

MEG-04/2017-18

ASPECTS OF LANGUAGE

1. Write short notes on any two of the following: 20

i Theories of the Origin of Language

Ans:-Theories of language origins have generally been based on hunches. For centuries there had been so much fruitless speculation over the question of how language began that when the Paris Linguistic Society was founded in 1866, its bylaws included a ban on any discussions of it. The early theories are now referred to by the nicknames given to them by language scholars fed up with unsupportable just-so stories.

1. The bow-wow theory

The idea that speech arose from people imitating the sounds that things make: Bow-wow, moo, baa, etc. Not likely, since very few things we talk about have characteristic sounds associated with them, and very few of our words sound anything at all like what they mean.

2. The pooh-pooh theory

The idea that speech comes from the automatic vocal responses to pain, fear, surprise, or other emotions: a laugh, a shriek, a gasp. But plenty of animals make these kinds of sounds too, and they didn't end up with language.

3. The ding-dong theory

The idea that speech reflects some mystical resonance or harmony connected with things in the world. Unclear how one would investigate this.

4. The yo-he-ho theory

The idea that speech started with the rhythmic chants and grunts people used to coordinate their physical actions when they worked together. There's a pretty big difference between this kind of thing and what we do most of the time with language.

5. The ta-ta theory

The idea that speech came from the use of tongue and mouth gestures to mimic manual gestures. For example, saying ta-ta is like waving goodbye with your tongue. But most of the things we talk about do not have characteristic gestures associated with them, much less gestures you can imitate with the tongue and mouth.

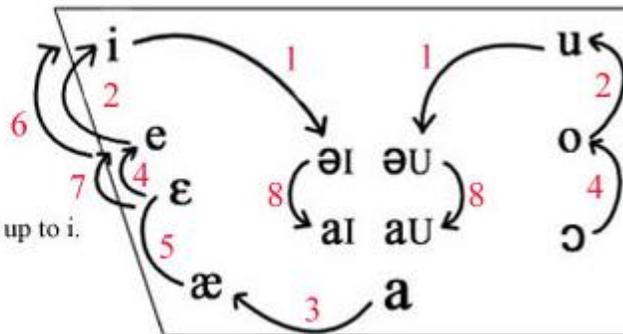
6. The la-la theory

The idea that speech emerged from the sounds of inspired playfulness, love, poetic sensibility, and song. This one is lovely, and no more or less likely than any of the others.

ii The Great Vowel Shift

Ans:-The Great Vowel Shift was a massive sound change affecting the long vowels of English during the fifteenth to eighteenth centuries. Basically, the long vowels shifted upwards; that is, a vowel that used to be pronounced in one place in the mouth would be pronounced in a different place, higher up in the mouth. The Great Vowel Shift has had long-term implications for, among other things, orthography, the teaching of reading, and the understanding of any English-language text written before or during the Shift.

- Step 1: i and u drop and become eI and eU
- Step 2: e and o move up, becoming i and u
- Step 3: a moves forward to æ
- Step 4: e becomes e , o becomes o
- Step 5: æ moves up to e
- Step 6: e moves up to i
- Step 7: e moves up to e
- Step 8: eI and eU drop to aI and aU



iii Criteria for classification of consonants

Ans:-Consonants sounds are those sounds which are produced with a certain degree of obstruction to airflow; hence they are minly classified according to how ans where the obstruction happens. Consequently, the following criteria are used to classify consonants:

1- Voicing: voicing is a fundamental term used in phonetic classification of speech sound. Referring to the auditory result of the vibration of vocal cords. Sounds produced while the vocal cords are vibrating are called voiced sound, e.g. /b/, /z/, /æ/, /i/, /ʒ/, /ð/, /d/; those produced with no such vibration are called voiceless or unvoiced. E.g. /p/, /s/, /f/, /θ/, /t/, /ʃ/. A sound with is normally

voiced, but which in a particular phonetic environment is produces with less voice that elsewhere, or with no voice at all, is said to be devoice (symbolized by a small circle beneath the symbol) .

2- Place of articulation: it is one of the main parameters used in the phonetic classification of speech sounds, referring to where in the vocal apparatus a sound is produced. It is usual to represent this

parameter horizontally, though as a result this dimension doe onit some of the variations which can only be identified transversely, e.g. whether one or both sides of the tongue is involved in an articulation or

consonants correspond to main anatomical divisions, viz. labial, labio-dental, dental, alveolar, palatal, velar, uvular, glottal, but other places relative to these are recognized, such as terms of auditory criteria, using the horizontal scale of front and back, and the vertical scale of close and open; but because of the lack of a clear anatomical correlate it is less usual of talk about vowels in terms of articulatory 'places' or 'points'.

3- Manner of articulation: It is one of the main parameters in the phonetic or phonological classification of speech sounds, referring to the kind of articulatory process used in the sound's production. The distinction between consonant and vowel is usually made in terms of manner of articulation. Within consonant, several articulatory types are recognized, based on the type of closure made by the vocal organs. If the closure is complete, the result is a plosive, affricate

iv The difference between simple, complex and compound words

Ans:-Simple sentences are formed in English containing an independent clause that forms a grammatically complete action, event or idea. A simple sentence should have a complete noun and verb relationship with any necessary additional information. To make writing more interesting, and lively, English speakers do not only use simple sentences, however. Simple sentences on their own can seem immature, or develop a stop-start rhythm.

Compound sentences are where more than one independent clause is connected as one grammatical unit. This example is essentially two simple sentences (I ate my lunch. / I went to school.) joined by a conjunction. The conjunctions used for compound sentences include words such as and, but, for, yet, so, nor, and or. These different conjunctions are called co-ordinating conjunctions. They combine two independent clauses, and can represent a relationship between the clauses of a compound sentence, but do not make the clauses dependent on each other. They can, however, represent different relationships between the independent clauses:

- She studied all night, so she was late for the exam.
- She studied all night, but she was late for the exam.

Complex sentence is an independent clause is joined to one or more dependent clauses. These are also connected by conjunctions, but they are subordinating conjunctions that create a dependent connection between the clauses. Dependent clauses lack information that would make them a complete idea, for example:

- when the tide comes in.
- since I left the Delhi.

2 Write in detail, giving examples whenever appropriate, on stress and rhythm of connected speech in English.

Ans:- Sentence stress is the governing stress in connected speech. All words have their individual stress in isolation. When words are connected into sense groups (also called thought groups, i.e., logically connected groups of words), and sense groups are connected into sentences, content words keep their stress, and function words lose their stress. The most important words in the sentence receive stronger stress. The last stressed word in the sentence receives the strongest stress with the help of a fall or a rise.

- ANIL is READING a NEW \BOOK.
- WHAT BOOK is she \READING?
- Does she LIKE the /BOOK?

Capital letters indicate stressed syllables and stressed one-syllable words; the backslash indicates the falling tone; the forward slash indicates the rising tone.

Emphatic stress may be used in the sentence, usually to compare, correct, or clarify things. Emphatic stress singles out the word that the speaker considers the most important, and in this case even a function word may become stressed.

Sentence stress is not just a phonetic peculiarity of English. Sentence stress has a very important function of marking the words that are necessary for understanding an utterance. When native speakers of English listen to their conversation partners, they listen for stressed words, because stressed words provide important information. It is often difficult to understand the meaning of the sentence in which even one content word is missing. It is also difficult to understand the sentence in which an important word is not stressed or a function word is stressed.

Unstressed function words make sentences grammatically correct. They are not very important in terms of the information that they provide, and their meaning is usually understandable from their immediate surroundings in a sentence. Even if you don't get some quickly pronounced function words, the meaning of the whole sentence will be clear to you.

Sentence rhythm

Sentence stress is the main means of providing rhythm in speech. Rhythm is the key to fluent English speech. Imagine a metronome beating the rhythm. The stressed syllables are like the beats of the

metronome: regular, loud, and clear. The unstressed syllables between the beats are shortened, obscured, and joined together.

KAPil SENT a \LETter.

The pattern of stress in this sentence is stressed – unstressed – stressed – unstressed – stressed – unstressed, with equal number of alternating stressed and unstressed syllables. Try to pronounce this sentence rhythmically. It should be easy to do because the alternation of one stressed and one unstressed syllable is easy to reproduce.

There one, two, or several unstressed syllables in the intervals between the stressed syllables, but we have the same amount of time for each interval because the stressed syllables, like the beats of the metronome, have to occur regularly. And the sentence is not very long, so we won't need noticeable pauses between the sense groups.

How do we fit all the unstressed syllables in the intervals between the stressed syllables without breaking the rhythm that we had in "Kapil sent a letter"? The rules of linking and reduction will help us to do it.

3 Describe some of the minor processes of word formation in English and their contribution to the enrichment of the English word-store.

Ans:-Compounding forms a word out of two or more root morphemes. The words are called compounds or compound words.

In Linguistics, compounds can be either native or borrowed.

Native English roots are typically free morphemes, so that means native compounds are made out of independent words that can occur by themselves. Examples:

- mail carrier
- dog house
- fireplace
- cupcake
- cup holder
- email
- e-ticket
- pick-up truck

Some compounds have a preposition as one of the component words as in the last 2 examples.

In Greek and Latin, in contrast to English, roots do not typically stand alone. So compounds are composed of bound roots. Compounds formed in English from borrowed Latin and Greek morphemes preserve this characteristic. Examples include photograph, iatrogenic, and many thousands of other classical words.

Note that compounds are written in various ways in English: with a space between the elements; with a hyphen between the elements; or simply with the two roots run together with no separation. The way the word is written does not affect its status as a compound. Over time, the convention for writing compounds can change, usually in the direction from separate words (e.g. email used to be written with a hyphen. In the 19th century, today and tomorrow were sometimes still written to-day and to-morrow. The to originally was the preposition to with an older meaning 'at [a particular period of time]'. Clock work changed to clock-work and finally to one word with no break (clockwork). If you read older literature you might see some compound words that are now written as one word appearing with unfamiliar spaces or hyphens between the components.

Another thing to note about compounds is that they can combine words of different parts of speech. The list above shows mostly noun-noun compounds, which is probably the most common part of speech combination, but there are others, such as adjective-noun (dry run, blackbird, hard drive), verb-noun (pick-pocket, cut-purse, lick-spittle) and even verb-particle (where 'particle' means a word basically designating spatial expression that functions to complete a literal or metaphorical path), as in run-through, hold-over. Sometimes these compounds are different in the part of speech of the whole compound vs. the part of speech of its components. Note that the last two are actually nouns, despite their components.

There are a number of subtypes of compounds that do not have to do with part of speech, but rather the sound characteristics of the words. These subtypes are not mutually exclusive.

Rhyming compounds (subtype of compounds)

These words are compounded from two rhyming words. Examples:

- lovey-dovey
- chiller-killer

There are words that are formally very similar to rhyming compounds, but are not quite compounds in English because the second element is not really a word--it is just a nonsense item added to a root word to form a rhyme. Examples:

- higgledy-piggledy
- tootsie-wootsie

This formation process is associated in English with child talk (and talk addressed to children), technically called hypocoristic language. Examples:

- bunny-wunnie
- Henny Penny
- snuggly-wuggly

Another word type that looks a bit like rhyming compounds comprises words that are formed of two elements that almost match, but differ in their vowels. Again, the second element is typically a nonsense form:

- pitter-patter
- zigzag
- tick-tock

Derivation Derivation is the creation of words by modification of a root without the addition of other roots. Often the effect is a change in part of speech.

Affixation (Subtype of Derivation)

The most common type of derivation is the addition of one or more affixes to a root, as in the word derivation itself. This process is called affixation, a term which covers both prefixation and suffixation.

Blending

Blending is one of the most beloved of word formation processes in English. It is especially creative in that speakers take two words and merge them based not on morpheme structure but on sound structure. The resulting words are called blends.

But in blending, part of one word is stitched onto another word, without any regard for where one morpheme ends and another begins. For example, the word swooshtika 'Nike swoosh as a logo symbolizing corporate power and hegemony' was formed from swoosh and swastika. The swoosh part remains whole and recognizable in the blend, but the tika part is not a morpheme, either in the word swastika or in the blend. The blend is a perfect merger of form, and also of content. The meaning contains an implicit analogy between the swastika and the swoosh, and thus conceptually blends them into one new kind of thing having properties of both, but also combined properties of neither source. Other examples include glitterati (blending glitter and literati) 'Hollywood social set', mockumentary (mock and documentary) 'spoof documentary'.

The earliest blends in English only go back to the 19th century, with wordplay coinages by Lewis Carroll in Jabberwocky. For example, he introduced to the language slithy, formed from lithe and slimy, and galumph, (from gallop and triumph. Interestingly galumph has survived as a word in English, but it now seems to mean 'walk in a stomping, ungainly way'.

Some blends that have been around for quite a while include brunch (breakfast and lunch), motel (motor hotel), electrocute (electric and execute), smog (smoke and fog) and cheeseburger (cheese and hamburger). These go back to the first half of the twentieth century. Others, such as stagflation (stagnation and inflation), spork (spoon and fork), and carjacking (car and hijacking) arose since the 1970s.

Clipping

Clipping is a type of abbreviation of a word in which one part is 'clipped' off the rest, and the remaining word now means essentially the same thing as what the whole word means or meant. For example, the word rifle is a fairly modern clipping of an earlier compound rifle gun, meaning a gun with a rifled barrel.

(Rifled means having a spiral groove causing the bullet to spin, and thus making it more accurate.) Another clipping is burger, formed by clipping off the beginning of the word hamburger. (This clipping could only come about once hamburg+er was reanalyzed as ham+burger.)

Acronyms

Acronyms are formed by taking the initial letters of a phrase and making a word out of it. Acronyms provide a way of turning a phrase into a word. The classical acronym is also pronounced as a word. Scuba was formed from self-contained underwater breathing apparatus. The word snafu was originally WW2 army slang for Situation Normal All Fucked Up. Acronyms were being used more and more by military bureaucrats, and soldiers coined snafu in an apparent parody of this overused device. Sometimes an acronym uses not just the first letter, but the first syllable of a component word, for example radar, RAdio Detection And Ranging and sonar, SOund Navigation and Ranging. Radar forms an analogical model for both sonar and lidar, a technology that measures distance to a target and maps its surface by bouncing a laser off it. There is some evidence that lidar was not coined as an acronym, but instead as a blend of light and radar. Based on the word itself, either etymology appears to work, so many speakers assume that lidar is an acronym rather than a blend.

4. What is a standard language? Discuss in detail the process of language standardization.

Ans:-Standardization refers to the process by which a language gets codified in some way. Quite often certain events or items may also be associated with this process. In the case of the standardization of English it is customary to mention such things as Wycliffe's translation of the Bible into English, Caxton's establishment of the printing press in England and Dr. Johnson's dictionary of English published in 1755, etc.

The process of standardization involves four stages. Einar Haugen ('1966) has proposed the following four stages:

i) Selection

First of all, one variety of a language has to be selected from amongst the several varieties that are used by speakers of a language. If we look at the process of selection in different ages and places, we shall find that the variety that gets selected is more often than not associated with power.

ii) Codification

Once a particular variety has been selected, it needs to be codified i.e. the grammatical rules, the norms of pronunciation, the spellings and other writing conventions have to be 'fixed'. This stage of the process of standardization involves the writing of standard grammars, manuals of pronunciations, thesauruses, reference books, dictionaries. Codification and the fixing of norms of usage imply that the

forms enshrined in the grammars and other reference books come to be seen as the only 'correct', 'pure', 'elegant' or 'sophisticated' forms.

iii) Elaboration of Function

The standard language, once codified, is not expected to be used in informal contexts i.e. in domains such as the family, the neighborhood or the playfield or in semiformal interactions between peers, buyer-seller or across-the-counter situations. However, in formal, public domains this standard language is a must. The most powerful and pervasive use of the standard language is in education. Text-books, learned materials, lectures, seminars, examinations-all these require the use of standard language. Higher education, technical education and scientific education, especially, call for the use of standard language. Government agencies, law and judiciary, bureaucracy, diplomacy, trade and commerce-all these again call for the use of the standard language.

iv) Acceptance

The variety that gets codified and standardized has to gain wide acceptance within the community. The speakers, though belonging to diverse dialect-groups, must come to recognize, accept and cherish it as their 'language'. Sometimes it may so happen that the standardized language is also recognized as the 'national' or 'official' language, thus giving its users a distinct national-linguistic identity. English, in its standardized form, is the national, official and dominant language in England, the U.S.A. and Australia; Hindi is the 'National official' language in India, while languages like Bangla, Gujarati, Marathi, Kannada and Manipuri are recognized, used and accepted as official languages in their respective states.

In practical terms, standardization leads to smoother governance, wider communicability of messages and speedier and easier dissemination of knowledge. Education, especially formal education benefits a great deal from the availability of a standard language which provides a 'pedagogical ideal' to the teachers and pupils. The standard language is what schools teach and it is also the medium through which schools teach. For the learners, being educated becomes synonymous with gaining mastery over the standard language, not only for being able to speak and write in it, but also for accessing new knowledge's and technologies through it. Standardization, furthermore, enables writers, scientists, thinkers to create newer repositories of ideas, thoughts and discoveries in the forms of books, journals and other forms of scholarly discourse. Electronic and print media (especially the latter) use the standard form extensively for news, views and opinions. In fact, one of the chief uses of standard language is the creation of a vast body of written documents, so much so that often standard language becomes synonymous with written language.

Standardization and the concomitant codification of language, it is argued, are aimed at minimizing vagueness and ambiguity. The implication is damning for non-standard varieties - they are full of vagueness and ambiguities and uncertain articulations, and it needs the intervention of well-meaning linguists and language planners to remove, or at least reduce this vagueness and ambiguity through a process of standardization. In order to counter this kind of argument, it has been suggested that standard languages (the result of codification) may be good for formal discourse in spoken and written forms, but they lack charm and earthiness and a certain cadence which the so-called dialects and non-standard varieties have.

5. Analyse the following extract of a poem by Tennyson using the tools given to you in Block 9 of your Course.

Ring out, wild bells

Ring out, wild bells, to the wild sky,

The flying cloud, the frosty light:

The year is dying in the night;

Ring out, wild bells, and let him die.

Ring out the old, ring in the new,

Ring, happy bells, across the snow:

The year is going, let him go;

Ring out the false, ring in the true.

Ring out the grief that saps the mind

For those that here we see no more;

Ring out the feud of rich and poor,

Ring in redress to all mankind.

Ring out a slowly dying cause,

And ancient forms of party strife;

Ring in the nobler modes of life,

With sweeter manners, purer laws.

Ring out the want, the care, the sin,

The faithless coldness of the times;

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*Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.*

Ring out false pride in place and blood,

*The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.*

*Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.*

*Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.*

Ans:-In Memoriam A. H. H. was published anonymously in 1850 for Tennyson's close friend, Arthur Henry Hallam who died when a blood vessel near his brain suddenly burst in 1833.

In Memoriam A. H. H. was composed between 1833 and 1848. In 1879, Tennyson told James Knowles that the section #9 was 'the first written' section. The fundamental text for this composition is taken from Section 9 and Section 106. Also used, from this book-length poem, are 2 stanzas from the Prologue and the very final stanza.

Tennyson (whether it's the real-life Tennyson or a fictionalized version is up for grabs) kicks things off with a prologue that evokes Jesus as a sort of muse. Our speaker seems hopeful that there is a reason for man's existence and a bigger plan for everyone. Humans are puny in comparison to God, and that's why people grieve so much. They just can't see the larger plan and can't get enough distance to put things like the loss of human life within a greater context.

The speaker gets right to some heavy-duty mourning over a close friend's death (who we later find out is named Arthur). He re-creates in his mind how his friend's body came back to England from Italy. Tennyson moves through various stages of grief, from "calm despair" to "wild and wandering cries." Even though he sometimes regards his feelings as sins, he defends them as normal.

Next, Tennyson meditates upon the comfort he can gain from the Bible and upon how various resurrections worked there. And no—he's not talking about literally raising Arthur from the dead. Instead, it's all about considering the idea of being immortal in a Christian sense (where the good guys get to go to Heaven). He he tries to take some comfort in that, but it's hard out here for a mourner.

So, he moves on to thinking about how nature fits in with The Big Picture. Tennyson starts to struggle with finding meaning in a world that seems random and governed by uncomfortably new ideas such as the Theory of Evolution (that reference to "Nature red in tooth and claw" is one big hint that this is very much on Tenny's radar). He also struggles with the idea that God is good when he has seemingly created a world filled with human suffering.

Tennyson finally takes comfort in the idea that humans, at least, are good—like his friend Arthur, who was intelligent and really cared about people. He considers some answers to problems he previously set up and, in what we might regard as the climax of the entire poem, imagines reuniting with Arthur. He starts to feel better and lets go of some of his doubt.

Toward the end, he starts to realize that it's all about gaining knowledge, and that knowledge is one of the higher purposes of humans. He also recognizes that human beings have souls, which allows for a sort of immortality. He ends with an epilogue that celebrates the wedding of his sister. So, Tennyson has lost a dear friend, but ends up gaining a brother-in-law whom he is hopeful might be a sort of stand-in for Arthur.

Summary:-

1. And we're back with a string of imperatives (and anaphora). This time, Tennyson's commanding the church bells to ring for various things.
2. He wants the bells to ring in the New Year and ring out Tennyson's previous "mournful rhymes."
3. This is a really optimistic canto that seems to go along with the speaker's new outlook on life. Much of his doubt seems to have been cleared away and he's looking forward to the "thousand years of peace" and "the Christ that is to be."
4. If you haven't already guessed, the reference to Christ "that is to be" is super-optimistic compared to the doubt that he ruminated on for an entire string of cantos earlier in the poem.
5. Christ here symbolizes not just hope, but also the larger sense of purpose that Tennyson lacked earlier.
6. He seems to now be leaning more toward accepting that there is a larger plan to life.

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