses our sudden intense emotions of joy or sorrow. For example:

What a piece of work is a man! How noble in reason! How infinite in faculty! In form and moving how express and admirable! In action how like an angel! In apprehension how like a god! (Shakespeare)

18. Inversion – In this figure of speech, the word order is inverted for rhetorical effect as in Keats's 'Much have I travelled in the realms of gold'.

19. Pun – It is a play on words that are similar in sound but different in meaning. It also occurs if the same word is used in two different senses. For example:

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(i) If a woman loses her husband, she pines for a second. (second-a short while; a second husband)

(ii) In Shakespeare's *Julius Caesar*, when a cobbler is asked about his profession, he replies that he is a mender of bad soles (soles of shoes and souls of human beings).

20. Onomatopoeia – It is the association of sound with sense. There are many words like whisper, thud, bang, hush whose meaning is evident from the sound. They are used for the sake of effect.

21. Innuendo or Insinuation – It is subtler than irony and consists in an indirect hint of an injurious nature told in an artful manner. When William Temple was on his death bed, he refused to have medical help saying, 'I do not consult physicians for I hope to die without them'. What he implied was that doctors more often than not send people to death, so he did not require their services.

22. Epigram – Epigram is much like paradox, the only difference being that it is more precise and brief. It conveys much meaning in a very few words. It catches the attention of the reader and forces him to delve deeper into the meaning of the statement. For example:

(i) *Cowards die many times before their death.*

(ii) *The child is the father of man.*

23. Climax – In this figure of speech, different ideas are arranged in ascending order of importance, the least important/impressive coming first and the most important/ impressive coming last. Example:

You blocks, you stones, you worse than senseless things. (Shakespeare)

24. Anti-climax or Bathos – It consists in a sudden fall from the more important/ impressive to the less important/ impressive, from the dignified to the ordinary, often with a ludicrous effect, which may not be always intentional. Example:

Not louder shrieks by dames to heaven are cast

When husbands die or lap dogs breathe their last. (Pope)

25. Chiasmus – In this figure of speech, the order of the words in the first of two parallel clauses is reversed in the second. Example:

(i) Beauty is truth, truth beauty. (Keats)

(ii) He was a rake among scholars and a scholar among rakes. (Macaulay)

26. Circumlocution or Periphrasis – It is a round-about way of speech or writing, more popular in poetry than in prose. For example:

(i) The shining leather that encased the limb (= boot) - Pope

(ii) Moving isles of winter (= icebergs) - Tennyson

27. Pleonasm – Pleonasm consists in the use of more words than are necessary to convey the meaning intended. For example: One single piece of this will be enough.

It can, however, be used for the sake of emphasis as in, 'Lest at any time they should see with their eyes and hear with their ears.'

28. Tautology – It is similar to Pleonasm in that it involves the use of two or more phrases for conveying the same meaning as in 'Pray and beseech' and 'Last will and testament'. The distinction between the two is that while tautology adds a superfluous word in the same grammatical place, pleonasm repeats the idea in a different place.

NOTES

29. Litotes – It is a deliberate understatement made for the sake of a stronger effect. In it an affirmative statement is made by the use of the negative or the opposite. For example: She has no mean stature among her colleagues (i.e, a great stature).

30. Prolepsis – It is a figure of speech in which future events are anticipated. For example, in Keats's Isabella:

So the two brothers with their murdered man
Rode past fair Florence.

The murdered man here means the man whom the brothers intended to kill.

4.3 RHYTHM AND INTONATION OF ENGLISH

Intonation

Voiceless sounds: When the vocal cords are spread apart, the air from the lungs passes between them unimpeded, the sounds produced are described as voiceless sounds. Examples are sounds in English – sit, sheet, fever, think.

Voiced sounds: When the vocal cords are loosely held together, when the air passes through it, it makes the vocal sound called vibrate. The sounds created in this manner are called voiced sounds. For example, the consonantal sounds in English such as veil, these, zoo, me, nose are all voiced sounds.

During the course of our speech, the spoken sounds occur together one after the other to produce meaning in terms of what the individual words (morphs) mean. They also create meaning by the music that is created in the tone in which we utter those words. Based on the vibration of the vocal cords, a certain musical rhythm and note is created. This determines the pitch of our voice. The higher the frequency of vibration, the higher is the pitch of the voice; and the lower the frequency, the lower is the pitch.

You must have noticed that the pitch of your voice is not constant as you speak. There is modulation, in the sense that the pitch keeps changing. In every kind of conversation (barring a few, such as the prayers in church which is in a monotone) there is always the modulation of voice. According to Kreidler (1989), English utterances are seldom spoken in monotones. For one, native English speakers produce melodies of varying kinds, with the rising and falling voice. Such melodies are technically called intonation. These patterns of variation are called tones. These tones bring about a change of meaning of an utterance or a change of meaning in a word. Languages in which tones can bring about a change in the meaning of an utterance or word are known as intonation languages.

Many phonologists believe that another important component of intonation is the phenomenon called prominence. Speakers make some syllables more noticeable than others. Such action is usually accomplished by pronouncing syllables louder and longer, assigning them a different pitch, or articulating their phonemes (especially the vowels—more distinctly. Prominence is also referred to as emphasis, focus, main stress, nucleus, or tonic accent. It is equally important to stress that pitch level, pitch movement and prominence are all relative values.

Intonational functions

Intonational choices made by speakers carry linguistic information and perform a variety of functions. Though researchers of intonation suggest various functions of intonation, the common practice is to take Halliday's model of three functions of intonation as a general practice:

(i) Grammatical

(ii) Discourse or informational

(iii) Attitudinal

Check Your Progress

1. _____ is the force of voice with which a syllable is pronounced.
2. Define prosody.
3. Each regular combination or group of accented and unaccented syllables is called a _____.

NOTES

(i) Grammatical intonation

Grammatical intonation helps to identify the grammatical structure in speech. This is similar to the role of punctuation in writing. Grammatical intonation also helps us in identifying clause and sentence units and contrasts questions/statements. According to Halliday, grammatical intonation relates to the grammatical mood (question/statement, etc.) as well as the modality (possibility, validity, etc.). Roach believes. 'Grammatical intonation helps language speakers and learners to recognize the grammar and syntactic structures, e.g., boundaries between phrases, clauses and sentences. It also facilitates our knowledge of the differences between questions and statements as well as the intricacies of grammatical subordination.'

(ii) Discourse or informational intonation

Discourse or information entails the kind of response to be expected. In normal communication, intonation is used at the place of syntax (sentence). As people communicate primarily through language, intonation should be studied at the discourse level. Recent phonological research defines intonation as a speaker's way of organizing and relating meanings throughout the discourse. More significantly, this approach interprets various meanings based on the choices of the speaker. Almost all intonational choices are tied to the context in which they occur. In contrast to the linguistic universality of grammar, it is impossible in the discourse approach to isolate a speech from its context and, hence, make reasonable generalizations about intonational meaning. We can say that discourse intonation provides a tool for the foun options associated with tone units: prominence, tone, key and termination. Each one adds a different type of information.

- Prominence is a syllable on which there is a major pitch movement.
- Tone pitch movements are distinguished by their particular direction: falling, rising, fall–rise, rise–fall.
- Key is the relative pitch level chosen by speakers for each tone unit. Three choices are proposed: low, middle and high.
- Termination is a low, middle or high pitch level choice made by speakers at the beginning or end of a tonal unit.

Gradually, there is a shift in focus towards adopting the discourse view of intonation, particularly in teaching new language learners. Hewings (1995) opines that the discourse view of intonation tends to view speech as 'a purpose-driven activity where speakers and hearers cooperate to reach the desired goal of shared understanding'. It also refers to the common ground that exists between speaker and hearer as the area in which their world views converge.

Although discourse intonation has some difficulties for pedagogical application and its adapted and simplified version for teaching purposes, it seems to be most

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viable and convincing of all intonational functions available at the moment. Moreover, its well-developed model provides us with a strong systematic framework within which teachers and students can study intonation.

(iii) Attitudinal intonation

We use intonation as a chief means of expressing our attitude, emotions and thoughts. The researchers of intonation point out those patterns with a narrow range of frequency variations. These are the most unpleasant to our ears, while smooth changes in one direction are generally less pleasant. They also point out differences in the judgements according to the grammatical category of the sentence. Statements could be pleasant with either a final rise or fall while questions and commands were pleasant only with a final rise (Fry, 1974). Citing descriptions from *Nine ways of saying yes* by Crystal and Allen, it can be pointed out that the problems of the attitudinal meaning of tone are as follows:

- The imprecision of the descriptions: It is difficult to be precise about emotional nuances. For example, it is difficult to differentiate the meanings 'detached, unemotional statement of fact' and 'routine, uncommitted comment; detached and unexcited.'
- It results in the form where any tone can mean anything, depending on the context. This is a serious problem for a systematic description.
- The meaning of an intonation choice may depend on associated gestures or facial expressions.

In fact, almost any emotion can be accompanied by any tone. Without lexical or contextual information or other vocal clues, it becomes almost impossible to reliably label a tone as displaying a particular attitude or emotion. Generally speaking, discussions of the function of intonation in English often centre on the relation between intonation and attitudes. In fact, the main function of intonation is analyzed by many phonologists as conveying attitudes. Many other factors, such as loudness, quality of voice, speed of delivery and facial and bodily gestures also contribute significantly to the conveying of attitude. The result of all this is that we cannot really say anything constructive about intonation and attitude.

Now, let us get into some discussion on the four tone pitch movements—falling tone, rising tone, falling–rising tone and rising–falling tone to understand how they work in our conversation in day–to–day language.

Falling tone

The following types of sentences are generally uttered with a falling tone:

Statements (matter of fact, complete and assertive)	He is always punctual
Commands	Shut the door
Invitations	Do come in and sit down
Exclamations	What a beautiful painting
Wh Questions	Where has he gone?
Tag Questions	She is rather late, isn't she?

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Rising tone

The following types of sentences are generally uttered with a rising tone:

Yes or no type polarity questions	Are they coming for dinner
Alternative questions	Do you like tea or coffee?
Requests	Come here for a moment
Non-terminal tone unit	As soon as he arrives --------- I will let you know
Non-polarity type or Wh questions expressing politeness, friendliness, personal interest	How's your father?
Repetition question	Ram told me about it. Who told you?
Commands intended to sound like request	Shut the door.
Statement intended to be questions	He's not coming.

Falling–Rising tone

The following types of sentences are generally uttered with a falling–rising tone:

One which picks out part of the foregoing context.	(I thought you both spoke Spanish) My brother does.
Statement which shows partial agreement and a kind of reservation on part of the speaker.	She hasn't done very well (you must admit).
Statement intended to be a warning reproach or to express concern	You must not come late (warning).
Statement intended to be a correction of the information received.	(He speaks six languages). He speaks four.
Non-terminal tone-group.	Generally we go out on Saturdays.
Imperative meant to be a pleading request	Do complete this by tomorrow.

Rising–falling tone

The following types of sentences are generally uttered with a rising–falling tone:

Statements showing enthusiastic agreement	(Do you like this colour?) Yes.
Exclamations expressing sarcasm, irony	Good Morning (Ironical)
Questions showing suspicion, indignation, incredulity or mockery.	What has he been up to? (suspicious)

NOTES

It is advantageous to learn the intonation of any language as it performs three functions:

- present recorded utterances in the target language which learners are to imitate,
- evaluate a learner's response with regard to pitch, volume and tempo, and
- display a learner's degree of deviation from agreed-on settings.

4.4 BASIC SENTENCE STRUCTURE AND ITS CONSTITUENTS

We use words to speak or write. These words are generally used in groups. For example, Jack and Jill went up the hill. Such a group of words which makes complete sense is called a sentence. It can be of four types:

(a) Declarative or assertive as in 'The boy kicked the ball'.

(b) Interrogative as in 'Who kicked the ball'?

(c) Imperative as in 'Kick the ball'.

(d) Exclamatory as in 'Hurrah! He kicked the ball!'

When we make a sentence, we name some person or thing and say something about that person or thing. For example, Ram kicked the ball. Here, Ram is the person who is named and kicked the ball is what is said about Ram. Hence, Ram is the person who what is said about him, kicked the ball, is the predicate. Every sentence thus, has a subject and a predicate.

Phrases

A phrase is a group of words which makes sense but not complete sense. For example:

Jack and Jill went up the hill.

Humpty Dumpty sat on a wall.

Examples of phrases

There are hundreds of phrases in the English language. Below are some commonly used phrases:

1. **Point-blank:** To say something directly or rudely, without explaining or apologizing. *Example:* The company owner told the workers point-blank that their demands could not be met.
2. **So-so:** Not very satisfactory. *Example:* My new job is so-so but I cannot afford to give it up.
3. **Chit-chat:** Small talk or unimportant conversation. *Example:* The boss asked them to stop their chit-chat and get on with their work.
4. **See-saw:** Something that goes up and down. *Example:* The Indian rupee has been see-sawing for the last one year.
5. **Black-and-white:** Something which is extremely clear. *Example:* The employees have been told in black-and-white that they have to deliver or quit.
6. **Dos and don'ts:** The rules. *Example:* A good driver always follows the do's and don'ts of driving.

Check Your Progress

4. _____ intonation helps to identify the grammatical structure in speech.
5. _____ is a syllable on which there is a major pitch movement.
6. Mention one function of intonation.

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7. **Haves and have-nots:** Those who are rich and those who are not. *Example:* In India, there is a wide gap between the haves and have-nots of the population.
8. **Ins and outs:** The details. *Example:* As I don't know the ins and outs of the situation, I can't really comment on it.
9. **Pros and cons:** Advantages and disadvantages. *Example:* One must consider all the pros and cons before buying a new car.
10. **Tried and tested:** Something which has been well tested. *Example:* Drinking green tea is a tried and tested way of improving the digestion.
11. **Ups and downs:** Very good times and very bad times. *Example:* He has had a lot of ups and downs in his business.
12. **Flesh and blood:** One's close family. *Example:* You must help your brother – after all, he's your flesh and blood.
13. **By and large:** Generally. *Example:* By and large, people prefer quality products to low prices.
14. **Dead and buried:** Something that is not going to happen again. *Example:* Their long dispute is now dead and buried.
15. **Wine and dine:** To entertain someone lavishly. *Example:* The Chopras are known for wining and dining their guests.
16. **Bread and butter:** The main source of income, or the most important issue. *Example:* Making shoes was the poor shoemaker's bread and butter.
17. **Spick and span:** Very clean and tidy. *Example:* Mrs Khanna's house is always spick and span.
18. **A bit much:** Something that is excessive or annoying. *Example:* All that violence in today's movies is a bit much.
19. **Bad egg:** A person who cannot be trusted. *Example:* Don't hire that man – he is a bad egg.
20. **Behind bars:** To be in prison. *Example:* Corrupt people find themselves behind bars one day.

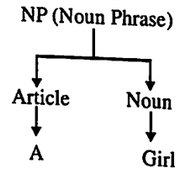
Every language has a basic sentence pattern. In the English language, the basic sentence pattern is Subject – Verb – Object (SVO). For example, in the sentence, The boy broke the pen, the boy is the subject, broke is the verb and the pen is the object.

Noun Phrase (NP)

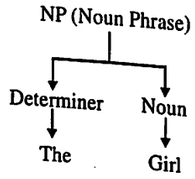
In keeping with the SVO pattern, every sentence in the English language has a Noun Phrase (NP) and a Verb Phrase (VP). The NP can have a wide range of grammatical constituents which can also be represented with the help of a tree diagram. For example:

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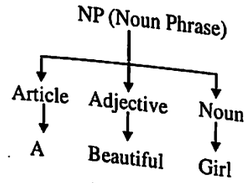
(i) NP – Article + Noun (A girl)



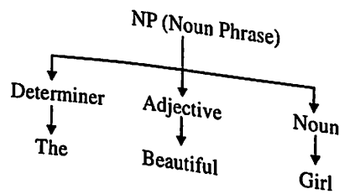
(ii) NP – Determiner + Noun (The girl)



(iii) NP – Article + Adjective + Noun (A beautiful girl)



(iv) NP – Determiner + Adjective + Noun (The beautiful girl)



Determiner

A **determiner** is a noun-modifier that shows the reference of a noun or noun-phrase in the context, rather than attributes expressed by adjectives. This function is usually performed by articles, demonstratives, possessive determiners or quantifiers.

Determiners are independent words that precede the rest of the noun phrase. In other languages, determiners are prefixed or suffixed to the noun, or even change the noun's form. For example, in Swedish *bok* book', when definite, becomes *boken* 'the book' (suffixed definite articles are common in Scandinavian languages), while in Romanian *caiet* 'notebook' becomes *caietul* 'the notebook'.

Some constructions, such as those that use names of school subjects don't use a determiner. This condition is called the 'zero determiner'.

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The determiner function is not only carried out by the determiner class of words but can also be filled by words from other entities.

1. Basic determiners are words from the determiner class (for example, the girl, those pencils) or determiner phrases (e.g. almost all employees, more than two problems)
2. Subject determiners are possessive noun phrases (for example, his daughter, the boy's friend)
3. Minor determiners are simple noun phrases (for example, what colour curtain, 'this' size shoes) and prepositional phrases (under twenty meters, up to twelve people).

A determiner establishes the reference of a noun or noun-phrase, including quantity, rather than its attributes as expressed by adjectives. Despite this tendency, determiners have a variety of functions in English such as being modifiers in adjective phrases and determiner phrases, and even markers of coordination.

This word class, or part of speech, exists in many languages, including English, though most English dictionaries still classify determiners under other parts of speech. Determiners usually include articles, demonstratives, possessive determiners, quantifiers, and cardinal numbers depending on the language.

Determiners form a closed class of words that number about 50 (not counting the cardinal numerals) and include:

- **Alternative determiners:** another, other, somebody else, different
- **Articles:** a, an, the
- **Cardinal numbers:** zero, one, two, fifty, infinite, etc.
- **Degree determiners:** many, much, few, little, couple, several, most
- **Demonstratives:** this, that, these, those, which
- **Disjunctive determiners:** either, neither
- **Distributive determiners:** each, every
- **Elective determiners:** any, either, whichever
- **Equative determiners:** the same
- **Evaluative determiners:** such, that, so
- **Exclamative determiners:** what lovely hair!
- **Existential determiners:** some, any
- **Interrogative and relative determiners:** which, what, whichever, whatever
- **Mutual determiners:** a lot of, many, several, much
- **Negative determiners:** no, neither
- **Personal determiners:** we students, you guys
- **Possessive determiners:** my, mine, their, your etc.
- **Quantifiers:** all, few, many etc.
- **Sufficiency determiners:** enough, sufficient, plenty
- **Uniquitive determiners:** the only
- **Universal determiners**: all, both

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All of these determiners can be grouped under the following categories:

- **Definite determiners:** These determiners refer back to a specific already-established entity (cardinals, demonstratives, equatives, evaluatives, exclamatives, relatives, personals, possessives, uniquitives).
- **Indefinite determiners:** These determiners broaden their referent to one not previously mentioned, otherwise newly introduced into discourse (disjunctives, electives, existentials, interrogatives, negatives, universals).

Determiners as different from adjectives

According to traditional English grammar, adjectives were called determiners. There are, however, a number of key differences between determiners and adjectives.

In English, articles, demonstratives, and possessive determiners cannot co-occur in the same phrase, while any number of adjectives are typically allowed.

Example: A huge red Italian hat.

1. Most determiners cannot occur alone in predicative complement position but most adjectives can.

   Example: The worker is joyful.

2. Most determiners are not gradable while adjectives typically are.

   Example: small, smaller, smallest

3. Some determiners have corresponding pronouns, while adjectives don't.

   Example: Everybody likes something unique.

4. Adjectives can modify singular or plural nouns, while some determiners can only modify one or the other.

Determiners as different from pronouns

Determiners such as this, all, and some can often occur without a noun. In traditional grammar, these are called pronouns. There are, however, a number of key differences between such determiners and pronouns which are as follows:

1. Pronouns may occur in tag questions. Determiners cannot.

   Example: This is beautiful, isn't it?

2. In phrasal verbs, pronouns must appear between the verb and the particle. Determiners may occur after the particle.

   Example: Break it down

3. All pronouns have distinct possessive forms while determiners do not.

   Example: This is hers/mine/theirs

Modification

Verb Phrase

We have established that a sentence consists of a Noun Phrase (NP) and a Verb Phrase (VP): S = NP + VP

The constituents of the Noun Phrase have been discussed. Let us now discuss the modifications of the Verb Phrase.

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Verb Phrase (VP) – Verb + Noun Phrase (NP)

Or

VP – Verb + NP

VP – Verb + Determiner + Noun

Verbs form the second largest word forms after nouns. They denote action and are therefore, also called action words. For example, walk, climb, talk, sing. Verbs have three grammatical types – lexical, auxiliary and modal.

Lexical verbs form an open class and include most verbs like run, eat, breathe. Auxiliary verbs form a closed class and consist of words like be, do and have. The main function of auxiliary verbs is to add information to other lexical verbs. Modal verbs consist of words like can, could, shall, should, will, would, must, may, might etc. They add information to lexical verbs about degrees of certainty and necessity.

A verb phrase contains the following optional features:

- A modal verb (e.g., *will*)
- The verb *have* to express perfect aspect (created by the auxiliary 'have' and the '-ed' participle form of the lexical verb referring to a time period that includes the present moment). For example, *He might have walked home today.*
- The verb *be* to express progressive aspect (referring to uncompleted action and consists of the auxiliary *be* form and the *-ing* form of the lexical verb). For example, *are going.*
- The verb *be* to express passive voice (formed with the auxiliary 'be' and the '-ed' participle form of the lexical verb). For example, *She was criticized by her friends.*

The modal comes first followed by the auxiliary or several auxiliaries and finally the lexical (main) verb. A verb phrase which is a combination of modals and auxiliaries is structured usually in the following order: modal verb >> perfect *have* >> progressive *be* >> passive *be* >> Lexical verb. Whichever verbs are used in the verb phrase, the first verb is conjugated for tense, person and number.

Adjective Phrase

An adjective is a word that describes or qualifies a noun/pronoun. An adjective phrase can consist of:

A single adjective – The girl is *beautiful.*

An adjective which has been modified by an adverb phrase – The girl is **truly** *beautiful.*

An adjective which has been complemented by a prepositional phrase – The girl is *beautiful* **to look at.**

For example:

- **Adjectives of quality** describe the noun, for example, small, good, honest, clever, pretty, thin.

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- **Adjectives of quantity** answer the question 'how much'." They are used with uncountable nouns, for example, much, little, some, all, any, whole, sufficient.
- **Adjectives of number** answer the question 'how many'?
- **Demonstrative adjectives** point out which person or thing is meant.
- **Possessive adjectives** show possession, for example, his, her, their, whose, when, etc.
- **Interrogative adjectives** are used with nouns to ask questions, for example, what, which, whose.

The adjective phrase is a group of words, without a finite verb, which describes a noun and functions like an adjective.

For example:

- The boy **in the blue** shirt is my brother.
- She wore a necklace **made of pearls and rubies**.
- Anita is a girl **with a friendly nature**.

In the above sentences, the three groups of words in bold describe the nouns boy, necklace, and girl; so they are adjective phrases.

An adjective can sometimes be changed into an adjective phrase.

For example:

A village road	—	A road through the village
A blank page	—	A page with no writing on it
A silk dress	—	A dress made of silk
An intelligent man	—	A man of intelligence
A rich woman	—	A woman of wealth
A smiling face	—	A face with a smile on it

Some more examples of adjective phrases used in sentences are as follows.

- This book has stories about our freedom fighters.
- He is a student of great promise.
- He is a man of great courage.
- Only a person with plenty of money can afford to travel around the world.
- A bird in the hand is worth two in the bush.

Care must be taken to place an adjective phrase next to the noun it describes, or you may get absurd sentences.

For example:

The dog chased the man with the curly tail.

The chair was sold by the man with a broken seat.

The two adjective phrases, with the curly tail and broken seat describe the dog and the chair respectively, and so should have been placed next to the dog and the chair.

The correct sentences should read:

The dog with the curly tail chased the man.

The chair with the broken seat was sold by the man.

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Adverb Phrase

An adverb is a part of speech which modifies verbs, adjectives, or other adverbs. Adverbs perform a wide range of functions and are particularly important for indicating time, manner, place, degree, and frequency of an event, action, or process. An adverb phrase can:

Act as an adverb in a sentence – She came home *too suddenly*.

Modify verbs – She **talks** *too loudly*.

Modify adjectives – She was so tired that she fell into a *really* **deep** sleep.

Modify adverbs – She fell *very* **heavily**.

For example:

- Harry worked hard. (Here, *hard* modifies the verb *worked*.)
- It is bitterly cold today. (Here, *bitterly* modifies the adjective *cold*.)
- They behaved rather noisily. (Here, *rather* modifies the verb *noisily*.)

In the above sentences *hard*, *bitterly* and *rather* are adverbs.

An adverb phrase is a group of words without a finite verb, which does the work of an adverb.

For example:

He spoke *rudely*; we can say, he spoke *in a rude manner*.

'Rudely' is an adverb and modifies the verb 'spoke'. Similarly, 'in a rude manner' modifies the verb 'spoke'. The only difference is that instead of a single word 'rude', we have used a group of words to convey the same meaning.

Therefore, a group of words which does not include a finite verb and which does the work of an adverb, is known as an adverb phrase.

Some examples of adverb phrases are as follows:

- next month
- in the morning
- at the end of this road
- with great care
- with great fury
- in a short period

Instead of using a single word, we are using a group of words to do the same thing, that is, modify a verb.

Just as there are several types of adverbs, there are various types of adverb phrases.

For example:

- He searched all over the place for his keys. (**Adverb phrases of place** (shows where)]

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- We shall begin the journey soon after sunrise. [**Adverb phrase of time** (shows when)]
- He spoke in a dignified manner. [**Adverb phrase of manner** (shows how)]
- Barking dogs seldom bite. [**Adverb of frequency** (shows how often)]
- I am almost ready. [**Adverb of degree or quantity** (shows how much or to what degree)]
- I do not like milk. [**Adverb phrase of assertion** (shows affirmation or negation)]
- When will he return? [**Interrogative adverb** (used to ask questions)]
- She was, hence, given a punishment. [**Adverb of reason** (shows case or reason)]

An adverb phrase, like an adverb, can also modify an adjective or an adverb.

For example:

- Fruit is *good* for *health*. ('for health' modifies the adjective 'good;.)
- He spoke *well* on the *whole*. ('On the whole' modifies the adverb 'well'.)
- He came *yesterday*, late in the *evening*. ('Late in the evening' modifies the adverb 'yesterday')

Some important adverbial phrases

1. **Above all**—*most important of all.* Send to me all these things and *above all* don't forget to wire me.
2. **After all**—*whatever may be against it.* You must help him in his distress; *after all,* he is your own brother.
3. **As it were**—*in other words ; speaking metaphorically.* After a meeting with his beloved, he was, *as it were,* flying in the air.
4. **Again and again, over and over again, time and again**—*repeatedly, often.* I dialled his number *again and again* but every time I found his telephone engaged.
5. **At large**—*unconfined.* The murderer is still *at large* and the police are hotly after him.
6. **Above board**—*honest and unconcealed.* His conduct has been entirely *above board and* your criticism of him is quite unjustified.
7. **At the eleventh hour**—*at the last moment.* He was coming with us but *at the eleventh hour* he changed his mind.
8. **At any rate, at all events**—*whatever may happen.* In this matter, you must help your friend *at any rate.*
9. **At a stretch**—*continuously.* Yesterday, I worked for ten hours *at a stretch.*
10. **By and by**—*after a little while soon.* Don't be impatient, you will come to know everything *by and by.*
11. **Before long**—*in a short time.* Please be seated: I'll be here *before long.*
12. **By the by or way**—*incidentally.* Yes, I'll come to you tomorrow. *By the way,* my brother has come back from England.
13. **Few and far between**—*rare, scarce.* Even though he lives in the same city, his visits to us are *few and far between.* My holidays are *few and far between.*

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14. **Far and away, out and out**—*beyond all comparison.* Murty is *far and away* the best player in the team.
15. **Far and near or wide**—*in all directions.* Soon the news spread *far and wide.*

Prepositional Phrase

A preposition is a word which shows the relation between persons or things mentioned in a sentence. A prepositional phrase is formed when a preposition combines with its complement. For example:

They are related *to one another.*

The mouse fell *into the well.*

A comprehensive list of prepositional phrases combining with their specific complements are as follows:

- at (a) high speed
- at (the) risk (of)
- at / by one's side
- at / for a fraction of
- at / from the outset
- at / in the end
- at / on sight
- at a glance
- at a loose end
- at a loss
- at a low ebb
- at a moment's notice
- at a price
- at a rate of
- at a speed of
- at a standstill
- at all costs
- at all events
- at an advantage
- at any cost
- at any rate
- at breakfast
- at ease (with)
- at face value
- at fault
- at full strength

NOTES

- at hand
- at heart
- at home (with)
- at issue
- at large
- at least
- at length
- at liberty
- at most
- at night
- at noon
- at odds with
- at once
- at one's best
- at one's discretion
- at one's disposal
- at one's leisure
- at one's request
- at peace / war (with)
- at play
- at present
- at random
- at sea
- at the / in front of
- at the age of
- at the beginning
- at the expense of
- at the foot of
- at the hands of
- at the height of
- at the latest
- at the mercy of
- at the peak of
- at the same time
- at the thought of
- at the time of
- at the top of
- at this juncture

- at times
- at war with
- at work
- behind the scenes
- by (any) chance
- by / under the name of
- by / with luck
- by accident
- by air /sea /land
- by all accounts
- by all means
- by any standard
- by appointment
- by birth
- by check
- by coincidence
- by courtesy of
- by definition
- by degrees
- by design
- by dint of
- by far
- by force
- by hand
- by heart
- by law
- by marriage
- by means of
- by mistake
- by my watch
- by nature
- by no means
- by oneself
- by order of
- by process of
- by profession
- by reason of
- by request

NOTES

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- by rights
- by sight
- by surprise
- by the side of
- by virtue of
- by way of
- for / in a good cause
- for / to the benefit (of)
- for a (good) reason
- for a change
- for certain / sure
- for fear of
- for good
- for granted
- for hire
- for lack of
- for life
- for love
- for my / your, etc. part
- for real
- for the good of
- for the sake of
- for want of
- from experience
- from memory
- in (no) time
- in / at the forefront of
- in / on demand
- in / out of focus
- in / out of one's element
- in / out of prison
- in / out of season
- in / out of stock
- in / out of touch (with)
- in / out of use
- in / with difficulty
- in / within sight (of)
- in a deep sleep

NOTES

- in a flash
- in a heap
- in a hurry
- in a mess
- in a pile
- in a sense
- in a temper
- in abeyance
- in abundance
- in accordance with
- in action
- in addition to
- in advance
- in agony
- in agreement with
- in aid of
- in all likelihood
- in an instant
- in an uproar
- in answer to
- in anticipation of
- in arrears
- in awe of
- in blossom
- in brief
- in bulk
- in cash
- in character
- in charge of
- in code
- in collaboration with
- in combination with
- in comfort
- in command of
- in common
- in comparison with
- in compensation for
- in conclusion

NOTES

- in confidence
- in confinement
- in confusion
- in conjunction with
- in connection with
- in consequence of
- in contact with
- in contrast with / to
- in control of
- in convoy
- in custody
- in danger
- in debt
- in decline
- in defense of
- in detail
- in disgrace
- in disguise
- in disorder
- in dispute
- in distress
- in doubt
- in due course
- in duplicate
- in earnest
- in effect
- in error
- in essence
- in excess of
- in exchange for
- in existence
- in fact
- in fairness to
- in favor of
- in fear of
- in flames
- in flower
- in full

NOTES

- in future
- in gear
- in general
- in good / bad condition
- in good faith
- in hand
- in harmony (with)
- in haste
- in hiding
- in high spirits
- in honor of
- in horror (of)
- in ink / pencil
- in isolation
- in its infancy
- in jeopardy
- in keeping with
- in labor
- in league with
- in length
- in line with
- in love with
- in memory of
- in mid-air
- in mind
- in moderation
- in mourning (for)
- in name
- in office
- in one's absence / presence
- in one's spare time
- in operation
- in opposition to
- in origin
- in other words
- in pain
- in Parliament
- in particular

NOTES

- in person
- in pieces
- in place of
- in possession of
- in poverty
- in practice
- in preference to
- in preparation for
- in principle
- in private
- in progress
- in proportion to / with
- in public
- in pursuit of
- in quantity
- in question
- in reality
- in recognition of
- in relation to
- in reply to
- in reserve
- in residence
- in respect of
- in response to
- in retrospect
- in return
- in revenge for
- in reverse
- in ruins
- in safety
- in somebody's interest
- in somebody's opinion
- in search of
- in secret
- in self-defense
- in settlement of
- in short
- in silence

- in small change
- in store for
- in succession
- in support of
- in suspense
- in sympathy with
- in tears
- in terms of
- in terror
- in the absence of
- in the aftermath
- in the balance
- in the case of
- in the course of
- in the distance
- in the event of
- in the extreme
- in the eyes of
- in the flesh
- in the form of
- in the habit of
- in the interests of
- in the lead
- in the light of
- in the long run
- in the making
- in the meantime
- in the midst of
- in the mood for
- in the name of
- in the night
- in the open
- in the process of
- in the right
- in the seclusion of
- in the shade
- in the space of
- in the wake of

NOTES

NOTES

- in the way of
- in the wrong
- in theory
- in time for
- in times of
- in town
- in trouble
- in tune with
- in turmoil
- in turn
- in two minds
- in twos / threes / tens
- in uniform
- in unison
- in vain
- in view of
- in vogue
- in words
- of the opinion
- off / on duty
- off school
- off duty
- off their rocker
- off their meds
- on (the) watch (for)
- on / behind schedule
- on / off the record
- on / off the road
- on / under oath
- on / under pain of
- on /of the air
- on /off balance
- on a diet
- on a journey / trip / cruise
- on a large / small scale
- on a pension
- on a regular basis
- on a spree

NOTES

- on account of
- on an expedition
- on an island
- on approval
- on average
- on bail
- on behalf of
- on board
- on business
- on condition that
- on credit
- on display
- on edge
- on end
- on file
- on fire
- on foot
- on good terms
- on guard
- on hand
- on horseback
- on impulse
- on leave
- on loan
- on no account
- on occasion
- on one's (own) terms
- on one's own
- on one's own initiative
- on order
- on paper
- on parade
- on patrol
- on principle
- on purpose
- on reflection
- on remand
- on sale

NOTES

- on second thoughts
- on show
- on strike
- on suspicion of
- on the agenda
- on the assumption
- on the brink of
- on the dot
- on the edge of
- on the eve of
- on the grounds of
- on the horizon
- on the hour
- on the increase
- on the job
- on the move
- on the off-chance
- on the outskirts
- on the part of
- on the phone
- on the point of
- on the run
- on the strength of
- on the stroke of
- on the tip of
- on the top of
- on the understanding that
- on the verge of
- on the way to
- on time
- on tiptoe
- on trial
- on vacation
- out of / in fashion
- out of / in print
- out of / in step
- out of breath
- out of context

NOTES

- out of control
- out of curiosity / jealousy / love /hatred
- out of date
- out of doors
- out of duty
- out of hand
- out of ideas
- out of one's mind
- out of order
- out of pity
- out of place
- out of practice
- out of reach
- out of respect for
- out of sight
- out of spite
- out of stock
- out of the ordinary
- out of the question
- out of work
- through no fault of
- to / on the contrary
- to an extent
- to date
- to excess
- to one's astonishment
- to one's credit
- to one's dismay
- to sb's face
- to the / this day
- to the accompaniment of
- to the best of
- to the detriment of
- to the exclusion of
- to the full
- to the satisfaction of
- under / in the circumstances
- under age

NOTES

- under arrest
- under consideration
- under construction
- under cover of
- under discussion
- under lock and key
- under one's protection
- under orders
- under pressure
- under regulations
- under repair
- under strain
- under stress
- under suspicion
- under the command of
- under the impression that
- under the influence (of)
- under the misapprehension
- under treatment
- with / in reference to
- with / without success
- with a view to
- with an eye to
- with regard to
- with regret
- with respect to
- with the aid of
- with the compliments of
- with the exception of
- with the help of
- with the intention of
- within / out of earshot
- within / without reason
- within grasp
- within limits
- within one's budget
- within one's power
- within one's rights

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- within reach (of)
- within site
- within walking / striking distance
- without (a) doubt
- without a break
- without a hitch
- without delay
- without exception
- without fail
- without foundation
- without precedent
- without question
- without respite
- without warning

Sentence patterns

In English, the Subject-Verb-Object pattern does not change even when we combine several sentences into a single sentence. For example:

(a) The sculptor is skillful.

(b) The sculptor created the statue.

(c) The statue is beautiful.

All the three sentences are based on the subject-verb-object pattern. Let us combine the three sentences:

The sculptor who is skillful created the statue which is beautiful.

In the above sentence, we have avoided the repetition of the word *sculptor* and *statue* twice. Instead, we have used the words *who* and *which*, both of which are pronouns.

When we represent this sentence with the help of a tree diagram, the complexity of the sentence structure becomes clear though the sentence structure remains the same, i.e, subject-verb-object.

The analysis of the above sentence shows that no matter how many sentences and in whatever way sentences are combined into a single sentence in English, the basic sentence structure is on the pattern of Subject-Verb-Object.

Clause types

A group of words which forms a part of a sentence and contains a subject and a predicate is called a clause. For example: I think that *the painting is beautiful.*

Clauses are classified as:

(a) Independent clause - An independent clause is one which has a subject and a predicate without any words or phrases that associate the function of that clause to another clause. An independent clause includes relatively simple sentences. For example:

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My mother cooked my favourite dish.

I bought a red car.

(b) Dependent clause or subordinate clause – A dependent or subordinate clause is one which has a subject and a predicate with a word or phrase that associates the function of that clause to another clause, causing the first clause to become dependent upon the other clause for its greater meaning. Here, some words are added or even a phrase that causes the entire clause to function in a broader sense, such as cause or background. For example:

- Because it was my birthday, my mother cooked my favourite dish.
- Although I like red motorbikes, I bought a red car.

Subordinate clauses can be further classified as:

- Noun clause
- Adjective clause
- Adverb clause

Noun clause

A noun clause behaves like a noun. Noun clauses can perform different functions in a sentence, such as:

(a) the subject of a verb

(b) the object of a verb

(c) the complement of a verb

(d) the object of a preposition

(e) the apposition to a noun or pronoun

Examples of each type of noun clause are given as follows:

(a) When a noun clause comes before a verb and answers the question: ***What?*** – then the noun clause is the ***subject of a verb***.

Example: What we eat and drink affects our health.

(b) When a noun clause comes after a verb and answers the question: ***What?*** – then the noun clause is the ***object of a verb***.

Example: She told me she would go to the party.

Example: He has not decided yet which course to study.

(c) When a noun clause comes *directly* after a verb and answers the question: ***What?*** – then the noun clause is the ***complement of a verb***.

Example: I don't believe what he told us.

Example: She could not fully express what she felt.

(d) When a noun clause comes *directly* after a preposition and answers the question: ***What?*** – then the noun clause is the object of a preposition.

Example : The doctor told me to exercise daily.

Example: My brother is auditioning for a part in the new play.

(e) When a noun clause tells us more about a noun or pronoun, then it is said to be the apposition to a noun or pronoun. Such a noun clause is generally located in the middle of a sentence.

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Example: Mrs Sethi, our class-teacher, is a wonderful lady.

Example: Shahjahan, the Mughal emperor, loved art and beauty.

Adjective clause

An adjective clause is a subordinate clause that behaves like an adjective, qualifying a noun or pronoun in the sentence. Remember that an adjective clause always begins with who, whom, whose, that, which, when, where, or why.

Examples

- The paintings which are in the museum are under extreme security.
- The girl who won the contest is my best friend.
- The student whom the principal praised is the head boy.
- The mountains that you see in the distance are the Nilgiris.

Adverb clause

An adverb clause is a subordinate clause that behaves like an adverb, qualifying a verb in the sentence. Adverb clauses can be of nine types:

(a) adverb clause of time

(b) adverb clause of place

(c) adverb clause of manner

(d) adverb clause of result

(e) adverb clause of reason

(f) adverb clause of concession

(g) adverb clause of purpose

(h) adverb clause of condition

(i) adverb clause of contrast or comparison

Examples of each type of adverb clause are given as follows:

(a) Adverb clause of time

Example: Tell me when you will be ready.

(b) Adverb clause of place

Example: Please put the books back where you found them.

(c) Adverb clause of manner

Example: He behaves as if he owns the place.

(d) Adverb clause of result

Example: The scene was so beautiful that we could not take our eyes off it.

(e) Adverb clause of reason

Example: Since he was already late, he took a taxi.

(f) Adverb clause of concession

Example: Although she eats well, she is unable to put on weight.

(g) Adverb clause of purpose

Example: We must work hard so that we may progress fast.

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(h) Adverb clause of condition

Example: If the weather is fine on Saturday, we will go for a picnic.

(i) Adverb clause of contrast or comparison

Example: While Akram is good at acting, Asif is a great mimic.

Combining messages: Subordination and coordination

Coordination and subordination are the two rules of English through which the language users use conjunctions to join sentences or independent clauses to make new compound sentences. In other words, we can say that coordinating and subordinating principles help us in making a compound sentence. It also avoids repetition and makes a conversation or writing interesting. Though it is generally said that one should use simple English, it does not mean that one should always try to use simple sentences. If one does so, then one's language becomes very repetitive and does not become sonorous to the listener or the reader. Therefore, it is significant that we merge together or combine the simple sentences wherever possible into compound sentences so that our language brings out its beauty. The compounding of sentences is usually done with some conjunctions. Language scholars have figured out that in English there are two categories of conjunctions through which we make compound sentences. Depending on the conjunctional category, the scholars have divided compounding into two major categories:

1. Coordination
2. Subordination

1. **Coordination and coordinating conjunctions:** Coordinating conjunctions connect or join independent clauses which are at the same level of importance in a single sentence. They avoid paragraphs composed of many short, repetitive simple sentences. Seven different coordinating conjunctions (*and, but, for, nor, or, so,* and *yet*) allow us to create relationships between clauses:

And	To combine two similar ideas together	*Shyam went to the sweet shop and to the tailor.*
But	To join two contrasting ideas together	*I thought I failed in the exam, but it turned out that I didn't.*
Yet	To join two contrasting ideas	*I was helpless, yet I somehow sailed through the problems.*
Or	To join two alternative ideas together	*I will go to a movie or to a cafe.*
Nor	To join two negative alternatives together	*He does not want to watch a movie, nor does he want to play.*
So	To join clauses in a cause and effect relationship	*He forgets to bring the passes, so we had to miss half the show while we went home to get them.*
For	To join clauses in a cause and effect relationship and indicate *a reason why* something happens	*My friends often confide in me, for I know how to keep a secret.*

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2. **Subordination or subordinating conjunctions:** A subordinate clause depends upon the independent clause to have its meaning. Therefore, the subordinate clause is called dependent clause. The subordinate clause can be identified by the presence of a subordinating conjunction such as *after, although, before, once* and *whenever*.

Cause		**Examples**
because, as, since	'Because,' 'as' and 'since,' are used to begin a clause which gives the reason for something happening. 'Because' is used when the reason is the most important: 'As' and 'since' are used when the reason is established.	I came late because I met with an accident. Since/ as you don't like trekking, then you shouldn't come with us.
so that	'So that' is used to indicate the effect of something:	So that I can reach the examination hall in time, I asked the driver to come early.

Concession and Comparison		
although, though, even though, as though	'Though' is the most casual of these terms used to show contrast. 'Even though' is used to show strong surprise. 'As though' is used to suggest that something is highly unlikely to happen. It is used in casual rather than formal writing.	Even though the particular causes of global warming are not clear to me, I do understand the consequences. I was called up by the Police as though I was a witness to the crime.
as	'As' is used to show similarities.	As you are the love of his life. Ram is the love of Sita's life.
while, whereas	'While' and 'whereas' is used to show contrast, but not contradiction.	While white wine is good with fish and chicken, red wine is better with meat.

Condition		
even though, though, although	These three subordinating conjunctions are used to indicate a contrast. 'Though' is the least formal of the three. 'Even though' means 'despite that fact that' and is stronger than 'though' and 'although' in emphasizing a condition for something.	Even though I was exhausted, I had to study for my exam.
if, even if	'Even if' points to particular conditions and means 'whether or not.'	Even if you were my best friend, I would not go out with you.
provided that, as long as	'As long as' is less formal version of 'provided that', used to indicate a condition for something happening.	As long as you pay the rent, you can stay.
unless	'Unless' is used to specify a negative condition.	Unless you give me a reason for your failure, your privileges remain withdrawn.

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Place		
where, wherever	'Where' identifies the place	Wherever we go, we could find a bore.
Time		
after	'After' refers to an event or action that occurs after another event	After she had a surgery, she felt better.
as soon as, as long as	'As long as' is used to emphasize a particular duration of time. 'As soon as' is used to point to something that will happen upon the completion of something else.	As long as you live in this house, you will abide by my rules. As soon as you finish your dinner, you may have desert.
before	'Before' refers to an event or action that must occur before another event or action can take place.	Before you go for the surgery, you should do all possible medical tests.
until, till	'Until' means up to the time or a certain event. 'Till' is similar to 'until,' but less formal.	You cannot eat, until you finish your studies. Till the war is over, the soldiers won't leave.
whenever	'Whenever,' (sometimes 'if' and 'when,') is used to indicate a repeated occurrence of something when certain conditions arise.	Whenever I drive, I feel exhausted.
while, as, when	'While', 'as,' and 'when' indicate that things are happening simultaneously. 'While' is used to emphasize long duration. 'As' and 'when' are used to describe short events: 'As' is also used to show the consequence of another.	As I was writing my assignment, my friend called me to inform that the last date is postponed. While you were out celebrating, I was home cleaning the house. As you get older, you get wiser.

Syntax: English transformational grammar

Syntax can simply be defined linguistically as the study of sentences and their structures. In the early 1950s, Zelling Harris, a linguist, put forward systematic and non-mechanical study of language from the point of view of sentence which was taken up by Noam Chomsky, his student. Chomsky came up with a new approach called the generativist view of language or generative grammar. Chomsky argued that a theory of language must have linguistic explanation as one of its primary goals. It must be related to properties of the human mind, as only human beings are capable of using language in a creative and purposeful manner. Syntax occupied a central positive in the study of generative grammar. It is an abstract body of rules and principles that tells us how the words, phrases and sentences of a language are constructed.

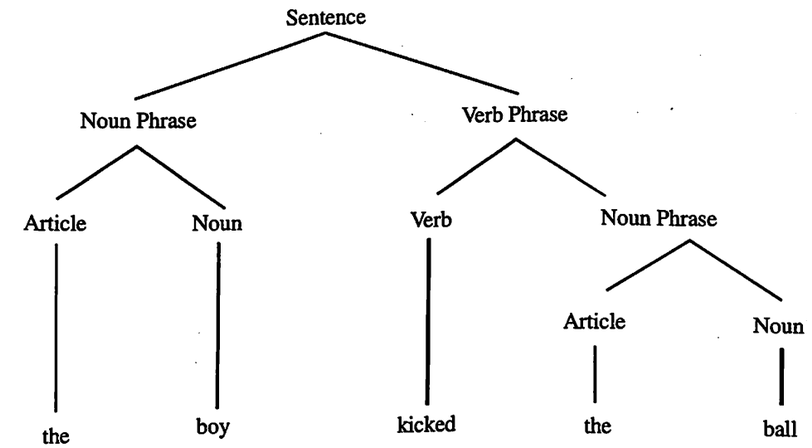
A generative grammar of a language consists of the following components:

- A lexicon, a set of rules or a rule schema, to represent phrase structure
- A number of modular sub-theories that contain principles obeyed by expressions in the language
- Transformational rules
- A logical form for each expression

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Phrase structure

The syntactic structure of a sentence can be represented as an inverted tree diagram. Its hend is sentence (S), which then branches into its immediate NP (Noun Phrase) and VP (Verb Phrase). Each of the constituents of NP and VP then can branch into its syntactic constituents. Let us take the example of the sentence, 'The boy kicked the ball.' The phrase structure of this sentence can be represented as a diagram in the following manner :



Phrase structure rules in transformational grammar

In Chomsky's transformational (generative) grammar, two basic types of syntactic rules are proposed:

1. Phrase structure rules
2. Transformational rules

The phrase structure tree of the sentence, 'The boy kicked the ball' will be as follows:

(a) S – NP + VP (Sentence – Noun Phrase + Verb Phrase)
(b) NP – Art + N (Noun Phrase – Article + Noun)
(c) VP – V + NP (Verb Phrase – Verb + Noun Phrase)
(d) NP – Art + N (Noun Phrase – Article + Noun)

A selection of PS rules of English

PS rules describe how syntactic categories/phrases combine to form larger constituents in a given language.

Sentence/clause-level PS rules (English has quite a fixed clause-level PS rule)

1. S NP VP (a sentence is obligatorily comprised of a NP and a VP)
   [NP The students] [VP attended their lectures].
   But some sentences also contain an auxiliary:
2. S NP Aux VP
   The students will take exams.
   The auxiliary is optional; we can indicate this with (...).

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3. S NP (Aux) VP

   where ( ) indicates an optional constituent

   VP-related PS-rules (more variation here)

4. VP V

   talked

5. VP V Adv

   talked loudly

6. VP V NP

   ate their desserts

7. VP V NP PP (Adv)

   put the book on the table (wearily)

8. VP V (S)

   know (the students attended their lectures)

   So, a VP must contain a verb, but can also contain a lot of other phrases (...):

9. VP ! V (NP) (PP)(Adv) (S)

   NP-related PS-rules (lots of options)

10. NP N

    books

11. NP ! Adj N

    unopened books

12. NP ! Det Adj N

    the unopened books

13. NP ! Det Adj N PP

    the unopened books on the table

    So NP must contain N but can also contain a lot of other phrases

14. NP ! (Det) (Adj) N (PP)

Source: http://www.ling.cam.ac.uk/li1/syntax/Li1_Syntax_2.pdf

Deep and surface structures

Often, sentences are ambiguous as we are not able to figure out what they mean. For example, in the sentence, 'Old man and woman are going', we are not sure whether old is an adjective only for man or also for the woman. Therefore, it is usually said that any grammatical analysis is divided into two parts. One part talks about the superficial or apparent structure of sentences, and the other about the sentences' underlying structure. The deep structure is abstract and allows the native speaker of a language to understand the sentence. It may then be said that the deep structure expresses the semantic contents of a sentence, whereas the surface structure of a sentence determines its phonetic form. Transformation functions as a link between the deep structure of sentences and their surface structures. For example, in the sentence, 'Visiting doctors can be a nuisance', the surface structure does not make the meaning clear. If we go to the deep structure of the sentence it may either mean—(i) We visit doctors and can be a nuisance. Or, it may mean (ii) Doctors visit us and they can be a

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nuisance.

The meaning of the sentence only becomes clear when we do an immediate constituent analysis of the sentence. In this example, it is unclear as to whether the word 'nuisance' is intended for the visit or for doctors. Similarly, in the sentence, 'old man and woman are going', we are not sure as to whether in the adjectival phrase, 'old man and woman', old stands for man and woman. Let us do an immediate constituent analysis of the phrase 'old man and woman', and figure out the meaning.

In the first case we can say that:

S – AP + V (Old man and woman + are going)

AP – Aj + NP (old + man and woman)

In the second case:

S – AP + V (Old man and woman + are going)

AP – AP + N (old man + woman)

When we do immediate constituent analysis like this through phrase structure, there is no ambiguity in the sentence. In the first case, the adjective 'old' is both for man and woman, and in the second case, the man is old but the woman is not.

Thus, the surface structure of a sentence may have its ambiguity but when we go to the deep structure of a sentence the ambiguity vanishes and it helps us in understanding the signification of the sentence.

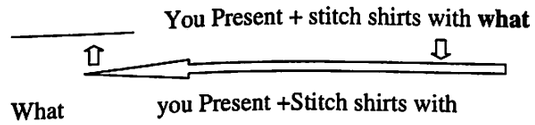
Basic transformation

Interrogative

Questions form a basic type of sentence in any language. The difference in word order in questions has to be captured by a very different kind of rule from a phrase structure rule. The transformational rule called the question word movement rule or Wh–movement rule operates on a deeper representation to move the question word to the front of the sentence. The name Wh–movement comes from generative grammar, where a wh–word begins at some other place in a sentence and moves to the front. But along with it there are also a number of other elements in a sentence that show the special word order found in questions.

Let us try to discuss Wh–movement through an example. The interrogative sentence is 'What do you stitch shirts with?'

Most interrogative sentences operate on a hidden or 'deeper' representation to move the question word 'what' to the front of the sentence:



In the next step there is a subject–auxiliary inversion:

What do+Present you stitch shorts with

This is the S-structure representation. From here, we come to the interrogative sentence—'What do you stitch shorts with?'

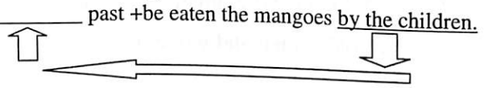
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Passive

Passive transformation is derived from the deep structure of the active sentence (which is sometimes thought to be a sub-type of the transformation of NP movement). Let us illustrate passivization through an example. In the following example, the passive sentence B, is derived from the deep structure representation (sentence A.I) of the active sentence A.

A. Children ate the mangoes.

A.I. _____ past +be eaten the mangoes by the children.



B. The mangoes were (= be + Past third Plural) eaten by the children.

Negative

Negation is an important area of study of syntax as it affects not only the structure of the sentence but also the meaning. In English, there are two kinds of negation:

1. The morphological prefixes such as *un-*, *in-*, *im-*, and *dis-* are used to express the opposites of the meaning of certain individual words. In these cases, the sentential meaning is not negated but the meaning of the individual word is negated.
2. In the other case, known as syntactic negation, the effect is the change of meaning of the affirmative sentence.

For example:

Affirmative sentence: I am very happy with you

Negative sentences: A:Ram is very unhappy with you.

B: Ram is not very happy with you.

In the first case, it is clear that Ram is unhappy, whereas in the second sentence, it may be that Ram is either unhappy or not as happy as he should be.

Contraction

'Contraction' is the term used to describe the phenomena where one word is reduced and apparently affixed to another. For example, when *have not* is realized as *haven't*, or *we have* as *we've* or when *want to* is realized as *wanna*.

There are different kinds of contraction in English. One of the most common among them is the 'finite auxiliary contraction'. In this case, finite auxiliaries (*have*, *be*, and modals *will* and *would*) appear to contract with elements to their left, as in:

- We*'ve* eaten the mango.
- We*'re* eating the mango.
- We*'ll* eat the mango.
- We*'d* eat the mango.

It involves the apparent contraction of the auxiliaries with something to its left. The finite auxiliary contracts with whatever is to its left.

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The other well-known contraction is that of 'want to' as 'wanna'. For example,

- Who do you wanna dance with?
- Who do you wanna dance?

There are some analyses that claim that wanna is only possible when 'want' and 'to' are adjacent. There are other analyses in which the scholars feel that it is no contraction at all, at least not in the phonological or syntactic sense. 'Wanna' under this analysis is formed in the lexicon, and it is inserted in the syntax just like an ordinary verb.

ACTIVITY

Choose any poem and anaylse its rhythm and intonation pattern.

4.5 SUMMARY

In this unit, you have leant that:

- The parts or units into which words are divided while pronouncing them are called syllables. The vowel sounds in the word constitute the syllables while the consonantal sounds associate themselves with the preceding or following vowels or to both. A syllable can thus be defined as a group of sounds with one vowel and one or more than one consonant sounds.
- Stress or accent is the force of voice with which a syllable is pronounced. Stress denotes the pitch of voice and marks out the syllable or syllables that receive greater emphasis from the rest in a word. The stress generally falls on the root syllable and not on a prefix or a suffix. It is denoted by the mark ( ) placed either on the vowel sound of the stressed syllable or at the end of it. The symbol for unstressed syllable is ( ).
- The word *prosody* is taken from the Greek word *prosodia* which means a song put to music. It is defined as the science of versification and is the systematic study of the principles and practice of foot, metre, rhyme and stanza.
- A continuous reading of poetry does not create the desired effect. Poetry has a rhythm which occurs only when there is a regulated alternation of syllables, stressed and unstressed. Each regular combination or group of accented and unaccented syllables is called a *measure* or *foot*. In each foot, there must be at least one accented syllable and one or two unaccented syllables.
- *Metre* is the succession of regularly accented groups of syllables called measures or feet in a recognized standard length. The number of feet in a poetic line determines the metre, i.e., if there are two feet, it is dimeter, three feet is trimeter and so on. Thus, a metric line is named according to the number of feet composing it.
- Figures of speech are like 'language ornaments' which are used to make any piece of writing (prose or poetry) more forceful and impressive. Writers very often use them to create an impact on the mind of the reader.

Check Your Progress

7. In keeping with the SVO pattern, every sentence in the English language has a _____.
8. A _____ is a noun-modifier that shows the reference of a noun or noun-phrase in the context.
9. _____ is the term used to describe phenomena where one word is reduced and apparently affixed to another.
10. A group of words which forms a part of a sentence and contains a subject and a predicate is called a _____.

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- When the vocal cords are spread apart, the air from the lungs passes between them unimpeded, the sounds produced are described as voiceless sounds. Examples are sounds in English – sit, sheet, fever, think.
- When the vocal cords are loosely held together, when the air passes through it, it makes the vocal sound called vibrate. The sounds created in this manner are called voiced sounds. For example, the consonantal sounds in English such as veil, these, zoo, me, nose are all voiced sounds.
- In keeping with the SVO pattern, every sentence in the English language has a Noun Phrase (NP) and a Verb Phrase (VP).
- A determiner is a noun-modifier that shows the reference of a noun or noun-phrase in the context, rather than attributes expressed by adjectives. This function is usually performed by articles, demonstratives, possessive determiners or quantifiers.
- A group of words which forms a part of a sentence and contains a subject and a predicate is called a clause.

4.6 KEY TERMS

- **Accent:** The force of voice with which a syllable is pronounced.
- **Clause:** A group of words which forms a part of a sentence and contains a subject and a predicate.
- **Determiner:** A noun-modifier that shows the reference of a noun or noun-phrase in the context.
- **Foot:** Regular combination or group of accented and unaccented syllables.
- **Metre:** The succession of regularly accented groups of syllables called measures or feet in a recognized standard length.
- **Syllable:** The parts or units into which words are divided while pronouncing them.

4.7 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Stress or accent
2. Prosody is defined as the science of versification and is the systematic study of the principles and practice of foot, metre, rhyme and stanza.
3. Measure or foot
4. Grammatical
5. Prominence
6. Intonation presents recorded utterances in the target language which learners are to imitate.
7. Noun Phrase (NP) and a Verb Phrase (VP).
8. Determiner
9. Contraction
10. Clause

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4.8 QUESTIONS AND EXERCISES

Short-Answer Questions

1. What is a metre?
2. Explain any two major metrical forms.
3. Discuss any two figures of speech.
4. Distinguish between voiced and voiceless sounds.
5. What are the three functions of intonation according to Halliday?
6. What is the function of a 'determiner'?

Long-Answer Questions

1. Discuss the major metrical forms.
2. Explain in detail any four figures of speech.
3. Write a short note on intonational functions.
4. Explain the four tone pitch movements.
5. What do you understand by a basic sentence structure? What are its constituents? Explain with examples.

4.9 FURTHER READING

Gimson, A.C; *Introduction to English Pronunciation,* ELBS, London, 1962.

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UNIT 5 READING AND WRITING

Structure

5.0 Introduction
5.1 Unit Objectives
5.2 Reading and Writing Skills
5.3 Summary
5.4 Key Terms
5.5 Answers to 'Check Your Progress'
5.6 Questions and Exercises
5.7 Further Reading

5.0 INTRODUCTION

In the previous unit, you studied word and sentence stress in English, rhythm and intonation of English, and basic sentence structure and its constituents.

Writing is that form of communication which reveals the sender's clarity of thought and expression in encoding a message. Barbara Tuchman, a well–known historian, has very aptly said that though effective communication needs both a sender and a receiver, this process can become more successful if the writer (who is the sender in this case) keeps the written form (the message) simple, concise and brief. Reading involves the ability to comprehend what is written either in the form of poetry or prose. The level of writing determines the extent of comprehensibility. In other words, complex writing would make it difficult for readers to comprehend the essence.

In this unit, you will study various skills to be used in reading and writing.

5.1 UNIT OBJECTIVES

After going through this unit, you will be able to:

- discuss the skills associated with reading and writing

5.2 READING AND WRITING SKILLS

Theory and process of first language acquisition

'We are designed to walk... That we are taught to walk is impossible. And pretty much the same is true of language. Nobody is taught language. In fact you can't prevent a child from learning it.' (Chomsky, 1994)

Language acquisition is the process by which we acquire the competence to perceive, produce and use words to understand and communicate in a meaningful way. To achieve this competence, one needs to acquire diverse capacities including syntax (science of sentence construction), phonetics (study of sounds) and an extensive vocabulary (this comprises the study of words or morphology). Language acquisition is primarily in the spoken form and is cultivated in terms of using sounds in a meaningful

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way. However, gradually, human beings also learn the way of using signs or symbols to write down the sounds so that they can use it for future reference.

Language acquisition usually refers to first language acquisition which studies infants' acquisition of their native language. In second language acquisition, we deal with acquisition (in both children and adults) of additional language(s). This capacity to acquire and use language in a meaningful way is a key aspect that distinguishes humans from other animals.

A major issue in acquiring the knowledge of language acquisition is to analyze how linguistic competence is picked by children. A range of theories of language acquisition have been created in order to explain this issue. This includes innatism, which refers to the theory in which a child is born prepared in some manner with the capability to learn language. In other theories, language is simply learnt from the social and linguistic circumstances in which the child grows up.

History

The history of the study of language acquisition is long and can be traced to the origins of classical Greece. Ancient scholars from different parts of the world have tried to understand the nature and process of language acquisition by infants.

Plato believed that the word–meaning mapping in some form was innate in human beings. This means that a human child is born with the innate capability of making the connection between words and their meanings. Sanskrit grammarians and scholars of the twelfth century have debated with regard to whether meaning was God-given (in the sense of being innate) or was learned from older convention. For example, a child learns the word 'cow' by listening to trusted speakers talking about cows.

In the eighteenth century, empiricists like Hobbes and Locke were of the opinion that knowledge (and for Locke, language) emerge ultimately from abstracted sense impressions.

Behaviourism argued that language may be learned through a form of operant conditioning. In *Verbal Behaviour* (1957), B.F. Skinner suggested that the successful use of a sign such as a word or lexical unit, when given a certain stimulus, reinforces its 'momentary' or contextual probability.

Empiricist theories of language acquisition include statistical learning theories of language acquisition, relational frame theory, functionalist linguistics, social interactionist theory and usage-based language acquisition.

This behaviourist idea was strongly attacked by Noam Chomsky in a review article 'A Review of B.F. Skinner's Verbal Behavior Language', in 1959. He called it 'largely mythology' and a 'serious delusion'. Instead, Chomsky argued for a more theoretical approach, based on a study of syntax.

The beauty of literary appreciation and criticism lies in the fact that the reader ultimately depends on himself rather than depending upon making his choice. In order to appreciate literature, the reader or critic must understand the fundamental theory that literature can best be thought of as a process of communication between the writer and his audience. This understanding enables the critic to analyse any piece of writing. In order to analyse or even realize the beauty of a poem, the reader should ask himself whether he receives the impression that the particular poem or piece of prose effectively communicates what it aims to do. He should also analyse whether the ideal picture,

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character or situation communicated by the poem is of any value to him. However, neither of these questions can be easily or automatically answered. Each of them requires the reader to read carefully, reflect and compare impression received from one thing with those received from others. The essence of literary appreciation and criticism is successfully achieved only when the reader is able to strongly feel and respond to the words used by the writer to convey his thoughts and emotions. When this level of appreciation can be reached or achieved, the writer can claim his appreciation.

Furthermore, the relationship between the creative writer and the literary critic should be placed in proper perspective. In other words, there are several ways in which criticism and the making of a literary work can be regarded as one and the same thing. In the first type of cooperation, the creative talent and the creative faculty together exist in the same person and may be regarded as identical.

The final shape of the literary work enjoys a general influence of literary appreciation and criticism. This is because even in the published form, the literary product is greatly dependent on the work of criticism in order to establish its importance on its place in the tradition. Often, it is the responsibility of literary appreciation to bring the author's work to the audience. It might either reduce the admiration it already enjoys with the reading public or it might help in the development of a practice by establishing a taste for similar literature. Moreover, literary appreciation can play a vital role in bringing out the importance of a work of the author by discovering new meanings, which might not have been noticed before by the public. This would, thereby, give the work a new form and a new importance, perhaps over and above originally intended or thought of by the author.

A good reader and a critic is one who can respond to the unfamiliar. In literature, one does not know in advance just how we should be expected to respond and the demand for alternative components. A practical critic should put forward the following fundamental questions to a work of art:

- Can I respond to this poem in the way the poet wants me to respond?
- In a way, can I identify myself in the spirit in which it was written?

However, with some points, these general questions should be translated into more practical questions such as:

- What is gained by this effect?
- Does this detail seem successful?
- Does it relate meaningfully to a general effect?
- What precisely is the intention here?

In other words, in order to discover where the reader's real interest lies, it requires searching and thorough appraisal of everything that makes up the total effect of a poem.

The significant parts about reading a poem are:

- To reflect on a poem
- To decide as to where we stand in relation to it
- To look for the right language to express ourselves about it

A reader becomes a novice in the work of art when he naturally responds to it by realizing exactly what he likes about it and has a vibrant description of the work as

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part of that realization. It is only when the reader has a sharper and a stronger feeling for the description, it is realized that he has actually been moved by the literature and the spirit of the criticism. Until he finds a description that satisfies him to the ultimate extent, the reader has not grasped the final meaning and the beauty in the work.

However, we often come across questions as a reader that why should we read a work of literature in the way of analysing it. Is analysing not hostile to the spirit of poetry? Wordsworth's popular lines are instructive in this respect.

Sweet is the lore which Nature brings;

Our meddling intellect

Mis-shapes the beauteous forms of things

We murder to dissect...

These questions suggest that in addition to misconceiving the nature of literary appreciation and criticism, they underestimate the poem they seem to defend. They also suggest that our pleasure in poetry is a subjective illusion which cannot sustain the closeness to the poem. However, this is not so. In fact, a poem or a work of art that is in any degree successful flourishes the critic's careful attention. The critic is not immediately possessed by the beauty of a great poem, but gradually over an undefined period of time.

In the poem, there is generally a line, sequence of lines or an isolated phrase which actually possesses the critic to such an extent that it returns to the critic with a great sense of fitness and familiarity. He begins to be in awe as to where he heard such a thing as the poem comes anew to him with its fresh form and beauty. When the critic reads the poem for the second time or so, it is not that he recalls his analysis step by step. Rather, the critic is captured by the experience of the poem's totality and its uniqueness more powerfully than before. Literary appreciation includes a new sense of the poem's structure and the imagery, its tone and verbal delicacy, and its precise effect.

A poem is defined as a literary piece which is generally written in verse form and has rhyme and rhythm. Some characteristics of true poetry are:

(a) Rhythm – Rhythm refers to the pattern of stressed and unstressed syllables in connected speech. A poet arranges his words in such a manner that there is a regular flow of accented and unaccented syllables. This regular interval of strong and light sounds gives a beat to the poem which essentially differentiates it from prose and is one of the primary requirements of poetry. For example:

By the shore of Gitchie Gumee,

By the shining Big-Sea-Water,

At the doorway of his wigwam,

In the pleasant Summer morning,

Hiawatha stood and waited. (Henry Wadsworth Longfellow)

(b) Rhyme – Poetry generally has rhyme (though you can have a poem without rhyme, for example, in Modern Poetry where you have blank/free verse), i.e., the last word of each line has the same sound (vowel or consonantal). For example, flow, slow, low. The most important function of rhyme is that it gives music to the poem and makes it pleasing to the ears. More examples are:

I met a traveller from an antique land,

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Who said—'Two vast and trunkless legs 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 far away. (Percy Bysshe Shelley)

(c) Stanzas – A poem is written in units of four-six lines which are exactly alike in form. Such units or divisions in a poem are called stanzas. However, it is not an essential characteristic of poetry and poets in the Modern Age have experimented with the regular stanza pattern. For example:

Do not go gentle into that good night,

Old age should burn and rave at close of day;

Rage, rage against the dying of the light (Dylan Thomas)

(d) Music – Apart from rhyme, a poet can add music to his poetry in the form of onomatopoeia, alliteration, repetition and refrains.

Prose, as opposed to poetry, is the ordinary form of written or spoken language. It is the most typical form of written language, which applies ordinary grammatical structure and natural flow of speech rather than rhythmic structure (as in traditional poetry). While there are critical debates on the construction of prose, its simplicity and loosely defined structure has led to its adoption for the majority of spoken dialogue, factual discourse as well as topical and fictional writing. It is commonly used in literature, magazines, newspapers, broadcasting, film, encyclopaedias, law, history, philosophy and many other forms of communication.

Novels, essays, short stories, and works of criticism are examples of prose. Other examples include:

- Comedy
- Drama
- Fable
- Fiction
- Folk tale
- Hagiography
- Legend
- Literature
- Myth

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- Narrative
- Saga
- Science fiction
- Story
- Theme
- Tragedy

The literary appreciation of an unseen prose passage is more or less done on the same parameters as those used for poetry. One must focus on the following points:

- Summary/meaning of the prose passage
- Theme/subject matter or vision of the writer
- Language of the writer which will include the use of figures of speech and imagery
- Structure of the passage, sentence patterns and type, diction (choice of words)
- Comparison with other prose pieces dealing with the same theme

Prose does not have the more formal metrical structure of verse that is almost always found in traditional poetry. Poems often involve a meter and/or rhyme scheme. Instead, prose comprises full, grammatical sentences, which then include paragraphs and overlook aesthetic appeal. Some works of prose do contain traces of metrical structure or versification and a conscious blend of the two literature formats is known as prose poetry.

Prose poetry is poetry written in prose instead of using verse, while preserving poetic qualities such as heightened imagery and emotional effects. It can be seen as either primarily poetry or prose, or a separate genre altogether. The argument for prose poetry belonging to the genre of poetry emphasizes its heightened attention to language and prominent use of metaphor. On the other hand, prose poetry can be identified primarily as prose for its dependence on the association of prose with narrative and on the expectation of an objective presentation of truth.

Let us now take an unseen prose passage and critically appreciate it.

Tradition is not solely or even primarily the maintenance of certain dogmatic beliefs; these beliefs have come to take their living form in the course of the formation of a tradition. What I mean by tradition is all those habitual actions, habits, customs from the most significant religious rites to our conventional way of greeting a stranger which represents the blood kinship of the 'same people living in the same place'.

In the above passage, the writer appears to be attempting to define the concept of tradition. He believes that tradition is not just following certain beliefs or customs blindly and religiously. Ironically, these beliefs have become a part of the tradition in due course of time. His definition of tradition is based on the notion of blood relationship of the people inhabiting the same place, people who share certain habits, customs, religion and acceptable ways of behaviour and pass them on to their future generations with the passage of time. The writer emphasizes that culture, when transmitted from one generation to another with time, takes the form of tradition.

The language of the passage is scholarly though extremely disciplined. The writer appears to be very much convinced about what he is saying (though he sounds too pontifical at times). Without using any kind of ornamentation, the writer has been

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successful in creating a very powerful effect on the readers, so much so, that they are convinced by his words. The diction, over all, is quite appropriate to his purpose, i.e., persuasion of the readers to what he is saying. Though he has used the personal pronoun 'I', his language is, by far, objective.

We can take another unseen passage which is very different from the one above for critical appreciation:

> *Time was when the stereotyped phrase, 'a fair young English girl,' meant the ideal of womanhood; to us, at least, of home birth and breeding. It meant a creature generous, capable, and modest; something franker than a Frenchwoman, more to be trusted than an Italian, as brave as an American but more refined, as domestic as a German and more graceful. It meant a girl who could be trusted alone if need be, because of the innate purity and dignity of her nature, but who was neither bold in bearing nor masculine in mind; a girl who, when she married, would be her husband's friend and companion, but never his rival; one who would consider their interests identical, and not hold him as just so much fair game for spoil; who would make his house his true home an place of rest, not a mere passage-place for vanity and ostentation to go through; a tender mother, an industrious housekeeper, a judicious mistress.*

The above piece appears to have been written towards the end of the nineteenth century, when the traditional notion and roles of women were changing in Victorian England. It describes the advent of the *New Woman* who had broken free from the image of the *Angel in the House*. Before the Victorian Age, a woman performed the traditional role of carrying on the race and nurturing the family. She must be fairly educated so that she could supervise her children's education, was expected to have a little knowledge of French, must be accomplished in some fine art like painting, singing, playing the piano or sewing. Her basic role was that of an ideal homemaker who would take good care of her husband and children. We find descriptions of such women in the novels of Jane Austen and the Bronte sisters. But in the writings of George Eliot, we see glimpses of the *New Woman* emerging from the shadows. The given passage is one such piece of writing which throws light on the changing roles of women and gives a comparison between the past and present status and roles of women in England.

The language of the writer is vividly descriptive. It is devoid of any ornamentation. With the help of a simple language and style, he/she has been able to describe the change effectively. The opening sentence sounds almost poetical when the writer says, 'Time was when the stereotyped phrase, 'a fair young English girl,' meant the ideal of womanhood;' A comparison is made between an English girl and European and American girls of the time. There is a note of sarcasm when the writer says that a married woman was expected to be her husband's friend and companion but never a rival. The writer has eloquently portrayed the changing image of the *Angel in the House*.

Effective writing skills

Writing is that form of communication which reveals the sender's clarity of thought and expression in encoding a message. Barbara Tuchman, a well-known historian, has very aptly said that though effective communication needs both a sender and a receiver, this process can become more successful if the writer (who is the sender in this case) keeps the written form (the message) simple, concise and brief.

Effective writing does not happen just on its own. It is a skill which needs to be cultivated. In other words, it involves the practice of following what is commonly

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called ABC i.e. Accuracy, Brevity and Clarity. Accuracy here means use of correct facts and figures, language and tone. By brevity is meant the ability to express oneself in a few words, leaving out unnecessary details. Clarity refers to the expression of thought in a clear and simple language.

Since the success of communication, to a large extent, depends on the receiver and how he responds to the message, recognizing the needs, expectations, fears and attitudes of the receiver/s is very essential. In written communication, the feedback is delayed and the receiver cannot immediately clarify his doubts in case of an unclear message. Therefore, getting our written communication right becomes a matter of prime concern.

The next important task for effective writing is to identify and determine the purpose of communication. The purpose of written communication, as communication in general, is two-fold – to inform and to persuade. Informative writing presents information and is expository in nature. Its purpose is to disseminate knowledge, i.e., to educate and not to persuade. Therefore, maintaining maximum objectivity is very essential. Persuasive or argumentative writing aims at convincing the readers about a matter. It expresses opinions rather than facts.

Effective writing skills, therefore, entail planning before writing, identifying the purpose of writing, considering the needs of the audience, choosing appropriate language and effective tone. The ability to communicate a message in a simple, concise and accurate written form makes a person's writing skills effective.

Characteristics of a good essay

A good essay must have the following qualities:

1. Unity – Unity is the first principle of a good essay. This means that the essay must develop a single idea with a definite purpose. Though the idea must be dealt with in a variety of ways and from different points of view but all unnecessary details must be excluded.
2. Order – The essay should be so ordered in a logical sequence that it comes to a definite conclusion. Thus, planning the structure is important so that thoughts flow in an order without being haphazard and unorganized.
3. Brevity – Though the length of an essay depends on the nature of the subject, it must be brief, direct in style and expressed precisely.
4. Style – An essay has a literary value. Hence, the style of an essay must be dignified and formal. Colloquial terms, slang words and informal expressions that are non-conventional must be avoided as far as possible. The language used should be simple, clear and direct without any attempts at unnecessary embellishments.
5. Personal touch – An essay reflects the personal feelings and opinions of an individual. Therefore, it must give expression to his unique individuality. One must not be afraid to express himself freely in an essay. The personal touch can be given despite maintaining one's objectivity.

Apart from the above mentioned features, appropriate subject-matter, proper organization and powerful expression of thoughts make an essay effective.

Descriptive essays – A descriptive essay includes the description of some person, place or thing. For example, mother, father, friend (person), Delhi, Bombay,

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the Taj Mahal (place), cars, aspects of nature like the sun, moon, etc. (thing). As the word suggests, a descriptive essay primarily focuses on specific details and facts pertaining to animate and inanimate things. You could describe a particular creature, or types of clouds. Describing places, buildings and objects, requires familiarity with the subject or close observation. The selection and arrangement of facts should highlight specific characteristics and if there is anything unique or special, you could mention it. A descriptive essay has many images and the tone is usually objective and impersonal. However, the writer's response to the subject he is describing is evident from his choice of words.

Narrative essays – Narration is extensively used in fiction. It consists mainly in the narration of some event, or series of events. Narrative essays will include reflection and some imagination. It can be a historical story, biography of a great leader, incidents and accidents, a journey or voyage and a real or imaginary story. Narrative essays incorporate features of other styles of essay writing. While the primary emphasis is on narrating or talking about, 'recounting and relating' events in an orderly fashion, descriptive and reflective features are present. A narrative account of any historical event, individual or, episode has to be given in a logical and sequential manner. The narrative could be dramatically presented but you have to keep an overall coherence in mind. Most newspaper articles tend to be narrative and students find it easier to write narrative essays.

Reflective essays – Reflection means pondering over a subject or idea. It can include qualities like heroism, honesty, patriotism, socio-political issues such as education, corruption, democracy, philosophical and religious topics.

Imaginative essays – In an imaginative essay, the writer is required to put himself in someone else's shoes and visualize a situation or experience. For example, an essay on 'If I were the Prime Minister of India' or 'The autobiography of a cow' would be imaginative in nature. Imaginative essays are among the most interesting because the writer gives rein to his imagination and the essay is often characterized by wit, humour, originality. The writer has complete freedom to develop the topic in whichever way he wants to and the style can be personal and subjective. In an imaginative essay, you are visualizing a particular situation, which you may not have experienced, except imaginatively, for example,' The day my father cooked dinner'. Such a situation may never have taken place, yet you can vividly imagine what might transpire if your father had to cook dinner. Imaginative essays are lively in tone, have an original perspective and are personal in expression.

Fictionalizing an episode and writing creatively about it, is also considered as an imaginative essay, for example, 'my summer holidays'. You can write about events that may not have actually taken place, but what you have imagined.

Imaginative essays are fun to write and students should be encouraged to use their imagination and express themselves.

Expository essay – An expository essay consists of explanation of a subject or topic. For example, institutions or occupations (parliament, farming), scientific subjects (global warming, evolution of man) and literary topics (nature of poetry, the plays of Shakespeare, the poetry of Keats). The word expository means 'to explain'. An essay that deals with the explanation of a particular process, for example, Rain harvesting, an institution, (how legislative bodies function) or a

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natural phenomena, (black holes in the universe) or the discussion of a particular text or style of writing, is classified as an expository essay. The writer attempts to explain why and how something happens. Here the writer is expected to demonstrate his familiarity with the subject, provide the necessary information, elaborate wherever possible. It is better to write in a linear, sequential manner and it is important to see that your material is well structured. If you are going to talk about rain harvesting, you need to first explain the term, tell the reader what is required and go through a systematic process, so that the reader understands the entire process and the importance of rain harvesting.

Discursive essay–Quite often, an essay requires that the writer to discuss a particular subject and come to a conclusion, after examining the merits and demerits of the topic, for example, 'Attendance should be compulsory in a university'. A statement like this challenges a response. You have to be clear about your own view and structure the essay such that the body of the essay examines the arguments that eventually lead to the conclusion.

As far as possible, it is advisable to objectively state both sides and then proceed to your personal conclusion. An essay like this tends to be more analytical as both arguments and counter arguments have to be rationally debated and concluded with a statement or point of view.

Parts of an essay

An essay consists of paragraphs arranged in a sequence. A paragraph is a group of sentences linked together to form a unit. Each paragraph deals with a single idea. In an essay, each paragraph explains or demonstrates a key point or thought of the central idea, usually to inform or persuade. The sentence which expresses the main idea of the paragraph is called the *topic sentence.* It is also known as *key sentence* or *theme sentence*. The topic sentence can come anywhere in the paragraph, either at the beginning, middle or end. All the other sentences in the paragraph are explanations or illustrations of the topic sentence.

In a paragraph, the sentences are in cohesion, i.e., they stick together in unison. Coherence is also an essential requirement of a paragraph. By coherence is meant the clear and logical linking of ideas in a paragraph. Thus, each sentence should be well linked with the sentence that precedes and follows it. There should be unity in the sense that all the ideas contained within a given paragraph 'hang together' in a way that is easy for the reader to understand. When the writer changes the idea, he must begin a new paragraph. This helps the reader to go along with the writer's thoughts and flow of ideas. The reader knows that the writer is dealing with one main topic and the beginning of a new paragraph signals that the writer is moving on to a new topic. Consider the following example:

Employees' attitude at National Electric Company should be improved. The workers do not feel that they are a working team instead of just individuals. If people felt they were a part of a team, they would not misuse the tools, or deliberately undermine the work of others.

Management's attitude towards its employees should also be improved. Managers at National Electric act as though their employees are incapable of taking decisions or doing their own work. Managers treat workers like objects, not human beings.

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In the above example, two ideas are discussed in separate paragraphs. In the first paragraph, the writer deals with the subject of employees' attitudes. The first sentence is the topic sentence and the other sentences are linked together in a logical sequence and are illustrations of the topic sentence. When the writer changes his idea from employees' attitudes to management's attitude, he begins a new paragraph. This new paragraph has a different topic sentence which is written in italics. The second paragraph, too, displays the features of cohesion, coherence and unity.

Now that we are familiar with the idea of a paragraph, let us discuss the different parts of an essay. An essay basically has three paragraphs, namely, introduction, description (or body) and conclusion. The body of the essay may have more than one or several paragraphs depending on the topic. Before the conclusion, there can be a transitional paragraph.

The introductory paragraph introduces the topic and familiarizes the readers with the main idea of the essay. It should be brisk and to the point. The purpose of an introduction is to supply sufficient background information and orient the readers with the subject matter. It may consist of a definition, or a quotation, proverb, a brief story or a general remark, leading up to the subject.

Description means the discussion of the topic in detail. It can include explanations and illustrations on the main idea. The length of the description will depend on the topic in question but the description should be proportionate with each part getting the due weight. It should be to the point and the use of unnecessary words should be avoided. Words and phrases should be carefully chosen so that they match the subject matter and best express the ideas in mind. The sentences should be so framed that they are quite clear and forcefully explain the topic. The paragraphs should be well constructed and should be related to one another according to the direction of the essay.

After the body, comes the transitional paragraph which anticipates the conclusion and prepares the readers for the end. The concluding paragraph stems directly from the description and must sum up the whole discussion. An effective and satisfying end to an essay is as important as an arresting beginning. An abrupt or feeble ending may spoil the whole effect of the essay. A good conclusion can include a suitable quotation or a striking sentence that would leave the readers satisfied.

Essay writing involves:

1. Preparation–One of the chief difficulties that one faces while writing an essay is the lack of content. This difficulty can be overcome by extensive reading and powerful and alert observation. Francis Bacon has very aptly said, 'Reading maketh a full man', i.e., a well–read man has a wide range of knowledge and is complete in all respects. For writing good essays, general knowledge on a variety of topics is very helpful. Apart from reading, a keen observation also adds to one's knowledge of things that are around him. Observation and a critical mind sharpen his intelligence and give him a grasp over any given subject matter. One also learns from other people's conversations and thoughts on a certain issue. Thus, interaction with people is also helpful in gathering information.
2. Understanding the topic – For good essay writing, the writer must have a clear and accurate understanding of what he is expected to write. In an essay, it is very important to come straight to the point instead of discussing unnecessary

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and irrelevant details. For example, if the topic is 'The influence of the media on Indian culture', the writer must understand that the essay has to talk about the specific influence that the media in India has on the culture of the country.

3. Organizing the material – The first thing to do is to read the topic a few times to get a clear idea of what is expected from the writer. Once you are clear about the subject, the next step is to reflect over it and think what can be written about it. Attempting to write down the first thing that comes to mind, without knowing what is to come next, is fatal to good essay writing.

   As thoughts come in the mind regarding the topic, one must jot them down, lest they are forgotten. Once you have collected enough material, read it over and select the points that are most suitable for your purpose. Selection of points must be done very carefully, omitting repetitions, choosing relevant illustrations and so on. The process of selection will suggest to you the line of thought you may follow in the essay.

   After selecting the points, one must arrange them in a logical order so that the essay is properly structured without being disproportionate or full of repetitions and irrelevant details. Hence, making the outline first and then filling in the details is a more effective method. What you are able to produce through this process is a well-articulated essay.

Selected essays

'Truth and False Humour' by Joseph Addison

Nothing so foolish as the laugh of fools.

Among all kinds of writing, there is none in which authors are more apt to miscarry than in works of humour, as there is none in which they are more ambitious to excel. It is not an imagination that teems with monsters, a head that is filled with extravagant conceptions, which is capable of furnishing the world with diversions of this nature; and yet, if we look into the productions of several writers, who set up for men of humour, what wild, irregular fancies, what unnatural distortions of thought do we meet with? If they speak nonsense, they believe they are talking humour; and when they have drawn together a scheme of absurd, inconsistent ideas, they are not able to read it over to themselves without laughing. These poor gentlemen endeavour to gain themselves the reputation of wits and humorists, by such monstrous conceits as almost qualify them for Bedlam; not considering that humour should always lie under the check of reason, and that it requires the direction of the nicest judgment, by so much the more as it indulges itself in the most boundless freedoms. There is a kind of nature that is to be observed in this sort of compositions, as well as in all other; and a certain regularity of thought which must discover the writer to be a man of sense, at the same time that he appears altogether given up to caprice. For my part, when I read the delirious mirth of an unskilful author, I cannot be so barbarous as to divert myself with it, but am rather apt to pity the man, than to laugh at anything he writes.

The deceased Mr. Shadwell, who had himself a great deal of the talent which I am treating of, represents an empty rake, in one of his plays, as very much surprised to hear one say that breaking of windows was not humour; and I question not but several English readers will be as much startled to hear me affirm, that many of those raving, incoherent pieces, which are often spread among us, under odd chimerical titles, are rather the offsprings of a distempered brain than works of humour.

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It is, indeed, much easier to describe what is not humour than what is; and very difficult to define it otherwise than as Cowley has done wit, by negatives. Were I to give my own notions of it, I would deliver them after Plato's manner, in a kind of allegory, and, by supposing Humour to be a person, deduce to him all his qualifications, according to the following genealogy. Truth was the founder of the family, and the father of Good Sense. Good Sense was the father of Wit, who married a lady of a collateral line called Mirth, by whom he had issue Humour. Humour therefore being the youngest of this illustrious family, and descended from parents of such different dispositions, is very various and unequal in his temper; sometimes you see him putting on grave looks and a solemn habit, sometimes airy in his behaviour and fantastic in his dress; insomuch that at different times he appears as serious as a judge, and as jocular as a merry-andrew. But, as he has a great deal of the mother in his constitution, whatever mood he is in, he never fails to make his company laugh.

But since there is an impostor abroad, who takes upon him the name of this young gentleman, and would willingly pass for him in the world; to the end that well-meaning persons may not be imposed upon by cheats, I would desire my readers, when they meet with this pretender, to look into his parentage, and to examine him strictly, whether or no he be remotely allied to Truth, and lineally descended from Good Sense; if not, they may conclude him a counterfeit. They may likewise distinguish him by a loud and excessive laughter, in which he seldom gets his company to join with him. For as True Humour generally looks serious while everybody laughs about him, False Humour is always laughing whilst everybody about him looks serious. I shall only add, if he has not in him a mixture of both parents—that is, if he would pass for the offspring of Wit without Mirth, or Mirth without Wit, you may conclude him to be altogether spurious and a cheat.

The impostor of whom I am speaking descends originally from Falsehood, who was the mother of Nonsense, who was brought to bed of a son called Phrensy, who married one of the daughters of Folly, commonly known by the name of Laughter, on whom he begot that monstrous infant of which I have been here speaking. I shall set down at length the genealogical table of False Humour, and, at the same time, place under it the genealogy of True Humour, that the reader may at one view behold their different pedigrees and relations:-

Falsehood.

Nonsense.

Phrensy.—Laughter.

False Humour.

Truth.

Good Sense.

Wit.—Mirth,

Humour.

I might extend the allegory, by mentioning several of the children of False Humour, who are more in number than the sands of the sea, and might in particular enumerate the many sons and daughters which he has begot in this island. But as this would be a very invidious task, I shall only observe in general that False Humour differs from the True as a monkey does from a man.

First of all, he is exceedingly given to little apish tricks and buffooneries.

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Secondly, he so much delights in mimicry, that it is all one to him whether he exposes by it vice and folly, luxury and avarice; or, on the contrary, virtue and wisdom, pain and poverty.

Thirdly, he is wonderfully unlucky, insomuch that he will bite the hand that feeds him, and endeavour to ridicule both friends and foes indifferently. For, having but small talents, he must be merry where he can, not where he should.

Fourthly, Being entirely void of reason, he pursues no point either of morality or instruction, but is ludicrous only for the sake of being so.

Fifthly, Being incapable of anything but mock representations, his ridicule is always personal, and aimed at the vicious man, or the writer; not at the vice, or at the writing.

I have here only pointed at the whole species of false humorists; but, as one of my principal designs in this paper is to beat down that malignant spirit which discovers itself in the writings of the present age, I shall not scruple, for the future, to single out any of the small wits that infest the world with such compositions as are ill-natured, immoral, and absurd. This is the only exception which I shall make to the general rule I have prescribed myself, of attacking multitudes; since every honest man ought to look upon himself as in a natural state of war with the libeller and lampooner, and to annoy them wherever they fall in his way. This is but retaliating upon them, and treating them as they treat others.

'A City Night Piece' by Oliver Goldsmith

The clock has just struck two, the expiring taper rises and sinks in the socket, the watchman forgets the hour in slumber, the laborious and the happy are at rest, and nothing wakes but meditation, guilt, revelry, and despair. The drunkard once more fills the destroying bowl, the robber walks his midnight round, and the suicide lifts his guilty arm against his own sacred person.

Let me no longer waste the night over the page of antiquity or the sallies of contemporary genius, but pursue the solitary walk, where Vanity, ever changing, but a few hours past walked before me, where she kept up the pageant, and now, like a froward child, seems hushed with her own importunities.

What a gloom hangs all around! The dying lamp feebly emits a yellow gleam; no sound is heard but of the chiming clock, or the distant watch-dog. All the bustle of human pride is forgotten; an hour like this may well display the emptiness of human vanity.

There will come a time when this temporary solitude may be made continual, and the city itself, like its inhabitants, fade away, and leave a desert in its room.

What cities, as great as this, have once triumphed in existence! had their victories as great, joy as just and as Unbounded, and, with short-sighted presumption, promised themselves immortality! Posterity can hardly trace the situation of some; the sorrowful traveller wanders over the lawful ruins of others; and, as he beholds, he learns wisdom, and feels the transience of every sublunary possession.

"Here," he cries, "stood their citadel, now grown over with, weeds; there, their senate house, but now the haunt of every noxious reptile; temples and theatres stood here, now only an undistinguished heap of ruin. They are fallen: for luxury and avarice first made them feeble. The rewards of the state were conferred on amusing and not on useful members of society. Their riches and opulence invited the invaders, who,

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though at first repulsed, returned again, conquered by perseverance, and at last swept the defendants into undistinguished destruction."

How few appear in those streets which, but some few hours ago, were crowded! and those who appear now no longer wear their daily mask, nor attempt to hide their lewdness or their misery.

But who are those who make the streets their couch, and find a short repose from wretchedness at the doors of the opulent? These are strangers, wanderers, and orphans, whose circumstances are too humble to expect redress, and whose distresses are too great even for pity. Their wretchedness rather excites horror than pity. Some are without the covering even of rags, and others emaciated with disease: the world has disclaimed them; society turns its back upon their distress, and has given them up to nakedness and hunger. These poor shivering females have once seen happier days and been flattered into beauty. They have been prostituted to the gay, luxurious villain, and are now turned out to meet the severity of Winter. Perhaps, now lying at the doors of their betrayers, they sue to wretches whose hearts are insensible, to debauchees who may curse but will not relieve them.

Why, why was I born a man, and yet see the sufferings of wretches I cannot relieve! Poor houseless creatures! the world will give you reproaches, but will not give you relief. The slightest misfortunes of the great, the most imaginary uneasinesses of the rich, are aggravated with all the power of eloquence, and held up to engage our attention and sympathetic sorrow. The poor weep unheeded, persecuted by every subordinate species of tyranny; and every law, which gives others security, becomes an enemy to them.

Why was this heart of mine formed with so much sensibility! or why was not my fortune adapted to its impulse! Tenderness, without a capacity of relieving, only makes the man who feels it more wretched than the object which sues for assistance. Adieu.

'The Sagacity of Certain Insects' by Oliver Goldsmith

Animals in general are sagacious in proportion as they cultivate society. The elephant and the beaver show the greatest signs of this when united; but when man intrudes into their communities, they lose all their spirit of industry, and testify but a very small share of that sagacity, for which, when in a social state, they are so remarkable.

Among insects, the labours of the bee and the ant have employed the attention and admiration of the naturalist; but their whole sagacity is lost upon separation, and a single bee or ant seems destitute of every degree of industry, is the most stupid insect imaginable, languishes for a time in solitude, and soon dies.

Of all the solitary insects I have ever remarked, the spider is the most sagacious, and its actions to me, who have attentively considered them, seem almost to exceed belief. This insect is formed by nature for a state of war, not only upon other insects, but upon each other. For this state nature seems perfectly well to have formed it. Its head and breast are covered with a strong natural coat of mail, which is impenetrable to the attempts of every other insect, and its belly is inveloped in a soft pliant skin, which eludes the sting even of a wasp. Its legs are terminated by strong claws, not unlike those of a lobster, and their vast length, like spears, serve to keep every assailant at a distance.

Not worse furnished for observation than for an attack or a defence, it has several eyes, large, transparent, and covered with a horny substance, which, however,

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does not impede its vision. Besides this, it is furnished with a forceps above the mouth, which serves to kill or secure the prey already caught in its claws or its net.

Such are the implements of war with which the body is immediately furnished; but its net to entangle the enemy seems what it chiefly trusts to, and what it takes most pains to render as complete as possible. Nature has furnished the body of this little creature with a glutinous liquid, which proceeding from the anus, it spins into a thread coarser or finer, as it chooses to contract or dilate its sphincter. In order to fix its thread when it begins to weave, it emits a small drop of liquid against the wall, which hardening by degress, serves to hold the thread very firmly. Then receding from the first point, as it recedes the thread lengthens; and when the spider has come to the place where the other end of the thread should be fixed, gathering up with its claws the thread which would otherwise be too slack, it is stretched tightly, and fixed in the same manner to the wall as before.

In this manner it spins and fixes several threads parallel to each other, which, so to speak, serve as the warp to the intended web. To form the woof, it spins in the same manner its thread, transversely fixing one end to the first thread that was spun, and which is always the strongest of the whole web, and the other to the wall. All these threads, being newly spun, are glutinous, and therefore stick to each other wherever they happen to touch, and in those parts of the web, most exposed to be torn, our natural artist strengthens them, by doubling the threads sometimes six-fold.

Thus far naturalists have gone in the description of this animal: what follows is the result of my own observation upon that species of the insect called an *House Spider*. I perceived about four years ago, a large spider in one corner of my room making its web; and, though the maid frequently leveled her fatal broom against the labours of the little animal, I had the good fortune then to prevent its destruction, and I may say, it more than paid me by the entertainment it afforded.

In three days the web was, with incredible diligence, completed; nor could I avoid thinking that the insect seemed to exult in its new abode. It frequently traversed it round, examined the strength of every part of it, retired into its hole, and came out very frequently. The first enemy, however, it had to encounter, was another and a much larger spider, which, having no web of its own, and having probably exhausted all its stock in former labours of this kind, came to invade the property of its neighbour. Soon then a terrible encounter ensued, in which the invader seemed to have the victory, and the laborious spider was obliged to take refuge in its hole. Upon this I perceived the victor using every art to draw the enemy from his strong hold. He seemed to go off, but quickly returned, and when he found all arts vain, began to demolish the new web without mercy. This brought on another battle, and, contrary to my expectations, the laborious spider became conqueror, and fairly killed his antagonist.

Now then, in peaceable possession of what was justly its own, it waited three days with the utmost patience, repairing the breaches of its web, and taking no sustenance that I could perceive. At last, however, a large blue fly fell into the snare, and struggled hard to get loose. The spider gave it leave to entangle itself as much as possible, but it seemed to be too strong for the cobweb. I must own I was greatly surprized when I saw the spider immediately sally out, and in less than a minute weave a new net round its captive, by which the motion of its wings was stopped, and when it was fairly hampered in this manner, it was seized, and dragged into the hole.

In this manner it lived, in a precarious state, and nature seemed to have fitted it for such a life, for upon a single fly it subsisted for more than a week. I once put

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wasp into the net, but when the spider came out in order to seize it as usual, upon perceiving what kind of an enemy it had to deal with, it instantly broke all the bands that held it fast, and contributed all that lay in its power to disengage so formidable an antagonist. When the wasp was at liberty, I expected the spider would have set about repairing the breaches that were made in its net, but those, it seems, were irreparable, wherefore the cobweb was now entirely forsaken, and a new one begun, which was completed in the usual time.

I had now a mind to try how many cobwebs a single spider could furnish, wherefore I destroyed this, and the insect set about another. When I destroyed the other also, its whole stock seemed entirely exhausted, and it could spin no more. The arts it made use of to support itself, now deprived of its great means of subsistence, were indeed surprizing. I have seen it roll up its legs like a ball, and lie motionless for hours together, but cautiously watching all the time; when a fly happened to approach sufficiently near, it would dart out all at once, and often seize its prey.

Of this life, however, it soon began to grow weary, and resolved to invade the possession of some other spider, since it could not make a web of its own. It formed an attack upon a neighboring fortification with great vigour, and at first was as vigorously repulsed. Not daunted, however, with one defeat, in this manner it continued to lay siege to another&8217;s web for three days, and at length, having killed the defendant, actually took possession. When smaller flies happen to fall into the snare, the spider does not sally out at once, but very patiently waits till it is sure of them; for, upon his immediately approaching the terror of his appearance might give the captive strength sufficient to get loose: the manner then, is to wait patiently till, by ineffectual and impotent struggles, the captive has wasted all its strength, and then he becomes a certain and easy conquest.

The insect I am now describing lived three years; every year it changed its skin and got a new set of legs. I have sometimes plucked off a leg, which grew again in two or three days. At first it dreaded my approach to its web, but at last it became so familiar as to take a fly out of my hand, and upon my touching any part of the web, would immediately leave its hole, prepared either for a defense or an attack.

To complete this description, it may be observed, that the male spider is much less than the female, and that the latter are oviparous. When they come to lay, they spread a part of their web under the eggs, and then roll them up carefully, as we roll up things in a cloth, and thus hatch them in their hole. If disturbed in their holes, they never attempt to escape without carrying this young brood in their forceps away with them, and thus frequently are sacrificed to their paternal affection.

As soon as ever the young ones leave their artificial covering, they begin to spin, and almost sensibly seem to grow bigger. If they have the good fortune, when even but a day old, to catch a fly, they fall too with good appetites; but they live sometimes three or four days without any sort of sustenance, and yet still continue to grow larger, so as every day to double their former size. As they grow old, however, they do not still continue to increase, but their legs only continue to grow longer; and when a spider becomes entirely stiff with age, and unable to seize its prey, it dies at length of hunger.

'Sights and Monsters' by Oliver Goldsmith

Though the frequent invitations I receive from men of distinction here might excite the vanity of some, I am quite mortified, however, when I consider the motives that inspire their civility. I am sent for, not to be treated as a friend, but to satisfy curiosity;

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not to be entertained so much as wondered at; the same earnestness which excites them to see a Chinese, would have made them equally proud of a visit from the rhinoceros.

From the highest to the lowest, this people seem fond of sights and monsters. I am told of a person here who gets a very comfortable livelihood by making wonders, and then selling or showing them to the people for money; no matter how insignificant they were in the beginning, by locking them up close, and showing for money, they soon became prodigies! His first essay in this way was to exhibit himself as a wax-work figure behind a glass door at a puppet show. Thus, keeping the spectators at a proper distance and having his head adorned with a copper crown, he looked extremely *natural, and very like the life itself.* He continued this exhibition with success, till an involuntary fit of sneezing brought him to life before all the spectators, and consequently rendered him for that time as entirely useless as the peaceable inhabitant of a catacomb.

Determined to act the statue no more, he next levied contributions under the figure of an Indian king; and by painting his face, and counterfeiting the savage howl, he frighted several ladies and children with amazing success: in this manner, therefore, he might have lived very comfortably, had he not been arrested for a debt that was contracted when he was the figure in wax-work: thus his face underwent an involuntary ablution, and he found himself reduced to his primitive complexion and indigence.

After some time, being freed from jail, he was now grown wiser, and instead of making himself a wonder, was resolved only to make wonders. He learned the art of pasting up of mummies; was never at a loss for an artificial *lusus naturae*; nay, it has been reported, that he has sold seven petrified lobsters of his own manufacture to a noted collector of rarities; but this the learned Cracovius Putridus has undertaken to refute in a very elaborate dissertation.

His last wonder was nothing more than a halter, yet by this halter he gained more than by all his former exhibitions. The people, it seems, had got in their heads, that a certain noble criminal was to be hanged with a silken rope. Now there was nothing they so much wished to see as this very rope; and he was resolved to gratify their curiosity: he therefore got one made, not only of silk, but to render it more striking, several threads of gold were intermixed. The people paid their money only to see silk, but were, highly satisfied when they found it was mixed with gold into the bargain. It is scarcely necessary to mention, that the projector sold his silken rope for almost what it had cost him, as soon as the criminal was known to be hanged in hempen materials.

By their fondness of sights, one would be apt to imagine, that instead of desiring to see things as they should be, they are rather solicitous of seeing them as they ought not to be. A cat with four legs is disregarded, though never so useful; but, if it has but two, and is consequently incapable of catching mice, it is reckoned inestimable, and every man of taste is ready to raise the auction. A man, though in his person faultless as an aerial genius, might starve; but if stuck over with hideous warts like a porcupine, his fortune is made for ever, and he may show himself with impunity and applause.

A good woman in my neighbourhood, who was bred a habit-maker, though she handled her needle tolerably well, could scarcely get employment. But being obliged, by an accident, to have both her hands cut off from the elbows, what would in another country have been her ruin, made her fortune here: she was now thought more fit for her trade than before; business flowed in apace, and all people paid for seeing the mantua-maker who wrought without hands.

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A gentleman showing me his collection of pictures, stopped at one with peculiar admiration: there, cries he, is an inestimable piece. I gazed at the picture for some time, but could see none of those graces with which he seemed enraptured: it appeared to me the most paltry piece of the whole collection: I therefore demanded where those beauties lay, of which I was yet insensible. Sir, cries he, the merit does not consist in the piece, but in the manner in which it was done. The painter drew the whole with his foot, and held the pencil between his toes: I bought it at a very great price; for peculiar merit should ever be rewarded.

But these people are not more fond of wonders, than liberal in rewarding those who show them. From the wonderful dog of knowledge, at present under the patronage of the nobility, down to the man with the box, who professes to show the best imitation of nature that was ever seen, they all live in luxury. A singing-woman shall collect subscriptions in her own coach and six: a fellow shall make a fortune by tossing a straw from his toe to his nose; one in particular has found that eating fire was the most ready way to live; and another who jingles several bells fixed to his cap, is the only man that I know of, who has received emolument from the labours of his head.

A young author, a man of good-nature and learning, was complaining to me some nights ago of this misplaced generosity of the times. Here, says he, have I spent part of my youth in attempting to instruct and amuse my fellow-creatures, and all my reward has been solitude, poverty, and reproach; while a fellow, possessed of even the smallest share of fiddling merit, or who has perhaps learned to whistle double, is rewarded, applauded, and caressed! Prythee, young man, says I to him, are you ignorant, that in so large a city as this, it is better to be an amusing than a useful member of society? Can you leap up, and touch your feet four times before you come to the ground? No, Sir. Can you stand upon two horses at full speed? No, Sir. Can you swallow a pen-knife? I can do none of these tricks. Why then, cried I, there is no other prudent means of subsistence left, but to apprize the town that you speedily intend to eat up your own nose, by subscription.

I have frequently regretted that none of our Eastern posture-masters, or showmen, have ventured to England. I should be pleased to see that money circulate in Asia, which is now sent to Italy and France, in order to bring their vagabonds hither. Several of our tricks would undoubtedly give the English high satisfaction, Men of fashion would be greatly pleased with the postures as well as the condescension of our dancing girls; and the ladies would equally admire the conductors of our fireworks. What an agreeable surprise would it be to see a huge fellow with whiskers flash a charged blunderbuss full in a lady's face, without singeing her hair, or melting her pomatum. Perhaps, when the first surprise was over, she might then grow familiar with danger; and the ladies might vie with each other in standing fire with intrepidity.

But of all the wonders of the East, the most useful, and I should fancy the most pleasing, would be the looking-glass of Lao, which reflects the mind as well as the body. It is said, that the Emperor Chusi used to make his ladies dress their heads and their hearts in one of these glasses every morning; while the lady was at her toilet, he would frequently look over her shoulder; and it is recorded that not one was found whose mind was not even more beautiful than her person.

I make no doubt but a glass in this country would have the very same effect. The English ladies would undoubtedly cut very pretty figures in so faithful a monitor. There, should we happen to peep over a lady's shoulder while dressing, we might be able to see neither gaming nor ill-nature; neither pride, debauchery, nor a love of

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gadding. We should find her, if any sensible defect appeared in the mind, more careful in rectifying it, than plastering up the irreparable decays of the person; nay, I am even apt to fancy, that ladies would find more real pleasure in this utensil in private, than in any other bauble imported from China, though ever so expensive or amusing.

'Of Beauty' by Francis Bacon

A MAN that is young in years, may be old in hours, if he have lost no time. But that happeneth rarely. Generally, youth is like the first cogitations, not so wise as the second. For there is a youth in thoughts, as well as in ages. And yet the invention of young men, is more lively than that of old; and imaginations stream into their minds better, and, as it were, more divinely. Natures that have much heat, and great and violent desires and perturbations, are not ripe for action, till they have passed the meridian of their years; as it was with Julius Caesar and Septimius Severus. Of the latter, of whom it is said, Juventutem egit erroribus, imo furoribus, plenam. And yet he was the ablest emperor, almost, of all the list. But reposed natures may do well in youth. As it is seen in Augustus Caesar, Cosmus Duke of Florence, Gaston de Foix, and others. On the other side, heat and vivacity in age, is an excellent composition for business. Young men are fitter to invent, than to judge; fitter for execution, than for counsel; and fitter for new projects, than for settled business. For the experience of age, in things that fall within the compass of it, directeth them; but in new things, abuseth them.

The errors of young men, are the ruin of business; but the errors of aged men, amount but to this, that more might have been done, or sooner. Young men, in the conduct and manage of actions, embrace more than they can hold; stir more than they can quiet; fly to the end, without consideration of the means and degrees; pursue some few principles, which they have chanced upon absurdly; care not to innovate, which draws unknown inconveniences; use extreme remedies at first; and, that which doubleth all errors, will not acknowledge or retract them; like an unready horse, that will neither stop nor turn. Men of age object too much, consult too long, adventure too little, repent too soon, and seldom drive business home to the full period, but content themselves with a mediocrity of success. Certainly it is good to compound employments of both; for that will be good for the present, because the virtues of either age, may correct the defects of both; and good for succession, that young men may be learners, while men in age are actors; and, lastly, good for extern accidents, because authority followeth old men, and favor and popularity, youth. But for the moral part, perhaps youth will have the pre-eminence, as age hath for the politic. A certain rabbin, upon the text, Your young men shall see visions, and your old men shall dream dreams, inferreth that young men, are admitted nearer to God than old, because vision, is a clearer revelation, than a dream. And certainly, the more a man drinketh of the world, the more it intoxicateth; and age doth profit rather in the powers of understanding, than in the virtues of the will and affections. There be some, have an over-early ripeness in their years, which fadeth betimes. These are, first, such as have brittle wits, the edge whereof is soon turned; such as was Hermogenes the rhetorician, whose books are exceeding subtle; who afterwards waxed stupid. A second sort, is of those that have some natural dispositions which have better grace in youth, than in age; such as is a fluent and luxuriant speech; which becomes youth well, but not age: so Tully saith of Hortensius, Idem manebat, neque idem decebat. The third is of such, as take too high a strain at the first, and are magnanimous, more than tract of years can uphold. As was Scipio Africanus, of whom Livy saith in effect, Ultima primis cedebant.

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'Of Travel' by Francis Bacon

TRAVEL, in the younger sort, is a part of education, in the elder, a part of experience. He that travelleth into a country, before he hath some entrance into the language, goeth to school, and not to travel. That young men travel under some tutor, or grave servant, I allow well; so that he be such a one that hath the language, and hath been in the country before; whereby he may be able to tell them what things are worthy to be seen, in the country where they go; what acquaintances they are to seek; what exercises, or discipline, the place yieldeth. For else, young men shall go hooded, and look abroad little. It is a strange thing, that in sea voyages, where there is nothing to be seen, but sky and sea, men should make diaries; but in land-travel, wherein so much is to be observed, for the most part they omit it; as if chance were fitter to be registered, than observation. Let diaries, therefore, be brought in use. The things to be seen and observed are: the courts of princes, especially when they give audience to ambassadors; the courts of justice, while they sit and hear causes; and so of consistories ecclesiastic; the churches and monasteries, with the monuments which are therein extant; the walls and fortifications of cities, and towns, and so the heavens and harbors; antiquities and ruins; libraries; colleges, disputations, and lectures, where any are; shipping and navies; houses and gardens of state and pleasure, near great cities; armories; arsenals; magazines; exchanges; burses; warehouses; exercises of horsemanship, fencing, training of soldiers, and the like; comedies, such whereunto the better sort of persons do resort; treasuries of jewels and robes; cabinets and rarities; and, to conclude, whatsoever is memorable, in the places where they go. After all which, the tutors, or servants, ought to make diligent inquiry. As for triumphs, masks, feasts, weddings, funerals, capital executions, and such shows, men need not to be put in mind of them; yet are they not to be neglected. If you will have a young man to put his travel into a little room, and in short time to gather much, this you must do. First, as was said, he must have some entrance into the language before he goeth. Then he must have such a servant, or tutor, as knoweth the country, as was likewise said. Let him carry with him also, some card or book, describing the country where he travelleth; which will be a good key to his inquiry. Let him keep also a diary. Let him not stay long, in one city or town; more or less as the place deserveth, but not long; nay, when he stayeth in one city or town, let him change his lodging from one end and part of the town, to another; which is a great adamant of acquaintance. Let him sequester himself, from the company of his countrymen, and diet in such places, where there is good company of the nation where he travelleth. Let him, upon his removes from one place to another, procure recommendation to some person of quality, residing in the place whither he removeth; that he may use his favor, in those things he desireth to see or know. Thus he may abridge his travel, with much profit. As for the acquaintance, which is to be sought in travel; that which is most of all profitable, is acquaintance with the secretaries and employed men of ambassadors: for so in travelling in one country, he shall suck the experience of many. Let him also see, and visit, eminent persons in all kinds, which are of great name abroad; that he may be able to tell, how the life agreeth with the fame. For quarrels, they are with care and discretion to be avoided. They are commonly for mistresses, healths, place, and words. And let a man beware, how he keepeth company with choleric and quarrelsome persons; for they will engage him into their own quarrels. When a traveller returneth home, let him not leave the countries, where he hath travelled, altogether behind him; but maintain a correspondence by letters, with those of his acquaintance, which are of most worth. And let his travel appear rather in his discourse, than his apparel or gesture; and in his discourse, let him be rather advised in his answers, than forward to tell stories; and let it appear that he doth

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not change his country manners, for those of foreign parts; but only prick in some flowers, of that he hath learned abroad, into the customs of his own country.

'On Friendship' by A. Clutton-Brock

Friendship is above reason, for, though you find virtues in a friend, he was your friend before you found them. It is a gift that we offer because we must; to give it as the reward of virtue would be to set a price upon it, and those who do that have no friendship to give. If you choose your friends on the ground that you are virtuous and want virtuous company, you are no nearer to true friendship than if you choose them for commercial reasons. Besides, who are you that you should be setting a price upon your friendship? It is enough for any man that he has the divine power of making friends, and he must leave it to that power to determine who his friends shall be. For, though you may choose the virtuous to be your friends, they may not choose you; indeed, friendship cannot grow where there is any calculated choice. It comes, like sleep, when you are not thinking about it; and you should be grateful, without any misgiving, when it comes. So no man who knows what friendship is, ever gave up a friend because he turns out to be disreputable. His only reason for giving up a friend is that he has ceased to care for him; and, when that happens, he should reproach himself for this mortal poverty of affection, not the friend for having proved unworthy. For it is inhuman presumption to say of any man that he is unworthy of your friendship, just as it is to say of any woman, when you have fallen out of love with her, that she was unworthy of your love. In friendship and in love we are always humble, because we see that a free gift has been given to us; and to lose that humility because we have lost friendship or love is to take a pride in what should shame us. There are men who cannot be friends except when they are under an illusion that their friends are perfect, and when the illusion passes there is an end of their friendship. But true friendship has no illusions, for it reaches to that part of a man's nature that is beyond his imperfections, and in doing so it takes all of them for granted. It does not even assume that he is better than other men, for there is egotism in assuming that. A man is your friend, not because of his superiorities, but because there is something open from your nature to his, a way that is closed between you and most men. You and he understand each other, as the phrase is; your relation with him is a rare success among a multitude of failures, and if you are proud of the success you should be ashamed of the failure.

'The Origin of Species' *by Charles Darwin*

Authors of the highest eminence seem to be fully satisfied with the view that each Species has been independently created. To my mind it accords better with what we know of the laws impressed on matter by the Creator, that the production and extinction of the past and present inhabitants of the world should have been due to secondary causes, like those determining the birth and death of the individual. When I view all beings not as special creations, but as the lineal descendants of some few beings which lived long before the first bed of the Silurian system was deposited,they seem to me to become ennobled. Judging from the past, we may safely infer that not one living species will transmit its unaltered likeness to a distant futurity. And of the species now living very few will transmit progeny of any kind to a far distant futurity; for the manner in which all organic beings are grouped, shows that the greater number of species in each genus, and all the species in many genera, have left no descendants, but have become utterly extinct. We can so far take a prophetic glance into futurity as to foretell that it will be the common and widely spread species, belonging to the larger and dominant groups, which will ultimately prevail and procreate new and

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dominant species. As all the living forms of life are the lineal descendants of those which lived long before the Silurian epoch, we may feel certain that the ordinary succession by generation has never once been broken, and that no cataclysm has desolated the whole world. NOTES Hence we may look with some confidence to a secure future of equally inappreciable length. And as natural selection works solely by and for the good of each being, all corporeal and mental endowments will tend to progress towards perfection. It is interesting to contemplate a tangled bank, clothed with many plants of many kinds, with birds singing on the bushes, with various insects flitting about, and with worms crawling through the damp earth, and to reflect that these elaborately constructed forms, so different from each other, and dependent on each other in so complex a manner, have all been produced by laws acting around us. These laws, taken in the largest sense, being growth with reproduction; Inheritance which is almost implied by reproduction; variability from the indirect and direct action of the conditions of life, and from use and disuse; a ratio of increase so high as to lead to a struggle for life, and as a consequence to natural selection, entailing divergence of character and the extinction of less-improved forms. Thus, from the war of nature, from famine and death, the most exalted object which we are capable of conceiving, namely, the production of the higher animals, directly follows. There is grandeur in this view of life, with its several powers, having been originally breathed by the Creator into a few forms or into one ; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved.

'Of Parents and Children' by Francis Bacon

The joys of parents are secret; and so are their griefs and fears. They cannot utter the one; nor they will not utter the other. Children sweeten labors; but they make misfortunes more bitter. They increase the cares of life; but they mitigate the remembrance of death. The perpetuity by generation is common to beasts; but memory, merit, and noble works, are proper to men. And surely a man shall see the noblest works and foundations have proceeded from childless men; which have sought to express the images of their minds, where those of their bodies have failed. So the care of posterity is most in them, that have no posterity. They that are the first raisers of their houses, are most indulgent towards their children; beholding them as the continuance, not only of their kind, but of their work; and so both children and creatures.

The difference in affection, of parents towards their several children, is many times unequal; and sometimes unworthy; especially in the mothers; as Solomon saith, A wise son rejoiceth the father, but an ungracious son shames the mother. A man shall see, where there is a house full of children, one or two of the eldest respected, and the youngest made wantons; but in the midst, some that are as it were forgotten, who many times, nevertheless, prove the best. The illiberality of parents, in allowance towards their children, is a harmful error; makes them base; acquaints them with shifts; makes them sort with mean company; and makes them surfeit more when they come to plenty. And therefore the proof is best, when men keep their authority towards the children, but not their purse.

Men have a foolish manner (both parents and schoolmasters and servants) in creating and breeding an emulation between brothers, during childhood, which many times sorteth to discord when they are men, and disturbeth families. The Italians make little difference between children, and nephews or near kinsfolks; but so they be of the lump, they care not though they pass not through their own body. And, to say truth,

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in nature it is much a like matter; insomuch that we see a nephew sometimes resembleth an uncle, or a kinsman, more than his own parent; as the blood happens. Let parents choose betimes, the vocations and courses they mean their children should take; for then they are most flexible; and let them not too much apply themselves to the disposition of their children, as thinking they will take best to that, which they have most mind to. It is true, that if the affection or aptness of the children be extraordinary, then it is good not to cross it; but generally the precept is good, optimum elige, suave et facile illud faciet consuetudo. Younger brothers are commonly fortunate, but seldom or never where the elder are disinherited.

'How To Observe Nature' by Elizabeth Brightwen

There is all the difference between taking a walk simply for exercise, for some special errand, or to enjoy conversation with one's friends, and the sort of quiet observant stroll I am going to ask my kind readers to take with me to-day. This beautiful world is full of wonders of every kind, full of evidences of the Great Creator's wisdom and skill in adapting each created thing to its special purpose. The whole realm of nature is meant, I believe, to speak to us, to teach us lessons in parables - to lead our hearts upward to God who made us and fitted us also for our special place in creation.

In the nineteenth Psalm of the Bible, David speaks of the two great books God has given us for our instruction. In the first six verses he speaks of the teachings of the book of nature and the rest of the Psalm deals with the written Word of God. We acknowledge and read the Scriptures as the book which reveals the will of God and His wondrous works for the welfare of mankind, but how many fail to give any time or thought to reading the book of nature! Thousands may travel and admire beautiful scenery, and derive a certain amount of pleasure from nature, just glancing at each object, but really observing nothing, and thus failing to learn any of the lessons this world's beauty is intended to teach, they might almost as well have stayed at home save for the benefit of fresh air and change of scene. The habit of minute and careful observation is seldom taught in childhood, and is not very likely to be gained in later life when the mind is filled with other things. Yet if natural objects are presented attractively to the young, how quickly they are interested! Question after question is asked, and unconsciously a vast amount of information may be conveyed to an intelligent child's mind by a simple, happy little chat about some bird or insect. Our ramble might be indefinitely prolonged and still be full of interest and instruction, but in these simple remarks enough has been shown, I trust, to lead many to think and observe closely even minutest thing that catches their attention whilst out for a ramble in lanes and fields. Even a microscopic moss upon an old wall has been suggestive of many lovely thoughts, with which I will conclude our ramble and this chapter.

'My First Play' by Charles Lamb

AT the north end of Cross-court there yet stands a portal, of some architectural pretensions, though reduced to humble use, serving at present for an entrance to a printing-office. This old doorway, if you are young, reader, you may not know was the identical pit entrance to Old Drury — Garrick's Drury — all of it that is left. I never pass it without shaking some forty years from off my shoulders, recurring to the evening when I passed through it to see my first play. The afternoon had been wet, and the condition of our going (the elder folks and myself) was, that the rain should cease. With what a beating heart did I watch from the window the puddles, from the stillness of which I was taught to prognosticate the desired cessation! I seem to remember the last spurt, and the glee with which I ran to announce it.

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We went with orders, which my godfather F. had sent us. He kept the oil shop (now Davies's) at the corner of Featherstone- building, in Holborn. F. was a tall grave person, lofty in speech, and had pretensions above his rank. He associated in those days with John Palmer, the comedian, whose gait and bearing he seemed to copy; if John (which is quite as likely) did not rather borrow somewhat of his manner from my godfather. He was also known to, and visited by, Sheridan. It was to his house in Holborn that young Brinsley brought his first wife on her elopement with him from a boarding-school at Bath — the beautiful Maria Linley. My parents were present (over a quadrille table) when he arrived in the evening with his harmonious charge. — From either of these connexions it may be inferred that my godfather could command an order for the then Drury-lane theatre at pleasure — and, indeed, a pretty liberal issue of those cheap billets, in Brinsley's easy autograph, I have heard him say was the sole remuneration which he had received for many years' nightly illumination of the orchestra and various avenues of that theatre — and he was content it should be so. The honour of Sheridan's familiarity — or supposed familiarity — was better to my godfather than money.

F. was the most gentlemanly of oilmen; grandiloquent, yet courteous. His delivery of the commonest matters of fact was Ciceronian. He had two Latin words almost constantly in his mouth (how odd sounds Latin from an oilman's lips!), which my better knowledge since has enabled me to correct. In strict pronunciation they should have been sounded vice versa — but in those young years they impressed me with more awe than they would now do, read aright from Seneca or Varro — in his own peculiar pronunciation, monosyllabically elaborated, or Anglicized, into something like verse. By an imposing manner, and the help of these distorted syllables, he climbed (but that was little) to the highest parochial honours which St. Andrew's has to bestow.

He is dead — and thus much I thought due to his memory, both for my first orders (little wondrous talismans ! — slight keys, and insignificant to outward sight, but opening to me more than Arabian paradises!) and moreover, that by his testamentary beneficence I came into possession of the only landed property which I could ever call my own — situate near the road-way village of pleasant Puckeridge, in Hertfordshire. When I journeyed down to take possession, and planted foot on my own ground, the stately habits of the donor descended upon me, and I strode (shall I confess the vanity?) with larger paces over my allotment of three quarters of an acre, with its commodious mansion in the midst, with the feeling of an English freeholder that all betwixt sky and centre was my own. The estate has passed into more prudent hands, and nothing but an agrarian can restore it.

In those days were pit orders. Beshrew the uncomfortable manager who abolished them ! — with one of these we went. I remember the waiting at the door — not that which is left — but between that and an inner door in shelter — O when shall I be such an expectant again ! — with the cry of nonpareils, an indispensable play-house accompaniment in those days. As near as I can recollect, the fashionable pronunciation of the theatrical fruiteresses then was, "Chase some oranges, chase some numparels, chase a bill of the play;" — chase pro chuse. But when we got in, and I beheld the green curtain that veiled a heaven to my imagination, which was soon to be disclosed — the breathless anticipations I endured! I had seen something like it in the plate prefixed to Troilus and Cressida, in Rowe's Shakspeare — the tent scene with Diomede — and a sight of that plate can always bring back in a measure the feeling of that evening. — The boxes at that time, full of well-dressed women of

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quality, protected over the pit; and the pilasters reaching down were adorned with a glistering substance (I know not what) under glass (as it seemed), resembling — a homely fancy — but I judged it to be sugar-candy — yet, to my raised imagination, divested of its homelier qualities, it appeared a glorified candy — The orchestra lights at length arose, those "fair Auroras!" Once the bell sounded. It was to ring out yet once again — and, incapable of the anticipation, I reposed my shut eyes in a sort of resignation upon the maternal lap. It rang the second time. The curtain drew up — I was not past six years old — and the play was Artaxerxes!

I had dabbled a little in the Universal History — the ancient part of it — and here was the court of Persia. It was being admitted to a sight of the past I took no proper interest in the action going on, for I understood not its import — but I heard the word Darius, and I was in the midst of Daniel. All feeling was absorbed in vision. Gorgeous vests, gardens, palaces, princesses, passed before me. I knew not players. I was in Persepolis for the time; and the burning idol of their devotion almost converted me into a worshipper. I was awe-struck, and believed those significations to be something more than elemental fires. It was all enchantment and a dream. No such pleasure has since visited me but in dreams. — Harlequin's Invasion followed; where, I remember, the transformation of the magistrates into reverend beldams seemed to me a piece of grave historic justice, and the tailor carrying his own head to be as sober a verity as the legend of St. Denys.

The next play to which I was taken was the Lady of the Manor, of which, with the exception of some scenery, very faint traces are left in my memory. It was followed by a pantomime, cal]ed Lun's Ghost — a satiric touch, I apprehend, upon Rich, not long since dead — but to my apprehension (too sincere for satire), Lun was as remote a piece of antiquity as Lud — the father of a line of Harlequins — transmitting his dagger of lath (the wooden sceptre) through countless ages. I saw the primeval Motley come from his silent tomb in a ghastly vest of white patch-work, like the apparition of a dead rainbow. So Harlequins (thought I) look when they are dead.

My third play followed in quick succession. It was the Way of the World. I think I must have sat at it as grave as a judge; for, I remember, the hysteric affectations of good Lady Wishfort affected me like some solemn tragic passion. Robinson Crusoe followed; in which Crusoe, man Friday, and the parrot, were as good and authentic as in the story. — The clownery and pantaloonery of these pantomimes have clean passed out of my head. I believe, I no more laughed at them, than at the same age I should have been disposed to laugh at the grotesque Gothic heads (seeming to me then replete with devout meaning) that gape, and grin, in stone around the inside of the old Round Church (my church) of the Templars.

I saw these plays in the season 1781-2, when I was from six to seven years old. After the intervention of six or seven other years (for at school all play-going was inhibited) I again entered the doors of a theatre. That old Artaxerxes evening had never done ringing in my fancy. I expected the same feelings to come again with the same occasion. But we differ from ourselves less at sixty and sixteen, than the latter does from six. In that interval what had I not lost! At the first period I knew nothing, understood nothing, discriminated nothing. I felt all, loved all, wondered all - Was nourished, I could not tell how.

I had left the temple a devotee, and was returned a rationalist. The same things were there materially; but the emblem, the reference, was gone — The green curtain was no longer a veil, drawn between two worlds, the unfolding of which was to bring

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back past ages, to present "a royal ghost," — but a certain quantity of green baize, which was to separate the audience for a given time from certain of their fellow-men who were to come forward and pretend those parts. The lights — the orchestra lights — came up a clumsy machinery. The first ring, and the second ring, was now but a trick of the prompter's bell — which had been, like the note of the cuckoo, a phantom of a voice, no hand seen or guessed at which ministered to its warning. The actors were men and women painted. I thought the fault was in them; but it was in myself, and the alteration which those many centuries — of six short twelve- months — had wrought in me. — Perhaps it was fortunate for me that the play of the evening was but an indifferent comedy, as it gave me time to crop some unreasonable expectations, which might have interfered with the genuine emotions with which I was soon after enabled to enter upon the first appearance to me of Mrs. Siddons in Isabella. Comparison and retrospection soon yielded to the present attraction of the scene; and the theatre became to me, upon a new stock, the most delightful of recreations.

Smoking

It is not news that every third adult of the world smokes and it is a bad habit. It is bad because it causes harm to the smoker's health and puts his life at risk. The worker spends his hard earned money to buy only diseases like mouth cancer, lung cancer, asthma and heart diseases.

In other words, smoking causes cancers of oral cavity, larynx, esophagus and bladder, lung cancer and lung disorders, TB, bronchitis that leads to asthma causing severe breathing trouble, which is a significant factor in the development of coronary heart diseases, damage to the fetuses in women and Buerger's disease (a disease in the veins of legs that may lead to the gangrene of foot) to name a few. Seven people die of tobacco use every minute. A cigarette contains 49 carcinogenic compounds and 4000 other toxins. These toxins cause lung disorders like emphysema, chronic obstructive pulmonary disease, bronchitis, lower immunity and the respiratory system becomes more prone to infections. These also cause high blood pressure, cardio-vascular diseases, stroke and brain hemorrhages. These cause both infertility in men and women, miscarriage, complicated pregnancies and early menopause. Nicotine damages the bones, joints and muscles of the body by causing osteopenia and osteoporosis. Smoking also causes loss of taste, bad breath, dental caries, stained teeth, mouth sores and receding gums. Medical costs incurred on the diseases caused by smoking directly affects the national economy. Smoking causes lower work-efficiency which in turn affects the output in any field.

The capitalists engaged in the manufacture and supply of tobacco products are not only trying to justify the habit of smoking by hiding the above hard facts about its harmful effects but also glorifying smoking as a mark of modern life style in order to promote their business. They are least bothered about the health of the common people. They mint money by brainwashing the common people and exploiting their weakness. The labels of cigar packets are thrown away along with the phrase 'Smoking is injurious to health', printed on it just to comply with the government's mandate. Right thinking people are worried about the glorification of this bad habit. Governments fail to implement their mandate in letter and spirit because of the influence the capitalists wield. One approach is to ban tobacco products altogether and another is to educate the people about the harmful effects of smoking. Successful government authorities lack will power, are morally weak and afraid of adopting the first approach. In order to hide their inability, the authorities put forward a hallow argument that the government gets huge income by way of tax from the cigar manufacturers and suppliers

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and the tobacco industry offers employment opportunities. Also, such companies spend some money on social rehabilitation and philanthropic activities and make tall claims of social cause. The authorities lack will power and are morally weak either to take firm policy decisions or to implement whatever decisions are taken in letter and spirit again because of rampant bribery and other lucrative favours. They conveniently hide the data on the social front as to how many people are inflicted with breath related diseases and the cost on account of maintenance of public health. The medical expenditure on breath related diseases caused by smoking is not less than the income the government derives from the cigar capitalists. Apart from public health, it also affects the public economy in a big way. By flashing fantastic advertisements on the mass-media they hide the truth about the harmful effects of smoking. Instead of opposing such anti-people advertisements, the mass-media rather shamelessly solicits such advertisements for money because it simply cannot sustain without such advertisements. Therefore, as a face saving formula, the authorities have no option but to take up the second approach – to educate the people against smoking. In the name of educating the people, the government spends crores of rupees by way of releasing advertisements in the mass-media indicating the harmful effects of smoking. These advertisements are useless, just like drizzling water in the desert. Many doctors, despite knowing the harmful effects of smoking, get addicted to the habit and willingly become chain smokers. This being the influence of the capitalists' advertisements, what change of mind can we expect from the general public? We are obviously in the grip of a capitalist cobweb. Every smoker is supporting capitalistic designs, which makes the rich richer and the poor poorer and reduces ten billion people to paupers to produce ten billionaires.

The 'Reality' Of Reality Shows

Breaking News! A "so called" celebrity slapped another in a reality show and in an extraordinary example of betrayal, a man was found cheating on his wife of ten years. Sounds pretty exciting? Bet it is! After all, its all this unusual cut-throat "action" we crave for and the producers of the show know exactly what we want and therefore invest money into it. Today's reality shows are a total package of emotion and action. As the name itself suggests, reality shows are television programmes, wherein, the participant, one amongst the ordinary crowd, gets a chance to be in the limelight for a variable period of time - it could be a few minutes, hours or even days and during his brief stay, tries his luck at winning the sought after prize of the show. These programmes are like contests where many people battle it out till one of the contestants emerges as the winner in the end. Add some spice to a normal competition and you get the perfect recipe of a reality show.

Television today is flooded with reality shows that are based on every random theme one can think of. It all started with quiz and musical talent hunt shows, which initially appeared to be legitimate. But then the great Indian market woke up to a new concept – "reality and lifestyles of famous people". Now this new product attracted people like bees to honey. After all, who would not want to peek into the lives of our favourite superstars and who, in turn, did not disappoint us to say the least. Countless viewers watch these shows eagerly with their eyes glued to the screen to see the drama unfold before their eyes, making them feel as if it is happening just in front of them and not on the screen. Thus, they are dependent on them for their daily dose of fun-filled entertainment, which even the popular melodramatic daily soaps sometimes fail to offer.

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Several people have shot to fame overnight after winning the most coveted possessions these shows offer-name, fame, money – well, that is what the game is all about. But in reality, what is the reality behind these reality shows? Are they genuinely as real as they claim to be? While the general public goes on enjoying these shows, somewhere in the back of the mind, one is always suspecting the genuineness of the product being served. Actually, it varies from show to show. These shows are generally not scripted, but sometimes the organizers themselves break the rules and introduce controversial content in the show in order to achieve higher TRPs (Television Rating Points). It is in such situations that people begin questioning the transparency of such shows. Whatever the reality may be, the truth is that despite all these allegations, people never miss even a single episode of their favourite shows and continue to watch them everyday without fail.

R. K. Narayan's Style of Writing

R.K. Narayan was a great 20th century Indian novelist and short story writer whose wide range of representation of human life and society brought him fame both in India and abroad. He was a very keen observer of society and lover of human nature. He used simple language for his works which reflected an unaffected prose accompanied with humour. Throughout his life, he endeavoured to focus on the society through all his works. He portrayed the life of common man. His readers always saw his works as if it were their own life and society. His focus remained on ordinary life and people in everything that he created. He portrays the daily life of the Indian people with a psychological insight into their character and activities very intricately. He often used the contemporary description of the Tamil lifestyle. In fact, his stories focus on the life and culture of Tamilnadu. But all the same, simplicity has the greatest part in the delineation of his characters which are universal types. Graham Greene compared him to Anton Chekhov because of his simplicity and lustre of prose, its gentle beauty, ironical portrayal of tragic situations interspersed with humour and vivid characterisation.

Realism: Narayan used realism for all his narratives. He described what he saw around him. His novels and short stories tell the tales of men and women from our society. Malgudi, the backdrop of his novels is a fictionalized setting like any south Indian village. Malgudi acquainted the Indian readers with the local Tamil society where they could feel at home and relate to the incidents, people and their lives. It described the daily life of Indians in a small town. Anthony West of the New Yorker considered Narayan's style of writing full of realism and variety and likened it to Nikolai Gogol's art of story telling.

Transparency of Vision: Narayan was a keen observer of people and society and he used the minute details of our lives with simplicity in his books. He was detailed and his language is easily understood by everyone. He had studied the life of ordinary man very closely. The conversation between Raju and the villagers in The Guide is an example Jhumpa Lahiri, the Pulitzer Prize winner Indian author, says that Narayan's short stories have the same captivating feelings as his novels. They are short but they are very interesting and engrossing because of their complete expression and this is where the greatest reward of a story-teller lies. People take lot of time to enjoy its short length and simplicity. According to her, what Narayan encapsulates from the beginning till the end of a short story, others strive to achieve in more than hundreds of pages. In fact, his insight, presentation, full expression of the lives of characters in their entirety are all matchless. The depiction of life and characters with

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full and minute details are a gift of keen insight, sharp observation and the capacity to read the life closely. It is because of these characteristics that he has been compared with O Henry, Frank O'Connor, and Flannery O'Connor. Lahiri also compares him to Guy de Maupassant for his ability of precision without losing lustre and interest in the narrative. Like Maupassant, the great French writer, Narayan also sketches commonplace characters of the middle class life and watches them as a silent spectator.

Descriptive Narrative: R.K Narayan's style of prose is descriptive and not analytical. His style is objective where the author is expected to create his characters without involving his personal sentiments and emotions into their actions. He puts them in the story as they are in their real lives. But he takes full interest in describing his characters with a mild touch of humour. His works, on the whole, show that he was an avid reader of human life. His commonplace incidents are arranged so peculiarly in all their native simplicity that the readers attach their sentiments with them so naturally. The most important part of his style is his capacity of being imaginative. His Malgudi is its greatest example. It is a sketch of a local small town where people still take pride in a traditional outlook towards life. They hold superstition in great awe and flinch from accepting anything new or modern. He chose this set-up as a background to show also how modernity had been making inroads into Indian society. The world of Malgudi has a wide range of characters

Humour and Irony: Narayan's writings are interspersed with a soft touch of humour and irony. In his "The Guide", he chooses an ordinary man Raju who is mean and petty; but the author views him with indulgence. Narayan describes incidents related to him with mild humour and sarcasm adding colour to the portrayal of his character and story. The undercurrent of humour and irony are in the texture of the novel. For example, there is a description in the beginning when Raju takes refuge in a temple by the river and poses as a sage. The writer has given the intricate details of the behaviour of Raju and the villagers with the touch of humour and irony. But there is pathos also in his stories which he handles with great care. It is pity that a man who has been jailed as Raju had done, comes out in the society to cheat people as a pretended sadhu.

Humour and irony walk side by side in his works supporting each other. Humour is used to enliven an incident or a character-sketch whereas there is pathos, pity and irony to highlight the atmosphere of the situation. In this manner, Narayan's writing style can be compared to that of William Faulkner. Both of them were humanists. They picked up an individual to describe the whole society through them. The juxtaposition of the conflict between man and society is a part of the works of Narayan. Though there is similarity between their subjects, especially their vision for humanity. Faulkner used rhetorical prose and illustrated his points with extraordinary descriptions whereas Narayan used simple language and realistic situations.

Humanism: R.K. Narayan's works display a dedication to the cause of humanity. It is not patriotic or religious. But his descriptions touch the heart of his readers. His characters are chosen from ordinary life and the details about them are also commonplace but the beauty lies in their description. Man and his behaviour are his prime interests. For instance, he depicts the character of Raju, the protagonist of his famous novel The Guide, from his journey as man of very ordinary and sordid interests to a man who is salvaged by supreme spirituality. Narayan feels that common man is born with qualities which can lead him to the supreme goal of life. But a man has his shortcomings and to overcome those isnt easy. He deals with the life of a human being

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with details but his point of view remains humanitarian. All his works display a basic love towards mankind. He deals with even smaller incidents of a human life or a human character with neatness and objectivity to add charm and completeness to the characters.

Unlike his other contemporaries, Narayan was fond of simple prose. His style remained simple and precise. His narrative style is a descriptive type of prose. He looked deep into human life with sympathy and dedication and yet kept himself aloof while rendering his descriptions. His satires are mild and appealing to the readers. They are neither coarse nor uninteresting. All his portrayals may also be seen as psychological penetrations into a human heart. His artistic depth in character delineation is partly due to the fact that he was a great reader of human psychology and behaviour. Probably inspired by Thomas Hardy, a man who dedicated novels to the lost territory called Wessex, Narayan created the fictitious world of Malgudi, a small town in Tamilnadu. This imaginary setting is used in all his works. He was concerned with the upliftment of the society also because he was humane to the core looks into the life and actions of his characters sympathetically. He was influenced by many great English novelists. With widely acknowledged simplicity, Narayan's style remains chiefly as that of a humanitarian but he presented life with a touch of humour, irony and depth. He loved the traditional way of story telling with all its nuances.

Stylistics of writing

Stylistics is concerned with establishing the principles that are capable of explaining the choices made by individuals and social groups while using language. Some important features of stylistics include the use of dialogue, and this includes regional accents and dialects, descriptive language, grammar and so on. Stylistics also determines the nexus between the form and effects within a particular variety of language.

Semantics is described as the linguistic study of the meaning of words, phrases and sentences. Linguistic semantics, therefore, deals with the conventional meaning conveyed by the use of words, phrases and sentences of a language. In semantic analysis, one focuses on the conventional meaning of words, rather than on what an individual speaker might want them to mean on a particular occasion.

Words do not only have meanings of their own. They signify something, but it is significant that they are in relationship with one another. Sometimes, we make sense of words by comparing and contrasting with other words. Words have relationships amongst them and help us in understanding their meanings. For example, if we are explaining the meaning of 'love', we may also say that it is opposite to 'hate'. Structuralists try to interpret the world in terms of binary opposites. We make sense of a word in contrast to the opposite of it. Man is man because, he is not woman. Light is of significance only because there is darkness. Thus, words and their meanings are in relation to each other. The linguistic approach of making sense of words in relation to other words is called lexical relations.

Synonymy

It is true that no two words are same in their meaning. If the meaning of two or more words would have been similar, there would not have been a need for two different words. There must be a slight variation in meaning amongst the two words. Two or more words with very closely related meanings are called synonyms. These synonymous words can often be substituted in a sentence to mean almost the same thing. However,

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this may not always be true. For example, what is your answer? Or 'what is your reply?', 'what is your response?' almost mean the same thing. The meanings may differ from context to context. However, the words which are synonymous, like 'reply', 'answer' and 'response' cannot be used when a person is writing an exam. It seems not very proper to say that 'Sam has replies to all the questions in the examination'. Also, 'Sam has responses to all the questions in the examination' is also not correct. The proper mode should be 'Sam has answers to all the questions in the examination.' Thus, depending on the context, we can substitute one synonymous word with another. Therefore, one needs to keep in mind that the idea of 'sameness' of meaning used in discussing synonymy is not necessarily 'total sameness'.

Antonymy

Words with opposite meanings are called antonyms. For example, big/small, fast/slow, happy/sad, hot/cold, long/short, male/female, old/new, rich/poor, true/false.

Antonyms can be divided into two main types :

1. Gradable antonyms, that is, opposites along a scale and
2. Non-gradable antonyms, that is, direct opposites.

Gradable antonyms, such as the pair, big/small, can be used in comparative structures, such as 'A football is bigger than a cricket ball' or 'A cricket ball is smaller than a football'. Moreover, it should also be mentioned here that the negative of one member of a gradable pair does not necessarily imply the other. For example, 'my car is not old', does not mean that the car is new. Non-gradable antonyms are antonyms such as dead/alive. They are non-gradable as we cannot say that someone is more or less dead than the other. In this case, the negative of one member of a non-gradable pair does imply the other member.

Hyponymy

When the meaning of one form of word is included in the meaning of the other, the relationship between the two words is described as hyponymy. For example, animal/dog, vegetable/carrot, flower/rose, tree/banyan. The concept of 'inclusion' is involved in this relationship. The concept of a rose necessarily implies that it is a flower. Therefore, rose is a hyponym of flower. In hyponymous connections, one is primarily looking at the meaning of words in some type of hierarchical relationship. The relation of hyponymy captures the concept of 'is a kind of'. For example, let us consider the sentence, 'carrot is a kind of vegetable'. Sometimes, the only thing we know about the meaning of a word is that it is a hyponym of another term.

Polysemy

Two or more words with the same form and related meanings are known as polysemy. Polysemy can be described as one form (written or spoken) having multiple meanings that are all related by extension. Examples are the word 'head', used to refer to the object on top of your body, on top of a glass of beer, person at the top of a company or department, and many other things. Other examples of polysemy are 'foot' (of person, of bed, of mountain) or run (person does, water does, colours do).

When one is not sure whether different uses of a single word are examples of homonymy or polsemy, one should check in a dictionary. If the word has multiple meanings, it is polysemous and there will be a single entry. There will be a numbered list of the different meanings of that word. If two words are treated as homonyms, they will typically have two separate entries. In most dictionaries, bank, mail, mole, and sole are clearly treated as homonyms whereas face, foot, get, head and run are treated as examples of polysemy.

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Metonymy

Metonymy is a substitution of a word or phrase to stand for a word or phrase similar in meaning. Examples are as follows:

1. In Shakespeare's time, the crown was anti-Catholic. (Crown stands for Queen Elizabeth I.)
2. The White House was severely criticized for its opposition to the tax increase. ('White House' stands for the president or the president and his advisers.)
3. The Wall Street welcomes the reduction in interest rates. ('Wall Street' represents investors.)
4. Sweat, not wealth, earned her the respect of her peers. ('Sweat' stands for hard work.)

Some more examples are as follows: The close connection can be based on a container–contents relation (*bottle/water*, *can/juice*), a whole–part relation (*car/wheels*, *house/roof*) or a representative–symbol relationship (*king/crown*, *the President/the White House*).

Metonymy makes it possible for us to understand that 'He drank the whole bottle', although it sounds absurd literally (i.e., he drank the liquid, not the glass object). Similarly when we say 'The White House has announced . . . or Downing Street protested ... , we do not get puzzled that buildings appear to be talking. This is because we know that the buildings are representative of something, someone or some office. We use metonymy when we talk about filling up the car, answering the door, boiling a kettle, giving someone a hand, or needing some wheels. Making sense of such expressions often depends on context, background knowledge and inference.

Collocation

One way in which we organize our vocabulary or knowledge of words is based on the words which frequently occur together. They are technically known as collocation. For example, when one says hammer, most people will say nail, as it is the word that frequently occur with it. If you say table, mostly people will say chair, and butter elicits bread, needle elicits thread and salt elicits pepper and so forth.

In recent years, the study of the words occurring together and their frequency of co-occurrence has received a lot more attention in corpus linguistics. A corpus is a large collection of texts, spoken or written, typically stored as a database of how often specific words or phrases occur and what types of collocations are most common.

Essentials of stylistics

The word 'stylistics' comes from the word 'style'. Style is nothing but fashioning oneself in a particular way. Each of us has a distinctive style of speaking and writing. Within the field of literary writing, stylistics refers to those attributive features of the author which makes us distinguish him or her from others. In other words, stylistics can be called the 'linguistic thumb print' of the author which makes the attentive critical reader identify the author in many cases. It is applicable even when the author's name is unknown to us. But to achieve that perfection, a rigorous study of the authors

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and their works is necessary so that the personal style of the author becomes familiar in terms of author's range of vocabulary, sentence length and construction, frequency of certain linguistic features, etc. Moreover, stylistics is also significant in making us understand a piece of linguistic art, in terms of getting to the meaning of it.

Ordinary language is the background to literary language. This is true whether the language used in a poem or a novel is grammatically correct or not. The language used in poetry is selected from the background of normal language and achieves a particular purpose. The language of poetry may vary from age to age, depending to a large extent on the type of language commonly used in that age. So, Romantics can make a deliberate break from the language of the Augustan age, and T.S. Eliot from the language of the Georgians and the Victorians.

Roman Jakobson (1960: 377) is of the view that the relationship between linguistics and literary studies is very significant. Literary studies are not possible without a linguistic study. In other words, the relationship between linguistics and poetics is very much evident in the field of literary studies. Jakobson writes:

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that ...linguists have been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms.

Stylistics is the meeting ground between linguistics and poetics. There are many scholars who have worked immensely in this area. They point out how the two disciplines are interconnected. Carter defines stylistics as a 'process of literary text analysis which starts from a basic assumption that the primary interpretative procedures used in the reading of a literary text are linguistic procedures'. Stylistics analysis has its roots in the works of Widdowson (1975), Collie and Slater (1986), Carter (1983), Carter and Long (1987), Short (1983) and Lazar (1993). Carter (1996: 5) argues on the relevance of stylistics for literature teaching. He states that stylistic analysis helps to foster interpretative skills and to encourage reading between the lines. He further posits the advantages of stylistics stating that 'stylistics provides students with a method of scrutinizing texts, "a way in" to a text, opening up starting points for fuller interpretation'. The method is detailed and explicit and shows how you reach or begin to reach an interpretation.

Conceptual versus associative meaning or literal versus figurative meaning

Meanings of words can be seen at least in two different ways—conceptual or literal meaning and associative or figurative meaning. Conceptual or literal meaning is what is available at the surface of an utterance. Figurative meaning or associative meaning (sometimes also referred to as symbolic or implied meaning) is the meaning which is derived from the interpretation. It involves figurative meaning such as metaphor, symbol, and irony.

In ordinary language, the conceptual meaning or the literal meaning is of importance as it is the literal meaning of words which is usually associated by the people when they utter or listen to a word or chain of words. But when we come to the field of literature it is a different ball game. The author is not always using the same everyday language. It may seem from the vocabulary of the author as being represented in his or her writing that the language is not different from the ordinary everyday language. However, the same language is used without its literal meaning in a figurative way so that the text seems to be literary. The beauty of the language is that depending on its use the language gets its meaning.

The function of stylistics as a branch of study is to look at all the shades of meaning and moreover in a literary context the meaning of the work from its thematic content.

Let us now focus on various methods used by poets and writers as stylistic devices to make their work poetic. Some of the ways are deviation, foregrounding, parallelism and metaphor.

Types of Deviation

The concept of deviation is important to the study in literary texts. Deviation is used as an important stylistic device by the poets and writers to emphasize the theme and the significance of their writing. It is a stylistically distinctive feature. When we use the word deviation, we mean that the language of the deviant construction varies from the normal grammatical or linguistic rules. Hence, when readers read it, their attention is caught by the deviancy, and leads to certain emphasis on meaning. Let us take the example of first two lines of John Keats' in *Ode to Nightingale*:

> 'My heart aches and drowsy numbness pains my senses as though hemlock I had drunk.'

The last part of the second line, 'hemlock I had drunk' deviates from the normal word order of English. We know that the word order of English is SVO (subject-verb-object). From the normal linguistic point of view, the poet should have used the phrase, 'I had drunk hemlock'; instead of 'Hemlock I had drunk', where the word order is inverted to OSV (object – subject – verb). The poet has deliberately done this to emphasize the word 'hemlock' and to provide some poetic effect in the text. Thus, deviant construction is usually employed by poets to emphasize the theme or a particular sub-theme of the poem.

To Leech, this norm may be an absolute one, functioning 'for the language as a whole' or a relative one 'provided by some set of texts which for the purposes of the study are regarded as comparable'. Another distinction proposed in this connection is between determinate and statistical deviations. While statistical deviation is a quantitative measure of linguistic differences between the domain and the norm, determinate deviation is non-quantitative. In determinate deviation, the deviation is observed as a discrepancy between what is allowed by the rules and conventions of the language system and what occurs in the text. It is this type of deviation which is considered by Leech as significant in the study of literary style and especially in poetry.

It is also possible to consider deviations in literary texts at three levels, where the text deviates from norms of the language as a whole (primary deviation), where it deviates from norms of literary composition in particular (secondary deviation) and where the deviation is from norms internal to a text (tertiary deviation or internal deviation).

Primary deviation takes two main forms:

1. Where the language allows a choice within the rules of its code and the conventions of its use, the writer goes outside the choices available.

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2. Where the language allows a choice, the writer denies himself the freedom to choose and uses the same item repeatedly.

These result in deviation from some expected frequency and the expression of some linguistic elements. This may be 'more rarely than usual' and 'more often than usual'.

One has to keep in mind here that a deviant linguistic feature does not exist in isolation. It enters into two kinds of relations: into intra-textual relations with other language elements. They are both regular and irregular in the context, and into extra-textual relations with the language code from which it derives.

Foregrounding and parallelism

Foregrounding can be said to be any process in literary writing for making something into the most central and prominent figures in a discourse. In literary texts, foregrounding is used as a device by which some pieces of information are given more prominence in relation to other pieces of information. The prominent information is thus 'foregrounded', while the other information is put in background. Foregrounding can be achieved in two ways:

1. The creation of rhythmic patterns, or what are termed as 'parallelisms'.
2. The use of irregularity in language use, or deviation from the accepted norms of grammar, lexis and phonology.

In foregrounding through parallelism, an extra regularity into language is introduced. The regularity is over and above the demands of correctness. The following are the instances of phonological over-regularity: rhyme, rhythm, metre, alliteration and assonance. Parallel constructions which occur in sequence and appear similar in structure usually indicate similarity of meaning. We can categorize the different foregroundings under three heads:

1. Grammatical parallelism
2. Phonological parallelism
3. Deviant constructions

1. Grammatical parallelism can be at the level of words, phrases, clauses or sentences. Coordination of two constructions which are parallel helps to reinforce the meaning and gives it emphasis in the context. For example:

'As idle as a painted ship Upon the painted ocean' (Coleridge, *The Ancient Mariner*).

The construction, 'a painted ship', and 'a painted ocean' are phrases parallel to each other. They are parallel in terms of the structure, to the extent of being almost identical. They differ only in the respect of one word in each of the phrases. The emphasis being placed on 'painted' and brings out the unreality of the situation. The words are also ironical in the context of the poem, because a real ship on a real ocean is being compared to something which is painted and hence unreal.

The phonological parallelisms are usually at the level of the sound, for example:

'The fair breeze blew, the white foam flew'.

The consonantal /f/ and /b/ sounds predominate, as there is alliteration. This is a form of parallelism. There is also a grammatical parallelism. The vowel sound /u:/ , as in blew and flew, is identical in each and gives rise to internal rhyme. Rhyme and meter are forms of parallelism. Similarity in the vowel sound even without alliteration can also give rise to parallelism. In all these cases, the parallel constructions build on the potential of the language. They also create greater regularity in the patterning of the language than would normally occur in the flow of ordinary speech.

Constructions can be said to be foregrounded if they deviate from the rules of normal language, that is, if they form the accepted norms of grammar, lexis or phonology. For example:

'the what of a which of a wind' (E. E. Cummings)

'What' and 'which' are used as nouns, rather than relative pronouns. Cummings used it in this construct to provide special emphasis on the signification. This makes the utterance intriguing and mysterious because the change of parts of speech gives a new meaning to the words. We feel we are being introduced to a world where everything has a different meaning. At the same time, the alliteration suggests that it is a world of lyricism and light-heartedness.

Mukarovsky refers to foregrounding as 'the aesthetically intentional distortion of the linguistic components'. This definition signifies two important aspects of foregrounding: first, poetic foregrounding, being 'intentional', presupposes some motivation on the part of the poet. This demands careful attention from the reader. Secondly, distortion of any 'linguistic component' may bring about foregrounding. Thus, concentration of any linguistic features—phonological, syntactic or semantic—are rare or unnoticed in ordinary speech. They are brought into prominence deliberately in the literary text with the purpose of contributing to its total effect can result in foregrounding. This 'calling of the reader's attention to linguistic structures, quite different from the way in which a non-literary writer will emphasize the language elements,' is an essential part of literary relation'.

Leech and Short identify two kinds of foregrounding:

1. Qualitative foregrounding
2. Quantitative foregrounding

In the former, there is deviation from the rules of the language code or from the conventions of language use or both. In the latter, the deviance is from some expected frequency of linguistic occurrence and not from the language code.

Patterns of sound

'Take care of the sense and the sounds will look after themselves'

The Duchess to Alice in Lewis Carroll's *Through the Looking Glass*

Some words have sounds that are related to their meaning. They are called the onomatopoeic words. However, with the advent of Saussurean linguistics, we came to know about the arbitrariness of the signifier and signified. But even after Saussure, we still follow the pattern where we give importance to sounds as it is by virtue of sound that we try to grasp the meaning of words. Moreover, in case of poetry it is usually said that a good recitation of poetry can make half of the meaning of poetry clear. Therefore, it would be very foolish to overlook the aspect of sound pattern in poems. Sound effects are used extensively in poetry for aesthetic purposes. Sound can also interact with meaning in many ways. One such way is onomatopoeia which emphasizes certain words and provides structural support by binding together distant words. Poets use everyday language and make it poetic by using different devices related to sound. Hence, readers also have pleasure in uttering or reading the poems because of the musical quality.

Certain significant comments on sound patterns in poetry

- 'As poetry becomes a kind of music, language suffers a subtle transmutation, in which semantic meaning is doubled, and at times even displaced, by the musical

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one' [*The Metaphysics of Sound in Wallace Stevens*, Anca Rosu, University of Alabama Press, 1995]

- 'Music (or sound) must be regarded as another dimension of language not less important than syntax and semantics, although it is usually underestimated because we are accustomed to viewing sound as a conventional, material carrier of meaning.' [*The Metaphysics of Sound in Wallace Stevens*, Anca Rosu, Univ of Alabama Press, 1995]
- *The idea that music can have meaning*—'Repetition, combined with variation, forms a pattern that creates expectations that, in turn, either may be fulfilled and give satisfaction or may be frustrated and create suspense' [*The Metaphysics of Sound in Wallace Stevens*, Anca Rosu, University of Alabama Press, 1995].
- It can now be said with some certainty that the conspicuous presence or absence of certain consonant sounds in a poem can help to determine whether the reader will be inclined to perceive that poem as 'musical' or 'non-musical' in tone. [*Sound and Sense in the Poetry of Theodor Storm*, Alan B. Galt, Herbert Lang, 1973]
- 'There may be a relatively high correlation between the 'meaning' of poems and their vowel patterns.'[*Sound and Sense in the Poetry of Theodor Storm*, Alan B. Galt, Herbert Lang, 1973]
- 'As my analysis of the mechanism underlying the statistical correlations between back vowels and such qualities as "mystic obscurities" and "hatred and struggle" may suggest, far from being confined to non-aesthetic processes, cognitive poetics provides powerful tools for understanding the relationship between aesthetic qualities and their non-aesthetic perceptual conditions as well as the significant relationships between two or more aesthetic qualities' [*What Makes Sound Patterns Expressive?*, Reuven Tsur, Duke University Press, 1992]
- 'It would appear, then, that the impressionistic-subjective distinction concerning the "beauty" of some speech sounds and the "ugliness" of some others can be translated into two pairs of objective or inter-subjective opposites. First, the latest acquisitions [the sounds learnt latest by babies] *may* assume greater emotional or aesthetic intensity than earlier ones, for better or worse. Second, within the late acquisitions, continuous and periodic sounds are beautiful, whereas the interrupted, periodic sounds are ugly.' [*What Makes Sound Patterns Expressive?*, Reuven Tsur, Duke University Press, 1992]

There are ways of identifying the sound effects in poetry. They are as follows:

1. Identify any regular rhyming scheme, such as first stanza of Gray's *Elegy Written in a Country Churchyard*, where the rhyme scheme is abab.

   'The curfew tolls the knell of parting day

   The lowing herd wine slowly o'er the lea,

   The plowman homeward plods his weary way,

   And leaves the world to darkness and to me.'

2. Identify similar sounds occurring together. There are three basic types of this device:

   (i) Similar initial sounds (first letters) is alliteration. 'Wade won't waltz willingly' is an alliterative sentence.

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   (ii) Similar vowel sounds is called assonance. 'Murder urges, scourges and purges a cur' uses assonance.

   (iii) Similar sounds used throughout words is called consonance. 'Pimpled, purple-faced Peggy jumped up repeatedly' has 'p' sounds at the beginning, middle and end of words. This device used with 's' or 'sh' sounds is sometimes called sibilance. 'Hissing snakes slither silently,' for example.

   (iv) Count syllables (we have done this earlier)

   (v) Determine stresses (we have done this earlier)

Major patterns of poetry

Although there are many ways to classify poetry or verse, three major patterns have been identified. They are:

1. Pure accentual: The pattern is based on the number of stresses (emphasis) in a foot, line or poem. Stresses are usually easier to detect when the poem is read aloud. This type of structure is good for oral poetry. Example in this regard is nursery rhymes.
2. Pure syllabic: The pattern is determined by the number of syllables in a word, line or poem. Syllabic pattern is usually more easily discerned by the eye than ear. Example in this regard is Haiku.
3. Accentual-syllabic: This pattern counts both the stresses and the syllables. Groups of syllables containing a set number of stressed and unstressed words are called feet. This is the most common type of verse used in traditional English poetry. An example in this regard is the sonnet.

Aspects of metaphor

Jacques Derrida says, 'Metaphor has always been defined as the trope of resemblance; not simply between signifier and signified but between what are already two signs; the one designating the other.'

The word 'resemblance' signifies the essential quality of a metaphor. In a metaphoric association, similarity principle is applied. This means that one sign is substituted by another because of similar association. As Richard Bradford writes, 'A metaphoric association is suggested when two images with no prior causal or circumstantial relationship are juxtaposed: associative meaning is generated rather than recalled.' For example, 'he goes along the road', can be restated as 'he goes along the street'. The similarity principle between the words, 'road and street' would make one substitute one word for another.

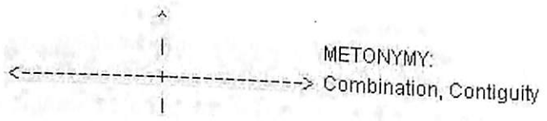
Metaphor etymologically means 'transporting' one word for another to give figurative quality to language. Aristotle defines metaphor as a trope which 'consists in giving the thing a name that belongs to something else, the transference being either from genres to species or from species to genres or from species to species or on grounds of analogy'. Thus, metaphorical process is the process of selection of sign for a figurative language which will make language poetical. As Roman Jakobson says, 'for poetry, metaphor and for prose metonymy is the line of least resistance and consequently the study of poetical tropes is directed chiefly towards metaphor.'

Roman Jakobson's seminal study on metaphor and metonymy comes in the end of his highly technical discussion of aphasia or language disorder. His studies show that there are two poles—metaphoric and metonymic—which makes all discourse

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possible. Here metaphor corresponds to the selection axis of language depending upon things that are not normally contiguous. Metonymy corresponds to the combination axis of language. We can make a simple chart regarding these aspects.

Metaphor	Metonymy
Selection	Combination
Paradigmatic	Syntagmatic
Substitution	Contexture
Similarity	Contiguity



In our day-to-day conversation, both metaphorical and metonymical or paradigmatic and syntagmatic relationship work accordingly. This happens when the encoder or the addresser wants to communicate something to the addressee he works with the code in a metaphorical or paradigmatic axis in the first building block. This is followed by combining and integrating the chosen units along the syntagmatic chain. When the addressee or the decoder receives the message, his initial encounter is made with the combinative sequence. This is followed by its selected consequences. Richard Bradford writes: 'Our most basic communicative interactions involve us in the following linear combinatory movement from word to word; addresser to addressee cohabit within the syntagm, a kind of contiguity between the participants of any speech event. But the selection pole, that which feeds more readily upon the code is more closely associated with the individual addresser.' Therefore, it is the relationship of the addresser and the code that the metaphorical. Axis plays a major role because it is the addresser who first works in the selection process to form the message to be conveyed. However, in any interaction, both the devices—metaphoric and metonymic—have the same importance as Jakobson writes: 'A competition between both devices, metonymic and metaphoric, is manifest in any symbolic process be it interpersonal or social. Thus in an inquiry into the structure of dreams the decisive question is whether the symbols and the temporal sequences used are based on contiguity or similarity.'

Freud's distinction between 'condensation' and 'displacement' (contiguity) and symbolism and identification (similarity) is inconsistent with Jakobson's model of linguistic communication. In the *Interpretation of Dreams*, Freud classified the dream as the disguised fulfillment of a suppressed or repressed wish. The two primary processes of transference from latent dreams to manifest are condensation and displacement. The problem with Jakobson's model is that Freud's model involves a finally indecisive mixture of prelinguistic and linguistic analogies. Condensation and displacement are metonymic and make use of the syntagmatic pole of contiguity. However, each item in the latent dream is immanently symbolic and thus invokes the paradigmatic selective pole.

Thus, Freud's notion is at odds with Jakobson's model but it was not that Jakobson did not believe in Freud's model of conscious and unconscious activities, Freud's consistent argument that creative writing or literature is analogous to and

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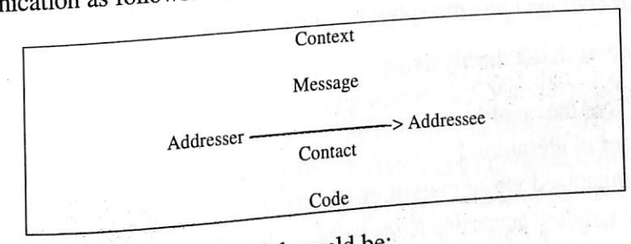
sometimes an example of dream manifestation undermines Jakobson's conception of poetry. Jakobson is using the two terms—metaphorical and metonymical poles—he engages himself to establish a binary distinction within all linguistic usages. In this, a metaphor is a function of the paradigmatic selective axis and metonymy a function of its syntagmatic combinatory counterpart. Jacques Lacan intrudes between Jakobson and Freud, and states that metaphor is the superimposition of signifier. He says that it is linked with the substitution of surface meaning for repressed meaning. In short, metonymy-displacement involves disclosure and metaphor-condensation involves disguise. 'The creative spark of the metaphor does not spring from the conjunction of two images that is of the two signifiers equally actualized. It springs from two signifiers one of which has taken the place of the other in the signifying chain, the hidden signifier then remaining present through its (metonymic) relation to the rest of the chain.'

Jakobson emphasizes that in metaphoric writing the poetic part is stronger whereas in the metonymic writing it is the prosaic or realistic aspect. 'It is generally realized that romanticism is closely linked with metaphor, whereas the equally intimate ties of realism with metonymy usually remain unnoticed.' Thus, the association of poetry with metaphor is very evident from Jakobson's writing, as Richard Bradford says:

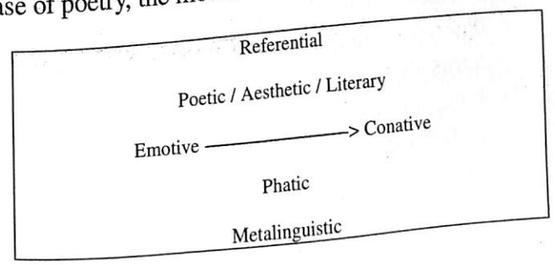
'For poetry to register at all we need to be aware that language can relate specifically to a pre-linguistic continuum (the syntagmatic metonymic axis) and by its own means distort and reorder this continuum (the paradigmatic metaphoric axis).'

The poetic encoder or the poet is more concerned with the code than the message or the context. The essential quality of poetic language is its ability to defamiliarize or to make strange pattern of linguistic representation. Therefore, the poet's language ought to be metaphorical. The metaphorical quality of the poem makes it more of a poem as M. H. Abrams says, 'A poem is the very image of life expressed in its essential truth. A story of particular facts is a mirror which obscures and distorts that which should be beautiful: poetry is a mirror which makes beautiful that which is distorted.'

In the essay 'Linguistucs and Poetics', Jakobson talks about six basic functions of communication as follows:



In the case of poetry, the model would be:



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In the case of poetry, the poetic function takes supremacy over the referential function because the poem involves the organization of phonetic material. It is not simply a decoration signifying structures shared by poetic and non-poetic languages, but a signifying structure in itself. Hence, the traditional opposition of form to content is an inaccurate model of the poetic function. 'The poetic function projects the principle of 'equivalence' from the axis of selection into the axis of combination.' Thus, the concept of 'equivalence' that Jakobson introduces means the equivalent element of language are substitutable in the same place in a syntagm as Jakobson writes:

The principle of similarity underlies poetry; the metrical parallelism f lines or the phonic equivalence of rhyming words prompts the question of semantic similarity and contrast; there exist, for instance, grammatical and anti-grammatical but never agrammatical rhymes. Prose, on the contrary is foregrounded by contiguity. Thus for poetry, metaphor and for prose, metonymy – is the line of least resistance and consequently the study of poetical tropes is directed chiefly towards metaphor.

However, Paul Ricoeur in his essay, '*Metaphor and the Semantics of Discourse,*' makes the distinction between semiotics and semantics. He entails a new dimension of paradigmatic and syntagmatic relationships. As he argues that 'the metaphor, treated in discourse—the metaphorical utterance—is a kind of syntagm, and we can no more put the metaphorical process on the syntagmatic side'. If we consider the meaning from the point of view of semantics where sentence is a semantic unit, then it becomes clear that 'a metaphoric utterance must indeed be considered as a syntagm, if it is true that significance results from a certain action that words exert upon each other in the sentence'. Thus, following Beneviste's argument that 'it is following their co-optation that the words acquire the values that they did not themselves possess and which can even be contradictory to the values possessed earlier,' we can easily say that metaphor does not simply belong to the paradigmatic order. Thus, metaphor as a paradigmatic does not work if we deal with it in the field of semantics, while Jakobson himself must be aware, as he wrote:

'In Poetry, where similarity is superimposed upon contiguity, any metonymy is slightly metaphoric and any metaphor has a metonymic tint.'

Examples of stylistic analysis

Widdowson is of the opinion that organization of the language into patterns is crucial to the character of literature. For example, what is distinctive about a poem is that its language is organized into a pattern of recurring sounds, structures and meanings. These are not required according to the rules of phonology, syntax or semantics of the language code which provides with its basic resources. The phonology of English, for example, requires no alliteration, assonance, rhyme or metrical measure in message forms. These sound patterns are exploited in a poem to create a code which makes the expression poetic. Whether the aspects of its language are deviant, non-deviant or both from the rules of the language code or from the conventions of its use are only of secondary importance. It is this unique organizational aspect in literary texts that Wellek and Warren also referred to in their *Theory of Literature* published in 1949. 'Poetic language organizes, tightens, the resources of everyday language, and

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sometimes does even violence to them, in an effort to force us into awareness and attention... every work of art imposes an order, an organization, a unity on its material.'

Thus, stylistic analysis of a poem has to be done with the stylistic devices that we have discussed earlier. As an example of stylistic analysis of a poem, the poem by E.E. Cummings, *listen* is given here.

An analysis of '(listen)' by E.E. Cummings

written by Dan McIntyre (taken from http://www.lancs.ac.uk/fass/projects/stylistics/sa1/example.htm)

1. Introduction

If you are new to stylistics, it is often difficult to know where to begin when attempting a stylistic analysis. Many people come to stylistics having studied English literature, which demands a very different set of skills. Analyzing a text stylistically is unlike doing a 'literary' analysis as it needs to be much more objective and rooted in fact. With stylistics, we aim to explain how the words of a text create the feelings and responses that we get when we read them. We demonstrate how to go about doing stylistics by analyzing a poem by the American poet, E.E. Cummings. We will study how such an analysis might be structured, how to relate linguistic elements to meaning, and how to provide an objective account of your initial interpretation of a text.

2. (listen) by E.E. Cummings

How do you begin a stylistic analysis? Well, it is a good idea to start with your initial thoughts and feelings about the text you are going to analyze. When you do the actual analysis, you can see if you were right or wrong in your initial interpretation. Sometimes, the linguistic structure of the text will not support your interpretation, in which case you may have to reconsider this in the light of your analysis. This is why stylistics is useful as a method of interpreting texts. Let us begin by looking at our chosen poem.

'(listen)' is taken from E E. Cummings' 1964 collection of seventy-three poems, of which it is the sixty-third one. None of the poems in the collection have titles but are instead referred to by number. However, for ease of reference, we have used the first line of the poem as a title. A transcript of the poem is given here.

The poem '(listen)' is typical of Cummings' style and contains some striking irregularities of form in comparison to 'traditional' poetry. You can notice, for example, the lack of capitalization where you might normally expect it, the strange use of punctuation and the seemingly odd structure of particular phrases. Cummings' poems all use lots of deviation and '(listen)' is no exception. One of the reasons for this is Cummings' desire to break with more conventional poetic traditions. However, his use of deviation is not simply for shock value, and the linguistic choices he makes are by no means arbitrary. Despite this, such extreme deviation can make it difficult for us to interpret his poems. In the past, some critics have even disregarded his seemingly odd use of language, claiming that it is of no interpretative significance. In 1954, R.P. Blackmur, a critic, had the following to say about the strange linguistic choices in Cummings' poems:

'...extensive consideration of these peculiarities today has very little importance, carries almost no reference to the meaning of the poems.' (Blackmur 1954: 320)

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[1]	(listen) this a dog barks and how crazily houses eyes people smiles
[5]	faces streets steeples are eagerly tumbling through wonder ful sunlight
[10]	- look - selves,stir:writhe o-p-e-n-i-n-g are(leaves;flowers) dreams, come quickly come
[15]	run run with me now jump shout(laugh dance cry sing)for it's Spring
[20]	- irrevocably; and in earth sky trees :every where a miracle arrives
[25]	(yes) you and I may not hurry it with a thousand poems my darling
[30]	but nobody will stop it
	With All The Policemen In The World
	(E.E. Cummings, 73 Poems)

The view that Blackmur gives is now extremely dated. What he refers to as 'peculiarities' are in fact highly significant linguistic deviations, and it is important for us to assume that every element of any piece of writing has a possible interpretative significance. You might ask if this is actually the case. Do we really infer meaning from every bit of a text? Well, the evidence we have would suggest that we do. Researchers such as Van Peer (1980; 1986) have found that readers do indeed pick up on the smallest details of a text and use them to construct a meaningful interpretation. A stylistic analysis of our poem will enable us to explain the foregrounding within it thoroughly, and will also show how stylistics can be a valuable tool for the literary critic.

Let us start with an initial interpretation of the poem. Like many of Cummings' poems, '(listen)' appears to be a celebration of the imminent arrival of spring and all the joy and newness it brings. There is a dynamic feel to the poem and, of course, along with the references to new life we can note the related sexual connotations. The poem seems also to be an address to a lover to share the poet's happiness, and to acknowledge the inevitability of the natural world and all that this encompasses. The themes of spring and sex, and nature and man are thus intertwined, creating the quirky humour typical of Cummings. In this case, there is a double-meaning plea to a lover to let nature take its course. The poem is not overtly descriptive in its treatment of spring. Instead, we seem to be presented with a set of random images (e.g. houses, smiles, people, streets) and actions. We will look at the significance of this factor in creating what we perceive to be a poem about Spring in Section 3.1. To sum up, the speaker appears to be saying that, like the arrival of spring, his love is inevitable and cannot be stopped.

'(listen)' is not a particularly difficult poem in terms of the complexity of the subject matter. What is more difficult is to relate the numerous 'strange' stylistic features that Cummings has chosen to use to our general interpretation. We can begin to do this by looking at the most foregrounded features of the poem. The bits of the poem that stand out because they seem unusual. So, now that we have an initial interpretation of the poem, we can move on and try a thorough linguistic analysis of it.

3. Analysis

The initial interpretation of '(listen)' came about solely as a consequence of looking at the words in the poem. We do not think particularly about the deviant grammatical and graphological elements. An examination of the lexical features, then, is perhaps a good place to start with a more detailed linguistic analysis. We will consider how other poetic effects contribute to the overall meaning of the poem later on.

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Lexical Features

Let us consider the open class words in the poem. Open class words are those which carry the majority of meaning in a language, as opposed to closed class (grammatical) words such as determiners (e.g. this, that, the) and prepositions (e.g. in, at, on). Closed class words act like sentence 'glue' and link together open class words in meaningful arrangements (sentences). Table 5.1 shows how the open class words are distributed throughout the poem, and whether they are nouns, verbs, adjectives or adverbs.

***Table 5.1** Distribution of Open Class Words*

NOUNS	MAIN VERBS	ADJECTIVES	ADVERBS
dog	listen	wonderful	crazily
houses	Barks		easily
eyes	tumbling		quickly
people	look		irrevocably
smiles	stir		
faces	writhe		
streets	opening		
steeples	come (x2)		
sunlight	run (x2)		
leaves	jump		
flowers	shout		
dreams	laugh		
earth	dance		
sky	cry		
trees	sing		
miracle	[i]'s		
poems	arrives		
policemen	hurry		
world	stop		
19	**21**	**1**	**4**

We can see from the above table that the poem consists mainly of nouns and verbs. The nouns are mostly concrete – that is, they refer to physical objects – and only two of the nouns are abstract (dreams and miracle). It is possible to divide the nouns into two rough areas of meaning, or semantic fields. Table 5.2 shows how we might do this:

***Table 5.2** Distribution of Open Class Words*

NOUNS RELATED TO NATURE	NOUNS RELATED TO HUMANS
dog, sunlight, leaves, flowers, earth, sky, trees, miracle, world	houses, eyes, people, smiles, faces, streets, steeples, dreams, poems, policemen

The mixture of nouns in the poem belonging to these two different semantic classes could be said to account for what we perceive as an interconnection between nature and man. The initial impression of the poem is that there was some kind of conflict between these two elements. This is explained in part by the preceding table. The two abstract nouns, dreams and miracle, could belong to either category and might be seen to connect the two semantic classes.

If we now look at the verbs in the poem, we can see that they create a sense of immediacy as we read it. They also contribute to our understanding of it as an address

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to another person. All the verbs which are marked for tense (finite verbs) are in the present tense. So we have present simple verbs such as 'barks' [2], 'is' [19] and 'arrives' [24] and present progressive forms such as 'are [eagerly] tumb/ling' [6/7/8] and 'o-p-e-n-i-n-g/are' [12/13]. In addition to helping to establish a sense of immediacy, the progressive present participles ('tumbling' and 'opening') indicate the ongoing ('stretched') nature of the actions. This contributes to the idea of the inevitability of nature. Spring is arriving even as the poet speaks. This is also reinforced by the four adverbs of manner, which convey a sense of speed (quickly), excitement (crazily, eagerly) and inevitability (irrevocably).

The sense we get of the poem being an address to another person is achieved through the use of directive verbs. Twelve of the verbs in the poem take this form (listen, look, come (x2), run (x2), jump, shout, laugh, dance, cry, sing). Directives can be used for commanding (Do your essay!), inviting (Come in), warning (Mind your head) etc. In '(listen)' they appear to be used (1) to plead with, and to urge the addressee to join in with, the speaker's celebration of Spring, and (2) to share in, and contribute to, his feelings of happiness (for example, in the lines 'run run/with me now' and 'sing)for it's Spring'). Note, too, that in the final stanza there is a second person pronoun ('you') and that in line 29 this addressee is referred to as 'my darling', suggesting a romantic relationship between the speaker and whomever he/she2 is addressing.

There are no unusual words in the poem—no neologisms, for example, and no unconventional affixation, which Cummings often uses in his other poems. However, some of the words are arranged on the page in a seemingly strange way. Wonderful, for example, runs across two lines and as a consequence is highly foregrounded. Dividing the word across the morphemes (wonder and ful) allows us two interpretative effects. We first read the word as the noun wonder, and then as the adjective wonderful. The graphological deviation here foregrounds the word and creates a density of meaning. Since deviation is such an apparent feature in '(listen)', it is worth examining it in more detail. We can also consider parallelism and the foregrounding effects that this creates.

Deviation and parallelism

Perhaps the most striking aspect of deviation in '(listen)' is the almost constant use of lower case letters where we would normally expect capitals. This is typical of Cumming's poetry and so we cannot attribute any great significance to it, other than his desire to break with normal convention. However, one of the effects of this graphological deviation is to foreground any instances where Cummings does use capitalization. Hence, we can infer that the word 'spring' in line 19 is an important concept in the poem. It is the first word we come across with initial capitalization. Likewise, the final line of the poem [31] is heavily foregrounded by each word beginning with a capital letter. This emphasizes the idea being expressed here; namely that nothing (least of all poetry) and nobody is able to stop the progression of Spring or the poet's love for his addressee—not even conventionally powerful people such as policemen. Cummings perhaps chooses 'policemen' because they are a stereotypical example of powerful people.

In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. Many of these occur through Cummings' tendency to use punctuation where it would not normally be necessary. So, for instance, we get

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phrases being bracketed where there is no grammatical need, in order to express the notion of two events happening at the same time. An example would be in lines twelve and thirteen - 'o-p-e-n-i-n-g/are (leaves; flowers) dreams'. Here, the bracketed part of line thirteen seems to mean that leaves and flowers are physically opening at the same time as the poet's dreams are opening metaphorically. Again, this contributes to our understanding of the poem as being very active and dynamic. Note the additional semantic deviation here—dreams cannot actually open and so this part of the line is foregrounded. This suggests that with the arrival of spring, the speaker becomes more aware of his dreams and aspirations, more 'open' in the sense of receptive and unguarded.

Cummings tries to capture the idea of a multitude of thoughts occurring simultaneously by breaking grammatical conventions. In addition to his use of bracketed phrases, groups of nouns are often run together without punctuation (e.g. lines three to six and line twenty-two), and we also find both definite and indefinite reference within the same clause ('this a dog barks'; a possible explanation for this is that 'this' is used to show that the speaker is referring to a specific dog, but 'a' is also used because the speaker is not familiar with the animal. He is not aware of its name. By using both definite and indefinite reference, the poet is able to convey this idea.). Such features, are what Blackmur (1954) dismissed as 'peculiarities'. However, if we examine these closely we can see that there is actually a systematicity to the deviations, and that they do indeed contribute to meaning. We can see an example of this in lines seven and eight. Here, Cummings divides the word tumbling so that the progressive morpheme *-ing* appears on a separate line. This foregrounds the verb and also creates a homological effect, or what Short (2000) refers to as a 'graphology-symbolic' effect. This is where a word or a piece of text actually looks like the concept that it represents. For example, if I were to write the word like this. In lines seven and eight, the verb appears to 'tumble' from one line to the next and so we understand the action to be an important concept within the poem. Similarly, in line twelve, Cummings uses deviant punctuation to split the progressive participle 'opening' into its component letters ('o-p-e-n-i-n-g'). Again, this foregrounds the verb and creates the homological effect of the word actually opening. Notice as well that the hyphens also suggest that the opening is a long, drawn-out process, reminiscent of the slowness with which flowers bloom, especially when contrasted with the following line which contains no spaces between words and punctuation marks.

If we look closely at the occurrences of graphological deviation in the poem, we can see that it often works to foreground the dynamic verbs. This refers to those verbs which imply action of some sort. Line ten ('-look-') is an example of this. The line consists of a single verb in the imperative mood, foregrounded by a hyphen either side of it. The initial verb of line fourteen is also foregrounded due to the deviant punctuation (a comma is used to begin the line). And in line eleven ('selves,stir:writhe'), the verbs are foregrounded through being connected by a colon and by the lack of spaces between words.

Other actions are foregrounded in different ways. In line fifteen, we get repetition of the verb, and in lines sixteen, seventeen and eighteen, the verbs occur in an unpunctuated list, with the list in brackets running on to a new line. Line twelve is foregrounded at a number of different levels; graphology (which we have already mentioned), grammar (through an inversion of the expected subject-verb-object word order, which has the effect of placing the emphasis of the clause on the action) and semantics. This is done by having an inanimate abstract noun ('dreams') functioning

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as the subject of a dynamic verb. All these deviations focus our attention on the actions in '(listen)' and contribute to the sense we have of the poem being very dynamic. You can see, then, that our stylistic analysis is so far upholding our initial interpretation of the poem.

In addition to the graphological deviation in the poem, there is also some degree of graphological parallelism in the arrangement of the poem into stanzas. There are several possible ways of describing the graphological organization of the poem. It may be seen as five 6-line stanzas (the first line of each stanza being separated from the remaining 5 by a line space), with a stand-alone line at the end of the poem. Alternatively, we might describe it as being made up of five 5-line stanzas, all interspersed with a single line. However you prefer to see it, what this seems to suggest is that there is some order to the poem. It is not the chaotic graphological jumble that it first appears. It is difficult, though, to know what to make of the parallel structure of the poem, and if we were to try and relate it to our initial impression of the poem it would be a pretty tenuous interpretation. However, one researcher who has studied a number of Cummings poems suggests that graphological parallelism is a significant stylistic feature in his poetry. Dixit (1977) studied a corpus of E.E. Cummings poems in detail and concluded that, far from being arbitrary examples of deviation, the poems are, in fact, systematically deviant. She explains that:

> When the poet chooses to talk about spring, his poem displays a regular cyclic structure like that of the seasons themselves.
>
> (Dixit 1977: 87-88)

Obviously, it is no accident that Cummings structured the poem as he did, and the above is one possible explanation as to why.

Another instance of parallelism in the poem occurs at the phonological level, where we find the repetition of particular sounds. Although '(listen)' does not have a rhyme scheme of any regularity (in fact, all that saves it from being defined as free verse is the regularity of its graphological organization on the page), Cummings does make use of internal rhyme at particular points within the poem. There is no strict pattern to its occurrence, yet there is some degree of phonological parallelism in each stanza except the last two. Often we find a repetition of vowel sounds in words in close proximity to each other, as we can see in the examples below (vowel sounds are in bold):

how crazily **houses**	[3]
eyes people smiles steeples are	[4]
eagerly	[6]
…**won**der/ful **sun**light,	[8,9]
come quickly **come**	[14]
sing) for it's Spr**ing**	[19]

What we can note from this is that the absence of phonological parallelism in the last stanza again foregrounds this part of the poem. The last stanza, then, is heavy with deviation, which suggests it is important in interpretative terms.

Congruence of foregrounding in the final stanza

As we have seen so far, there is a strong element of foregrounding in the final stanza of '(listen)'. This is what Leech (1969) describes as 'congruence' of foregrounding, which is where we get lots of different types of foregrounding occurring at once. This is obviously very important for our interpretation of the poem but before coming to any overall conclusion about meaning; let us consider again exactly what elements are foregrounded here.

First, there is the internal deviation that we noticed with the initial capitalization of each word in the last line. Secondly, unlike in the other stanzas, there is a lack of any sort of phonological parallelism. There is disregard of the obvious lack of punctuation and the grammatical ordering of the stanza follows conventional rules of syntax. What is interesting about these foregrounded elements is that they are all the result of internal deviation. They are all foregrounded because they conform to our normal expectations of written language. In addition to the numerous deviant features of the poem in the other stanzas, what we have in the last stanza is a kind of 'reverse' deviation. The most strongly foregrounded features of '(listen)' are those which we would usually define as 'normal'.

The effect of all this is to make it unusually easy for us to understand the last stanza. There is no difficult interpretative work to do in comparison to the rest of the poem. So the final message of the poem is made extremely clear; nothing and nobody can stop the progress of spring and the poet's love. This implies that we should not struggle against these forces, but simply resign ourselves to accepting and becoming participants in them.

4. Conclusion

Now we have analysed the poem stylistically and we are in a position to write some sort of conclusion to our study. Here, you can reflect on whether or not your initial interpretation was borne out, and on those features of the text which you were perhaps not able to account for.

The analysis of '(listen)' shows how we can use stylistics to uphold an interpretation of a poem, and how it can also highlight elements of a poem that we might otherwise miss. It also enables us to speculate with more certainty on precisely why E.E. Cummings chooses to use such seemingly odd stylistic techniques in '(listen)'. For example, we saw that deviant punctuation is linked to the foregrounding of dynamic verbs, explaining why we perceive so much 'movement' in the poem.

Analyzing the poem stylistically also highlights how the most internally deviant features of the poem are those which we would usually consider being 'normal'. They are also non-deviant language in both everyday communication and within poetry, and suggest a reason as to why this might be. Stylistics is helpful in explaining parts of a text which we might not otherwise understand.

There are particular features of the poem, though, which have not been presented here. For example, the comma between 'selves' and 'stir' in line eleven is not explained. The relevance of the colon just before 'every' in line twenty-three is not known. A stylistic analysis which could account for these factors would obviously supersede the one is given here.

In general though, it is described as to how the linguistic features of a poem are directly related to meaning. We have upheld the initial interpretation of '(listen)'. Of course, this is not the only interpretation which could be given to the poem. However, by using a systematic analytical technique like stylistics, we can ensure that our interpretation is as explicit and grounded in fact as it can be. It is also highly likely that any other stylistic analysis of the poem would include at least some of these conclusions. We have shown you how to explain why a text makes you feel a particular way, and have convinced you that stylistics is a useful tool for anybody interpreting literary texts.

Check Your Progress

1. _____ refers to the pattern of stressed and unstressed syllables in connected speech.
2. Define 'stanza'.
3. What is collocation?
4. In quantitative foregrounding, there is deviation from the rules of the language code or from the conventions of language use or both. (True/False)
5. _____ is concerned with establishing the principles that are capable of explaining the choices made by individuals and social groups while using language.
6. What is metonymy?

Reading and Writing
NOTES

NOTES

ACTIVITY

Write an essay on a topic of your choice using the necessary elements that you have studied in this unit.

5.3 SUMMARY

In this unit, you have learnt that:

- In order to appreciate literature, the reader or critic must understand the fundamental theory that literature can best be thought of as a process of communication between the writer and his audience. This understanding enables the critic to analyse any piece of writing.
- A good reader and a critic is one who can respond to the unfamiliar. In literature, one does not know in advance just how we should be expected to respond and the demand for alternative component.
- Writing is that form of communication which reveals the sender's clarity of thought and expression in encoding a message. Barbara Tuchman, a well-known historian, has very aptly said that though effective communication needs both a sender and a receiver, this process can become more successful if the writer (who is the sender in this case) keeps the written form (the message) simple, concise and brief.
- Effective writing skills entail planning before writing, identifying the purpose of writing, considering the needs of the audience, choosing appropriate language and effective tone. The ability to communicate a message in a simple, concise and accurate written form makes a person's writing skills effective.
- Stylistics is concerned with establishing the principles that are capable of explaining the choices made by individuals and social groups while using language. Some important features of stylistics include the use of dialogue, and this includes regional accents and dialects, descriptive language, grammar and so on. Stylistics also determines the nexus between the form and effects within a particular variety of language.
- Semantics is described as the linguistic study of the meaning of words, phrases and sentences. Linguistic semantics, therefore, deals with the conventional meaning conveyed by the use of words, phrases and sentences of a language.
- Meanings of words can be seen at least in two different ways—conceptual or literal meaning and associative or figurative meaning. Conceptual or literal meaning is what is available at the surface of an utterance. Figurative meaning or associative meaning (sometimes also referred to as symbolic or implied meaning) is the meaning which is derived from the interpretation. It involves figurative meaning such as metaphor, symbol, irony.
- The concept of deviation is important to the study in literary texts. Deviation is used as an important stylistic device by the poets and writers to emphasize the theme and the significance of their writing. It is a stylistically distinctive feature. When we use the word deviation, we mean that the language of the deviant construction varies from the normal grammatical or linguistic rules.

NOTES

- Foregrounding can be said to be any process in literary writing for making something into the most central and prominent figures in a discourse. In literary texts, foregrounding is used as a device by which some pieces of information are given more prominence in relation to other pieces of information. The prominent information is thus 'foregrounded', while the other information is put in the background.

5.4 KEY TERMS

- **Collocation:** A collocation is any habitually linked group of words, a kind of lexical partnership
- **Figurative language:** A type of language that varies from the norms of literal language, in which words mean exactly what they say
- **Intonation:** Refers to changes in the tone or frequency of sounds during speech
- **Metaphor:** The process of comparing one thing to an unlike thing without using like, as or than
- **Metonymy:** Refers to substitution of a word or phrase to stand for a word or phrase similar in meaning
- **Phonetics:** The study of the sounds of speech, distinguished from phonology which is more concerned with the underlying theory of sounds
- **Prefix:** A morpheme which is added before a root morpheme in the formation of a word
- **Stress:** The process of giving prominence to syllables
- **Style:** The result of the choices that a writer (or speaker) makes regarding aspects of language, language features and structure with regard to creating a text or discourse that will suit a particular genre, context, audience and purpose
- **Suffix:** A morpheme which is added after a root morpheme in the formation of a word
- **Syntax:** Comprises the structure in which the words of a language can be validly arranged to form sentences
- **Voicing:** Refers to whether or not the vocal cords are vibrated during the production of a phone
- **Vowel:** A phone which is produced by allowing lung air to pass over the vibrating vocal cords and then freely out of the mouth

5.5 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Rhythm
2. A poem is written in units of four-six lines which are exactly alike in form. Such units or divisions in a poem are called stanzas.
3. A collocation is any habitually linked group of words, a kind of lexical partnership.
4. False
5. Stylistics

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6. Metonymy to substitution of a word or phrase to stand for a word or phrase similar in meaning.

5.6 QUESTIONS AND EXERCISES

Short-Answer Questions

1. What do you understand by rhythm?
2. What is the difference between rhyme and rhythm?
3. What is foregrounding?
4. What do you understand by parallelism?
5. Give five examples of forms of prose.
6. Distinguish between metaphor and metonymy.

Long-Answer Questions

1. Discuss the characteristics of poetry.
2. What do you understand by effective writing skills?
3. Write a short note on: Stylistics of writing.
4. Explain the concepts of deviation and parallelism.

5.7 FURTHER READING

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